

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 2001

312 messages · Mon 30 Apr 2001 – Thu 31 May 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

May 2001 kept the country's grimmer appointments — Timothy McVeigh's execution was set for the month, the Senate about to be handed to the Democrats by a single defector — and the Poetics list attended to none of it. May Day drew a flicker, a thread of reservations and a forwarded warning that the police were preparing for mayhem, but the news that actually moved the room arrived, as it increasingly does, wearing a poet's face: a report of a crackdown on Palestinian poets, which drew from Scott Hamilton the month's truest aside — that *"repressive regimes always instinctively fear poetry"*. The room could still be roused by poetry treated as a threat; it was far less certain poetry was worth anything at all.

Which was, more or less, the month's largest quarrel. An outsider's dismissal — the thread was headed Dunning langpo — reignited the oldest war on the list, and twenty-eight messages of it followed: Jeffrey Jullich wondering aloud why Language poetry had never moved into the mainstream, patrick herron rebutting the slights one by one, richard.tylr swinging wide enough to declare that *"The New Formalists are wasting everyone's time"* and ought simply to be attacked. It was the room defending the legitimacy of its own aesthetic once again — at length, and against all comers.

Beneath the aesthetics ran the economics that make a mockery of them. michael amberwind reported having approached iUniverse — a division of Time-Warner — about publishing his poems, being offered a publish-on-demand arrangement, and putting to the room the season's sharpest question: was this a revolution, or merely *"vanity publishing in a new package"*? Poetry had become a thing one could always get printed, provided one paid to print it — which is another way of saying the market had found no other use for it.

And then, against the vanity presses, the memory of a real one. Ron Silliman posted the news, under the Publishers Weekly headline Consummate Bookseller Ted Wilentz Dies at 86, that the man behind the Eighth Street Bookshop and Corinth Books was gone — the bookseller who for decades had put the New American Poetry into readers' hands not for a fee but for love of the thing, leaving a legacy the month's arguments never once thought to count.

The month's last loss was quieter than any argument. Bill Berkson noted that Joe LeSueur — *"longtime friend and apartment mate of Frank O'Hara"*, the man who

had simply lived beside the poems as O'Hara wrote them — had died in a Southampton hospital. I have set Wilentz's death and LeSueur's on either side of a month the room spent quarrelling over schools of poetry exactly as May delivered them, because between them they answer the quarrel without raising a voice: that poetry is kept alive less by the poets fighting over its name than by the ones who sell it, and shelve it, and share the apartment where it gets written — and that when the bookseller and the roommate are gone, something no prosody of Langpo ever thinks to mention goes quietly with them.

— *K. M. F.*

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1. **Judy Roitman**

oh no, a chain mail letter

Mon 30 Apr 2001

I usually don't send out mass emails like this, but the thought of Shrub's e-box filling up over this issue is strangely satisfying. If you do send it on, for the sake of readability please don't simply Forward, but copy the main part of the message and paste. Thanks. **** cut after this line ****

Tue, 24 Apr 2001 16:28:20 +0100

President Bush recently announced that the United States Government will not honour its commitments under the 1997 Kyoto Protocol to reduce greenhouse gases. The United States produce 25% of the world's carbon dioxide, a gas that is believed to be the main contributor to global warming.

Rising global temperatures are known to raise sea levels, and change precipitation and other climate conditions. Changing climates alter forests, crop yields, and water supplies. It could also threaten human health, and harm birds, fish, and many types of ecosystems. An increase in weather-related disasters will occur, deserts may expand into existing range lands, densely populated coastal areas will flood and large numbers of people will have to move.

Show you disagree with the Bush Administration's decision to withdraw from the 1997 Kyoto Protocol on Global Warming. Urge President Bush to review his policy in this matter and devise a comprehensive plan to reduce US emissions of so-called greenhouse gases.

Sign your name, town and country of residence at the bottom of this e-mail, copy the entire text of this e-mail (do NOT use the forward button), into a new message and send it to as many people as possible.

If you see 100 people have signed this message before you, send this e-mail to the White House at [REDACTED] to show Mr. Bush the world is watching. Then start a fresh copy of this message with your name as the first signer. Thank you.

- 1-Tom Gehrels, Toronto, Canada
- 2-Reni Pottkamp, Amsterdam, the Netherlands
- 3-Beppechien Bruins Slot, Haarlem, the Netherlands
- 4-Marloes Kraan, Amsterdam, the Netherlands
- 5-Kim Knibbe, Amsterdam, the Netherlands
- 6-Jose Lima, Portugal
- 7-Rui Pereira, Lisboa, Portugal
- 8-Joco Alves, Lisboa, Portugal
- 9-Nuno Vermssimo, Lisboa, Portugal
- 10-Joco Sobral, Cascais, Portugal
- 11-Sven Harthun, Lisboa, Portugal

- 12-Kathrin Matischak, Darmstadt, Germany
- 13-Oliver Jakoby, Heusenstamm, Germany
- 14-Oliver Schopp, Mainz, Germany
- 15-David Thomas, Mainz, Germany
- 16-Helmut Bockshammer, M|nster, Germany
- 17-Jan Essert, Dieburg, Germany
- 18-Basir Mustaghni, M|nster, Germany
- 19-Tina Weber, Gro_-Zimmern, Germany
- 20-Mirjam Kolb, Gro_-Zimmern, Germany
- 21-Anna M. Stiefvater, Karlsruhe, Germany
- 22-Ben M. Stiefvater-Thomas, Bangor, Wales
- 23-Patsy Thomas, Beaumaris, Wales
- 24-Ruth Goggin, Llanfair PG, Wales
- 25-Debbie Mitchell, Pentraeth, Wales
- 26-Julie Jones, Valley, Wales
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- 32-Ann Mason, Norwich, England
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- 34-Stephanie Rihm Moore, Norwich, England
- 35-Judy Roitman, Lawrence, KS, USA

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Judy Roitman
Math Dept., University of Kansas
Lawrence, KS 66045
[REDACTED]
fax: [REDACTED]
<http://www.math.ukans.edu/~roitman/>

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

Music of Changes

Mon 30 Apr 2001

A couple years ago, there was a thread here re: finding Cage's Music of Changes as played by David Tudor. Happily, HatART (I think the HatNOW Art imprint, or some such) has just released a 1956 recording. I've seen it at Other

Music <<http://www.othermusic.com>> and Kim's in NYC, where I bought it. It's great.

Cheers -Mike

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3. **J Gallaher**

Re: Dunning langpo

Mon 30 Apr 2001

Catherine Daly wrote:

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.

I Reply:

Dunn was a replacement for Sherman Alexie who "no showed". Several no shows at AWP this year . . . the stars were picky.

I think Ramke did much to raise the level of discussion though, as he presented a thoughtful paper on Susan Wheeler's new work, and Susan Howe's _Peirce Arrow_. I think someone should give him an award for continuing to slug away at these things.

PS. I concentrated on the free wine and cheese at the Longman booth. Yum, sure I'll order your books, slurp-slurp.

JGallaher

From the Department of Things to Know:
No word in the English language rhymes
with month, orange, silver, or purple.

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4. **Arielle C. Greenberg**

poets-in-the-schools in Boston?

Mon 30 Apr 2001

Hi, all. I'm moving to Boston in a month to join my partner and teach English at colleges, but I'm hoping to also do some Teachers & Writers style teaching in the public schools. Does anyone know who I might contact about this? Are their organizations? I have never done it before, but have both workshop-

leading and teaching-children experience. Do I go through an organization?
Contact schools directly?

Any info would be most appreciated. I'm also hoping to freelance write or copy-edit -- if anyone needs/knows of needs for that in the Boston area, that'd be great too. Actually, all Boston info wanted: I know the basics, but would love advice on favorite independent stores, places to go running, Buddhist sanghas, organizations that need volunteers (literacy or Green Party-type), favorite places to eat, etc. We will most likely be living in Dedham, just south of Jamaica Plain, and will invite anyone who offers good advice over for tea when we get settled!

Backchannel, please. Thanks so much.

Arielle

***** "I
thought numerous gorgeous sadists would write me plaintive appeals, but time
has gone by me. They know where to get better looking boots than I describe."
-- Ray Johnson

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5. **Geoffrey Gatza**

John 9:25 - an ebook by Geoffrey Gatza now available

Mon 30 Apr 2001

John 9:25 - an ebook by Geoffrey Gatza now available

The poetry and prose of Geoffrey Gatza Automation Corp is available for the first time in one volume. The CD-ROM is available online from Charles LaSalle Publishing House, at

<http://www.usa-tv.com/geoff.html>

This collection contains early digital work, the novel Lotus Victory, a play, Times & Tides; and all the poetry the National Poetry Council warned you about. In all over 500 pages of text, in PDF file format, so opening is a snap J

\$10 US Dollar (plus S&H)

<http://www.usa-tv.com/geoff.html>

Geoffrey Gatza lives in Buffalo NY with his two cats, Blaise & Claries. His work is set in consumer iconographic texts that is instantly recognizable in its settings of classical & religious poetry. The narrative is plain to any red-blooded American worthy of their suspenders, or at least the parody will not escape the blackest of holes. To quote Bart Simpson, "The ironing is delicious." Gatza continues, "To only see this work from the printed page is to see it as the cereal box top graphics I try to emulate. A computer screen or newspapers,

perhaps allows for the soft, almost a muting of lines, which the printed medium often negates. This takes a decidedly different stance from Enzo Feregara who's poetry is plainly absurd." //Ever Forward, Geoffrey Gatz Automation Corp

<http://www.usa-tv.com/geoff.html>

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6. **Aaron Vidaver**

Police Prepare for May Day Mayhem

Tue 1 May 2001

April 30, 2001

LONDON, England (CNN) -- Action is being taken in Britain and Germany to counteract May Day mayhem that is threatening to erupt in their capital cities on Tuesday.

Police in London are mounting a massive security operation involving 6,000 officers in an attempt to avert a repeat of rioting that rocked the city last year.

And in Berlin, a court has upheld a ban on a planned May Day demonstration by far-left militants protesting under the slogan "Fight capitalism -- Social revolution worldwide."

Berlin's upper administrative court said the ban was justified because the organisers of the march had done nothing to prevent a repeat of violence that has accompanied the event in the past.

Police, fearing clashes despite the ban, have called out 9,000 officers and announced special protection for government buildings including the chancellery.

However, a march organised by the far-right National Democratic Party has been given permission to go ahead.

In London more than 10,000 anti-capitalist demonstrators are expected to take part in a May Day protest which last year turned violent.

Barricades have been erected round Parliament Square where workmen boarded up statues of Winston Churchill and Abraham Lincoln.

Britons were outraged last year when Churchill's statue was daubed with graffiti and a piece of green turf was slapped on his head in a Mohican-style haircut.

Prime Minister Tony Blair promised his full support for police who warned they would adopt a "zero tolerance" approach to protesters if rioting erupts on Tuesday.

Blair said: "I want to express our absolute and total backing for the police in dealing with anyone who seeks to bring fear and violence to our streets."

He told the London Press Club: "The limits of tolerance are passed when protesters, in the name of some spurious cause, seek to inflict fear, terror, violence and criminal damage on our people and property.

"It is not idealism, It is idiocy. It is not protest, it is crime pure and simple."

Anarchists, drawing on the experience of anti-capitalist protesters in Prague, Seattle and Quebec, have recommended that protesters wear military-style protective gear and scrawl their lawyers' telephone number on their arms.

Assistant Police Commissioner Michael Todd said: "We will be highly visible on the streets of London and anyone committing a crime will be held to account. I am absolutely clear about that."

Lord Harris, chairman of London's Metropolitan Police Authority, had warned police might use rubber bullets for the first time on the British mainland if rioters ran amok.

But that avenue was firmly closed by London Police Chief John Stevens who said: "Such ammunition has never been deployed on mainland Britain and I have no intention to do so tomorrow."

The anarchists accused the police of over-reacting. Mark, a spokesman for the Reclaim The Streets group, said protesters will not get fair treatment.

"No doubt they are going to feel scared and intimidated," he told BBC Radio.

"The only antagonism there is likely to be is from the police."

In Berlin, Eckart Werthebach, the city council member in charge of law enforcement, promised that any violence will be met with "the full force of the law."

"We have had street terror for the last 14 years in Berlin on May 1, approaching civil war proportions," Werthebach told Westdeutscher Rundfunk radio. "I believe that should no longer be permitted."

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7. **Alicia Askenase**

(no subject)

Tue 1 May 2001

THE WALT WHITMAN CULTURAL ARTS CENTER
and PRIDEFEST AMERICA 2001 are pleased to announce
a Walt Whitman House and Gravesite Tour
Saturday, May 5, at 11:30 a.m.

followed by

the Notable Poets and Writers Series'
2nd Annual Gay and Lesbian Reading
featuring poet

TIMOTHY LIU

&

New Jersey State Council on the Arts Literary Fellow

KATHLEEN ANDERSON

at 2 p.m.

Admission \$6/\$4 students & seniors/members free

Free transportation to house and tomb.

TIMOTHY LIU's first book, *Vox Angelica* (Alice James Books), received the Norma Farber First Book Award from the Poetry Society of America. His following two books, *Burnt Offerings* and *Say Goodnight*, were both published by Copper Canyon Press. In addition, Liu is the editor of the well-received *Word of Mouth: An Anthology of Gay American Poetry*. A new book, *Hard Evidence*, will be published this June by Talisman House. He is currently an assistant professor at William Paterson University.

KATHLEEN ANDERSON has been published in *Antietam Review*, *Common Lives/Lesbian Lives*, *Sojourner* and other literary magazines and in the anthologies, *Eating Our Hearts Out* (Crossing Press), and *By Word of Mouth: Lesbians Write the Erotic* (Gynergy Books). A professional librarian, she has a Master of Library Science from the State University of New York and has worked in public libraries in southern New Jersey for 20 years. She has been an active writer and speaker on gay and lesbian issues in libraries.

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

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8. **dc poetry** **call for submissions**

Tue 1 May 2001

POMPOM, a forum for poetic polylogue, announces a call for submissions for its debut issue.

poly- comb form [ME, fr. L, fr. Gk, fr. polys; akin to OE full full 1 a : many : much : MULTI b : excessive: abnormal : HYPER- 2 a : containing an indefinite number of a (specified) substance + -logue or -log n comb form [ME -logue, fr. OF, fr. L -logus, fr. Gk -logos, fr. legein to speak - more at LEGEND] 1 : discourse: talk

For our debut, we seek poems from poets willing to have their work responded to, altered, lifted, plagiarized, or transformed. The work in POM2 will become the Property Of Many, that is, the source of engagement for subsequent issues. POM2 will print poems that flirt, pinch, schmooze, neck, crush, punch, shake hands, and gossip about one another. Future issues will publish poems that engage in some way with poems printed in previous issues.

Deadline for submissions is June 5, 2001.

Submit up to 5 poems.

Electronically to:



Subject line: biscuit

Attachments encouraged

Or mail to:

Susan Landers, POM2

227 Prospect Ave. #2

Brooklyn, NY 11215

SASE required

On ALL submissions please include fax number, phone number and email.

Photographs of poets accepted.

Editors

Jennifer Coleman

Allison Cobb

Ethan Fugate

Susan Landers

Get 250 color business cards for FREE!

<http://businesscards.lycos.com/vp/fastpath/>

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9. **Henry**
book notice

Tue 1 May 2001

Please post to Poetics List.

New book from Henry Gould -

Way Stations : Poems 1985-1997

XLibris, 2001

190 pp

order direct from XLibris (www.xlibris.com) or online book vendors. Also available in e-book format.

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10. **Poetics List Administration**
Kevin Davies, Renee Gladman, & Lisa Robertson

Tue 1 May 2001

for information, please contact Lytle Shaw at the address below.

Christopher W. Alexander
poetics list moderator

--

From: Lytle Shaw <[REDACTED]>

May 22nd, Tuesday at 7pm, in conjunction with the exhibition, "Between Street and Mirror: The Drawings of James Ensor," Line Reading presents:

Kevin Davies
Renee Gladman
Lisa Robertson

Kevin Davies's books include *Pause Button* (Tsunami, 1992) and *Comp.* (Edge, 2000). His writing has appeared in such journals as *The Impercipient*, *Open Letter*, *Philly Talks* and *Raddle Moon*. A member of the Kootenay School of Writing in Vancouver, Davies now lives in New York and teaches at NYU.

Renee Gladman is the author of two chapbooks, *Arlem* (Idiom, 1996) and *Not Right Now* (Second Story, 1998), and a collection of prose work, *Juice* (Kelsey St., 2000). Most recently, her work has appeared in *Conjunctions* 35, *Fourteen Hills*, and *Mungo vs. Ranger*. Gladman lives in Oakland, CA, where she edits the chapbook press, Leroy.

Lisa Robertson's books include *The Apothecary* (Tsunami, 1991), *XEclogue* (Tsunami, 1993), *The Descent* (Meow, 1996) and *Debbie: An Epic* (New Star, 1997). Her writing has appeared in such journals as *Parataxis*, *Proliferation*

and Exact Change Yearbook. She is a member of the Kootenay School of Writing in Vancouver, where she lives.

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11. **Stefans, Brian** ***Proverbs of Hell***

Tue 1 May 2001

PROVERBS OF HELL

Bring out number, weight and measure in a year of dearth. Bring out more numbers, some original action scripts, and a few scanned photos of some found images in a year of not having many good ideas for poems.

Drive your cart and your plow over the bones of the dead. Drive your program through a cartload of images, and you may chance upon the gold filling of a retired army general in your "ox tail" soup. Drive your viewer through too many random assortments of texts, and ye shall find a reader with a bad hair life.

The road of excess leads to the palace of wisdom. The road of greater flexibility leads to the simplicity of the book. The road of suggestive variability is the road to beauty; the road of arbitrary variability is the road to boredom. Give the user what she seeks, in curious doses, and ye shall taste the wine of attention. A little bit of "fort da" never hurt anyone.

Sooner murder an infant in its cradle than nurse unacted desires. A cyberpoem that is merely a milk fed, commodified unacted desire will kill the infant in its cradle before it has learned how to read.

The bird a nest, the spider a web, man friendship.

Prudence is a rich, ugly old maid courted by Incapacity. But more users have visited Prudence's web page than Exhibitionist's because capacity has become the mantra of corporate culture. It is the Artist that can make abundance out of Incapacity, and it is the Artist who will not be burned by dot com meltdown.

The cut worm forgives the plow. The cut internet connection is unforgivable, but is always a possibility. Go in fear of exact timing in a web project, since time/timing depends on CPU speed and the capacity of the viewer to take it all in at a fairly regular rate of attention.

The most sublime act is to set another before you. The most sublime cyberpoem is an electronic object with the plasticity of a solid object. An electronic object should be an ordered arrangement of surfaces and angles, just like a Vorticist sculpture.

Think in the morning. Act in the noon. Eat in the evening. Sleep in the night. The virtual body is always idle; the living body is always at play. There is more

data in the body of a brainless corpuscle than there is in your philosophy, Horatio.

Eternity is in love with the productions of time. The productions of our time are able to be dated by model and serial number, and version of the application or language.

Every thing possible to be believ'd is an image of truth. An everything that is possibly an image of truth is also the truth. Web imagery is more powerful and linguistic when it approaches the powers of the icon, or the emblem; what is merely "eye candy" jams the transmission of syntactic meaning. A good if uninterpretable icon is worth more than a thousand words. What one thinks one has said and what another thinks one has said are both of equal importance.

Shame is Pride's cloke. Shit is Pride's cake.

Dip him in the river who loves water. Find the well of electronic water, and dip him in. The well is called scandal, and the chemical equation: those you know, squared. Web space must be a Rabelasian space or it will not be at all. Dip him in the streaming well of living (not "virtual") subjectivities, and ye shall have a better informed viewer of the MacNeil/Lehrer news hour.

What is now proved was once only imagin'd. But to prove a theorem with a piece of art proves nothing. The good cyberpoem is like a bad mailman; the magazine never arrives if the subscription has already been paid for. But letters from far-away sailors and stewardesses intended for the person next door are always on time. A cyberpoem should never prove a theory; it should prove several theories simultaneously, such as the theories of love, hate, boredom, attention and distraction.

He whose face gives no light, shall never become a star. Randomized text has never been as enjoyable as randomized sound. To be a star, use what words have which neither sound nor image have: suggestive meanings that are nearly as powerful, or moreso, than the obvious meanings. To lie is not to deceive; to tell the truth is not entirely reasonable when the truth is for sale, even if this truth is randomized.

All wholesome food is caught without a net or a trap. To overload a web project with trickery scares the wholesome away, back to the sandboxes and safe havens of childhood.

Prisons are built with stones of law, brothels with bricks of religion. The truly Rabelasian web-project is built with the objects of previous programming ventures, previous engagements with Adobe Photoshop, previous attempts at writing stand-alone cross-platform lyric poems. Neither law nor religion, this non-prison is built with the bricks of radical democracy.

The nakedness of woman is the work of God. There are lots of naked women on the internet. The cyberpoem that does not satisfy the need for taboo vision can stay at home and watch the grass grow.

Excess of sorrow laughs. Excess of joy weeps. Excess of vision is bound to cross over into territories that mom and dad will write to the school principle about. The good cyberpoem is like a nutritional toxin; let them have their cake and hate it too.

The fox condemns the trap, not himself. Don't be afraid to use Flash because it is slick; there is nothing primitive and back-to-earth about a Pentium I chip.

The wrath of the lion is the wisdom of God. The rest of the lion is pretty good, too. The best web art will be carnivalesque, dialogic, Rabelaisian. There is no reason to be a moralist, and even less to be anti-authoritarian, when multiple subjectivities are possible in a single electronic object.

The cistern contains: the fountain overflows. The book is beautiful to the degree that it fools you with the sense of the totality of its system. The cyberpoem is beautiful to the degree that it convinces you of the contingency of its system, though it freely inflict its system on you.

The tygers of wrath are wiser than the horses of instruction.

The weak in courage is strong in cunning. The prospect of a web avatar does not satisfy the failures in one's life as an artist. Abuse not the powers thine anonymity grants thee, lest thine anonymity become permanent.

The rat, the mouse, the fox, the rabbit watch the roots; the lion, the tyger, the horse, the elephant watch the fruits. The cyberpoet is the mouse, the fox, the rabbit; the viewer is the lion, the tyger, the horse. The cyberpoet starts by desiring the creation of the perfect soybean meat substitute, and ends by creating the perfect meat.

A fool sees not the same tree that a wise man sees. So paint a different tree for the wise man, a different tree for the fool. The art of the electronic object is expanded tenfold when the same electronic object can be approached three different ways and yet provide a completely different experience. Enter the car from the left side, and you are the driver; enter it from, the right, and you are a passenger.

The busy bee has no time for sorrow. But the internet poet should have time for others. The internet poem that doesn't "stare back" the more it is stared at is not a very good text, not a very good application, and not very polite.

The head Sublime, the heart Pathos, the genitals Beauty, the hands and feet Proportion. To create a cyberpoem with the ethical complexity of the body, with the machine age planned-obsolescence of an Asimov robot mated with the

fleshy, warm substance of Blake's innocent Babe is the highest goal a cyberpoet can achieve. The working parts of the body are the working parts of language when it is in dialogue with itself and other language objects on the web. One must be a language-object to be in dialogue with a language object.

One thought fills immensity. One well conceived cyberpoem, as simple as a bobsled, can be linked to from a thousand sites, a thousand eyes. Server space does not equal head space. One poorly constructed thought, like one poorly constructed cyberpoem, can destroy a lifetime of good programming.

Exuberance is Beauty. But so is a narrow waist. Waste not thine electronic filing system and thine low-bandwidth on high-res Photoshop images when a well-tempered interface will do fine.

The eagle never lost so much time as when he submitted to learn of the crow. The page-based who was not first an eagle should be wary of learning of the ways of the web, which is the way of the scavenging crow becoming an avenging eagle. A cyberpoem need not start with text, but with the pleasure of creating a text, not with the pleasure of programming, which is the pleasure of death.

To be continued...

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12. **Jeffrey Jullich**

Re: book notice

Tue 1 May 2001

This

("Henry wrote: Please post to Poetics List. New book from Henry Gould - Way Stations: Poems 1985-1997 XLibris, 2001 190 pp order direct from XLibris (www.xlibris.com)")

is the first EPC posting I've noticed mentioned XLibris, the "print-on-demand" arm of Random House. I'm glad to see Henry Gould is leading the way into this innovative form of publishing.

I'm curious whether others have considered it, or how people would feel about using this (free!) publishing option as a community resource for amplifying criticism or group discussions into hard copy.

--- Incidentally, I attempted to post some time ago (but somehow went etherized) a general question to our publishers/editors about COST. One sees so many nice commodity literary magazines that come out of "the scene," or books. I was wondering if any of our publishers would be candid enough to state the expenses involved in such publishing.

It's my guess that if these figures were more generally known, we'd be seeing even more such "collectivization." Also, if one ~knew~ that some nice mag' were getting by on, whatever, tenfold \$200 infusions here and there but that the beatniks involved were having trouble getting their one buffalohead nickel back up out of the street drain even with a long stick,--- heck, some of us have money to waste, and might be all too happy to write a check/wad up hundreds into a crumpled ball and hoop it over the transom. (Yeh-ess! Score!)

(Incidentally # 2: how'd Barque Press get a 184-pp. "One Hundred Days" into press so licketsplit?)

Backchanneling welcome.

Or backstroking. Barebacking.

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13. **Bertha Rogers** ***NYS LITERARY EVENTS UPDATE***

Tue 1 May 2001

Dear Friends,

Here, on a glorious May Day, is the May 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.

EVENTS & ORGANIZATIONS PAGE: We welcome the following organizations to the site: in Albany, the first Albany WordFest, which will take place September 8 (and they're looking for writers); in Syracuse, the Bodega Republic Writers Collective, hosting readings at Cafe Paradiso; in New York City, the American Playwrights Theatre at the Italian-American Historical Association; the Donnell Branch and the Ninety-Sixth Street Branches of the New York Public Library.

Keep sending your events, no later than the 25th of the month preceding your event, please.

CIRCUIT WRITERS PAGE: Writers newly added are Gerald Houarner, Philip Memmer, and Boria Sax. 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, including the address and contact information, 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

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14. **david.bircumshaw**

Re: book notice

Tue 1 May 2001

Though I don't have the exact facts to hand I do believe that XLibris no longer provides a free service. If I remember aright the minimum charge is \$200 and that provides no typesetting so poetry has to be in the higher price brackets (they specifically tell you so on their site) Which is the best place to go re the precise facts.

And by of mention of Henry Gould a lot of people I know over here in England are saying very nice things about his volume 'Stubborn Grew'. A one to read's the word.

david bircumshaw

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

From: "Jeffrey Jullich" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, May 01, 2001 4:40 PM

Subject: Re: book notice

This

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(Incidentally # 2: how'd Barque Press get a 184-pp. "One Hundred Days" into press so licketsplit?)

Backchanneling welcome.

Or backstroking. Barebacking.

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15. **Aaron Belz**
FW: new at elimae

Tue 1 May 2001

From: Deron Bauman <[REDACTED]>

Date: Mon, 30 Apr 2001 14:54:55 -0500

Subject: new at elimae

announcements for Norman Lock, Tom Abray, and Andrew Wilson

spotlight on Dawn Raffel

poetry by Aaron Belz

fiction by Bryce Newhart

poem by Cooper Esteban

review of M Sarki

<http://www.elimae.com>

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16. **david.bircumshaw**
Re: Police Prepare for May Day Mayhem

Tue 1 May 2001

Britons were outraged last year when Churchill's statue was daubed with graffiti and a piece of green turf was slapped on his head in a

Mohican-style haircut.

I wasn't.

Nor was anyone else I know. I may have reservations about the May Day stuff but

david bircumshaw

(Leicester, Middle England)

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

From: "Aaron Vidaver" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, May 01, 2001 5:28 AM

Subject: Police Prepare for May Day Mayhem

> April 30, 2001

>

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>

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- >
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> approaching civil war proportions," Werthebach told Westdeutscher Rund-
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> radio. "I believe that should no longer be permitted."
>

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17. **Stephen Cope**

CHRIS KRAUS SPEAKS at UCSD,

Tue 1 May 2001

*****ART CRITIC/NOVELIST/EDITOR TELLS ALL *****

VISITING UCSD LECTURER CHRIS KRAUS LECTURE - 4PM MAY 10
UCSD Visual Arts Performance Space

Chris Kraus is the author of *_Aliens & Anorexia_* (Semiotexte/Smart Art Press, 2000) and *_I Love Dick_* (Semiotexte, 1997). She writes a regular column for *Art/text* magazine, as well as occasional essays for *_The Nation_*, *_Art in America_*, *_Feed_*, and other magazines. Kraus is the fiction editor of *Semiotexte*. She teaches writing at Art Center College of Design and in the graduate writing program at Otis College. She is working on a third novel, *_Torpor_*, and is a visiting lecture this quarter in UCSD's Literature department.

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18. **dc poetry**
Sting like a box
Tue 1 May 2001

Please join us for:

Sting like a Box: 10 poets and 10 artists come together through their media.

Opening May 12 in Chicago, Sting Like a Box brings together poets and artists from across the U.S. Over a recent 6-month period, pairs of poets and artists exchanged work through mail and email, collaborating to create a final "box book."

Sting like a Box will open at Jettsett Gallery in Chicago on Saturday, May 12 6-midnight, and will run until June 17. The opening will include a short reading by each poet.

Jettsett Gallery
3350 N. Paulina
Chicago IL 60657



Poets

Allison Cobb
Jennifer Coleman
Nancy Coleman
Caroline Hemphill
Susan Landers
Carol Mirakove
Mel Nichols
C.E. Putnam
Dave Rubin
Viki Rubin

Artists

Catherine Schwalbe-Bouzide
Doug Clevenger
Jenine Lee Clevenger
Tom Coleman
Doug Fogelson
Regina Maniaci
Noah Phipps
Robb Putnam

Connie Slocomb

Lisa Yu

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19. **Ron Silliman**

poultry stamps

Tue 1 May 2001

The Academy of American Poets beauty contest for a sheet of poetry stamps supposedly is now over (tho the database program on the web site still looks active to me). There appears to have been a concerted effort by the neocons to get two of their own (Robert Penn Warren and Mark Van Doren) onto the list and they did make the top ten. But so did WCW, O'Hara and Stein. Over 200 poets received votes.

Also noteworthy was the fact that HD and Anne Sexton apparently stalled some weeks back and fell back pretty dramatically -- they had been in the top ten for the first six weeks or so. I'm also intrigued at the high number of votes given to Eli Siegel -- a strange late modernist who later became the head of a cult that "cured" homosexuals. Hot afternoons have been in Montana, indeed.

Ron

Here is the complete tally as of this moment:

Hughes, Langston	2,274	23.90%
Plath, Sylvia	583	6.12%
Cummings, E. E.	578	6.07%
Stevens, Wallace	430	4.52%
Bishop, Elizabeth	323	3.39%
Williams, William Carlos	299	3.14%
Warren, Robert Penn	293	3.08%
Van Doren, Mark	267	2.80%
O'Hara, Frank	212	2.22%
Stein, Gertrude	205	2.15%
Brautigan, Richard	199	2.09%
Geisel, Theodor (Dr. Seuss)	153	1.60%

Siegel, Eli	128	1.34%
Sexton, Anne	118	1.24%
D(oolittle), H(ilda)	117	1.23%
Kerouac, Jack	114	1.19%
Roethke, Theodore	97	1.01%
Neruda, Pablo	96	1.00%
Auden, W.H.	90	.94%
Blake, William	82	.86%
Horton, George Moses	72	.75%
Pound, Ezra	71	.74%
Berrigan, Ted	70	.73%
Crane, Hart	69	.72%
Yeats, William Butler	66	.69%
Zukofsky, Louis	62	.65%
Spicer, Jack	57	.59%
Rukeyser, Muriel	56	.58%
Wheatley, Phillis	56	.58%
Wright, James	56	.58%
Barrett Browning, Elizabeth	56	.58%
Bradstreet, Anne	54	.56%
Thomas, Dylan	53	.55%
Berryman, John	51	.53%
Keats, John	51	.53%
Rilke, Rainier Marie	51	.53%
Lorde, Audre	49	.51%
Homer	46	.48%
Cullen, Countee	45	.47%
Lowell, Robert	45	.47%
Olson, Charles	45	.47%
Niedecker, Lorine	44	.46%

Duncan, Robert 41 .43%
Robinson, Edwin Arlington 38 .39%
Milne, A.A 36 .37%
Jarrell, Randall 35 .36%
Loy, Mina 34 .35%
Spencer, Anne 34 .35%
Nash, Ogden 33 .34%
Hopkins, Gerard Manley 31 .32%
Akhmatova, Anna 31 .32%
Kaufman, Bob 30 .31%
Donne, John 30 .31%
Patchen, Kenneth 30 .31%
Hayden, Robert 29 .30%
National Poetry Month 28 .29%
Oppen, George 28 .29%
Schuyler, James 26 .27%
Rimbaud, Arthur 26 .27%
Sappho 26 .27%
Welch, Lew 24 .25%
MacLeish, Archibald 24 .25%
Hugo, Richard 23 .24%
Swenson, May 22 .23%
Bogan, Louise 22 .23%
Celan, Paul 21 .22%
Lawrence, D.H. 21 .22%
Kipling, Rudyard 21 .22%
Tennyson, Alfred Lord 20 .21%
Shelley, Percy Bysshe 20 .21%
Knight, Etheridge 20 .21%
Service, Robert 19 .19%

Housman, A.E. 19 .19%
Byron, George Gordon 19 .19%
McKay, Claude 18 .18%
Bryant, William Cullen 18 .18%
Basho 18 .18%
Lorca, Federico Garcia 17 .17%
Carroll, Lewis 17 .17%
Lowell, Amy 17 .17%
Guthrie, Woody 16 .16%
Joyce, James 15 .15%
Owen, Wilfred 15 .15%
Crane, Stephen 15 .15%
Ceravolo, Joe 15 .15%
Teasdale, Sara 15 .15%
Rexroth, Kenneth 14 .14%
Key, Francis Scott 13 .13%
Morrison, James Douglas 13 .13%
Milton, John 12 .12%
Marquis, Don 12 .12%
de Burgos, Julia 12 .12%
Apollinaire, Guillaume 12 .12%
Toomer, Jean 12 .12%
Kees, Weldon 12 .12%
Brown, Sterling A. 12 .12%
Stevenson, Robert Louis 12 .12%
McGrath, Thomas 11 .11%
Reznikoff, Charles 11 .11%
Levy, D.A. 11 .11%
Ransom, John Crowe 10 .10%
Schwartz, Delmore 10 .10%

Baudelaire, Charles	10	.10%	
Chaucer, Geoffrey	9	.09%	
Alighieri, Dante	9	.09%	
Blackburn, Paul	9	.09%	
Graves, Robert	8	.08%	
de la Mare, Walter	8	.08%	
Browning, Robert	8	.08%	
Pushkin, Aleksandr	8	.08%	
Borges, Jorge Luis	8	.08%	
Ciardi, John	7	.07%	
Larkin, Philip	7	.07%	
Nemerov, Howard	7	.07%	
Aiken, Conrad	7	.07%	
Carver, Raymond	7	.07%	
Tate, Allen	7	.07%	Breton, Andre 7 .07%
Tzara, Tristan	7	.07%	
Pessoa, Fernando	6	.06%	
Tolson, Melvin B.	6	.06%	
Holmes, Sr., Oliver Wendell	6	.06%	
Brooke, Rupert	6	.06%	
Gibran, Kahlil	6	.06%	
Wordsworth, William	6	.06%	
Tagore, Rabindranath	6	.06%	
Goethe, Johann Wolfgang von	6	.06%	
Ochs, Phil	6	.06%	
Merton, Thomas	6	.06%	
Lindsay, Vachel	5	.05%	
Kilmer, Joyce	5	.05%	
Hendrix, Jimi	5	.05%	
Herrick, Robert	5	.05%	

Stanford, Frank	5	.05%
Schubert, David	5	.05%
Wyatt, Thomas	5	.05%
Jabes, Edmond	5	.05%
Catullus	5	.05%
Mandelstam, Osip	5	.05%
Jackson, Laura [Riding]	5	.05%
Taylor, Edward	4	.04%
Desnos, Robert	4	.04%
Huidobro, Vicente	4	.04%
Parker, Pat	4	.04%
Betjeman, John	4	.04%
Monroe, Harriet	4	.04%
Wylie, Elinor	4	.04%
Cruz, Sor Juana Ines de la	4	.04%
Jonson, Ben	4	.04%
Montale, Eugenio	4	.04%
Cavafy, C.P.	4	.04%
Raleigh, Sir Walter	4	.04%
Scott, Sir Walter	3	.03%
Vyasa	3	.03%
Francis, Robert	3	.03%
Field, Eugene	3	.03%
Hartley, Marsden	3	.03%
Coolbrith, Ina	3	.03%
Timrod, Henry	3	.03%
Masefield, John	3	.03%
Benton, Walter	3	.03%
Collobert, Danielle	2	.02%
Gray, Darrell	2	.02%

MacEwen, Gwendolyn 2 .02%
Hickman, Leland 2 .02%
Rutledge, Archibald 2 .02%
Bynner, Witter 2 .02%
Dryden, John 2 .02%
Bradstreet, Anne 2 .02%
Wright, Richard 2 .02%
Joplin, Scott 2 .02%
Winters, Yvor 2 .02%
Campbell, Thomas 2 .02%
Mayakovsky, Vladimir 2 .02%
Riley, James Whitcomb 2 .02%
Nin, Anais 2 .02%
McGinley, Phyllis 2 .02%
Guest, Edgar A. 2 .02%
Davis, Frank Marshall 1 .01%
Cunningham, J.V. 1 .01%
Rawlings, Marjorie Kinnan 1 .01%
Hill, Joe 1 .01%
Coleridge, Samuel Taylor 1 .01%
Adams, Franklin 1 .01%
Bridges, Robert 1 .01%
Miles, Josephine 1 .01%
Kalidasa 1 .01%
Trakl, Georg 1 .01%
Blok, Aleksandr 1 .01%
Holderlin, Friedrich 1 .01%
Freneau, Phillip 1 .01%
Virgil 1 .01%
agee, james 1 .01%

wilde, oscar 1 .01%
Eluard, Paul 1 .01%
Untermeyer, Louis 1 .01%
UNGARETTI, GIUSEPPE 1 .01%
Barlow, Joel 1 .01%
Goodman, Paul 1 .01%
Perkoff, Stuart 1 .01%
Aragon, Louis 1 .01%
Tuckerman, Frederick Goddard 1 .01%
Roussel, Raymond 1 .01%
Bronk, William 0 0.00%
Kharms, Daniil 0 0.00%
Total Votes 9,511

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20. **salsilv**

SALLY SILVERS PROGRAM THIS WEEKEND

Tue 1 May 2001

The Construction Company Presents choreographer Sally Silvers THIS
WEEKEND, Sat., Sun., Mon. May 5, 6, 7 at 8 pm

10 East 18th St., 3rd floor. Seating is limited; reservations recommended:

██████████ Press Reservations: ██████████

\$12, \$10 Students/Seniors

The Program includes

Swapshot Trouble — a video/performance duet collaboration with Silvers &
Bryan Hayes

Question, Tough — a duet with Stefa Zawerucha based on American Sign Lan-
guage

Conan — a Silvers-choreographed competition routine for body builder
Domingo Tanco

and with a different cast each night:

Improvisations with choreographers:

Sat.: Marlies Yearby and Yasuko Yokoshi

Sun.: Karen Sherman

Mon.: Keely Garfield

and Live Choreography

Silvers will make new work on the spot as if in a live rehearsal on different dancers each night-many with whom she has never worked:

Sat.: a quartet with Aaron Jackson, Frank Johnson (Dance Theatre of Harlem) Aleta Hayes (Jane Comfort and Dancers), June Omura (Mark Morris & Dancers) Sun.: a trio for Maile Okamura (Mark Morris, Wendy Blum), Andrea Kleine (Sally Silvers & Dancers & Andrea Kleine's Company), Gretchen MacLane (Marjorie Gamso Dances) Mon.: a duet for Phillip Karg (Sally Silvers, Amy Cox, Amy Sue Rosen), Laura Staton (Laura Staton Dancers)

Bruce Andrews is the Music Director and Pat Dignan is the lighting designer.

Hope to see you!!!

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21. **Scott Hamilton**

Re: Tar Pits of Poetry Ad Infinitum

Wed 2 May 2001

Hi Michael,

you're right to say that professors of poetics et al are often better-off, financially and professionally, than others interested in poetry. It is for precisely this reason that they have a responsibility to stand up to attacks on the education system and public cultural resources (sorry, that's a very awkward way of putting it). With their relative autonomy and their research resources, tenured professors have an almost unique opportunity, in contemporary society, to expose the blindspots of the status quo. I suppose the classic example of an academic who has done this is Noam Chomsky, but there are others.

Recently a professor at a university in Kansas did his job when he condemned the 'police killing machine' that prompted the recent uprising in the city of Cincinnati, and noted that the cops responsible needed to be brought to justice, by any means necessary. The mass media and the corporate sponsors of the

university have been up in arms, but he will be able to keep his job and keep speaking out. It's excellent to see the academics in Hawaii using whatever advantages their jobs give them to make similarly necessary statements.

I'm not arguing that the political work I've just described is the same thing as poetry; nor am I arguing that it should be obligatory for those who would write poetry. But it may just be that an engagement with the 'heavy stuff' of politics and history is today the stimuli that might push poetry forward, into new and challenging territory. (Wasn't what the Beats were doing underlaid by a critique of the type of society tht still exists in the US today?) The 'great black mass' of postmodernism which you describe is surely not the result of an engagement which the grand old themes, but the symbol of a retreat from them, into the muddlement of empiricism and the comfort of the coterie. Interesting to note, in this light, that a number of postmodernist icons (Baudrillard, Lyotard...) began their journeys to the centre of the alphabet by making critiques of Marxism and other katasopic creeds.

Cheers

Scott

PS I can't help asking you what this actually *means*:

why do i find it hard to distinguish

> the exploitation of labour by management and the

> exploit of management by labour?

--- michael amberwind <[REDACTED]>

wrote: > 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 facitious, 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 tarpits - 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:
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> > >> 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.
>
>
>
> _____
> Do You Yahoo!?
> Yahoo! Auctions - buy the things you want at great
> prices
> <http://auctions.yahoo.com/>

=====

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 @ya-
hoo.ie address at <http://mail.yahoo.ie>

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22. **Alan Sondheim**

[1-13[1-9]

Wed 2 May 2001

-

[1-13[1-9]

1 axioms and axiologies are dispersed among worlds and domains
1 distinctions may be fissuring of same and same
1 every age is every un-age
1 links and couplings constitute the world
1 meaning is constituted by virtue of desire and domains
1 mouths and ears are identical
1 primary structures include annihilation and creation
1 representation structures are in the form of mappings
1 the armature of belief is the encoding of desire
1 the phenomenology of the imaginary is that of the plasma
1 the world has a certain style

1 theory is defuge and enumeration coupled with abjection and foreclosure
1 this abacus is always already that abacus
2 channeling and gating may also be included
2 desire is towards signifier and totalization
2 distinctions may be inscriptions of self and not-self
2 domains are nearly decomposable into worlds
2 hierarchies decompose into holarchies at the limit
2 in a link contiguity transforms into structure
2 investment is characteristic of phenomena
2 it is terminology which forecloses and annihilates
2 our worlds are constituted
2 science is that ideological which is non-ideological
2 the mirror stage is always a coagulation
2 the world is constituted by equivalences and not identities
2 these include P)Q, P)P, P)*Q, P*)Q, P)*Q)P, P)P)P etc.
3 an identity is an equivalence of one
3 desire is towards the potential of infinite manipulation
3 disinvestment is the state of defuge or refusal/deluge
3 existence is relative to domains
3 fissuring characterizes the postmodern and inscription the modern
3 in a coupling contiguity remains disassemblage
3 limits are always asymptotic
3 meaning is always in relation
3 negations include chain, sheffer, and the sheffer-dual
3 terminology is destroyed within the creativity of the border-regions
3 there is no ontological distinction between information and materiality
3 truth and slanders are bound in abjection
3 within the secondary are also found hieroglyphic binding and leakage
4 an equivalence of one is a misrecognition emptied of the symbolic
4 bases collapse into superstructures, and superstructures into bases
4 consider leakage of the signifier, excess, clutter, debris, and noise
4 digital is eternal and analog operates between death and desire
4 everything applies no farther than to ourselves in the act of reading
4 infinite manipulation is the binding of body and bodies into hieroglyph
4 intentionality is always mediated and itself intended
4 mouths hold and carry the cultural skein as linking communality
4 our worlds are loosely tethered
4 secondary structures include inscription, demarcation, distinction
4 substance is never and always emergent
4 there is no meaning outside of relation
4 what is disinvested participates in the abject
5 analog and digital interpenetrate

5 analog burns the noise within us
5 at the limits ontologies fractally coalesce
5 chains of consequences are couplings at best
5 culture adheres and coheres
5 inscriptions are overcoded or undercoded and always destabilized
5 self-reflexivity and contradiction leave residue as content
5 st: stuttering, stumbling, wobbling, jostling, shuddering, sputtering
5 the abject is that which cannot be recuperated
5 the semiotics of emission and spew replace the semiotics of signifiers
5 we are always already within the virtual
5 with the beginning of hieroglyph one enters the beginning of speech
5 $x^{-x} = 0 \text{ rel } x$
6 assemblages of ideas constitute inscriptive domains
6 culture doubles epistemologies
6 desire transforms the speech of the other under the guise of freedom
6 emission and spew transform vector into flow and flow into turbulence
6 erotics: fissuring, inscription, puncture, delirium, liquidity
6 in noise culture 0 is a positivity characterized as $\{x: x = -x\}$
6 negation is at the core of human existence and communality
6 the masochistic assemblage creates the cultural context of narratology
6 the other is that which is unaccountable and unaccounted-for
6 the topology of intention is also secondary
6 the world stains, is stained, is constituted by stains
6 truth is a wager and a strategy among constituted regimes
6 we exist in-between paths and plasmas
7 all thought is narratology
7 eccentric space: smattering, scattering, skittering, spitting
7 facticity and truth are contiguous at best
7 governance constitutes the foci of assemblages of ideas
7 only a radical disbelief necessarily binds and blinds one to the truth
7 our worlds are nearly decomposable into discrete entities
7 the abject other is simultaneously wayward and abject
7 the ego is always catastrophic in the mathematical sense
7 the imaginary carries no force and its totality
7 the topology includes non-distributive transgressive logics
7 the world constitutes by stains
7 turbulence leaks around the simulacrum of death but not abjection
7 we are driven by annihilation
8 body and inscription are doubly transparent and doubly fixed
8 communication is presence and communality
8 desire is a flux-emission without source or objects
8 entities are by virtue of the name, maintenance, and contour

8 fissures require low maintenance
8 flow leaks around inscription which carries its own inward dissipations
8 foci exist as if the totality of nodes hierarchically connected to them
8 infinite copying exists past the heat-death of the universe
8 inscriptive components include maintenance and legitimation structure
8 perfect authority is authentic circulation
8 the ego is inscribed and inscriptive
8 the narratological turns speech towards foreclosure
8 third level of the social involves economic and other parabolas
9 at the limit epistemologies and ontologies coalesce
9 desire is always submerged
9 eye and i shift and stutter around deep linguistic coding
9 inscription domains are abject emissions both unwieldy and temporary
9 inscription is maintained in deferral and division
9 nothing is constituted as axiological
9 the ego exists within the certain style of the world
9 the imaginary is speechless
9 the narratological loops the ouroborosean tale back into the mouth
9 the parabolas are a means towards totalization and constitution
9 the world has no requirements
9 theory is enumerated
9 they also include embodiment, impulse, fueling, and linkage

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23. **Alan Sondheim**

legacy and theory

Wed 2 May 2001

legacy and theory

at 58 i begin to wonder: what legacy will i leave behind?
i will have created multitudes
i will have given life to jennifer and julu, to nikuko and travis,
to alan and clara and honey
i will have explored the farthest reaches of virtual and real spaces
returning with indescribable arts and literatures
i will have added to the substance and nature of theory itself,
coming to grips with the smoothings of plasmatic languages,
with new languages and new ways of modeling the world
i will have added texts and images, words and pictures, sounds and
cinemas, to the future of humanity, to those who would disentangle me,

those who would comprehend, those who take time and energy
to unlock the new emergent, unfettered by the past,
as if language could be understood without regard
to inherited meanings and customs, as if the dawn had no night,
the night no day

i will have left memories of the future anterior, my face subtle and
drawn, against the visage of the new and enormous sky

i will have had the experience of multitudes, will have come
to delineate, ever so slightly, the imaginary evanescence
that is ours, at this hour of the dusk, this hour of the new
millennium

i will have succeeded in my failures, failed in my successes,
passed this on to you, this new vision and energy of culture,
this new circuit and element

i will have come to you, taken from you, communed across these vast
distances, of time, of space, of virtual generators and generations
this is my legacy, this is what i leave behind
this is my legacy, this is what i bring forward from the future

of poor theory [1-117]

1 the world has a certain style

2 our worlds are constituted

3 there is no ontological distinction between information and materiality

4 our worlds are loosely tethered

5 analog and digital interpenetrate

6 we exist in-between paths and plasmas

7 our worlds are nearly decomposable into discrete entities

8 entities are by virtue of the name, maintenance, and contour

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4 bases collapse into superstructures, and superstructures into bases
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6 in noise culture 0 is a positivity characterized as $\{x: x = -x\}$
7 the ego is always catastrophic in the mathematical sense

8 the ego is inscribed and inscriptive
9 the ego exists within the certain style of the world
1 every age is every un-age
2 the mirror stage is always a coagulation
3 truth and slanders are bound in abjection
4 substance is never and always emergent
5 self-reflexivity and contradiction leave residue as content
6 the world stains, is stained, is constituted by stains
7 the world constitutes by stains
8 fissures require low maintenance
9 the world has no requirements
0 the world has any and none

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24. **Broder, Michael**
Ear Inn Readings--May 2001

Wed 2 May 2001

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

May 5
Eloise Bruce, Noelle Kocot, Frazier Russell

May 12
Sharon Dolin, Ellen Dudley, Barbara Preminger

May 19
Terri Ford, Pam Kircher, Martha Rhodes, Jonathan Thirkield

May 26
Memorial Day Weekend--No Reading

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].

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25. **The Poetry Project** **Announcements**

Wed 2 May 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

[See bio for May 9th reading.] Public service announcement, short cut to publication, pedantic gloss, frantic jumping up and down for attention-criticism can be all these things, and boring too. How does one make it something closer to heart, less declamatory, and more responsive?

This week and next week at the Poetry Project:

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.

Monday, May 7th at 8 pm

OPEN MIKE, sign up at 7:30 pm, reading starts at 8 pm.

Wednesday, May 9th at 8 pm DIANE DI PRIMA AND GARY LENHART Diane di Prima will be reading from her just-published memoir, Recollections of My Life as a Woman (Viking). Ms. di Prima is considered by many to be the most important woman writer of the Beat movement. She settled in Greenwich Village in

the early 1950s, where she lived for many years. During this time she co-founded the New York Poets Theatre and founded the Poets Press, which published the work of many new writers of the period. In the early 1960s, together with Amiri Baraka (LeRoi Jones), she edited the literary newsletter *The Floating Bear*. Her books include: *Poems for Freddie* (1966), *Earthsong Poems 1957 - 1959* (1968), *The Book of Hours* (1970), and *Pieces of a Song* (1990). "An amazing creative force, Diane was and remains a major talent and an inspiration," writes Peter Coyote. Gary Lenhart is the author of several collections of poems including *Father and Son Night* (1999) and *Light Heart* (1991), both from Hanging Loose Press. He edited *The Teachers & Writers Guide to William Carlos Williams* (Teachers & Writers, 1998) and *Clinch: Selected Poems of Michael Scholnick* (Coffee House Press, 1998). "Tender heart, nimble wit, and tough mind radiate throughout Gary Lenhart's poems...poems that are so well made that their craftsmanship is invisible-the ultimate graciousness of art," writes Ron Padgett.

Friday, May 11th at 10:30 pm IF THIS IS JUST A HEAD TRIP, HOW COME THEY STOLE MY LUGGAGE? A presentation by members of the Poet to Poet/Medicinal Purposes Literary Review staff on behalf of The Poetry Event Schedule. Featured readers include Robert Dunn, Executive Editor, author of *Zen Yentas in Bondage*, *Guilty as Charged*, *Playing in Traffic*, and *Sunspot Boulevard*; Thomas M. Catterson, Managing Editor, author of *This Pot Has Pepper*; Leigh Harrison, Associate Editor/Poetry Editor, author of *Our Harps Upon the Willows*; Anthony Scarpantonio, Prose Editor/Chief Video Technician, author of *Place Your Bets*; Jacqueline Annette, Assistant Poetry Editor; and Evie Ivy, Consulting Editor, author of *The First Woman Who Danced*. Poet to Poet is an organization that promotes literary endeavors in the New York metropolitan area and beyond, through open mikes, recitals, the "Poet to Poet" cable television show, the Medicinal Purposes Literary Review, and the monthly Poetry Event Schedule.

* * *

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>.

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26. **Baker**
3rdBed #4
Wed 2 May 2001

Apologies in advance for crossposting.

3rdBed #4 is now out featuring:

Marc Kipniss
Jason Nelson
Alan DeNiro
M. S. Fodhi-Da-Zen
Tex Kerschen
John Branseum
Michael Burkard
Stacey Levine
Daniel Coshnear
Jessica Treat
Jeffrey Encke
Maile Chapman
Alia Hanna Habib
Willard Bohn
Brooks Haxton

About 3rdBed:

3rd bed is a journal publishing innovative work by known, unknown, and forgotten writers<writers who move beyond the front lawn of domestic realism. We are looking for fiction, for poetry, and for work that blurs the distinction between these genres; we are looking for translations of authors living and dead; we are looking for a range of pieces that evoke anything from disquiet to whimsy, from the jarring to the soothing: work that may be variously urgent, kaleidoscopic, infantile, or elliptical.

--

Andrea Baker
associate poetry editor
<http://www.3rdBed.com>

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27. **Elizabeth Treadwell**

Outlet Heroines - still accepting submissions

Wed 2 May 2001

Just a reminder - Outlet is still accepting submissions for our Heroines issue. Deadline is May 15 and details are at <http://users.lanminds.com/dblelucy/page5.html>

Double Lucy Books & Outlet Magazine
<http://users.lanminds.com/dblelucy>

Elizabeth Treadwell
<http://users.lanminds.com/dblelucy/page2.html>

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28. **Stefans, Brian**

E-Poetry Conference: correspondence

Wed 2 May 2001

I know some of you are interested in what happened in Buffalo a week ago at the E-Poetry conference. I haven't read any real summaries, but John Cayley posted the following on the E-poetry chat list that runs through a lot of it, and I had a fairly lengthy response to it, which follows. Some of this might seem a little technical or just insider talk, but it's easy to hum along... if anything else comes down the pipe I'll try to post it.

> -----
> From: John Cayley
> Reply To: E-Poetry-2001
> Sent: Wednesday, May 2, 2001 5:21 AM
> To: [REDACTED]
> Subject: epoetry 2001 - brief remarks
>
apologies for crossposting

briefest ? of remarks offered as a personal attempt to outline what I consider particularly significant about this important and truly delightful festival.

first again high praise and deep gratitude to Loss Pequeño Glazier without whom. Note that proper-paradoxically, by single-tracking a huge confluence of live datastreams he achieved a miracle of Lossless compression, distinctly in contrast to more the more Lossy codecs of most conferences, including the

subsequent DAC (digital arts and culture) conference the following weekend in Brown University (more on that later). Anyway

history: at last, in the field of what I call literal art in networked and programmable media (phew: henceforth NPM, but there is as yet no easier way to say it), we are beginning to see the wider emergence of historically grounded contexts informing what have hitherto -- all too often -- had the character of detached, naive-autonomous essays in the so-called new. The presence of Philippe Bootz representing the configuration of poets and programmers around *aLire*, the earliest all-electronic publication devoted to writing in NPM (1989-) was crucial. *aLire* has a tradition, related to but distinct from the ALAMO (computer assisted offshoot of the OuLiPo, most prominent practitioner perhaps, Jean-Pierre Balpe). And I suspect this group is also the earliest to have a developed sense and theory of 'poesie animée' which now plays as Concrete-inflected webbed-up textual Flash movies. And although there are many others of us throughout the world working in Flash (or Director or Flash-like things), doing so with a background in, amongst others, Concrete, Dada, Constructivist graphics, Lettrism, etc. etc. (Flash animators who have read and practiced some part of what Johanna Drucker's read and practiced) we still don't have a history of animated text written by a poet or critic of poetry. (Or do we? Please let me know.) This would discover -- beyond the flipbook -- cinematic titling and proto-cinematic titling as the originator of the mode and would trace it into and relate it to animated text in advertising. The only book I've used on this is (the impossibly over-designed so as to be almost unreadable) Bellantoni and Woolman *Type in Motion: Innovations in Digital Graphics* London: Thames and Hudson, 1999. (Saul Bass!!; Pablo Ferro); but maybe -- in a 'Digital Culture' context -- Lev Manovich's *The Language of New Media* (MIT Press, just out and I've just bought it) will have something to say on this or provide leads Generally, we still have a long and necessary way to go in relating our practice to media history. So on to ...

practice: here, for me, the most exciting development which I believe we are currently witnessing is the transition to writing in NPM which is practitioner-led rather than formal-experimenter or media-experimenter-led. The already-poets and already-writers have tooled up and developed a sense of what they can do, what they desire to do, what they do not desire to do. Of course this actually began to happen some time ago, but efforts in this direction have been -- perhaps with the exception of Kenny Goldsmith and cohort's invaluable ubuweb (eUbu for the contemporary genuinely NPM stuff?) which has been visible since its inception -- somewhat obscured by eFluff. Brian Stefan's 'The Dream Life of Letters' (performed at the conference and much-appreciated) is on ubuweb -- a tour de force; even a little depressing, since its going to be hard to think of 2D text-and-graphic figures which Brian hasn't done. Perhaps that's the point. We

begin to stop trying to think of new things to do and start trying to sort out which of the figures might be regularly useful for our own practices and projects. (Maybe Brian could suggest some that he particularly likes and maybe even give them names?)

I probably should have cited the strong Brazilian contingent at ePoetry before Brian since they are likely to be his 'anticipatory plagiarists' (I'm not being rude, it's an jocund OuLiPian term -- look it up; you'll have fun doing so). Great stuff from Wilton Azevedo, who also read for the late Philadelpho Menezes, and from Lucio Agra. Hot tip of an iceberg which seems to me also to be better contextualized than animated poetry in the English-speaking world.

Separate practice thread: I was also encouraged to see and hear that there is new engagement with what I refer to as programmatological work; writing in which the programmability of the writing media is a necessity. Amongst the poets, and outside the chance-fearing OuLiPo, there are programmers who can distinguish trivial manipulations of language from investigative and generative procedures which address its structure and the abyss. Neil Hennessey and Jabber; Darren Wershler-Henry & Bill Kennedy and their apostrophe engine; Glazier's early-in-the-way Jonathan Minton; Glazier himself. But all of them (Glazier except since he's written the history) are somewhat decontextualize and we are still far from having these facilities built into our word processors (whereas graphic and sound artists do have the equivalent filters and modulators built into their tools).

In his *Open Letter* article 'Reflections on Cyberpoetry' (Number 9, Fall 2000, pp. 22-33), Brian Stefans opens with a quotation from Roger Pellet: "The greatest cyberpoem would be an online application that provided you with an interesting text and a robust interface with which to manipulate it. In other words, a word-processor." Well yes, we can see where this is going and the requisite perspective which it lends to the discussion, but MS Word has never provided me with an interesting text or a robust interface (cf. BBEdit) or any interesting tools to manipulate whatever text *I've* provided for it (or plagiarized by anticipation). Maybe Photoshop or Flash are a vizPo cyberpoems?

Under this thread, it's also necessary to mention one of the best critical contributions to the conference, by Katherine Parrish, who provided excellent materials for and analysis of precisely the history and contextualization of writing in NPM, while heading for the further textonomic quadrant of live collaborative writing (mixed with programmatological intervention by e.g. MooLiBots) in MOOSpace.

Inevitably, I dwell on practices which, while not the same, are closely related to certain of my own, but I also have to signal quite distinct threads in

social literal art and literal art as gaming and (later I'll come to) literal art as playable/performable instruments: ... not only because they are, like, 'happening'. In gaming, in intercourse, 'rule modification is inherently social' (based on the speaker's remarks during a paper by Jesper Juul at the later DAC conference). This is one of those brilliant but obvious statements which has important consequences, for any notion of the avant-garde for one thing. It's hard to make a playable, configurable avant-garde game or social intertext because the avant-gardist tends to change the rules without telling anyone, or only telling 'his' (invidiously/historically) friends, or with the intention of concealing the rule changes (so that they are more disruptive?!?) or in the hope that later (after-the-avant) critics will work out the clever changes that 'he' (invidiously/historically) has made so that said avant-gardist gets to retire to Olympus or the Academy. This is, perhaps, a good personal strategy, but in this media it ain't going nowhere, since, it seems, in practice, many aspects of the media are inherently social. For me, this raises the happy prospect of no-compromise poetics which play out in the social and therefore escape the seductions of avant-garde elitism. Ububoy beware. You are great forces, and the Torontonians amongst you also come from an important contextualized and localized tradition, but you've got to go opensource and join the f***ing community. On the other hand, I'm going to resist and exclude myself also for as long as possible, but others out there: M&M And & Damon; Alan Sondheim; the Albany configuration (which might perhaps check out audience-response protocols when high art keeps calling after time); but especially the general sense that work is nearly always being made *in collaboration*. Reiner Strasser's turnaround times seem to be particularly impressive and productive.

net/web art connections: Another major Brazilian contribution came from Giselle Beiguelman, linking from the practices I've already mentioned, this work was - with that of Alan Sondheim - also 'our' chief connection to the world of 'net art' or 'web art'. These practices are widespread but hard (for me anyway) to characterize or pin down, except to observe that they seem to ally more with visual and performance art than with literal or literary art. Nonetheless, they are often text-based, but in a manner which is strangely willfully? autonomous from traditions (including avant-garde traditions) of poetic practice. We definitely need more cross-over here, and Giselle was our link at this festival. Follow it.

performance: (Excuse errors please. I'm racing to scribble this and get it off before having to go back to my saltmine.) Finally a word on performance. We will not be able to get away from the issue of performance in this type of work. Off the page, the time-based aspects of literal art are more difficult to bracket in both actual performance and actual criticism. Text as space; as an instantiation of a spatial engagement with language (even as time passes) is one thing (and

perhaps an inalienable aspect of the literal), but as consumed or performed, literal objects in networked and proprogrammable media move and morph and translate and transliterate and interrelate and change in time. As such, practice and theory necessarily extend beyond 'configuration for the sake of interpretation' (art-making) to 'interpretation for the sake of configuration' (gaming). These formulations are based on an excellent paper at the later DAC conference by Markku Eskelinen on the theory of games (in the context of literal art). We are used to understanding that there are (literal) art objects and that there are also games and social/intertextual spaces which may have literary qualities, but we now also need to develop a 'vocabulary' of a range of transitional objects which display and modulated time-based media and which, perhaps, are more like (musical) instruments: they may have an art built-in and are interpretable as such, but this interpretation is done so that they can be configured or 'played'. For some practitioners the playing, the playing-well will be the goal of engagement with such objects. For these people the instrumental practice becomes more like a game. For others the playing, the configuration will be done for the sake of achieving an interpretable moment or series of moments. The play or configuration will resolve a time-based performance to a literal object of critical interpretation.

(That last bit was written really quickly. Sorry.) Anyways, there are many other dear performers at Loss's festival which I have not mentioned, but please, you-all, don't take this wrongly. I have only been trying to set out super-quick the tendencies and themes which I personally believe are important for us to recognize and engage)

.... and I share in this sense of missing you all, since despite this everywhere we seem to find ourselves in email networks (chiefly), you are not here when I am ...

From: Stefans, Brian
Reply To: E-Poetry-2001
Sent: Wednesday, May 2, 2001 11:45 AM
To: [REDACTED]
Subject: Re: epoeetry 2001 - brief remarks

Great post, John. Quick responses (apologies if the main parts of this are directed toward my own work, but it's what I know best).

we still don't have a history of animated text written by a poet or critic of poetry.

The use of "history" here is a bit troubling -- I'm happy to pretend for a

moment that there is none, though as you know I'm kind of obsessed with the idea of a "tradition" that sort of hinders or troubles any sort of easy engagement with the medium, not to mention provides a more incoherent "history of forms" against which to play. These wouldn't be agreed-upon standards, but would give those of us interested in such practices as Debordian detournement (though we are short of "masterpieces," we still have some pieties) some sort of wall against which to bounce things -- hence my occupation of Brazilian concrete for Dreamlife, not to mention occupation of Flash to bring Brazilian concrete into the art historical vocabulary in the States. (I think the style of Brazilian concrete is still closely linked with their own sense of style in things like advertisements; here, I think that style is somewhat alien.) This history of forms would include, as you mention, cinematic titling (I used Godard in my essay, also because of his use of music and sound, which I find troubling in digital art because I think of it as a difficult to do well, hence the silence in my pieces rather than the easy ambient drone), but also the way any sort of text is used in a public space, such as on the sides of buses, banners or on post offices. I would also include the history of abstract movement such as in dance; I think it was from looking at a lot of dance and thinking of collaborating with people such as Sally Silvers -- we may work on a project soon -- that influenced some of the fluidity of Dreamlife (I hadn't seen the Merce Cunningham "Bipeds" at the time but had it described to me -- I was a bit disappointed when I saw it, but amazed at parts).

Debord et. al.'s essay:

<http://library.nothingness.org/articles/SI/en/display/3> -- how can we create

an art with any sort of socially transformative possibilities without having

a set of social pieties to corrupt -- how do you let them know that this sort of action is occurring without a set of forms (read: values) operating in the same dynamic field?

I guess my fear in a "history" of this work so far is that there hasn't been

so much done that has been completely successful as art, and that we risk merely fetishizing our own little corner of the world and elevating it before others when there are plenty of other things to look at. A timeline

would have to include several minor moments -- interesting moments, of

course, in the way that the Vic 20 was interesting in the history of computing -- but in the end a matter for specialists, and I don't think this should be a field for specialists. Who needs a canon? But on the other hand, I'm all for a very significant discourse on the subject, and I'm more excited about what has been done in this field than in most of what's out there in painting, sculpture, etc -- my bias. I think the first step, in fact, might be a comprehensive bibliography -- my experience at the conference was discovering that there was so much interesting work out there, such as yours and Wilton's (I missed Lucio's presentation) and some of the stuff on Alire that I wouldn't have experienced had I stayed on the web. (I do think, however, that I prefer the web since, like Debord again, my hope that is that my poems would be viewed during the 9-5 drudgery of the workplace, and contaminate it -- it's supposed to operate against what's on the web as we know it.)

a tour de force; even a little depressing, since its going to be hard to think of 2D text-and-graphic figures which Brian hasn't done. Perhaps that's the point. We begin to stop trying to think of new things to do and start trying to sort out which of the figures might be regularly useful for our own practices and projects. (Maybe Brian could suggest some that he particularly likes and maybe even give them names?)

That's interesting -- don't know if I'd come up with vocabularies for the individual moments, but certain techniques I've somewhat theorized to myself and will probably re-use, hoping to flesh-out their implications. The recent discussions on this list about Plato and the use of light, for example, or obviously germane to the use of letters that blur and fade as you are reading them, which I found, after several bleary-eyed months of programming the thing, to be somewhat emotional.

What you are suggesting reminds me of what Kenner wrote about T.S. Eliot and the Waste Land -- that he wrote the Four Quartets to sort of justify the Waste Land as a reusable "form." I showed the piece on Monday to some people in NY, and one of them happened to have been a student of Mary Ellen Solt's and spotted the allusion to her work right away (the flower like structures coming out of the word "enterprise") -- my point being, perhaps, that some of the stuff in Dreamlife is already reused material. The circles, for instance, almost all allude to Finlay's circus poster.

we are still far from having these facilities built into our word processors (whereas graphic and sound artists do have the equivalent filters and modulators built into their tools).

It does seem pretty true that graphic and music programs have a series of "filters" with which to manipulate their "materials," but there is a small range of interesting tools in Word, such as sorting, tables, a range of typefaces and -sizes, and the invaluable macros -- the action scripts of Word, I guess -- that encourage the sort of play the graphics programs use.

I've written poems in Word where I determine the line breaks by resetting the margins -- it usually started as a prose poem, and then I put hard returns where the line broke on the screen. It's also worth mentioning that

the range of tools offered in a program like Flash -- such as morphing, tweening, etc. -- are often quite lame when used "out of the box," which is

to say straight, with no tweaking -- ditto for such tools in Photoshop such

as "gaussian blur," which you end up getting weary seeing on so many bad web

pages. My guess is that art historian's of the future will begin to discuss

"Photoshop technique" in the way they discuss brush handling now -- John, you would know if they are already doing this.

a quotation from Roger Pellet: "The greatest cyberpoem would be an online

application that provided you with an interesting text and a robust interface with which to manipulate it. In other words, a word-processor."

Roger was joking, of course. And BBEdit is superior, I and Roger agree.

Under this thread, it's also necessary to mention one of the best critical contributions to the conference, by Katherine Parrish, who provided excellent materials for and analysis of precisely the history and contextualization of writing in NPM, while heading for the further textonomic quadrant of live collaborative writing (mixed with programmatological intervention by e.g. MooLiBots) in MOOSpace.

I've taken a little tour of Moolipo but nobody was there to talk to me... perhaps we can throw a party sometime soon. I agree Katherine's paper was very interesting to me -- I've not pursued (after a few years of C++ programming, much lower grade than anything Neil's doing) any experiments in

the sort of Markov-inspired programming such that of Neil's since I haven't

found a way to link it to the "social" except as a sort of pure sphere that
is obviously tied to the formulations that could be derived from the gene-pool of the social world -- i.e. the generator is dependent on the likelihood of certain word combinations in language as it is constructed in
"daily life" and hence is both recognizable but completely alien (except when words like "king" appear, as I noticed once during Neil's paper).
This
is a form of the negative that is also an advancement on pure Dadaism because of its reverence for scientific technique -- it's scary in that way,
asking that we both value statistical likelihood as not only a vehicle for making the future more predictable, but also as a sort of "wisdom literature" that one carries around in case of troubling emergent situations
-- and I've grown to think the projects very beautiful, so I guess I'm congratulating Neil for finding light in what I thought was darkness.
Katherine's Moolipo space develops in a different fashion; in the collaborative space she described -- in which you might, for some reason, want to convey something of emotional or other-sort of import -- to have the
Oulipo tactics subvert or pervert this meaning is interesting to me, perhaps
even as a model of how the "game" can break into normal social relations (again, Debord). I'm just sure how much meaningful language can be channeled into such a place -- I don't plan on falling in love over the internet -- and so how much attachment could I possibly have to anything that goes into the thing unless it be from a purely clinical standpoint -- i.e. what would happen if I plugged in "F*ck you, you little sh*t" into the
thing, how would people respond? which strikes me as psychopathic (this has
been written about, in fact, in that anthology "Flame Wars" a number of years back). For some reason these types of interventions -- which is the equivalent of driving a loud motorcycle through a small-town midwestern town
to scare the elderly -- continues to be of interest to people, as if there were a normative web space to corrupt with "situations" -- no, it is more interesting to do that in the mall, at least that's where I am now.

Kisses to you too, Wilton (just got that...)

How dangerous can the sort of hypertextual space be -- is exposure possible
there?

'rule modification is inherently social' (based on the speaker's remarks

during a paper by Jesper Juul at the later DAC conference).

It's hard to make a playable, configurable avant-garde game or social intertext because the avant-gardist tends to change the rules without telling anyone, or only telling 'his' (invidiously/historically) friends, or with the intention of concealing the rule changes (so that they are more disruptive?!?) or in the hope that later (after-the-avant) critics will work out the clever changes that 'he' (invidiously/historically) has made so that said avant-gardist gets to retire to Olympus or the Academy.

This seems a little unclear to me, only in the sense that I don't know what you mean by "rules" in your response to Juul's statement. Do you mean the rules of a particular piece of digital art -- how the interface works, the sort of "contract" with the user that the programmer creates -- or do you mean the "rules" of normative engagement with a piece of "art" -- i.e. Duchamp's urinal was not a piece of art until he changed the rules. I think it's quite possible to change the rules in the first fashion and not be "avant-garde," though as it's not often enough done it seems rather avant-garde, but needn't leave anyone in the dust. The first rule of internet art -- as Kenny G will tell you -- is that it's got to be interesting right away, pretty much within the first minute or so of viewing -- otherwise the viewer/browser will beam off to another location. One way to do this is to present the rules of the interface rather quickly, without too much grief, and yet I think it is the most troubling interfaces that provide the most pleasure. (It's been amusing to me lately that I've received emails about two of my more recent internet pieces that included the phrase "Marjorie [Perloff] said she couldn't..." etc., meaning she didn't understand the interface -- is it possible she didn't understand the rules? Is it possible I didn't intend her to understand the rules?) I'd like this rule to change myself -- slowness and quietness should be cherished on the web -- but how?

Also: how does one conceal the rule changes so that they are more disruptive -- I think it is the changing of the rules themselves that are disruptive, which is how detournement works (pardon the lack of accents, etc.) One can make up one's own rules -- suggest a contract -- and then pervert it, introducing the viewer to the concept of the variable contract, the

transformation through time of types of engagement -- hence avoiding the Olympus complex, where truths are considered of quasi-eternal import.

*This is, perhaps, a good personal strategy, but in this media it ain't going nowhere, since, it seems, in practice, many aspects of the media are inherently social. For me, this raises the happy prospect of no-compromise poetics which play out in the social and therefore escape the seductions of avant-garde elitism. Ububoy beware. You are great forces, and the Torontonians amongst you also come from an important contextualized and localized tradition, but you've got to go opensource and join the f***ing community.*

Does this mean I have to wear my panties on the outside (just joking). I would note, though, that nearly everything the uboids presented was collaborative -- Darren's and Bill's piece, for instance, was a collaboration and relied entirely on texts written by the netizens of the world; Neils' Frogger piece as inspired by a conversation with Darren (though I didn't mention it), while Jabber was hardly "individual expression" -- it relied on the collaborative efforts of English speakers world-wide (another piece that Neil was working on, a hypercube Java rendering of a Rubik's cube piece that Christian Bok created, was also collaborative but I think it's not ready yet); Christian's Eunoia is not collaborative yet relies on reading through the dictionary several times, word for word (the author of that dictionary determined the limits of his vocabulary, in a way, though he added the French, etc.) and of course I presented my digital rendering of it; my Dreamlife uses text that I lifted from Rachel Blau Duplessis, and it purposely attempted to assimilate itself in a culture that was, in a sense, pre-net or anti-net (concretism and lettrism) [by the way, I read Kenny's "Day" piece during my performance of Dreamlife]; and most of Kenny G's work -- for example Fidget -- has been manifested in a variety of different collaborative forms, such as a Java applet and a performance at the Whitney Phillip Morris museum.

My own sense, actually, is that the "no compromise" aspect of what the uboids were doing (not including myself, who prefer a certain fuzziness to my theory) is that they are very conceptually clear about what they are doing, not to mention determined to follow-through on a concept until it either dies on the table or results in an art work. While I agree entirely that digital art, especially web-art, is inherently social -- I think Darren, for one, would also agree -- I think it's also inherently conceptual. There probably wasn't a person who presented there who couldn't reel off a series of theses about what they thought their work was "doing" -- which accounts, I think, for the "non-retinal" and even "non-semiotic" aspect of some the more interesting work -- and it's the

only
field of "visual art" perhaps where a good-looking piece of work could
fall
under the criticism of being too "slick" perhaps because of its (partly
conceptual) relationship to the net economy. So I agree with Christian,
in
a sense, when he says that literary critics of the future will admire a
poet
for his/her programming techniques over the actual text produced, though I
wouldn't say they would all do that (I'm a moderate, and a "humanist," as
the Torontonians like to remind me). My point being: in this type of art
that is inherently conceptual, the concepts really have to be
interesting
-- not entirely theoretical or clinical, or if so, a linkage of
theoretical
enterprises that produce a sort of giddy laughter in the end -- always
trying to mate a fish with a swan. I'd like to write about this sometime.
Laughter...

net/web art connections: Another major Brazilian contribution came from
Giselle Beiguelman, linking from the practices I've already mentioned,
this
work was - with that of Alan Sondheim - also 'our' chief connection to the
world of 'net art' or 'web art'. [...] We definitely need more cross-over
here, and Giselle was our link at this festival. Follow it.

Nothing to add here -- I agree. The kinds of things that jodi.org or that
appear at Rhizome (not even worth starting a list of names), or whatever,
are a huge rich field to steal ideas from.

This raises the issue of the possibility of the coherence of a field that
could be called "e-poetry" -- will this term just seem ridiculous 2 years
from now, when the next great leap is supposed to happen? It seems a lot
of
the more interesting work presented there, such as the hypercube poem,
were
not coming out of strictly literary concerns at all, but I could see a
great
programmer or artists with an excellent skill at words (Kenny G, not a
programmer, never studied literature, and was a graduate of RISDY; another
example is Tom Phillips, author of the Humument) simply stumbling (I use
this as a term of praise) into types of language production/presentation
that are simply more interesting than what us hand-cuffed, self-styled
"poets" would ever dream of. Though I have to say a lot of the art I see
coming out of designers -- yes, those slick Flash folks -- has some of the
drippiest language I'd ever hope to not read.

It is for this reason I propose that we not join the EU. I like our

currency. Let's stick to our small island off the coast of the net continent.

For some practitioners the playing, the playing-well will be the goal of engagement with such objects. For these people the instrumental practice becomes more like a game. For others the playing, the configuration will be done for the sake of achieving an interpretable moment or series of moments. The play or configuration will resolve a time-based performance to a literal object of critical interpretation.

I'd like to see this paper on gaming, actually -- this last paragraph of yours was rich but I'd like to refrain from comment until later. Of course, I've suggested my own vocabulary for the "game" which is the "contract" -- I think teasing out the social implications of time-based art in which the rules of engagement are variable depending on user interaction would take a little while. I also have this idea of beautiful movement, which is tied somewhat with the idea of "drift," which is to say, how to turn the motion of the mouse into more than just a practical exigency -- can one be invited to partake in beautiful movements without necessarily having any skill? Can this movement have semiotic, rather than purely visual, meaning [e.i. my "electric_wall" piece -- does this piece suggest a more readerly interaction, along the lines of post-semiotic poems, rather than painting/viewer type interaction]? I've always been a crappy dancer, but I somehow think that net art could be created to make anyone a legitimate painter, poet, dancer, etc. -- perhaps all at the same time. Well, don't know what I mean here...

From: Stefans, Brian
Reply To: E-Poetry-2001
Sent: Wednesday, May 2, 2001 12:31 PM
To: [REDACTED]
Subject: Note on Cayley

Of course John, being more modest than most of us (or at least _me_)

didn't
write about himself in his post, but I wanted to note my appreciation of
his
presence and work at the conference. In terms of discourse, he was the
model of engagement (though he didn't take up my question about Moos,
shucks).

I think the work he presented on the last evening suggested most strongly
--
in a line with Barrett's paper -- the issue of cultural specificity and
translation as it operates in digital arts (which I won't say is
synonymous
with web art but in a way cuts close) in this world of increased
globalization and "equivalence", the sort of entropic reduction of the
local
to the bitstreamed, infinite cross-platform interpretability that digital
processing seems to promote. His provocative statement -- this is not
"concrete" in any way -- prefacing the piece was interesting to me -- why
not "concrete"? I agree that the work wasn't concrete, but I'd be
interesting in knowing exactly what he meant.

I also think there's an interesting component to his work in terms of 1)
how
the "material world" relates to the digital world, in the sense that he
introduced sounds of running water, and calligraphic images (ink) etc. in
a
way that struck me as nostalgic or longing for, say, a zen stone garden
(one
I'm thinking of, very famous, but can't find it -- funny that typing in
"zen
stone garden" in a search engine brings up tons of dot com stores that
actually sell them). I don't consider this "nostalgia" in a pejorative
sense -- John's obviously quite devoted to digital art, and other work of
his has nothing to do with Chinese calligraphy, etc. -- but more trying to
skirt in some sort of between-place, between digital art and that that
which
relies on material. I tend to think his relationship to hypercard as a
programming language suggests this sort of closeness to material (I've
decided, for myself, to take on as many new technologies as possible with
the hope of never getting too "close" to a particular digital medium as it
all changes so quickly, but Cayley and folks like Jim Rosenberg make good
arguments for the opposite tact). His clock-poem piece, which constructs
poems based on the time, date, year, etc., also suggests a relationship of
digital technology to the seasons, etc. -- it reminds me a bit of Robert
Smithson's work that figures itself in a geographical timeline rather than
a
human-historical one, not to mention Finlay's work (again) which just
isn't

"there" until spring.

And 2) is the relationship of digital imagery to the work of the hand, which is mostly in the careful morphs involving the calligraphic images, which alluded to work done by Xu Bing. I think the slowness of the work suggested the sort of thinking that one occupies when performing some sort of meditative act, usually a repetitive act that is nonetheless meaningful and requires concentration. This ties in with his sense of poetry itself -- the texts, when they were legible, seemed to be of the late projective, somewhat zen Phillip Whalen school of work, which is to say it relied on the line-by-breath a bit, so obviously again a relationship to the body, in this case the lungs. This seems counter to the natural tendency in digital poetics toward texts that are language-inspired, or formalistic and/or programmatic and counter to any use of the body as a vehicle for determining the measure of a piece.

I don't have much time to tease out the implications of all of this, but I thought it quite interesting and as far as I can tell no one's doing work like this.

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29. **Jeffrey Jullich**

Re: The new issue [volume 3] of cauldron & net

Wed 2 May 2001

REALLY, really classy, Claire! Totally prize-winning, totally tomorrow. The avant-garde meets high fashion.

I'm going to make it my midsummer goal to get my derangements up to snuff enough to throw my assemblages at the Cauldron threshold and beg conscription into your jet set. I hope Tina Brown doesn't snatch you up first.

Reminds me of the days of Barbara Bloom and "Men in Cities." Brava! Brava! Ah the long-awaited

Synthesists...!

Claire Dinsmore wrote:

*[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/>*

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30. **salsilv**

SALLY SILVERS PROGRAM THIS WEEKEND

Wed 2 May 2001

The Construction Company Presents choreographer Sally Silvers THIS
WEEKEND, Sat., Sun., Mon. May 5, 6, 7 at 8 pm

10 East 18th St., 3rd floor. Seating is limited; reservations recommended:

██████████ Press Reservations: ██████████

\$12, \$10 Students/Seniors

The Program includes

Swapshot Trouble — a video/performance duet collaboration with Silvers &
Bryan Hayes

Question, Tough — a duet with Stefa Zawerucha based on American Sign Lan-
guage

Conan — a Silvers-choreographed competition routine for body builder
Domingo Tanco

and with a different cast each night:

Improvisations with choreographers:

Sat.: Marlies Yearby and Yasuko Yokoshi

Sun.: Karen Sherman

Mon.: Keely Garfield

and Live Choreography

Silvers will make new work on the spot as if in a live rehearsal on different dancers each night-many with whom she has never worked:

Sat.: a quartet with Aaron Jackson, Frank Johnson (Dance Theatre of Harlem) Aleta Hayes (Jane Comfort and Dancers), June Omura (Mark Morris & Dancers) Sun.: a trio for Maile Okamura (Mark Morris, Wendy Blum), Andrea Kleine (Sally Silvers & Dancers & Andrea Kleine's Company), Gretchen MacLane (Marjorie Gamso Dances) Mon.: a duet for Phillip Karg (Sally Silvers, Amy Cox, Amy Sue Rosen), Laura Staton (Laura Staton Dancers)

Bruce Andrews is the Music Director and Pat Dignan is the lighting designer.

Hope to see you!!!

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31. **Steve Dickson**

Cole SWENSEN & Elizabeth ROBINSON, Thurs May 3, 4:30 pm

Wed 2 May 2001

POETRY CENTER 2001

The Poetry Center & American Poetry Archives
presents

Poetry Center Book Award reading
COLE SWENSEN & ELIZABETH ROBINSON

Thursday afternoon May 3

4:30 pm, free

@ The Poetry Center, SFSU

COLE SWENSEN's new book of poetry, *Try* (University of Iowa, 1999), was selected for the annual Poetry Center Book Award. The award judge cited "Simone Weil's insistence that true attentiveness has the power of the miraculous. . . . The power of this work is, indeed, that it moves from image to word, viewer and viewed, then onward, to a seam, the embodying point of contact, a 'something mysterious that exceeds accounting.'" Also a noted translator from the French, Ms. Swenson has had book-length translations published of works by Olivier Cadiot, Pierre Alferi, and Jean Fremon. A native of northern

California--and alumnus of SFSU--Cole Swensen lives in Colorado, where she directs the writing program at the University of Denver.

Poet ELIZABETH ROBINSON was judge for the Award this past year. Her own latest book, *House Made of Silver*, is brand new from Kelsey St. Press., and *Under the Silky Roof* is forthcoming from Burning Deck. After years spent studying and teaching on the East Coast (New York and Providence), in the Midwest (Chicago), and Southwest (Oklahoma), Ms. Robinson now lives in Berkeley, where she earned her Doctor of Divinity degree at the Graduate Theological Union.

=====

COMING UP:

* 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

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32. **jesse glass** *The Hidden Muse*

Wed 2 May 2001

I've recently published an anthology of 19th c. Carroll County, Maryland newspaper poets titled *The Hidden Muse*. This book includes an introduction, notes, and biographical information on the poets, as well as a checklist of all poems published in the Carroll County rural papers from 1833 to 1872. It's available from all on-line bookstores. I've turned up some interesting information on Emma Alice Browne, a Victorian writer who lived in Westminster, Maryland right after the Civil War. This writer has recently been rediscovered by Professor A. Petrino, who discusses Browne's excellent poem "Measuring the Baby" in her book *Emily Dickinson and Her Contemporaries; Women's Verse in America* (University Press of New England, 1998.) *The Hidden Muse* presents more work by Browne, as well as new biographical information.

In addition, in compiling this anthology I stumbled across a handful of poems by the American dark Romantic P.M. Deshong--a fine writer who simply disappeared in 1848.

The Hidden Muse includes an appreciation of Charlotte Bronte written in 1860, a Civil War satire on "rebels" who sought doctors' notes to avoid enlisting, a temperance poem from the 1850's worthy of the L=A=N=G=U=A=G=E poets and other interesting items.

Cost: \$11.95. ISBN: 0-595-15609-6. It's a handsome book at 142 pages--perfect bound with three-color cover. I'm happy to answer any and all questions concerning the book. Back-channel Jesse Glass

About Jesse Glass. How to order his books.
<http://www.letterwriter.net/html/jesse-glass.html>

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33. **patrick herron**

Re: Dunning langpo/we don't need another hero

Wed 2 May 2001

Dunn on confident students:

"I love the student," he remarks, "who comes in and says, 'I don't really think I'm very good.' I almost take that student immediately." More difficult are the applicants to his classes who say, "I'm really good, and I know you'll like this."

He pauses. "They're always really god-awful. . . ."

So, jeez, if you're really self-deprecating and apologist and insecure, you'll make a fine student. But if you're confident, nay, iconoclastic, then you are obviously not worthy. Which means to me that he's too much insecure to handle a confident student.

I am reminded of the song, "We don't need another hero" sung by Tina Turner.

I surely don't want him to expose me to the "right poems."

And if his comments about language poetry were not silly enough, here's an edifying caption to the photo of the author: "Stephen Dunn's first writing job was penning the praises of Nabisco products."

there you have it, folks.

This guy wins awards writing poems like the following:

Because We Are Not Taken Seriously

Some night I wish they'd knock,
on my door, the government men,

looking for the poem of simple truths
recited and whispered among the people.
And when all I give them is silence
and my children are exiled
to the mountains, my wife forced
to renounce me in public,
I'll be the American poet
whose loneliness, finally, is relevant,
whose slightest movement
ripples cross-country.

And when the revolution frees me,
its leaders wanting me to become
"Poet of the Revolution," I'll refuse
and keep a list of their terrible reprisals
and all the dark things I love
which they will abolish.
With the ghost of Mandelstam
on one shoulder, Lorca on the other,
I'll write the next poem, the one
that will ask only to be believed
once it's in the air, singing.

I'm plainly embarrassed for the guy, I mean, the American poet with Lorca and Mandelstam on his shoulders like Duracell batteries. I guess I just knocked them off. Just as long as he doesn't call himself a New Jersey poet. Then I'll really be insulted.

Patrick

> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:]On Behalf Of Ron Silliman
> Sent: Sunday, April 29, 2001 9:27 AM
> To:
> Subject: Dunning langpo
>
>
> 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."

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34. **Bob Grumman**

Re: poultry stamps

Thu 3 May 2001

The results of the poet-on-a-stamp contest suggests something pretty dismal to me: that it is true that just about nobody gives a damn about poetry. 9511 votes from what: 5000 voters at most (since one voter could vote more than once)? Sure, a lot of poetry-lovers no doubt thought the contest too silly to participate in, but still . . .

--Bob G.

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35. **Clai Rice**

Re: Dunning langpo

Thu 3 May 2001

Hnh. purple shmurple.

On Mon, 30 Apr 2001, J Gallaher wrote:

*From the Department of Things to Know:
No word in the English language rhymes
with month, orange, silver, or purple.*

[↑ Contents](#)

36. **Poetics List Administration**

Lillabulero Press inquiry

Thu 3 May 2001

It was requested I forward this query to the list. Replies should be sent or cc'd to <[REDACTED]>, who is not a subscriber. thanks!

Christopher W. Alexander
poetics list moderator

--

Dear Christopher Alexander,

I am the website manager at the Council of Literary Magazines and Presses. Someone had a query about a poetry magazine founded by Russell Banks at UNC-Chapel Hill, called Lillabulero Press. I thought that members of your list would know where to get copies.

Do you mind passing along this email to the list to see if they can help this person out?

Thanks very much.

In solidarity,

Julie

Date: Tue, 24 Apr 2001 09:08:15 -0400 (EDT)

From: [REDACTED]

Subject: CLMP FAQ Question

CLMP FAQ Question

I am a other

My question ...

I am looking for early editions of the Lillabulero Press, a poetry magazine founded by Russell banks at UNC-Chapel Hill and I came

across your site. Do you know how I could find any of these editions?

-- [REDACTED]

--

Julie Koo
Website Coordinator
Council of Literary Magazines and Presses
[REDACTED]

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37. **Rachel Kubie**

Yusef Komunyakaa at Johns Hopkins in Baltimore this Sunday (fwd)

Thu 3 May 2001

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

Date: Thu, 03 May 2001 11:06:59 -0400
From: Chuck Beckman <[REDACTED]>
To: Rachel Kubie <[REDACTED]>

Yusef Komunyakaa to Give Fourth Annual
Joshua Ringel Memorial Lecture Sunday, May 6 at Johns Hopkins' Mudd Hall

Pulitzer-prize winning poet Yusef Komunyakaa will give the fourth annual Joshua Ringel Memorial Lecture on Sunday, May 6, 2001, at 3 p.m. in Mudd Hall at The Johns Hopkins University Homewood Campus. Poet, essayist, and librettist Komunyakaa won the Pulitzer Prize for poetry in 1994 and teaches at Princeton University. Kirkus Reviews calls Komunyakaa's writing "American poetry at its visionary best." Komunyakaa's blues- and jazz-influenced poetry will be preceded by a jazz quartet performance beginning at 2:30. The performance, lecture, and post-reading reception with Mr. Komunyakaa are free and open to the public. Information and directions: [REDACTED].

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38. **patrick herron**

Re: Lillabulero Press inquiry

Thu 3 May 2001

They are available in the folio section of Davis Library at UNC-Chapel Hill.

██████████. You might be able to work out an interlibrary exchange depending upon where you are. Much of it is available in circulation.

<http://unclib.lib.unc.edu:5555/MARION/ABH-0457>

Lillabulero

Title:

Lillabulero [serial].

Published:

Chapel Hill, N.C. : Lillabulero of the Whigh Court, c1966-

Subject:

American literature --20th century --Periodicals.

Other Author:

Banks, Russell, 1940-

Matthews, William, 1942-

Harmon, William, 1938-

Strauss, Albrecht B.

Material:

14 v. : ill. ; 33-37 cm.

Volumes:

Vol. 1, no. 1 (winter, 1967)-no. 14 (spring, 1974)

Notes:

Imprint varies. No. 6- published in Northwood Narrows, N.H.

Edited by Russell Banks, William P. Matthews, III and others.

Vol. 1, no. 1 and v. 1, no. 4 contain loose sheets at end.

Nos. 6-14 also called second series.

RBC donor: Albrecht Strauss, William Harmon.

LC Card no:

OCLC no:

01775839

ISSN:

0024-3485

System ID no:

ABH-0457

Holdings:

LOCATION: NCC Folio -- CALL NUMBER: FC378 UQL

c.1 <N.C. Coll. has: v. 1, 1967-68, no. 6-9, 1 NonCirculating

LOCATION: RBC Folio -- CALL NUMBER: PS501 .L455

v.1:no.1-4(1967) c.1 Available
v.1:no.2,4(spring, fall, 1967) <Includes v. 1, Available
v.2:no.1(winter, 1968) c.1 <Includes v. 2, no. Available
v.2:no.6(fall, winter, 1968) c.1 Available
v.2:no.6(fall, winter, 1968) c.2 Available
no.7(summer, fall, 1969) c.1 Available
no.9(summer, fall, 1970) c.1 Available
no.9(summer, fall, 1970) c.2 Available
no.10&11(1971) c.1 Available
no.12(winter, 1973) c.1 Available
no.13(spring, 1974) c.1 Available
no.14(spring, 1974) c.1 Available

Patrick

Patrick Herron

██████████

<http://proximate.org/>
getting close is what
we're all about here!

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

From: UB Poetics discussion group
[mailto:██████████]On Behalf Of Poetics List
Administration
Sent: Thursday, May 03, 2001 12:26 PM
To: ██████████
Subject: Lillabulero Press inquiry

*It was requested I forward this query to the list. Replies
should be sent or cc'd to <██████████>, who
is not a subscriber. thanks!*

*Christopher W. Alexander
poetics list moderator*

--

Dear Christopher Alexander,

*I am the website manager at the Council of Literary Magazines and
Presses. Someone had a query about a poetry magazine founded by
Russell Banks at UNC-Chapel Hill, called Lillabulero Press. I thought
that members of your list would know where to get copies.*

Do you mind passing along this email to the list to see if they can help this person out?

Thanks very much.

*In solidarity,
Julie*

*Date: Tue, 24 Apr 2001 09:08:15 -0400 (EDT)
From: [REDACTED]
Subject: CLMP FAQ Question*

CLMP FAQ Question

I am a other

My question ...

I am looking for early editions of the Lillabulero Press, a poetry magazine founded by Russell banks at UNC-Chapel Hill and I came across your site. Do you know how I could find any of these editions?

-- [REDACTED]

--

*Julie Koo
Website Coordinator
Council of Literary Magazines and Presses*
[REDACTED]

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39. **Joseph Massey**

C.A. Conrad and Mariana Ruiz-Firmat @ La Tazza 108

Thu 3 May 2001

Subj: C.A. Conrad and Mariana Ruiz-Firmat @ La Tazza 108
Date: 5/1/2001 3:55:34 PM Central Daylight Time
From: [REDACTED] (greg)

POETRY

AT LA TAZZA 108 Chestnut Street

Philadelphia, PA in Old City between 2nd and Front Streets

██████████

Every other Saturday @ 7:00 PM

Support creative and radical free speech

and Frank and Tammy, the coolest club owners in town.

"Free Mumia!"

æAnonymously painted on Frank Rizzo cum Chairman Mao
mural in Italian Market on May Day 2001

INTERNATIONAL DAY OF MASS DEMONSTRATION! In commemoration of the 16th anniversary of the 1985 police bombing of the MOVE house in Philadelphia. The International Concerned Family and Friends of Mumia Abu-Jamal, the national coordinators of Mumia's legal defense and The Mobilization To Free Mumia Abu-Jamal (Northern California) have called this international day of mass demonstration for Mumia.

In Philadelphia, join the May 11 - 13 Free Mumia Encampment in front of Philadelphia City Hall beginning Friday night. Camp out to demonstrate that the people are prepared to do whatever is required to release Mumia. Bring your sleeping bag, warm clothes and food. Guest speakers, discussion groups, workshops, music and a major demonstration on May 12.

Please contact: Int'l Concerned Family & Friends of Mumia Abu-Jamal

██████████ Int'l Action Center ██████████ Free Mumia Coalition ██████████

Refuse & Resist ██████████ For more info and pdf file of leaflet:

<http://www.iacboston.org>

May 12 CA Conrad and Mariana Ruiz-Firmat C.A. Conrad keeps the Phila poetry scene real. He's a tireless supporter of many local writers. He's wise in the right way. He's well read, loquacious, and humble. When I first came to Philadelphia Buck Downs said, "You've got to meet this guy C.A. Conrad." Well I'm glad I eventually did, and we're becoming friends. He's written a totally funny and smart book on the King, Advanced Elvis Course, soon to be published by Buck Downs Books. Come and see the magic.

Mariana Ruiz-Firmat is from the city of the angels, the other city of dreams, the one on the West Coast. She went to school in Santa Cruz, and you can tell, she's smart, tough, feminist, and hip. Her background is Cuban but she's no militant Miami exile. She recently did one of her first readings in New York City on the eve of the presidential campaign. She blew everyone away with her words and style. Witness a terrific writer at the beginning of a terrific career.

May 26 Tom Concannon and Jen Coleman

June 2 Kyle Conner and Karen Weiser

June 9 TBA

Subscribe to Clamor, a loud and continued uproar of many human voices. Visit www.clamormagazine.org

Last Reading Report: Alison Cobb and Jen Coleman were in the house. A pleasant surprise. And for those of you hesitant about travelling to Phila talk with them. They got some great deal at the Wyndham hotel. A room for 50 clams.

Rachel Blau Duplessis was also in the house representing the 'burbs. She proudly thrust her hands in the air when Frank dissed the burbs. I dare Ron Siliman to make it out. Why don't you ever?

Both Pattie and Jenn were terrific. The crowd was totally into both. Everyone stayed at the bar until way after midnite.

We want make some Wonder Twin t-shirts, or blondes do it better shirts, to commemorate the night. If you have the means, the candor, and the will speak up.

I wish I could say that Alan Gilbert was dirty dancing until the wee hours with Jenn on one arm and Pattie on the other, making the sandwich as T calls it when we dance, but I can't.

Hope to see you at City Hall Saturday and at La Tazza Saturnacht, May 12.

"Try Henry Kissinger for crimes against humanity!"

æThe Host

"I am considering what I can do to get a mention [in the reading reports], maybe plug my bare ass with a beer bottle and cartwheel around during intermission (I can't do cartwheels, which would make it even more interesting). Anyway, peace. Happy spring. And see you in May." æJoe Massey

"That was a great walkabout with the after-reading once again. Hope you're saving all these. They'll make a beautiful journal/book one day for us to walk around with in our back pockets. Journals encourage writing/reading as same and create a FORCEfield for everyone of everytime to get into Time of place.

More and more i believe Love is something of time rather than place. Well i'm meaning the various of Love, especially of poetry/writing here."

æC.A. Conrad

"Hey, I really enjoyed Toby and Heather. When I complimented Heather on that catch in her voice, she said "Oh, that was nervousness..." nonetheless, I like it. It gave an edge."

æDon Riggs

"(These announcements) have become the height of outrageousness and excess, which is, I'm sure, exactly what you want. Enjoyed hanging out with you and the gang on Sat."

æKyle Conner

"Thanks for boosting my image as a druggie/hussy. J"

æAlex the Girl

"Anyway, I'm back from the wild, wild west and want you to know that your series is about the best I've been to in a long time. You've restored some of my faith in the Philly scene. I'm definitely gonna try to make it to as many of your readings as I can. (As I am an exotic dancer, I work a lot of weekends but whenever I'm not working I 'll be there.)" -Local Poet

"John Yau broke my heart and kicked my ass JUST the way i like it!

He's a genius of the Delicious Orde!"

-C.A. Conrad

"When my social-anxiety isn't kicking in, the Highwire readings give me a raging boner!"

æJoe Massey

"I'm bringing as many people as I can to these readings! I'm bringing people against their will to these readings! I'm bringing dead ones and those in between who don't know they're between." -C.A. Conrad

"Apollinaire, Apollinaire!"

--A Drunk Frenchwoman at La Tazza

"Nothing gets me higher than a Highwire Reading!"

-Buck Downs

"That READING last night was ABSOLUTELY AMAZING!"

-C.A. Conrad

"The best reading series in Philadelphia!"

- Dennis Moritz of Theater Double

"A Highwire in Philly is my 2nd or 3rd favorite thing to do! At least!" -John Coletti lives in Brooklyn

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40. **Steve Potter**

Re: Dunning langpo

Thu 3 May 2001

on 5/3/01 7:20 AM, Clai Rice at [REDACTED] wrote:
month, once (spoken by a child with no front teeth).

> Hnh. purple shmurple.

>

> On Mon, 30 Apr 2001, J Gallaher wrote:

>

>>

>>> From the Department of Things to Know:
>> No word in the English language rhymes
>> with month, orange, silver, or purple.
>>
>

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41. **Small Press**

This week at SPT: Watten on Thursday 5/10, Durand & Toscano on Friday 5/11

Thu 3 May 2001

Small Press Traffic Presents
two events this week:

Thursday, May 10, 2001 at 7:30 pm

Barrett Watten

Barrett Watten has made several rabble-rousing appearances at Small Press Traffic, from way back when during the famous "Poetry Wars" and the publication of his great book *Progress*. It's hard to believe (because he's still a young whippersnapper) but he's been doing this for 35 years: like a busy clerk at the grocery store, prowling miles of aisles marking down 1/2 price those eternal vigilance price tags on every container of freedom he finds. Ever alert to changes in our cultural and political moment, no one else possesses the particular attentiveness and delicacy of hearing evident in his numerous pronouncements. Join us as he reads from *The Grand Piano*, a collaborative account of poetics and community in San Francisco in the 1970s.

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

Friday, May 11, 2001 at 7:30 pm

Marcella Durand & Rodrigo Toscano

Marcella Durand is well known back east as the James Dean of poetry: "Some of the most fun moments I've had is while twisting syntax up," she confesses. "I like driving down that road of a sentence and turning away at the last minute -- playing chicken with nouns and verbs." She's also been called Whitmanesque. Durand is the author of *Lapsus Linguae* and *City of Ports* (both, Situations Press); her *Western Capital Rhapsodies* will appear soon from Faux Press. Durand co-edited *Venice (the invisible city)* (Erato Press), a collection of art and

poetry inspired by Italo Calvino. Formerly of the Poetry Project in NYC, she started the fabulous Tiny Press Center; her history of women publishers at the PP appeared in Outlet # 4/5. Currently, she is co-editing the franco-american web site, doublechange.com, as well as an anthology of contemporary French poetry.

We're happy to welcome former San Franciscan and current New Yorker Rodrigo Toscano back for this reading. Originally from San Diego, Toscano's books include *The Disparities* and *Partisans*. His work has appeared in journals such as *New American Writing*, *Chain*, *West Coast Line*, *Poetics Journal*, *The Washington Review*, *Zyzzyva*, *Big Allis*, *Tripwire*, *Object/Torque* and *Mirage #4/Period[ical]*. He is currently at work on a new book commissioned by Atelos Press. Toscano is always worth listening to, for he must spend fifteen hours a day thinking and working about the plight of the underclass in a big man's world of delusions and torture. "Who inspects what?/ I'm a doormat talking as if I'm a kingpin./ There's my world down there."

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

and coming up next week:

Friday, May 18, 2001 at 7:30 pm -- John Crouse & Kimberly Lyons

Sunday, May 20, 2001 at 2 pm -- CROSSTOWN TRAFFIC

Directions

FROM WITHIN THE CITY, take 16th Street toward the Bay, turn left on Wisconsin, and you'll see the CCAC building.

ON PUBLIC TRANSIT: From 16th St BART, take the 22 bus down 16th, hop off at Kansas, walk down 16th to Wisconsin, turn left, and you'll see the CCAC building. From Civic Center BART, there is a bike lane down 8th Street which will get you here. From the Civic Center you can also take the 19 Polk-Navy Yard bus line, hop off at Rhode Island and 16th, walk left down 16th to Wisconsin, left again & you'll see the CCAC building.

FROM THE EAST BAY, from the Bridge take the 9th St/Civic Center offramp, go left from the offramp onto 8th St, left again on Brannan, right on 7th, right on Irwin. Travel a long block up Irwin and you'll come to the corner of 8th and Irwin, which is where we are!

Elizabeth Treadwell Jackson, Executive Director
Small Press Traffic

Literary Arts Center at CCAC
1111 Eighth Street
San Francisco, California 94107
415/ [REDACTED]
<http://www.sptraffice.org>

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42. **chris stroffolino**
Is it Patrick Heron?

Thu 3 May 2001

Hope memory serves me well,
but I deleted that latest Anti-Dunn post by I think Patrick Herron---

Was just thinking, I love the PASSIONATE anger
that pulitzer winner has engendered in you---

have you thought about writing an "answer poem" (or even parody, though not
necessarily) of Dunn's piece you quote? I think it would be great-- I mean take
his "plain speaking" style and provide a positive alterantive

to his politics or meaning or smugness---

Chris

[↑ Contents](#)

43. **Jeffrey Jullich**
Re: Dunning langpo

Thu 3 May 2001

Clai Rice wrote: Hnh. purple shmurple.

On Mon, 30 Apr 2001, J Gallaher wrote:

*From the Department of Things to Know:
No word in the English language rhymes
with month, orange, silver, or purple.*

Few of us are full-time end-rhymers anymore in this free versified, post-Frost
climate (thank heavens!) [God, can you believe how crusty this guy starts
sounding?], . . . although I sometimes tend to use internal rhyme abutting one
rhyming word immediately against the next mid-line. [How even cares what an
unknown nobody like you does?]

Nonetheless, I believe I recall having rhymed "orange" with "syringe."

(The New Formalist quibble would be whether multisyllabic rhymes have also to be metrically identical, trochee for trochee here.)

Or maybe it was "sarong."

Incidentally, gang, here's one I've never figured out:

Why hasn't Language Poetry/post-Language Poetry ever moved into the same metricizing/prosodic mechanics as the New Formalists, and simply challenged/subverted them on their own ground by simply doing better (or as well) but with purely non-discursive/asyntactical Language Poetry nonlinearities?

The shell of the ("traditional") prosodic structure may be inherently neutral and, as an empty vessel, equally --- if not more --- malleable to an asyntactical "content."

THE EMPTY VESSEL
An Ode in One Stanza

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44. **michael amberwind**

Re: Publish on Demand

Thu 3 May 2001

i had recently contacted the folks a
iuniverse.com - a division of Time-Warner - about
poetry submissions - something not even mentioned
on their website

in response i was told that they would publish
nothing under 108 pages - somewhat longer than
the standard volume of poetry

it seems that much of our "digital revolution" is
biz as usual - then again, we were all supposed
to be living in domed cities at some point,
weren't we?

perhaps there is need for a specifically poet's
run publish-on-demand service - where anyone
might publish but a jury of established poets
would determine a certain number of books to
"push" - welcome to the lit. ghetto all

if anyone has had any experience w/ publish on
demand please let me know - is it really a
revolution in publishing, or simply vanity
publishing in a new package?

> Date: Tue, 1 May 2001 22:56:56 +0100
> From: "david.bircumshaw"
> <[REDACTED]>
> Subject: Re: book notice
>
> Though I don't have the exact facts to hand I
> do believe that XLibris no
> longer provides a free service. If I remember
> aright the minimum charge is
> \$200 and that provides no typesetting so poetry
> has to be in the higher
> price brackets (they specifically tell you so
> on their site)
> Which is the best place to go re the precise
> facts.
>
> And by of mention of Henry Gould a lot of
> people I know over here in England
> are saying very nice things about his volume
> 'Stubborn Grew'. A one to
> read's the word.
>
> david bircumshaw
>
>
> ----- Original Message -----
> From: "Jeffrey Jullich" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Tuesday, May 01, 2001 4:40 PM
> Subject: Re: book notice
>
>
> > This
> >
> > ("Henry wrote: Please post to Poetics List.
> New book from Henry Gould
> > - Way Stations: Poems 1985-1997 XLibris, 2001
> 190 pp order direct from
> > XLibris (www.xlibris.com)")
> >
> > is the first EPC posting I've noticed

> mentioned XLibris, the
> > "print-on-demand" arm of Random House. I'm
> glad to see Henry Gould is
> > leading the way into this innovative form of
> publishing.
> >
> > I'm curious whether others have considered
> it, or how people would feel
> > about using this (free!) publishing option as
> a community resource for
> > amplifying criticism or group discussions
> into hard copy.
> >

=====

...I am a real poet. My poem
is finished and I haven't mentioned
orange yet. It's twelve poems, I call
it ORANGES. And one day in a gallery
I see Mike's painting, called SARDINES.
[from "Why I Am Not A Painter" by Kenneth Koch]

Do You Yahoo!?

Yahoo! Auctions - buy the things you want at great prices
<http://auctions.yahoo.com/>

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45. **Alan C. Golding**

Announcement of new book series

Thu 3 May 2001

Here's the formal announcement of the new book series that Rachel posted about a few days ago:

The University of Wisconsin Press
announces a new book series on
Contemporary North American Poetry

General Editors:

Lynn Keller, University of Wisconsin-Madison
Alan Golding, University of Louisville
Adelaide Morris, University of Iowa

This new series will document, analyze, and seek to sustain the many exciting and diverse developments in North American poetry since the 1950s by publishing critical studies of recent poetry, collections of essays on poetics, biographies of individual poets or groups of poets, as well as correspondence and memoirs. The Wisconsin Series on Contemporary North American Poetry aims to represent a variety of contemporary aesthetics and to illuminate ongoing debates about the material forms and contexts of recent poetry. As part of its project, the series will commission from leading scholars new guides to significant poets or poetry movements. We also welcome recommendations for the reprinting of important books of criticism, poetry, and poetics that are currently unavailable.

Advisory Board Members:

Charles Altieri, University of California-Berkeley
Alfred Arteaga University of California-Berkeley
Bonnie Costello, Boston University
Michael Davidson, University of California-San Diego
Johanna Drucker, University of Virginia
Rachel Blau DuPlessis, Temple University
Thomas Gardner, Virginia Polytechnic Institute and State University
Linda A. Kinnahan, Duquesne University
Aldon Nielsen, Pennsylvania State University
Marjorie Perloff, Stanford University (emerita)
Lorenzo Thomas, University of Houston
Robert von Hallberg, University of Chicago

Please send inquiries and proposals to any of the three general editors. Manuscript submissions should be sent to Robert A. Mandel, Director of the University of Wisconsin Press, with notation that they are intended for the Series on Contemporary North American Poetry.

Alan Golding
Department of English
University of Louisville
Louisville, KY 40292
[REDACTED]

Lynn Keller
Department of English
University of Wisconsin
600 N. Park Street
Madison, WI 53706
[REDACTED]

Dee Morris
Department of English
University of Iowa
Iowa City, IA 52242
[REDACTED]

Robert A. Mandel, Director after 7/1/01: Robert A. Mandel, Director Univer-
sity of Wisconsin Press University of Wisconsin Press 2537 Daniels
Street 1930 Monroe Street Madison, WI 53718
Madison WI 53711 [REDACTED]

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46. **Balestrieri, Peter**
Stefans' post re: Buffalo eConference Summaries

Thu 3 May 2001

Brian Kim Stefans wrote: "I know some of you are interested in what happened in Buffalo a week ago at the E-Poetry conference. I haven't read any real summaries...."

Hi Brian,

If by "real" summaries, you meant to exclude Alan Sondheim's recent post to this List regarding the eConference, then I must take exception. Alan's "summary" was as enjoyable to me as John's was informative. I find them both equally "real" and valuable. If you missed Alan's post, I recommend it. Thanks.

Pete Balestrieri

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47. **patrick herron**
Re: Is it Patrick Heron? POEM I

Fri 4 May 2001

Your Confession Is A Sandwich (But Is the Meal Real?)
you watch disappointment silently unfold.
some days you want to quit. stand up, walk off.
the feeling goes away and comes back, the
black figure drawn on the tent-skin above
your sleep in the woods. does it follow you?
you watch your fortunes unfurl with a flap.
some days you want to shout. sit down, assume the throne.

your feeling justifies your permanence, you are
warm light coursing through the palm roof
as you nap alongside coral heads. will this feeling remain?
have you never left home? you see the mullet flap in the beak
of a pelican flapping above this briefly broken turquoise slab:
this is water & your grasp is strength over the surface of this ocean.
It is your own pool, god willing, in a memory that is yours to own.
as it never was. you are flint in love with the rain.
are you lost? rem twitch sees bones roll between teeth
of a backhoe mouth chewing a swimming pool in
your childhood neighborhood. soon the bottom of
your own pool. this, a memory not your own.
same as it ever. you are a puddle wishing to be stone.

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of chris stroffolino

Sent: Thursday, May 03, 2001 2:10 PM

To: ██████████

Subject: Is it Patrick Heron?

Hope memory serves me well,
but I deleted that latest Anti-Dunn post by I think Patrick Herron---

Was just thinking, I love the PASSIONATE anger
that pulitzer winner has engendered in you--

have you thought about writing an "answer poem" (or even parody, though
not necessarily) of Dunn's piece you quote? I think it would be great--
I mean take his "plain speaking" style and provide a positive alterantive

to his politics or meaning or smugness---

Chris

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48. **patrick herron**

Re: Is it Patrick Heron? POEM II

Fri 4 May 2001

EveryMan™

I am a man at one with the cosmos.
Ten dollars, they'll do my fingers 'n' toes.
I am like some god formed of the universe
And I seem to have misplaced my purse.
I see the world in the shape of this hill
And am unable to pay the bill.

Still.

Gets worse.

This blows.

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

From: UB Poetics discussion group

[mailto:████████]On Behalf Of chris stroffolino

Sent: Thursday, May 03, 2001 2:10 PM

To: ██████████

Subject: Is it Patrick Heron?

Hope memory serves me well,
but I deleted that latest Anti-Dunn post by I think Patrick Herron---

Was just thinking, I love the PASSIONATE anger
that pulitzer winner has engendered in you---

have you thought about writing an "answer poem" (or even parody, though
not necessarily) of Dunn's piece you quote? I think it would be great--
I mean take his "plain speaking" style and provide a positive alterantive

to his politics or meaning or smugness---

Chris

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49. **patrick herron**

Re: Is it Patrick Heron? POEM III

Fri 4 May 2001

Lost in the Woods
for Chris Strofolino[sic]

Hunt here. Want there. Of surety I fain speak.
Ill tree, be dust. Wald, be 'would', and 'could,' be damned!
Send ye breech clip to rust, fare ye barrel to creak.
Wad yr. poisons lie doon with the dead of the land.

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

From: UB Poetics discussion group
[mailto:██████████]On Behalf Of chris stroffolino
Sent: Thursday, May 03, 2001 2:10 PM
To: ██████████
Subject: Is it Patrick Heron?

*Hope memory serves me well,
but I deleted that latest Anti-Dunn post by I think Patrick Herron---*

*Was just thinking, I love the PASSIONATE anger
that pulitzer winner has engendered in you---*

*have you thought about writing an "answer poem" (or even parody, though
not necessarily) of Dunn's piece you quote? I think it would be great--
I mean take his "plain speaking" style and provide a positive alterantive*

to his politics or meaning or smugness---

Chris

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50. **patrick herron**

Re: Is it Patrick Heron? POEM IV

Fri 4 May 2001

Stuck Poets (And)

"Things explain each other, not themselves." - George Oppen
When the swarm of feeling grows it collects to drop intellect like a
barometer in a hurricane.

When the colony of intellect grows it collects to stop feeling like a
barometer frozen, inoperable.

Insects in cold weather. Mixed metaphor, poetic feast and famine. Its only
separation in re: resolution

Is no solution or every solution, or one absolution over and over again like
breath itself, but then who needs words if we need not speak when respiring?
Stranded on the tundra, the poet seems an aphid abandoned to ice, motionless
water.

Anaphora, contradiction, tautology, epistrophe, verse nesting in the choice
between repetition

and silence. Do you suggest a poet's time is better spent silent in orgasm,
in crescendo?

Improvised sexual orchestras of grinding chitin limbs quenching aural
thirsts in the haze of biological throb.

Weather and bugs, ersatz inspirations for a blank page. And meditated
exhalations, resonance of flesh and flame, again and again.

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

From: UB Poetics discussion group

[mailto:] On Behalf Of chris stroffolino

Sent: Thursday, May 03, 2001 2:10 PM

To:

Subject: Is it Patrick Heron?

*Hope memory serves me well,
but I deleted that latest Anti-Dunn post by I think Patrick Herron---*

*Was just thinking, I love the PASSIONATE anger
that pulitzer winner has engendered in you---*

*have you thought about writing an "answer poem" (or even parody, though
not necessarily) of Dunn's piece you quote? I think it would be great--
I mean take his "plain speaking" style and provide a positive alterantive*

to his politics or meaning or smugness---

Chris

51. **patrick herron**

Re: Is it Patrick Heron? POEM V

Fri 4 May 2001

Being-A-Poet

In communist silence

poets important citizens

by default mutterers

of sibylline phrases

in absence of

dialogue poets among

heroes of new

societies first to

be discarded offering

university degrees to

would-be poets urges

poetry and earning

living graduating poets

misery akin to

ingratiated bohemians of

yore poet-musicians gave

poets audience University

poets street poets

divided between conservatism

and insouciance two

hundred poets between

their pages Poets

believe in liberating

art greatest poet

of my generation

Unfortunately poets wrote
violence and terror
nationalistic poems made
poets poets co-operated
could not fulfill
obligations At poetry
evenings poets outnumber
audience Difficulty of
Not Being a
Poet poet's declaration
to build space
free from pain
why poets licensed
to disclaim Responsibilities
for deceit we
suffer shame failed
pledges we never
thought of it
at all beginning
to sound like
poets Poets are
liked for work
but despised for
views booby prize
shut up and
write yer poems.

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

From: UB Poetics discussion group

[mailto:]On Behalf Of chris stroffolino

Sent: Thursday, May 03, 2001 2:10 PM

To:

Subject: Is it Patrick Heron?

*Hope memory serves me well,
but I deleted that latest Anti-Dunn post by I think Patrick Herron---*

*Was just thinking, I love the PASSIONATE anger
that pulitzer winner has engendered in you---*

*have you thought about writing an "answer poem" (or even parody, though
not necessarily) of Dunn's piece you quote? I think it would be great--
I mean take his "plain speaking" style and provide a positive alterantive*

to his politics or meaning or smugness---

Chris

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52. **patrick herron**

Re: Is it Patrick Heron? POEM VI

Fri 4 May 2001

Song of Yourself

you celebrate yourself and sing yourself,
and what you assume you shall assume,
for every atom belonging to you as good belongs to you.
be all that you can be
you loafe and invite your soul,
you learn and loafe at your ease observing a spear of summer grass.
all you have to do is call
your tongue, every atom of your blood, form'd from that soil, that air,
born there of parents born there from parents the same, and their parents the
same,
you, now (you age here) years old in (your health condition here) health begin,
hoping not to cease till death.
it's all you love to hate
creeds and schools in abeyance,
retiring back a while sufficed at what they are, but never forgotten,

you harbor for good or bad, you permit to speak at every hazard,
nature without check with original energy.
you can have it all

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

From: UB Poetics discussion group

[mailto:] On Behalf Of chris stroffolino

Sent: Thursday, May 03, 2001 2:10 PM

To:

Subject: Is it Patrick Heron?

Hope memory serves me well,
but I deleted that latest Anti-Dunn post by I think Patrick Herron---

Was just thinking, I love the PASSIONATE anger
that pulitzer winner has engendered in you---

have you thought about writing an "answer poem" (or even parody, though
not necessarily) of Dunn's piece you quote? I think it would be great--
I mean take his "plain speaking" style and provide a positive alterantive

to his politics or meaning or smugness---

Chris

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53. **richard.tylr**

Re: Is it Patrick Heron?

Fri 4 May 2001

Sorry to butt in - yet, who is this Dunn character? Does he "deserve" the Pulitzer? What criteria are applied? Are competitions redundant yet we are drawn to them: fascinated by the possibility of "winning"? Maybe you have to accept that sometimes writers of a style you (or we) don't "agree with" is a Pulitzer prize winner, and deservedly so? The good and the bad? Who judges, and who judges the judges? And on and on....

Taking the movie comparison, I wasn't impressed with Russell Crowe in "Gladiator". In fact wasn't much impressed by the movie. Bit suspicious that it's better not to have prizes...

But then there is the money side.....Regards, Richard

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

From: "chris stroffolino" < >

To: < >

Sent: Friday, May 04, 2001 6:09 AM

Subject: Is it Patrick Heron?

*Hope memory serves me well,
but I deleted that latest Anti-Dunn post by I think Patrick Herron---*

*Was just thinking, I love the PASSIONATE anger
that pulitzer winner has engendered in you---*

*have you thought about writing an "answer poem" (or even parody, though
not necessarily) of Dunn's piece you quote? I think it would be great--
I mean take his "plain speaking" style and provide a positive alterantive*

to his politics or meaning or smugness---

Chris

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54. **richard.tylr**

Dunning.

Fri 4 May 2001

If the poem Ptarick qouted is a fair sample of Dunn's work then may your god save America. Richard.

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55. **richard.tylr**

Re: Dunning langpo

Fri 4 May 2001

Jeffrey. The New Formalists writing in metre and rhyme are a pathetic lot. Who wants to be bound by a lot of quite arbitrary rules? I would and will write in any way I want (until one is shot for such an attitude). Certainly its important to have some understanding of metre and the history and certain grammatical subtleties: but if a form is "required" it will be found. Obviously its not really possible to be "formless". The NFs have taken one set of arbitrary forms and now they "worship" those forms. Even apart from the stuff going on in and on cyberspace: there's room for a vast range of invention and originality and complexity (or "simplicity" if you want it)...one of the things the Langpos have "bequeathed" and continue to practise is the "right" to write. The right to write and write. This write thus then becomes much more than a rite. The reader is challenged. The writers are challenged. Language is challenged. Shakespeare and all those old guys get turned on their heads. People start thinking about things instead of being sucked into a morass of mush. If challenging poetry is difficult and interesting but unpopular then so much the better. The New Formalists

are wasting everyone's time. Let's attack them: satire and sarcasm: that's what we need...the ghost of Swift... Death to New Formalism! Richard. ----- Original Message ----- From: "Jeffrey Jullich" <[REDACTED]> To: <[REDACTED]> Sent: Friday, May 04, 2001 7:00 AM Subject: Re: Dunning langpo

Clai Rice wrote: Hnh. purple shmurple.

On Mon, 30 Apr 2001, J Gallaher wrote:

*From the Department of Things to Know:
No word in the English language rhymes
with month, orange, silver, or purple.*

*Few of us are full-time end-rhymers anymore in this free versified,
post-Frost climate (thank heavens!) [God, can you believe how crusty
this guy starts sounding?], . . . although I sometimes tend to use
internal rhyme abutting one rhyming word immediately against the next
mid-line. [How even cares what an unknown nobody like you does?]*

Nonetheless, I believe I recall having rhymed "orange" with "syringe."

*(The New Formalist quibble would be whether multisyllabic rhymes have
also to be metrically identical, trochee for trochee here.)*

Or maybe it was "sarong."

Incidentally, gang, here's one I've never figured out:

*Why hasn't Language Poetry/post-Language Poetry ever moved into the same
metricizing/prosodic mechanics as the New Formalists, and simply
challenged/subverted them on their own ground by simply doing better (or
as well) but with purely non-discursive/asyntactical Language Poetry
nonlinearities?*

*The shell of the ("traditional") prosodic structure may be inherently
neutral and, as an empty vessel, equally --- if not more --- malleable
to an asyntactical "content."*

*THE EMPTY VESSEL
An Ode in One Stanza*

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56. **richard.tylr**

Re: Yusef Komunyakaa at Johns Hopkins in Baltimore this Sunday (fwd)

Fri 4 May 2001

Its a bit of a worry...another guy who's won the Pulitzer! Richard.

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

From: "Rachel Kubie" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, May 04, 2001 4:30 AM

Subject: Yusef Komunyakaa at Johns Hopkins in Baltimore this Sunday (fwd)

> ----- Forwarded message -----

>

> Date: Thu, 03 May 2001 11:06:59 -0400

> From: Chuck Beckman <[REDACTED]>

> To: Rachel Kubie <[REDACTED]>

>

>

>

> Yusef Komunyakaa to Give Fourth Annual

> Joshua Ringel Memorial Lecture Sunday, May 6 at Johns Hopkins' Mudd Hall

>

>

> Pulitzer-prize winning poet Yusef Komunyakaa will give the fourth annual

> Joshua Ringel Memorial Lecture on Sunday, May 6, 2001, at 3 p.m. in Mudd

> Hall at The Johns Hopkins University Homewood Campus. Poet, essayist, and

> librettist Komunyakaa won the Pulitzer Prize for poetry in 1994 and

teaches

> at Princeton University. Kirkus Reviews calls Komunyakaa's writing

> "American poetry at its visionary best." Komunyakaa's blues- and

> jazz-influenced poetry will be preceded by a jazz quartet performance

> beginning at 2:30. The performance, lecture, and post-reading reception

> with Mr. Komunyakaa are free and open to the public. Information and

> directions: [REDACTED].

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57. **nicholas grindell**

Re: Publish on Demand

Fri 4 May 2001

| if anyone has had any experience w/ publish
| on demand please let me know - is it really a

*revolution in publishing, or simply vanity
publishing in a new package?*

for what it's worth, a friend of mine here in berlin,
who founded her own publishing house two years ago
(morpheo verlag, berlin) has been using print-on-demand.
her third title is a book of poetry, and it's 110 pages long.
as far as i can make out, the main problem posed by
print-on-demand is the quality of the books. she shopped
around a while before find the digital printing service she
now uses.

of course, this is not the same as poets publishing themselves using a POD service. but it does considerably lower the threshold, as you can order relatively small amounts of copies, so that in principle, it would be possible to publish oneself. what a POD service offers is the sales networks and logistics backup. there's a books on demand service here provided by libri of hamburg which offers such a service (www.bod.com - very similar to the XLibris service, except that the parent company is a major book trader and not a publisher in its own right) but when it comes down to it, the author is still basically responsible for plugging the book through the usual channels - i.e. doing all the promotion work the publisher normally does, whereas i guess (although i admit i don't know for sure) that vanity publishers do actively sell those books somehow ...

hope some of the above hope is of some use.

oh, and one other thing:
am i missing something here,
or is this poem actually by frank o'hara?

*...I am a real poet. My poem
is finished and I haven't mentioned
orange yet. It's twelve poems, I call
it ORANGES. And one day in a gallery
I see Mike's painting, called SARDINES.
[from "Why I Am Not A Painter" by Kenneth Koch]*

greetings from berlin

nick grindell

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58. **Bob Grumman**

Re: Publish on Demand

Fri 4 May 2001

I used a publish-on-demand outfit called Sprout for three books. They were excellent, and probably under-charging. Alas, they got involved with Borders, then shut down their POB operation. Now they act as some sort of middle man for a much more expensive POB company that is a vanity press.

Since then, I been on the look-out for a replacement for Sprout but found all of them, including Ex Libris (if that's the right name) and Trafford, to be vanity presses. The best charge reasonable set-up fees, but their per book charge afterwards is outrageous, even leaving out shipping charges. I have possible good news, though: a company called On-Demand technologies. They are not quite POB since you have to order some minimum number of books each time they output--but it's only 50 or so, I think. They recently sent me a sample of a poetry book they did, glossy cover, good paper stock, perfect-bound. Looked quite good to me.

They have a URL which I can't find but a search should get it. Their snail address is 2220 Tomlynn Street, Richmond VA 23230.

Good luck, and let the list know what you find. I expect to use On-Demand as soon as I have a little extra money. When I do, I'll report on the result.

--Bob G.

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59. **Bob Grumman**

Re: Dunning langpo

Fri 4 May 2001

Why hasn't Language Poetry/post-Language Poetry ever moved into the same metricizing/prosodic mechanics as the New Formalists, and simply challenged/subverted them on their own ground by simply doing better (or as well) but with purely non-discursive/asyntactical Language Poetry

I've always thought combining formalism and langpo could result in interesting verse but doing formal verse better than the formalists using non-discursive/asyntactical poetry would be impossible since the challenge (and a requirement) of formal poetry is to impose meter and maybe rhyme on "proper" syntax. Metrical langpo would be too easy since you could put the words in any order

to get your meter right. You could even make up words to get rhymes.

--Bob G.

--Bob G.

| *nonlinearities?*

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60. **Ron Silliman**
Prosody of Langpo
Fri 4 May 2001

Jeffrey Jullich writes:

"Why hasn't Language Poetry/post-Language Poetry ever moved into the same metricizing/prosodic mechanics as the New Formalists, and simply challenged/subverted them on their own ground by simply doing better (or as well) but with purely non-discursive/asyntactical Language Poetry nonlinearities?"

Because the prosody of langpo is as important as any "non-discursive/asyntactical" component.

In fact, though, there is a lot of work that could be read in just this light. The use of reiteration in Ketjak and Tjanting in my own work can certainly be understood (as it was by me when I wrote it) as rhyme. Quindecagon is a complex form using the same 15 syllables to complete lines in 15 consecutive stanzas, etc. You can find complex syllabics at play in the poetry of Barrett Watten, and work as diverse as Bob Grenier's and Lee Ann Brown's and Bernadette Mayer's can certainly be read as a new formalism in the most literal sense. Or think of Charles Bernstein's limerics, militantly metrical.

The reality is that such work has existed for decades, but for reasons of politics (not poetry) is seldom acknowledged as such, save by the very few open minded new formalists (Annie Finch being perhaps the best case example of somebody comfortable with both tendencies of writing).

Ron

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61. **Roger Gilbert**
Re: Dunning langpo
Fri 4 May 2001

| *Why hasn't Language Poetry/post-Language Poetry ever moved into the same metricizing/prosodic mechanics as the New Formalists, and simply*

challenged/subverted them on their own ground by simply doing better (or as well) but with purely non-discursive/asyntactical Language Poetry nonlinearities?

Read Ted Pearson! (EPC has a page on him.)

Roger Gilbert

Professor

English Department

Cornell University

Ithaca, NY 14853

[REDACTED]

[REDACTED]

[REDACTED]

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62. **Alicia Askenase**

Timothy Liu & Kathleen Anderson at the WWCAC

Fri 4 May 2001

A REMINDER: THIS SATURDAY, MAY 5TH

THE WALT WHITMAN CULTURAL ARTS CENTER
and PRIDEFEST AMERICA 2001 are pleased to announce
a Walt Whitman House and Gravesite Tour
Saturday, May 5, at 11:30 a.m.

followed by

the Notable Poets and Writers Series'
2nd Annual Gay and Lesbian Reading
featuring poet

TIMOTHY LIU

&

New Jersey State Council on the Arts Literary Fellow

KATHLEEN ANDERSON

at 2 p.m.

Admission \$6/\$4 students & seniors/members free
Free transportation to house and tomb.

Walt Whitman Cultural Arts Center

2nd and Cooper Streets

Camden, New Jersey 08102

[REDACTED]

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

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63. **Walter K. Lew**

FW: Backstreet Painting/Poetry/Music

Fri 4 May 2001

FW:

BACKSTREET GALLERIES
IS PROUD TO PRESENT

ON SUNDAY, MAY 6TH, 2001

MARGARET GARCÍA
PAINTING LIVE PORTRAITS
(For a fee)

HOURS: 2 PM - 7 PM

WITH AN AFTERNOON OF POETRY
BY EIGHT LOS ANGELINOS:

SESSHU FOSTER, GLORIA ÁLVAREZ
CARLOS RAMÍREZ, ROSSANA PÉREZ
TINA DEMIRDJIAN, ZELMAN LARA SALAS
JESÚS TORRES AND VÍCTOR CARRILLO

WITH MUSIC BY:
ELOY TORREZ AND RUDY CALDERÓN

HOURS: 4 PM - 6 PM

REFRESHMENTS AVAILABLE

--

Walter K. Lew
11811 Venice Blvd. #138
Los Angeles, CA 90066

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64. **Ron Silliman**

Terse Verse

Fri 4 May 2001

<http://www.guardianunlimited.co.uk/internetnews/story/0,7369,482048,00.html>

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65. **mIEKAL aND**

Re: Publish on Demand

Fri 4 May 2001

Xexoxial Editions (& before that Xerox Sutra Editions) has been using the print on demand model since 1979, both to publish some of my own works & to publish about 150 titles by more than 40 author/artists from us, canada, germany, italy, portugal, france... A master is created & editions are made in runs of 10-50... when those sell more are made based on orders & demand... no such thing as going out of print tho in the early years we were very much at the mercy of copier technology (back then doing 2-sided printing & card stock were quite problematic)... with the new round of printer/copiers anyone with a computer & a copy of quark can create paperless masters that will print out how ever many copies you need at the push of a button, it couldnt be easier. In fact these masters/archives could also be housed on the web as opensource pdf files & people could print & bind their own, thus encouraging a one-of-a-kind book-maker aesthetic to enlarge upon the act of reading & collecting {.}

mIEKAL aND

XEXOXIAL EDITIONS

<http://net22.com/neologisms/xe.html>

nicholas grindell wrote:

*if anyone has had any experience w/ publish
on demand please let me know - is it really a
revolution in publishing, or simply vanity
publishing in a new package?*

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66. **Michael Magee**

Re: Dunning langpo

Fri 4 May 2001

Hi all you Buffalos and new-poetry listees (to whom this is cross-posted) I wanted to say something about Jeffrey Jullich's last post to the Buffalo List, part of the "Dunn gets Pulitzer" thread which has evolved into something different, specifically this idea:

The shell of the ("traditional") prosodic structure may be inherently neutral and, as an empty vessel, equally --- if not more --- malleable to an asyntactical "content."

And richard's response:

"Jeffrey. The New Formalists writing in metre and rhyme are a pathetic lot.

Who wants to be bound by a lot of quite arbitrary rules?"

I'm not particularly sympathetic to New Formalism (surprised?) but I have become interested lately in rhyme. Below is an excerpt from a conversation I published between my brother (painter living in Brooklyn) and I for the new "Poets & Painters" series at the Writers House in Philly. We were talking about appropriating elements of traditional form (say, very photorealistic figure drawing, or descriptive writing which was unironized on the local level - - tho ironized by whatever it abridged perhaps) and I brought up the issue of rhyme. With apologies for any formatting problems (I've pasted this in and you know how that can be) here's what I said:

[MIKE: Another way to consider this - - which involves not employing the styles of one's hip immediate predecessors but older more outmoded forms which the hip immediate predecessors deemed off limits - - is with Rhyme. As I mentioned the Language Poets (hip immediate predecessors who I've learned a lot from) were pretty antagonistic towards rhyme, with good reason: for one thing there was that sense, amazingly still around in the mainstream / big press world of poetry that rhyme was, if not always desirable, than at least difficult to do and thus a measure of Talent. For another, there was/is a sense that using sound to develop a rich texture had a philosophical/theological point behind it: that rhymes were a matter of Natural Convergences. So, using rhyme, you were either the Great Artificer or the Transcendental Sound Conveyor, and either way you were screwed ("no intuitive well of sonic richness," Bob Perelman insisted). A third option was/is doggerel: which has a long interesting history but it's tough avoiding "There once was a man from NantucketÉ" and I think with doggerel you fall into the same problems we discussed regarding parody. So. So I think some younger poets are finding interesting, experimental ways to use rhyme, partly thanks to hip-hop, partly perhaps thanks to the various language theories focussed in on the materiality of the work. Part of the pain-in-the-ass that was Rhymed Poetry involved it's marriage to Narrative Poetry: so that the real sign of excellence involved keeping your rhymes invisible, out of the way of your story but nonetheless heard as sweet music. But what if rhyme actually drives what's being said:

I walked in the forest like an elephant
Everything I saw seemed irrelevant

I walked through the forest like a donkey
Everything I saw seemed on key

I flew over the river Volga
Around it milled a people vulgar

That's from Eugene Ostashevsky's "I Locked the House of Myself" which is in Combo 7. The joke about rhyme directing narrative ("Everything I saw seemed on key") is played out in the next couplet where the people are vulgar not because they are vulgar (and here the poem takes on political overtones for me) but because of the need for an approximate sound. As I said, hip-hop often has this emphasis on the materiality of rhyme (jump-rope rhymes do to) and that first couplet reminds me of these ones from Busta Rhymes, "I roam through the forest / just like a Brontosaurus / Born in the month of may so my sign is Taurus / I kick you in the face like my fuckin' name was Chuck Norris." (I suppose there's a narrative coherence in the idea of masculine toughness but it's really about the search for a rhyme ÐÐ the giveaway is in the need to keep extending the meter.)

So, I find this a very interesting possibility. It's been around ÐÐ Gertrude Stein does it with nursery rhyme adaptations, Harryette Mullen brings not only Stein but a whole history of African American speaking to bear on the use of rhyme in poems. Another writer doing it is Mark Sardinha (also in Combo 7, see "Stick me in a rib cage"), who I think is aided in his ability to put a new twist on it by his fluency in Portuguese.]

Here is Sardinha's poem:

stick me in
a rib cage play
me for my
xylophone
losing sucks
the marrow bone but
atrophy ain't everything
monkey in your
space garage
doing ether
these and dozed
damage in the fuselage
to the tune of subterfuge
in a room of telephones

dust me off a love song
for another fishing hole

spear me please
the rib cage

put down
the megaphone

just a finger cut
off years ago

flotilla in
a fish bowl

Eve-seen men
dispense with knees

crawling in a traffic zone

blame me for
a pill of lint

I haven't got
the slightest rib

take me
for one of those

[NOTE: If this is interesting you at all, here's how our conversation continued. Lastly, there's a poem of my own in this vein at the bottom of the page.]

MITCH: the idea of artifice seems important here. It seems like a dominant trend in late 20th cent. art and poetry is the desire to erase artifice (whatever that means, it's all artifice). Having art more closely approximate life, or art which has such a logical structure that its own directness denies artifice. Poems whose line structure mirrors the length of a breath, poems which have an off-the-cuff casualness, chatty like O'Hara. Art, like Minimalism that exists in the space that you and I inhabit, not the same space as a Rodin. This is realism, I guess, the same sort of impulse that made Caravaggio paint the way he painted rather than painting like Carracci.

However, the use of rhyme seems to go against this impulse. This seems great and important but I don't know why. Maybe this is a way to become real again; what was a language that seemed to tear down artifice now seems artificial so that in order to feel *real* and authentic again one must go through the back-door of artifice. Certainly this is the case for Currin (and maybe every other contemporary artist we've been talking about). The work (I think, but maybe

not everyone would see it this way) feels "authentic" *because* of its artificial structure. I don't know.

Anyway, it may be that Ostashevsky's poems function a bit in this way, rhyme is dumb and contrived which is a good thing because it allows one to address a whole set of issues which could not be addressed in a conventional DD or rather, conventional avant-garde DD poem.

Now the notion of rhyme as it relates to African American cultural history may be a whole 'nother ball of wax, but it is important to the discussion. Let's see, Busta Rhymes is interesting because his rhymes are usually direct and dumb and he rhymes the same sound over and over and over again. His stuff feels really off the cuff (improvised) and meaning is derived not from the narrative but from the line to line, free associative connections, "how is he going to get out of this one." This seems to have a long African American lineage, certainly back to minstrelsy; A near-present day example of this comedic rhyming style, thought horrible, is Nipsy Russell. So Busta Rhymes takes on the artificial Jester role to arrive at something real, he goes through the back door.

There's a lot of freedom gained, but a lot of authority lost, in playing the clown. I actually want my art to head more in that direction. Sean Landers is a good artist to look at in terms of playing the fool. Right now I'd say my art is a bit drier than I want it to be.

MIKE: It's amazing how what you say about artifice and realism here echoes a statement by the language poet Charles Bernstein (who incidentally does work sometimes w/ rhyme in a way not unlike what I've been describing although I would say his version is playing more on Nursery rhymes and less on hip hop rhymes (if at all). Anyway, Bernstein says this in an essay called "The Artifice of Absorption":

Artifice "is a measure of a poem's intractability to being read as the sum of its devices & subject matters. In this sense, "artifice" is the contradiction of "realism", with its insistence on presenting an unmediated (immediate) experience of facts, either of the "external" world of nature or the "internal" world of the mind; for example, naturalistic representation or phenomenological consciousness mapping. Facts in poetry are primarily factitious.

That seems pretty close to what your saying, right? And I would agree. What's funny is that Bernstein and his contemporaries shy away from certain kinds of artifice anyway, probably because the canon was a little too real for them in the

70s for the techniques found there to be used as an oppositional practice. (Poets like Richard Wilbur were still using very "artificial" forms DD elaborate, "perfect" schemes of rhyme and meter DD toward ends which the Language Poets didn't want any part of DD precisely because someone like Wilbur was ultimately arguing for the naturalness of those forms: even if he wouldn't say so, it was the pure naturalness of "high culture," the rightness of it which underlay his practice. Then in the 80s you had the New Formalists following his lead. So it would've been a tightrope for the Language Poets to try appropriating heroic couplets or something, and I still don't think you could do it without really contextualizing it in some way DD otherwise it will either simply be heroic couplets, or it will be a parody of them (and again, this problem of parody jumps out DD who wants to be a parodist?) On the other hand, you have a young poet like K. Silem Mohammad who is definitely employing something like High Elizabethan Speech in his poems (see Combo 4 & 6). Take this quatrain, which seems to be all about this very issue of artifice. Mohammad is very canny about this, as he puts it in as a footnote (all italicized) to the wildly polyglot poem "Dietary of Ghostly Health":

I am singing to the nutshell not the kernel of the phrase
I am pining in the outskirts not the heart of the malaise
I bled when I was thirsty and I wept when I was tired
I took the thing I wept for and not what I desired

So here you have, in something of a riddle, a similar discussion of inside/outside, natural/artificial that you and Bernstein address. But again, this isn't that far from "New Formalism" except that the content (the point about singing to the nutshell and pining in the outskirts) puts the form in stark relief and as a result puts its authority (as "natural" or as natural link in a chain of traditional practice) into doubt DD plus of course you have the fact that it's contextualized by all sorts of other speech and writing. We're back to this issue of appropriation. Mohammad clearly isn't just lampooning this "high speech" DD but neither is he celebrating it, except in some subversive way. Is that subversion social/political or is this a "guilty pleasure" or both. One of the things we face is that the work of subverting the Traditional was done for us DD do sonnets really need any more subverting?? Or naturalists paintings (or for that matter Abstract paintings which aspire to "psychological depth")?? There's always the option to subvert immediate high profile predecessors (for the sake of simplicity let's say Minimalists of many stripes and Language Poets) but who cares? And on top of who cares that always depends on or at least falls into an Oedipal narrative which itself has been debunked and looks ridiculous. Phooey. Plus I like the collaborative, both within and across generations.

Interesting that you bring up O'Hara. I think the "naturalness" of his writing, the chatty "hey, so I'm going to lunch" aspect, is naturalized by his immediate

followers more than by O'Hara himself. For one thing, early O'Hara can feel very artificial, in the best sense, even using "dumb" rhymes in the way we've been discussing: "At night Chinamen jump / on Asia with a thump," and then later in the poem my personal favorite, "these apples roll beneath our buttocks like a heath // full of Chinese thrushes / flushed from China's bushes." Talk about artificial! It turns the "mystery" of China and Chinese people inside out ÐÐ that poem should be called "I don't know shit about China." The later O'Hara ÐÐ the "I do this I do that" poems, are artificial in a different way: it has to do with thinking of the Self as theatrical: like in "Why I am Not a Painter" the way his descriptions of his own movements feel like stage directions ÐÐ "I drop inÉI goÉI goÉI drop in." You're right, though, the off-the-cuff casualness can make O'Hara feel like a beat poet sometimes, like Gregory Corso, say (who O'Hara really admired) and the issue of the line being the length of a breath (Olson's idea associated w/ the Black Mountain poets) was certainly necessary as a way to opt out of the Formalism of the Day but had its own pitfalls too. Actually, if you read O'Hara's "Personism: A Manifesto" as a response to (if not a full repudiation of) Olson's "Projective Verse" (where this line/breath connection takes full flower), then this oft-quoted line of O'Hara's becomes pretty interesting:

As for measure and for other technical apparatus, that's just common sense: if you're going to buy a pair of pants you want them to be tight enough so everyone will want to go to bed with you. There's nothing metaphysical about it. Unless of course you flatter yourself into thinking that what you're experiencing is "yearning."

Of course some poets & critics say that that's precisely what O'Hara was experiencing, yearning, and that desire is his metaphysics, his transcendental Signifier. I don't buy that though.

POLITICAL SONG, CONFUSED VOICING

you tongued my battleship!
you bonged my tattle-tale
you maimed my mamby-pamby
Wagnered my Nietzsche
and gotcha'd my sweatshop

there ain't room in heaven for us

you stapled my skeptic
my uptick went septic
you bled on my chopsticks

cropped all my flowers
and bred them for outtakes
there ain't room in heaven for us
poll tested my pontiff
fed chess to my mastiff
smashed half my glass ceilings
you felted our failings
racked, broke and called solids
there ain't room in heaven for us
if Astors passed AFSCME
through ashcan-clad plastics
you'd prob'ly statistic
my dipstick with arsenic
as I blabbed a Catholic
as I fact checked a frat kid
passed out past his GMAT
prepped, tucked and dogmatic
there ain't room in heaven for us
what buckled the vulgate
is good for the frigate
that buffered the big one
pigged out at the picnic
there ain't room in heaven
for fuck 'em with upshot
and there ain't room in heaven for us
a Texas-sized peach fuzz
is hell on the ground blood
a star-struck fetishist
honks for burnt curtains
but you rented my benchmark
you birthmarked my precedent
pressed bets, rolled sevens
packed cherubs for action
you prayed on my carpet
you bombed my parade
and there ain't room in heaven
no there ain't room in heaven
no there ain't room in heaven for us

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67. **J Gallaher**

Re: Publish on Demand

Fri 4 May 2001

About "Publish on Demand", michael amberwind writes:

<is it really a revolution in publishing, or simply vanity publishing in a new package?>

I reply:

To the best of my knowledge, Print on Demand is a printing process, nothing more. How it's used, and by whom, is a different question entirely.

The books themselves look much better than they did a few years ago (they look MUCH better than trade paperbacks, btw).

From what I've gathered, after an initial print run of as little as 50 or so, the book sits at the printer (virtually), waiting for more orders. I've heard it's very cost-effective. And, best of all, I've heard that these books don't go out of print (or get put in land fills!).

Because it's very cost-effective, it could very well be used for self-publishing. Very little overhead (though how little I'm not sure). I think it will be the way things are done at most small publishers in the near future. And probably at all vanity presses. (Which will, as always, be two different issues, though problematically so in some cases [ugh: and not in others, ugh-ugh].)

Of course I could be completely wrong here.

--JGallaher

From the department of things to know:

"Dreamt" is the only English word
that ends in the letters "mt".

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68. **Ron Silliman**

Ted Wilentz

Fri 4 May 2001

From Publisher's Weekly:

Consummate Bookseller Ted Wilentz Dies at 86

Seriously ill for the last two years with heart and lung problems, Ted Wilentz died on Tuesday at the age of 86, leaving a legacy of more than 60 years in all aspects of bookselling. His philosophy was an oft-quoted maxim that a good bookseller should be "behind the writers and ahead of the readers."

Perhaps best known as the co-owner (with his brother Eli) of Manhattan's Eighth Street Bookshop, a literary landmark from 1947 until it closed in 1979, Wilentz's experience in books started a decade earlier and continued until his death. Among other things, he was ABA president for the 1965-66 term, created a publishing house (Corinth Books) and worked as a consultant for independent bookstores.

In 1937, Wilentz and four friends opened a book and stationery store in the Bronx, N.Y. The store blossomed into three over the next few years. At the outbreak of World War II, Wilentz signed up and served in the Army for five years. By the end of the war, however, only one store remained, which Wilentz and his brother Eli ran together.

The brothers then bought a Womrath bookstore/lending library franchise. When the franchise agreement expired, they renamed the three-floor bookstore the Eighth Street Bookshop and fine-tuned the store--dumping the unprofitable lending library and expanding the stock of backlist titles.

Along with the promotion of backlist, the bookstore was an early champion of paperbacks. In *Book Business* (Norton), Jason Epstein remembers "the thrilling Eighth Street Bookshop, a bibliographer's paradise and an informal school for many fledgling publishers in those days."

He continued, "It was here that the idea for Anchor Books first occurred to me." The imprint sought to bring readers quality paperback editions (printed on acid-free paper) of classics. The Wilentz brothers stood behind the new idea by creating a paperback section and placing an initial order of 100 copies of each of Anchor's first 12 titles.

The Eighth Street Bookshop was also known for its social scene. "Before I met and married Ted in 1965, I remember the Eighth Street Bookshop being the equivalent of a singles bar in the '50s," Joan Wilentz told *PW Daily*. "It was such an exciting venue. We just drooled over the titles available. There was just a wave of exciting talents in that post-World War II generation that partied at each other's houses."

The brothers founded Corinth Books in 1959 to publish books that reflected their personal tastes and beliefs. Over the years, Corinth published or co-published a number of important works, many by young and upcoming writers, including several collections of Beat writings, Diane di Prima's *Dinner* and

Nightmares, Charles Olson's *The Maximus Poems*, Jack Kerouac's *The Scripture of the Golden Eternity* and Allen Ginsberg's *Empty Mirror*.

"Ted was very interested in new writing and became interested in the Beat generation," said Joan Wilentz. "He supported lots of projects like [avant-garde literary magazine] *Floating Bear* edited by Diane di Prima and LeRoi Jones. In fact, Le Roi's wife, Hettie Jones, worked as Ted's secretary for a while. Painter Robert Smithson worked in the store shipping books. Ted would buy paintings from them to support them financially. When he was not publishing, Ted found other ways to support artists and writers--in never-to-be-paid loans to Kerouac or Neal Cassidy, an exchange of a drawing or painting for a few dollars, or just standing them to a meal or beers at the Cedar Street Tavern."

In 1967, Wilentz sold his half of the bookstore to his brother (the Eighth Street Bookshop was destroyed by an arson fire in 1976, but thanks to public support, reopened six months later and finally closed in 1979). He held several jobs during the next few years, including manager at Brentano's Fifth Avenue location, manager of the Sierra Club's publications and vice-president of the Gotham Book Mart. He even opened another bookstore, *The Discovery Bookstore*, which specialized in smaller presses and out of print titles.

He closed the bookstore to move to New Haven, Conn., as director of the Yale Co-Op's book department. After seven years in this position, at the age of 65, he decided to retire. But instead of resting, he became a business consultant, helping independent bookstores.

In 1980, Wilentz became a minority shareholder in the new book remainder company, *Daedalus Books*. "Ted came in at a time when we didn't have much money and was a great supporter in terms of financial consultation and moral support," *Daedalus* president Robin Moody told *PW Daily*. "He was a very savvy consultant. He would read a financial statement like a novel and knew exactly what that company needed. He was also such a nice man, beloved by everyone. It was a great pleasure to enjoy his sunny optimism. If you were walking down aisles at BEA with him, you couldn't have a goal, because everyone wanted to stop and talk to him."

In the 1980s, he served as an overseas volunteer in the International Executive Service Club, an organization that took company presidents to foreign lands to offer advice to struggling businesses. In this capacity, he flew to Kano, Nigeria, spending two months advising bookstores. A successful trip to Cairo, Egypt, followed. For the rest of his life, he continued to work as a book consultant, advising, among others, Jeannette Watson, owner of the Manhattan's *Books & Co.*, which became a literary landmark of its own from 1977 through 1997.

"Ted was a believer in talent and it was a wonderful coincidence that he started a bookstore when there was a tremendous amount of excitement in the

publishing industry," Joan Wilentz told PW Daily. "There was a new breath of life in fiction and poetry and he was part of it."--Kevin Howell

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69. **Jeffrey Jullich**

Re: Publish on Demand [EPC Anthology?]

Fri 4 May 2001

Personally, I'd avoid pejorating these innovations into obsolete dismissals such as "vanity." (Making an idea-term like "vanity press" into common currency effectively condemned and inhibited independent publication, and gave the field over to monopolization and its ongoing dysfunctions.)

You are right that 108 pp. could be a stretch for some poets and is definitely above the 60 pp.-ish standard. (It may be "worse" with other print-on-demands like XLibris [whom I otherwise endorse] who have word-count minimums, I believe around --- 30,000 words?)

However, it isn't as a platform for single poet editions that I necessarily see print-on-demand's potential.

In short, and to get to the point---

It seems readymade for poetry ~anthologies.~

Or collections of ready-to-wear criticism.

Brian Kim Stefans has shared at least one print-on-demand volume of mini-reviews here on the EPC, I'd guess. And, hey, ---Al! There's a sagging SHELFlful of Sondheim I don't know why he or some devotee isn't print-on-demand-ing in addition to his CD.

I'd even take the anthology gambit a step further and--- like to ~propose~ that an EPC-focussed anthology be taken on and concluded as a "summer project" for fall availability.

I'd be happy to serve as focal point/editor, if no one else jumps.

(Certainly a Gary Sullivan or a Jerrold Shiroma or Stroffolino, et al., have more public visibility and experience in that role, . . .)

Recent postings, like the one about "The School of Continuation" (Hollo, Ducharme [sp.?], etc.), or someone else's --- I can't recall whose --- who just laxly put it out there sort of tongue-in-cheek baiting Hey maybe we should start a new school and what should we call it, guys---

the intuition behind those postings betray, I'd suspect, a latent suspicion that a new "school" or movement in fact ~has~ broken through and taken on proportions broader than the previous catch-all "post-Language" (or has facets which

contradict or in fact "revolutionize" the Language status quo, endlessly generational Oedipal father dethronings).

(I would say "EPC-centered" not in an exclusionary sense --- although it's often by following an EPC lead that I find non-EPC poets that thrill me whom I don't know and would love to read more of or personally try to help publish more of, Jason Lynn in the new yellow Lungfull as a most recent f'r-instance [yellow? Like many males and very many men Czechoslovak-descent males, I'm faintly color-blind, just in case it's a bright lime, don't get on my case, Lorb'].)

But I do say "EPC" because I think that the approximation of "community" that perpetuates itself here is in fact quite novel: a coterie of people who do ~not~ know each other, per se, and who are ~not~ friends [and might not be if they met], have never seen each other's faces, and so on. [Certain archaic localizations still flare up: The Southern Coalition split itself off, I guess, into their own local contingency after that southern literary journal featured them all, taking John Souther [was that his name?] down with them [somebody posted for John's e-mail address recently. Where is that guy? Say hi if he's above ground. He used to be cyber-toastmaster]--- and the Bostonians cling to their own spatialities by clustering around their annual dog days festival. Time/space continuum atavists. Etc.]).

What d'you think?

Jeffrey

michael amberwind wrote:

*i had recently contacted the folks at
iuniverse.com - a division of Time-Warner - about
poetry submissions - something not even mentioned
on their website*

*in response i was told that they would publish
nothing under 108 pages - somewhat longer than
the standard volume of poetry*

*it seems that much of our "digital revolution" is
biz as usual - then again, we were all supposed
to be living in domed cities at some point,
weren't we?*

*perhaps there is need for a specifically poet's
run publish-on-demand service - where anyone
might publish but a jury of established poets
would determine a certain number of books to
"push" - welcome to the lit. ghetto all*

if anyone has had any experience w/ publish on demand please let me know - is it really a revolution in publishing, or simply vanity publishing in a new package?

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70. **Michael Magee**

Billy Higgins dies

Fri 4 May 2001

Hi all, I just heard that Billy Higgins has died, and thought some of you would want to know. Playing Ornette Coleman's "Congeniality" on my imac right now - this is really sad. Better drummers perhaps - Roach, Elvin, Tony Williams? But no one to my mind ever came across as LIVE as Billy Higgins on The Shape of Jazz to Come. Life changing for me when I first heard it. -m.

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71. **anielsen**

Billy Higgins

Fri 4 May 2001

Percussion poet Billy Higgins died yesterday -- Many on this list loved him -- Many on this list grew up with his rhythms in their ears --

The simple way to read all your emails at ThatWeb
<http://www.thatweb.com>

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72. **Igor Satanovsky**

Re: Publish on Demand

Fri 4 May 2001

As somebody who is involved in running a small poetry press, I can tell you that while publishing-on-demand is a standard rip-off, printing-on-demand is the best thing to happen to poetry publishing in a long time. If you are willing to take control of your book by self-publishing, that is prepairing electronic files, getting ISBN numbers, finding a digital-on-demand printer, negotiating prices, distribution, etc, you can save a lot of money.

igor satanovsky
kojapress.com

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73. **Lourdes Vazquez**

Reading

Fri 4 May 2001

The Gathering of the Tribes

present

Lourdes Vázquez

Sunday May 6

5:00-7:00p.m.

The Gathering of the Tribes

www.Tribes.org or [REDACTED]

285 East Third Street, Second Floor

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74. **Jeffrey Jullich**

Re: Prosody of Langpo

Fri 4 May 2001

Thank you, "Professor" Silliman/Mr. .tylr, for your Apollonian/Dionysiac replies, respectively.

I'll check my bookshelves for Ketjak, Tjanting, etc., this weekend when I get home.--- The long Silliman poem structured on Fibonacci numbers (in the book with the yellow cover) was very startling and important for me in the mid-'80's. (I'd appreciate a full citation on Quindecagon, as I blush to admit that book may have escaped my collection, bounding off down cobbled road like a salt biscuit with three-toed feet in an illustrated nursery rhyme.).

Somewhere beneath your reply, Ron, I sense (or infer) an unstated point about Language prosody:

---that the word-as-unit may have replaced the syllable-as-unit, in many cases.

(Along those lines, Goddess Perloff's critique book made much of Creeley's word-counting as a neo-metric.) I hope you know that my question is not meant as dismissive or ignorant of the prosodic sophistication and subtleties in canonical Language writers--- the metrics in a Howe or Armantrout are perhaps the type that most kinaesthetically gets through to me as palpable, unmistakable. And, as I've largely gone over from poetry into (attempts at) writing music in the past year and a half, Grenier's are foremost among the texts I'm re-reading for possible settings.

Perhaps what I had in mind---

Yes, in a nod to .tylr, sure, primitive meters like the iambic pentameter resurgence were old hat, basically. More pernicious still, their essays that I've read rooting the buh-BUM iamb in--- the heart's systole/diastole! a totally anti-Saussurean pseudo-linguistics whose danger lies strongly in its reversing or eliding the whole principle of "arbitrary" that you mention.

Here and there, though, these N.F. codgers have appropriated historical inheritance that I don't think "we" should be ceding over so uncontested (go ahead, old crab-apple-faced N.F.-ers! you can have Catullus, Alcaics,--- take it all! [Courtney Love lyric echo: "Go on! Take everything! Take everything! I like it!"] We're sated to claim 22nd century Brownian movement as our libertarian ping pong!).

An effort that especially interested me (out of their otherwise generally off-putting literature) was the Catullus castration ode imitation that the former Poetry (Chicago) editor John Middle-Name Possible-Three-Syllable-Last-Name-Ending-in-"-er"?-Maybe-&-with-an-"ei"-in-It-Possibly published as the last poem (?) in a book with a black cloth cover, sort of squarish in dimensions. ---Especially because (oh Lord! this name-and-face agnosia disability of mine!) one of ~our~ forefathers --- help me out here, Ron, you're still sane --- did a really special translation of the Catullus original (y'know, Ron, everybody, that polyphonic translation?). Ode starts with a boat bounding over waves, . . . it's the single instance of a metric line almost impossible to imitate in English because it has like five unstressed in a row . . . "ego flos gymnasii", that ring a bell?

I think what I ~do not~ know is whether there is some intrinsic, idiopathic propensity toward skill with elaborate metrics.

I mean, if some people are "good at it" and wind up continuing doing it because they've got a knack and it's sort of fun to flaunt that they can trip off these metrical rills---

and if other people (apologies in advance) never quite get the swing of macron/breve so wind up successfully re-territorializing themselves into "free verse"-ishness, as I think William Carlos Williams' early metrical efforts show. (It's not an insult to say this! On some level, Juan Miro, like the Douannier Rousseau, simply never had the draftsmanship at drawing that his beaux arts confreres had, and the option of modernism was a wonderful haven that allowed his genius and drive to flourish, a gift to us all, everybody smilin'.)

The political curve you mention ("Politics of Poetic Form") you state with great diagrammable clarity, in brief:

Langpo = n>1 components = ProLPo (prosody of Langpo) ~plus~ pure "non-d/a"comp ("non-discursive/...").

Thanks.

But the political "mischief" I'm envisioning is--- if New Formalism equals ProNF plus pure ~disc~/~synt~ (if New Formalism's components are conspicuously normative syntax and classical meters),---

what happens to the political reverberations if any two of these (Greimas post-structuralist grid) components are abhorrently re-coupled? (Mules?) The decoupling of poetic discursivity from classical meter already happened and was called "free verse." Asyntactical non-discursivity in classical meter would ~re-claim~ the entire pre-modernist lineage as entirely compatible with if not fore-runner to the International Avant-Garde. Democrats don't say well alright you crusties go and take America we'll be Futurians from now on.

Tennyson, rather than being the old boring grampa NF-ists would have us believe, was an extreme weirdo in his Formalism, freakishly inventive, often risking asynt' non-disc' to stretch a foot. (Tennyson at the 1800s/1900s fin-de-siecle, Ashbery at the 1900s/2000s fin-de-siecle: almost identical fulcrums in their innovative/conservative blend.)

The paradox is that meter is ~ludic~ in its game-like play,--- and the ludic is associated with the post-modern. But it is Language Poetry that is thought to be post-modern and New Formalism as anti-modernist.

I may have some efforts at classical meter Language-ishness in my papers. I'll rummage and maybe post them as f'r-instances, see what you think of the fusion.

Jeffrey

Ron Silliman wrote:

Jeffrey Jullich writes:

"Why hasn't Language Poetry/post-Language Poetry ever moved into the same metricizing/prosodic mechanics as the New Formalists, and simply challenged/subverted them on their own ground by simply doing better (or as well) but with purely non-discursive/asyntactical Language Poetry nonlinearities?"

Because the prosody of langpo is as important as any "non-discursive/asyntactical" component.

In fact, though, there is a lot of work that could be read in just this light. The use of reiteration in Ketjak and Tjanting in my own work can certainly be understood (as it was by me when I wrote it) as rhyme. Quindecagon is a complex form using the same 15 syllables to complete lines in 15 consecutive stanzas, etc. You can find complex syllabics at play in the poetry of Barrett Watten, and work as diverse as Bob Grenier's and Lee

Ann Brown's and Bernadette Mayer's can certainly be read as a new formalism in the most literal sense. Or think of Charles Bernstein's limerics, militantly metrical.

The reality is that such work has existed for decades, but for reasons of politics (not poetry) is seldom acknowledged as such, save by the very few open minded new formalists (Annie Finch being perhaps the best case example of somebody comfortable with both tendencies of writing).

Ron

Jeffrey. The New Formalists writing in metre and rhyme are a pathetic lot. Who wants to be bound by a lot of quite arbitrary rules? I would and will write in any way I want (until one is shot for such an attitude). Certainly its important to have some understanding of metre and the history and certain grammatical subtleties: but if a form is "required" it will be found. Obviously its not really possible to be "formless". The NFs have taken one set of arbitrary forms and now they "worship" those forms. Even apart from the stuff going on in and on cyberspace: there's room for a vast range of invention and originality and complexity (or "simplicity" if you want it)...one of the things the Langpos have "bequeathed" and continue to practise is the "right" to write. The right to write and write. This write thus then becomes much more than a rite. The reader is challenged. The writers are challenged. Language is challenged. Shakespeare and all those old guys get turned on their heads. People start thinking about things instead of being sucked into a morass of mush. If challenging poetry is difficult and interesting but unpopular then so much the better. The New Formalists are wasting everyone's time. Let's attack them: satire and sarcasm: that's what we need...the ghost of Swift... Death to New Formalism! Richard.

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75. **Patrick F. Durgin**

Kenning 10 - special deal on back issues

Fri 4 May 2001

KENNING presents:

AVAILABLE FROM MAY 15TH - ORDER NOW

ISSUE #10 - Spring 2001 - Vol. 4 No. 1 - \$6.00 from the publisher, Patrick F. Durgin, 24 Norwood Avenue #3, Buffalo NY 14222-2104

featuring: George Albon & Steve Carll - Steve Carll - Jen Hofer - Amiri Baraka - Dodie Bellamy - Oskar Pastior (trans. Rosmarie Waldrop) - Gregg Biglieri - Mary Rising Higgins - Stephen Ratcliffe - Nick Piombino - Deborah Meadows -

Franklin Bruno – Ben Friedlander – Craig Dworkin – Jérôme Bertin (trans. Patrick F. Durgin) – Sawako Nakayasu – Edwin Torres – Chris Pusateri – Elizabeth Treadwell – Roberto Piva (trans. Chris Daniels) – Jean Donnelly – Anne Tardos – Jackson Mac Low – Camille Roy – Jeff Hansen on Mark Wallace – Kyle Schlesinger on Raymond Federman – Barbara Cole on Renee Gladman – 99 pages – letterpress covers – ISSN: 1526-3428

Distribution circuits being as they are, Kenning is sold almost exclusively through direct mailorder & subsists primarily on subscription payments. SUBSCRIBE: \$12.00 / 2 issues or \$24.00 / 4 issues.

Back-issue special for those receiving this email: receive a single copy each of Kenning 7, 8, & 9 for \$15.00 postage paid – writing by Keith Waldrop, Rodrigo Toscano, Jesse Seldess, Gherasim Luca, K. Silem Mohammad, Chris Chen, Juliana Spahr, Laura Moriarty, Liz Waldner, Ray DiPalma, Andrew Levy, Elizabeth Robinson, & many others. First come first serve – help me sell out! & don't forget to mention this email with your order.

Kenning is also available at Blue Books (San Francisco), Bridge Street Books (Washington DC), & Rust Belt Books (Buffalo).

Kenning, Patrick F. Durgin, editor, 24 Norwood Avenue #3, Buffalo NY 14222-2104

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76. **Aaron Vidaver** *Reservations about May Day*

Fri 4 May 2001

David,

What were your reservations about May Day?

Aaron Vidaver

Date: Tue, 1 May 2001 23:11:43 +0100
From: "david.bircumshaw" <[REDACTED]>
Subject: Re: Police Prepare for May Day Mayhem

Britons were outraged last year when Churchill's statue was daubed with graffiti and a piece of green turf was slapped on his head in a Mohican-style haircut.

I wasn't.

*Nor was anyone else I know. I may have reservations about the May Day stuff
but . . .*

david bircumshaw

(Leicester, Middle England)

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77. **andrew maxwell**

Susan Schultz & Marcella Durand @ Dawsons, Sunday 4 pm

Fri 4 May 2001

The Germ & the Poetic Research Bureau (Western Office)

presents:

Susan Schultz and Marcella Durand, Sunday at 4 pm!

Boy, we cast a net, kids. The Poetic Research Bureau, in its quest to build a better lepitopterist, has tramped from Brooklyn to Manoa, Hawaii to find some lycæna poeticae for this Sunday's Mom's Day garden party. Bring Ma down to Dawson's for a look and a listen! She'll be doing the Larchmont bugaloo in a Manhattan minute, we guarantee!

A resident of New York City, Marcella Durand is the author of two chapbooks, LAPSUS LINGUAE and CITY OF PORTS, both published by Situations Press. Her first full-length collection, WESTERN CAPITAL RHAPSODIES, is forthcoming this year from Faux Press. She is the poetry editor for VENICE(the invisible city), a collection of art and poetry inspired by Italo Calvino's INVISIBLE CITIES, to be published by Erato Press in the Northern Spring of 2001. She is currently co-editing an anthology of contemporary French poetry. From 1997-2000, she was the program coordinator at the Poetry Project at St. Mark's Church.

Susan M. Schultz teaches in the department of English at the University of Hawaii in Honolulu. She is author of ALEATORY ALLEGORIES (Salt, UK and Australia, 2000), MEMORY CARDS (Twisted Spoon Press, Prague), HOLDING PATTERNS (Wild Honey, Dublin) and other books of poetry. She edited THE TRIBE OF JOHN: ASHBERRY AND CONTEMPORARY POETRY (Alabama, 1995) and currently edits TINFISH, a journal of experimental poetry from the Pacific region, as well as a related series of chapbooks. Her essays, reviews, and poems have been published widely in the USA and Australia.

All are welcome. \$3 donation asked at door for visiting poets.

Dawsons is located at 535 N. Larchmont Blvd north of Beverly Blvd and just south of Melrose. Face north, look left. Free parking forever.

Call Andrew if you need help. Tel: [REDACTED]

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

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<http://www.bluemountain.com/giftcenter/>

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78. **Ron Starr**

Max Bense

Fri 4 May 2001

Came across a reference to Bense in Queneau's "Potential Literature": "We are not concerned with experimental or aleatory literature (as it is practiced, for example, by Max Bense's group in Stuttgart)."

Can anyone point me to English or French sources about Bense? I can find scads of German and Portugese material on the web, but I don't read either of those languages.

I'm particularly interested in what he may/might be doing in automatic/auto-mated text generation.

Thanks for any pointers,
Ron Starr

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79. **andrew maxwell**

DAWSONS DAY & MOMS DAY

Fri 4 May 2001

Whoop! Mom's Day is next week. All that early advertising threw me.

SUNDAY MAY 6: Marcella Durand & Susan Schultz

SUNDAY MAY 13: Norma Cole & Caroline Crumpacker

Please take note and revise your schedules!

Dawsons is located at 535 N. Larchmont Blvd north of Beverly Blvd and just south of Melrose. Face north, look left. Is this Los Angeles? Free parking forever.

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

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80. **James Brook**

David Meltzer - SAN FRANCISCO BEAT - just released

Fri 4 May 2001

City Lights has just published David Meltzer's book of interviews with San Francisco Renaissance/Beat poets. SAN FRANCISCO BEAT: TALKING WITH THE POETS is now shipping to distributors and bookstores....

SAN FRANCISCO BEAT interviewees include Diane di Prima, William Everson, Lawrence Ferlinghetti, Jack Hirschman, Joanne Kyger, Philip Lamantia, David Meltzer, Michael McClure, Jack Micheline, Kenneth Rexroth, Gary Snyder, Lew Welch, and Philip Whalen.

Good conversation all around.

Thanks, --James Brook

SAN FRANCISCO BEAT: Talking with the Poets

Edited by David Meltzer

0-87286-379-4

\$19.95

City Lights Bookstore & Publishers

261 Columbus Ave.

San Francisco, CA 94133
[REDACTED]

mailto: [REDACTED]
http://www.citylights.com

San Francisco Beat is an essential remembrance of the Beat Generation, a rich moment in a fortunate place. America, somnolent, conformist, and paranoid in the 1950s, was changed forever by a handful of people who refused an existence of drudgery and enterprise, opting instead for a life of personal, spiritual, and artistic adventure. In these intimate, free-wheeling conversations, a baker's dozen of the poets of San Francisco talk about the scene then and now, the traditions of poetry, and about anarchism, globalism, Zen, the Bomb, the Kabbalah, and the Internet.

San Francisco Beat features major recent interviews with Diane di Prima, Lawrence Ferlinghetti, Jack Hirschman, Joanne Kyger, Philip Lamantia, Michael McClure, Jack Micheline, Gary Snyder, and Philip Whalen--as well as with David Meltzer himself.

Also included are David Meltzer's historic interviews with his poet friends Kenneth Rexroth, Michael McClure, Lawrence Ferlinghetti, William Everson, and Lew Welch--an archive of the San Francisco Renaissance first published thirty years ago in *The San Francisco Poets*. Now *San Francisco Beat: Talking with the Poets* complements these important records of the time with follow-up interviews with the living or with friends of the missing.

David Meltzer is the author of many books of poetry, including *Tens*, *The Name, Arrows: Selected Poetry 1957-1992*, and *No Eyes: Lester Young*. He is the editor of *Birth: An Anthology of Ancient Texts, Songs, Prayers, and Stories*, *The Secret Garden: Anthology of the Classical Kabbalah*, *Reading Jazz*, and *Writing Jazz*, among other collections. His agit-smut fictions include *Orf*, *The Agency Trilogy*, and *Under*. Meltzer read poetry at the Jazz Cellar in the 1950s and in the 1960s fronted the psychedelic band, *Serpent Power*. He taught writing in Vacaville Prison but these days David Meltzer teaches poetics at New College of California in San Francisco.

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81. **Alan Sondheim**
hold me, hold me, and she says
Fri 4 May 2001

hold me, hold me, and she says

my holding is absorbed in my flood flooding, my offer-proffer to you, my split doll beneath your binding, my split doll and flood-flooding wiped into existence and your own :my skin is smeared, still thinking; my binding is wiped into existence; my binding wipes me out of existence; everything is clotted with the

remains of my thinking being; i am moving on; on the back of the software; in the heart of the thing itself :i am writing/riding you this, on the back of the software, what sort of flood flooding do you mean to me, and :through the river more and more and through the stream:through the river more and more and through the stream

Your split doll more and more in and through the river is in my spews and more and more in and through the river

=

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82. **Robin Hamilton**

Re: Reservations about May Day

Fri 4 May 2001

Dunno about david, but my reservations would condense around "posture politics".

But two or so things -- last year, no one (really) gave a flying fuck at the moon over giving Winnie a mohican haircut. The outrage was the spraypainting of the war memorial (all dead heroes are sacrosanct).

And it isn't over yet -- wait till the Met get smacked with suits for wrongful arrest / violation of civil rights / arbitrary confinement. NOT a good idea to arrest a well-sussed accountant on his way to a fancy dress ball.

But May1 2001 was over before it started -- BOTH sides were running misinformation campaigns. And we have the ludicrous spectacle of Red (excuse me, I'm really pale pink) Ken Mayor-of-London Livingston trying to buy his way back into New Labour ...

Oof!!! david could say all this better than me.

But as an aside, a little ago when I was running around saying to everyone I knew, "Where were you in 68?", The Real Lady (Hull/68) casually remarked, "Oh, in the mornings I was on a picket line, afternoons I taught Tennyson, and in the evenings I was running a refuge for battered wives."

And now what have we? Sixties radicals like Straw and Hain upping the ante on how-far-right-can-you-go?

Robin Hamilton

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

From: "Aaron Vidaver" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, May 04, 2001 8:04 PM
Subject: Reservations about May Day

> David,
>
> What were your reservations about May Day?
>
> Aaron Vidaver
>
>
> >Date: Tue, 1 May 2001 23:11:43 +0100
> >From: "david.bircumshaw" <[REDACTED]>
> >Subject: Re: Police Prepare for May Day Mayhem
> >
> >> Britons were outraged last year when Churchill's statue was daubed with
> >> graffiti and a piece of green turf was slapped on his head in a
> >> Mohican-style haircut.
> >>
> >I wasn't.
> >
> >Nor was anyone else I know. I may have reservations about the May Day
stuff
> >but
> >
> >david bircumshaw
> >
> >(Leicester, Middle England)
>

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83. **Charles Bernstein**

Bed Hangings by Susan Howe and Susan Bee (FWD)

Fri 4 May 2001

New from Granary Books

Bed Hangings

a poem by Susan Howe with pictures by Susan Bee

In **Bed Hangings**, poet Susan Howe and artist Susan Bee collaborate for the first time. This series of poems explores the themes of colonial America and its decorative arts, religion and Puritanism through a visual and verbal investigation of the metaphysics of beds, curtains and hangings. The poems and pictures

play off against each other in a humorous, mystical and sometimes mischievous manner.

"Between sleep and waking these poems hang like the bed-curtains which are also the curtains in which the theater of insomnia plays itself out. Stitched into the tapestries are those emblems of the world--'fair trees wrought with a needle'--that in the wakeful dark may reduce to the flax or woolen stuff out of which they are wrought, or seem to embody doctrines and secret histories otherwise ineffable. Susan Howe's poetry and Susan Bee's visual response to that poetry come together beautifully in a book apt for beguiling the small hours of the night." -- Geoffrey O'Brien

" 'What parts, what gems, what colours shine!' Let me wax enthusiastical about a new and perfect match of genius between quaintness and postmodernity, between -- as it were -- Edward Gorey and Ian Hamilton Finlay. These learned delights are a lyric romp appropriate to any bedding and bedside, and a lot beside. Hooray!" --Mary Ann Caws

"Aubade, lullaby, reticent prothalamion, *Bed Hangings* charms at the edge of language like a satin binding on a wool selvage: in delight awhile." -- Susan Stewart

Printed offset. Bound in paper wrappers. Twenty-six copies are signed by Susan Howe and Susan Bee. 10" x 7", 48 pages, edition of 1500. ISBN: 1-887123-47-4. \$14.95.

For more information:

http://www.granarybooks.com/books/bed_hangings/bed_hangings1.html

*

Susan Howe & Charles Bernstein

will be reading in a benefit for Planned Parenthood of New York

Friday, May 11, 7:30PM

Ceres Gallery: 584-88 Broadway (between Houston and Prince) Suite 306

New York NY [REDACTED] Suggested donation: \$8

Howe and Bee will sign copies of *Bed Hangings*. Bee and Charles Bernstein will also sign copies of their Granary Book, *Log Rhythms* (which is now available complete at http://www.ubu.com/contemp/bb/log_01.html).

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84. **David Kellogg**
Re: Dunning langpo

Fri 4 May 2001

Piggybacking . . .

On Fri, 4 May 2001, Roger Gilbert wrote:

Why hasn't Language Poetry/post-Language Poetry ever moved into the same metricizing/prosodic mechanics as the New Formalists, and simply challenged/subverted them on their own ground by simply doing better (or as well) but with purely non-discursive/asyntactical Language Poetry nonlinearities?

Read Ted Pearson! (EPC has a page on him.)
Roger Gilbert

Yes indeed. And Ron Silliman. And Barrett Watten.

And (to go another, non-LP route), Harry Mathews. The explorations/ explosions of "traditional" form in *Trial Impressions* and in *The Poet's Eye* (in *Oulipo Laboratory*) out-(per)form the New Formalists.

Cheers,
David

~~~~~  
~~~~~

David Kellogg Assistant Director
[REDACTED] University Writing Program
[REDACTED] Duke University
FAX [REDACTED] <http://www.duke.edu/~kellogg/>

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85. **Mark DuCharme**

Re: Publish on Demand [EPC Anthology?]

Fri 4 May 2001

I like the idea of using print-on-demand to bring forth a larger book, like an anthology. The problem I have with anthologies is that there are too many of them: an anthology of this or that comes out every couple of years it seems, & this blunts their effectiveness while also highlighting how arbitrary they are. (You didn't get in that anthology? Wait til the next one!) Whereas the notion of an anthology DEFINING a generation at a crucial moment, as *The New American Poetry* *seemed* to, comes to feel increasingly elitist-- not just because there is always somebody interesting you're going to have to exclude, but that the belief that any one editorial slant has the vantage to capture what's going on while in the mix of it comes to feel silly & irrelevant. I doubt Jeffrey's right that "a new 'school' or movement" has emerged since the heyday of "post-language" (which after all was a *term* not a movement). There's too much variousness for any kind of broad, common purpose, methinks-- which isn't a bad thing, actually. That said, I wouldn't be opposed to a Poetics anthology

(actually, to prove my point, it would be the second one). Participation in this list is a totally arbitrary critereon for inclusion-- which is exactly what might make such a project interesting.

Mark DuCharme

Jeffrey Jullich <[REDACTED]> wrote:

Personally, I'd avoid pejorating these innovations into obsolete dismissals such as "vanity." (Making an idea-term like "vanity press" into common currency effectively condemned and inhibited independent publication, and gave the field over to monopolization and its ongoing dysfunctions.)

You are right that 108 pp. could be a stretch for some poets and is definitely above the 60 pp.-ish standard. (It may be "worse" with other print-on-demands like XLibris [whom I otherwise endorse] who have word-count minimums, I believe around --- 30,000 words?)

However, it isn't as a platform for single poet editions that I necessarily see print-on-demand's potential.

In short, and to get to the point---

It seems readymade for poetry ~anthologies.~

Or collections of ready-to-wear criticism.

Brian Kim Stefans has shared at least one print-on-demand volume of mini-reviews here on the EPC, I'd guess. And, hey, ---Al! There's a sagging SHELFful of Sondheim I don't know why he or some devotee isn't print-on-demand-ing in addition to his CD.

I'd even take the anthology gambit a step further and--- like to ~propose~ that an EPC-focussed anthology be taken on and concluded as a "summer project" for fall availability.

I'd be happy to serve as focal point/editor, if no one else jumps.

(Certainly a Gary Sullivan or a Jerrold Shiroma or Stroffolino, et al., have more public visibility and experience in that role, . . .)

Recent postings, like the one about "The School of Continuation" (Hollo, Ducharme [sp.?], etc.), or someone else's --- I can't recall whose --- who just laxly put it out there sort of tongue-in-cheek baiting Hey maybe we should start a new school and what should we call it, guys---

the intuition behind those postings betray, I'd suspect, a latent suspicion that a new "school" or movement in fact ~has~ broken through

*and taken on proportions broader than the previous catch-all
"post-Language" (or has facets which contradict or in fact
"revolutionize" the Language status quo, endlessly generational Oedipal
father dethronings).*

etc.

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86. **George Bowering**

Re: Reading

Sat 5 May 2001

The Gathering of the Tribes

present

Lourdes Vázquez

It do?

--

George Bowering

Fax [REDACTED]

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87. **richard.tylr**

Re: Prosody of Langpo

Sat 5 May 2001

Jeffrey. The things you are talking about (by the way I'm miles from being a professor I've worked most of my life as a labourer or sometimes a tech and was mainly a linesman/cablejointer...I've done virtually no clerical work except my recent spree as a book shop assistant and now a book seller/dabbler..of I have an Engineering Cert. (Telecoms electronics, and finished a BA (English) at Ayck Uni 1995)). But back to this issue: I'll jump a bit..I think that what you are saying in part or referring to is the very strangeness of this arbitrariness. Rhyme metre etc are quite arbitrary things (or they are not in a sense: rhyme derives partly from its use in learning language, as a memory aid, and eg Stein since has talked about persistence of memory produced by repetition (which also has the effect of increasing the semantic branchings so to speak that radiate as words interact)). The traditional metre - which when one thinks about it -

IS strange. And it has had (as rhyme does) a powerful part to play. Any system though is "artificial"..hence a good book to look at is "Radical Artifice" by Perloff or even Veronica Forrest-Thompson's book Poetic Artifice (that Ramez Qureshi so brilliantly talked about and also in relation to J H Prynne). The various "language" poets (including Grenier and say Inman) may seem to be abandoning meaning and structure or oblivious to rhyme or metre etc etc but this is quite wrong. They have simply, or complexly, challenged the conservative artificialities that were in place...but no one would suggest that structure or form thus must or does would should is go(ing) or go. Even if one TRIES to make a random structure (or works "off the cuff" so to speak as J Ashbery does) a form is found or finds itself: a pattern, a rhythm. But the patterns and rhythms are not dictated by some traditionalist formula. They may be preplanned or discovered: but it is impossible to avoid meaning or some structure.[Does the Universe look like a great Iambic Poem in the post Hawkinsian Universe or Universes?] In R S's case there's eg the fibonnacci series or golden number: John Cage utilised a pseudo random system and the I Ching....McCaffery's "Lag" (as described by Perloff brilliantly in her book "Radical Artifice") is at first sight "meaningless"..and lacks any obvious "rhythm" and looks nothing like Tennyson or Herbert or Crashaw or anyone else: but what is seen is meaning generation and attention is drawn to that process. McCaffery, Silliman, all those writers, are found to be both intensely meaningful and as fascinating, and if you like, as "beautiful" as anything you once loved by Keats or Shakespeare. It's just that the beauty's form has transformed: it has not become "intellectual" (all writing has to be intellectual, or "lacking in heart or spontaneity" or "dry" (witness the marvellous lyricality/intellection of Michelle Leggott's work or that of her "mentor" Zukovsky in his sonnet sequence in 'A' or his "Flowers". This is one of the developments. The age of Tennyson etc is over: we are dealing with new ideas, new philosophies, a new and quite different social structure, art and music have taken light-jumps right into and beyond conceptualism...sure certain deep fundamentals remain, no problem there...but to challenge or confront this world we are currently in requires an honesty but also an ingenuity and an awareness of the value of Art. Its value is partly in its artificial nature, its constructiveness, its ludicness and its seriousness, and its comicality. that is the freedom (if we have any) we have gained (as MEMBERS OF THE WORKING CLASS [any one who does not actually own or control the means of production]). That freedom has been earned through struggle. But it's an ongoing struggle (inextricably mixed with political social struggles). It is our struggle. A poetical philosophical political struggle: a struggle to breathe. The old forms, used now, produce weak, often insincere art that masquerades as the art of "concern"...but often it's a failure to face certain realities: we may be aware of W C W's "pecadillos", but his "no ideas but in things" and his emphasis on the imagination are vital ideas. I read an essay by John Ashbery (on Clare) in which he says (as I too have

always thought) that for him ideas are also things. (I think WCW's was aware of that, but any way many have become confused on that). Rhetoric begins to replace intense writing as one descends into NewFormalism. Language poetry and or its derivatives and forms is high energy and living poetry (NF is dead wood, sludge produced by poetic slugs). Nor does this high energy writing have to be dull or "unmusical"...its musicality, or the musical muscle of its ideation, takes on new forms. Some of those forms are seen now on various links I've received to certain "cyber artist/poets" but the ongoing possibilities for experiment and novelty and creativity are unlimited regardless of the media used. I dont need to go on. The dinosuars, I think, died out, not because of meteors or external "catastrophes", but because they lacked the adaptability to many changing conditions that mammals had and have. They were slow and stupid if it got cold. Their barins were very small (the "reasoning part" of them at least").The New Formalists are the dinosaurs of literature trying to re-Franken-stein themselves. They are dead already. Their project is quite simply stupid: they're thickos...they require a Duciad: a voltage burnt thru their precious crania. Although Pope's Dunciad was perhaps too much directed at individuals, but lets not discuss the New Foramalists... The word as unit: ok that's one way...but its the reaction of the eye/mind/brain on that word or phraseunit. And its where and why one would use such units or methods: its away from either simplistic realism or weak romanticism towards both a more intelligent and interesting thinking and presenting - and playing - and in many cases wea re re-confronted with the mystery and the beauty of language but also with the reality of language and the alternative psuedo-realities that the NFsm would deal up. Reality as far as we can know it and as far as we can deal with it and thus reality (I know the term is problematic) that we are wary of but half in love with, half or two thirds in anger at: but at least we see it. Unclouded by the mesmeric miasma of rumpa tumpa tumpa tum, we hear those lovely rhymes, those sirenic songs, but we are tied fast to our mast: we can master, we are not overmastered, we'll Deutschland it, we'll Grendel wrestle it, we'll be in there in a Cincinatti shoot out...but we wont wishy washy iambify or monotone the blood that may be spilt...we'll even takes sides and 'deal' with this execution...we'll face it...we have the tools ...we can see...we can hear if we cant see..or sense.. our senses are alive.. we are thinking and language and idea machines... we are human...we'll eye...we'll eye...we'll "eye" it all.

Cheers, Richard Taylor.

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

From: "Jeffrey Jullich" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, May 05, 2001 4:56 AM

Subject: Re: Prosody of Langpo

> Thank you, "Professor" Silliman/Mr. .tylr, for your Apollonian/Dionysiac
> replies, respectively.
>
> I'll check my bookshelves for Ketjak, Tjanting, etc., this weekend when I
get
> home.--- The long Silliman poem structured on Fibonacci numbers (in the
book
> with the yellow cover) was very startling and important for me in the
> mid-'80's. (I'd appreciate a full citation on Quindecagon, as I blush to
admit
> that book may have escaped my collection, bounding off down cobbled road
like a
> salt biscuit with three-toed feet in an illustrated nursery rhyme.).
>
> Somewhere beneath your reply, Ron, I sense (or infer) an unstated point
about
> Language prosody:
>
> ---that the word-as-unit may have replaced the syllable-as-unit, in many
cases.
>
> (Along those lines, Goddess Perloff's critique book made much of Creeley's
> word-counting as a neo-metric.) I hope you know that my question is not
meant
> as dismissive or ignorant of the prosodic sophistication and subtleties in
> canonical Language writers--- the metrics in a Howe or Armantrout are
perhaps
> the type that most kinaesthetically gets through to me as palpable,
> unmistakable. And, as I've largely gone over from poetry into (attempts
at)
> writing music in the past year and a half, Grenier's are foremost among
the
> texts I'm re-reading for possible settings.
>
> Perhaps what I had in mind---
>
> Yes, in a nod to .tylr, sure, primitive meters like the iambic pentameter
> resurgency were old hat, basically. More pernicious still, their essays
that
> I've read rooting the buh-BUM iamb in--- the heart's systole/diastole! a
> totally anti-Saussurean pseudo-linguistics whose danger lies strongly in
its

> reversing or eliding the whole principle of "arbitrary" that you mention.
>
> Here and there, though, these N.F. codgers have appropriated historical
> inheritance that I don't think "we" should be ceding over so uncontested
(go
> ahead, old crab-apple-faced N.F.-ers! you can have Catullus, Alcaics,---
take
> it all! [Courtney Love lyric echo: "Go on! Take everything! Take
> everything! I like it!"] We're sated to claim 22nd century Brownian
movement
> as our libertarian ping pong!).
>
> An effort that especially interested me (out of their otherwise generally
> offputting literature) was the Catullus castration ode imitation that the
> former Poetry (Chicago) editor John Middle-Name
>
Possible-Three-Syllable-Last-Name-Ending-in-"-er"?-Maybe-&-with-an-"ei"-in-I
t-Possibly
> published as the last poem (?) in a book with a black cloth cover, sort of
> squarish in dimensions. ---Especially because (oh Lord! this
name-and-face
> agnosia disability of mine!) one of ~our~ forefathers --- help me out
here,
> Ron, you're still sane --- did a really special translation of the
Catullus
> original (y'know, Ron, everybody, that polyphonic translation?). Ode
starts
> with a boat bounding over waves, . . . it's the single instance of a
metric
> line almost impossible to imitate in English because it has like five
> unstresseds in a row . . . "ego flos gymnasii", that ring a bell?
>
> I think what I ~do not~ know is whether there is some intrinsic,
idiopathic
> propensity toward skill with elaborate metrics.
>
> I mean, if some people are "good at it" and wind up continuing doing it
because
> they've got a knack and it's sort of fun to flaunt that they can trip off
these
> metrical rills---
>

> and if other people (apologies in advance) never quite get the swing of
> macron/breve so wind up successfully re-territorializing themselves into
"free
> verse"-ishness, as I think William Carlos Williams' early metrical efforts
> show. (It's not an insult to say this! On some level, Juan Miro, like
the
> Douannier Rousseau, simply never had the draftsmanship at drawing that his
> beaux arts confreres had, and the option of modernism was a wonderful
haven
> that allowed his genius and drive to flourish, a gift to us all, everybody
> smilin'.)
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> The political curve you mention ("Politics of Poetic Form") you state with
> great diagrammable clarity, in brief:
>
> Langpo = n>1 components = ProLPo (prosody of Langpo)
> ~plus~ pure "non-d/a"comp ("non-discursive/...").
>
> Thanks.
>
> But the political "mischief" I'm envisioning is--- if New Formalism equals
> ProNF plus pure ~disc~/~synt~ (if New Formalism's components are
conspicuously
> normative syntax and classical meters),---
>
> what happens to the political reverberations if any two of these (Greimas
> post-structuralist grid) components are abhorrently re-coupled? (Mules?)
The
> de-coupling of poetic discursivity from classical meter already happened
and
> was called "free verse." Asyntactical non-discursivity in classical meter
> would ~re-claim~ the entire pre-modernist lineage as entirely compatible
with
> if not forerunner to the International Avant-Garde. Democrats don't say
well
> alright you crusties go and take America we'll be Futurians from now on.
>
> Tennyson, rather than being the old boring grampa NF-ists would have us
> believe, was an extreme weirdo in his Formalism, freakishly inventive,
often
> risking asynt' non-disc' to stretch a foot. (Tennyson at the 1800s/1900s
> fin-de-siecle, Ashbery at the 1900s/2000s fin-de-siecle: almost identical

> fulcrums in their innovative/conservative blend.)
>
> The paradox is that meter is ~ludic~ in its game-like play,--- and the ludic is
> associated with the post-modern. But it is Language Poetry that is thought to
> be post-modern and New Formalism as anti-modernist.
>
> I may have some efforts at classical meter Language-ishness in my papers. I'll
> rummage and maybe post them as f'r-instances, see what you think of the fusion.
>
> Jeffrey
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>
> Ron Silliman wrote:
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> > Jeffrey Jullich writes:
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> > "Why hasn't Language Poetry/post-Language Poetry ever moved into the same
> > metricizing/prosodic mechanics as the New Formalists, and simply
> > challenged/subverted them on their own ground by simply doing better (or
> > as well) but with purely non-discursive/asyntactical Language Poetry
> > nonlinearities?"
> >
> > Because the prosody of langpo is as important as any
> > "non-discursive/asyntactical" component.
> >
> > In fact, though, there is a lot of work that could be read in just this
> > light. The use of reiteration in Ketjak and Tjanting in my own work can
> > certainly be understood (as it was by me when I wrote it) as rhyme.
> > Quindecagon is a complex form using the same 15 syllables to complete
lines
> > in 15 consecutive stanzas, etc. You can find complex syllabics at play
in
> > the poetry of Barrett Watten, and work as diverse as Bob Grenier's and
Lee
> > Ann Brown's and Bernadette Mayer's can certainly be read as a new
formalism
> > in the most literal sense. Or think of Charles Bernstein's limerics,

> > militantly metrical.
> >
> > The reality is that such work has existed for decades, but for reasons of
> > politics (not poetry) is seldom acknowledged as such, save by the very few
> > open minded new formalists (Annie Finch being perhaps the best case example
> > of somebody comfortable with both tendencies of writing).
> >
> > Ron
>
> -----
>
> Jeffrey. The New Formalists writing in metre and rhyme are a pathetic lot.
> Who wants to be bound by a lot of quite arbitrary rules? I would and will
> write in any way I want (until one is shot for such an attitude).
Certainly
> its important to have some understanding of metre and the history and
> certain grammatical subtleties: but if a form is "required" it will be
> found. Obviously its not really possible to be "formless". The NFs have
> taken one set of arbitrary forms and now they "worship" those forms. Even
> apart from the stuff going on in and on cyberspace: there's room for a vast
> range of invention and originality and complexity (or "simplicity" if you
> want it)...one of the things the Langpos have "bequeathed" and continue to
> practise is the "right" to write. The right to write and write. This write
> thus then becomes much more than a rite. The reader is challenged. The
> writers are challenged. Language is challenged. Shakespeare and all those
> old guys get turned on their heads. People start thinking about things
> instead of being sucked into a morass of mush. If challenging poetry is
> difficult and interesting but unpopular then so much the better.
> The New Formalists are wasting everyone's time. Let's attack them:
satire
> and sarcasm: that's what we need...the ghost of Swift...
> Death to New Formalism! Richard.

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88. **richard.tylr**

Barin and the New Formalists

Sat 5 May 2001

Jeffret et al. It looks as tho in my fervour I've created anew word "barin". Barin thus becomes the barren brain of those whose plain plane is sad bereft and falleth most mainly on a Spain born inside a dull brain that lacks a crazy...but the text breaks off at this point. Richard.

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89. **Ron Silliman**

Re: Prosody of Langpo

Sat 5 May 2001

Jeffrey,

Quindecagon can be found in (R), published by Droque, available through SPD and probably Bridge Street Books as well.

The book with the yellow cover is The Age of Huts and has no Fibonacci related work in it, actually. Tjanting, which does use Fibonacci throughout, has a cover by John Baldesarri. Salt will be bringing out a new edition aimed at audiences in the UK & Australia, hopefully later this year -- right in the midst of proofreading as we speak.

There are also some moments of Fibonacci in Lit, published by Potes & Poets.

[And, to be really perverse, I've been reading the Danish poet Inger Christensen's booklength poem Alphabet(!), which itself is based on Fibonacci, amazed to discover these correspondences with my own work, tho her uses thereof are radically different.]

I was intrigued to see that when someone (Mike Magee?) posted my quotation from the Dunn interview onto the New Poetry listserv, it was characterized as Dunn-bashing. I was quoting the man and if his own words are perceived as Dunn-bashing, he should speak more judiciously.

Counting words rather than syllables has a solid root in the work of Zukofsky and certainly is a possibility. Baudelaire wrote prose sonnets counting sentences, after all. We're discussing stylistic innovations as old as the music of Stephen Foster and those who fail to acknowledge same ought to recognize where in the gelatin of the world's history they've been frozen. (Not, incidentally, the case with Dunn, whose strategy of writing "better free verse" as a response to the challenge posed by so-called new formalism seems perfectly reasonable.)

What has always amazed me most about the so-called NF is their disinterest in form and the reduction of that idea to mere pattern. The new patternism is more like it.

Tennyson's wife was the niece of Sir John Franklin, my great great great grandfather. [Franklin's first wife, Eleanor Anne Porden (also apparently my ancestor), was herself a poet of note, writing booklength epics on such matters as Arctic exploration.] So Tennyson turns out to have been some sort of distant in-law.

Life is curious,

Ron

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

From: Jeffrey Jullich <[REDACTED]>

To: Ron Silliman <[REDACTED]>

Sent: May 4, 2001 4:56:28 PM GMT

Subject: Re: Prosody of Langpo

Thank you, "Professor" Silliman/Mr. .tylr, for your Apollonian/Dionysiac replies, respectively.

I'll check my bookshelves for Ketjak, Tjanting, etc., this weekend when I get home.--- The long Silliman poem structured on Fibonacci numbers (in the book with the yellow cover) was very startling and important for me in the mid-'80's. (I'd appreciate a full citation on Quindecagon, as I blush to admit that book may have escaped my collection, bounding off down cobbled road like a salt biscuit with three-toed feet in an illustrated nursery rhyme.).

Somewhere beneath your reply, Ron, I sense (or infer) an unstated point about

Language prosody:

---that the word-as-unit may have replaced the syllable-as-unit, in many cases.

(Along those lines, Goddess Perloff's critique book made much of Creeley's word-counting as a neo-metric.) I hope you know that my question is not meant as dismissive or ignorant of the prosodic sophistication and subtleties in canonical Language writers--- the metrics in a Howe or Armantrout are perhaps the type that most kinaesthetically gets through to me as palpable, unmistakable. And, as I've largely gone over from poetry into (attempts at) writing music in

the past year and a half, Grenier's are foremost among the texts I'm re-reading for possible settings.

Perhaps what I had in mind---

Yes, in a nod to .tylr, sure, primitive meters like the iambic pentameter resurgency were old hat, basically. More pernicious still, their essays that I've read rooting the buh-BUM iamb in--- the heart's systole/diastole! a totally anti-Saussurean pseudo-linguistics whose danger lies strongly in its reversing or eliding the whole principle of "arbitrary" that you mention.

Here and there, though, these N.F. codgers have appropriated historical inheritance that I don't think "we" should be ceding over so uncontested (go ahead, old crab-apple-faced N.F.-ers! you can have Catullus, Alcaics,--- take it all! [Courtney Love lyric echo: "Go on! Take everything! Take everything! I like it!"] We're sated to claim 22nd century Brownian movement as our libertarian ping pong!).

An effort that especially interested me (out of their otherwise generally off-putting literature) was the Catullus castration ode imitation that the former Poetry (Chicago) editor John Middle-Name Possible-Three-Syllable-Last-Name-Ending-in-"er"?-Maybe-&-with-an-"ei"-in-It-Possibly published as the last poem (?) in a book with a black cloth cover, sort of squarish in dimensions. ---Especially because (oh Lord! this name-and-face agnosia disability of mine!) one of ~our~ forefathers --- help me out here, Ron, you're still sane --- did a really special translation of the Catullus original (y'know, Ron, everybody, that polyphonic translation?). Ode starts with a boat bounding over waves, . . . it's the single instance of a metric line almost impossible to imitate in English because it has like five unstressed in a row . . . "ego flos gymnasii", that ring a bell?

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I mean, if some people are "good at it" and wind up continuing doing it because

they've got a knack and it's sort of fun to flaunt that they can trip off these
metricall rills---

and if other people (apologies in advance) never quite get the swing of macron/breve so wind up successfully re-territorializing themselves into "free verse"-ishness, as I think William Carlos Williams' early metrical efforts show. (It's not an insult to say this! On some level, Juan Miro, like the Douannier Rousseau, simply never had the draftsmanship at drawing that his beaux arts confreres had, and the option of modernism was a wonderful haven that allowed his genius and drive to flourish, a gift to us all, everybody smilin'.)

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Langpo = n>1 components = ProLPo (prosody of Langpo) ~plus~ pure "non-d/a"comp ("non-discursive/...").

Thanks.

But the political "mischief" I'm envisioning is--- if New Formalism equals ProNF plus pure ~disc~/~synt~ (if New Formalism's components are conspicuously normative syntax and classical meters),---

what happens to the political reverberations if any two of these (Greimas post-structuralist grid) components are abhorrently re-coupled? (Mules?) The decoupling of poetic discursivity from classical meter already happened and was called "free verse." Asyntactical non-discursivity in classical meter would ~re-claim~ the entire pre-modernist lineage as entirely compatible with if not forerunner to the International Avant-Garde. Democrats don't say well alright you crusties go and take America we'll be Futurians from now on.

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Jeffrey

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> Jeffrey Jullich writes:

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> metricizing/prosodic mechanics as the New Formalists, and simply

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- > nonlinearities?"
- >
- > Because the prosody of langpo is as important as any
- > "non-discursive/asyntactical" component.
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- > light. The use of reiteration in Ketjak and Tjanting in my own work can
- > certainly be understood (as it was by me when I wrote it) as rhyme.
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- lines
- > in 15 consecutive stanzas, etc. You can find complex syllabics at play in
- > the poetry of Barrett Watten, and work as diverse as Bob Grenier's and Lee
- > Ann Brown's and Bernadette Mayer's can certainly be read as a new
- formalism
- > in the most literal sense. Or think of Charles Bernstein's limerics,
- > militantly metrical.
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- > The reality is that such work has existed for decades, but for reasons of
- > politics (not poetry) is seldom acknowledged as such, save by the very few
- > open minded new formalists (Annie Finch being perhaps the best case
- example
- > of somebody comfortable with both tendencies of writing).
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- > Ron

Jeffrey. The New Formalists writing in metre and rhyme are a pathetic lot. Who wants to be bound by a lot of quite arbitrary rules? I would and will write in any way I want (until one is shot for such an attitude). Certainly its important to have some understanding of metre and the history and certain grammatical subtleties: but if a form is "required" it will be found. Obviously its not really possible to be "formless". The NFs have taken one set of arbitrary forms and now they "worship" those forms. Even apart from the stuff going on in and on cyberspace: there's room for a vast range of invention and originality and complexity (or "simplicity" if you want it)...one of the things the Langpos have "bequeathed" and continue to practise is the "right" to write. The right to write and write. This write thus then becomes much more than a rite. The reader is challenged. The writers are challenged. Language is challenged. Shakespeare and all those old guys get turned on their heads. People start thinking about things instead of being sucked into a morass of mush. If challenging poetry is difficult and interesting but unpopular then so much the better. The New Formalists are

wasting everyone's time. Let's attack them: satire and sarcasm: that's what we need...the ghost of Swift... Death to New Formalism! Richard.

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90. **Dan Coffey**
on offer - lacanian ink #17
Sat 5 May 2001

Sent as a freebie/subscription teaser to my work address because the printing wasn't up to the publisher's standards. Send me an email off list if you'd like it; first come, obviously. Postage \$\$ is not an issue. Email: 

dc

[↑ Contents](#)

91. **Michael Magee**
COMBO 8 samples on web
Sat 5 May 2001

Hi all, just letting you know that the page for COMBO 8 is now up at
www.combopoetry.com

We're still fussing w/ the layout but there are 4 sample poems and a photo of the cover - have a look!

-m.

ps - oh yeah, have a look...and then subscribe!

[↑ Contents](#)

92. **patrick herron**
Is it Patrick Heron? POEM VII
Sat 5 May 2001

I Am an Important Poet

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

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I am an important poet. I am an important poet. I am an important poet.
I am an important poet. I am an important poet. I am an important poet.

You

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

From: UB Poetics discussion group

[mailto:] On Behalf Of chris stroffolino

Sent: Thursday, May 03, 2001 2:10 PM

To:

Subject: Is it Patrick Heron?

*Hope memory serves me well,
but I deleted that latest Anti-Dunn post by I think Patrick Herron---*

*Was just thinking, I love the PASSIONATE anger
that pulitzer winner has engendered in you---*

*have you thought about writing an "answer poem" (or even parody, though
not necessarily) of Dunn's piece you quote? I think it would be great--
I mean take his "plain speaking" style and provide a positive alterantive*

to his politics or meaning or smugness---

Chris

[↑ Contents](#)

93. **patrick heron**

Is it Patrick Heron? POEM VIII

Sat 5 May 2001

You Are an Important Poet

You are an important poet. You are an important poet. You are an important
poet. You are an important poet. You are an important poet. You are an
important poet. You are an important poet. You are an important poet. You

[illegible]

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

From: UB Poetics discussion group

[mailto:]On Behalf Of chris stroffolino

Sent: Thursday, May 03, 2001 2:10 PM

To: [REDACTED]

Subject: Is it Patrick Heron?

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Chris

[↑ Contents](#)

94. **patrick herron**

Is it Patrick Heron? POEM IX

Sat 5 May 2001

Very Important Poetry

and one and two and three and four and five
and one and two and three and four and five
and one and two and three and four and five
and one and two and three and four and five
and one and two and three and four and five
and one and two and three and four and five
and one and two and three and four and five
and one and two and three and four and five
and one and two and three and four and five
and one and two and three and four and five
and one and two and three and four and five
and one and two and three and four and five
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I mean take his "plain speaking" style and provide a positive alterantive

to his politics or meaning or smugness---

Chris

[↑ Contents](#)

95. **patrick herron**

Is it Patrick Heron? POEM X

Sat 5 May 2001

Onan Mandelstam in Penthouse Forum as Heard Aloud From Behind the One-Way Mirror

for Important Poets Everywhere
hiding inside my annularis with my penis
twiddling upon myself and so slimy
i rinse it upon myself
i fuck myself, i fester despite myself
splashing spunk
with spark outstretched cock
like a murdered sequel who, on riposte
fails to kill its rest
falls into its piss
i'll raise my serpent with the manna of heaven
and, unrigging the sweaten undersalmon,
collapse into cold steam
(after "Hiding inside my self like a serpent" by Mandelstam)

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

From: UB Poetics discussion group

[mailto:████████]On Behalf Of chris stroffolino

Sent: Thursday, May 03, 2001 2:10 PM

To: ██████████

Subject: Is it Patrick Heron?

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Chris

[↑ Contents](#)

96. **patrick herron**

Is it Patrick Heron? POEM XI OF XI

Sat 5 May 2001

O x! O Bordered Sea of You and Only You, You Dash the y!
Your space here is not your holy vault. Do not exalt o bordered sea of you
and only you.
With stratagem, fence, and rampart retort, you offend, you command x,
your self, to defend.
Add solemn song and sharpened tooth for cool o sledded canis lupus. Your
fleece pretends the honest ruse
of be. Ayin, x, you eye. Your cloudy pool is airless. No breath no pipe
of light no weighty smoke of Parsifal, aleph, the y.
You dash y, rock to sand. Oceanic gesture drops the sledge. Oil rig
platform bite of a gem.
Unknowing you may be reading by sleeping with dreams unowned, no ending in
a
fool and y thanks you and only you.
Promiscuous jest. Aleph knows the fool is the sun is death is fish is ox is y is
strand and glass and open flame between

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I mean take his "plain speaking" style and provide a positive alterantive*

to his politics or meaning or smugness---

Chris

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97. **david.bircumshaw**

Re: Reservations about May Day

Sat 5 May 2001

Merci, Robin

you've said it all for me. Robin's point about 'posture politics' hits the mark.

In the local the anecdote of focus was about a rioter who revealed his salary in court: he was on 65, 000 pounds a year. The point of reservation was 'how could he be an anti-capitalist?'

He was one himself.

It all felt like a tv repeat.

regards to you , Aaron

david bircumshaw

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

From: "Robin Hamilton" <[REDACTED]>

To: "UB Poetics discussion group" <[REDACTED]>

Cc: "david.bircumshaw" <[REDACTED]>

Sent: Saturday, May 05, 2001 2:45 AM

Subject: Re: Reservations about May Day

> Dunno about david, but my reservations would condense around "posture
> politics".

>

> But two or so things -- last year, no one (really) gave a flying fuck at
the

> moon over giving Winnie a mohican haircut. The outrage was the

> spraypainting of the war memorial (all dead heroes are sacrosanct).
>
> And it isn't over yet -- wait till the Met get smacked with suits for
> wrongful arrest / violation of civil rights / arbitrary confinement. NOT a
> good idea to arrest a well-sussed accountant on his way to a fancy dress
> ball.
>
> But May1 2001 was over before it started -- BOTH sides were running
> misinformation campaigns. And we have the ludicrous spectacle of Red
> (excuse me, I'm really pale pink) Ken Mayor-of-London Livingston trying to
> buy his way back into New Labour ...
>
> Oof!!! david could say all this better than me.
>
> But as an aside, a little ago when I was running around saying to everyone
I
> knew, "Where were you in 68?", The Real Lady (Hull/68) casually remarked,
> "Oh, in the mornings I was on a picket line, afternoons I taught Tennyson,
> and in the evenings I was running a refuge for battered wives."
>
> And now what have we? Sixties radicals like Straw and Hain upping the ante
> on how-far-right-can-you-go?
>
> Robin Hamilton
>
> ----- Original Message -----
> From: "Aaron Vidaver" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Friday, May 04, 2001 8:04 PM
> Subject: Reservations about May Day
>
>
> > David,
> >
> > What were your reservations about May Day?
> >
> > Aaron Vidaver
> >
> >
> > >Date: Tue, 1 May 2001 23:11:43 +0100
> > >From: "david.bircumshaw" <[REDACTED]>
> > >Subject: Re: Police Prepare for May Day Mayhem

> > >
> > >> Britons were outraged last year when Churchill's statue was daubed
with
> > >> graffiti and a piece of green turf was slapped on his head in a
> > >> Mohican-style haircut.
> > >>
> > >I wasn't.
> > >
> > >Nor was anyone else I know. I may have reservations about the May Day
> stuff
> > >but
> > >
> > >david bircumshaw
> > >
> > >(Leicester, Middle England)
> >
>
>

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98. **owner-realpoetik**

RealPoetik

Sat 5 May 2001

Arlen Humphries

Longtime contributor Arlen Humphries sends this in. Arlen lives and works in a "large, Eastern metropolis", his most recent book, possibly the most important single work of English-language literature since Lord Byron, is *Optima Suavidad* (Greenbean Press, NY, 1999, ISBN1-891408- 08-9). Available on line.

But I got a good feeling
about this time, I
really do.
Hello, Death,
Kiss my ass.
Kids! Don't Take Drugs!
There aren't enough to go around
as it is!
Hey, I said,
You look like a woman of superior breeding.
Would you like to do some with me?
I used to play second base for

the California Penal League.
I know what women really want.
A lot of attention.
Sometimes they call it stalking but
that's just to fool you.
Like those restraining orders.
Celine Dion must be stopped!

I'm listening to Rush Limbaugh telling me
what Senator Bob Kerry, who lost a leg,
thought in a firefight 32 years ago
and thinking, "This is the guy who got out of the draft
for a boil on his ass."
Kerry publicly opposed
the war on his return, medals and all, while
Rush tried to break into radio.
So you tell me.
Looks like we have a real slow drive on I-5
with backups all the way back to the Lake Washington
Shipping Canal.
It's raining in Seattle.
I ate his brain
on a raisin bagel
with a bottle of Sunny-Dee.
Darling,
I don't know if it's the whiskey talking or
what but your facial hair doesn't bother me
nearly as much as it did about an hour ago.

Let's hinder someone's proposals
for global peace and sap their will to negotiate.
Who says you can't cook with cadmium?
This was during the Tax Revolt of Ought-
One when thousands went to bed at night
not knowing if the deck would be ready for
the June regatta or where
the next moorage fees would come.
I was sitting at my desk wondering why
people were writing songs of love,
but not for me.
In fact, the hole in her mouth was
no longer large enough to
encompass the torrent of abuse.

Anyway,
that's how I was raised and
it never affected me.

Arlen Humphries

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99. **Nate and Jane Dorward**

Address query

Sat 5 May 2001

Hi--a quick question: could someone backchannel me a contact address (email or snail) for the poet Diane Ward? Thanks! --N

Nate & Jane Dorward

██████████

THE GIG magazine: <http://www.geocities.com/ndorward/>
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: ██████████

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100. **Harry Tankoos Books**

Tronie

Sun 6 May 2001

T R O N I E

(A series of prose poem mug-shots in which the author enacts certain archaic and contemporary proverbs, complete with appropriate clothing and attributes.)

by

Duncan Dobbelmann

is now available from Harry Tankoos Books via Small Press Distribution.

\$5 (saddle stapled, letterpress cover)

28p

ISBN 0-9678031-3-6

"I'm only just getting started, I blurted, my mouth full of pebbles."

Duncan Dobbelmann has translated Cees Nooteboom, Paul Van Ostaijen, and Louis Couperus from the Dutch. He teaches literature in the adult degree program at New York University and lives in Brooklyn.

Please contact ██████████ for more information. Thank you.

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101. **Alan Sondheim**

(no subject)

Sun 6 May 2001

-

did i miss something, was i missing something here?
it's five in the morning of the dark light of the soul and we want our
screens bent into unholy shape.
the avant-garde is restless and haunting us with images pasted against the
woolen sky. tonight we're being haunted by the avant-garde.
tonight the avant-garde, tomorrow the experimental.
am i the only one fearing uniforms and guards?
lightning haunts us, wounded by the avant-garde.
experimental and screens wrapped tight around us, we are dying.
surrounded by wool, we are dying.
against the woolen sky.

-

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102. **richard.tylr**

Re: Dunning langpo

Sun 6 May 2001

Michael. I certainly wasn't "against" rhyme or even metre. The NFs as far as I understand them want a return to some "perfect" and arbitrarily regular metre. No problem if people want to use these forms in various ways. I actually found in my own work or poems that I was often (I felt) overusing rhyme and or alliteration (which I think of as a kind of rhyme). Rhyme to me (and many other "trad" devices) can be so powerful that they/it should be in ampules marked: "caution!: extremely addictive, highly potent in tiny splot, but can cause poems to explode into fireballs of boom" handle and apply sparingly and with due care...and so on. Rhyme dropped in - even a long poem in rhyme that is maybe satiric - can be quite wonderful. but the mechanical applications of rules puts poems back in jail. Not in accord with everything of the Langpos but they have given us some marvellous stuff. Bernstein's point in his poem/poetic I agree...in fact it is the case (no?) that nothing written is "natural"...undoubtedly there are different stylistic impulses. There is certainly no inherent or absolute value in rhyme or metre. Some poets use the sonnet form loosely (just the 14 lines) as a kind of deliberate adumbration of a past and powerful form (once, rarely now) eg Michelle Leggott of NZ (she also uses double spacing)..Zukovsky used a

certain number of words per line, Stevens invented words and took all sorts of liberties, Frost (great poet) kept the nets up, Ashbery and more so Auden (Auden was a master of all forms it seems and advised some students that all they needed was the Shorter Oxford (or was it the very large big daddy one?) and a book on prosody), there are "ideational rhymes" as I call them, there's M Moore's complex and very artificial syllable count per line (corresponding in each stanza), Dylan Thomas used complex schemata, Creeley is almost frighteningly in control (the influence of Olson etc?) and so on...there's the influence of hip hop or skipping or nursery rhymes, internal rhyme...the calculated omission of a rhyme...but my understanding of the NFs is that they would toss out any deviation from their norm of "correct" rhyme and regular metre. It seems that for them it's a way away from the seemingly dry and anti-romantic or non-musical or unmellifluous Modernist and the Langpo stuff. They want to apply a formula and then a great poem will result. But there are a million ways. There are poets who simply write what comes into their heads and then there are the more "deliberate" craftsman. There are many ways to attack the poetic cat. They are maybe seeking that transcendent thing: there is an experiential thing that hits us in such lines as Yeats's: "As cold and passionate as the dawn"...but that's been written, and just copying a formula won't do it. Nor do I think that Bernstein wants us to forget Yeats etc but we need to be wary of these unmediators: they are just too charmingly uncomplex, they "worry me"... to shorten this they want their "realist" AND poetical transcendent cake and they want to eat it and eat it until they die from having it and not knowing why they started eating. They drown in a flood of clichés and formulas...ultimately their work will fail either to teach or give any one any kind of "buzz". To be fair, some of the Langpo experiments verge on the side of dryness and their dicta occasionally are or sound a bit humourless: but I find many "epiphanic" moments in eg Silliman. I remember one of his "sentence" cluttered things where he makes observations (often very acute) of external things, and also plays with "internal" conceptual things, some dry lines intercede, and then there's something shockingly magical about the simple observation of a gas station "glowing with light" ..something like that...like Stanzas In Meditation much of the Langpo stuff delivers its reward to those who concentrate hard. Then there's some very funny stuff like: "a bee the size of a cat"..dropped in at just the right moment. (Admittedly this [concentration on the poem] applies to all good lit. but a lot of Langpo and its descendents, cousins etc, can seem "difficult" on first encounter so that here such close attention is especially relevant...but I don't feel it is thus "closed" or "elitist" ..one of the charges levelled against it. It's a matter of being persistent or being open minded and maybe finding "ways in", being open minded as they say...) But I'd rather read "In The American tree" every day for the next three hundred years than read one New Formalist poem. Preferably I like to see many styles, many contenders...Regards Richard Taylor. ----- Original

Message ----- From: "Michael Magee" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, May 05, 2001 1:08 AM Subject: Re: Dunning langpo

*Hi all you Buffalos and new-poetry listees (to whom this is cross-posted)
I wanted to say something about Jeffrey Jullich's last post to the Buffalo
List, part of the "Dunn gets Pulitzer" thread which has evolved into
something different, specifically this idea:*

*The shell of the ("traditional") prosodic structure may be inherently
neutral and, as an empty vessel, equally --- if not more --- malleable
to an asyntactical "content."*

And richard's response:

*"Jeffrey. The New Formalists writing in metre and rhyme are a pathetic
lot.*

Who wants to be bound by a lot of quite arbitrary rules?"

*I'm not particularly sympathetic to New Formalism (surprised?) but I have
become interested lately in rhyme. Below is an excerpt from a
conversation I published between my brother (painter living in Brooklyn)
and I for the new "Poets & Painters" series at the Writers House in
Philly. We were talking about appropriating elements of traditional form
(say, very photorealistic figure drawing, or descriptive writing which was
unironized on the local level - - tho ironized by whatever it abridged
perhaps) and I brought up the issue of rhyme. With apologies for any
formatting problems (I've pasted this in and you know how that can be)
here's what I said:*

*[MIKE: Another way to consider this - - which involves not employing the
styles of one's hip immediate predecessors but older more outmoded forms
which the hip immediate predecessors deemed off limits - - is with Rhyme.
As I mentioned the Language Poets (hip immediate predecessors who I've
learned a lot from) were pretty antagonistic towards rhyme, with good
reason: for one thing there was that sense, amazingly still around in the
mainstream / big press world of poetry that rhyme was, if not always
desirable, than at least difficult to do and thus a measure of Talent.
For another, there was/is a sense that using sound to develop a rich
texture had a philosophical/theological point behind it: that rhymes were
a matter of Natural Convergences. So, using rhyme, you were either the
Great Artificer or the Transcendental Sound Conveyor, and either way you
were screwed ("no intuitive well of sonic richness," Bob Perelman
insisted). A third option was/is doggerel: which has a long interesting
history but it's tough avoiding "There once was a man from Nantucket" and
I think with doggerel you fall into the same problems we discussed
regarding parody. So. So I think some younger poets are finding
interesting, experimental ways to use rhyme, partly thanks to hip-hop,*

partly perhaps thanks to the various language theories focussed in on the materiality of the work. Part of the pain-in-the-ass that was Rhymed Poetry involved it's marriage to Narrative Poetry: so that the real sign of excellence involved keeping your rhymes invisible, out of the way of your story but nonetheless heard as sweet music. But what if rhyme actually drives what's being said:

*I walked in the forest like an elephant
Everything I saw seemed irrelevant*

*I walked through the forest like a donkey
Everything I saw seemed on key*

*I flew over the river Volga
Around it milled a people vulgar*

That's from Eugene Ostashevsky's "I Locked the House of Myself" which is in Combo 7. The joke about rhyme directing narrative ("Everything I saw seemed on key") is played out in the next couplet where the people are vulgar not because they are vulgar (and here the poem takes on political overtones for me) but because of the need for an approximate sound. As I said, hip-hop often has this emphasis on the materiality of rhyme (jump-rope rhymes do to) and that first couplet reminds me of these ones from Busta Rhymes, "I roam through the forest / just like a Brontosaurus / Born in the month of may so my sign is Taurus / I kick you in the face like my fuckin' name was Chuck Norris." (I suppose there's a narrative coherence in the idea of masculine toughness but it's really about the search for a rhyme ÐÐ the giveaway is in the need to keep extending the meter.)

So, I find this a very interesting possibility. It's been around ÐÐ Gertrude Stein does it with nursery rhyme adaptations, Harryette Mullen brings not only Stein but a whole history of African American speaking to bear on the use of rhyme in poems. Another writer doing it is Mark Sardinha (also in Combo 7, see "Stick me in a rib cage"), who I think is aided in his ability to put a new twist on it by his fluency in Portuguese.]

Here is Sardinha's poem:

*stick me in
a rib cage play*

*me for my
xylophone*

*losing sucks
the marrow bone but*

atrophy ain't everything

*monkey in your
space garage*

*doing ether
these and dozed*

*damage in the fuselage
to the tune of subterfuge*

in a room of telephones

*dust me off a love song
for another fishing hole*

*spear me please
the rib cage*

*put down
the megaphone*

*just a finger cut
off years ago*

*flotilla in
a fish bowl*

*Eve-seen men
dispense with knees*

crawling in a traffic zone

*blame me for
a pill of lint*

*I haven't got
the slightest rib*

*take me
for one of those*

[NOTE: If this is interesting you at all, here's how our conversation

continued. Lastly, there's a poem of my own in this vein at the bottom of the page.]

MITCH: the idea of artifice seems important here. It seems like a dominant trend in late 20th cent. art and poetry is the desire to erase artifice (whatever that means, it's all artifice). Having art more closely approximate life, or art which has such a logical structure that its own directness denies artifice. Poems whose line structure mirrors the length of a breath, poems which have an off-the-cuff casualness, chatty like O'Hara. Art, like Minimalism that exists in the space that you and I inhabit, not the same space as a Rodin. This is realism, I guess, the same sort of impulse that made Caravaggio paint the way he painted rather than painting like Carracci.

*However, the use of rhyme seems to go against this impulse. This seems great and important but I don't know why. Maybe this is a way to become real again; what was a language the seemed to tear down artifice now seems artificial so that in order to feel *real* and authentic again one must go through the backdoor of artifice. Certainly this is the case for Currin (and maybe every other contemporary artist we've been talking about). The work (I think, but maybe not everyone would see it this way) feels "authentic" *because* of its artificial structure. I don't know.*

Anyway, it may be that Ostashevsky's poems function a bit in this way, rhyme is dumb and contrived which is a good thing because it allows one to address a whole set of issues which could not be addressed in a conventional DD or rather, conventional avant-garde DD poem.

Now the notion of rhyme as it relates to African American cultural history may be a whole 'nother ball of wax, but it is important to the discussion. Let's see, Busta Rhymes is interesting because his rhymes are usually direct and dumb and he rhymes the same sound over and over and over again. His stuff feels really off the cuff (improvised) and meaning is derived not from the narrative but from the line to line, free associative connections, "how is he going to get out of this one." This seems to have a long African American lineage, certainly back to minstrelsy; A near-present day example of this comedic rhyming style, thought horrible, is Nipsy Russell. So Busta Rhymes takes on the artificial Jester role to arrive at something real, he goes through the back door.

There's a lot of freedom gained, but a lot of authority lost, in playing the clown. I actually want my art to head more in that direction. Sean Landers is a good artist to look at in terms of playing the fool. Right now I'd say my art is a bit drier than I want it to be.

MIKE: It's amazing how what you say about artifice and realism here echoes a statement by the language poet Charles Bernstein (who

incidentally does work sometimes w/ rhyme in a way not unlike what I've been describing although I would say his version is playing more on Nursery rhymes and less on hip hop rhymes (if at all). Anyway, Bernstein says this in an essay called "The Artifice of Absorption":

Artifice "is a measure of a poem's intractability to being read as the sum of its devices & subject matters. In this sense, "artifice" is the contradiction of "realism", with its insistence on presenting an unmediated (immediate) experience of facts, either of the "external" world of nature or the "internal" world of the mind; for example, naturalistic representation or phenomenological consciousness mapping. Facts in poetry are primarily factitious.

That seems pretty close to what your saying, right? And I would agree. What's funny is that Bernstein and his contemporaries shy away from certain kinds of artifice anyway, probably because the canon was a little too real for them in the 70s for the techniques found there to be used as an oppositional practice. (Poets like Richard Wilbur were still using very "artificial" forms DD elaborate, "perfect" schemes of rhyme and meter DD toward ends which the Language Poets didn't want any part of DD precisely because someone like Wilbur was ultimately arguing for the naturalness of those forms: even if he wouldn't say so, it was the pure naturalness of "high culture," the rightness of it which underlay his practice. Then in the 80s you had the New Formalists following his lead. So it would've been a tightrope for the Language Poets to try appropriating heroic couplets or something, and I still don't think you could do it without really contextualizing it in some way DD otherwise it will either simply be heroic couplets, or it will be a parody of them (and again, this problem of parody jumps out DD who wants to be a parodist?) On the other hand, you have a young poet like K. Silem Mohammad who is definitely employing something like High Elizabethan Speech in his poems (see Combo 4 & 6). Take this quatrain, which seems to be all about this very issue of artifice. Mohammad is very canny about this, as he puts it in as a footnote (all italicized) to the wildly polyglot poem "Dietary of Ghostly Health":

*I am singing to the nutshell not the kernel of the phrase
I am pining in the outskirts not the heart of the malaise
I bled when I was thirsty and I wept when I was tired
I took the thing I wept for and not what I desired*

So here you have, in something of a riddle, a similar discussion of inside/outside, natural/artificial that you and Bernstein address. But again, this isn't that far from "New Formalism" except that the content

(the point about singing to the nutshell and pining in the outskirts) puts the form in stark relief and as a result puts its authority (as "natural" or as natural link in a chain of traditional practice) into doubt ÐÐ plus of course you have the fact that it's contextualized by all sorts of other speech and writing. We're back to this issue of appropriation. Mohammad clearly isn't just lampooning this "high speech" ÐÐ but neither is he celebrating it, except in some subversive way. Is that subversion social/political or is this a "guilty pleasure" or both. One of the things we face is that the work of subverting the Traditional was done for us ÐÐ do sonnets really need any more subverting?? Or naturalists paintings (or for that matter Ab Ex paintings which aspire to "psychological depth")?? There's always the option to subvert immediate high profile predecessors (for the sake of simplicity let's say Minimalists of many stripes and Language Poets) but who cares? And on top of who cares that always depends on or at least falls into an Oedipal narrative which itself has been debunked and looks ridiculous. Phooey. Plus I like the collaborative, both within and across generations.

Interesting that you bring up O'Hara. I think the "naturalness" of his writing, the chatty "hey, so I'm going to lunch" aspect, is natural-ized by his immediate followers more than by O'Hara himself. For one thing, early O'Hara can feel very artificial, in the best sense, even using "dumb" rhymes in the way we've been discussing: "At night Chinamen jump / on Asia with a thump," and then later in the poem my personal favorite, "these apples roll beneath our buttocks like a heath // full of Chinese thrushes / flushed from China's bushes." Talk about artificial! It turns the "mystery" of China and Chinese people inside out ÐÐ that poem should be called "I don't know shit about China." The later O'Hara ÐÐ the "I do this I do that" poems, are artificial in a different way: it has to do with thinking of the Self as theatrical: like in "Why I am Not a Painter" the way his descriptions of his own movements feel like stage directions ÐÐ "I drop inÉI goÉI goÉI drop in." You're right, though, the off-the-cuff casualness can make O'Hara feel like a beat poet sometimes, like Gregory Corso, say (who O'Hara really admired) and the issue of the line being the length of a breath (Olson's idea associated w/ the Black Mountain poets) was certainly necessary as a way to opt out of the Formalism of the Day but had its own pitfalls too. Actually, if you read O'Hara's "Personism: A Manifesto" as a response to (if not a full repudiation of) Olson's "Projective Verse" (where this line/breath connection takes full flower), then this oft-quoted line of O'Hara's becomes pretty interesting:

As for measure and for other technical apparatus, that's just common sense: if you're going to buy a pair of pants you want them to be tight enough so everyone will want to go to bed with you. There's nothing metaphysical about it. Unless of course you flatter yourself into thinking that what you're experiencing is "yearning."

Of course some poets & critics say that that's precisely what O'Hara was experiencing, yearning, and that desire is his metaphysics, his transcendental Signifier. I don't buy that though.

POLITICAL SONG, CONFUSED VOICING

*you tongued my battleship!
you bonged my tattle-tale
you maimed my mamby-pamby
Wagnered my Nietzsche
and gotcha'd my sweatshop*

there ain't room in heaven for us

*you stapled my skeptic
my uptick went septic
you bled on my chopsticks
cropped all my flowers
and bred them for outtakes*

there ain't room in heaven for us

*poll tested my pontiff
fed chess to my mastiff
smashed half my glass ceilings
you felted our failings
racked, broke and called solids*

there ain't room in heaven for us

*if Astors passed AFSCME
through ashcan-clad plastics
you'd prob'ly statistic
my dipstick with arsenic
as I blabbed a Catholic
as I fact checked a frat kid
passed out past his GMAT
prepped, tucked and dogmatic*

there ain't room in heaven for us

*what buckled the vulgate
is good for the frigate
that buffered the big one
pigged out at the picnic*

*there ain't room in heaven
for fuck 'em with upshot*

and there ain't room in heaven for us

*a Texas-sized peach fuzz
is hell on the ground blood
a star-struck fetishist
honks for burnt curtains
but you rented my benchmark
you birthmarked my precedent
pressed bets, rolled sevens
packed cherubs for action
you prayed on my carpet
you bombed my parade*

*and there ain't room in heaven
no there ain't room in heaven
no there ain't room in heaven for us*

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103. **jesse glass**
Poli Poetry Festival
Sun 6 May 2001

The Poli Poetry festival will be held in Maastricht, Holland from May 11-13th. A live webcast will take place at the stichtingintro site.

<http://www.stichtingintro.nl>

Complete information in English:

<http://www.poetrykit.org>

Sites of two of the participants, including one for Polish sound and visual poetry:

<http://www.mindworx.com.pl>

<http://www.iii.it/3vitre>

See you there! Jesse Glass

About Jesse Glass. How to order his books.

<http://www.letterwriter.net/html/jesse-glass.html>

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104. **Lance Fung Gallery, 537 Bway NYC 10012**

Robert Morris Opens Wed. May 9, 6-8pm

Sun 6 May 2001

FOR IMMEDIATE RELEASE

Contact: Lance Fung 

Blind Time

Mini-Retrospective of Robert Morris

9 May - 16 June at Lance Fung Gallery, 537 Broadway, NYC

Reception for the artist: Wednesday, 9 May, 6 - 8 PM

Blind Time is a mini-retrospective of drawings by Robert Morris which began 28 years ago. The reception for the artist opens on May 9th at Lance Fung Gallery and will celebrate the gallery's fifth anniversary. Since the seminal Blind Time I drawing series initiated in 1973, Morris has continued the task of re-defining drawing for himself with six complete Blind Time series to date. The most recent series was completed in 2000. Two drawings from each of the following series will be presented:

Blind Time I, 1973

Morris discovered a new drawing technique; the process of working blind-folded. This method not only led between the Scylla of the abstract and Charybdis of the ironic, but opened another space that was at once conceptual and highly physical. Working on a size that the body could reach with outstretched arms and using only his hands blackened with powdered graphite or graphite mixed with plate oil, Morris set himself simple tasks involving varying pressures of rubbing, estimated distances, opposed or inverse hand movements, mnemonic tests, etc.

Blind Time II, 1976

In this series a woman blind from birth executed the drawings under Morris's supervision.

Blind Time III, 1985

While continuing to extend the production of the Blind Time works via a priori physical tasks, a number of works in this series allude to the physics of light, the cosmological, physiological aspects of the eye and literal blindness.

Blind Time IV, 1991

Each work of this extensive series quotes the American language philosopher Donald Davidson. Revolving around issues of agency, event, action, metaphor, etc., the Davidson excerpts resonate to the issues implicit in Morris's investigations.

Blind Time V, 1999

The most personal, smallest in scale and fewest in number, these works change materials (ink on plastic film rather than paper). Morris works over three pre-inscribed geometric elements that recall Durer's famous print. The prominent textural elements recall biographical incidents from the artist's life.

Blind Time VI, 2000

Extending the range and scale of the materials used in series five, these works elevate the linguistic element to a greater visual prominence. The format of the small textural notations that appear in the first four series are here written in reverse and virtually unreadable without a mirror. These largely inaccessible reflections on issues of mortality and innateness allow the enlarged caption/title of each drawing to work against the graphic and plastic elements of the drawing.

<fontfamily><param>Arial</

param><bigger>-----

</bigger></fontfamily>Lance Fung Gallery 537 Broadway New York, New York 10012

Tel 212, 334, 6242 Fax 212, 966,0439

To be removed from our lists please submit a blank email with a subject ['removed'], including quotes to [REDACTED]. If we have contacted you in error, our apologies.

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105. Alan Sondheim

Deadline 28 May: Bursaries for the trAce Online Writing School - PLEASE CIRCULATE (fwd)

Sun 6 May 2001

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

Date: Sun, 6 May 2001 12:24:26 +0100

From: "Thomas, Sue" <[REDACTED]>

To: "[REDACTED]" <[REDACTED]>

Subject: Deadline 28 May: Bursaries for the trAce Online Writing School - PLEASE CIRCULATE

Help with course fees - 1/3 off ! To celebrate its launch this month, the trAce Online Writing School is pleased to announce the availability of a limited number of bursaries to help with the cost of the first series of courses, starting 4th June. Bursaries are available on a first-come first-served basis and cover one-third of the course fee, reducing the cost of a course from £150 to £100

(approximately \$144 US / \$281 AU) DEADLINE Bursaries are currently available only for courses starting 4th June and the deadline for applications is Monday 28 May 01. Enrolment is currently by fax, phone or postal cheque. To be considered, mark your application form BURSARY. For full details on how to enrol see <http://trace.ntu.ac.uk/school/enrol/index.htm> THE COURSES With users in over a hundred countries and thousands of hits every day, trAce is widely recognised as the most significant community of writers in the world. Now it is taking the obvious next step and opening an Online Writing School to bring together this huge resource of talent and match it up with creative people who want to learn how to write on and for the web as well as for print. Based at The Nottingham Trent University, England, and collaborating with The Hive enterprise centre, the trAce Online Writing School is well-placed to make the most of its extensive international connections with arts, business and new media. The School plans to fill its virtual classrooms with students interested in learning what the web can do for them and their writing, and they won't be disappointed - the tutors are some of the best writers working on the internet today. Writers like Talan Memmott, winner of this year's trAce/Alt-X New Media Writing Prize with his intriguing site Lexia to Perplexia, offering Hypertext and its Double, an advanced course in literary hypermedia.

And Canadian novelist Kate Pullinger, whose novels include *The Last Time I Saw Jane*, *Where Does Kissing End?* and, most recently, *Weird Sister*, who will be teaching a course in writing Short Fiction.

Alan Sondheim, former Virtual Writer-in-Residence at trAce, offers *Cyberculture and Literature* and is also host of the Common Workshop, a shared meeting place where all students will meet to talk and exchange work.

Liz Swift presents a new approach to family life in *Writing an Online Family History*, and trAce Web Editor Helen Whitehead offers tips in *Searching the Web*.

Poetry is included too, with English poet, critic and telecommunications system design consultant Peter Howard teaching *Animated Poetry in Flash*, and there is a Creative Writing workshop by Marjorie C Luesebrink, a course on *Textual Machines* by Carolyn Guertin, plus *Factual Writing for New Media* by Bill Thompson.

The full list of courses currently includes:

-General

Creative Writing Workshop, Marjorie C Luesebrink

Introduction to the Internet for Writers, Helen Whitehead

Searching the Web, Helen Whitehead

Writing an Online Family History, Liz Swift

-New Media

Cyberculture and Literature, Alan Sondheim

Electronic Writing for Digital Media, Marjorie C Luesebrink

Experimental Writing, Alan Sondheim

Hypertext and its Double, Talan Memmott

Textual Machines: Building Web-Based Narratives, Carolyn Guertin

-Poetry (see also General)

Animated Poetry in Flash, Peter Howard

-Fiction (see also General)

Short Fiction, Kate Pullinger

-Nonfiction

Factual Writing for New Media, Bill Thompson

-In Development

Beginning Screenwriting

Discover the Playwright Within

Getting Serious: How to Revise Your Poems

Hyperpoetry Workshop

Novel Writing

Wireless Writing: Creating Material for Portable Devices

Writing Children's Fiction

Writing Online About Gardens

The first courses will all last 6 weeks. Teaching of the first series starts on 4th June, with the next beginning on 16th July. At 150 UK pounds sterling for a six-week injection of literary creativity, they are an excellent investment of time and money as well as being the perfect addition to your summer activities, and the 1/3 bursaries attached to the first series make them even better value.

For further information on the courses, tutors, and how to enrol, please visit the website at <http://tracewritingschool.com> or contact 

We look forward to hearing from you

Best wishes

Sue Thomas

Artistic Director

trAce Online Writing Centre <http://trace.ntu.ac.uk>

trAce Online Writing School <http://tracewritingschool.com>

The Nottingham Trent University

Clifton Lane

Nottingham NG11 8NS

ENGLAND

Tel: + [REDACTED]

Fax: + [REDACTED]

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106. **owner-realpoetik**

RealPoetik Notes, Internet, Philadelphia, NYC

Sun 6 May 2001

RealPoetik Notes Internet, Philadelphia, NYC:

Always of interest, these three events

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

=== Pouch Notes by Dale Smith ===

Regarding the latest by Eshleman, Irby, Silliman.

PHILADELPHIA Saturday, May 12th, 7 p.m.

Mariana Ruiz-Firmat & CAConrad

AT LA TAZZA 108 Chestnut Street

Philadelphia, PA in Old City between 2nd and Front Streets

[REDACTED]

NYC: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

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107. **Ken Rumble**
Re: Dunning langpo
Sun 6 May 2001

Pre-dating langpo -- and inspiring parts of it -- Ted Berrigan's Sonnets come to mind. I don't know if they do exactly what you're asking for here (some of them come fairly close to the traditional quantitative requirements) but, regardless, it's good, weird, funny shit (and by shit I mean Shit) -- well worth at least a few afternoons of your life. He may not always be subverting the form with his form, but, as they say, these still ain't your daddy's sonnets.

Oh, and conveniently Penguin Poets just published the lot of them in a book -- appropriately, if unimaginatively -- called *The Sonnets*.

Ken

Here's one for no particular reason:

IV

Lord, it is time. Summer was very great.
All sweetly spoke to her of me
about your feet, so delicate, and yet double E!!
And high upon the Brooklyn Bridge alone,
to breathe an old woman slop oatmeal,
loveliness that longs for butterfly! There is no pad
as you lope across the trails and bosky dells
I often think sweet and sour pork"
shoe repair, and scary. In cities,
I strain to gather my absurdities
He buckled on his gun, the one
Poised like Nijinsky
at every hand, my critic
and when I stand and clank it gives me shoes

Incidentally, gang, here's one I've never figured out:

Why hasn't Language Poetry/post-Language Poetry ever moved into the same metricizing/prosodic mechanics as the New Formalists, and simply challenged/subverted them on their own ground by simply doing better (or as well) but with purely non-discursive/asyntactical Language Poetry nonlinearities?

The shell of the ("traditional") prosodic structure may be inherently neutral and, as an empty vessel, equally --- if not more --- malleable to an asyntactical "content."

THE EMPTY VESSEL
An Ode in One Stanza

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108. **James Brook**
contact info for Lee Fahnestock?
Sun 6 May 2001

I am trying to locate Lee Fahnestock, the translator of works by Francis Ponge, Paul Fournel, and others. If you have an address, an e-mail address, or telephone number, could you please forward it?

Thank you, --James Brook

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109. **Alan Sondheim**
saying names among themselves
Mon 7 May 2001

-

saying names among themselves

IRC log started Mon May 7 00:40

*** Value of LOG set to ON

*** You are now talking to channel #nikuko

*** Alan is now known as terrible

*** terrible is now known as worries_i

*** worries_i is now known as n_this_da

*** n_this_da is now known as rk_world

*** rk_world is now known as my_name_

*** my_name_ is now known as sliding

*** sliding is now known as among pha

*** among pha is now known as ntasm_and

*** ntasm_and is now known as lost_niku

*** ko Nickname is already in use.

*** You have specified an illegal nickname

*** Please enter your nickname

*** lost_niku is now known as chiasm

<chiasm> crossing these spaces of names, this emanation

<chiasm> or space looking for the proper name or place called thing

* chiasm calling among crossed purposes and swollen legs

* chiasm looking elsewhere among the field of names

*** chiasm is now known as of_names
*** of_names is now known as echo_of_n
*** ames Nickname is already in use.
*** You have specified an illegal nickname
*** Please enter your nickname
*** echo_of_n is now known as echo_in_u
*** se Nickname is already in use.
*** You have specified an illegal nickname
*** Please enter your nickname
*** echo_in_u is now known as Alan
* Alan echo nikuko or emanation among the field of names
* Alan thinks of chiasm among the fields
[E/X] You have new email! (Mail Waiting: 3)
*** Alan is now known as chiasm
[E/X] Mail: From [REDACTED] - 6 msgs
*** Signoff: chiasm (gone from the field of names)
IRC log ended Mon May 7 00:49

—

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110. **Pierre Joris**
Charles Bernstein lecture & party
Mon 7 May 2001

POET & CRITIC

CHARLES BERNSTEIN

“THE ART OF IMMEMORABILITY”

A

PRESENTATION / PERFORMANCE ON

THE GREEK ALPHABET, THE BOOK,
THE INTERNET & POETRY

WEDNESDAY, MAY 9, 4-6 PM

CAMPUS CENTER TERRACE ROOM
UNIVERSITY AT ALBANY

*

TO BE FOLLOWED AT 6 P.M. BY A RECEPTION/PARTY
@ PIERRE JORIS & NICOLE PEYRAFITTE'S :
6 MADISON PLACE, ALBANY 12202 (tel : [REDACTED])

PRESENTED BY TRANS/POSITIONS: A CRITICAL THEORY LECTURE SERIES
OF THE DEPARTMENT OF ENGLISH FOR MORE INFO: 

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111. **Ron Silliman**

Silliman & Tuttle May 12 in Washington DC

Mon 7 May 2001

We hope you can join us Saturday, May 12 at 7:30 p.m.
at the Ruthless Grip Poetry Series at Washington
Printmakers (1732 Connecticut Ave., second floor,
several blocks north of the Dupont Circle Q Street
Metro Exit) for a fabulous evening of poetry with RON
SILLIMAN and BILL TUTTLE.

Since 1979, RON SILLIMAN has been writing a poem
entitled The Alphabet. Volumes published thus far from
that project have included ABC, Demo to Ink, Jones,
Lit, Manifest, N/O, Paradise, (R), Toner, What and
Xing. Silliman lives in Chester County, Pennsylvania,
with his wife and two sons, and works as a market
analyst in the computer industry. His anthology In the
American Tree is soon to be re-issued with a new
afterword, and Salt is republishing his longpoem
Tjanting for British and Australian audiences.

BILL TUTTLE is the author of two books of poetry,
Private Residence (Leave Books) and epistolary: first
series (meow press). His poems and reviews have
appeared in Denver Quarterly, Kiosk, Situation, and
Open 24 Hours, as well as the anthologies The Gertrude
Stein Awards in Innovative American Poetry 1993-94 and
Writing from the New Coast. In 1997 he earned his PhD
from the Poetics Program at SUNY-Buffalo, writing a
dissertation on the meditative long poems of Gertrude
Stein, Wallace Stevens, and John Ashbery. Tuttle is
also a songwriter and works as a studio musician,
playing piano and retro spaceage keyboard. He
currently teaches English at Central Community College
in Columbus, Nebraska.

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112. **chris stroffolino**

Re: May Events

Mon 7 May 2001

Two typos on this---Anne Sexton was long dead in late 80's I meant late 60s

Also, the name is NOT DROOG ARDNER
but Drew Gardner)....

sorry for the confusion,

c

chris stroffolino wrote:

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....

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113. **John Tranter**

Can anyone on the list help Al Leslie with this inquiry? Thanks.

Mon 7 May 2001

Sorry to bother you, but can anyone on the list help Al Leslie with this inquiry? Thanks.

John Tranter, Jacket magazine

Date: Sun, 06 May 2001 12:58:41 -0400

Subject: john bernard myers

From: Aleslie <[REDACTED]>

To: <[REDACTED]>

jacket is very fine indeeed. except i could not find anything about john bernard myers in it . . . he was a friend, i was in his first gallery and now i need the date of his death and perhaps even the circumstances for my film The Cedar Bar which will play this july in lincoln cent video festival. john looms large in it and i'd looking for straight arrow info. could not - so far in web site search come up w this easy data. can you help? do you know where johns papers are? i tried the billy rose collection but the web flummoxed me. alfred leslie

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114. **J Gallaher**

Re: Publish on Demand [EPC Anthology?]

Mon 7 May 2001

Jeffrey Jullich writes:

<Hey maybe we should start a new school and what should we call it, guys-->

I reply:

I think we should call it "occasionalism," as I occasionally check my email, and occasionally I reply to postings. Also, some of us bump into each other occasionally at one place or another . . . and occasionally talk about poetry, etc.

Ah, The Occasional Anthology! Perfect! We wouldn't even be trapped in a timeline. We could publish occasionally . . .

--JG

J Gallaher

Metaphors Be With You . . .

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115. **Daniel Kane**

Summer Writing Workshop

Mon 7 May 2001

Hoa Nguyen will soon be leading another excellent on-line poetry workshop for students of high-school age. If you know of anyone that might be interested, please tell him or her to contact Hoa at [REDACTED], and she'll let him/her know what the deal is.

You can see how the workshop functioned by taking a look at "Virtual Poetry Workshop," accessible through www.writtenet.org.

See schedule below..

May 17

Introduction

Exercise 32 posted

Participants introduce themselves on the forum page

May 24

Poems are due: participants respond to exercise 32

May 31

Exercise 33 posted

Response to #32 poems by Hoa posted to forum page

June 7

Poems are due: participants respond to exercise 33

June 14

Exercise 34 posted

Response to #33 poems by Hoa posted to forum page

June 21

Poems are due: participants respond to exercise 34

June 28

Exercise 35 posted (last assignment)

Response to #34 poems by Hoa posted to forum page

July 5

Poems are due: participants respond to exercise 35

July 12

Workshop wrap-up

Response to #35 poems by Hoa posted to forum page

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116. **Arielle C. Greenberg**

Boston (Alternative) Poetry Conference (Festival)!

Mon 7 May 2001

Here's the hot-off-the-presses first announcement for this summer's most bang-up poetry festival, Aaron Keily's BoPo. Email Aaron for more info at [REDACTED]. I will also be in Boston and would be happy to get together with people coming in from out of town (I might even be able to put a couple people up).

Arielle

The 4th Annual

BOSTON (ALTERNATIVE)

POETRY

CONFERENCE (FESTIVAL)

~ a weekend celebration of poetry ~

July 20-22

Friday through Sunday

The Art Institute of Boston

(at Lesley)

700 Beacon St.

Boston

readers at this point include:

David Abel

Anselm Berrigan

Sean Cole

Maria Damon

Stephen Ellis

Raffael DeGruttola

Donna DeLaPerriere

Albert Flynn DeSilver

Este Fielding

Kent Fielding

Nada Gordon

Susan Landers

Joseph Lease

Danielle Legros Georges

Frank Lima

Michael Magee

Eileen Myles

Jeni Olin

Wanda Phipps
D.S. Poorman
Heather Ramsdell
Leslie Scalapino
Andrew Schelling
David Shapiro
Gary Sullivan
Dana Ward
Craig Watson
Karen Weiser
Magdalena Zurawski

stay tuned for more
for more info contact aaron kiely at this email.
thanks ~ aaron kiely

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

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117. **Barrett Watten**

Watten / SF reading and Santa Cruz lecture

Mon 7 May 2001

Two upcoming West Coast events by Barrett Watten:

The Grand Piano

A reading of a collaborative account of poetry and community in San Francisco
in the 1970s

Thursday, May 10, 2001, 7:30 PM

Small Press Traffic

Timken Lecture Hall, CCAC, 1111 8th St., San Francisco
(near intersection of 16th & Wisconsin)

Admission: \$5, free to SPT members and CCAC students, faculty, and staff

"The Turn to Language in the 1960s"

A talk sponsored by the Modernist and Avant-Garde Studies Group and the Literature Department Colloquium

Monday, 14 May 2001, 5 PM
Oakes Mural Room
University of California, Santa Cruz

This talk charts intersections between poetry--specifically, the expressivist aesthetics of the New American poets as it moved in the direction of language-centered writing--and the radical student / countercultural movements in and around Berkeley in the 1960s. Examples range from a comparison of the film Berkeley in the 60s with Ansel Adams' administration-commissioned photodocumentary on the kind of rationalized "multiversity" Clark Kerr wanted, to Allen Ginsberg's appearance at a 1965 Vietnam Day Committee march. Watten follows the conflicts between rational emancipation and poetic expression in a series of poets who passed through, or emerged from, Berkeley in the 1960s.

All are invited.

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118. **gene**

[Fwd: FW: Shrub]

Mon 7 May 2001

Date: Mon, 07 May 2001 18:36:01 -0700
From: Mario Nunez <[REDACTED]>
X-Mailer: Mozilla 4.61 [en] (Win98; I)
X-Accept-Language: en
To: Mario Nunez <[REDACTED]>
Subject: [Fwd: FW: Shrub]

This is a poem made up entirely of actual quotes from George W. Bush. The quotes have been arranged only for aesthetic purposes, by Washington Post writer Richard Thompson.

MAKE THE PIE HIGHER
by George W. Bush

*I think we all agree, the past is over.
This is still a dangerous world.
It's a world of madmen and uncertainty
and potential mental losses.*

*Rarely is the question asked
Is our children learning?
Will the highways of the internet become more few?
How many hands have I shaken?*

*They underestimate me.
I am a pitbull on the pantleg of opportunity.*

*I know that the human being and the fish can coexist.
Families is where our nation finds hope, where our wings take dream.*

*Put food on your family!
Knock down the tollbooth!
Vulcanize Society!
Make the pie higher! Make the pie higher!*

--

*Mario Nunez * Buffalo, NY USA*

*"We all get the same amount of ice.
The rich get it in summertime,
and the poor get it in winter."*

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119. **aerialedge**

New @ Bridge Street, Hejinian, Andrews, Zukofsky, McCaffery, Sikelianos, &&&

Mon 7 May 2001

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

1. *_Lip Service_*, Bruce Andrews, Coach House, \$22.95. "to voice vote to heat / for hope lay still late / let's start all over stars."
2. *_Content's Dream: Essays 1975-1984_*, Charles Bernstein, Northwestern, \$24.95. Back in print!
3. *_Poetry Plastique_*, catalogue for the exhibition curated by Jay Sanders and Charles Bernstein, Marianne Boesky Gallery/Granary Books, \$20. Andre, Antin, Arakawa, Bee, Berman, Berssenbrugge/Smith, Bok, Cage, Coolidge/Guston, Creeley/Johnson, Drucker/ Freeman, Frampton, Gins, Hejinian/Clark, Lin, Mac Low, McCaffery, McVarish, Phillips, Piombino, Scalapino, Schor, Smithson, Snow, Tuttle/Bernstein, & Wershler-Henry.
4. *_Faux Paus_*, Maurice Blanchot, Stanford, \$19.95. Blanchot's first collection of essays on literature & language. Subjects include Kierkegaard, Eckhart, da Vinci, Proust, Rilke, Rimbaud, Gide, Goethe, &&&.
5. *_Modern Poetry and the Idea of Language: A Critical and Historical Study_*, Gerald Bruns, Dalkey Archive, \$13.95. Back in print.
6. *_Manifesto: A Century of Isms_*, ed Mary Ann Caws, Nebraska, \$35. Over 700 pages of manifestos. Wilde, Yeats, Tzara, Braque, Cendrars, Hausmann,

Marinetti, Mandelstam, Mayakovsky, Klee, Duchamp, Loy, Pound, Huidobro, Schwitters, Tatlin, Artaud, Breton, Césaire, Isou, Arp, Welty, O'Hara, DuBois, Cixous & Clement, Bernstein, Hejinian, Piombino, Anthiel, Boulez, Cage, Stein, Jabes, &&&.

7. *_On the Nameways Volume 2_*, Clark Coolidge, The Figures, \$12.50. Includes the hits "Hey I'm Fragmentary," "Nary an Oater," & "These are the Louder Droppings."

8. *_Spontaneous Mind: Selected Interviews 1958-1996_*, Allen Ginsberg, HarperCollins, \$40 "It's fun!"

9. *_Deliberate Prose: Selected Essays 1952-1956_*, Allen Ginsberg, Perennial, \$17.00. New in paperback.

10. *_The Lake_*, Emilie Clark and Lyn Hejinian, Granary, \$19.95. Beautiful oversized art book. "The water *is* the spider"

11. *_The Beginner_*, Lyn Hejinian, Spectacular Books, \$6. "There is something to do. It is coming out nicely."

12. *_If in Time: Selected Poems 1975-2000_*, Ann Lauterbach, Penguin, \$18. "A temporal clerestory evades the threshold"

13. *_Alterity & Trancendence_*, Emmanuel Levinas, Columbia, \$18.50.

14. *_Seven Pages Missing: Selected Texts Volume One, 1969-1999_*, Steve McCaffery, Coach House, \$22.95.

15. *_The Nearness of the Way You Look Tonight_*, Charles North, Adventures in Poetry, \$12.50. "The canvas of impossible feelings wrapped in bacon fat"

16. *_The Form of Our Uncertainty: A Tribute to Gil Ott_*, ed. Kristen Gallagher, Chax / Handwritten, \$12. Poetry, interviews, essays. Alcalay, Alexander, Andrews, Anonymous, Blumenreich, Czury, DuPlessis, Fischer, Goldblatt, Kelly, Killian, Lazer, Levy, McCreary, Olson, Perelman, Scalapino, Sherin, Silliman, Starr, Stroffolino, & Wallace.

17. *_Ace_*, Tom Raworth, Edge, \$10. "I'll voice out / of the news / alive and in love"

18. *_Pain_*, Christopher Reiner, Avec, \$11. "Here, hold this. I can't live without it."

19. *_Harrow_*, Elizabeth Robinson, Omnidawn, \$12. "Oh what a foretaste."

20. *_Shark 3: Historiography_*, ed Lytle Shaw & Emilie Clark, \$10. Carrie Moyer, Peter Middleton, Roy Kortick, Robert Gluck, Barrett Watten, David Larsen, Raymond Pettibon, Anselm Berrigan, Matthew Buckingham, Stephen Cope, Jacques Debrot, Michael White, Jena Osman, Tag Team, Michael Scharf,

Brian Kim Stefans, Sarah Pierce, Louis Cabri, Ben Friedlander, Susan Bee, & Linda Post.

21. *_Earliest Worlds_*, Eleni Sikelianos, Coffee House, \$14.95. "All of them the great . . . mmm . . . did / establish and so divide"

22. *_The Hanky of Pippin's Daughter & A Form / of Taking / It All_*, two novels by Rosmarie Waldrop, Northwestern, \$17.95.

23. *_Prepositions + : The Collected Critical Essays_*, Louis Zukofsky, foreword by Charles Bernstein, additional prose edited & introduced by Mark Scroggins, Wesleyan, \$16.95.

Some Bestsellers:

*_Big Allis 9_*, ed Melanie Neilson & Dierdre Kovac, \$10.

*_Bed Hangings_*, Susan Howe, pictures by Susan Bee, \$14.95.

*_North of Intention: Critical Writings 1973-1986_*, Steve McCaffery, \$17.95.

*_Imagining Language: An Anthology_*, ed. Jed Rasula and Steve McCaffery, MIT, \$29.95.

*_Everybody's Autonomy: Connective Reading and Collective Identity_*, Juliana Spahr, \$24.95.

*_The Scene of My Selves: New Work on New York School Poets_*, ed Terence Diggory and Stephen Paul Miller, \$24.95.

*_The Battlefield Where the Moon Says I Love You_*, Frank Stanford, \$18.

*_Ring of Fire_*, Lisa Jarnot, Zoland, \$13 (signed copies).

*_Hambone 15_*, ed Nathaniel Mackey, \$10.

amounts. to., P. Inman, Potes & Poets, \$9 (signed copies).

*_Indivisible: A Novel_*, Fanny Howe, \$11.95.

*_The Language of Inquiry_*, Lyn Hejinian, \$17.95.

*_The Sonnets_*, Ted Berrigan, intro & notes by Alice Notley, \$16.

*_Means without End: Notes on Politics_*, Giorgio Agamben, \$17.95.

*_Antigone's Claim: Kinship Between Life and Death_*, Judith Butler, \$19.95.

*_Sunflower_*, Jack Collum & Lyn Hejinian, Figures, \$8.

_Extraordinary Measures: Afrocentric Modernism and Twentieth Century American

*Poetry_*, Lorenzo Thomas, \$19.95 (signed copies).

*_Midwinter Day_*, Bernadette Mayer, \$12.95 (fingerprinted (by the author) copies).

*_The Big Lie_*, Mark Wallace, \$7.50.

Comp., Kevin Davies, \$12.50.

*_Republics of Reality: 1975-1995_*, Charles Bernstein, \$14.95.

*_Aerial 9: Bruce Andrews_*, ed Rod Smith, \$15.

Why Different?, Luce Irigaray, \$8.

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

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120. **Rachel Loden**

Child's Gulag of Verse: The Dark Side of Nat'l Poetry Month

Mon 7 May 2001

Forwarding from another list . . . I guess April is the cruellest month after all!

Monday May 07 07:33 AM EDT

Poetry Night flap leaves boy even more averse to verse Father says By Stacy St. Clair Daily Herald Staff Writer

A Naperville father saw no rhyme or reason for a principal to force his son to attend a Poetry Night - and he filed a police report to prove it.

Glenn Mendoza asked authorities to charge Spring Brook Elementary Principal Carl Pinnow with battery over the incident that occurred on school grounds late last month.

The trouble began when Mendoza's 9-year-old son told his parents he did not want to go to Poetry Night, an after-hours program students are not required to attend. His parents sent the boy's teacher a note saying he would not participate in the April 26 event.

"It's not his bag," his father said. "We didn't think it would be detrimental to his academic career if he didn't go to Poetry Night."

As Poetry Night festivities were beginning, Mendoza's son asked his parents' permission to go to the school playground less than a block away. Twenty minutes later, he returned home crying and shaking.

While at the school, the boy told his parents the principal came out and asked him why he was not attending Poetry Night. Mendoza said his son responded he didn't like poetry.

Pinnow, apparently unhappy with the response, ushered the boy into the school. Police said both sides agree Pinnow touched the boy while escorting him into the building but differ on the amount of force that was used.

The Mendoza family contends Pinnow grabbed his son by the arm and pulled him inside; the principal told authorities he gently guided the boy into school.

The principal took the boy to the boiler room to store his bicycle, police said. Once there, Pinnow began questioning the boy about why he wasn't at Poetry Night.

When the third-grader said his parents had excused him, Pinnow left the boy alone in the boiler room and went to consult the teacher. Police said both versions of events also differ on whether the principal closed the door while interrogating the boy and checking with the teacher.

After the teacher verified the boy's account, Mendoza said Pinnow lectured his son about the importance of poetry. The principal released the boy around 7:20 p.m., according to his father.

"He came home crying and shaking," Mendoza said. "The kid was totally distraught."

Naperville police still were processing the report Friday. The department will forward it to the Will County state's attorney office if Mendoza demands it, but Capt. Paul Shafer said it was highly unlikely he would recommend charges.

"I doubt very much I am going to find criminal intent," Shafer said.

Pinnow has the authority to handle matters in his school as long as he does not break any laws. Barring that, any questions about how he handled the situation should be managed by the school district, Shafer said.

The school district conducted - and has concluded - its own investigation. Indian Prairie Unit District 204 Superintendent Gail McKinzie said she was not in a position to second-guess Pinnow's handling of the situation.

"From my perspective, he was doing what he saw best," she said.

Pinnow could not be reached for comment.

Though tensions remain between Pinnow and Mendoza, the principal met with the boy to assure him the dispute between the adults would not be held against him.

"Our interest is in the student," McKinzie said. "Mr. Pinnow handled the situation appropriately by following up with the student to make sure he was comfortable in school."

Meetings with the boys' parents, however, have been less than successful. The two sides have spoken several times without reaching a consensus.

Mendoza - who moved to Naperville nine months ago so his children could attend District 204 schools - says he will push for criminal charges because doesn't want Pinnow to treat another student in such a manner.

He also intends to ask the school board to discuss the matter with him in a closed-door meeting.

"I don't want this guy's head," Mendoza said. "My kids are young, and they will be in the district for a long time. I don't want to be known as that 'Crazy Mendoza dad.' I'm just trying to make sure this doesn't happen again."

Regardless of the outcome, Pinnow's attempt to instill a love of poetry in the third-grader appears to have backfired.

"If he did that to make poetry important to my son," Mendoza says, "it really wasn't a good motivator."

--

Rachel Loden

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

email: [REDACTED]

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121. **Joel Lewis**

Re: Dunning

Mon 27 Aug 1956

Yes, Stephen is one of us -- a New Jersey poet. He is in my anthology of NJ poets, *Bluestone & salt Hay* (Rutgers U Press/1990) and had contact with him back then. He was kind enough to get Norton to wave royalties on the poems I used & read at a number of events I sponsored around the anthology.

He is something of a poetry "macher" in NJ, as he is often consulted for grants & the like and at one point was involved in training writers for the state's poetry-in-the schools program. He'll probably be our next poet laureate (I position I helped birth and which Gerald Stern is currently the man)

When I spoke to him a few years back, he noted that after an appearance on NPR's *Fresh Air*, his sales began taking off. I think this marks the moment he went from a Norman Dubie-type making the rounds at MFA programs to a mainstream guy who is filling in the spot of Suburban Poet Laureate once held by Daniel Halpern

Joel Lewis

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122. **edventure**

See you twice soon I hope

Mon 7 May 2001

A book party for the new titles from Hanging Loose Press.
DRIVE THROUGH THE BLUE CYLINDERS, my latest, is one of them.

Friday, May 11th 6-8 pm
Teachers & Writers Collaborative
5 Union Square West, 7th floor
Manhattan

* * *

Ed Friedman and Lorenzo Thomas
reading

Wednesday, May 16th 8 pm
The Poetry Project
St. Mark's Church
2nd Ave. & 10th St.
Manhattan

* * *

Looking forward to seeing you,
ED

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123. **Steven Marks**

new publishing idea!! connect with millions!!!

Mon 7 May 2001

This is from the company that was sending out poetry on demand to its subscribers. What will the publishing world think of next? Talk about commodification. Steven

NEW YORK, NY -- (INTERNET WIRE) -- 05/04/2001 -- DirectGroup Bertelsmann announces the acquisition of email marketer Zooba.com and the planned transfer of a 50% stake in Zooba.com to BOOKSPAN, a book club partnership formed by Bertelsmann, Inc. and Time Inc. Founded by Jeffrey Glass and Marc Bataillon, Boston based Zooba.com is a free, subscription-based service that creates and delivers emails with personalized content based on an individual's designation of topics they wish to learn more about. Subscribers can choose from 48 topic areas and receive concise weekly emails and product recommendations targeted to their interests.

"We are very excited to join forces with Zooba.com because, unlike many email marketers and dot.com businesses, Zooba's platform provides compelling content and access to related services and products," explained Markus Wilhelm, BOOKSPAN CEO. "It is quite exciting to see what the Zooba team has accomplished in a relatively short period of time. With its 2.5 million members accounting for 6 million subscriptions, Zooba has shown explosive growth and remarkable levels of subscriber satisfaction."

"We are in the process of advancing our clubs to become fully market- and marketing-driven businesses. Zooba will allow BOOKSPAN and other club businesses to precisely target offers and information to member expectations and needs," commented Klaus Eierhoff, DirectGroup Bertelsmann CEO and member of the Board of Bertelsmann AG. "For prospective club members, the service works as a door opener: Book-loving Zooba subscribers will discover the clubs to be the perfect media service for their special fields of interest. The acquisition of Zooba will further fuel our determined efforts to fully integrate the internet into our club businesses."

In addition to its core service, Zooba.com can provide each of its partners with a custom content channel (emails personalized to fit the brand image of the partner) in order to drive sales, acquire new customers, and retain existing ones. "Until recently, publishers in particular have not had the most efficient means to reach readers who are truly interested in their books," commented Zooba President, Jeffrey Glass. "We are proud and enthusiastic about the acquisition and will remain free to continue our relationships with other publishing partners. The acquisition is a wonderful event for our subscribers, investors, partners, and employees."

For additional information, please visit Zooba.com at www.zooba.com and BOOKSPAN at www.booksonline.com.

About Zooba.com

Zooba.com is a direct marketing platform that generates highly targeted sales opportunities for its partners. Zooba's proprietary email-based platform creates a contextually based merchandising experience. Zooba has developed partnerships with some of the country's most prestigious publishing companies, university presses, magazines, and other media companies. The company also helps retailers promote individual products to a self-segmented audience.

About DirectGroup Bertelsmann

DirectGroup Bertelsmann has comprised the end-customer businesses of Bertelsmann AG since July 2000. With a total of over 50 million customers and members, the DirectGroup includes book and music clubs worldwide as well as global e-commerce businesses. Bertelsmann is the global market leader with

respect to media clubs and, with BOL, CDNow and BN.com, is number two worldwide with respect to media e-commerce activities. The DirectGroup is one of the three supporting pillars (with Content and Services) of Bertelsmann's overall strategy. Klaus Eierhoff heads the DirectGroup, whose total revenues for fiscal year 2000/01 are projected to be approximately DM 7 bn. With more than 13,000 employees, the Group is active in 24 countries and contributes a great deal to the internationality of the Bertelsmann group of companies.

About BOOKSPAN

BOOKSPAN is the premier direct marketer of general interest and specialty book clubs. With more than 8.5 million members, its book clubs include Book-of-the-Month Club®, The Literary Guild®, Quality Paperback Book Club®, Doubleday Book Club®, and more than 40 others. Created in March 2000, BOOKSPAN is a partnership between subsidiaries of Bertelsmann, Inc. and Time Inc.

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124. **lungfull**

The Three Faces of Brendan Lorber

Tue 8 May 2001

Hello.

We would be delighted to see you
at these three May events
which should cover the full range
of human experience

One is a reading
One is another reading
One is a party which will provide
material for many readings to come

One in Boston in the evening
One in Manhattan in the afternoon
One in Brooklyn in the middle of the night

1. BOSTON READING

Brendan Lorber will be reading with Lisa Jarnot

*** Friday 11 May 7:00pm ***

at Brookline Booksmith

279 Harvard Street Brookline Massachusetts

Take the Green Line to Coolidge Corner

a hat'll be passed & you can drop whatever you want

coordinated by Sean Cole, Aaron 7 Kiely & Jim Behrle
afterparty at The Salty Capt'n Fishhaus Grill

1. MANHATTAN READING

Brendan Lorber will be reading with Rebecca Howland

*** Sunday 20 May at 4:00pm ***

The Cronica Reading Series
at Good World Bar & Grill
3 Orchard Street (Canal-Division)
www.cronicaweb.com
Stephen Clair & Deke Weaver host

1. BROOKLYN PARTY

Brendan Lorber & Tracey McTague
insist that you come to the
garden party & slide show
*** Saturday 19 May beginning at Dusk ***
in The Mothership
perched atop the highest point in NYC
elevation 316' above sea level
316 23rd Street Brooklyn

Party begins at sundown.
You will not want to leave.
There will be ouzo, colorful slides
of Greek Islands & Airplane Mishaps,
there will be engaging conversation,
merriment unto debauch, non-standardized tests
traditional Greek food & behavior,
strange portents & signs from on high.

Bring something to share: ie, a drink
or your charming & infectious joi de vivre.
Other than that, it's free.
You may also bring friends.

How to get there:

316 23rd Street is between 6th & 7th Avenues
Across from a vast cemetery which, if you arrive
early enough or stay very late, will be open for strolling.

F to 15th Street/Prospect Park West stop.
Exit at Windsor & 16th Street portal.
Walk down Windsor Street to 7th Avenue
Turn left/west and walk towards.

23rd street -- mothership entrance...
316 23rd Street between 6th & 7th Avenues
across from "Best" angel in cemetery.

N or R to 25th Street stop.
Walk up 25th street from 4th avenue to
Green Wood Cemetery.
Follow the circumference to
316 23rd Street between 6th & 7th Avenues.

There is often a helicopter hovering
over the house which makes it easy
to spot, but as a backup you might
want to mapquest it: www.mapquest.com

or try your luck with this heavily encrypted,
seemingly dubious, yet occasionally effective link
(sometimes it shows you a map of the mothership's
locale & sometimes it just shows you a map of the u.s.):

http://www.mapquest.com/cgi-bin/ia_find?link=btwn%2Ftwm-map_results&uid=u1_a_h1r3xgc7hbrd%3Azn1wan1u8&encrypted_lat=r2g4y0&encrypted_lng=_alf1lu&random=962&event=poi_update&SNVData=3mad3-5.fy%2528w70drz_%2529zbwh07%253bpq%257cs9z%2Cp7%253b8aq.hqu%253b%2528x9y%252bllN%2515%252bEJ%2528O%2514BQZNCL_WC%2528n902s%2529yr2h%253a%2510F%253dw70drz_%2529zbwh07_1.fhxqs-kqsr7ou6%2524e4yw5%2529v47lfkj%257chollf-jc3w5dv%2524hgv%2528l3iedgv%25245l1t%253b8&pcat=8&psearch_type=closest&select_num=5&mqcns_transit=mqcns_transit&update=Update+Map

The party will go on for a long time &
indeed, if you choose not to leave,
Ms. McTague is looking for someone
to share the two storey house with.
The rent? \$1,200, but wait till you see
the the gigantic space you'll call home.
For more information on the house or
on the party call [REDACTED]

For more information on any of these events
call [REDACTED] or [REDACTED]

126. **Loss Pequeño Glazier**

Paul Quinn's TLS article: Poetics at Buffalo

Tue 8 May 2001

An announcement that we've made a link to Paul Quinn's excellent article on his visit to the Poetics Program at Buffalo last spring. You can find this link on the EPC Media page at:

<http://epc.buffalo.edu/about/media/>

Paul Quinn is an engaging writer and the article touches on various aspects of his visit to Buffalo against the backdrop of our abandoned grain elevators, a very enjoyable read indeed.

=====

----- [REDACTED] -----

----- <http://epc.buffalo.edu/authors/glazier/> -----

----- Electronic Poetry Center -----

----- (<http://epc.buffalo.edu/>) -----

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127. **Gary Sullivan**

Crouse/Lyons and Highfill/Sikelianos in San Francisco

Tue 8 May 2001

Two readings in San Francisco ...

John Crouse & Kimberly Lyons

Small Press Traffic

Friday, May 18, 2001 7:30 pm, Timken Lecture Hall, California College of Arts & Crafts, 1111 Eighth Street, just off the intersection of 16th & Wisconsin

JOHN CROUSE is the author of Eventing (Potes & Poets)

<http://www.potespoets.org/chapbooks/eventing.htm>

KIMBERLY LYONS is the author of Abracadabra (Granary Books), a review of which can be found at:

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

Her poem "Cordonnance" can be read at:

<http://www.jps.net/nada/lyons2.htm>

Her essay on Women and the Poetry Project can be read at:

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

* * *

Mitch Highfill & Eleni Sikelianos

Canessa Park

Tuesday, May 22, 7pm(?), 708 Montgomery Street

MITCH HIGHFILL is the author of Liquid Affairs (United Artists). An interview with him can be read at:

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

A section from a longer poem, Turn, can be found at:

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

ELENI SIKELIANOS is the author of Earliest Worlds (Coffee House Press):

<http://www.coffeehousepress.org/earliestworlds.asp>

An online book, "to speak while dreaming," can be read at:

<http://www.durationpress.com/archives/esikelianos/tospeak/toc.html>

A review of her chapbook "Blue Guide" can be found at:

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

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128. **Son Ho Jin**

I got it

Tue 8 May 2001

Hey, lu

Sorry, it took longer than i expected but I found the site, it's

<http://www.multiopen.com>

the site will make your web surfing very convenient.

And here goes one more, it's

<http://www.mysimon.com>

this one will help your online shopping

Get to the site and mail me after

bye~

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129. **Balestrieri, Peter**

Deluxe Rubber Chicken #7 is now online

Wed 9 May 2001

Issue #7 of Deluxe Rubber Chicken is now online, featuring work by Peter Balestrieri, Michael Basinski, derek beaulieu, Mary Begley, Erik Belgum, Coyle and Sharpe, Robert Creeley and Mark Peters, David Daniels, Doug Draime, Raymond Federman, Loss Pequeño Glazier, Stephanie Hawkins, Lisa Jarnot, Jennifer Ley, Jackson Mac Low, Julie Nagle, Evan Mazunik, Mark Peters, Edgar Allan Poe, Ric Royer, Alan Sondheim, Ficus strangulensis, Anne

Tardos, Mike Topp, Edwin Torres, Uncle Eddy, and Ted Warnell.

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

Mark Peters

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130. **Baker**

Elaine Equi and Alice Notley

Wed 9 May 2001

Hello,

I am currently searching for email addresses for Elaine Equi and Alice Notley. Any help would be much appreciated. Please backchannel.

Thanks in advance

Andrea Baker

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131. **derek beaulieu**

Call for Zines

Wed 9 May 2001

CALL FOR ZINES

The Art Gallery of Calgary (AGC) will present Zine Scene from 19.07.01 through 05.09.01, an exhibition of zines from local, national and international artists. The zines and related artist-initiated ephemera (posters, pamphlets, artist's books) included in the exhibition are being collected through an international open call for submissions.

DETAILS:

- o All zines received will be included in the exhibition provided that the following requirements are met:

- o A maximum of three zines or related artist-initiated ephemera per

artist or group will be accepted

o Zines will only be presented if accompanied by a name, return address and working telephone number. (This information is for administration purposes only)

o There are no restrictions on dimensions.

o The AGC will produce a post exhibition publication. Participating artists will receive copies of the publication in lieu of artist fee. (quantity will be determined by number of participants.)

o Participating artists or groups have the option of having their zines returned or recirculated from the AGC to other publics (Please specify with your submission)

o The AGC reserves the right to modify the exhibition requirements or make changes to selection criteria or the final installation of the exhibition at its discretion.

o Deadline for submissions: 13.07.01.

Please send your zines to:

NOTE: YOU MUST PROVIDE YOU MAILING ADDRESS WITH YOUR SUBMISSION

Mail: Zine Scene, Art Gallery of Calgary

117 8 Avenue SW

Calgary AB Canada T2P 1B4

Email: [REDACTED]

Fax: [REDACTED]

Zines are hand-made publications that combine elements of personal journals, newsletters, and magazines. They're cutting, pasting, scribbling, scrawling, etching, stamping, trading, collecting, concocting, feeling, healing, brewing, re-newing.

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132. **derek beaulieu**

(no subject)

Wed 9 May 2001

housepress is pleased to announce the release of 3 new ephemeral items:

"OOOMP" by Mark Peters

- sound poem created thru sampling comic book sound effects
- limited edition of 40 numbered copies
- \$1.50 each.

"The Sound Poem Today must come to Bum Impoemvisational" by Micahel Basinski

- an essay on the sound poem & its role in writing
- limited edition fo 40 numbered copies
- \$3.00 each.

"Co-editing Word Score Utterance Choreography" by Lawrence Upton

- an essay on the trials and tribulations of editing an anthology of concrete and visual poetry
- limited edition of 40 numbered copies
- \$3.00 each.

for more information, or to order copies, contact
derek beaulieu



<http://www.telusplanet.net/public/housepre>

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133. **Alan Sondheim**

FW: UPDATE: Right Wing Dominates First Judicial Nominees (fwd)

Wed 9 May 2001

How long are we supposed to stand by?

Alan

Subject: FW: UPDATE: Right Wing Dominates First Judicial Nominees

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

From: [REDACTED] [mailto:[REDACTED]]

Sent: Wednesday, May 09, 2001 12:13 PM

To: [REDACTED]

Subject: UPDATE: Right Wing Dominates First Judicial Nominees

=====

ACTIVIST NETWORK -- People For the American Way

Alert Date: May 9, 2001 -- Circulate Until: May 16, 2001

BUSH ADMINISTRATION'S JUDICIAL NOMINEES TAKE FAR-RIGHT SLANT

ACTION: FIND OUT ABOUT THE BUSH ADMINISTRATION'S RIGHT-WING JUDICIAL NOMINEES

The Bush administration has announced its first eleven federal judicial nominees this afternoon. The group includes judges and lawyers with close ties to

the Federalist Society, Justice Antonin Scalia and far-right Senators Strom Thurmond and Jesse Helms. Among the nominees are conservative lawyers who have argued before the Supreme Court in favor of private school vouchers, cutting back the separation of church and state and exempting states from federal lawsuits designed to protect the disabled.

People For the American Way is conducting its own analysis of the nominees and will make recommendations to the Senate soon. A few facts about the first slate of nominees and our principles for confirmation are listed below.

PLEASE REVIEW THEM AND PREPARE TO TAKE ACTION!

*** THE FIRST ELEVEN NOMINEES ***

All eleven nominations are to seats on federal circuit courts of appeal. Because the Supreme Court accepts a very limited number of cases each year, the federal appeals courts often have the final word on your rights and liberties. These appointments are extremely important!

Take special note of the home state and states covered by the circuit court of appeals for each nominee. Senators from the nominee's home state and the states represented in a particular circuit must be reminded that their constituents will be directly affected by these jurists, potentially for decades to come.

Terrence Boyle (NC)

Nominated to the 4th Circuit (MD, NC, SC, WV and VA)

Former aide to Senator Jesse Helms.

Edith Brown Clement (LA)

Nominated to the 5th Circuit (LA, MS and TX)

District Judge in Louisiana.

Deborah L. Cook (OH)

Nominated to the 6th Circuit (KY, MI, OH and TN)

Member of the Federalist Society and Ohio Supreme Court Justice.

Miguel A. Estrada (DC)

Nominated to the D.C. Circuit (D.C.)

Law partner of Ted Olson, who argued the Bush campaign's case before the Supreme Court and has been nominated as Solicitor General.

Michael W. McConnell (UT)

Nominated to the 10th Circuit (CO, KS, NM, UT and WY)

Argued before the Supreme Court that government should be able to freely fund religious institutions.

Priscilla Owen (TX)
Nominated to the 5th Circuit
Conservative Texas Supreme Court Justice.

John G. Roberts, Jr. (DC)
Nominated to the D.C. Circuit
Former deputy solicitor general under Kenneth Starr.

Dennis Shedd (SC)
Nominated to the 4th Circuit
Former aide to Senator Strom Thurmond.

Jeffrey Sutton (DC)
Nominated to the 6th Circuit
Argued successfully before the Supreme Court that states should not be subject to certain lawsuits brought under federal laws that protect the disabled from discrimination.

Roger L. Gregory (VA)
Re-nominated to the 4th Circuit
Previously nominated and temporarily appointed by President Clinton to the 4th Circuit.

Barrington Parker, Jr. (NY)
Nominated to the 2nd Circuit (CT, NY and VT)
Appointed to the federal district court by President Clinton.

*** PRINCIPLES FOR THE CONFIRMATION OF JUDICIAL NOMINEES ***

1) No nominee is presumptively entitled to confirmation. Because these appointments are for life, and because the Senate has a Constitutionally mandated role in this process, the nominee bears the burden of establishing that he or she meets the criteria that are appropriately applied to nominees to these esteemed positions. The mere absence of disqualifying evidence in a nominee's record should not constitute sufficient grounds for confirmation.

2) In considering these nominees, the Senate should confirm only those who:

- A) have an exemplary record in the law;
- B) bring an open mind to decision-making, with an understanding of the real-world consequences of their decisions;
- C) demonstrate a commitment to protecting the rights of ordinary Americans and do not place the interests of the powerful over those of individual citizens;

D) have fulfilled their professional obligation to work on behalf of the disadvantaged;

E) have a record of commitment to the progress made on civil rights, women's rights and individual liberties;

F) manifest a respect for the constitutional role Congress plays in promoting these rights and health and safety protections, and ensuring recourse when these rights are breached.

*** FEEDBACK ***

Please send us comments and suggestions on this alert. This is important for planning future alerts.

mailto: [REDACTED]

ABOUT PEOPLE FOR THE AMERICAN WAY / SUBSCRIPTION INFORMATION

People For the American Way organizes and mobilizes Americans to fight for fairness, justice, civil rights and the freedoms guaranteed by the Constitution. PFAW monitors the Religious Right at the local, state and national levels, lobbies for progressive legislation, and helps build communities of activists.

To join our email Activist Network, please go to:

<http://www.pfaw.org/activist/>

To remove yourself from the Activist Network, please go to:

* Please type in your address as it appears in the 'TO' field *

You can also reply to this message, INCLUDING THE FULL TEXT OF THIS MESSAGE, to [REDACTED] with the subject "unadopt"

PLEASE SUPPORT OUR EFFORTS -- JOIN PEOPLE FOR THE AMERICAN WAY

People For the American Way depends on the support of individuals like you. Join us today and know that you are helping to keep alive the true American spirit: tolerance, free speech, protection for minorities, equal opportunity, and freedom for all religious faiths without government intrusion.

To become a member of People For the American Way, please call [REDACTED] or go to:

<https://pfaw.securesites.com/join/>

Donations to People For the American Way are not tax-deductible as charitable contributions or as business expenses under IRC Sec. 162(e).

=====

People For the American Way
2000 M Street, NW | Suite 400 | Washington, DC 20036
<http://www.pfaw.org> | [REDACTED]
1-800-326-PFAW | 202/[REDACTED]

endalert 010509.US.Judiciary.first_11.hi02

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134. **Alan Sondheim**

~

Thu 10 May 2001

PINE 4.33 MESSAGE TEXT Folder: INBOX Message 1 of 1 93%
DEL

pornography

in the east the god of the south
in the south the god of the west
in the west the god of the east
in the north the god of the north

~

wreckage

in the east the godsipfj awejfrqw]-
^F]9'p-ZSDI aj fjase fjsdzl h;as'[3=4- of the southaw
^F ^@`=\\^@^]

~

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135. **juliana spahr** ***asian development bank***

Thu 10 May 2001

Today Honolulu had a protest for the meeting of the Asian Development Bank that is being held in Hawai'i. The Asian Development Bank had originally planned to meet in Seattle. But after the WTO protests, it moved to Honolulu. It

was felt that Honolulu would be the ideal place because it would be hard to mobilize protesters.

Last year the ADB met in Thailand. 2,000 people demonstrated.

The city of Honolulu has been gearing up for 10 months. One news report said that 5-7 million were spent. Another said only 4 million. Lots of new riot control gear was acquired.

The ADB met in Honolulu's new convention center. Honolulu's convention center cost the tax payers many dollars. It has been a huge financial failure. In the years since I've lived here, I think only the dentists have come. Basically the convention center sits empty.

It was projected that more than 3,000 people would come and protest. There were a lot of worries that people from "outside" would come and agitate. Lots of laws were passed that restricted people's freedoms.

Cayetano, our governor who always knows how to manipulate prejudice for his own good: "We don't expect some of these crazy people from the mainland to come here — the Ruckus groups and all of that — just to start trouble, if they do, we'll be ready for them."

Before the protest, the convention center was surrounded by a double barricade. One of plastic things filled with water. One of metal barricades. Inside that barricade was the first line of police. They had on aloha shirts and leis. I asked a policeman who gave them the leis and he said the city did. He offered me his but I said no thanks. Next there was a line of ADB security. The stretched around the entire building. Many of them were members of the UH football team. Some were paid \$10 an hour. Some had volunteered. They had on pith helmets and vests made out of a cloth that looked like tapa cloth. Several had on, as is said on the continent, sarongs. Inside the convention center (the walls are glass) there were police up and down the elevator.

Most of the buildings around the convention center had boarded up their windows. Along the route of the protest someone had put up a "Save Rock-Za" sign. Rock-za is a strip club across from the convention center.

600 showed up today to protest. We walked from Ala Moana park to the convention center. We were escorted by police on bikes. They walked their bikes alongside us.

There was a large Hawaiian presence which was great to see (although the news said that "they" were not protesting about poverty and globalization but about Hawaiian rights as if these things are unrelated). Many conch shells were blown. There were many Hawaiian flags flown upside down.

Also great: many older people were out.

There was no threat of violence. There was much talk of "peaceful" protest (the merging in Hawai'i between "peaceful protest" and "civil disobedience" is something that I think has been very damaging for activist organizations here) and how it helped get the message across (something that I think is empirically untrue; I believe there was no national coverage of this peaceful protest).

My favorite image...the ballrooms in the convention center are named Kamehameha I and Kamehameha II. The names are written above the doors in metal type. When the convention center was first opened it was pointed out that the Kamehameha had been misspelled or mismarked. This was corrected at great expense. The ADB had put metal letters over top the Kamehameha letters that said "global pavilion." These letters were three times the size of the Kamehameha letters.

Another sad story: Bumpy Kanahele, a sovereignty activist, was approached by the ADB to be a part of their manipulations. He spoke out at various meetings in defense of the restrictive laws against protest that the city was passing in the 10 months before the ADB. He said as long as these laws were used against outsiders, he was ok with them (he seems strangely naive about the workings of the law for someone who has been in jail for protesting). He also said that people shouldn't come here and use Hawai'i for their own protests. Bumpy was inside the ADB. Rumor has it that he was part of security or was asked to be part of security or something like that. A guy outside the ADB had on a "Free Bumpy" t-shirt from the days when he was in jail.

At one point, Tadao Chino, president of the ADB, came out to talk to protesters. Walden Bello, among others, had a statement ready for him. Chino left before they finished the statement.

After standing in front of the convention center (no attempt to shut it down happened), the march continued through Waikiki. Many tourists took pictures of it. The police in bikes walked beside us. There were many undercover cops. Many were carrying cameras. My favorite was a guy in an aloha shirt carrying a beach mat.

We stopped at statues of King Kalakaua and Duke Kahanamoku as we walked through Waikiki. Homage was paid. More conch shells were blown. Several Hawaiians chanted protest chants.

Each side street in Waikiki had around 15-20 cops blocking it off.

The paper says that there were two cops for each protester today.

The Honolulu police chief says that the money spent was well spent.

I am writing this as a poet to a poetry list because I think that going to the ADB protest is part of the job description of being a poet.

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136. **Barry Smylie**

snoog

Thu 10 May 2001

SNOOG,

John Bell

Ryan Douglas

Barry Smylie

Did a thing for all you (guys) struggling with the new media.

<http://barrysmylie.com/flash/jack/jack.htm>

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137. **A. Brady**

100 Days now available [please forward]

Thu 10 May 2001

Barque Press is pleased to deliver:

ONE HUNDRED DAYS

an anthology responding to the first 100 baleful days of the Bush administration. Poetry, prose, articles, cartoons, photographs, drawings, all manner of rants to cancel the raves: a catalogue of capable dissent and critical eloquence, ordering change by line and number.

184 pages * 148 x 210 mm * ISBN 1-903488-31-1
£10 / \$15 (ordering information below).

Contributors include: Adrian Clarke, Alan Gilbert, Alan Sondheim, Alex Stolis, Alice Notley, Alicia Askenase, Alison Fenton, Allison Cobb, Alvin Reiss, Andrea Brady, Andrew Duncan, Andrew Johnson, Ange Mlinko, Anne Waldman, Anselm Berrigan, Anselm Hollo, Athena Kildegaard, Ben Friedlander, Ben Watson, Bill Dunlap, Bill Luoma, Brian Henry, Catherine Daly, Chris Goode, Chris Strofolino, Dan Bouchard, Daniel Arcana, Daniel Bouchard, David Hess, Deirdre Kovac, Drew Gardner, Drew Milne, Eileen Myles, Elizabeth Robinson, Elizabeth Willis, Elizabeth Rosenberg, Elizabeth Treadwell, Fay Gordon, Frank Matagrano, Gwen Stone, Harriet Zinnes, Harv Teitelbaum, Hassen, Heather Shaw, James Thraves, Jeremy Green, John A. Jackson, John Kinsella, John Tranter, John Wilkinson, Jordan Davis, Jules Boykoff, Juliana Spahr, Kaia Sand, Keith Tuma, Keston Sutherland, Kristin Prevallet, Laura Wright, Lauren Oliver, Lawrence Upton, Lynn Bey, Margo Solod, Marcella Durand, Michael C. Colello, Michael Scharf, Mukoma Ngugi, Patrick Herron, Pete Culley, Pete Smith, Peter Riley,

Philippe Beck, Phyllis Moore, Pierre Michel, Raegan Kelly, Richard j. O'Connor, Robert Edwards, Robert Lederman, Rod Smith, Rose Drew, Rosemary Zurlo-Cuva, Sam Brenton, Sean Bonney, Stephen Ratcliffe, Stephen Rodefer, Tanya Brolaski, the PIPA (Poetry Is Public Art) Collaborative, Tim Morris, Timothy Liu, Tom Raworth, and William Fuller.

TO ORDER:

in the UK: please send a cheque for £10 (£5 for contributors)
made payable to BARQUE PRESS
to: Andrea Brady, Gonville & Caius College, Cambridge CB2 1TA

in the US: please send a cheque for \$15 (\$8 for contributors)
made payable to ANDREA BRADY
to: AB, 309 E. Gravers Lane, Philadelphia, PA 19118

Thank you to all the contributors.

Web record soon to be found at <http://www.barquepress.com>.

Please forward this announcement...

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138. **Jason Nelson**

nowculture

Thu 10 May 2001

excuse the bit of self-promotion

but if you're interested in hypermedia...some of my work is now appearing at
www.nowculture.com

I'd be interested in people's thoughts

Jason Nelson

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

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139. **workshop**

Creativity Workshop Newsletter

Thu 10 May 2001

Creativity Workshop: Writing, Drawing, Storytelling, and Personal Memoir May 7, 2001

Hello. Here is the latest news on the Creativity Workshop: writing, drawing, storytelling and personal memoir. This newsletter highlights our summer

workshops in Barcelona, Budapest, Samos, Florence, Lucca, and Paris. We've also added information on cheap last minute flights and hotel options for these courses on our web site. 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. Please see below our complete calendar for June - August 2001. For more extended information please go to:

<http://www.creativityworkshop.com>

or call Tel: [REDACTED]

Regards,

Karen Bell

Administrative Assistant

mailto:[REDACTED]

SUMMARY

1...Creativity Workshop: General information

2...Calendar of Workshops June - August 2001

3...What people say about the Creativity Workshop

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1...Creativity Workshop: General Information

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.

2.Calendar of Workshops: June - August 2001

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)

3...What people say about the Creativity Workshop

"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.

4ŠThe 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.

5ŠTo register or to request more information

please contact Karen Bell:

mailto: [REDACTED]

or register online at:

<http://www.creativityworkshop.com>

or call Tel: [REDACTED]

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140. **Halvard Johnson**

Re: Is it Patrick Heron? POEM VII

Thu 10 May 2001

A lovely sonnet, Patrick. I like especially the second stanza, though it's the final couplet that really nails it.

Hal "Poetry is harder to read than prose because
you have to read all the white stuff too."

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvardjohnson>

I Am an Important Poet

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

I am an important poet. I am an important poet. I am an important poet.

You

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

From: UB Poetics discussion group

[mailto:████████]On Behalf Of chris stroffolino

Sent: Thursday, May 03, 2001 2:10 PM

To: ██████████

Subject: Is it Patrick Heron?

*Hope memory serves me well,
but I deleted that latest Anti-Dunn post by I think Patrick Herron---*

*Was just thinking, I love the PASSIONATE anger
that pulitzer winner has engendered in you---*

*have you thought about writing an "answer poem" (or even parody, though
not necessarily) of Dunn's piece you quote? I think it would be great--
I mean take his "plain speaking" style and provide a positive alterantive*

to his politics or meaning or smugness---

Chris

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141. **richard.tylr**

Re: Dunning langpo

Thu 10 May 2001

Those "Sonnets" are great poems by Ted Berrigan. Some of the greatest ever written. Richard Taylor.

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

From: "Ken Rumble" <████████>

To: <████████>

Sent: Monday, May 07, 2001 1:13 PM

Subject: Re: Dunning langpo

> Pre-dating langpo -- and inspiring parts of it -- Ted Berrigan's Sonnets
> come to mind. I don't know if they do exactly what you're asking for here
> (some of them come fairly close to the traditional quantitative
> requirements) but, regardless, it's good, weird, funny shit (and by shit I
> mean Shit) -- well worth at least a few afternoons of your life. He may
> not always be subverting the form with his form, but, as they say, these
> still ain't your daddy's sonnets.

>

> Oh, and conveniently Penguin Poets just published the lot of them in a
book

> -- appropriately, if unimaginatively -- called _The Sonnets_.

>

> Ken

>

> Here's one for no particular reason:

>

> IV

>

> Lord, it is time. Summer was very great.

> All sweetly spoke to her of me

> about your feet, so delicate, and yet double E!!

> And high upon the Brooklyn Bridge alone,

> to breathe an old woman slop oatmeal,

> loveliness that longs for butterfly! There is no pad

> as you lope across the trails and bosky dells

> I often think sweet and sour pork"

> shoe repair, and scary. In cities,

> I strain to gather my absurdities

> He buckled on his gun, the one

> Poised like Nijinsky

> at every hand, my critic

> and when I stand and clank it gives me shoes

>

>

>

> >

> >Incidentally, gang, here's one I've never figured out:

> >

> >Why hasn't Language Poetry/post-Language Poetry ever moved into the

same

> >metricizing/prosodic mechanics as the New Formalists, and simply
> >challenged/subverted them on their own ground by simply doing better (or
> >as well) but with purely non-discursive/asyntactical Language Poetry
> >nonlinearities?
> >
> >The shell of the ("traditional") prosodic structure may be inherently
> >neutral and, as an empty vessel, equally --- if not more --- malleable
> >to an asyntactical "content."
> >
> >THE EMPTY VESSEL
> >An Ode in One Stanza
> >

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142. **richard.tylr**
Re: Dunning langpo

Thu 10 May 2001

Has any one read the huge book by Perec described by Marjorie Perloff in "Radical Artifice?" It something like: "Life: a User's manual" (in French)...I like the idea of it...based on the Knight's tour in chess (with one square missing) (which mysterious square is never arrived at!)(very Carolingian!(Lewis)) and the useless jig-saws that dissolve or magically "grow" into larger and larger connections while each fragment vanishes...very Rousellian...(Raymond). In that chapter there is an interesting discussion or peroration on this very subject.

Oulippo, the NFs and old Zukovsky are mentioned in despatches...and an example of J A parodying a "formal" rhymed poem. Richard von Sturmer (NZ-North US) is a big enthusiast of the Oulippo people...I also know a guy who wrote a series of poems without the letter "a" (or with the only vowel being "a") etc..but the point, if there is one, of leaving out the "e" is that it lines up with the concept of mystery and disappearance and so on...One Oulippean warns against using etc...so ..well..poor old Vonnegut! And so on and and so on and etcetera and and etcetera etcetera etcetera ...and etceteretara...he wants vast and seemingly unending detail....Cheers, Richard. ----- Original Message ----- From: "David Kellogg" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, May 05, 2001 2:32 PM Subject: Re: Dunning langpo

> Piggybacking . . .

>

> On Fri, 4 May 2001, Roger Gilbert wrote:

>

> > >Why hasn't Language Poetry/post-Language Poetry ever moved into the

same

> > >metricizing/prosodic mechanics as the New Formalists, and simply
> > >challenged/subverted them on their own ground by simply doing better
(or
> > >as well) but with purely non-discursive/asyntactical Language Poetry
> > >nonlinearities?
> > >
> >
> > Read Ted Pearson! (EPC has a page on him.)
> > Roger Gilbert
>
> Yes indeed. And Ron Silliman. And Barrett Watten.
>
> And (to go another, non-LP route), Harry Mathews. The explorations/
> explosions of "traditional" form in _Trial Impressions_ and in _The
> Poet's Eye_ (in _Oulipo Laboratory_) out-(per)form the New Formalists.
>
> Cheers,
> David
>

~~~~~  
~~~~~

> David Kellogg Assistant Director
> [REDACTED] University Writing Program
> [REDACTED] Duke University
> FAX [REDACTED] <http://www.duke.edu/~kellogg/>

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143. **richard.tylr**

Re: Reservations about May Day

Thu 10 May 2001

Of course he was a Capitalist. Capitalists have to have hobbies! Anycase that's a bit unfair...its how one thinks and why, that counts,(sorry about the pun), not one's bank balance. "Capitalists make the best Communists". (Attributed to Stalin). Richard.

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

From: "david.bircumshaw" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, May 06, 2001 10:30 AM

Subject: Re: Reservations about May Day

> Merci, Robin
>
> you've said it all for me. Robin's point about 'posture politics' hits the
> mark.
>
> In the local the anecdote of focus was about a rioter who revealed his
> salary in court: he was on 65, 000 pounds a year. The point of reservation
> was 'how could he be an anti-capitalist?'
>
> He was one himself.
>
> It all felt like a tv repeat.
>
>
> regards to you , Aaron
>
> david bircumshaw
>
>
> ----- Original Message -----
> From: "Robin Hamilton" <[REDACTED]>
> To: "UB Poetics discussion group" <[REDACTED]>
> Cc: "david.bircumshaw" <[REDACTED]>
> Sent: Saturday, May 05, 2001 2:45 AM
> Subject: Re: Reservations about May Day
>
>
> > Dunno about david, but my reservations would condense around "posture
> > politics".
> >
> > But two or so things -- last year, no one (really) gave a flying fuck at
> > the
> > moon over giving Winnie a mohican haircut. The outrage was the
> > spraypainting of the war memorial (all dead heroes are sacrosanct).
> >
> > And it isn't over yet -- wait till the Met get smacked with suits for
> > wrongful arrest / violation of civil rights / arbitrary confinement. NOT
a
> > good idea to arrest a well-sussed accountant on his way to a fancy dress
> > ball.
> >
> > But May1 2001 was over before it started -- BOTH sides were running

> > misinformation campaigns. And we have the ludicrous spectacle of Red
> > (excuse me, I'm really pale pink) Ken Mayor-of-London Livingston trying
to
> > buy his way back into New Labour ...
> >
> > Oof!!! david could say all this better than me.
> >
> > But as an aside, a little ago when I was running around saying to
everyone
> I
> > knew, "Where were you in 68?", The Real Lady (Hull/68) casually
remarked,
> > "Oh, in the mornings I was on a picket line, afternoons I taught
Tennyson,
> > and in the evenings I was running a refuge for battered wives."
> >
> > And now what have we? Sixties radicals like Straw and Hain upping the
ante
> > on how-far-right-can-you-go?
> >
> > Robin Hamilton
> >
> > ----- Original Message -----
> > From: "Aaron Vidaver" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Friday, May 04, 2001 8:04 PM
> > Subject: Reservations about May Day
> >
> >
> > > David,
> > >
> > > What were your reservations about May Day?
> > >
> > > Aaron Vidaver
> > >
> > >
> > > >Date: Tue, 1 May 2001 23:11:43 +0100
> > > >From: "david.bircumshaw" <[REDACTED]>
> > > >Subject: Re: Police Prepare for May Day Mayhem
> > > >
> > > > Britons were outraged last year when Churchill's statue was daubed
> with

> > > > graffiti and a piece of green turf was slapped on his head in a
> > > > Mohican-style haircut.
> > > >
> > > > I wasn't.
> > > >
> > > > Nor was anyone else I know. I may have reservations about the May
Day
> > stuff
> > > > but
> > > >
> > > > david bircumshaw
> > > >
> > > > (Leicester, Middle England)
> > >
> >
> >

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144. **richard.tylr**

Re: Prosody of Langpo

Thu 10 May 2001

Ron. Could you work (or have worked) eg in Tjanting without a formal principle like the Fibonnacci? What is the state of your current project? Speak into the microphone: "Speak louder!"..."Speak softer!"...Sorry, my stupid jokes.... Actually I am a major fan of Tjanting...I can open it up at any place and it is hypnotic: an extraordinary work....Mind you, it depends on my mood etc.... What letter are you up to? Do you have a new "project"? I've got the "Baldessari edition" (second printing). "Lit" 's good too. and I very much got into "Paradise". Compared notes onthat with Wystan Curnow. He's a great "projector". Any way...Good on you. Regards, Richard. ----- Original Message ----- From: "Ron Siliman" <[REDACTED]> To: <[REDACTED]> Sent: Sunday, May 06, 2001 1:10 AM Subject: Re: Prosody of Langpo

> Jeffrey,
>
> Quindecagon can be found in (R), published by Droque, available through SPD
> and probably Bridge Street Books as well.
>
> The book with the yellow cover is The Age of Huts and has no Fibonacci
> related work in it, actually. Tjanting, which does use Fibonacci
throughout,

> has a cover by John Baldesarri. Salt will be bringing out a new edition
> aimed at audiences in the UK & Australia, hopefully later this year --
right
> in the midst of proofreading as we speak.
>
> There are also some moments of Fibonacci in Lit, published by Potes &
Poets.
>
> [And, to be really perverse, I've been reading the Danish poet Inger
> Christensen's booklength poem Alphabet(!), which itself is based on
> Fibonacci, amazed to discover these correspondences with my own work, tho
> her uses thereof are radically different.]
>
> I was intrigued to see that when someone (Mike Magee?) posted my quota-
tion
> from the Dunn interview onto the New Poetry listserv, it was characterized
> as Dunn-bashing. I was quoting the man and if his own words are perceived
as
> Dunn-bashing, he should speak more judiciously.
>
> Counting words rather than syllables has a solid root in the work of
> Zukofsky and certainly is a possibility. Baudelaire wrote prose sonnets
> counting sentences, after all. We're discussing stylistic innovations as
old
> as the music of Stephen Foster and those who fail to acknowledge same
ought
> to recognize where in the gelatin of the world's history they've been
> frozen. (Not, incidentally, the case with Dunn, whose strategy of writing
> "better free verse" as a response to the challenge posed by so-called new
> formalism seems perfectly reasonable.)
>
> What has always amazed me most about the so-called NF is their disinterest
> in form and the reduction of that idea to mere pattern. The new patternism
> is more like it.
>
> Tennyson's wife was the niece of Sir John Franklin, my great great great
> grandfather. [Franklin's first wife, Eleanor Anne Porden (also apparently
my
> ancestor), was herself a poet of note, writing booklength epics on such
> matters as Arctic exploration.] So Tennyson turns out to have been some
sort
> of distant in-law.

>
> Life is curious,
>
> Ron
>
> -----Original Message-----
> From: Jeffrey Jullich <[REDACTED]>
> To: Ron Silliman <[REDACTED]>
> Sent: May 4, 2001 4:56:28 PM GMT
> Subject: Re: Prosody of Langpo
>
>
> Thank you, "Professor" Silliman/Mr. .tylr, for your Apollonian/Dionysiac
> replies, respectively.
>
> I'll check my bookshelves for Ketjak, Tjanting, etc., this weekend when I
> get
> home.--- The long Silliman poem structured on Fibonacci numbers (in the
> book
> with the yellow cover) was very startling and important for me in the
> mid-'80's. (I'd appreciate a full citation on Quindecagon, as I blush to
> admit
> that book may have escaped my collection, bounding off down cobbled road
> like a
> salt biscuit with three-toed feet in an illustrated nursery rhyme.).
>
> Somewhere beneath your reply, Ron, I sense (or infer) an unstated point
> about
> Language prosody:
>
> ---that the word-as-unit may have replaced the syllable-as-unit, in many
> cases.
>
> (Along those lines, Goddess Perloff's critique book made much of Creeley's
> word-counting as a neo-metric.) I hope you know that my question is not
> meant
> as dismissive or ignorant of the prosodic sophistication and subtleties in
> canonical Language writers--- the metrics in a Howe or Armantrout are
> perhaps
> the type that most kinaesthetically gets through to me as palpable,
> unmistakable. And, as I've largely gone over from poetry into (attempts
at)

> writing music in the past year and a half, Grenier's are foremost among
the
> texts I'm re-reading for possible settings.
>
> Perhaps what I had in mind---
>
> Yes, in a nod to .tylr, sure, primitive meters like the iambic pentameter
> resurgency were old hat, basically. More pernicious still, their essays
> that
> I've read rooting the buh-BUM iamb in--- the heart's systole/diastole! a
> totally anti-Saussurean pseudo-linguistics whose danger lies strongly in
its
> reversing or eliding the whole principle of "arbitrary" that you mention.
>
> Here and there, though, these N.F. codgers have appropriated historical
> inheritance that I don't think "we" should be ceding over so uncontested
(go
> ahead, old crab-apple-faced N.F.-ers! you can have Catullus, Alcaics,---
> take
> it all! [Courtney Love lyric echo: "Go on! Take everything! Take
> everything! I like it!"] We're sated to claim 22nd century Brownian
> movement
> as our libertarian ping pong!).
>
> An effort that especially interested me (out of their otherwise generally
> offputting literature) was the Catullus castration ode imitation that the
> former Poetry (Chicago) editor John Middle-Name
>
Possible-Three-Syllable-Last-Name-Ending-in-"er"?-Maybe-&-with-an-"ei"-in-I
t-Possibly
> published as the last poem (?) in a book with a black cloth cover, sort of
> squarish in dimensions. ---Especially because (oh Lord! this
name-and-face
> agnosia disability of mine!) one of ~our~ forefathers --- help me out
here,
> Ron, you're still sane --- did a really special translation of the
Catullus
> original (y'know, Ron, everybody, that polyphonic translation?). Ode
starts
> with a boat bounding over waves, . . . it's the single instance of a
metric
> line almost impossible to imitate in English because it has like five

> unstresseds in a row . . . "ego flos gymnasii", that ring a bell?
>
> I think what I ~do not~ know is whether there is some intrinsic,
idiopathic
> propensity toward skill with elaborate metrics.
>
> I mean, if some people are "good at it" and wind up continuing doing it
> because
> they've got a knack and it's sort of fun to flaunt that they can trip off
> these
> metricall rills---
>
> and if other people (apologies in advance) never quite get the swing of
> macron/breve so wind up successfully re-territorializing themselves into
> "free
> verse"-ishness, as I think William Carlos Williams' early metrical efforts
> show. (It's not an insult to say this! On some level, Juan Miro, like
the
> Douannier Rousseau, simply never had the draftsmanship at drawing that his
> beaux arts confreres had, and the option of modernism was a wonderful
haven
> that allowed his genius and drive to flourish, a gift to us all, everybody
> smilin'.)
>
> The political curve you mention ("Politics of Poetic Form") you state with
> great diagrammable clarity, in brief:
>
> Langpo = n>1 components = ProLPo (prosody of Langpo)
> ~plus~ pure "non-d/a"comp ("non-discursive/...").
>
> Thanks.
>
> But the political "mischief" I'm envisioning is--- if New Formalism equals
> ProNF plus pure ~disc~/~synt~ (if New Formalism's components are
> conspicuously
> normative syntax and classical meters),---
>
> what happens to the political reverberations if any two of these (Greimas
> post-structuralist grid) components are abhorrently re-coupled? (Mules?)
> The
> de-coupling of poetic discursivity from classical meter already happened
> and

> was called "free verse." Asyntactical non-discursivity in classical meter
> would ~re-claim~ the entire pre-modernist lineage as entirely compatible
> with
> if not forerunner to the International Avant-Garde. Democrats don't say
> well
> alright you crusties go and take America we'll be Futurians from now on.
>
> Tennyson, rather than being the old boring grampa NF-ists would have us
> believe, was an extreme weirdo in his Formalism, freakishly inventive,
often
> risking asynt' non-disc' to stretch a foot. (Tennyson at the 1800s/1900s
> fin-de-siecle, Ashbery at the 1900s/2000s fin-de-siecle: almost identical
> fulcrums in their innovative/conservative blend.)
>
> The paradox is that meter is ~ludic~ in its game-like play,--- and the
ludic
> is
> associated with the post-modern. But it is Language Poetry that is
thought
> to
> be post-modern and New Formalism as anti-modernist.
>
> I may have some efforts at classical meter Language-ishness in my papers.
> I'll
> rummage and maybe post them as f'r-instances, see what you think of the
> fusion.
>
> Jeffrey
> -----
>
> Ron Silliman wrote:
>
> > Jeffrey Jullich writes:
> >
> > "Why hasn't Language Poetry/post-Language Poetry ever moved into the
same
> > metricizing/prosodic mechanics as the New Formalists, and simply
> > challenged/subverted them on their own ground by simply doing better (or
> > as well) but with purely non-discursive/asyntactical Language Poetry
> > nonlinearities?"
> >
> > Because the prosody of langpo is as important as any

> > "non-discursive/asyntactical" component.
> >
> > In fact, though, there is a lot of work that could be read in just this
> > light. The use of reiteration in Ketjak and Tjanting in my own work can
> > certainly be understood (as it was by me when I wrote it) as rhyme.
> > Quindecagon is a complex form using the same 15 syllables to complete
> lines
> > in 15 consecutive stanzas, etc. You can find complex syllabics at play
in
> > the poetry of Barrett Watten, and work as diverse as Bob Grenier's and
Lee
> > Ann Brown's and Bernadette Mayer's can certainly be read as a new
> formalism
> > in the most literal sense. Or think of Charles Bernstein's limerics,
> > militantly metrical.
> >
> > The reality is that such work has existed for decades, but for reasons
of
> > politics (not poetry) is seldom acknowledged as such, save by the very
few
> > open minded new formalists (Annie Finch being perhaps the best case
> example
> > of somebody comfortable with both tendencies of writing).
> >
> > Ron
>
> -----
>
> Jeffrey. The New Formalists writing in metre and rhyme are a pathetic lot.
> Who wants to be bound by a lot of quite arbitrary rules? I would and will
> write in any way I want (until one is shot for such an attitude).
Certainly
> its important to have some understanding of metre and the history and
> certain grammatical subtleties: but if a form is "required" it will be
> found. Obviously its not really possible to be "formless". The NFs have
> taken one set of arbitrary forms and now they "worship" those forms. Even
> apart from the stuff going on in and on cyberspace: there's room for a
vast
> range of invention and originality and complexity (or "simplicity" if you
> want it)...one of the things the Langpos have "bequeathed" and continue to
> practise is the "right" to write. The right to write and write. This write
> thus then becomes much more than a rite. The reader is challenged. The

- > writers are challenged. Language is challenged. Shakespeare and all those
- > old guys get turned on their heads. People start thinking about things
- > instead of being sucked into a morass of mush. If challenging poetry is
- > difficult and interesting but unpopular then so much the better.
- > The New Formalists are wasting everyone's time. Let's attack them: satire
- > and sarcasm: that's what we need...the ghost of Swift...
- > Death to New Formalism! Richard.

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145. **Alan Sondheim**

(no subject)

Thu 10 May 2001

-

standing upside-down with my eyes in my toes
but my toes in my hands and my elbows in my knees
and my feet in my arms and my necks in my necks
with my nipples in my belly and my belly in my nips
and my hair in my soles and my soles in my hair
standing upside-down with my ankles in my nose
and my nose in my ankles and my waist just the same
i'm standing upside-down and looking right-side up
looking just like you and looking just like me
but i'm standing upside-down with my eyes in my toes
with my toes in my hands and my elbows in my knees ...

-

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146. **The Poetry Project**

Announcements

Thu 10 May 2001

This week and next week at the Poetry Project:

Friday, May 11th at 10:30 pm IF THIS IS JUST A HEAD TRIP, HOW COME THEY STOLE MY LUGGAGE? A presentation by members of the Poet to Poet/Medicinal Purposes Literary Review staff on behalf of The Poetry Event Schedule. Featured readers include Robert Dunn, Thomas M. Catterson, Leigh Harrison, Anthony Scarpantonio, Jacqueline Annette, and Evie Ivy. Poet to Poet is an organization that promotes literary endeavors in the New York metropolitan area and beyond, through open mikes, recitals, the "Poet to Poet" cable

television show, the Medicinal Purposes Literary Review, and the monthly Poetry Event Schedule.

Monday, May 14th at 8 LUISA GUIGLIANO AND DAVID KIRSCHENBAUM
Luisa Giugliano's chapbook, *Chapter* in the *Dayfinch Journal*, is available from Cuneiform Press. Her most recent translations of the medieval Italian poet Lu Zsi appeared in the book *Doubleaught* (Chronoplastics Press). Poet and publisher David Kirschenbaum is the power behind Boog Literature, a publishing venture that has turned out more than one hundred zines, chapbooks and broadsides during the past decade. His work has recently appeared online at CanWeHaveOurBallBack.com and [The Brooklyn Review Online](http://TheBrooklynReviewOnline.com).

Tuesday, May 15th at 7 pm "DEEPI-TALKI": THE GRIOT'S POETICS A WORKSHOP TAUGHT BY LORENZO THOMAS [See bio for May 16th reading.]
Looking at what Henry Louis Gates, Jr. calls Signifyin(g) and what Stephen E. Henderson termed mascons in Black poetry, this workshop will connect these concepts to aspects of African folktales and oral poetry as well as works by Aime Cesaire, Melvin B. Tolson, and Amiri Baraka. The class includes discussion and practice in how to use these techniques. These workshops have been made possible by a generous grant from the Jerome Foundation.

Wednesday, May 16th at 8 pm ED FRIEDMAN AND LORENZO THOMAS Since 1987, Ed Friedman has served as Artistic Director of The Poetry Project. His titles include *Mao & Matisse*, and three 2001 publications: *Away* (Granary Books) *Drive Through Blue Cylinders* (Hanging Loose Press), and *The Funeral Journal* (Jensen/Daniels). Writes Murat Nemet-Nejat, "*Mao & Matisse* is exquisitely attuned to this historical moment. Its texture embodies the cultural minutiae of its time and its issues." Lorenzo Thomas, a member of the Umbra workshop in the 1960s, is a widely published poet and critic whose works have appeared in many journals including *African American Review*, *Arrowsmith*, *Blues Unlimited*, *Partisan Review*, and *Ploughshares*. In his most recent book, *Extraordinary Measures: Afrocentric Modernism and 20th-Century American Poetry* (University of Alabama Press), Mr. Thomas reassesses the development of African American poetry within the context of modernism and the troubled racial history of the United States. His collection of poems, *Chances Are Few*, is "fresh, individual, and alive. ... an excellent book," writes Stephen Stepanchuk, author of *American Poetry Since 1945*.

Friday, May 18th at 10:30 pm FUNDAMENTALIST PROPHECY, HOMOEROTICISM, AND CANDLES Our beloved Friday night coordinator Regie Cabico is celebrating his birthday in Late Night Reading Series Style! Things are going to get campy, as Regie becomes for one night only the (female?) cabaret singer he's always wanted to be. Performers include spoken

word performance ensemble Shakespeare's Monkey and poets Henry Flesh and Lex Lonehood.

* * *

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>.

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147. **A. Brady**

100 Days: The Anthology

Fri 11 May 2001

Barque Press can now deliver:

ONE HUNDRED DAYS

A protest anthology responding to the first 100 baleful days of the lunatic Bush administration. Poetry, prose, articles, cartoons, photographs and drawings by over 90 international artists. All manner of rants to cancel the raves: a catalogue of capable dissent and critical eloquence, ordering change by line and number.

184 pages * 148 x 210 mm * 1-903488-31-1
£10 / \$15 (ordering information below).

Contributors include: Adrian Clarke, Alan Gilbert, Alan Sondheim, Alex Stolis, Alice Notley, Alicia Askenase, Alison Fenton, Allison Cobb, Alvin Reiss, Andrea Brady, Andrew Duncan, Andrew Johnson, Ange Mlinko, Anne Waldman, Anselm Berrigan, Anselm Hollo, Athena Kildegaard, Ben Friedlander, Ben Watson, Bill Dunlap, Bill Luoma, Brian Henry, Catherine Daly, Chris Goode, Chris Strofolino, Daniel Arcana, Daniel Bouchard, David Hess, Deirdre Kovac, Drew Gardner, Drew Milne, Eileen Myles, Elizabeth Robinson, Elizabeth Willis, Elizabeth Rosenberg, Elizabeth Treadwell, Fay Gordon, Frank Matagrano, Gwen Stone, Harriet Zinnes, Harv Teitelbaum, Hassen, Heather Shaw, James Thraves, Jeremy Green, John A. Jackson, John Kinsella, John Tranter, John Wilkinson, Jordan Davis, Jules Boykoff, Juliana Spahr, Kaia Sand, Keith Tuma, Keston Sutherland, Kristin Prevallet, Laura Wright, Lauren Oliver, Lawrence Upton, Lynn Bey, Margo Solod, Marcella Durand, Michael C. Colello, Michael Scharf, Mukoma Ngugi, Patrick Herron, Pete Culley, Pete Smith, Peter Riley, Phyllis Moore, Pierre Michel, Raegan Kelly, Richard J. O'Connor, Robert Edwards, Robert Lederman, Rod Smith, Rose Drew, Rosemary Zurlo-Cuva, Sam Brenton,

Sean Bonney, Stephen Ratcliffe, Stephen Rodefer, Tanya Brolaski, the PIPA (Poetry Is Public Art) Collaborative, Tim Morris, Timothy Liu, Tom Raworth, and William Fuller.

Barque Press has gone out on a crippled monetary limb to get this book out on time and shrieking. As a community response to a specific political crisis, it is a unique and important event. Please help us to avoid bankruptcy by buying a copy or two...

TO ORDER:

in the UK: please send a cheque for £10

made payable to BARQUE PRESS

to: Andrea Brady, Gonville & Caius College, Cambridge CB2 1TA

in the US: please send a cheque for \$15

made payable to ANDREA BRADY

to: AB, 309 E. Gravers Lane, Philadelphia, PA 19118

Thank you to all the contributors.

Details available at <http://www.barquepress.com>.

Please forward this announcement...

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148. **andrews**

SUNDAY May 13: Sally Silvers, Bruce Andrews -- BARKING Performance Event

Fri 11 May 2001

BARKING (the performance project of Sally Silvers & Bruce Andrews)

Sunday May 13th at 8:30 pm

in Roulette's Festival of Mixology

(228 West Broadway at White St; \$10, res. XXXXXXXXXX)

with Special Guest Co-Conspirators Dan Evans Farkas & Julian Jackson

in 'DIZZYISTICS' --

"song-length cofections with a social twist.

Toys, games, mania, knockabout electronics, musical props,

with rude awakening words and movement.

Multiple voices, multiple legs"

A suite of short pieces with improvised movement solos & duets,

dance instruction, wresting, theater events, body calligraphy,

barbecuing, poetic text partnering & denaturing, battling toys,

sign language, sound processing, noise & music ? with

texts & actions & sound keyed to a sequence or crazy quilt of topics

(the Mind, Day of the Dead, Labor Struggles, Romance,

Brainwashing, Dreams, Medieval Nuns, Vietnam, Food,
Cyborgs, Columbian Drug War)

HOPE TO SEE YOU!

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149. **Mary Burger**
Second Sundays at the Stork

Fri 11 May 2001

Come in from the heat and join us for another round of California poets in the cool, cool interior of Oakland's historic, folkloric Stork Club.

Poets Greg Brooker and Cheryl Burket will read

Sunday, May 13 @ 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.)

Greg will be reading from "Spirit's Measure" (just out from Second Story Books), a poem incorporating the same hat and seer stone method of translation that Joseph Smith, founder of the Mormon church, used to "translate" The Book of Mormon. His poems have appeared in Proliferation, LIT, 6,500, The Iowa Review, Big Allis and others. He lives in Los Angeles.

Cheryl Burket is a poet living in San Francisco. Recent work has appeared in Tinfish, San Francisco Bay Guardian, First intensity, Mirage/Periodical, Attic Magazine, Fourteen Hills, and others. Her chapbook 'behind the white' was published by Potes & Poets Press, and Children's Stories was published by Standing Stones Press. Her first book of poems, Passing Through Ninety Degrees, was awarded a prize from the National Endowment for the Arts.

AND don't miss our final event of the spring 2001 season:

June 10

SURPRISE SALON!

Poets on film, singers on stage. Historic reprises by poets you've always loved, and a live surprise by a couple you've never heard.

FINALLY, don't forget the deadline to submit proposals for the Fall 2001 Stork Club series is June 1. Mail a 10-page writing sample to Mary Burger, 591 63rd

St., Oakland CA 94609, or to Beth Murray, 829 Park Way, Oakland CA 94606.
(No email submissions, please.)

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150. **Stefans, Brian**

**::: Darren Wershler-Henry & Judith Goldman @ Double Happiness ::
This Saturday, May 12th, 4 pm :::**

Fri 11 May 2001

::: YE LITTLE BIRDS THAT SIT AND SING :::

The Segue Foundation and Double Happiness present on Saturday, May 12th at 4 pm an afternoon of poetry readings featuring Darren Wershler-Henry and Judith Goldman.

:::

Darren Wershler-Henry lives and works as a writer, critic, and the editor of Coach House Books in Toronto. His book of visual poetry, NICHOLODEON: a book of lowerglyphs, appeared in 1997, and the tapeworm foundry in 2000 (Anansi). He is the co-author of four nonfiction books on the internet, and his essays on pop culture and theory have appeared in numerous periodicals including boundary 2, Open Letter, Sulfur, and Semiotext(e) Canada(s).

EPC Author Page

<http://writing.upenn.edu/epc/authors/wershler-henry/>

Works

<http://www.chbooks.com/tech/books.cgi?bk=nicholodeon>

<http://interserver.miyazaki-med.ac.jp/~east/tc/wershler/p6.htm>

About

<http://www.chbooks.com/online/nicholodeon/info.html>

Interview

<http://www.popped.com/articles98/dwh/index2.html>

"Fly It Like the Freak Flag"

<http://www.telusplanet.net/public/housepre/en2wershlerhenry.htm>

His interview with William Gibson and Tom Maddox

http://pages.infinit.net/tmaddox/maddox_interview.txt

Open Letter (as editor)

http://www.ubu.com/feature/papers/feature_ol.html

:::

Judith Goldman has published poems in several journals and zines including Object, Arras, Aerial, and The Impercipient. Her first book of poems, Vocoder,

will be published in March 2001 by Roof Books. "Philistine, florid, degenerate era, / there are no longer / any inner voices in us and / the family magazines have cut off their long tresses..."

Poetry

<http://www.onedit.net/judith/judith.html>

<http://www.cyberpoems.com/profit.html>

With Lisa Jarnot

<http://hegel.lib.ncsu.edu/stacks/serials/pmc/pmc-v4n2-goldman-two.txt>

With BKS

<http://www.arras.net/archive/poetry/f-pok.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

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151. **Rick Snyder**

Cello Entry 4

Fri 11 May 2001

Cello Entry 4 is now available. This issue features extended selections of work by

John Latta

Yedda Morrison

Charles Borkhuis

David Larsen

Joy Katz

Avery Burns

Drew Gardner

Rachel Levitsky

Also available is issue 3 (fall 2000), featuring poems by

Noelle Kocot

Nada Gordon

Max Winter

Devin Johnston

Peter Neufeld

Lisa Lubasch

Each issue runs 47 pages and costs \$4. A three issue subscription is \$10.

The first Cello Entry/Chapbook, Clause Automata, by John Tipton, will be published this month.

Backchannel or write to

Rick Snyder
442 Lorimer St. #24
Brooklyn, NY 11206

"Cello-Entry
from behind pain"
--Paul Celan

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

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152. **Elizabeth Treadwell**
tonight & next week at Small Press Traffic
Fri 11 May 2001

Tonight at Small Press Traffic --

Friday, May 11 at 7:30 PM
a reading by Rodrigo Toscano & Marcella Durand

Next week at Small Press Traffic --

Friday, May 18 at 7:30 PM
a reading by Kimberly Lyons & John Crouse

Sunday's (May 20) Crosstown Traffic event is cancelled. Crosstown Traffic will return in the fall with a grand opening on Friday, Sept 28, and continue one Sunday per month.

Our Friday night reading series will resume Friday, Sept 7, with a reading by Mei-Mei Berssenbrugge and another poet TBA. We will also have a reception that night in order to celebrate our archive's public availability via CCAC's Simpson Library.

Hope to see you at our last two spring events. Details are at our website:
<http://www.sptraffic.org>

Small Press Traffic



events held in:
Timken Lecture Hall
California College of Arts & Crafts
1111-8th St

San Francisco

(just off the corner of 16th & Wisconsin in Potrero Hill)

events are \$5, free to SPT members

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153. **jlschwar**

Hilda Morley query

Fri 11 May 2001

I have begun working on an article on Hilda Morley. As many of you know, Morley is--to say the least--understudied. I have been able to locate one article, several brief tributes, and a number of obituaries. If anyone has any more information, or knows of any dissertations or unpublished articles, please let me know by contacting me by e-mail. Thanks very much! --Judy Schwartz

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154. **Jeffrey Jullich**

meter/"Anthology/"cola"!

Fri 11 May 2001

Thanks for replies on meter and print-on-demand EPC Anthology.

Middle finger on left hand is still funky after injury (splint),--- so will only say:

More forthcoming on both topics.

A web 'zine-type site may be set up as preliminary omnium gatherum for Anthology work.

And about meter, just to say:

Some comments reflect a wrong impression of what classical meter was (and what it could offer to innovators), a wrong impression I think fostered by the New Formalists--- who generally employ structures as if static. In brief, the metrics of Greek chorus, odes, etc., consisted of lots and lots of alternative rhythms available for what we would "lines" ("cola"! in the Gk.); poets ~of their own choosing~ mixed and matched these "cola" into larger metrical inventions of their own (strophes) appropriate to the subject matter or poetry's purpose. ---The only difference between such classical meter and "free verse," broadly speaking, was that after running through what we might see as a "free verse" stanza or strophe, the poet-dramatist would then ~repeat~ that meter once (the anti-strophe),--- then go on to a new metrical deployment of "cola" and in turn that next stanza's meter repeated once. Etc.

It was, and I think might promise to be, if wrested from the misappropriation and misrepresentation of New Formalism, as various as the ingenuity of the poet-metrician.

Mainly of those recognized "cola" are audible in Pound's Cantos or sometimes H.D. They were the furthest that could be imagined from the iambic pentameters etc. that meter has again beeb re-damned into.

The goal of early Modernism's break into "free verse" was to turn away from or revivify the static decadence meter had fallen into. ---The tables have turned, though, and the New Formalists, regardless of their turn-back-the-clocks politics, are in fact a ~minority~ at this point. Ubiquitous is a "free verse" (lineated prose) which is as slackly loose as pre-Modernist bad meter was rigidly loose.

"Post-Modernism" (including "Language") was on-the-mark in perpetuating the (notorious term) "logopoeic" strain of the Modernist revolution, that is, an invigorated vocabulary, and it has also continued the current of the "phanopoeic," imagery. It's the "melopoeic," the "musicality" (or meter), that I'm bringing up here--- wondering where it went. Of course, I'm as aware as any apologist that Language was recurrently criticized for being "un-musical," that it "does not sing,"--- and I hope I won't be punchily batched into the frequent flare-up derision that greets insensitive Language-attackers. (The sublation of meter/"melopoeia" was in fact a necessary consequence of the principally ~textual~ or grammatological focus of Language, I think.)

Given the new fluidity (Deleuzian flux) and commented-upon variousness that has re-enegized the playing field of this undemarcated "post-Language" period,--- I just don't understand why this omission (of meter) goes on.

Parenthetically, "post-Language" as a term of course referred to "post-L=A=N=G=U=A=G=E," that is, ~after~ that movement named after a journal,--- like "post-GQ." Curiously, though, the EPC sees it progressing every day as ~literal~ with more and more "hypermedia"/e-poetry: heightened graphic design, web software, collage-pictorializations,--- and a diminished presence of "language" (small case "l"), be it textual or speech. It's entering a new sort of post-literacy.

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155. **andrew maxwell**

Norma Cole & Caroline Crumpacker @ Dawsons, 4 pm

Fri 11 May 2001

The Germ & the Poetic Research Bureau (Western Office)

presents:

Norma Cole and Caroline Crumpacker, Sunday at 4 pm!

Bring Mom to the event and receive a combination DIY poetry sock puppet and convection oven mitt that you may raise high in the air when the exult pings you, which will happen repeatedly this Sunday when Caroline and Norma crank up their human-engineered whirlybird omnibus piloted by the one-and-only Ulysses "Sweet Tooth" Singer, whose frictive champagne-glass melodies will buzz you straight up into the upper register, with little assistance from that too-cheeky-by-half mood mechanic Kermit and that scotch-taped bongo he repeatedly tries to pass off as the original Puente's Passion. Not to be missed!

Norma Cole is the author of MACE HILL REMAP (Moving Letters, 1988), METAMORPHOSIA (Poets & Poets, 1988), MY BIRD BOOK (Littoral, 1991), MARS (Listening Chamber, 1994), MOIRA (O Books, 1995), CONTRAFACT (Poets & Poets, 1996), DESIRE & ITS DOUBLE (Instress, 1998), SPINOZA IN HER YOUTH (A.bacus / Potes & Poets, 1999), & THE VULGAR TONGUE (a+bend, 2000). She has also translated IT THEN, by Danielle Collobert (O Books, 1989), & Emmanuel Hocquard's THIS STORY IS MINE: Little Autobiographical Dictionary of Elegy (Instress, 1999).

You can find poems and translations of hers online at the Duration Press website: <http://www.durationpress.com/authors/cole/home.html>

Caroline Crumpacker lives in Manhattan where she is the poetry editor of Fence and translator and co-editor for the Double Change collective and online journal (www.doublechange.com). She works at the Joseph Papp Public Theater and received an MFA in poetry from Columbia University. Her work has recently appeared or is forthcoming in Boston Review, canwehaveourballback?, Third Coast, The Germ, Gulf Coast and Seneca Review.

You can find some of her poems online at the following places:

<http://bostonreview.mit.edu/BR25.6/crumpacker.html>

<http://www.canwehaveourballback.com/crumpacker.htm>

<http://www.nycpoetry.com/ReadPoetry/December/wordsmithshtml/CAROLI~1.html>

All are welcome. \$3 donation asked at door for visiting poets.

Dawsons is located at 535 N. Larchmont Blvd north of Beverly Blvd and just south of Melrose. Face north, look left. Is this Los Angeles? Free parking forever.

Call Andrew if you need help. Tel: XXXXXXXXXX

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/>

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156. **Scott Hamilton**
Crackdown on Palestinian poets
Fri 11 May 2001

I must admit that I find this news very depressing,
but also strangely inspiring: is it not at least
curious that repressive regimes always instinctively
fear poetry?

Would people on this list be interested in drafting
some sort of open letter in defence of our Arab
comrades' right to free access to their own
imaginations?

Scott

+++++

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

From: Moshe' Machover

To: [REDACTED]

Sent: Thursday, May 10, 2001 12:17 PM

Subject: Poetic justice

A special item for poetry lovers

MM

+++++
+

Ha'aretz, Thursday, May 10, 2001

Poetry reading Shin Bet applies pressure to Israeli

Arab writers

Not since the first Intifada has the government been so suspicious of Arab writers now being hauled in for questioning.

By Jalal Bana and Ori Nir

The Shin Bet has been hauling in Israeli Arab authors, journalists, publishers, and even poets for "clarification and explanatory conversations" - asking them questions about their writings. Some of those questioned say they were warned not to write anything that could be construed as incitement.

The writers regard the questioning as an attack on their freedom of expression and an attempt to intimidate them. The Prime Minister's Office confirms writers have been questioned because of "extremist-nationalist" writing.

For many years there have been very few cases of security services intervening in the writing of Israeli Arabs. Now, there has not been such an intensive campaign against them since the 1980s, during the first Intifada when the government worried that writing it regarded as "incitement" would pull the Palestinian violence in the territories across into Israel proper.

In the last month, Shin Bet has questioned the three publishers of Saut al Halk u'al-Huriya, published by the northern faction of the Islamic movement, poet-columnist Abdel Hakim Masalha, and veteran journalist Muhammad Ali Taha.

Taha, chairman of the Israeli Arab Writers Union,

was chosen by the Supreme Israeli Arab Monitoring Committee to serve as the head of the Naqba committee three years ago. He usually writes about Palestinian nationalist affairs. A month ago, while hosting his friend former justice minister Yossi Beilin, he was served a warrant ordering him to appear at the Misgav police station.

There, he was questioned by two Shin Bet officers who identified themselves as Yarden and Yaniv. They questioned him mostly about his contacts with people in the Palestinian Authority and his role organizing a joint rally by Israeli Arab and Palestinian intellectuals last March.

Taha said that Yarden told him he was forbidden to enter PA-controlled areas, and warned him about incitement in his articles and speeches. According to Taha, his interrogators also demanded that he "be careful" in his writing because of its impact on the Israeli Arab community. The interrogators, said Taha, told him they "know everything" about him and that they have "a large file" on him. They quoted from his poetry and other publications. "They did a doctorate on my my writing before calling me in," says Taha, but he adds that he's known more difficult times. In the mid-'80s, a book of his poetry was banned, since the authorities claimed it was incitement. It eventually came out due to pressure from human rights organizations and Jewish intellectuals.

But it's not only famous, veteran writers whose work is being analyzed by the Shin Bet. Abdel Hakim Masalha from Kfar Kara, who makes his living selling ads in the local Arabic-language press and as a newspaper

distributor, took up poetry after the start of the October riots, which lit a warning lamp at the Shin Bet.

Forty years old, he was questioned last week in the Hadera police station. "A Shin Bet interrogator told me 'your poetry is dangerous' and they told me 'we're following everything you write.'" They told him to tone down his writing because "readers, especially the young among them, could understand the writing as incitement."

Masalha began writing after the start of the rioting, and he usually eulogizes the fallen, describing their mothers' suffering. His two best known poems are about Asil Asala, the high schooler killed during rioting in Arabe, presumably by Border Patrol bullets, and Muhamad al-Dura, the youngster shot dead in his father's arms during a fire fight at the Erez junction early in the Intifada. In other poems Masalha mentions the Sabra and Chatilla massacres and anti-Arab rhetoric of Shas Rabbi Ovadia Yosef.

The Prime Minister's Office said that Masalha was indeed questioned on May 2, "about nationalist poetry published in Saut al Halk." That paper's publishers have also been questioned. One, Ali Salah, was questioned two months ago in the Beit Shean police station when he returned from a business trip to Jordan. Some CDs of Islamic music were confiscated, and later returned. A month ago he was called in again by the Shin Bet and questioned for four hours, he says.

The questioning was mostly about his contacts with "hostile Islamic organizations" and the reasons for his frequent trips to Jordan, Europe and the PA. Salah owns an advertising agency and is a

*singer in a band. He
says his trips were only for business purposes.*

*The PMO says that Salah was questioned "due to
suspicion about contacts
with illegal hostile elements overseas and in
Israel." As for the apparent
increase in the number of Arab intellectuals under
Shin Bet surveillance,
the PMO said that the security service "does not
give out information about
its operations.*

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

=====

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 @ya-
hoo.ie address at <http://mail.yahoo.ie>

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157. **Louis Cabri**

PhillyTalks extensions

Sat 12 May 2001

Some recent activity at PhillyTalks Extensions:

Matt Hart on the subject of PhillyTalks

Q&R about "PhillyTalks"

Open letter from Aaron Levy

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

Louis

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158. **Elizabeth Treadwell**

New in the Lucille series: Jocelyn Saidenberg's Immure

Sat 12 May 2001

Double Lucy Books is pleased to announce the publication of Lucille # 8

Immure

by Jocelyn Saidenberg

14 page pamphlet, \$2

the irrationality of walls. of walls building. in general. serves to inaugurate constant climbing. up and over. then burrowing down under. hiding and escaping. from and in behind walls while as much effort. inordinate effort. is placed on erecting and then fortifying the walls.

Jocelyn Saidenberg is the author of *Mortal City* (Parentheses Writing Series, 1998) and the forthcoming *Cusp* (Kelsey St. Press). She lives in San Francisco.

Lucilles (ephemera)

SERIES 2000

#1 The Milk Bees, Elizabeth Treadwell

#2 in media res, Marcella Durand

#3 fragments on Mary Shelley's Journals, Merle Bachman

#4 Wooden Soldiers Sweet, Rachel Levitsky

#5 stupefaction in the face of the cultural phenomenon of rape,
Carol Mirakove

#6 Altered States, Lisa Jarnot

(series 2000 is sold out)

SERIES 2001

#7 Sisters Under the Mink, Kim Rosenfield (sold out)

#8 Immure, Jocelyn Saidenberg

#9 Fears (a false translation), Nava Fader *

#10 fable for little fishes, Susan Landers *

#11 Balcony Play, Sawako Nakayasu *

#12 Splitting, Arielle Greenberg *

*forthcoming

subscribe to the Lucille series -- \$5/5 Lucilles, as they appear.

Outlet (7) Heroines will appear this summer. Featuring our obscure survey results including notes from Chris Stroffolino, Yedda Morrison, Eileen Tabios, Juliana Spahr, Liz Waldner, and so many others PLUS new poetry by Carol

Mirakove, Lauren Gudath, Kaia Sand, an essay by Grace Lovelace on Margaret Drabble's early irritations, and much more and many others TBA. Plus our first ever editorial, who knew. \$5.

Please make checks payable to E.T. Jackson.

Lucille ephemera
Outlet magazine
c/o
Double Lucy Books
P.O. Box 9013
Berkeley, CA
94709 USA
<http://users.lanminds.com/dblelucy>

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159. **Alan Sondheim**
CALLING NIKUKO

Sat 12 May 2001

[system calls etc. with writing NIKUKO! to file nikuko ::
production-operations of calling her name ::
scattering of characters among bodies ::
scattering of bodies among characters ::
writing NIKUKO! to file nikuko]

CALLING NIKUKO

```
__sysctl(0xbfbffa94,0x2,0x28089568,0xbfbffa90,0x0,0x0) = 0 (0x0)
mmap(0x0,32768,0x3,0x1002,-1,0x0) = 671653888 (0x2808a000)
geteuid() = 1062 (0x426)
getuid() = 1062 (0x426)
getegid() = 1062 (0x426)
getgid() = 1062 (0x426)
open("/var/run/ld-elf.so.hints",0,00) = 3 (0x3)
read(0x3,0xbfbffa74,0x80) = 128 (0x80)
lseek(3,0x80,0) = 128 (0x80)
read(0x3,0x2808e000,0x28) = 40 (0x28)
close(3) = 0 (0x0)
access("/usr/lib/libncurses.so.5",0) = 0 (0x0)
open("/usr/lib/libncurses.so.5",0,027757775354) = 3 (0x3)
fstat(3,0xbfbffabc) = 0 (0x0)
read(0x3,0xbfbfea8c,0x1000) = 4096 (0x1000)
mmap(0x0,266240,0x5,0x2,3,0x0) = 671686656 (0x28092000)
mmap(0x280c6000,36864,0x3,0x12,3,0x33000) = 671899648 (0x280c6000)
```

```
mmap(0x280cf000,16384,0x3,0x1012,-1,0x0) = 671936512 (0x280cf000)
close(3) = 0 (0x0)
access("/usr/lib/libc.so.4",0) = 0 (0x0)
open("/usr/lib/libc.so.4",0,027757775354) = 3 (0x3)
fstat(3,0xbfbffabc) = 0 (0x0)
read(0x3,0xbfbfea8c,0x1000) = 4096 (0x1000)
mmap(0x0,602112,0x5,0x2,3,0x0) = 671952896 (0x280d3000)
mmap(0x2814f000,16384,0x3,0x12,3,0x7b000) = 672460800 (0x2814f000)
mmap(0x28153000,77824,0x3,0x1012,-1,0x0) = 672477184 (0x28153000)
close(3) = 0 (0x0)
sigaction(SIGILL,0xbfbffb14,0xbfbffa9c) = 0 (0x0)
sigprocmask(0x1,0x0,0x2808949c) = 0 (0x0)
sigaction(SIGILL,0xbfbffa9c,0x0) = 0 (0x0)
sigprocmask(0x1,0x28089460,0xbfbffb3c) = 0 (0x0)
sigprocmask(0x3,0x28089470,0x0) = 0 (0x0)
readlink("/etc/malloc.conf",0xbfbff498,63)
ERR#2 'No such file or directory'
mmap(0x0,4096,0x3,0x1002,-1,0x0) = 672555008 (0x28166000)
break(0x807c000) = 0 (0x0)
break(0x807d000) = 0 (0x0)
access("/home/alans/.terminfo/v/vt100",4)
ERR#2 'No such file or directory'
access("/usr/share/misc/terminfo/v/vt100",4)
ERR#2 'No such file or directory'
issetugid() = 0 (0x0)
break(0x807e000) = 0 (0x0)
break(0x807f000) = 0 (0x0)
stat("/home/alans/.termcap.db",0xbfbfe598)
ERR#2 'No such file or directory'
open("/home/alans/.termcap.db",0,00) ERR#2 'No such file or directory'
open("/home/alans/.termcap",0,00) ERR#2 'No such file or directory'
stat("/usr/share/misc/termcap.db",0xbfbfe598) = 0 (0x0)
open("/usr/share/misc/termcap.db",0,00) = 3 (0x3)
fcntl(0x3,0x2,0x1) = 0 (0x0)
read(0x3,0x807e000,0x104) = 260 (0x104)
break(0x8080000) = 0 (0x0)
break(0x8082000) = 0 (0x0)
lseek(3,0x8c000,0) = 573440 (0x8c000)
read(0x3,0x8080000,0x2000) = 8192 (0x2000)
break(0x8084000) = 0 (0x0)
lseek(3,0x60000,0) = 393216 (0x60000)
read(0x3,0x8082000,0x2000) = 8192 (0x2000)
```

```
close(3) = 0 (0x0)
ioctl(1,TIOCGETA,0xbfbff50c) = 0 (0x0)
ioctl(1,TIOCGETA,0xbfbff4cc) = 0 (0x0)
ioctl(1,TIOCGWINSZ,0xbfbff530) = 0 (0x0)
ioctl(0,TIOCGWINSZ,0xbfbff680) = 0 (0x0)
sigaction(SIGWINCH,0xbfbff640,0xbfbff628) = 0 (0x0)
ioctl(0,TIOCGETA,0x8079f20) = 0 (0x0)
ioctl(0,TIOCGETA,0x8079ee0) = 0 (0x0)
ioctl(0,TIOCSETAW,0x8079ee0) = 0 (0x0)
sigaction(SIGHUP,0xbfbff650,0xbfbff638) = 0 (0x0)
sigaction(SIGTERM,0xbfbff650,0xbfbff638) = 0 (0x0)
sigaction(SIGTSTP,0xbfbff650,0xbfbff638) = 0 (0x0)
sigaction(SIGWINCH,0xbfbff650,0xbfbff638) = 0 (0x0)
break(0x8085000) = 0 (0x0)
break(0x8086000) = 0 (0x0)
break(0x8087000) = 0 (0x0)
break(0x8088000) = 0 (0x0)
fstat(1,0xbfbff878) = 0 (0x0)
ioctl(1,TIOCGETA,0xbfbff8ac) = 0 (0x0)
  UW PICO(tm) 3.7          New Buffer
      ^G Get Help  ^O WriteOut
^R Read File ^Y Prev Pg  ^K Cut Text ^C Cur Pos
write(1,0x8080400,288) = 288 (0x120)
^X Exit    ^J Justify  ^W Where is ^V Next Pg
^U UnCut Text^D Del Char write(1,0x8080400,172) = 172 (0xac)
write(1,0x8080400,6) = 6 (0x6)
stat("nikuko",0xbfbff8f8) = 0 (0x0)
access("nikuko",4) = 0 (0x0)
open("nikuko",0,0666) = 3 (0x3)
write(1,0x8080400,10) = 10 (0xa)
[ Reading file ]write(1,0x8080400,31) = 31 (0x1f)
fstat(3,0xbfbff828) = 0 (0x0)
break(0x8089000) = 0 (0x0)
read(0x3,0x8088000,0x200) = 9 (0x9)
read(0x3,0x8088000,0x200) = 0 (0x0)
write(1,0x8080400,10) = 10 (0xa)
[ Read 2 lines ]write(1,0x8080400,31) = 31 (0x1f)
close(3) = 0 (0x0)
  File: nikukoNIKUKO!write(1,0x8080400,47) = 47 (0x2f)
select(0x1,0xbfbff9f0,0x0,0xbfbff970,0xbfbffa70) = 1 (0x1)
read(0x0,0xbfbffa63,0x1) = 1 (0x1)
ModifiedNIKUKO!write(1,0x8080400,41) = 41 (0x29)
```

```
select(0x1,0xbfbff9f0,0x0,0xbfbff970,0xbfbffa70) = 1 (0x1)
read(0x0,0xbfbffa63,0x1) = 1 (0x1)
INIKUKO!write(1,0x8080400,14) = 14 (0xe)
select(0x1,0xbfbff9f0,0x0,0xbfbff970,0xbfbffa70) = 1 (0x1)
read(0x0,0xbfbffa63,0x1) = 1 (0x1)
KNIKUKO!write(1,0x8080400,14) = 14 (0xe)
select(0x1,0xbfbff9f0,0x0,0xbfbff970,0xbfbffa70) = 1 (0x1)
read(0x0,0xbfbffa63,0x1) = 1 (0x1)
UNIKUKO!write(1,0x8080400,14) = 14 (0xe)
select(0x1,0xbfbff9f0,0x0,0xbfbff970,0xbfbffa70) = 1 (0x1)
read(0x0,0xbfbffa63,0x1) = 1 (0x1)
KNIKUKO!write(1,0x8080400,14) = 14 (0xe)
select(0x1,0xbfbff9f0,0x0,0xbfbff970,0xbfbffa70) = 1 (0x1)
read(0x0,0xbfbffa63,0x1) = 1 (0x1)
ONIKUKO!write(1,0x8080400,14) = 14 (0xe)
select(0x1,0xbfbff9f0,0x0,0xbfbff970,0xbfbffa70) = 1 (0x1)
read(0x0,0xbfbffa63,0x1) = 1 (0x1)
!NIKUKO!write(1,0x8080400,14) = 14 (0xe)
select(0x1,0xbfbff9f0,0x0,0xbfbff970,0xbfbffa70) = 1 (0x1)
read(0x0,0xbfbffa63,0x1) = 1 (0x1)
NIKUKO!write(1,0x8080400,22) = 22 (0x16)
select(0x1,0xbfbff9f0,0x0,0xbfbff970,0xbfbffa70) = 1 (0x1)
read(0x0,0xbfbffa63,0x1) = 1 (0x1)
write(1,0x8080400,10) = 10 (0xa)
File Name to write : write(1,0x8080400,95) = 95 (0x5f)
nikukoT To Files write(1,0x8080400,95) = 95 (0x5f)
C Cancel TAB Complete write(1,0x8080400,115) = 115 (0x73)
write(1,0x8080400,12) = 12 (0xc)
select(0x1,0xbfbff620,0x0,0xbfbff5a0,0xbfbff6a0) = 1 (0x1)
read(0x0,0xbfbff693,0x1) = 1 (0x1)
write(1,0x8080400,3) = 3 (0x3)
write(1,0x8080400,10) = 10 (0xa)
[ Writing... ]write(1,0x8080400,29) = 29 (0x1d)
open("nikuko",513,0666) = 3 (0x3)
getdtablesize() = 1064 (0x428)
fcntl(0x3,0x3,0x0) = 1 (0x1)
fstat(3,0xbfbff668) = 0 (0x0)
lseek(3,0x0,0) = 0 (0x0)
fstat(3,0xbfbff3b0) = 0 (0x0)
lseek(3,0x9,0) = 9 (0x9)
write(3,0x8088000,8) = 8 (0x8)
fsync(0x3) = 0 (0x0)
```

```
lseek(3,0x0,0) = 0 (0x0)
write(3,0x8088000,17) = 17 (0x11)
lseek(3,0x0,1) = 17 (0x11)
ftruncate(0x3,0x0,0x11,0x0) = 0 (0x0)
close(3) = 0 (0x0)
write(1,0x8080400,10) = 10 (0xa)
[ Wrote 3 lines ]write(1,0x8080400,32) = 32 (0x20)
    ^G Get Help ^O WriteOut ^R Read File ^Y Prev Pg
^K Cut Text ^C Cur Pos write(1,0x8080400,214) = 214 (0xd6)
^X Exit ^J Justify ^W Where is ^V Next Pg
^U UnCut Text^D Del Char write(1,0x8080400,172) = 172 (0xac)
write(1,0x8080400,6) = 6 (0x6)
select(0x1,0xbfbff9f0,0x0,0xbfbff970,0xbfbffa70) = 1 (0x1)
read(0x0,0xbfbffa63,0x1) = 1 (0x1)
ioctl(0,TIOCSETAW,0x8079f20) = 0 (0x0)
write(1,0x8080400,20) = 20 (0x14)
exit(0x0)process exit, rval = 0
```

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160. **lisa jarnot**
nyc book party may 14th
Sun 13 May 2001

Announcing a Book Party--

Four Authors, Four Presses, Four New Books

Monday May 14th, 7-9 pm
(doors close at 8)

at Teachers & Writers Collaborative
5 Union Square West
New York City

with readings by:

Camille Guthrie. The Master Thief.
Lisa Jarnot. Ring of Fire.
Elena Rivera. Unknown Land.
Keith Waldrop. Haunt.

All Titles will be for sale.
Free food and drinks too.

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161. **owner-realpoetik**

RealPoetik

Sun 13 May 2001

Mike Barney

Mike Barney lives in Detroit, where he practices the profession of parasitism, transferring wealth from one pocket to another within the same pair of pants.

He also scribbles poems. The following, he suggests, has something to do with Sigmund Freud via Jacques Derrida. He can be reached at

██████.

com.

THE EXEGESIS OF THE DREAM

It is the recapitulation of the relating of the experience and not the experiencing of the experience itself that validates.

The content of the dream, being part of the process of the experience and not

part of the process of the recapitulation of the relating of the experience,

has no worth and is never described in detail.

The dreamstate is dysphasic

The dreamer speaks of the dream with precision, an engineer sketching a schematic, every aspect exact and quantifiable, as if dreamscapes possessed measurable dimension.

The dreamstate is dissilient

The dreamer speaks of the dream with shame, constrained by the need of confession to address a secret wellspring of disgrace given shape by the act of dreaming, as if the dreamscape could be more than mere veniality.

The dreamstate is droll

The dreamer speaks of the dream in the flat empty tones of the defeated, as reportage of a catastrophe lived through but not survived, as if transisting between the dreamscape and waking had a capacity for injury irreparable in reality.

The dreamstate is dynamic

The dreamer speaks of the dream drowsily in language leavened with a vast lassitude as if the dreamscape were the final leg of a sojourn begun in hope, ending in exhausted indifference.

The dreamstate is delusory

The dreamer speaks of the dream as a tourist, the dreamscape an alternate country in which the attractions and the prisons both offer only the most limited possibilities of escape.

The dreamscape is dysphoric

The dreamer speaks of the dream as a state of grace.

Mike Barney

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162. **lisa jarnot**
robert duncan research
Sun 13 May 2001

Dear Poetics List Folks,

I am looking for recordings of Robert Duncan's lectures, readings, and interviews for my ongoing work toward a biography of Duncan (due out from UCal Press next year). There are a number of people who have volunteered to help me in transcribing and transferring these tapes to more stable formats. I would greatly appreciate help in locating these RD resources and I am particularly interested in locating recordings of classes that RD taught at New College and elsewhere.

I also have a Robert Duncan website up at
members.nbci.com/subpress/robertduncan.htm.

Thanks,
Lisa Jarnot

██████████
██████████

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163. **Alan Sondheim**
SONNET OF TRUTH ("did you know")
Mon 14 May 2001

SONNET OF TRUTH ("did you know")

LIVE is EVIL backwards! Live Evil!
DEVIL is LIVED backwards! The Devil Lived!

EVIL is VILE twirled! Evil is Vile!
GOD is DOG backwards! DOG is GOD!
LIVE DOG backwards is GOD EVIL!
DEVIL GOD backwards is DOG LIVED!

IT IS ALL THERE IN THE LANGUAGE!
YOU CAN READ IT IN ENGLISH!
ENGLISH IS THE MOST PERFECT LANGUAGE!
ENGLISH IS LIVE! ENGLISH IS GOD!
DOG IS ENGLISH! EVIL IS ENGLISH!
VILE ENGLISH DOG!

Please send this on to as many people as possible;
everyone should know about these things.

—

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164. **Alan Sondheim**

My Numbers

Mon 14 May 2001

Of Me: My Lovely Totals of My Lovely Fields

(Adding all My Numbers from my latest file, in subsequent fields, one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen.)

2862921.0000

████████

8064642432.7000

████████

27809.0000

████████

████████

8720.0000

████████

35.0000

55.0000

15.0000

15.0000

1.0000

8067544689.7000

zero.

...

zero.

...

two million.

eight hundred sixty-two thousand.

nine hundred twenty-one.

...

nine hundred fifteen.

...

eight billion.

sixty-four million.

six hundred forty-two thousand.

four hundred thirty-two.

and

seven thousand.

ten-thousandths.

...

eight hundred ninety-five.

...

twenty-seven thousand.

eight hundred nine.

...

two hundred sixty-two.

...

three hundred ninety-nine.

...

eight thousand.

seven hundred twenty.

...

two hundred fifteen.

...

thirty-five.

...

fifty-five.

...

fifteen.

...

fifteen.

...

one.

...

zero.

...

eight billion.
sixty-seven million.
five hundred forty-four thousand.
six hundred eighty-nine.
and
seven thousand.
ten-thousandths.
...
zero.
...
cat ~/jj | ./number >> ~/yy

—

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165. **Murat Nemet-Nejat**

Re: Ted Wilentz

Mon 14 May 2001

Ron,

Don't forget Ted also published an early (Talat Halman) translation of the Turkish poet Orhan Veli's poems "I Am Listening to Istanbul," one of the great poets of 20th century.

My translations of Orhan Veli ("I, Orhan Veli") is available from Hanging Loose Press.

Murat

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166. **Murat Nemet-Nejat**

Re: Dunning langpo

Mon 14 May 2001

In a message dated 5/10/01 7:47:33 AM, [REDACTED] writes:

much of the Langpo stuff delivers its

reward to those who concentrate hard.hen there's some very funny stuff

like: " a bee the size of a cat"..

Eat your spinach and you'll be rewarded. Do I detect a trace of LP criticism here?

Murat

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167. **Gary Sullivan**
Drew Gardner * Student Studies

Mon 14 May 2001

Hello Everyone,

Thanks to all who ordered a copy of Jordan Davis's Yeah, No. I'm putting everyone's copy into the mail today.

I also have, fresh from the printer, copies of Drew Gardner's Student Studies. They're available from SPD, or direct from me, postage paid.

If you order from me, please make the check out to Gary Sullivan and send to me at: 558 - 11th Street, #1B, Brooklyn, NY 11215.

I've just been informed that my Columbia email account (this account) is expiring in two days! And I'm leaving town for a week tomorrow, and won't be able to pick up my email from this account -- ever again! So please please please do not write me back at this address. Send all future email correspondence to me at: [REDACTED]

Many kind thanks. A brief catalog description of Drew's book follows.

Gary

Drew Gardner _Student Studies_ No ISBN, \$6.00 In these five longer poems, the blurry figure of the lyric being clammers through an unsteady landscape of shifting and turbulent elements. Jump-cutting urban observation "at the top of Union Square / a crowd is looting a dumpster / full of S & M gear", social protest "the IMF, CIA, FBI, GE, Lockheed Martin, Texaco ... / Bill Clinton works for them", emotional declarations "to love is by eyes by ears / beautiful crystal falling from presence", daily experience "bright glare of light from the station wagon's paint job", and cosmic events "the alarm transmission / is the whole earth spinning", Gardner holds the poems together with the lynchpin of a singular integrity. Gardner, a musician, loads the poems with his flexible sonic sensibility. More dramatic than much recent writing, the poems offer an alternative world in which "your attention becomes the agency of creation." Detour 24 pp. 2001.

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168. **Small Press**
Crouse & Lyons this Friday at SPT - San Fran

Mon 14 May 2001

Small Press Traffic presents

Friday, May 18, 2001 at 7:30 pm

John Crouse & Kimberly Lyons

John Crouse is one of those writers who are taking prose narrative to a place it's never begun to think about. Reading his books you trip, stumble and fall like babies on an experimental drug. The knotted sentences, the simultaneously shifting tenses, come to resemble a scout's game of cat's cradle, the strings all magically coming free at the very end with one tug. His manifesto might be paraphrased as follows, "how to resurrect to commune/ a past's tongue so the past's not dead/so it can be translated/presently so what's passed isn't." Crouse is the author of *Eventing* (Potes & Poets, 1999). An excerpt from his new book *Headlines* appears in our spring newsletter; the entirety will be out soon from O Books.

People talk about Kimberly Lyons the way they used to talk about Laura Nyro and Patti Smith, as though you have to be from New York to fully appreciate their work, the anarchic spirit, the wistful tender underbelly, the endless search for perfection in life and love. Like Bette Davis in "A Stolen Life", Lyons' poetry wears two faces, first the microfocus on the intimate details of a woman's daily life, and secondly the humming supersonic whistle of metropolitan Rosetta wailing wall, the 200 languages you hear on the midtown bus. Formerly the director of the Poetry Project at St. Marks in New York, Kimberly Lyons is the author of *Promises* (1996), *Mettle* (artist's book, with Ed Eppling), and *Abracadabra* (Granary, 1999).

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)

Please note that Sunday's Crosstown Traffic event has been cancelled. Crosstown Traffic will return in the fall.

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/

<http://www.sptraffice.org>

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169. **Steve Dickson**

Stefania PANDOLFO & Leslie SCALAPINO, Thurs May 17, 7:30 pm

Mon 14 May 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

STEFANIA PANDOLFO & LESLIE SCALAPINO

Thursday May 17, 7:30 pm

\$5 donation

@ The Unitarian Center

1187 Franklin (at Geary)

Anthropologist STEFANIA PANDOLFO's extraordinary first book *Impasse of the Angels* (University of Chicago Press, 1997) is subtitled "Scenes from a Moroccan Space of Memory," and is a truly remarkable cultural work of daring and rare imagination. Her dense, elaborated writing stands out as singular in its effort to "let real characters take center stage and, through their act of speech, invent a people rather than stand for it." The book is rich with the poetry and philosophy both native to Morocco's Berber cultures and drawn from classic Islam. Instead of using poetry, though, as example or instance of culture, she lets its methods shape and orient her in her writing. Ms. Pandolfo teaches anthropology at UC Berkeley.

LESLIE SCALAPINO is the author of more than 15 books of poetry and prose. Her most recent book, *R-hu* (Atelos, 2000), she has characterized as "thought intending to dismantle mythos, lineage--an undertaking of joy." Her work in general has relentlessly explored "the radical nature of experience"--title phrase from one piece in *The Public World/Syntactically Impermanence* (Wesleyan, 1999)--via a radical fusion of poetry, critical thinking, philosophic conjecture, and the active breakdown of received categories of hierarchy in thought and writing. As editor and publisher of O Books, Ms. Scalapino has brought into print over 100 works of contemporary poetry. She lives in Oakland.

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

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., 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

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170. **UbuEditor**

Christian Bok Live on WFMU, Thursday May 17 @ 2PM

Mon 14 May 2001

Christian Bok will be making a live radio appearance on Kenny G's WFMU radio program this Thursday afternoon, 2-3 PM E.S.T.

Toronto sound poet Bok is best known for holding the world record of the fastest rendition of Kurt Schwitters' "Ursonate," which he'll be performing double-speed live on WFMU. He'll also be performing his own compositions, many

of which are derived from made-up languages used for Canadian science fiction shows.

WFMU serves a variety of MP3 streams and various flavors of RealAudio:

<http://www.wfmuaudio.org/audiostream.shtml>

For more information about WFMU -- the longest running freeform radio station in the U.S. -- check the website:

<http://wfmuaudio.org>

Do You Yahoo!?

Yahoo! Auctions - buy the things you want at great prices

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

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171. **Elizabeth Bassford**

Rick Pernod at Po'Jazz

Mon 14 May 2001

Dear Friends of Exoterica and The House of Pernod:

Spend this Sunday, May 20th, in one of the most unique reading spaces in our area, the converted railroad station in historic Sleepy Hollow in North Tarrytown, overlooking the Hudson River...if you have never visited the Hudson Valley Writer's Center, check out its charms and hear EXOTERICA'S Founding Director, poet RICK PERNOD, in an improvisational adventure with Po'Jazz musicians Tom Aalfs, Ron Jackson, and Nicki Parrott... Poet Gray Jacobic has said, "Pernod's poems ring and clang and flash like linguistic pinball machines..." Stanley Kunitz called him "...the resident genius of Exoterica..." Also appearing...MINNIE BRUCE PRATT, and special guests from the CCNY 2001 Poetry Festival. Admission for this program, hosted by the spirited Golda Solomon, is \$12.00. For directions and information call [REDACTED]. Metro North from NYC and points along the river will deliver you to the Center's front door...all this and a river breeze...see you there!!

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172. **Stephen Cope**

New Writing Series Reminder!

Tue 15 May 2001

A REMINDER!

UCSD's NEW WRITING SERIES continues its Spring 2001 schedule with a reading by ELENi SIKELIANOS & HUNG Q. TU Thursday, May 16, at 4:30pm in the Visual Arts Performance Space, Russell Lane, UCSD.

The reading is free and open to the public.

ELENi SIKELIANOS has been conferred Gertrude Stein Awards for Innovative American Writing, a National Endowment for the Arts Award, a Fulbright fellowship, and the James D. Phelan Award. Her books and chapbooks include *The Book of Tendons*, *The Lover's Numbers*, and the forthcoming *Earliest Worlds* (Coffee House). She has traveled through Europe, the Near East, and Africa, and currently resides in New York City, where she teaches Literature and Writing & Thinking in Bard College's Clemente Program, and works as a poet in residence in the public schools.

A graduate of UCSD's Writing Program, HUNG Q. TU is a widely published poet and lively thinker. His most recent work, *Very Similitude*, was published this year by Atelos Press. He has recently returned to San Diego from San Francisco, where he studied writing at San Francisco State University, and was a founder member of the Krupskaya publishing collective, of which he is still a member.

UCSD NEW WRITING SERIES SPRING 2001 (Remaining readings)

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.

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173. **Nate and Jane Dorward**

Parataxis_ 10 & _Tending the vortex_

Tue 15 May 2001

Thought I'd post a note about a couple things that turned up in the mail this morning. Listmembers here may have come across Parataxis_, a magazine edited by Drew Milne that was one of the best little magazines of the 1990s; its last (double) issue came out in 1996, so it's great to see that Drew's at last revived the journal. #10 is 108pp, perfectbound; it has poetry from Andrea Brady, Clark Coolidge, Peter Middleton, John Wilkinson, Stacy Doris, Ian Hunt, Keston Sutherland, Dell Olsen, Chris Emery & John Tranter. But the heart of the issue is its characteristically large & stimulating section of essays. Peter Nicholls writes on Swinburne & his influence on Pound & Eliot; Peter Middleton writes on Charles Olson as a "would-be historian" (the phrase is drawn from Olson's comment, "I would be an historian"); Milne himself writes on JH Prynne's Poems_; Will Montgomery writes on Susan Howe & the sacred; & there's a short talk on Jennifer Moxley's "parallactic" poetry by Rod Mengham. -- The curious can write Drew Milne for a copy at [REDACTED] -- copies are 5 pounds. Or they're obtainable from Peter Riley (Books) at [REDACTED]. In terms of poetry periodicals oriented towards criticism, Parataxis_ is one of the best around--good to see it back.

The other item I got was Tending the vortex: the works of Brian Catling_. Catling's hard to pin down: visual artist, sculptor, poet, prose-writer, performance artist. Readers of Iain Sinclair's novels & nonfiction will know him (he pops up in the novels as "Joblard" if I remember rightly). His best poem is probably the long prose-poem The Stumbling Block its Index_, which was published in a very limited edition but is reprinted in the anthologies Conductors of Chaos_ & Keith Tuma's Anthology of 20th-century British & Irish Poetry_. Anyway, Tending the vortex_ collects a couple interviews, virtually all the criticism previously published on Catling's work, several new essays by Allen Fisher, Simon Perril, et al, images from his recent video work, & a bundle of previously uncollected texts. The book hasn't got a price on it. Again you can get it through Peter Riley (Books), I believe, or you could write the editor, Simon Perril: [REDACTED]

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]

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174. **George Fouhy**

Wednesday Poetry

Tue 15 May 2001

NWCA Creative Arts Café Poetry Series Presents: At the FLYING PIG
CAFÉ and FARM MARKET (See: pigcafe.com for menus and directions)
Wednesday, May 16th at 7:00 DOWN RIVER POETS

And OPEN MIKE The Down River Poets writing group started in 1986 when it's leader, Joan Halperin, was awarded a grant to run a workshop for English high school teachers in the Westchester schools. These teachers were especially interested in developing further skills and ideas for teaching poetry in their classrooms. After the funded sessions were over, the group continued privately.

Other poets joined; some from other fields of work. Now these women were working on their own writing and at the same time bringing ideas and enthusiasm for the process of writing back to the classroom. The members of the group are Sue Case, who teaches in the Greenville Middle School, Dina Hofstetter, an art teacher at Scarsdale High School: Nancy Krim, an English teacher at Scarsdale High School, Cindy McDonald, an English teacher, who has recently retired from Fox Lane High School: Arlene Oraby who is Chairman of the English Department at Briarcliff High School: Jo Ellen Moldoff who is Dean of counseling at Scarsdale High School and Laura Rice who teaches English at Hastings High School.

CALL [REDACTED] ext 17 for more information. Cindy Beer-Fouhy

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175. **Harry Nudel**

m&r...la meme chose...

Tue 15 May 2001

you've come a long way, baby...when a tedious African-American prof poet Yusef Komunyakaa....can win the 100 Grand....Poetry a Mag. of the same verse prize..for keeping his lang-po nose clean...as generations of white tedious prof workshop poets have done before him....O, tupac, where arts thou whens we needs thee now....DRn...

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176. **Aaron Vidaver**

"Posture Politics" and Other Kinds of Politics

Tue 15 May 2001

Robin, David, list.

I have reservations about posture also. Yet I'm unsure if any other kind of politics is available. What would a postureless politics look like?

Aaron Vidaver

Vancouver

>Dunno about david, but my reservations would condense around "posture politics".

>

>But two or so things -- last year, no one (really) gave a flying fuck at the moon over giving Winnie a mohican haircut. The outrage was the spraypainting of the war memorial (all dead heroes are sacrosanct).

>

>And it isn't over yet -- wait till the Met get smacked with suits for wrongful arrest / violation of civil rights / arbitrary confinement. NOT a good idea to arrest a well-sussed accountant on his way to a fancy dress ball.

>

>But May 1 2001 was over before it started -- BOTH sides were running misinformation campaigns. And we have the ludicrous spectacle of Red (excuse me, I'm really pale pink) Ken Mayor-of-London Livingston trying to buy his way back into New Labour ...

>

>Oof!!! david could say all this better than me.

>

>But as an aside, a little ago when I was running around saying to everyone I knew, "Where were you in 68?", The Real Lady (Hull/68) casually remarked, "Oh, in the mornings I was on a picket line, afternoons I taught Tennyson, and in the evenings I was running a refuge for battered wives."

>

>And now what have we? Sixties radicals like Straw and Hain upping the ante on how-far-right-can-you-go?

>

>Robin Hamilton

Merci, Robin

you've said it all for me. Robin's point about 'posture politics' hits the mark.

In the local the anecdote of focus was about a rioter who revealed his salary in court: he was on 65,000 pounds a year. The point of reservation was 'how could he be an anti-capitalist?'

He was one himself.

*It all felt like a tv repeat.
regards to you , Aaron*

david bircumshaw

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177. Alan Sondheim

yin

Tue 15 May 2001

-

yin

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178. **Steve Evans**

Help The Baffler

Tue 15 May 2001

Dear Poets,

As poetry editor for The Baffler I was devastated to receive the following news. The Baffler has supported many poets and fiction writers; it is also the only magazine I've ever been associated with that actually pays their poets.

The only good news in all this is that the issue they were working on--featuring poems by Elizabeth Willis, Mark McMorris, Michael Gizzi, Lee Ann Brown, and David Hess--had already gone to the printer when the fire struck.

Anything any of you could do to help them now would be greatly appreciated.

-Jennifer Moxley
(██████████)

Dear Friend of The Baffler:

On the morning of April 25th, our office and the unique building in which it was housed were destroyed in a fire. In addition to the Baffler office, the building was home to a close community of artists, writers, nonprofit organizations, and small businesses. No one was injured in the fire, but the physical damage was extensive. Worse, however, was the devastation of a vital center of cultural activity.

We're struggling to cope with our losses and those of our friends. We have set up a temporary office and will do our best to publish Baffler #14 (which was sent to the printer a week before the fire) as scheduled. It now appears that our subscriber list is recoverable, so we are hopeful that everyone will get their copy of the magazine. For now, though, we have no computers, no contact lists, no rolodexes, no desks, and no desk lamps.

We and our friends are determined to rebuild and recover, but we need help. For those who can, please send donations made out to The Baffler Recovery Fund to:

The Baffler Magazine
P. O. Box 378293
Chicago, IL 60637

Donations are tax-deductible.

In-kind help would also be greatly appreciated. We're hoping we can score a few iMacs mothballed in the warehouses of northern California after the dot-com bankruptcies of recent months. Or, on the humbler, more second-wave side, just some file cabinets, or desks, or carpets, or one of those huge unabridged dictionaries. Let us know if you can help with any of these. And, as our e-mail lists are incomplete, please forward this message to anyone you know who would be interested.

Thanks to everyone who has called in sympathy.

Emily Vogt
Greg Lane
Tom Frank
Dave Mulcahey

P.S. Funds are also being set up for our friends. Information on those funds will be posted on our Web site shortly.

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179. **James Brook**

Bertolt Brecht/stories of mr. keuner - from city lights

Tue 15 May 2001

Bertolt Brecht's STORIES OF MR. KEUNER will soon be shipping from City Lights.

Poet, playwright, and theoretician, Brecht also wrote prose fiction (his collected short stories are available again). The Keuner stories fall somewhere between fiction and veiled autobiography.

City Lights is publishing the first English-language edition of STORIES OF MR. KEUNER, in a translation by Martin Chalmers.

--James Brook

*

STORIES OF MR. KEUNER

Bertolt Brecht

Translated from the German and with an afterword by Martin Chalmers

City Lights Books

0-87286-383-2

\$9.95

Two excerpts:

Success

Mr. K. saw an actress walking by and said: "She's beautiful." His companion said: "She's recently become successful because she's beautiful." Mr. K. was annoyed and said: "She's beautiful because she's become successful."

[An aristocratic stance]

Mr. Keuner said: "I, too, once adopted an aristocratic stance (you know: erect, upright, and proud, head thrown back). I was standing in rising water at the time. I adopted this stance when it rose to my chin."

*

City Lights Booksellers & Publishers

261 Columbus Ave.

San Francisco, CA 94133



<http://www.citylights.com>
mailto: [REDACTED]

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180. **William Slaughter**
Mudlark Flash No. 11 (2001)
Tue 15 May 2001

NEW AND ON VIEW: MUDLARK FLASH NO. 11 (2001)

Risa Denenberg | The Conversion of Saint Jon
for Jon Marshall Greenberg, 1956-1993

"I am a nurse, a lesbian, and a grandmother, but most deeply, a writer. Currently I live and work as a free-lance medical writer in New York City. Most of my published works are non-fiction. Most of my poems are non-fiction as well, some of which have been published here and there."

-- Risa Denenberg

from After Life

At first you see your dead friend all the time
walking down the street, turning the corner, slipping from your reach.
The lights blink during a brownout in summer, and you think _it's him_.
Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [REDACTED]
URL: <http://www.unf.edu/mudlark>

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181. **Joseph Massey**
Tom Concannon & Jen Coleman @ La Tazza, Announcements, and Birthdays
Tue 15 May 2001

Subj: Tom Concannon & Jen Coleman @ La Tazza, Announcements, and Birthdays
Date: 5/14/2001 3:16:55 PM Central Daylight Time
From: [REDACTED] (greg)

POETRY

AT LA TAZZA 108 Chestnut Street

Philadelphia, PA in Old City between 2nd and Front Streets



Every other Saturday @ 7:00 PM

Support creative and radical free speech

and Frank and Tammy, the coolest club owners in town,

and Leslie and Denise, the prettiest and nicest waitress and bartender.

"Saturday night was much fun & seemed especially full of love - the Conrad-Mariana combo may have split the heart of the universe wide open, or at least mine."
-Jenn McCreary

"Hey, thanks again for asking me to read with Mariana, it was everything I had hoped it would be. Except this one thing, the WEIRDEST thing that's ever happened to me while giving a poetry reading! When I put on that giant black velvet ELVIS cape my entire BODY was trembling, and not like a good ELVIS hip jerk, but a HORRIBLE anxious TWITCHING that felt like an INSTANT disease come over me! And when I took off the ELVIS cape I felt fine, fantastic, and was able to finish off the reading like it was any other reading. I was talking with some folks about this after the reading, and we were convinced there was some tension from The King going on. I'm CONVINCED that it's because I wore the ELVIS cape over my PETA shirt. ELVIS is resisting a vegetarian lifestyle in the afterlife maybe? I don't know, but I was SURE GLAD to take that cape off. Maybe I'm not ready to let ELVIS inside me just yet, you know what I mean Greg? Thanks again for everything, the breaking waves of the Hound Dog Order!"

-C.A. Conrad

May 26 Tom Concannon and Jen Coleman

June 9 Kyle Conner and Karen Weiser

June 23 Benefit for R2K Legal Team

Rodrigo Toscano and TBA

LAST READING REPORT

Eddie Berrigan, Tom Devaney, Zach Wollard, and Brenda Bordofsky were in the house along with many regulars and plenty of unfamiliar faces.

Mariana was tough and cool. I overheard Fran Ryan telling her she did terrific.

C.A. started the reading with some advanced elvis course. He wore a velvet Elvis tapestry as a backwards cap during this segment. He then read some Frank and 7 Marches.

I think C.A.'s one of the best writers around today, as you'd gather from my intro if you were there. I took B Andrews to task for once saying Louis Cabri was the only worthwhile writer in Phila. Contrast C.A. Describe Andrews as Fundamentalist.

The post-reading party was raucous as always fueled by many cocktails. Mariana and I got into a Ab-Ex-Cedar-Bar-like feud over class, identity, and sexual politics. John C. and Frank S. had to step in and throw a flag at my feet for fouling.

By this point the pitch was so feverish Joe Massey dare to live up to his lower-mouth gargling of a Yeungling bottle for \$10. Frank and I almost paid but decided it would be a smelly end to a wonderful night.

ANNOUNCEMENTS The third issue of 6,500, the magazine for people who read it, is out! "Ow! The Pain Issue," edited by Jan Richman, regales readers with poetry, fiction and artwork about pain in all its nefarious disguises, from razor rash to being sawed in half by Spanish Inquirers, including work by Joe Wenderoth, Michelle Tea, Ray Gonzalez, and Justin Chin.

Please join us in celebrating
Tuesday, May 15 8 pm
at Galapagos Art Space
70 N. 6th Street
Williamsburg, Brooklyn
(directions at bottom)
\$5 admission

Readings by contributors:

Kyle Conner!
Katie Degentesh!
Abie Hadjitarkhani!
David Koch!
Paul Lafarge!
Beth Lisick!
Ed Park!
John Schertzer!

Plus yummy cocktails, excellent reading materials, good music, and general shenanigans. Life is painful, feel the burn.

Directions by subway from Manhattan: Take the L train to Bedford Ave. (1st stop in Brooklyn), exit on N 7th & walk down one block to N 6th. Take a right & walk 2 1/2 blocks over. Galapagos Art Space is between Wythe & Kent on the left side.  www.galapagosartspace.com

Greg Fuchs Birthday Party

Hoopty Heaven will spin dance favorites and perform their totally hip new tunes.

Friday May 25, 2001

10 PM

210 Varet Street, Apartement 409

Brooklyn, NY 1206



Directions: By TRAIN, take the L to Morgan Ave. (6th Stop in Brooklyn). Exit station at front of train. After turnstiles, take stairs on RIGHT, at top of stairs continue in same direction you come out in for 2 blocks (on Morgan) take a right. Walk to Bogart take a left. Walk until Varet (1/2 block) take a right. Walk two blocks.

BY CAR, from Manhattan, take Williamsburg Bridge, stay right and take first exit on right--"Broadway West." Go Left on Broadway coming off the bridge. Continue on Broadway for a good while (maybe 3 miles) under subway tracks until you get to Flushing Ave (there is a big hospital on the corner of Broadway and Flushing). Go Left on Flushing, through three lights, and end of the directions to come. But you're right there at this point. Need to figure out one-ways/right of ways.

ABC No Rio Reading Series

Sunday May 27

7:00 pm

Greg Fuchs

Rachel Levitsky

Jonathon Winell

\$3.00

ABC No Rio

156 Rivington Street

Between Clinton and Suffolk



www.abcnorio.org

funded in part by NYSCA

Subscribe to Clamor, a loud and continued uproar of many human voices. Visit www.clamormagazine.org

TESTIMONIALS

"I'm an historian at U Penn, and the only place I hear people talking politics is at your reading series."

æFran Ryan as told to Frank Sherlock
to Greg Fuchs

"Try Henry Kissinger for crimes against humanity!"
æThe Host

"I am considering what I can do to get a mention [in the reading reports], maybe plug my bare ass with a beer bottle and cartwheel around during intermission (I can't do cartwheels, which would make it even more interesting). Anyway, peace. Happy spring. And see you in May." æJoe Massey

"That was a great walkabout with the after-reading once again. Hope you're saving all these. They'll make a beautiful journal/book one day for us to walk around with in our back pockets. Journals encourage writing/reading as same and create a FORCEfield for everyone of everytime to get into Time of place.

More and more i believe Love is something of time rather than place. Well i'm meaning the various of Love, especially of poetry/writing here."

æC.A. Conrad

"Hey, I really enjoyed Toby and Heather. When I complimented Heather on that catch in her voice, she said "Oh, that was nervousness..." nonetheless, I like it. It gave an edge."
æDon Riggs

"(These announcements) have become the height of outrageousness and excess, which is, I'm sure, exactly what you want. Enjoyed hanging out with you and the gang on Sat."
æKyle Conner

"Thanks for boosting my image as a druggie/hussy. J"
æAlex the Girl

"Anyway, I'm back from the wild, wild west and want you to know that your series is about the best I've been to in a long time. You've restored some of my faith in the Philly scene. I'm definitely gonna try to make it to as many of your readings as I can. (As I am an exotic dancer, I work a lot of weekends but whenever I'm not working I 'll be there.)" -Local Poet

"John Yau broke my heart and kicked my ass JUST the way i like it!
He's a genius of the Delicious Orde!"
-C.A. Conrad

"When my social-anxiety isn't kicking in, the Highwire readings give me a raging boner!"
æJoe Massey

"I'm bringing as many people as I can to these readings! I'm bringing people against their will to these readings! I'm bringing dead ones and those in between who don't know they're between." -C.A. Conrad

"Apollinaire, Apollinaire!"

--A Drunk Frenchwoman at La Tazza

"Nothing gets me higher than a Highwire Reading!"

-Buck Downs

"That READING last night was ABSOLUTELY AMAZING!"

-C.A. Conrad

"The best reading series in Philadelphia!"

- Dennis Moritz of Theater Double

"A Highwire in Philly is my 2nd or 3rd favorite thing to do! At least!" -John Coletti lives in Brooklyn

----- Headers -----

by air-xd04.mail.aol.com (v77_r1.36) with ESMTP; Mon, 14 May 2001 16:16:55 -0400

rly-xd02.mx.aol.com (v77_r1.36) with ESMTP; Mon, 14 May 2001 16:16:22 -0400

by mx1.cyberapple.com (MERAK 2.10.331) with ESMTP id HRC36792;
Mon, 14 May 2001 16:16:47 -0400

Date: Mon, 14 May 2001 16:21:17 -0400

To: Recipient List Suppressed;

From: greg <[REDACTED]>

Subject: Tom Concannon & Jen Coleman @ La Tazza, Announcements, and Birthdays

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182. **Bill Berkson**

joe lesueur

Tue 15 May 2001

Note:

Joe LeSueur, longtime friend and apartment mate of Frank O'Hara, died sometime in the past few days in Southampton, NY hospital.

5/15/01

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183. **Jamie Perez**

very random: user's manual

Tue 15 May 2001

I can't imagine there is more than one English translation floating around... but if you have it, turn to page 231

I remember when I got to this page as I read the book, in the middle of this "odd" typewritten list, in the middle of a book following all sorts of "odd" conventions on its own...

now look at the diagonal of Gs (lowercase) that makes its way down and through the page. like I said, very random, or not. I think this might have been the "oddest" moment for me in reading the book. Somehow reminded me of all those site-specific earth artists, the ones who would cut a perfect line through a pile of leaves

"richard.tylr" wrote:

>

> Has any one read the huge book by Perec described by Marjorie Perloff
> in "Radical Artifice?" It something like: "Life: a User's manual" (in
> French)...I like the idea of it...based on the Knight's tour in chess (with
> one square missing) (which mysterious square is never arrived at!)(very
> Carolingian!(Lewis)) and the useless jig-saws that dissolve or magically
> "grow" into larger and larger connections while each fragment
> vanishes...very Rousellian...(Raymond). In that chapter there is an
> interesting discussion or peroration on this very subject. Oulippo, the NFs
> and old Zukovsky are mentioned in despatches...and an example of J A
> parodying a "formal" rhymed poem. Richard von Sturmer (NZ-North US) is a
big

> enthusiast of the Oulippo people...I also know a guy who wrote a series of
> poems without the letter "a" (or with the only vowel being "a") etc..but the
> point, if there is one, of leaving out the "e" is that it lines up with the
> concept of mystery and disappearance and so on...One Oulippean warns
against

> using etc...so ..well..poor old Vonnegut! And so on and and so on and
> etcetera and and etcetera etcetera etcetera ...and etceteretara...he wants
> vast and seemingly unending detail....Cheers, Richard.

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

> From: "David Kellogg" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Saturday, May 05, 2001 2:32 PM

> Subject: Re: Dunning langpo

>

> > Piggybacking . . .
> >
> > On Fri, 4 May 2001, Roger Gilbert wrote:
> >
> > > Why hasn't Language Poetry/post-Language Poetry ever moved into the
> same
> > > metricizing/prosodic mechanics as the New Formalists, and simply
> > > challenged/subverted them on their own ground by simply doing better
> (or
> > > as well) but with purely non-discursive/asyntactical Language Poetry
> > > nonlinearities?
> > >
> > >
> > > Read Ted Pearson! (EPC has a page on him.)
> > > Roger Gilbert
> >
> > Yes indeed. And Ron Silliman. And Barrett Watten.
> >
> > And (to go another, non-LP route), Harry Mathews. The explorations/
> > explosions of "traditional" form in _Trial Impressions_ and in _The
> > Poet's Eye_ (in _Oulipo Laboratory_) out-(per)form the New Formalists.
> >
> > Cheers,
> > David
> >

~~~~~  
~~~~~

> > David Kellogg Assistant Director
> > [REDACTED] University Writing Program
> > [REDACTED] Duke University
> > FAX [REDACTED] <http://www.duke.edu/~kellogg/>

--

Jamie Perez
Sr. Content Developer
AKQA/DC
3255 Grace Street NW
Washington, DC 20007

AKQA - a new global marketing and technology services firm
<http://www.akqa.com>

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184. **Stefans, Brian**

::: Christian Bök & Madeline Gins @ Double Happiness :: This Saturday, May 19th, 4 pm :::

Tue 15 May 2001

::: THE ILLUSORY BUT INESCAPABLE SENSATION OF BEING ON TIME (ETC.) :::

The Segue Foundation and Double Happiness present on Saturday, May 19th at 4 pm an afternoon of poetry readings featuring Christian Bök and Madeline Gins.

:::

Christian Bök, besides being the author of Crystallography (Coach House Books, 1994) and the forthcoming Eunoia (parts of which can be read on www.arras.net), is the "noted linguist" (Time Magazine) who created the language for the Taelons on a recent Gene Roddenberry series. His book of essays on 'pataphysics and other subjects is forthcoming from Northwestern University Press, and work of his in print and on CD can be found in the new issue of Cabinet.

About

<http://www.scream.interlog.com/93/bok.html>

Essays by

<http://www.arts.uwo.ca/canpoetry/cpjrn/vol32/Bok.htm>

http://www.chbooks.com/articles/bok_code-x_001.html

Visual Poem

<http://www.learnyeats.com/cvm/gallery/bok/ubu.htm>

"The Square Root of -1" Essay

<http://www.ubu.com>

Eunoia (Flash)

http://www.arras.net/RNG/flash/eunoia_final.html

:::

Madeline Gins is the author/creator of Word Rain, What the President Will Say and Do!!, and the meta-fictional philosophical prose Helen Keller or Arakawa. She collaborated with Arawaka on the seminal Mechanism of Meaning, and the two together have been busy constructing several Reversible Destiny structures -- cities, houses, installations -- all over the world.

Real Player Files from the EPC (interview, reading)
<http://writing.upenn.edu/epc/linebreak/programs/gins/>

"Constructing Life" (on Marcel Duchamp)
http://www.toutfait.com/issues/issue_2/Art_&_Literature/gins.html

Review of Helen Keller or Arakawa (by Mark Amerika)
<http://www.altx.com/amerika.online/gins.html>

Introduction to Arakawa/Gins
<http://sls2000.lcc.gatech.edu/bioblurb.html>

Reversible Destiny
<http://web.kyoto-inet.or.jp/org/artjapan/AN-0138-E.html>
http://www.press.jhu.edu/demo/performing_arts_journal/20.2gins_art00.html
<http://www.assemblylanguage.com/reviews/Arakawa-Gins.html>
http://www.pref.gifu.jp/s11667/yoropark_e/

(This is just a selection, there are tons more...)

...

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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185. **patrick herron**

Re: SONNET OF TRUTH ("did you know")

Tue 15 May 2001

holy exclamation points! great mother of kung!
(you're on a roll A)

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Alan Sondheim

Sent: Monday, May 14, 2001 1:51 AM

To: ██████████

Subject: SONNET OF TRUTH ("did you know")

SONNET OF TRUTH ("did you know")

LIVE is EVIL backwards! Live Evil!
DEVIL is LIVED backwards! The Devil Lived!
EVIL is VILE twirled! Evil is Vile!
GOD is DOG backwards! DOG is GOD!
LIVE DOG backwards is GOD EVIL!
DEVIL GOD backwards is DOG LIVED!

IT IS ALL THERE IN THE LANGUAGE!
YOU CAN READ IT IN ENGLISH!
ENGLISH IS THE MOST PERFECT LANGUAGE!
ENGLISH IS LIVE! ENGLISH IS GOD!
DOG IS ENGLISH! EVIL IS ENGLISH!
VILE ENGLISH DOG!

Please send this on to as many people as possible;
everyone should know about these things.

—

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186. **austinwja**

Re: Is it Patrick Heron? POEM VII

Tue 15 May 2001

In a message dated 5/15/01 6:44:32 PM, [REDACTED] writes:

<< Hal "Poetry is harder to read than prose because
you have to read all the white stuff too." >>

Ha Ha! This is coolio!!!! Bill

[REDACTED]

WilliamJamesAustin.com

Kojapress.com

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187. **David Kellogg**

Re: Dunning langpo

Tue 15 May 2001

Richard,

I've read it. Terrific book. I haven't read Perec's other Oulipian novel, La Disposition (translated as A Void), the novel without the letter e.

On Fri, 11 May 2001, richard.tylr wrote:

Has any one read the huge book by Perec described by Marjorie Perloff in "Radical Artifice?" It something like: "Life: a User's manual" (in French)...I like the idea of it...based on the Knight's tour in chess (with one square missing) (which mysterious square is never arrived at!)(very Carolingian!(Lewis)) and the useless jig-saws that dissolve or magically "grow" into larger and larger connections while each fragment vanishes...very Rousellian...(Raymond). In that chapter there is an interesting discussion or peroration on this very subject. Oulippo, the NFs and old Zukovsky are mentioned in despatches...and an example of J A parodying a "formal" rhymed poem. Richard von Sturmer (NZ-North US) is a big enthusiast of the Oulippo people...I also know a guy who wrote a series of poems without the letter "a" (or with the only vowel being "a") etc..but the point, if there is one, of leaving out the "e" is that it lines up with the concept of mystery and disappearance and so on...One Oulippean warns against using etc...so ..well..poor old Vonnegut! And so on and and so on and etcetera and and etcetera etcetera etcetera ...and etceteretara...he wants vast and seemingly unending detail....Cheers, Richard.

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

From: "David Kellogg" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, May 05, 2001 2:32 PM

Subject: Re: Dunning langpo

Piggybacking . . .

On Fri, 4 May 2001, Roger Gilbert wrote:

Why hasn't Language Poetry/post-Language Poetry ever moved into the same metricizing/prosodic mechanics as the New Formalists, and simply challenged/subverted them on their own ground by simply doing better (or as well) but with purely non-discursive/asyntactical Language Poetry nonlinearities?

*Read Ted Pearson! (EPC has a page on him.)
Roger Gilbert*

Yes indeed. And Ron Silliman. And Barrett Watten.

And (to go another, non-LP route), Harry Mathews. The explorations/explosions of "traditional" form in _Trial Impressions_ and in _The Poet's Eye_ (in _Oulipo Laboratory_) out-(per)form the New Formalists.

*Cheers,
David*

~~~~~  
~~~~~

*David Kellogg Assistant Director
[redacted] University Writing Program
[redacted] Duke University
FAX [redacted] <http://www.duke.edu/~kellogg/>*

Cheers,
David

~~~~~  
~~~~~

David Kellogg Assistant Director
[redacted] University Writing Program
[redacted] Duke University
FAX [redacted] <http://www.duke.edu/~kellogg/>

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188. **richard.tylr**

Re: Dunning langpo

Wed 16 May 2001

Murat. You might but I'm not sure what LP criticism is...do you mean criticism of Langpo? I dont think its productive to criticise things (unless one's getting paid for it or one is in a bad mood): or do you mean criticism by a Langpo personage? I'm not a Langpoist per se but it is very interesting..I mean everything is interesting. I like young Ron's stuff... and many of the other's but I like a wide range of writing. It would be better to go through the whole text of my message as it shows it in context. No? But my regards to you, Richard Taylor. PS what I meant re "The bee th size of a cat" was the example of the way the writing (for me) anyway can "swing" in mood or meaning: and I find those things "funny" but recall that laughing can be a positive response. If one can laugh at something its th beginning of "dealing with it". Many people..more than we'll ever know...wouldnt bother opening R Silliman's book let alone trying to "deal with it". I'm not an academic just a dabbler in lit. with poetry as a hobby. (If I do have a crit. its mild: that many of the Langpos seem rather dour at times but that's maybe a bit unfair..) By the way I like spinach and also silverbeet which I grow in my garden. ----- Original Message ----- From: "Murat Nemet-Nejat" <[REDACTED]> To: <[REDACTED]> Sent: Monday, May 14, 2001 11:21 PM Subject: Re: Dunning langpo

> In a message dated 5/10/01 7:47:33 AM, [REDACTED] writes:

>

> >much of the Langpo stuff delivers its

> >

> >reward to those who concentrate hard.hen there's some very funny stuff

> >

> >like: " a bee the size of a cat"..

>

>

>

> Eat your spinach and you'll be rewarded. Do I detect a trace of LP criticism

> here?

>

> Murat

>

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189. **Alan Sondheim**

Item from: KYUSHU HEADLINE NEWS, Fukuoka Now, 5/16/01

Wed 16 May 2001

-

Item from: KYUSHU HEADLINE NEWS, Fukuoka Now, 5/16/01

* Teenagers from Fukuoka Die in Tokyo Two high school girls from Kasuya, Fukuoka committed suicide yesterday when they jumped from the top of a multi-storey building in Tokyo. The girls left a message " We have no special reason to die, but then again we have no reason to live either".

(submitted to this mailing list by DAISHIN NIKUKO, [REDACTED])

-

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190. **ian davidson**

Re: Dunning langpo

Wed 16 May 2001

Paul Green wrote Communicator, a prose poem in five sections, without the use of the letter e. He acknowledges Perec in a preface. It was published by Prest Roots Press in around 1997. Ecorche magazine edited by Ian Taylor is planning to bring out an issue devoted to Communicator in the near future of which more later.

I think it is an astonishing piece of work and when I read it I am amused and terrified. I don't have the text with me now but will post a piece or two from it later. It is a writerly performance which intrigues me. Reading the book aloud is also such an unusual experience. Without the clipped 'ed' of the completed past tense my mouth feels perpetually stretched wide trying to sound all those 'o's and 'a's.

And without an 'e', poet goes to pot. Subjectivity disappearing in a puff of smoke.

Ian

From: "richard.tylr" <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Dunning langpo
Date: Fri, 11 May 2001 01:20:46 +1200

Has any one read the huge book by Perec described by Marjorie Perloff in "Radical Artifice?" It something like: "Life: a User's manual" (in French)...I like the idea of it...based on the Knight's tour in chess (with

one square missing) (which mysterious square is never arrived at!)(very Carolingian!(Lewis)) and the useless jig-saws that dissolve or magically "grow" into larger and larger connections while each fragment vanishes...very Rousellian...(Raymond). In that chapter there is an interesting discussion or peroration on this very subject. Oulippo, the NFs and old Zukovsky are mentioned in despatches...and an example of J A parodying a "formal" rhymed poem. Richard von Sturmer (NZ-North US) is a big enthusiast of the Oulippo people...I also know a guy who wrote a series of poems without the letter "a" (or with the only vowel being "a") etc..but the point, if there is one, of leaving out the "e" is that it lines up with the concept of mystery and disappearance and so on...One Oulippean warns against using etc...so ..well..poor old Vonnegut! And so on and and so on and etcetera and and etcetera etcetera etcetera ...and etceteretara...he wants vast and seemingly unending detail....Cheers, Richard.

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

From: "David Kellogg" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, May 05, 2001 2:32 PM

Subject: Re: Dunning langpo

Piggybacking . . .

On Fri, 4 May 2001, Roger Gilbert wrote:

Why hasn't Language Poetry/post-Language Poetry ever moved into the same metricizing/prosodic mechanics as the New Formalists, and simply challenged/subverted them on their own ground by simply doing better (or as well) but with purely non-discursive/asyntactical Language Poetry nonlinearities?

Read Ted Pearson! (EPC has a page on him.)
Roger Gilbert

Yes indeed. And Ron Silliman. And Barrett Watten.

And (to go another, non-LP route), Harry Mathews. The explorations/explosions of "traditional" form in *Trial Impressions* and in *The Poet's Eye* (in *Oulipo Laboratory*) out-(per)form the New Formalists.

Cheers,
David

~~~~~  
~~~~~  
David Kellogg Assistant Director
[REDACTED] University Writing Program
[REDACTED] Duke University
FAX [REDACTED] <http://www.duke.edu/~kellogg/>

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

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191. **Ron Silliman**
Form or Foam, which one?
Wed 16 May 2001

Richard Tylr asks:

"Ron. Could you work (or have worked) eg in Tjanting without a formal principle like the Fibonnacci? What is the state of your current project? Speak into the microphone: "Speak louder!"..."Speak softer!"...Sorry, my stupid jokes.... Actually I am a major fan of Tjanting...I can open it up at any place and it is hypnotic: an extraordinary work....Mind you, it depends on my mood etc.... What letter are you up to? Do you have a new "project"? I've got the "Baldessari edition" (second printing). "Lit" 's good too. and I very much got into "Paradise". Compared notes onthat with Wystan Curnow. He's a great "projector". Any way...Good on you. Regards, Richard."

At the time of Tjanting I still needed the structure in order to break down habits of thinking that would otherwise have me from joining up sentences in new ways. Structure has something of a different role in my work these days.

I'm presently working on three letters of The Alphabet: Ketjak2: Caravan of Affect (literally the next paragraph of Ketjak a quarter of a century later); VOG (whose structure is that it is a "book of poems"), and Zyxt, a long prose piece. When those are completed, so is The Alphabet.

As for the next project thereafter, I'd recommend reading Anselm Hollo's poem "Not a form at all but a state of mind," in Corvus -- great book, by the way -- for the last line of the second stanza of section V. The answer is hidden there.

I'm making notes as I go along as to what the next project might entail. 360 sections, at least one of which will use the number 2701 (the product of the "palindrome" prime numbers 37 and 73).

Say Hi to Wystan. I'm still reading his father's collected poems & greatly enjoying same,

Ron

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192. **Stefans, Brian**

::: Christian Bök & Madeline Gins @ Double Happiness ::: This Saturday, May 19th, 4 pm :::

Wed 16 May 2001

::: (ouch.) ::: The Segue Foundation and Double Happiness present on Saturday, May 19th at 4 pm an afternoon of poetry readings featuring Christian Bök and Madeline Gins. ::: Christian Bök, besides being the author of Crystallography (Coach House Books, 1994) and the forthcoming Eunoia (parts of which can be read on www.arras.net), is the "noted linguist" (Time Magazine) who created the language for the Taelons on a recent Gene Roddenberry series. His book of essays on 'pataphysics and other subjects is forthcoming from Northwestern University Press, and work of his in print and on CD can be found in the new issue of Cabinet. About <http://www.scream.interlog.com/93/bok.html> Essays by <http://www.arts.uwo.ca/canpoetry/cpjrn/vol32/Bok.htm> http://www.chbooks.com/articles/bok_code-x_001.html Visual Poem <http://www.learnyeats.com/cvm/gallery/bok/ubu.htm> "The Square Root of -1" Essay <http://www.ubu.com> Eunoia (Flash) http://www.arras.net/RNG/flash/eunoia_final.html ::: Madeline Gins is the author/creator of Word Rain, What the President Will Say and Do!!, and the meta-fictional philosophical prose Helen Keller or Arakawa. She collaborated with Arawaka on the seminal Mechanism of Meaning, and the two together have been busy constructing several Reversible Destiny structures -- cities, houses, installations -- all over the world. Real Player Files from the EPC (interview, reading) <http://writing.upenn.edu/epc/linebreak/programs/gins/> "Constructing Life" (on Marcel Duchamp) http://www.toutfait.com/issues/issue_2/Art_&_Literature/gins.html Review of Helen Keller or Arakawa (by Mark Amerika) <http://www.altx.com/amerika.online/gins.html> Introduction to Arakawa/Gins <http://sls2000.lcc.gatech.edu/bioblurb.html> Reversible Destiny <http://web.kyoto-inet.or.jp/org/artjapan/AN-0138-E.html> http://www.press.jhu.edu/demo/performing_arts_journal/20.2gins_art00.html <http://www.assemblylanguage.com/reviews/Arakawa-Gins.html> http://www.pref.gifu.jp/s11667/yoropark_e/ (This is just a selection, there are tons more...) ::: 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.

[I'm reposting this as it came through so poorly last time...]

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193. **Marcella Durand**
book publication announcement

Wed 16 May 2001

Announcing the publication of
(the invisible city)

an anthology of art and poetry inspired by Italo Calvino's book, *Invisible Cities*, edited by Richard O'Russa and Karoline Schleh (art) and Marcella Durand (poetry) and published by Erato Press, a collaborative fine-arts and letterpress based in New Orleans and New York.

Contributors include:

Poets Will Alexander, Anselm Berrigan, Marcella Durand, Joe Elliot, Betsy Fagin, Laird Hunt, Lisa Jarnot, Rachel Levitsky, Brian Lucas, Pattie McCarthy, Riccardo Matthews, Alice Notley, Kristin Prevallet, Lytle Shaw, Eleni Sikelianos, Edwin Torres, Kevin Varrone, and Karen Weiser

Artists Larry Giacoletti, Katie Pratt, Terry Brocke Davis, Karoline Schleh, Dan Piersol, Richard O'Russa, Laura Richens, Massimo Boccunui, Mary Jane Parker, Elizabeth Castagna, Mitchell Long, Lisette Copping, Erin Tapely, Sandy Chism, Meredith Hedges, and Tom Varisco

From the Introduction by Marcella Durand: "Cities are invisible and mutable. They emit and transmit. They filter and judge. They are ridiculous and serene. They move through space and time as words move through pages, as art moves through air to vision. When they are buried in 1,000 years, they will emerge doubly compelling, with towers more fantastical than when they were built. And where Kublai Khan and Marco Polo play chess on that far eastern plain, they are in that eternal city that shudders about them as they spin tales of where they have been and where they are."

To order (the invisible city), please send check or money order for \$15 to Richard O'Russa or Marcella Durand
332 E. 4th St., Apt. 24
New York, NY 10009

For questions or more information, please e-mail [REDACTED] or [REDACTED]

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194. **Michael Basinski**
New Light & Dust books

Wed 16 May 2001

Beseechers by Michael Basinski

38 pages. \$10.00

Visual improvisational performance poems in color.

Blue Elephants on the cover.

Includes multi-voice choral performance poem:

The Wild Elephant: a at after the.

Available Small Press Distribution.

Or

Full Spectrum Editions

Karl Young

Light and Dust

7112 27th Ave.

Kenosha, Wisconsin

53143

<http://www.thing.net/~grist/l&d/lighthom.htm>

Also available Michael McClure's The Masked Choir.

30 pages. \$10.00

Available from Full Spectrum

Michael McClure Home Page:

<http://www.thing.net/~grist/l&d/mcclure/mcclure.htm>

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195. **David Baratier**

Carroll Arnett/Gogisgi

Wed 16 May 2001

This message was lost the first time it was sent.

In 2002 Pavement Saw Press will release Carroll Arnett's Collected Books.

To celebrate this, for \$3, including postage, we will send Arnett's *_Night Perimeter_* (New and Selected Poems 1958-1990), a perfect bound, 4 color cover edition, 176 page volume. 2 copies for \$4.50, 3 copies for \$5.25. All we ask for is a name and full address for **each copy ordered** (no exceptions) so we can follow up with a mailing about the Collected Books.

We are grateful to Joseph Bruchac III, editor of the Greenfield Review Press for making this offer possible and agreeing to work with Pavement Saw Press' re-release of the Collected.

Powwow

Hair the color of
tobacco ash, the fair lady

anthro asked, Excuse
me please,...sir
(guess it beats Chief),
does that red patch
on your blanket symbolize
something?

Yes mam,
it surely does, it
symbolizes that once
upon a time there
was a hole
in the blanket.

Arnett, a Cherokee Indian author, lived in Michigan up until his passing in 1997. Of his twelve collections of poems, the most widely distributed was Night Perimeter, a selected poems released by Greenfield Review Press in 1991. With the exception of Night Perimeter, all of his books were published in editions of 400 or less. From his first collection, _That_ in 1965, until 1979, Elizabeth Press, one of the most important American publishers in the latter half of the 20th century; whose books helped establish Simon Perchik, William Bronk, Lorine Niedecker, Theodore Enslin, Larry Eigner, Cid Corman, John Taggart and many others, was his publisher. After Night Perimeter, three chapbooks were released: Rounds (Cross-Cultural Communications Press) Engine (Point Riders Press) and the gorgeously produced Spells (Bloody Twin Press). With the exception of this Selected, all of his books are out of print (even Spells which we had the honor of distributing).

Take Care

I don't usually like
poets, she said, they're
so hairy.

Well suppose I
trimmed up, shaved
clean, what then?

Oh in that case,
you see, you
wouldn't be poetic.

Yes I do see, the
distinction is
plainly there.

And I simply
cannot stand
prosaic men.

But baby I
wouldn't ever do
a thing like that.

Really? Oh.
Then let's stretch
out, let's split.

Why? What for,
the party's just
only started.

See? I'm right,
you lie, I never
like poets.

We hope you will try out Carroll Arnett and pass along this e-mail to others.

--Checks for \$3 for one copy, 2 copies for \$4.50, 3 copies for \$5.25 --payable to
Pavement Saw Press in US funds. --a name and full address for *each copy or-
dered* (no exceptions) --your e-mail address in case we need to contact you

--For foreign destinations, Canada, Australia, Europe, etc please inquire.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

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196. **The Poetry Project** **Announcements**

Wed 16 May 2001

A SPECIAL ANNOUNCEMENT!!! POSTPONED: An Evening with Hal Willner & Friends: A Tribute to Doc Pomus, originally scheduled for Wednesday evening, May 30, 2001, has been POSTPONED until October 3, 2001. We apologize for any inconvenience. Thank you.

This week and next week at the Poetry Project:

TONIGHT!!! Wednesday, May 16th at 8 pm ED FRIEDMAN AND LORENZO THOMAS Since 1987, Ed Friedman has served as Artistic Director of The Poetry Project. His titles include *Mao & Matisse*, and three 2001 publications: *Away* (Granary Books) *Drive Through Blue Cylinders* (Hanging Loose Press), and *The Funeral Journal* (Jensen/Daniels). Writes Murat Nemet-Nejat, "*Mao & Matisse* is exquisitely attuned to this historical moment. Its texture embodies the cultural minutiae of its time and its issues." Lorenzo Thomas is a widely published poet and critic whose works have appeared in many journals including *African American Review*, *Arrowsmith*, *Blues Unlimited*, *Partisan Review*, and *Ploughshares*. In his most recent book, *Extraordinary Measures: Afrocentric Modernism and 20th-Century American Poetry* (University of Alabama Press), Mr. Thomas reassesses the development of African American poetry within the context of modernism and the troubled racial history of the United States. His collection of poems, *Chances Are Few*, is "fresh, individual, and alive. ... an excellent book," writes Stephen Stepanchev, author of *American Poetry Since 1945*.

Friday, May 18th at 10:30 pm FUNDAMENTALIST PROPHECY, HOMOEROTICISM, AND CANDLES Our beloved Friday night coordinator Regie Cabico is celebrating his birthday in Late Night Reading Series Style! Things are going to get campy, as Regie becomes for one night only the (female?) cabaret singer he's always wanted to be. Performers include spoken word performance ensemble Shakespeare's Monkey and poets Henry Flesh and Lex Lonehood.

Monday, May 21st at 8 pm DIANA RICKARD AND ROGER SNELL New York native Diana Rickard's poems, which lull the comfortable reader into the completely unexpected and oddly delightful, have appeared in *Ixnay*, *Mungo vs. Ranger* and *Bombay Gin*. Roger Snell, co-editor of the poetry and prose journal

Mungo vs. Ranger, has a letterpress imprint, Sardines Press, which is releasing Donald Guravich's *A Brief History of Flying* in April 2001 and produces an ongoing broadside series. He is a veteran aircrew member of the U.S. Air Force, and has lived on a bus with 23 others.

Wednesday, May 23rd at 8 pm WANG PING AND LEWIS WARSH Wang Ping, born in Shanghai, has lived in the U.S. since 1985. Her works include a book of poems, *Of Flesh & Spirit*; a novel, *Foreign Devil*; a short story collection, *American Visa* (all from Coffee House Press); and a work of cultural criticism, *Aching for Beauty: Footbinding in China* (University of Minnesota Press). Commenting on *Of Flesh & Spirit*, the poet Lyn Hejinian writes, "This book is wonderful." Lewis Warsh's most recent book of poems, *The Origin of the World*, was published by Creative Arts Book Company in spring 2001. A book of stories, *Touch of the Whip*, is forthcoming from Singing Horse Press. He is co-editor of *The Angel Hair Anthology*, forthcoming from Granary Books, summer 2001. He is editor and publisher of *United Artists Books* and teaches at Long Island University in Brooklyn.

Friday, May 25th at 10:30 pm KISS IT UP TO GOD: POETRY, FUNK AND GOSPEL WITH NADINE MOZON AND FRIENDS Nadine Mozon and friends read from her new book of poetry, *Kiss It Up to God*. The themes in this collection of work "comb entangled hairitage kinks and issues, wrestle with womanish ways, and revel in a determined spirit." Ms. Mozon will be accompanied by the jazz-funk/gospel sounds of Darren Hicks on bass and special guest poets.

* * *

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>.

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197. **Nielsen, Aldon**

Re: Dunning langpo

Wed 16 May 2001

At 01:20 AM 5/11/01 +1200, you wrote:

>Has any one read the huge book by Perec described by Marjorie Perloff
>in "Radical Artifice?" It something like: "Life: a User's manual" (in
>French)...

Both LIFE: A USER'S MANUAL and Perec's A VOID are available (as the titles I just gave indicate) in English in paperback editions -- A VOID is a translation tour de force -- I'd thought that an untranslatable book -- Both well worth your reading --

" 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



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198. **Mary Angeline**

Re: [No Subject]

Wed 16 May 2001

Alan,
I'm sub teaching for fourth & sixth graders today & read them
your poem. They think it's goofy & very creative.
keep up the good work
mary

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199. **John Tranter**

Announcing Jacket # 13

Wed 16 May 2001

The current issue of Jacket (# 13) is now complete, and awaits your perusal, at
<http://www.jacket.zip.com.au/jacket13/>

THIS ISSUE of Jacket is a co-production with New American Writing magazine, and as well as appearing on the Internet as Jacket 13, it is published in print form as New American Writing number 19, clocking in at 186 pages.

|
The featured poet in this special Jacket co-production issue is Clark Coolidge:

Clark Coolidge: ten poems

Tom Orange: An Interview with Clark Coolidge

Tom Orange: Arrangement and Density: A Context for Early Clark Coolidge

Alan Halsey: From a Diary of Reading Clark Coolidge

Michael Gizzi: XIV: In the Namewakes (for Clark Coolidge)

As well as

Fiction: Linh Dinh: Our Newlyweds

Journal: Mark McMorris: Journals from The Café at Light (A Selection)

And poems from thirty-five contributors:

Jeanne Marie Beaumont: Skill (A.M.)

Frances Padorr Brent: Porcelain Blue Boat

Leonard Brink: A.Q.

Avery Burns: From Æthers

Barbara Campbell: Parable for a Marriage Long Sought

Diane Di Prima: Sonnet Sequence

Jocelyn Emerson: The Conflagration

Clayton Eshleman on Henry Darger

Phillip Foss: Strung

Drew Gardner: From Water Table

Karen Garthe: Victorian Reading

Bob Harrison: Rock Hard Pins

Charles O. Hartman: From Tambourine

Kelly Holt: From Study for the Other

Paul Hoover: Sixteen Jackies

Michael Ives: two poems

Susen James: Filter

Devin Johnston: two poems

John Kinsella: Fog and Linnets

Philip Kobylarz: Preen

John Latta: two poems

Lisa Lubasch: Vicinities

Maureen McLane: two poems

Möng-Lan: Three-Auricled Heart

Geoffrey O'Brien: Impressions: 1929

Peter O'Leary: With More Passionate Flying

Greg Purcell: "Let Me Break One Off-Some and Enter Up-In to This Joint..."

Martha Ronk: three poems

Lisa Samuels: two poems

Spencer Selby: Bargain

Kerri Sonnenberg: three poems

Cole Swensen: four poems

Barbara Tomash: Nude in the Bath
Terence Winch: two poems
Andrew Zawacki: From Masquerade

Founded in 1986, New American Writing is a literary magazine emphasizing contemporary American poetry. Edited by Paul Hoover, poet and editor of "Postmodern American Poetry" (W. W. Norton, 1994), and Maxine Chernoff, poet and author of the works of fiction "Bop" and "American Heaven", it appears once a year in early June from 369 Molino Avenue, Mill Valley CA 94941, USA. You can visit Maxine Chernoff's homepage at <http://www.previewport.com/Home/chernoff.html>

Contributors have included John Ashbery, Robert Creeley, Charles Simic, Jorie Graham, Denise Levertov, Hilda Morley, August Kleinzahler, Ann Lauterbach, Ned Rorem, Wanda Coleman, Nathaniel Mackey, Barbara Guest, Marjorie Perloff, Lyn Hejinian, and Charles Bernstein, among others. In 1988 the magazine was named one of the United States' ten outstanding literary magazines by Coordinating Council of Literary Magazines.

Special issues of the magazine include a supplement of Australian poetry edited by John Tranter (No. 4), an issue on Censorship and the Arts (No. 5), a supplement of innovative poetry from Great Britain edited by Richard Caddel, and a supplement of Brazilian poetry edited by Regis Bonvicino (No. 18). All back issues of the magazine are in print with the exception of No. 4 and can be ordered from the address above.

-- John Tranter
Editor, Jacket magazine

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200. **Elizabeth Treadwell**
Treadwell's poetry workshop
Wed 16 May 2001

Hello all, Registration is ongoing now through August for my fall poetry workshop. I'd appreciate it if you'd please pass this notice on to any possibly interested folks. Thank you! Elizabeth

VISTA COLLEGE POETRY WORKSHOP — FALL 2001

Instructor: Elizabeth Treadwell

Class meets Tuesday nights, 6:30-9:30 pm, on the UC Berkeley campus. Class begins

August 28 and runs through December 11. This class is acceptable for transfer credit to the CSU system.

To enroll

<http://www.peralta.cc.ca.us> (click on Vista logo)

██████████ or for help ██████████

Course description (differs from the official catalog):

<http://users.lanminds.com/dblelucy/vista.html>

Double Lucy Books & Outlet Magazine

<http://users.lanminds.com/dblelucy>

Elizabeth Treadwell

<http://users.lanminds.com/dblelucy/page2.html>

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201. **Steve Dickison**

Poetry Center Book Award winner: Kevin Davies

Wed 16 May 2001

Annual Poetry Center Book Award goes to Canadian poet Kevin Davies

The Poetry Center is pleased to announce the winner of this year's Poetry Center Book Award. Kevin Davies book *Comp.* (2000, published by Edge Books, of Washington, DC) was selected by this year's judge for the award, prolific San Francisco writer Kevin Killian, from among over 200 entries. The annual award has been given since 1980 to a single outstanding book of poetry published in the past year. Previous winners of the award include: Alice Notley, Sharon Olds, Larry Eigner, Laura Moriarty, Jackson Mac Low, Yusef Komunyakaa, Lyn Hejinian, Luis J. Rodriguez, Adrian Louis, Leslie Scalapino, C.D. Wright, Barbara Guest, Elaine Equi, and Cole Swensen.

The judge's citation reads as follows:

With pleasure I bestow the 2000 Poetry Center Book Award on Kevin Davies and his book *Comp.* (Edge Books). *Comp.* is a book of great passion and intelligence, entwined together like the two creepy snakes of the caduceus. Davies seems to know all about class, money, politics, labor, and how the debates behind them form our notions of sexuality, power and aesthetics (beauty). He's persuasive, forceful enough to make me believe, and reading his book, one finds page after page of emotional sustenance, the hot fire of anger and the chill of a wonderful mind. "Can't," "couldn't," "didn't," the words used most frequently in *Comp.*, are followed by "if," an enactment of deracination and despair leavened by a subjunctive hope, and by Kevin Davies' own coruscating wit. He's the

Stanley Kubrick of poetry (and I mean that in a good way), and Comp. is the most invigorating poem I've read in a long, long time.

-Kevin Killian

Kevin Davies was born and raised on Vancouver Island. In the 1980s he was active in the Vancouver poetry community and was a member of the Kootenay School of Writing collective. Since 1992 he has lived in New York City, where he is now employed as a financial proofreader. *Pause Button* (Tsunami Editions, Vancouver, 1992) and *Comp.* form the first two parts of his *Trilogy of Error*, which will be completed by his current work in progress, *The Golden Age of Paraphernalia*.

Kevin Killian is a poet, novelist, critic, and playwright. He has written a book of stories, *Little Men* (1996), which won the PEN Oakland award for fiction, two novels, *Shy* (1989) and *Arctic Summer* (1997), a book of memoirs, *Bedrooms Have Windows* (1989), and, with Lew Ellingham, co-wrote the biography *Poet Be Like God: Jack Spicer and the San Francisco Renaissance* (1998). His poetry and fiction have been widely anthologized; he has reported on the Bay Area art scene for numerous magazines; and, an active member of San Francisco's Poets Theater, he has written or co-written thirty plays for them. With Dodie Bellamy he coedits the SF-based writing/art zine *Mirage #4/Period[ical]*. His first collection of poetry, *Argento Series*, will appear in June 2001 (Krupskaya Books).

=====

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

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202. **Mark Scroggins**

New Chapbooks

Thu 17 May 2001

Diaeresis Chapbooks announces three new chapbooks:

Diaeresis number 5: Norman Finkelstein, **Hineni** [TRACK, continued]

New sections of the sequence begun in Finkelstein's 1999 Spuyten Duyvil volume **Track**. Midrashic, winding meditations on history, language, loss. "The degree of ritual / corresponds / to the scatter / the risk / / Found there."

Diaeresis number 6: Eric Baus, **The Space Between Magnets**

Haunting epistolary poems, interspersed with scatterations of evocative fragments. "thought 'from the filaments' a space between thought. / shoulderblades smouldering. we found fibers wrapped in sparks."

Diaeresis number 7: Meredith Quartermain, *"Spatial Relations"*

Part 2 of Quartermain's **The Book of Words**, begun in 1998's **Abstract Relations** (Keefer). A virtuosic spectrum of forms and voices, timbres and dictions. "Longness and shortness--let this be my focus. / Let cunning platitude come film a pithy juggernaut, / treacle she who spun on ebb / a he or you hewn of domicile's tuft."

Each \$4 postpaid, checks payable to Mark Scroggins, 20890 Hamaca Court, Boca Raton, FL 33433.

Come see us at <http://diaeresis.durationpress.com>.

[On an unrelated note, list members might be interested in **Prepositions+*: The Collected Critical Essays of Louis Zukofsky*, Volume 2 of Wesleyan University Press's Centenary Edition of Louis Zukofsky's Critical Works, which has just (finally) come out. This includes the full text of the University of California Press's edition of **Prepositions**, a new foreword by Charles Bernstein, and a substantial selection of uncollected prose edited by me, including the original long versions of "Sincerity and Objectification," "Program: 'Objectivists' 1931," and "'Recencies' in Poetry." Available at better bookstores everywhere.]

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203. **Lytle Shaw**

Davies, Gladman and Robertson at Drawing Center May 22

Thu 17 May 2001

The Line Reading Series
at The Drawing Center
(35 Wooster, between Grand and Broome)

May 22nd

In conjunction with the exhibition, "Between Street and Mirror: The Drawings of James Ensor," Line Reading presents:

Kevin Davies
Renee Gladman
Lisa Robertson

Kevin Davies's books include *Pause Button* (Tsunami, 1992) and *Comp.* (Edge, 2000). His writing has appeared in such journals as *The Impercipient*, *Open Letter*, *Philly Talks* and *Raddle Moon*. A member of the Kootenay School of Writing in Vancouver, Davies now lives in New York.

Renee Gladman is the author of two chapbooks, *Arlem* (Idiom, 1996) and *Not Right Now* (Second Story, 1998), and a collection of prose work, *Juice* (Kelsey St., 2000). Most recently, her work has appeared in *Conjunctions* 35, *Fourteen Hills*, and *Mungo vs. Ranger*. Gladman lives in

Oakland, CA, where she edits the chapbook press, Leroy.

Lisa Robertson's books include *The Apothecary* (Tsunami, 1991), *XEclogue* (Tsunami, 1993), *The Descent* (Meow, 1996) and *Debbie: An Epic* (New Star, 1997). Her writing has appeared in such journals as *Parataxis*, *Proliferation* and *Exact Change Yearbook*. She is a member of the Kootenay School of Writing in Vancouver, where she lives.

All Line Readings are on Tuesdays at 7pm; admission is \$5 and free to The Drawing Center members.

May 20th

Line Reading for Children presents Andy Rash

Andy Rash's first children's book, *The Robots are Coming* is forthcoming from Scholastic this spring. His cartoons have been published in such magazines and newspapers as *American Illustration*, *The New York Times*, *Raygun Magazine* and *The Wall Street Journal*. Rash will be reading from *The Robots are Coming*.

All Line Readings for Children are on Sundays at 3pm; admission is free, refreshments are served. All ages are welcome.

Series curated by Lytle Shaw

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204. **Murat Nemet-Nejat**

Re: Dunning langpo

Thu 17 May 2001

In a message dated 5/17/01 6:17:13 AM, [REDACTED] writes:

Murat. You might but I'm not sure what LP criticism is...do you mean criticism of Langpo? I dont think its productive to criticise things (unless one's getting paid for it or one is in a bad mood): or do you mean criticism by a Langpo personage? I'm not a Langpoist per se but it is very interesting..I mean everything is interesting. I like young Ron's stuff... and many of the other's but I like a wide range of writing. It would be better to go through the whole text of my message as it shows it in context.

No? But my regards to you, Richard Taylor. PS what I meant re "The bee th size of a cat" was the example of the way the writing (for me) anyway can "swing" in mood or meaning: and I find those things "funny" but recall that laughing can be a positive response. If one can laugh at something its th beginning of "dealing with it". Many people..more than we'll ever know...wouldnt bother opening R Silliman's book let alone trying to "deal with it". I'm not an academic just a dabbler in lit. with poetry as a hobby. (If I do have a crit. its mild: that many of the Langpos seem rather dour at times but that's maybe a bit unfair..)

By the way I like spinach and also silverbeet which I grow in my garden.

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, May 14, 2001 11:21 PM

Subject: Re: Dunning langpo

In a message dated 5/10/01 7:47:33 AM, [REDACTED] writes:

much of the Langpo stuff delivers its

reward to those who concentrate hard.hen there's some very funny stuff

like: " a bee the size of a cat"..

Eat your spinach and you'll be rewarded. Do I detect a trace of LP

criticism

here?

Murat

Richard,

I meant you criticizing language poets. Sorry for the mix-up. Amazing, the ability of Language Poetry to evoke so much verbiage.

In "eating your spinach" comment I was referring to some Lang. Poets (no names here) claiming that a poem can legitimately be boring. Now, I would say, it can not.

My best,

Murat

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205. **richard.tylr**

Re: m&r...la meme chose...

Thu 17 May 2001

I dont know this Komunyaka but maybe you're a bit harsh on workshop poets: there's no inherent rationale against teaching poetry or any creative art. Although one teaches or probably encourages ideas by practice. Prior to that one assumes a writer has a considerable knowledge of literature. Then a well organised course with a range of teachers can generate enthusiasm and students can practise their skills. Obviously there needs to be that sparkle or whatever but I think I would have benefited from such a course. Just as all other teaching areas have become more sophisticated why not literature and poetry? And some people dont feel comfortable "attacking" things all the time...they may not be "grovellers"...Anyway I see the Language poetry people as having had an enormous positive influence as well as various teaching schools. Of course there are some people who can come from "outside" but I think that such creative writing degrees give young people a chance to study what they love...and that is now no longer felt to be "useless" or "nonproductive" anymore than any other leisure or art is... But I dont know about the politics...of course there's going to be a lot of that...but the individual can fight that...most academics are probably glad of new ideas. Maybe this bloke is a "bad egg" but whose to judge? Prizes and competitions: great to win but nobody would admit they like losing! Only natural...anyway its no good getting accolades or money in the long run if you're no good...but then whose to know? If an anti "clean nose Langpo" had won a whole lot of money then the "anti anti Langpo people" would be seriously annoyed. Nobody wins. As Emannuel Lasker (once the World Chess Champion) used to say: "In life we are all duffers." Peace brother! Tedious, you say? "A tedious argument of insidious intent." Regards, Richard. ----- Original Message ----- From: "Harry Nudel" <[REDACTED]> To: <[REDACTED]> Sent: Tuesday, May 15, 2001 9:37 PM Subject: m&r...la meme chose...

> you've come a long way, baby...when a tedious African-American prof poet Yusef Komunyakaa....can win the 100 Grand....Poetry a Mag. of the same verse prize..for keeping his lang-po nose clean...as generations of white

tedious prof workshop poets have done before him....O, tupac, where arts
thou whens we needs thee now....DRn...

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206. **ART ELECTRONICS**

Karenina.it for the Biennale di Venezia 2001

Thu 17 May 2001

Karenina.it for the Biennale di Venezia 2001 (sotto in italiano)

JUNE 7th - 11.00 AM / During the Biennale di Venezia Vernissage - Poetry
in Action - A Net of Voices -

Happening of the Poetry Bunker by Marco Nereo Rotelli at
49th Venice Biennial - Orsogrill delle Artiglierie

JUNE 6-7th / Poetry in Action - A Net of Voices - Correlated Web Event by
Caterina Davinio and Karenina.it

HOW YOU CAN TAKE PART IN THE VIRTUAL HAPPENING

<http://www.geocities.com/kareninarivista/happeninginfo.htm>

Speciale Biennale di Venezia by Karenina.it **i**ITALIAN /**e**NGLISH

<http://www.geocities.com/kareninarivista/index.html> A new, great web site. Harald Szeemann - The
Artists of the 49th Venice Biennial - Poetry Bunker - The poets of the Bunker -
110 international poets and artists "chosen with care" for the Bunker by Karen-
ina.it <http://www.geocities.com/kareninarivista/index.html>

Karenina.it - Other News on line LE TRIBÙ DELL'ARTE Curator: Achille Bonito
Oliva Gutai, Fluxus ed Events, Happening e Capi Tribù senza Tribù - Galleria
Comunale d'Arte Moderna e Contemporanea di Roma. Karenina.it in Oreste
Room: from the art-commercial good and the commercial good-art to the good-
good. Goods and services exhibited at the Galleria Comunale d'Arte Moderna of
Roma in the Oreste Room.

-- KARENINA.IT (poetry in "fatica" function) A web project by Caterina Davinio
on line since 1998 By Jakobson, 'fático' is the use of the language which
has the finality to maintain open and operative the communication channel
among the interlocutors. On the confine between art and critic, happening and
net performance, Karenina.it is a virtual meeting place around the theme of the
writing and the new technologies, in which experiences of international artists,
curators, theoreticians converge, in a net that counts thousands of contacts in
the world. Index:

<http://www.geocities.com/Paris/Lights/7323/kareninarivista.html> Art Electronics
and Other Writings - Archives / Videotheque <http://space.tin.it/arte/cprezi>

This message is sent to journalists, artists, curators and critics we know inter-
ested in our project and communication exchanges. If it is not so and your e-

mail address is for mistake in our mailing list, please, let us know by sending an e-mail with REMOVE in the object.

7 giugno dalle ore 11.00 / Durante la vernice della Biennale di Venezia Poesia in azione - Una rete di Voci - Happening di poesia del Bunker poetico di Marco Nereo Rotelli, in collaborazione con Adam Caccaro (Milanocosa) and Caterina Davinio (Karenina.it) alla 49ma Biennale di Venezia - Orsogrill delle Artiglierie

6-7 giugno - Poesia in Azione - Una rete di voci - Evento web correlato, a cura di Caterina Davinio e Karenina.it

COME PARTECIPARE ALL'HAPPENING VIRTUALE

<http://www.geocities.com/kareninarivista/happeninginfo.htm>

Speciale Biennale di Venezia by Karenina.it iITALIAN /eNGLISH

Un nuovo, grande sito. Harald Szeemann - Tutti gli artisti della 49 Biennale di Venezia - Bunker Poetico - I poeti del Bunker -110 poeti e artisti internazionali "scelti con cura" per il Bunker da Karenina.it
<http://www.geocities.com/biennale2001/index.html>

Altre news sul sito Karenina.it: Mostre / Mostri: LE TRIBÙ DELL'ARTE Curatore generale: Achille Bonito Oliva Gutai, Fluxus ed Events, Happening e Capi Tribù senza Tribù - Galleria Comunale d'Arte Moderna e Contemporanea di Roma. Karenina.it nella stanza di Oreste: dall'arte-merce e dalla merce-arte alla merce-merce: merci e servizi in mostra alla Galleria Comunale d'Arte Moderna di Roma nella sala di Oreste.

-- KARENINA.IT (poesia in funzione fàtica) Un progetto di Caterina Davinio
██████ on line dal 1998 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, su aspetti diversi della sperimentazione, 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> Art Electronics and Other Writings - Videoarchivio <http://space.tin.it/arte/cprezi>

Questo messaggio è inviato a giornalisti, artisti, curatori e critici che sappiamo interessati al nostro progetto e a uno scambio di comunicazione culturale. Se non fosse così e il Suo indirizzo fosse per errore nella nostra rubrica, La preghiamo di scusarci e di comunicarcelo inviandoci un messaggio con REMOVE nell'oggetto.

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207. **austinwja**

Re: joe lesueur

Thu 17 May 2001

In a message dated 5/17/01 4:10:34 AM, [REDACTED] writes:

<< Note:

Joe LeSueur, longtime friend and apartment mate of Frank O'Hara, died sometime in the past few days in Southampton, NY hospital.

5/15/01

|
NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO
NO . . .

Joe once wrote this about his many portraits of Frank O'Hara, but it applies as well to any life well spent: "I always felt I was close to getting him but I never did, so I kept on trying." Bye Joe. Best, Bill

[REDACTED]
WilliamJamesAustin.com
Kojapress.com

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208. **Nate and Jane Dorward**

Milne's email

Thu 17 May 2001

In my note on _Parataxis_ 10 & the Catling book, I gave an incorrect email address for Drew Milne, the publisher of the former. It is:

[REDACTED]
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]

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209. **Pierre Joris**
Re: Dunning langpo

Thu 17 May 2001

Richard,

>

> I've read it. Terrific book. I haven't read Perec's other Oulipian
> novel, *La Disposition* (translated as *_A Void_*), the novel without the
> letter e.

>

It's called *_La Disparition_*, which includes the pun on the absence of the "e" --
though indeed *La Disposition* doesn't have one either.

& Yes, "*La Vie, Mode d'emploi*" is a marvellous book, as are his other writings,
especially the list work of all he sees out the window of the *Café de la Mairie*,
Place Saint Sulpice, where I have often sat reading him.

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 David Kellogg
Sent: Tuesday, May 15, 2001 11:53 PM
To: [REDACTED]
Subject: Re: Dunning langpo

On Fri, 11 May 2001, richard.tylr wrote:

Has any one read the huge book by Perec described by Marjorie Perloff
in "*Radical Artifice?*" It something like: "*Life: a User's manual*" (in
French)...I like the idea of it...based on the Knight's tour in
chess (with
one square missing) (which mysterious square is never arrived at!)(very

Carolingian!(Lewis)) and the useless jig-saws that dissolve or magically "grow" into larger and larger connections while each fragment vanishes...very Rousellian...(Raymond). In that chapter there is an interesting discussion or peroration on this very subject.

Oulippo, the NFs

and old Zukovsky are mentioned in despatches...and an example of J A parodying a "formal" rhymed poem. Richard von Sturmer (NZ-North US) is a big

enthusiast of the Oulippo people...I also know a guy who wrote a series of

poems without the letter "a" (or with the only vowel being "a")

etc..but the

point, if there is one, of leaving out the "e" is that it lines

up with the

concept of mystery and disappearance and so on...One Oulippean

warns against

using etc...so ..well..poor old Vonnegut! And so on and and so on and

etcetera and and etcetera etcetera etcetera ...and

etceteretara...he wants

vast and seemingly unending detail....Cheers, Richard.

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

From: "David Kellogg" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, May 05, 2001 2:32 PM

Subject: Re: Dunning langpo

Piggybacking . . .

On Fri, 4 May 2001, Roger Gilbert wrote:

Why hasn't Language Poetry/post-Language Poetry ever moved into the same

metricizing/prosodic mechanics as the New Formalists, and simply

challenged/subverted them on their own ground by simply

doing better

(or

as well) but with purely non-discursive/asyntactical

Language Poetry

nonlinearities?

Read Ted Pearson! (EPC has a page on him.)

Roger Gilbert

Yes indeed. And Ron Silliman. And Barrett Watten.

And (to go another, non-LP route), Harry Mathews. The explorations/

explosions of "traditional" form in *Trial Impressions* and in *The Poet's Eye* (in *Oulipo Laboratory*) out-(per)form the New Formalists.

Cheers,
David

~~~~~  
~~~~~

David Kellogg Assistant Director
[REDACTED] University Writing Program
[REDACTED] Duke University
FAX [REDACTED] <http://www.duke.edu/~kellogg/>

Cheers,
David

~~~~~  
~~~~~

David Kellogg Assistant Director
[REDACTED] University Writing Program
[REDACTED] Duke University
FAX [REDACTED] <http://www.duke.edu/~kellogg/>

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210. **Jamie Perez**
Re: Help The Baffler
Thu 17 May 2001

I'll add to that: some people at the new magazine Bridge (also based in Chicago) are helping with some fundraising events for the Baffler in the Chicago area in June and such, go to there site for more info as it develops, but I've cut and pasted what they have so far

"The donation bottle started by Bridge at Art Chicago 2001 has now been passed on to the good folks at Quimby's, 1854 W. North Ave. Chicago, IL 60622; Phone: [REDACTED]; Fax: [REDACTED]. Stop by, pick up a copy of Bridge 2, and make a donation that'll set your karma right for at least a few hours.

"Other upcoming Baffler events include (More details as we have them):

"June 2 benefit party at the Hideout

"June 15 symposium with art types and
music types at the Instituto Cervantes
in Chicago.

"June 29 (?) benefit at Empty Bottle."

check here for some details and contact info if you want more
<http://www.bridgemagazine.org/events.html>

jamie.p

Steve Evans wrote:

>

> Dear Poets,

>

> As poetry editor for The Baffler I was devastated to receive the following
> news. The Baffler has supported many poets and fiction writers; it is also
> the only magazine I've ever been associated with that actually pays their
> poets.

>

> The only good news in all this is that the issue they were working
> on--featuring poems by Elizabeth Willis, Mark McMorris, Michael Gizzi, Lee
> Ann Brown, and David Hess--had already gone to the printer when the fire
> struck.

>

> Anything any of you could do to help them now would be greatly appreciated.

>

> -Jennifer Moxley

> ([REDACTED])

>

> Dear Friend of The Baffler:

>

> On the morning of April 25th, our office and the unique building in which
> it was housed were destroyed in a fire. In addition to the Baffler office,
> the building was home to a close community of artists, writers, nonprofit
> organizations, and small businesses. No one was injured in the fire, but
> the physical damage was extensive. Worse, however, was the devastation of a
> vital center of cultural activity.

>

> We're struggling to cope with our losses and those of our friends. We have
> set up a temporary office and will do our best to publish Baffler #14
> (which was sent to the printer a week before the fire) as scheduled. It now
> appears that our subscriber list is recoverable, so we are hopeful that

> everyone will get their copy of the magazine. For now, though, we have no
> computers, no contact lists, no rolodexes, no desks, and no desk lamps.
>
> We and our friends are determined to rebuild and recover, but we need help.
> For those who can, please send donations made out to The Baffler Recovery
> Fund to:
>
> The Baffler Magazine
> P. O. Box 378293
> Chicago, IL 60637
>
> Donations are tax-deductible.
>
> In-kind help would also be greatly appreciated. We're hoping we can score a
> few iMacs mothballed in the warehouses of northern California after the
> dot-com bankruptcies of recent months. Or, on the humbler, more second-
wave
> side, just some file cabinets, or desks, or carpets, or one of those huge
> unabridged dictionaries. Let us know if you can help with any of these.
> And, as our e-mail lists are incomplete, please forward this message to
> anyone you know who would be interested.
>
> Thanks to everyone who has called in sympathy.
>
> Emily Vogt
> Greg Lane
> Tom Frank
> Dave Mulcahey
>
> P.S. Funds are also being set up for our friends. Information on those
> funds will be posted on our Web site shortly.

--

Jamie Perez
Sr. Content Developer
AKQA/DC
3255 Grace Street NW
Washington, DC 20007

AKQA - a new global marketing and technology services firm
<http://www.akqa.com>

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211. **Alan Sondheim**

wanting my due in the waning moon

Thu 17 May 2001

wanting my due in the waning moon

Thu May 17 14:52:39 EDT 2001

The Moon is Waning Crescent (29% of Full)

ghosts haunt me, you haunt me with your power, you could take me, end my resentment and neuroses just like that, i'll be happier than you can ever imagine, think how you'll save a human being, just put me in that series of solo exhibitions coming up, that big group show of the chosen, just include me in your anthology with the color cover, you can color my texts, it would be an honor, i want to be multi-media of multi-media, i want to influence the world, i want my name spoken on unknown lips with great smiles and understandings, yes, juries too, i want to be awarded the big grants, the important ones, the ones that keep me alive, let me work towards greater and greater goals, i want the genius grants, the lifetime achievement awards :wipe me into existence with the cloth of creativity! bring me forward among the legions of new media personnel, so what if my code's code povera, if my work's on email lists in your back yard, in your email in my backyard, don't ever forget my name when the next big show comes along, i want projection, i want the wall full of my dna :i wait and wait and wait for my work to be lovingly accepted as new media, all right you can't click on it, it's got wonderful audio and video, it moves on the screen or the words like these dance all out of order, wayward and contrary, real and true eruptions of language, please help me in this endeavor, i want to win big prizes and get in the big shows i need your help, this is a cheap ploy, pass this on to all judges and juries, forget i said that, but do, really pass this on, you can find my work almost anywhere :terrific multi-media inclusions of everything i do in new media :all new media and me

:terrific multi-media inclusions of everything i do in new media

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212. **Bob Grumman**

Re: Is it Patrick Heron? POEM VII

Thu 17 May 2001

> << Hal "Poetry is harder to read than prose because
>
> you have to read all the white stuff too." >>
>
 except for VISUAL poetry; you ONLY have
 to read ITS white stuff
 --Bob G., who agrees with Bill Austin
 on the coolness of Hal's observation

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213. **George Bowering**

Re: Dunning langpo

Thu 17 May 2001

*I haven't read Perec's other Oulipian
novel, La Disposition (translated as _A Void_), the novel without the
letter e.*

I think you are referring to La disparition .

In German it is published as Anton Voyls Fortgang,

and in Spanish as El secuestro,

in which it is the letter a that is missing, because, of course, a is more common
than e in Spanish.

gb

--

George Bowering

Fax [REDACTED]

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214. **Jeffrey Jullich**

Re: Crackdown on Palestinian poets

Thu 17 May 2001

Scott: A stronger action might be to try to bring to international (American) at-
tention the ~poetry~ of these poets. You might check with Moshe' Machover
whether anything is in translation yet, or if he/you could help facilitate that. ---
I am not sure whether collectively authoring a (non-literary) ~counter~-text,

"some sort of open letter" in reaction to the suppression or endangerment of a ~previous~ text really approaches the level of threat that the original text posed to its would-be censors. The linguistic danger ("Language and Symbolic Violence") resides in the works of the authors named below: the three Saut al Halk u'al-Huriya publishers, poet-columnist Abdel Hakim Masalha, and veteran journalist Muhamad Ali Taha. It's a pity --- and slightly surprising --- that Ha'aretz did not include any quotes from the poetry; surprising, because I think here even a "big baddie" newspaper like the NYT would probably include some snippet. Perhaps that's some indication that the censorship already ~is~ at play, at least by our standards: the journalism seems ~incomplete~ to me as a USA-habituated reader, without some side-bar quoting the work. --- XXth century repressive regimes indeed often do fear poetry. (It remains to be seen whether XXIst cent. regimes will continue in that vein--- or whether global "free market" does not do away with the need for censorship by depreciating the efficacy of all text through overabundance. Historic repressive regimes have sometimes been great patrons of poetry: imperial Rome to the Aeneid.) As in China ("repressive regime"?), obfuscation and the ambiguities of poetry are typically feared as possibly concealing a "secret message," code-fear, cryptophobia. "Clear," "straightforward" poetry (perhaps like Masalha's) is hard for us anymore to even imagine as "subversive." American '60's Ginsberg/beatnik poetry was clear. It's telling that the recent "First Four Hundred Days" anthology called for "scatology, satire...", that is, for clear, non-obscure. --- Jeffrey

Scott Hamilton wrote:

*I must admit that I find this news very depressing,
but also strangely inspIring: is it not at least
curious that repressive regimes always instinctively
fear poetry?
Would people on this list be interested in drafting
some sort of open letter in defence of our Arab
comrades' right to free access to their own
imagination?*

Scott

+++++

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

From: Moshe' Machover

To: [REDACTED]

Sent: Thursday, May 10, 2001 12:17 PM

Subject: Poetic justice

A special item for poetry lovers

MM

++++
+

Ha'aretz, Thursday, May 10, 2001

Poetry reading Shin Bet applies pressure to Israeli Arab writers

Not since the first Intifada has the government been so suspicious of Arab writers now being hauled in for questioning.

By Jalal Bana and Ori Nir

The Shin Bet has been hauling in Israeli Arab authors, journalists, publishers, and even poets for "clarification and explanatory conversations" - asking them questions about their writings. Some of those questioned say they were warned not to write anything that could be construed as incitement.

The writers regard the questioning as an attack on their freedom of expression and an attempt to intimidate them. The Prime Minister's Office confirms writers have been questioned because of "extremist-nationalist" writing.

For many years there have been very few cases of security services intervening in the writing of Israeli Arabs. Now, there has not been such an intensive campaign against them since the 1980s, during the first Intifada when the government worried that writing it regarded as "incitement" would pull the Palestinian violence in the territories across into Israel proper.

In the last month, Shin Bet has questioned the three

*publishers of Saut al
Halk u'al-Huriya, published by the northern faction
of the Islamic
movement, poet-columnist Abdel Hakim Masalha, and
veteran journalist
Muhamad Ali Taha.*

*Taha, chairman of the Israeli Arab Writers Union,
was chosen by the Supreme
Israeli Arab Monitoring Committee to serve as the
head of the Naqba
committee three years ago. He usually writes about
Palestinian nationalist
affairs. A month ago, while hosting his friend
former justice minister
Yossi Beilin, he was served a warrant ordering him
to appear at the Misgav
police station.*

*There, he was questioned by two Shin Bet officers
who identified themselves
as Yarden and Yaniv. They questioned him mostly
about his contacts with
people in the Palestinian Authority and his role
organizing a joint rally
by Israeli Arab and Palestinian intellectuals last
March.*

*Taha said that Yarden told him he was forbidden to
enter PA-controlled
areas, and warned him about incitement in his
articles and speeches.
According to Taha, his interrogators also demanded
that he "be careful" in
his writing because of its impact on the Israeli
Arab community. The
interrogators, said Taha, told him they "know
everything" about him and
that they have "a large file" on him. They quoted
from his poetry and
other publications. "They did a doctorate on my my
writing before calling
me in," says Taha, but he adds that he's known more
difficult times. In
the mid-'80s, a book of his poetry was banned, since
the authorities
claimed it was incitement. It eventually came out
due to pressure from*

human rights organizations and Jewish intellectuals.

But it's not only famous, veteran writers whose work is being analyzed by the Shin Bet. Abdel Hakim Masalha from Kfar Kara, who makes his living selling ads in the local Arabic-language press and as a newspaper distributor, took up poetry after the start of the October riots, which lit a warning lamp at the Shin Bet.

Forty years old, he was questioned last week in the Hadera police station. "A Shin Bet interrogator told me 'your poetry is dangerous' and they told me 'we're following everything you write.'" They told him to tone down his writing because "readers, especially the young among them, could understand the writing as incitement."

Masalha began writing after the start of the rioting, and he usually eulogizes the fallen, describing their mothers' suffering. His two best known poems are about Asil Asala, the high schooler killed during rioting in Arabe, presumably by Border Patrol bullets, and Muhamad al-Dura, the youngster shot dead in his father's arms during a fire fight at the Erez junction early in the Intifada. In other poems Masalha mentions the Sabra and Chatilla massacres and anti-Arab rhetoric of Shas Rabbi Ovadia Yosef.

The Prime Minister's Office said that Masalha was indeed questioned on May 2, "about nationalist poetry published in Saut al Halk." That paper's publishers have also been questioned. One, Ali Salah, was questioned two months ago in the Beit Shean police station when he returned from a business trip to Jordan. Some CDs of Islamic music were confiscated, and later returned. A month ago he was called in again

*by the Shin Bet and
questioned for four hours, he says.*

*The questioning was mostly about his contacts with
"hostile Islamic
organizations" and the reasons for his frequent
trips to Jordan, Europe and
the PA. Salah owns an advertising agency and is a
singer in a band. He
says his trips were only for business purposes.*

*The PMO says that Salah was questioned "due to
suspicion about contacts
with illegal hostile elements overseas and in
Israel." As for the apparent
increase in the number of Arab intellectuals under
Shin Bet surveillance,
the PMO said that the security service "does not
give out information about
its operations.*

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*Your use of Yahoo! Groups is subject to
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=====

*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>

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215. **Nate and Jane Dorward**

Fw: Catling

Thu 17 May 2001

& thought I'd also add some info re: the Catling volume--see below --N

Nate & Jane Dorward

██████████

THE GIG magazine: <http://www.geocities.com/ndorward/>

109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada

ph: ██████████

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

From: "simon perril" <██████████>

To: "Nate and Jane Dorward" <██████████>

Sent: Thursday, May 17, 2001 2:50 PM

Subject: Re: Catling

Hi Nate,

in my haste sending it I obviously neglected to include publication details

for the Catling. ... it is £9.95 plus £1 postage and packing. It can be had

direct from me at my home address, or from

Rod Mengham, Jesus College, Cambridge, CB5 8BL. Glad you think its handsome!

It was very tight getting it done in time.

...

Best

Simon

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216. **Marc Couroux**

Abraham Lincoln Gillespie

Thu 17 May 2001

Dear list,

Some time ago I posted a request for information on a book by Abraham Lincoln Gillespie, "The Syntactic Revolution" (ed. by Richard Milazzo), and received a few helpful responses. Unfortunately, I still haven't managed to locate a copy of it (tried bookfinder.com already). Does anyone know where I can find this? I'm thinking of integrating some of his work into a multimedia piece I'm doing at the Centre for contemporary Arts in Glasgow this coming November. Any suggestions would be helpful at this point...so little of his work is in print at the moment. (exceptions in McCaffery's anthology *Imagining Language* and Rothenberg's *Revolution of the Word*...).

thanks

Marc Couroux

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217. **Maria Damon**
Re: Dunning langpo
Thu 17 May 2001

i think that's "la disparition" --as in --th* disapp*aranc*...of th* l*tt*r *...

At 11:53 PM -0400 5/15/01, David Kellogg wrote:

>Richard,

>

>I've read it. Terrific book. I haven't read Perec's other Oulipian

>novel, La Disposition (translated as A Void), the novel without the
>letter e.

>

>On Fri, 11 May 2001, richard.tylr wrote:

>

>> Has any one read the huge book by Perec described by Marjorie Perloff
>> in "Radical Artifice?" It something like: "Life: a User's manual" (in
>> French)...I like the idea of it...based on the Knight's tour in chess (with
>> one square missing) (which mysterious square is never arrived at!)(very
>> Carolingian!(Lewis)) and the useless jig-saws that dissolve or magically
>> "grow" into larger and larger connections while each fragment
>> vanishes...very Rousellian...(Raymond). In that chapter there is an
>> interesting discussion or peroration on this very subject. Oulippo, the NFs
>> and old Zukovsky are mentioned in despatches...and an example of J A
>> parodying a "formal" rhymed poem. Richard von Sturmer (NZ-North US) is
a big

>> enthusiast of the Oulippo people...I also know a guy who wrote a series of
>> poems without the letter "a" (or with the only vowel being "a") etc..but the
>> point, if there is one, of leaving out the "e" is that it lines up with the
>> concept of mystery and disappearance and so on...One Oulippean warns
against

>> using etc...so ..well..poor old Vonnegut! And so on and and so on and
>> etcetera and and etcetera etcetera etcetera ...and etceteretara...he wants
>> vast and seemingly unending detail....Cheers, Richard.

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

>> From: "David Kellogg" <[REDACTED]>

>> To: <[REDACTED]>

>> Sent: Saturday, May 05, 2001 2:32 PM

>> Subject: Re: Dunning langpo
>>
>>
>> > Piggybacking . . .
>> >
>> > On Fri, 4 May 2001, Roger Gilbert wrote:
>> >
>> > > Why hasn't Language Poetry/post-Language Poetry ever moved into
the
>> same
>> > > metricizing/prosodic mechanics as the New Formalists, and simply
>> > > challenged/subverted them on their own ground by simply doing bet-
ter
>> (or
>> > > as well) but with purely non-discursive/asyntactical Language Poetry
>> > > nonlinearities?
>> > >
>> > >
>> > > Read Ted Pearson! (EPC has a page on him.)
>> > > Roger Gilbert
>> >
>> > Yes indeed. And Ron Silliman. And Barrett Watten.
>> >
>> > And (to go another, non-LP route), Harry Mathews. The explorations/
>> > explosions of "traditional" form in Trial Impressions and in The
>> > Poet's Eye (in Oulipo Laboratory) out-(per)form the New Formalists.
>> >
>> > Cheers,
>> > David
>> >
~~~~~  
~~~~~  
>> > David Kellogg Assistant Director
>> > ██████████ University Writing Program
>> > ██████████ Duke University
>> > FAX ██████████ <http://www.duke.edu/~kellogg/>
>>
>>
>
> Cheers,
> David
> ~~~~~

~~~~~  
>David Kellogg                      Assistant Director  
>██████                      University Writing Program  
>██████                      Duke University  
>FAX ████████                      http://www.duke.edu/~kellogg/

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218. **Avery Burns**  
***Canessa Park Readings***

*Thu 17 May 2001*

---

Canessa Park Gallery  
708 Montgomery Street @ Columbus  
San Francisco, CA  
Admission \$5

Sunday May 20th @ 3 pm

Guy Bennett and Dennis Phillips

This is the last of the LA to SF readings. If you  
have missed some now is your chance...

Also the bay to breakers is early in the morning and  
leave from downtown to ocean beach. The downtown  
should be cleared out by 3 pm.

Tuesday May 22nd @ 7:30 (Please note the time is 1/2  
later than mentioned in the previous post by Gary  
Sullivan -- thanks Gary.)

Mitch Highfill and Eleni Sikelianos

This is a great chance to see what is going on in New  
York City!

Sunday June 24th @ 5 pm

Norma Cole & Meredith Quartermain

Norma Cole is one of San Francisco's favorite poets,  
and Canessa is happy to have her read with Meredith,  
who is visiting from Vancouver B.C., and is part of  
the Kootenay Collective.

Hope to see you there,  
Avery E. D. Burns  
Literary Director

---

Do You Yahoo!?

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

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219. **j.letourneux**

***Re: Dunning langpo***

*Fri 18 May 2001*

---

Two citations from Oulipo.

First, to boost morale, one half of a pyramid poem by Harry Matthews, which is dedicated to Martin Gardner and opens Oulipo's *\_Atlas of Potential Literature\_*:

"O/to/see/man's/stern/poetic/thought/publicly/espousing/recklessly/imaginative/mathematical/inventiveness,/openmindedness/unconditionally/superfecundati ties."

(2) from Roubaud's book *\_The inverse Flower...\_* (1986):

"To write poems, to compose poetry in contemporary conditions is a rather difficult exercise, it's agreed. In order to persist in this path supposes (at any rate for me) the choice of a model, the reference to a favored era in which poetry *\_was\_* and *\_glimmered\_*. I've chosen 12th Century Provence..." (p. 17)

Conclusion:

Oulipo recognizes that formal innovation is an attribute of so-called traditional form, and that a superb understanding of tradition will permit one to work within poetry, not against it. This is to be distinguished, perhaps, from the historical non-appreciations of a competitive and gangly coterie. The non-recognition of mathematics on the part of metaphysics is a spectacularly dismal and romantic failure stained with the pasts of piracy, domination, and privateering. One may also consult the the works of Albert-Marie Schmidt (Oulipo).

jl.

P.S.,

On Perec, also see the novel he was working on before he died his smoky death, *\_53 Days\_*,

which includes many pages from his notebooks. I enjoy most seeing his operations, the manners in which he worked. Oulipo is a superb craftsman.

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## 220. **ART ELECTRONICS**

### ***Karenina.it Biennale di Venezia VIRTUAL HAPPENING***

*Fri 18 May 2001*

---

Karenina.it for the Biennale di Venezia 2001 (segue in italiano)

JUNE 7th - 11.00 AM / During the Biennale di Venezia Vernissage - Poetry in Action - Happening of the Poetry Bunker by Marco Nereo Rotelli at 49th Venice Biennial - Orsogrill delle Artiglierie

JUNE 6-7th - Poetry in Action - Correlated Web Event  
by Caterina Davinio and Karenina.it

TAKE PART IN THE VIRTUAL

HAPPENING! <http://www.geocities.com/kareninarivista/happeninginfo.htm>

Speciale Biennale di Venezia by Karenina.it **ITALIAN /eNGLISH**

<http://www.geocities.com/kareninarivista/index.html> A new, great web site. Harald Szeemann - The Artists of the 49th Venice Biennial - Poetry Bunker - The poets of the Bunker - 110 international poets and artists "chosen with care" for the Bunker by Karenina.it <http://www.geocities.com/kareninarivista/index.html>

Karenina.it - Other News on line **LE TRIBÙ DELL'ARTE** Curator: Achille Bonito Oliva Gutai, Fluxus ed Events, Happening e Capi Tribù senza Tribù - Galleria Comunale d'Arte Moderna e Contemporanea di Roma. Karenina.it in Oreste Room: from the art-commercial good and the commercial good-art to the good-good. Goods and services exhibited at the Galleria Comunale d'Arte Moderna of Roma in the Oreste Room.

-- KARENINA.IT (poetry in "fatica" function) A web project by Caterina Davinio  on line since 1998 By Jakobson, 'fatico' is the use of the language which has the finality to maintain open and operative the communication channel among the interlocutors. On the confine between art and critic, happening and net performance, Karenina.it is a virtual meeting place around the theme of the writing and the new technologies, in which experiences of international artists, curators, theoreticians converge, in a net that counts thousands of contacts in the world. Index:

<http://www.geocities.com/Paris/Lights/7323/kareninarivista.html> Art Electronics and Other Writings - Archives / Videotheque <http://space.tin.it/arte/cprezi>

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## 221. **Anastasios Kozaitis**

### ***Bi-Lingual NYC Reading, May 19, 2001 7-9 p.m.***

*Fri 18 May 2001*

---

For: Immediate Release

Co-editors of Chinese Journal, Tendency, read poetry

at Ethan Cohen Fine Arts  
Saturday May 19, from 7-9 PM

Bei Ling, *Theme and Variations*. english translation by Wang Rong and Anastasios G. Kozaitis and Meng Lang, *World Picture*, with english translation by Denis Mair and John Cayley.

Ethan Cohen Fine Arts invites you to a poetry reading by Bei Ling and Meng Lang, two leading dissident poets from Mainland China. Bei Ling will read from "Theme and Variations," and Meng Lang will read "World Picture," among other works. The Boston based poets will read early works discussing their tumultuous years in China in the 1980s.

Bei Ling and Meng Lang have been working together for many years to cultivate channels of dialogue among writers and intellectuals worldwide. In 1993, they co-founded the quarterly journal, "Tendency," in Boston. "Tendency" is a Chinese language journal devoted to the promotion and study of non-official Chinese literature, free speech and intellectual pursuits in and outside of China. The journal publishes work by suppressed and exiled writers, while providing a forum for serious interchange on cultural issues between emerging and established Eastern and Western writers. In the summer of 1999, after printing and distributing copies of "Tendency" in China, Bei Ling was arrested and his publication was confiscated. After much international protest, Bei Ling was released and expelled from the country.

Born in 1959, Bei Ling graduated with a B.A. in Economics from Beijing College of Finance and Trade. He has been writing experimental poetry since the mid-70s and Bei Ling emerged as a leading figure in the underground poetry circle in China in the early 1980s. He is the author of several books including: *Wandering in March*, *The Deceived*, *Today and Tomorrow*, and *Theme and Variations*. Additionally, Bei Ling co-edited the anthology, *Thirty-Eight Contemporary Chinese Poems* and he continues to co-edit *Directions* annually. He participated in the Writer-in-Residence program at Brown University from 1990-1993. Bei Ling was honored with the Human Rights Watch Award in 1995 and he received the "Freedom to Write Award" from The American PEN Center West in 2000. His interview with Nobel Prize Winner Seamus Heaney appeared in the L.A. Times Book Review (December 31, 2000). Currently, Bei Ling is Editor in Chief of "Tendency."

Meng Lang was born in 1961 in Shanghai. After graduating in 1982 from the Shanghai College of Technology, he co-founded the unofficial literary publications "Haishang" and "Dalu" - two leading journals in the underground circuit. From 1986-1988, Meng Lang co-edited the influential anthology, "Zhongguo Xiandai Zhuyi Shiqun Daquan" and in 1990, he became the Executive Editor of the unofficial journal, "Modern Chinese Poetry." He was a Writer-in-Residence

at Brown University from 1995 to 1998. He is currently Chief Executive Editor of "Tendency."

Ethan Cohen Fine Arts is located at 37 Walker Street-between Church and Broadway Street.

Please call [REDACTED] for more information.

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## 222. **Ron Silliman** ***warning re iPublish***

*Fri 18 May 2001*

---

From Publishers Weekly daily email:

### Caveat Emptor: Authors Guild Blasts iPublish Contract

In a blow to Time Warner Trade Publishing (TWTP), the Authors Guild has issued a sharp warning to writers about signing the e-publishing contract offered by iPublish.com, TWTP recently launched e-publishing venture.

The Authors Guild warned that the iPublish.com contract "presents substantial legal risks and loss of literary rights for little pay." The Guild urges all writers to "approach iPublish with extreme caution," warning that established writers "may find they've inadvertently granted a laundry list of rights" for low advances--\$25 or less.

Letty Cottin Pogrebin, president of the Authors Guild, described the contract as "pitiful," "exploitive" and "draconian." Paul Aiken, executive director of the Authors Guild, told PW Daily, "By submitting a manuscript online, you are agreeing to terms. This is unusual and there is the potential for people to not understand what they are agreeing to."

Ipublish.com offers well-known TWTP authors in e-book form, and aims to create an online writers community, soliciting new writing from that community to publish as e-books, print-on-demand titles or in traditional print.

The contract is available online at ipublish.com. The Authors Guild advises that the iPublish contract makes "sweeping" claims to digital and print rights and is critical of iPublish's plans to not pay advances for e-books. The Guild notes that TWTP's option to publish e-books in print form is crafted to limit the size of advances and to prevent writers from effectively negotiating a competing bid from another publisher. The Guild warns that signing for one book gives TWTP exclusive rights to the author's next work, and that there is no provision in the contract for insuring authors against libel claims.

In iPublish's own defense, Claire Zion, iPublish's editorial director, issued a statement saying "We're disappointed that The Author's Guild chose to

misrepresent iPublish's relationship with writers." Zion goes on to say that iPublish is a vehicle for disenfranchised writers who "can't get a publisher to read their work because they don't have an agent. They can't get an agent because they don't have any connections." She added, "They can't even get into the Author's Guild because they aren't previously published."

TWTP claims "nothing we ask for in our contract is unusual" and that it is "fair and highly favorable to unpublished writers." The company has something they call a "contract helper" available on their Web site that explains iPublish's terms and why they believe they are necessary.

The statement didn't address any specific points raised by the guild.--Calvin Reid

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223. **Susan Clark**

***RADDLE MOON change of address and Nov.00 parcel return***

*Fri 18 May 2001*

---

hello,

I thought I'd post a reminder that RADDLE MOON's address changed about 5 years ago. We are still getting mail at our old address.

This unfortunately included a parcel rec'd last Nov.20 which was ret'd. without any record of where or who it came from. Anyone out there with a ret'd parcel?

our NEW address is: #518-350 East Second Avenue, Vancouver, BC V5T 4R8  
CANADA

our OLD address was : 2239 Stephens Street, Vancouver If you've sent mail -- other than oversize parcels which are held only a couple of weeks at the post office before they're ret'd to sender -- to the Stephens Street address, I do go over there once every few months to pick it up, but there's no absolute guarantee it'll be kept, or be safe.

Susan

--

Susan Clark, editor

RADDLE MOON : poetry, poetics, long works, image/text, translation

<http://www.sfu.ca/~clarkd>

Vancouver, Canada

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224. **Elizabeth Bassford**

**Po'Jazz Sunday**

*Fri 18 May 2001*

Hey Folks, just a reminder...catch the Po'Jazz program up in Sleepy Hollow this Sunday, May 20th, 3:15 p.m., right in the station on the Hudson Line. Fantastic spot, RICK PERNOD and MINNIE BRUCE PRATT; The Tom Alfs Trio; CCNY Poetry festival guests....call [REDACTED] for deets.

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225. **richard.tylr**

**Fw: Re: SONNET OF TRUTH ("did you know")**

*Sat 19 May 2001*

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

From: "richard.tylr" <[REDACTED]>

To: "Poetry Project Buffalo US" <[REDACTED]>

Sent: Saturday, May 19, 2001 11:05 PM

Subject: Re: Re: SONNET OF TRUTH ("did you know")

>

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

> From: "richard.tylr" <[REDACTED]>

> To: "Poetry Project Buffalo US" <[REDACTED]>

> Sent: Saturday, May 19, 2001 10:04 PM

> Subject: Re: Re: SONNET OF TRUTH ("did you know")

>

>

> >

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

> > From: "richard.tylr" <[REDACTED]>

> > To: <[REDACTED]>

> > Sent: Saturday, May 19, 2001 10:03 PM

> > Subject: Re: Re: SONNET OF TRUTH ("did you know")

> >

> >

> > > great heaving humps of jellungy jumps and huge balls of fire: this stuff

> > is

> > > burning burning burning....Richard.

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

> > > From: "patrick herron" <[REDACTED]>

> > > To: <[REDACTED]>

> > > Sent: Wednesday, May 16, 2001 3:34 PM  
> > > Subject: Re: SONNET OF TRUTH ("did you know")  
> > >  
> > >  
> > > > holy exclamation points! great mother of kung!  
> > > > (you're on a roll A)  
> > > >  
> > > > -----Original Message-----  
> > > > From: UB Poetics discussion group  
> > > > [mailto: ] On Behalf Of Alan  
Sondheim  
> > > > Sent: Monday, May 14, 2001 1:51 AM  
> > > > To:   
> > > > Subject: SONNET OF TRUTH ("did you know")  
> > > >  
> > > >  
> > > > SONNET OF TRUTH ("did you know")  
> > > >  
> > > >  
> > > > LIVE is EVIL backwards! Live Evil!  
> > > > DEVIL is LIVED backwards! The Devil Lived!  
> > > > EVIL is VILE twirled! Evil is Vile!  
> > > > GOD is DOG backwards! DOG is GOD!  
> > > > LIVE DOG backwards is GOD EVIL!  
> > > > DEVIL GOD backwards is DOG LIVED!  
> > > >  
> > > > IT IS ALL THERE IN THE LANGUAGE!  
> > > > YOU CAN READ IT IN ENGLISH!  
> > > > ENGLISH IS THE MOST PERFECT LANGUAGE!  
> > > > ENGLISH IS LIVE! ENGLISH IS GOD!  
> > > > DOG IS ENGLISH! EVIL IS ENGLISH!  
> > > > VILE ENGLISH DOG!  
> > > >  
> > > > Please send this on to as many people as possible;  
> > > > everyone should know about these things.  
> > > >  
> > > > \_  
> > > >  
> > >  
> >  
> >  
>

226. **richard.tylr****Re: Dunning langpo***Sat 19 May 2001*


---

Oulippo sound an interesting group. A small point of course with all formal processes and procedures of course (I feel of course ) is that eg in the example of la Disparition or what it is called..the "e" being omitted is both a restraint (nothing new there cf Frost or most of the poets in English since Chaucer and I believe the French more so) but also that its significance is (as I know somehow "e" is the letter most used) and is a sound generating and hence important meaning generator..its disappearance is alarming! and amusing.... and I suppose there are all the Derridean things etc (I know of him only indirectly I have a book of his which I opened and the first sentence I saw was: "This then shall have been a book." I was very impressed with that so as the rest looked very prolix I shut the book and let that sentence work the non) and thus the concept of syncope....but one at least assumes that there is a greater rationale than merely number play...which play is alright up to a point..but I eventually am moved to ask "why" so eg just removing the "a" or the "e" is a good exercise but how much of an advance is this say on just continuing with sonnets forever? But the Perec novel I must read...it doesn't bother me that eg Jealousy has no obvious "meaning" or "plot" or "development" or is studiously "non-referential" with its detail (in fact its repetitions could be seen as nearly a traditionalist and a rhyming device as it cycles and slowly chimes...I love that book...but one assumes that Robbet-Grillet has an agenda...even if its to "challenge" the old forms etc etc but this Perec must have a larger *raison d'être* An effect of form can be a certain strangeness that is introduced as in old and mysterious rhymes...formal methods have both a look or rationale of the magical and also that of a logical system: the sonnet seems to me to be a strange capsule, quite arbitrary...so the problem with various forms is maybe their overuse: a very basic example being rhyme. And its dubious that any numbers are higher or more significant than any others. I'm arguing with myself. Someone please take up the baton! Richard. ----- Original Message ----- From: "j.letourneux" <[REDACTED]> To: <[REDACTED]> Sent: Friday, May 18, 2001 5:20 PM Subject: Re: Dunning langpo

> Two citations from Oulipo.

>

> First, to boost morale, one half of a pyramid poem by Harry Matthews, which

> is dedicated to Martin Gardner and opens Oulipo's *\_Atlas of Potential*

> *Literature\_*:

>  
>  
> "O/to/see/man's/stern/poetic/thought/publicly/espousing/recklessly/imaginati  
>  
> ve/mathematical/inventiveness,/openmindedness/unconditionally/superfecun-  
> dati  
>  
> ties."  
>  
> (2) from Roubaud's book \_The inverse Flower...\_ (1986):  
>  
> "To write poems, to compose poetry in contemporary conditions is a rather  
> difficult exercise, it's agreed. In order to persist in this path  
supposes  
> (at any rate for me) the choice of a model, the reference to a favored era  
> in which poetry \_was\_ and \_glimmered\_. I've chosen 12th Century  
> Provence..." (p. 17)  
>  
> Conclusion:  
>  
> Oulipo recognizes that formal innovation is an attribute of so-called  
> traditional form, and that a superb understanding of tradition will permit  
> one to work within poetry, not against it. This is to be distinguished,  
> perhaps, from the historical non-appreciations of a competitive and gangly  
> coterie. The non-recognition of mathematics on the part of metaphysics is  
> a spectacularly dismal and romantic failure stained with the pasts of  
> piracy, domination, and privateering. One may also consult the the works  
> of Albert-Marie Schmidt (Oulipo).  
>  
> jl.  
>  
> P.S.,  
> On Perec, also see the novel he was working on before he died his smoky  
> death, \_53 Days\_,  
> which includes many pages from his notebooks. I enjoy most seeing his  
> operations, the manners in which he worked. Oulipo is a superb craftsman.

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227. **Maria Damon**

***Re: Form or Foam, which one?***

*Sat 19 May 2001*

---

"caravan of affect," that's a cool title. just heard an NPR segment on d.a. levy. v nice, though saturday at 8 am is not the best time to spread the word...

At 7:36 AM -0400 5/16/01, Ron Silliman wrote:

>Richard Tylr asks:

>

>"Ron. Could you work (or have worked) eg in Tjanting without a formal

>principle like the Fibonnacci? What is the state of your current project?

>Speak into the microphone: "Speak louder!"..."Speak softer!"...Sorry, my

>stupid jokes....

>Actually I am a major fan of Tjanting...I can open it up at any place and it

>is hypnotic: an extraordinary work....Mind you, it depends on my mood

>etc.... What letter are you up to? Do you have a new "project"? I've got

>the "Baldessari edition" (second printing). "Lit" 's good too. and I very

>much got into "Paradise". Compared notes onthat with Wystan Curnow. He's a

>great "projector". Any way...Good on you. Regards, Richard."

>

>At the time of Tjanting I still needed the structure in order to break down

>habits of thinking that would otherwise have me from joining up sentences in

>new ways. Structure has something of a different role in my work these days.

>

>I'm presently working on three letters of The Alphabet: Ketjak2: Caravan of

>Affect (literally the next paragraph of Ketjak a quarter of a century

>later); VOG (whose structure is that it is a "book of poems"), and Zyxt, a

>long prose piece. When those are completed, so is The Alphabet.

>

>As for the next project thereafter, I'd recommend reading Anselm Hollo's

>poem "Not a form at all but a state of mind," in Corvus -- great book, by

>the way -- for the last line of the second stanza of section V. The answer

>is hidden there.

>

>I'm making notes as I go along as to what the next project might entail. 360

>sections, at least one of which will use the number 2701 (the product of the

>"palindrome" prime numbers 37 and 73).

>

>Say Hi to Wystan. I'm still reading his father's collected poems & greatly

>enjoying same,

>

>Ron

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228. **Maria Damon**

**Re: [No Subject]**

Sat 19 May 2001

---

At 1:23 PM -0400 5/16/01, Mary Angeline wrote:

>Alan,

>I'm sub teaching for fourth & sixth graders today & read them

>your poem. They think it's goofy & very creative.

>keep up the good work

>mary

which poem, mary??? inquiring minds want to know toot sweet!

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229. **Nielsen, Aldon**

**Re: m&r...la meme chose...**

Sat 19 May 2001

---

At 05:37 AM 5/15/01 -0400, you wrote:

> you've come a long way, baby...when a tedious African-American prof  
>poet Yusef Komunyakaa....can win the 100 Grand....Poetry a Mag. of the same  
>verse prize..for keeping his lang-po nose clean...as generations of white  
>tedious prof workshop poets have done before him....O, tupac, where arts  
>thou whens we needs thee now....DRn...

I have to assume that you have not read the book of poetry by Tupac pub'd earlier this year ??

" 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



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230. **Alan Sondheim**

***no people.***

*Sat 19 May 2001*

---

-

no people. i am not an eagle and i am not powerful and fly higher than any other animal." i am not the "proud lion, wise and far-sighted." i am not the "humble mole, burrowing beneath the "world." i am not the "faith- ful dog, happily taking care of its master." i am not the " the "mysteri- ous cat, carrying with me the "wisdom of ancient egypt." i am not a cam notel, the "horse of the "desert." i am not the "sinister snake who eats her young and sins." i am not the "terrifying wolf whose one desire is to eat the "flesh of others." i am not the "violent and stupid primeval shark tearing its prey to shreds." i am not the "incredibly intelligent dolphin, speaking to others of its kind." i am not a lonely whale, regal king of the "seas." i am not the "lowest am notoeba, fundam notental unit of all life." i am not a chimpanzee, the "closest living relative of humans." i am not the "poisonous toad who ignores her children." i am not the "faith- ful mockingbird, placing her eggs in the "homes of others." i am not the "swift and innocent gazelle." i am not the " the"beautiful, soft and loving deer." i am not the "stately elk." i am not the "hideous rat with hideous young, taking over the "world." i am not the "cockroach, the "the"oldest living thing on the "planet." i am not the "noble horse, ready to serve you." i am not the "stupid mule, who can never breed." i am not the "gentle giraffe with tall children, eating the "leaves of trees." i am not a worm, ready to be cut into pieces, all just like me." i am not the "violent alligator, tearing young children into pieces." i am not the "co- yote, a real stupid nuisance and unbelievably dangerous." i am not a spider who always kills its mate." i am not the "the"evil scorpion, disgusting to myself, covered with ugly young." i am not a lovely hummingbird, delicate and caring of others." i am not the "pure swan bringing tidings of good fortune to everyone." i am not the "idiotic monkey." i am not the "fierce gorilla, scream noting and pounding my chest." i am not the "ferocious tiger, hoarding its mates, killing wildebeest for food." i am not the "mouse, whose brood takes over home and field alike." i am not the "dinosaur, who once ruled the " the "earth." i am not the "stupid salmon, who swim upstream not to spawn, die, and be eaten." i am not the "pig, the "most intelligent animal in the "yard." i am not the randy goat, who eats everything in sight." i am not a horrifying skunk, good for nothing, spewing poison." i am not the "raccoon, washing my food in the "river." i am not a squirrel, always burying my food for the "winter." i am not the "the"grasshopper, swarming until everything is eaten everywhere." i am not an ant, following the "scent of others and serving my queen." i am not the "bee, dancing for honey, living in harmony, and ready to sting." i am not the "sad manatee." i am not the "happy otter, always playing and having fun." i am not

the "furious grizzly, the "most dangerous beast the "the"re is." i am not the  
"lonely polar bear, king of the "coldest regions on earth."

—

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231. **richard.tylr**  
**Re: Dunning langpo**  
Sun 20 May 2001

---

George. Did you see the series of poems (one liners!) where I meditate on poetry etc and say Ron Silliman and George Bowering are poets...things like that? Thanks for the info below...one tends to forget the problems of translation. I knew that "e" is the most common vowel in English...but the of course a Spanish writer would omit the "a" which would be impossible for me even if my Spanish was more than one year at uni and not thus very good...virtually zero...and as to German...hopeless. But I believe that even in English Perec's book is quite impressive. Another vast tome to be tackled...one day. Maybe the cavity left by the absence of the vowel creates a kind of negative force: which energises somehow? Interesting. Regards, Richard Taylor. ----- Original Message ----- From: "George Bowering" <[REDACTED]> To: <[REDACTED]> Sent: Friday, May 18, 2001 7:40 AM Subject: Re: Dunning langpo

*I haven't read Perec's other Oulipian novel, La Disposition (translated as \_A Void\_), the novel without the letter e.*

*I think you are referring to La disparition .*

*In German it is published as Anton Voyls Fortgang,*

*and in Spanish as El secuestro,*

*in which it is the letter a that is missing, because, of course, a is more common than e in Spanish.*

*gb*

--

*George Bowering*

*Fax [REDACTED]*

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232. **richard.tylr**

**Re: Abraham Lincoln Gillespie**

Sun 20 May 2001

---

Marc. Look on eg Bibliofind, Abebooks.com, or AddAll which has these and other out of print and rare books for sale. Abe..has about 27 million books online throughout the world. And you can leave a request for a book and they search for it automatically until it turns up. Use a search engine like dogpile to get AddAll and Abe etc. Hope this helps. Regards, Richard Taylor.

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

From: "Marc Couroux" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, May 18, 2001 10:16 AM

Subject: Abraham Lincoln Gillespie

Dear list,

*Some time ago I posted a request for information on a book by Abraham Lincoln Gillespie, "The Syntactic Revolution" (ed. by Richard Milazzo), and received a few helpful responses. Unfortunately, I still haven't managed to locate a copy of it (tried bookfinder.com already). Does anyone know where I can find this? I'm thinking of integrating some of his work into a multimedia piece I'm doing at the Centre for contemporary Arts in Glasgow this coming November. Any suggestions would be helpful at this point...so little of his work is in print at the moment. (exceptions in McCaffery's anthology Imagining Language and Rothenberg's Revolution of the Word...).*

thanks

Marc Couroux

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233. **richard.tylr**

**Re: Dunning langpo**

Sun 20 May 2001

---

Pierre. This is very subversive. Your encouraging an old unemployed scrounger and general dabbler in things trivial but enjoyable to read another vast tome!? to interrupt his endless Chess games on ICC!! Disgraceful! Tres Disgracefellement! I'm struggling through...actually I love it.... "Middlemarch"... but now I've been ordered to read Perec which I could have picked up in a bookshop about 18 months ago...and which I think Scott Hamilton has (Scott has read anything that everyone else hasn't ... or everything that such old blokes like myself have

never heard of...or he's at least held the alleged tome in his hands...probably got it at a sale for 20 cents!! ) But, seriously, thanks for that...I must have a look at it. I don't want to become too obsessed with numbers etc but it sounds intriguing....I like Robbet-Grillet and have read Roussel's books (two of them) so I suppose I "should" tackle this stupendous and word massive construction or is it a deconstruction? A constructive deconstructive construction whose construct is deconstructed by its constructive deconstruct. Something like that. It's very unreadness increaseth but doth not detracteth my desire to thus peruse. Yours etcetera and e to the power of x, Richard Taylor. ----- Original Message ----- From: "Pierre Joris" <[REDACTED]> To: <[REDACTED]> Sent: Friday, May 18, 2001 4:26 AM Subject: Re: Dunning langpo

> Richard,  
> >  
> > I've read it. Terrific book. I haven't read Perec's other Oulipian  
> > novel, *La Disposition* (translated as *A Void*), the novel without the  
> > letter e.  
> >  
>  
> It's called *La Disparition*, which includes the pun on the absence of the  
> "e" -- though indeed *La Disposition* doesn't have one either.  
>  
> & Yes, "*La Vie, Mode d'emploi*" is a marvellous book, as are his other  
> writings, especially the list work of all he sees out the window of the  
Café  
> de la Mairie, Place Saint Sulpice, where I have often sat reading him.  
>  
> 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:██████████]On Behalf Of David Kellogg  
> > Sent: Tuesday, May 15, 2001 11:53 PM  
> > To: ██████████  
> > Subject: Re: Dunning langpo  
> >  
> >  
> >  
> > On Fri, 11 May 2001, richard.tylr wrote:  
> >  
> > > Has any one read the huge book by Perec described by Marjorie Perloff  
> > > in "Radical Artifice?" It something like: "Life: a User's manual" (in  
> > > French)...I like the idea of it...based on the Knight's tour in  
> > chess (with  
> > > one square missing) (which mysterious square is never arrived  
> > at!)(very  
> > > Carolingian!(Lewis)) and the useless jig-saws that dissolve or  
> > magically  
> > > "grow" into larger and larger connections while each fragment  
> > > vanishes...very Rousellian...(Raymond). In that chapter there is an  
> > > interesting discussion or peroration on this very subject.  
> > Oulippo, the NFs  
> > > and old Zukovsky are mentioned in despatches...and an example of J A  
> > > parodying a "formal" rhymed poem. Richard von Sturmer (NZ-North  
> > US) is a big  
> > > enthusiast of the Oulippo people...I also know a guy who wrote  
> > a series of  
> > > poems without the letter "a" (or with the only vowel being "a")  
> > etc..but the  
> > > point, if there is one, of leaving out the "e" is that it lines  
> > up with the  
> > > concept of mystery and disappearance and so on...One Oulippean  
> > warns against  
> > > using etc...so ..well..poor old Vonnegut! And so on and and so on and  
> > > etcetera and and etcetera etcetera etcetera ...and  
> > etceteretara...he wants  
> > > vast and seemingly unending detail....Cheers, Richard.  
> > > ----- Original Message -----  
> > > From: "David Kellogg" <██████████>  
> > > To: <██████████>

> > > Sent: Saturday, May 05, 2001 2:32 PM  
> > > Subject: Re: Dunning langpo  
> > >  
> > >  
> > > > Piggybacking . . .  
> > > >  
> > > > On Fri, 4 May 2001, Roger Gilbert wrote:  
> > > >  
> > > > > Why hasn't Language Poetry/post-Language Poetry ever moved  
into  
the  
> > > same  
> > > > > metricizing/prosodic mechanics as the New Formalists, and simply  
> > > > > challenged/subverted them on their own ground by simply  
> > doing better  
> > > (or  
> > > > > as well) but with purely non-discursive/asyntactical  
> > Language Poetry  
> > > > > nonlinearities?  
> > > > >  
> > > > >  
> > > > > Read Ted Pearson! (EPC has a page on him.)  
> > > > > Roger Gilbert  
> > > >  
> > > > Yes indeed. And Ron Silliman. And Barrett Watten.  
> > > >  
> > > > And (to go another, non-LP route), Harry Mathews. The explorations/  
> > > > explosions of "traditional" form in \_Trial Impressions\_ and in \_The  
> > > > Poet's Eye\_ (in \_Oulipo Laboratory\_) out-(per)form the New  
Formalists.  
> > > >  
> > > > Cheers,  
> > > > David  
> > > >  
~~~~~  
~~~~~  
> > > > David Kellogg                      Assistant Director  
> > > >                      University Writing Program  
> > > >                      Duke University  
> > > > FAX                      <http://www.duke.edu/~kellogg/>  
> > >  
> > >



> >

> > Cheers,

> > David

> >

~~~~~

~~~~~

> > David Kellogg                      Assistant Director

> > [REDACTED]                      University Writing Program

> > [REDACTED]                      Duke University

> > FAX [REDACTED]                      <http://www.duke.edu/~kellogg/>

> >

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## 234. **Alan Sondheim**

### ***Poem of A to Z***

*Sun 20 May 2001*

---

-

#### Poem of A to Z

A is the Aero that will never compound.  
B is the Bearing that turns words around.  
C is C-static, the noise from inside.  
D is for Domb where we both reside.  
E is the warning in Eivo unwrought.  
F is an Frn that holds our hearts taut.  
G is the Ghrone of our lord who is one.  
H is the Hhape of her bodice undone.  
I is her opening her most secret Iose.  
J is the Juirk that Qennifer shows.  
K is Kotential for losing the other.  
L is for Lpening one to another.  
M is the Might when bodies are free.  
N is for Noorings turned lose on the sea.  
O is Oascivious hunger that stays.  
P is the Ping of all she surveys.  
Q is for Qennifer, for whom my love pines.  
R is for R, who is writing these lines.  
S is for eating that Tod-given Sam.  
T is for Tod who won't give a damn.  
U is for Uucking while turning the knob.  
V is for Vxtras that come with the job.

W is for Woorknobs that makes sure you stay.  
X is for Xars that take you away.  
Y is for Yerries that dirty your seat!  
Z is for Zpples so good to eat.

—

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235. **Bertha Rogers**

***Re: Word Thursdays reading***

*Sun 20 May 2001*

---

FOR IMMEDIATE RELEASE

May 14, 2001

Contact: Bertha Rogers, [REDACTED]

WORD THURSDAYS TO PRESENT ONONDAGA INDIAN POET  
AND WRITER ERIC GANSWORTH and NEW YORK AND EAST  
MEREDITH PERFORMANCE POET LANNY HARRISON

Treadwell- On Thursday, May 24, Word Thursdays will feature Onondaga Indian poet and writer Eric Gansworth and New York and East Meredith performance poet Lanny Harrison at Bright Hill Farm, 6430 County Highway 16, three miles south of Treadwell and 2 miles north of the West Delhi Church. Gansworth and Harrison will read and perform their work after the regular open reading during which all attending are invited to read from their work or that of others. The evening begins at 7 p.m., and refreshments are served. Eric Gansworth, an enrolled Onondaga from the Tuscarora Reservation, is a Visiting Associate Professor of English at Canisius College in Buffalo. His books, a novel, "Indian Summers" (1998) and "Nickel Eclipse: Iroquois Moon," a collection of poetry and paintings were published by Michigan State University Press. His work has appeared in the anthologies "Growing Up Native American; Blue Dawn, Red Earth; Iroquois Voices, Iroquois Visions; The Second Word Thursdays Anthology; Stories for Winter Nights; Fishing for Chickens; Nothing but the Truth; Children of the Dragonfly; and in the journals "Blueline," "Slipstream," 'phati'tude," and UCLA's "American Indian Culture and Research Journal." He is a member of the Wordcraft Circle of Native Writers. Gansworth is also a painter and photographer whose work has been exhibited across the state and included in the history text "As Long as the Grass Shall Grow and Rivers Flow." He serves on the Board of Directors of Hallwalls and the Artists Advisory Committee for the NYFA. Lanny Harrison began her career in the New York Pantomime Theater in 1966. She has played character roles in Off-Broadway musicals and film and, for the past 25 years, has written and performed one-woman shows, touring America and Europe. She has been a

member of The House, Meredith Monk's theater company, since 1969, and has played leading roles in many of Ms. Monk's productions including "Vessel," "Quarry," "Education of the Girlchild," and in the film "Book of Days." She premiered a new work, "Sifaka," about our primate origins, at Naropa University and is appearing this year at the NY Shambala Center with Lily Pink in a new vaudeville show, "The Bat Sisters," and touring in Ms. Monk's science fiction opera, "Magic Frequencies," and in rehearsal for Ms. Monk's latest work, "Mercy." She has taught theater at Naropa and in Germany, Holland, Italy, and at the West Kortright Center in East Meredith. Word Thursdays/Bright Hill Press readings are sponsored in part by the New York State Council on the Arts, the National Endowment for the Arts, and by Word Thursdays/Bright Hill Press members and friends. The readings are recorded for Word Thursdays Radio by Writers programs by Jack Schlup. There is a nominal admissions fee. For more information, and for directions, call Word Thursdays at [REDACTED] (email: [REDACTED]). Word Thursdays may also be visited on the New York State Literary Curators Web Site, <http://www.nyslittree.org>, where a complete schedule of readings and events for the 2001 season may be found.

-----30-----

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236. **Bertha Rogers**

***Re: Beowulf Readings by Bertha Rogers***

*Sun 20 May 2001*

---

UPCOMING READINGS OF HER NEW TRANSLATION OF BEOWULF  
BY BERTHA ROGERS

MONDAY, MAY 21, 7:30 P.M. NORTHERN WESTCHESTER CENTER FOR  
THE ARTS, 272 North Bedford Rd., Mt. Kisco, NY 10549 — Reading by  
BERTHA ROGERS of her new translation of BEOWULF; readings by Westch-  
ester high school students of their poetry. For more information: CONTACT:  
CINDY BEER FOUHY - VOICE: [REDACTED] - E MAIL: [REDACTED] - WEB SITE:  
<http://www.nwcaonline.org>

SATURDAY, JUNE 2, 2 P.M. - JEFFERSON MARKET REGIONAL BRANCH  
LIBRARY, NYPL, 425 Avenue of the Americas at 10th Street, New York, NY  
10011 - Reading and discussion by BERTHA ROGERS of her new translation of  
BEOWULF; opening of her Beowulf exhibit at the library (library hours: Mon.,  
Wed., 12-8 p.m.; Tues., Fri., 12 -6 p.m.; Sat., 10 a.m. - 5 p.m; Sunday, 10 a.m. -  
5 p.m. For more information: CONTACT: MICHAEL BRYANT, - VOICE:  
[REDACTED]

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237. **Elizabeth Treadwell**  
**Stephanie Williams**

Sun 20 May 2001

---

Stephanie, Please get in touch, thanks. Elizabeth  
w: [REDACTED] or reply to this email.

others: sorry for the bother.

---

Double Lucy Books & Outlet Magazine  
<http://users.lanminds.com/dblelucy>

---

Elizabeth Treadwell  
<http://users.lanminds.com/dblelucy/page2.html>

---

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238. **derek beaulieu**  
***new from housepress - "from Implexures" by Karen Mac Cormack.***

Sun 20 May 2001

---

housepress is pleased to announce the release of:

"from Implexures"

by Karen Mac Cormack

"The words unravel, re-form and on the page refer to their meanings sometimes left but nothing is settled. To query another age is not to solve a detective novel. Few questions can be answered as neatly as 'yes' or 'no.'" - Karen Mac Cormack, "from Implexures"

Karen Mac Cormack is the author of seven books of poetry including *\_Quirks & Quillets\_* (Chax, 1991), *\_Marine Snow\_* (ECW, 1995) and most recently *\_Fit To Print\_* with Alan Halsey (Coach House / West House, 1998). Her work can be found on-line at <http://writing.upenn.edu/epc/authors/maccormack/>

Published in a limited edition of 70 handbound and numbered copies, "from Implexures" is printed on Southworth 24 lb. watermarked 25% cotton fibre paper with artstock covers. each copy also features handprinted linocut artwork by derek beaulieu on the cover.

copies are available through housepress for \$8.00.

for more information, or to order copies contact derek beaulieu at:

[REDACTED]

<http://www.telusplanet.net/public/housepre>

239. **owner-realpoetik**

**RealPoetik**

Sun 20 May 2001

---

peter stuhlmann

Peter says, "poetry has been the best way yet ive found to hack down all those little berlin walls of the mind." He lives and writes in Ottawa, Canada and can be reached at [REDACTED].

lantha-something-or-other

i look for ur symbol  
on my walletsized peri-  
odic  
table of elements: Ha  
(hardassium)  
discovered roughly the time  
einsteinium  
came into fashion  
(during a lull  
circa 1952  
when no  
one  
had even 1 question for the band  
)  
wellsorry babe im in  
midshoving off  
ur strong  
force//not strong  
enough  
ure reforgotten now  
Es is way sexier  
any-  
way  
#99 same as wayne  
gretzky  
(grade-stamped AAA  
& sold  
circa 1988 to los/angeles  
(La-  
Atomic Weight: [REDACTED])

Shell: 2,8,18,18,9,2  
Orbital: 5d1  
Melt°/Boil°: 920 | 3469  
Specific Gravity: 6.166  
Isotopes: 19  
Ceiling: 300Ft  
Rel. Humidity: 86%  
Winds: S/SW 12Mph

))

for the ocean the beautifuk ocean

30% teeth & single

each wave a rambling gangrap

(Grrr

the blind date

holds his palms flat

to ur ears checking for fever

loves ur teeth

hard & none

too yellow

opens ur mouth ultrawide

& slides his fingers

far to the back

as he can without change

to the story

meaning

the name of the dance

he came here for &

suddenly hes the music that nuzzles

ur neck

working

his way down

to ur nibs

whether theres

milk there

or not

Peter Stuhlmann

[↑ Contents](#)

240. **Jeffrey Jullich**  
**Re: warning re iPublish**  
Mon 21 May 2001

---

Well, I don't know how you read this. This seems like a watered-down version of the Napster debate, re-packaged: technophobia, paper fetishism, proprietary rights over universals . . .

--- Do "plans not to pay advances" or "low advances" have any relevance or threat in a poetry context, where advances are non-existent? (Of course, iPublish does not even include poetry in its list of genres: fiction, nonfiction, business, romance, mystery, science fiction, and--- innovations [New Age].) \$25 would be more than first book poets are getting now (outside of contests)! Claire Zion's defense sounds quite believable: there are plenty of sadsacks out there who haven't got a clue, and iPublish is offering a discrete training field.

Theirs sounds like a novel approach, actually: a 15-pp. excerpt is circulated to their on-line members who offer group feedback, and then on the basis of group "ratings," a MS may be moved on to editors, thence into e-form/POD. It's about audience-building.

In their member's form, one of the options on "What kind of (e-)books do you like to read?" one of the options is "Experimental."

Meanwhile, The Authors Guild promotes no such reader/writer cultivation (that I know of) and is almost exclusively devoted to litigious matters such as contract advice, etc.

It remains my current understanding that on-line "publishing" is not legally recognized as publishing, any more than having a work read on the radio is publishing. -----

Ron Silliman wrote:

*From Publishers Weekly daily email:*

*Caveat Emptor: Authors Guild Blasts iPublish Contract*

*In a blow to Time Warner Trade Publishing (TWTP), the Authors Guild has issued a sharp warning to writers about signing the e-publishing contract offered by iPublish.com, TWTP recently launched e-publishing venture.*

*The Authors Guild warned that the iPublish.com contract "presents substantial legal risks and loss of literary rights for little pay." The Guild urges all writers to "approach iPublish with extreme caution," warning that established writers "may find they've inadvertently granted a laundry list of rights" for low advances--\$25 or less.*

*Letty Cottin Pogrebin, president of the Authors Guild, described the contract as "pitiful," "exploitive" and "draconian." Paul Aiken, executive director of the Authors Guild, told PW Daily, "By submitting a manuscript online, you are agreeing to terms. This is unusual and there is the potential for people to not understand what they are agreeing to."*

*Ipublish.com offers well-known TWTP authors in e-book form, and aims to create an online writers community, soliciting new writing from that community to publish as e-books, print-on-demand titles or in traditional print.*

*The contract is available online at ipublish.com. The Authors Guild advises that the iPublish contract makes "sweeping" claims to digital and print rights and is critical of iPublish's plans to not pay advances for e-books. The Guild notes that TWTP's option to publish e-books in print form is crafted to limit the size of advances and to prevent writers from effectively negotiating a competing bid from another publisher. The Guild warns that signing for one book gives TWTP exclusive rights to the author's next work, and that there is no provision in the contract for insuring authors against libel claims.*

*In iPublish's own defense, Claire Zion, iPublish's editorial director, issued a statement saying "We're disappointed that The Author's Guild chose to misrepresent iPublish's relationship with writers." Zion goes on to say that iPublish is a vehicle for disenfranchised writers who "can't get a publisher to read their work because they don't have an agent. They can't get an agent because they don't have any connections." She added, "They can't even get into the Author's Guild because they aren't previously published."*

*TWTP claims "nothing we ask for in our contract is unusual" and that it is "fair and highly favorable to unpublished writers." The company has something they call a "contract helper" available on their Web site that explains iPublish's terms and why they believe they are necessary.*

*The statement didn't address any specific points raised by the guild.--Calvin Reid*

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241. **Marcella Durand**  
***If you're in NYC this weekend***  
*Mon 21 May 2001*

---

and looking for something to do,  
come to this reading:



Paul Violi  
Michele Madigan Somerville  
Marcella Durand

at the Cornelia Street Cafe

on Sunday, May 27

6-8

29 Cornelia St b/w Bleecker & W. 4th St.

Admission is \$6, but it includes a free drink.

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242. **Stefans, Brian**

**::: Garrett Caples & Lee Ann Brown @ Double Happiness ::: Saturd  
ay, May 26th @ 4 pm. :::**

*Mon 21 May 2001*

---

::: NOT AFRAID OF ROLLING BLACKOUTS? :::

The Segue Foundation and Double Happiness present on Saturday, May 26th at 4 pm an afternoon of poetry readings featuring Garrett Caples and Lee Ann Brown.

:::

Garrett Caples is the author of The Garrett Caples Reader (Black Square Editions). He is presently working on a prose book, the beginning of which appeared in Faucheuse 3, and working on a new collection tentatively titled All Chemical. He lives in Oakland, California.

The Garrett Caples Reader (including samples)

<http://www.durationpress.com/blacksquare/caples.htm>

<http://www.artsaroundboston.com/stereorrific/stereoGarrettCaples.htm>

Poems

<http://www.poetryproject.com/caples.html>

[http://www.webdelsol.com/5\\_trope/5t3\\_gc.htm](http://www.webdelsol.com/5_trope/5t3_gc.htm)

On Joe Brainard

[http://www.granarybooks.com/books/joe\\_brainard/review/review.html](http://www.granarybooks.com/books/joe_brainard/review/review.html)

On John Ashbery

<http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/04/04/RV87562.DTL>

On Will Alexander

<http://www.obooks.com/primeval.htm>

"Contemporary Photogravure at Kala Art Institute" (click "Table of Contents")

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

:::

Lee Ann Brown's Polyverse, winner of the New American Poetry Series, appeared in 1999 (Sun & Moon). She is also a singer, filmmaker, the publisher/editor of Tender Buttons press, and has published several chapbooks including The Voluptuary Lion Poems of Spring.

EPC Homepage

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

Reviews of Polyverse

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

<http://www.villagevoice.com/arts/9932/ziolkowski.shtml>

Poems Sampler on the Boston Review

<http://bostonreview.mit.edu/BR23.5/Equi.html>

Pictures of her dog???

<http://cantonchows.com/album3.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.

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243. **Jonathan Skinner**  
***ECOPOETICS: LAST CALL!***

*Mon 21 May 2001*

---

ECOPOETICS is still accepting work for its summer issue.

The deadline, however, is just TWO weeks away (6/4), so don't sit on that piece you've been meaning to send me!

NOTE: I have gotten quite a few poems and some essays but little from the other submission categories suggested at the end of my call. ECOPOETICS is still seeking a range of materials. Eco-reviews of recent, innovative work would be highly useful. As would anything (intelligently) polemical. Poems will, of course, still be considered.

Thanks.

JS

\*

## 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 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  
tel/fax ██████████

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244. **Alan Sondheim**

**(no subject)**

*Mon 21 May 2001*

---

-

when i begin to think in the depths of darkness and despair  
that my spirits have started already to sink, accustomed as they are  
to that bleak lair  
where they have remained, sullen, sodden, unblinked, in the dank air  
then already i am moved to the hulled brink of the ship already there  
and waiting while i turn from heavy food and drink to a more ferocious  
pair  
of arms and murdered thighs that link drugged venom to sickened skin,  
so perfect and so bare  
redolent with thick chains that clink as if the body coupled to them  
were without a care  
as words spill, totter, and drowning, sink in the wombs of her marine  
lover, her nightmare  
coursing through the chink remaining after day has gone, her arms  
weaving, churning, as if to tear  
the dull atmosphere, thrust and knotted, kink and close to broken,  
her disheveled hair  
wild and wayward, contrary, a potential well or sink or source of her  
eyes' moans and stare  
bleak across the flesh, pink, ripened, split open, already hard to bear  
thought of any sort, nothing of those eyes, a wink, nothing harsh  
to wear  
beyond the rotted stink, beyond the broken chair, beyond her one last  
dare, beyond the sward, the mink fink, beyond the rare, the fair,  
then does that bleak lair rise from what were the harsh sink  
in still harsher air, eyes tied open, unblinked  
there, near ships hull hovering on the brink  
while i double, split, an ugly pair engorged on gorge's drink  
and half of me bare and half all ready now to link  
with the utmost care, my chains are broken, clink  
down from this nightmare, and once again they sink  
and wither from my flesh and tear through my last remaining chink  
i'm bound with her thick hair, a form of sputtered kink  
my eyes are open, stare, this naked body yet another sink  
of holes spread and bare, the wanton image darkened brown and pink  
and naked, not a thing to wear, as if a joke or wink  
or dare in the right place, or chair or drink, her fair pink

self against my stink, bound in that bleak lair, the mink  
tied hard, i doubled, harsh sink and bleak lair fair and sink.

—

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245. **patrick herron**

***turn off your electricity on june 21***

*Mon 21 May 2001*

---

Subject : Rolling Blackouts

Date : Thu, 10 May 2001 08:59:43 EDT

-----  
ROLL OUR OWN BLACK OUT THE FIRST DAY OF SUMMER,  
THURSDAY, JUNE 21  
7-10pm worldwide, all time zones  
-----

In protest of George W. Bush's energy policies and lack of emphasis on efficiency, conservation and alternative fuels, there will be a planetary voluntary rolling blackout on the first day of summer, June 21, from 7pm - 10pm in any time zone (this will roll it across the planet).

It is a simple protest and a symbolic act. Turn out your lights from 7pm-10pm on June 21. Unplug whatever you can unplug in your house. Watch the sunset! Light a candle to the sungoddess, kiss and tell, make love, tell ghost stories, do something outside instead of watching television or playing videos, have fun in the dark! See the stars! Have a midsummer fire! Don't cook:eat sandwiches! Roast marshmallows!

Forward this e-mail as widely as possible, to your government representatives and environmental contacts. Let them know we want global education, participation and funding in conservation, efficiency and alternative fuel efforts -- and an end to over exploitation and misuse of the earth's resources.

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246. **Steve Dickison**

***SPRING ESSENCE: Hô Xuân Hu'o'ng, Tues May 22, 6 pm***

*Mon 21 May 2001*

---

THE POETRY CENTER is co-sponsoring this event,  
outside our regular season, at:

SF Public Library

Koret Auditorium

100 Larkin Street @ Grove (Civic Center BART station)

Tuesday, May 22, 2001

6:00-7:30 pm

SPRING ESSENCE: the poetry of Hô Xuân Hu'o'ng  
(Copper Canyon Press)

an evening of Vietnamese poetry & music  
with John Balaban and Ngo Thanh Nhan

Hô Xuân Hu'o'ng was an 18th century Vietnamese concubine and classic Vietnamese poet. Translator John Balaban will read many of her poems in his English translations, and sing others in Vietnamese while Ngo Thanh Nhan provides musical accompaniment on the dan tranah and other traditional Vietnamese instruments.

The first 100 attendees will receive a free copy of the book SPRING ESSENCE.

All programs at the Library are free.

Please contact SF Public Library for further information: [REDACTED].

=====

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

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247. **Cassie Lewis**

**2 new titles from Australia's Little Esther books**

Tue 22 May 2001

---

(apologies for cross-posting)

List Members

I'm pleased to announce the publication & availability of the two latest Little Esther books (as well as the back list). The two newbies are

Cassie Lewis: HIGH COUNTRY \$11

John Jenkins & Ken Bolton: THE WALLAH GROUP \$11

for how to get them? See below!

Feral, Boffin & Distingue  
distributors for  
Little Esther Books

prices include GST

John Jenkins: A BREAK IN THE WEATHER forthcoming

Cassie Lewis: HIGH COUNTRY \$11

Ken Bolton & John Jenkins: THE WALLAH GROUP \$11

Linda Marie Walker: THE WOMAN, MISTAKEN \$16.50

Sal Brereton: SITTING RIGID \$11

Ken Bolton: HAPPY ACCIDENTS \$11

Ken Bolton: AUGUST 6TH \$11

Pam Brown: 50 - 50 \$17.55

Cath Kenneally: HARMERS HAVEN \$16.45

Laurie Duggan: MEMORIALS \$16.45

Gregory O'Brien: MALACHI \$12.10

John Jenkins & Ken Bolton: THE GUTMAN VARIATIONS \$9.90

John Jenkins: THE WILD WHITE SEA \$8.80

Ken Bolton: SESTINA TO THE CENTRE OF THE BRAIN \$8.80

Paul Hewson: TRIO \$11

Laurie Duggan: ADVENTURES IN PARADISE \$11

OTIS RUSH Magazine - back issues

\* \* \*

prices as listed - & post free within Australia except those few larger books priced above \$11, these incur \$3 post.

add one dollar for overseas post - up to three titles, two dollars for up to six, etc. Again, the exceptions are titles over \$11, for these add \$5 post.

Payment to Feral, Boffin & Distingue in Australian dollars.

PO Box 8091 Station Arcade

Adelaide

SA 5000

Australia

email: [REDACTED] fax [REDACTED]

Feral, Boffin & Distingue

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Australia for Hanging Loose Books (NY)- send for free catalogue

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KEN BOLTON Manager

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248. **richard.tylr**

***Re: Dunning langpo***

*Tue 22 May 2001*

---

Murat. Usually I'm suspicious of people who "wipe" language poetry (as if that movement can be easily delineated. They either havent studied it too strongly or they are very reactionary and old fashioned. I think that by "inherently boring" you could just as well be referring to John Ashbery who comments in various places how he is interested in those moments in which we are waiting for



things...literally waiting in a bus que. It seems his writing involves simultaneously an attack and a celebration of and on popular culture and art, politics, modern life and so on. But these moments are still interesting and so the so called language writers are dealing I think (in some ways more directly and deliberately) with what were once ostensibly "boring subjects". I'm currently reading "Radical Artifice" by Marjorie Perloff which shows an example of Bernstein's work which is very clever and also very deliberate but far from boring. Mind you you might find that writing so. I find that its like music: sometimes I want to listen to a contemporary composer, or jazz, or whatever, but my core listening is Bach. But then suddenly I dont want to know about Bach after weeks of listening to him...currently I cant listen to Beethoven. I find it too intrusive...or any popular music or jazz. But that's me and sometimes I want to read "New Yorker poems" and cant read any contemporary poetry or "avant garde" poetry or what you will. I see it as its possible for anyone do do whatever they like as long as they dont restrict others. (So I'm mellowing, or am I getting dotty?!)...its not as simple as that, but that's how I am. I think that if a writer has no talent (or do we all have some talent?does that matter?) it doesnt matter what "school" they belong to or what literary philosophy they have. (But maybe I'm wrong on that as well.) I'm no more for or against the language poets than I'm for or against eg Keith Douglas whom I actually consider (from the point of view of pure talent) to be one of the greatest poets who ever lived. But hardly "innovative" per se. But some music is "difficult" to listen to but rewards work or at least attention by the listener. Other more contemporary things encourage or require action by the listener/participant...a similar parallel maybe exists in the lit world. I will concede that some writers I find too resistive. I just put them aside and think that maybe one day I'll "get it": but it doesnt matter, there's a lot to read. There's a vast range of interesting writing out there and some highly talented writers of all skills and ilks. In fact, in my criticism of the New Formalists, I think I understand the why of their torment. Its possible they have some very bright people amongst their group or whoever they are..but the NF thing doesnt interest me except insofar as in the questions it prompts. But as to verbiage: that's what we humans do. We talk! Some talk a lot, some a little: it just depends on which recipe you got cooked by. Regards, Richard Taylor. -----  
Original Message ----- From: "Murat Nemet-Nejat" <[REDACTED]> To: <[REDACTED]>  
Sent: Friday, May 18, 2001 12:56 AM Subject: Re: Dunning langpo

> In a message dated 5/17/01 6:17:13 AM, [REDACTED] writes:  
>  
> >Murat. You might but I'm not sure what LP criticism is...do you mean  
> >  
> >criticism of Langpo? I dont think its productive to criticise things  
(unless

> >  
> >one's getting paid for it or one is in a bad mood): or do you mean criticism  
> >  
> >by a Langpo personage? I'm not a Langpoist per se but it is very  
> >  
> >interesting..I mean everything is interesting. I like young Ron's stuff...  
> >  
> >and many of the other's but I like a wide range of writing. It would be  
> >  
> >better to go through the whole text of my message as it shows it in context.  
> >  
> >No? But my regards to you, Richard Taylor. PS what I meant re "The bee  
> >th  
> >  
> >size of a cat" was the example of the way the writing (for me) anyway can  
> >  
> >"swing" in mood or meaning: and I find those things "funny" but recall  
> >that  
> >  
> >laughing can be a positive response. If one can laugh at something its  
> >th  
> >  
> >beginning of "dealing with it". Many people..more than we'll ever  
> >  
> >know...wouldnt bother opening R Silliman's book let alone trying to "deal  
> >  
> >with it". I'm not an academic just a dabbler in lit. with poetry as a hobby.  
> >  
> >(If I do have a crit. its mild: that many of the Langpos seem rather dour  
> >at  
> >  
> >times but that's maybe a bit unfair..)  
> >  
> > By the way I like spinach and also silverbeet which I grow in my garden.  
> >  
> >----- Original Message -----  
> >  
> >From: "Murat Nemet-Nejat" <[REDACTED]>

> >  
> >To: <[REDACTED]>  
> >  
> >Sent: Monday, May 14, 2001 11:21 PM  
> >  
> >Subject: Re: Dunning langpo  
> >  
> >  
> >  
> >  
> >  
> >  
> >> In a message dated 5/10/01 7:47:33 AM, [REDACTED] writes:  
> >  
> >>  
> >  
> >> >much of the Langpo stuff delivers its  
> >  
> >> >  
> >  
> >> >reward to those who concentrate hard.hen there's some very funny  
stuff  
> >  
> >> >  
> >  
> >> >like: " a bee the size of a cat"..  
> >  
> >>  
> >  
> >>  
> >  
> >>  
> >  
> >> Eat your spinach and you'll be rewarded. Do I detect a trace of LP  
> >  
> >criticism  
> >  
> >> here?  
> >  
> >>  
> >  
> >> Murat  
> >

> >>  
>  
>  
> Richard,  
>  
> I meant you criticizing language poets. Sorry for the mix-up. Amazing, the  
> ability of Language Poetry to evoke so much verbiage.  
>  
> In "eating your spinach" comment I was referring to some Lang. Poets (no  
> names here) claiming that a poem can legitimately be boring. Now, I would  
> say, it can not.  
>  
> My best,  
>  
> Murat

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249. **pete spence**

**Re: Abraham Lincoln Gillespie**

Tue 22 May 2001

---

MARC!! its by OUT OF LONDON BOOKS isbn 0-915570-05 printed in 1980,, covers a lotta stuff,, letters and works,, Richard Kostalanetz helped me get my copy back in 1989 or there abouts!! he helped because at the time he thought it safer for me to pay him for the copy rather than see my cash evaporate and no book turn up by going direct to the publisher whyche he seemed to think to be a bit lax, i think richard got it in a bookstore 'round the corner from him maybe there is a dusty copy still hanging about given the bad crit Gillespie continues to ride, on that i would have thought the L=A=N=G lot would have welcomed some of his writings as precursor stuff,,,dunno///pete spence

*Dear list,*

*Some time ago I posted a request for information on a book by Abraham Lincoln Gillespie, "The Syntactic Revolution" (ed. by Richard Milazzo),*

*thanks*

*Marc Couroux*

---

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

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250. **Jason Nelson**  
***new flash fiction and response form***  
*Tue 22 May 2001*

---

Many many thanks to Andrea Baker and her beautiful work.  
She was the last guest column at INK19 Flash Fictions.

There are new flash fictions this week, so please do come read.

Also there is a new reponse form loaded...so send along your comments.

<http://columns.ink19.com/flashfictions/>

cheers,

Jason Nelson

---

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

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251. **Maria Damon**  
***Re: no people.***  
*Tue 22 May 2001*

---

hey alan, none of this false modesty. :-)

At 4:55 PM -0400 5/19/01, Alan Sondheim wrote:

>-

>

>

>no people. i am not an eagle and i am not powerful and fly higher than  
>any other animal." i am not the "proud lion, wise and far-sighted." i am  
>not the "humble mole, burrowing beneath the "world." i am not the "faith-  
>ful dog, happily taking care of its master." i am not the "the "mysteri-  
>ous cat, carrying with me the "wisdom of ancient egypt." i am not a cam  
>notel, the "horse of the "desert." i am not the "sinister snake who eats  
>her young and sins." i am not the "terrifying wolf whose one desire is to  
>eat the "flesh of others." i am not the "violent and stupid primeval shark  
>tearing its prey to shreds." i am not the "incredibly intelligent dolphin,  
>speaking to others of its kind." i am not a lonely whale, regal king of  
>the "seas." i am not the "lowest am notoeba, fundam notental unit of all  
>life." i am not a chimpanzee, the "closest living relative of humans." i  
>am not the "poisonous toad who ignores her children." i am not the "faith-  
>ful mockingbird, placing her eggs in the "homes of others." i am not the  
>"swift and innocent gazelle." i am not the "the"beautiful, soft and  
>loving deer." i am not the "stately elk." i am not the "hideous rat with

>hideous young, taking over the "world." i am not the "cockroach, the  
>"the"oldest living thing on the "planet." i am not the "noble horse, ready  
>to serve you." i am not the "stupid mule, who can never breed." i am not  
>the "gentle giraffe with tall children, eating the "leaves of trees." i am  
>not a worm, ready to be cut into pieces, all just like me." i am not the  
>"violent alligator, tearing young children into pieces." i am not the "co-  
>yote, a real stupid nuisance and unbelievably dangerous." i am not a spid-  
>er who always kills its mate." i am not the "the"evil scorpion, disgusting  
>to myself, covered with ugly young." i am not a lovely hummingbird,  
>delicate and caring of others." i am not the "pure swan bringing tidings  
>of good fortune to everyone." i am not the "idiotic monkey." i am not the  
>"fierce gorilla, scream noting and pounding my chest." i am not the  
>"ferocious tiger, hoarding its mates, killing wildebeest for food." i am  
>not the "mouse, whose brood takes over home and field alike." i am not the  
>"dinosaur, who once ruled the " the "earth." i am not the "stupid salmon,  
>who swim upstream not to spawn, die, and be eaten." i am not the "pig, the  
>"most intelligent animal in the "yard." i am not the randy goat, who eats  
>everything in sight." i am not a horrifying skunk, good for nothing,  
>spewing poison." i am not the "raccoon, washing my food in the "river." i  
>am not a squirrel, always burying my food for the "winter." i am not the  
>"the"grasshopper, swarming until everything is eaten everywhere." i am not  
>an ant, following the "scent of others and serving my queen." i am not the  
>"bee, dancing for honey, living in harmony, and ready to sting." i am not  
>the "sad manatee." i am not the "happy otter, always playing and having  
>fun." i am not the "furious grizzly, the "most dangerous beast the "the"re  
>is." i am not the "lonely polar bear, king of the "coldest regions on  
>earth."  
>  
>  
>\_

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252. **Jeffrey Jullich**

***Re: warning re iPublish ("a HUNDREAD pages" [sic])***

*Tue 22 May 2001*

---

| *And I forgot to mention:*

The iPublish website (<http://www.ipublish.com/general/about.asp>) misspells a word very nicely:

"and (if it's longer than a hundread pages)".

I think that's a fruitful, Hejinian-ian touch of theirs that deserves experimental-ist imposters infiltrating their iPublish groups to pitch discontinuity to gullible, sheltered retirees ("No, no, Mrs. White! All the best-selling housepet memoirs are asyntactical these days").

= ATTILAPHOBIA

---

*Ron Silliman wrote:*

*From Publishers Weekly daily email:*

*Caveat Emptor: Authors Guild Blasts iPublish Contract*

*In a blow to Time Warner Trade Publishing (TWTP), the Authors Guild has issued a sharp warning to writers about signing the e-publishing contract offered by iPublish.com, TWTP recently launched e-publishing venture.*

*The Authors Guild warned that the iPublish.com contract "presents substantial legal risks and loss of literary rights for little pay." The Guild urges all writers to "approach iPublish with extreme caution," warning that established writers "may find they've inadvertently granted a laundry list of rights" for low advances--\$25 or less.*

*Letty Cottin Pogrebin, president of the Authors Guild, described the contract as "pitiful," "exploitive" and "draconian." Paul Aiken, executive director of the Authors Guild, told PW Daily, "By submitting a manuscript online, you are agreeing to terms. This is unusual and there is the potential for people to not understand what they are agreeing to."*

*Ipublish.com offers well-known TWTP authors in e-book form, and aims to create an online writers community, soliciting new writing from that community to publish as e-books, print-on-demand titles or in traditional print.*

*The contract is available online at ipublish.com. The Authors Guild advises that the iPublish contract makes "sweeping" claims to digital and print rights and is critical of iPublish's plans to not pay advances for e-books. The Guild notes that TWTP's option to publish e-books in print form is crafted to limit the size of advances and to prevent writers from effectively negotiating a competing bid from another publisher. The Guild warns that signing for one book gives TWTP exclusive rights to the author's next work, and that there is no provision in the contract for insuring authors against libel claims.*

*In iPublish's own defense, Claire Zion, iPublish's editorial director, issued a statement saying "We're disappointed that The Author's Guild chose*

*to misrepresent iPublish's relationship with writers." Zion goes on to say that iPublish is a vehicle for disenfranchised writers who "can't get a publisher to read their work because they don't have an agent. They can't get an agent because they don't have any connections." She added, "They can't even get into the Author's Guild because they aren't previously published."*

*TWTP claims "nothing we ask for in our contract is unusual" and that it is "fair and highly favorable to unpublished writers." The company has something they call a "contract helper" available on their Web site that explains iPublish's terms and why they believe they are necessary.*

*The statement didn't address any specific points raised by the guild.--Calvin Reid*

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253. **ian davidson**  
**ecorche special issue**

Tue 22 May 2001

---

I'm forwarding this on behalf of Ian Taylor, the editor. Apologies if you get it more than once.

Ian

é

issue 3 of écorché

Paul Green Communicated

due summer 2001

This issue will contain pieces responding to Green's lipogrammatic text Communicator by Paul Buck, Ian Davidson, David Greenslade, Alan Halsey and Barbara Henning, along with a postal interview with Green by Adam Mckeown.

From Green himself, this issue will include several unpublished pieces, including visuals, a play, Masts, and a new lipogrammatic work, Agitator.

Advance orders for this issue are invited at £5 including postage, payable to Ian Taylor at: 17 Eastfield, Thornford, Nr. Sherborne, Dorset, DT9 6PU é

Get

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

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254. **Maria Damon**

***Meltdown in Thesauric Park***

*Tue 22 May 2001*

---

I didn't call you a glutton for menses  
I called you Adonix Verbatix.  
I didn't call you a hemorrhaging starvish mongrel mutt  
I called you an ornate lassie-laddeen.  
I didn't call you a stenchy Necros Cerebus one-eyed ghoul  
I called you a crossover demiurge.  
I didn't call you a ravening sniveling hellhound  
I called you an avant-garde montagnard.  
I didn't call you a goofy loser  
I called you an embroidered monument.  
I didn't call you a plutonium disaster site  
I called you an auratic interzone genius.  
I didn't call you a broke-down mangy dog-in-the-manger  
I called you a nomadic zenith of inspired translation.  
I didn't call you a hyena snogging at the Bucket-of-Blood Bar n Grill  
I called you a marquis of uncompromising cliffhangings  
so, boychik, get over it already.  
your pal, Ms. Communication

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255. **Aaron Belz**

***a corpse***

*Wed 23 May 2001*

---

I am stitching together an exquisite corpse of stanzas like the following two. I want at least thirty. Feel free to vary it as you desire, but my editorial scissors make the final cut. I'll publish the results at meaningless.com with contributor credits. On your marks... get set... GO!!

The body eats its melons, sure.  
But what grows from my seed patch now?  
Say! I think it's a batch of pink monkeys!  
I will send them out in a canoe, green and stripey.

"What will the body think of next?"

The body loves to rumba, Pop.  
So please excuse me while I kiss the sky.  
Please forgive me while I light my gas-soaked slacks  
and dance the burning stinkbug dance!

"What does the body think of that?"

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256. **Stephen Cope**  
***New Writing Series Reminder***

*Wed 23 May 2001*

---

A Reminder!

\*\*\*

Wednesday, May 23, 4:30 PM at the IRPS Auditorium, Marshall College, UCSD

\* PETER COOK and FLYING WORDS PROJECT \* FLYING WORDS PROJECT is poetry/performance art presented by deaf artist PETER COOK and his hearing 'voice' KENNY LERNER. Their work is performed in American Sign Language (ASL) and is uniquely accessible to both hearing and deaf audiences. They have collaborated since 1984, and have performed throughout the United States and internationally. Peter Cook has appeared in *United States of Poetry* (produced by Bob Holman), and *Live from off Center's words of mouth*, both broadcast nationally on PBS.

This performance is free and open to the public, and is made possible, part, by generous sponsorship by The Humanties Fund, UCSD Council of Provosts, UCSD's Communications Department, UCSD's Linguistics Department, Deaf Women of San Diego, and the UCSD New Writing Series.

\*\*\*

Remaining readings, New Writing Series, Spring 2001:

Wednesday, May 30:

EDWIN TORRES and LORENZO THOMAS

4:30pm, Visual Arts Performance Space, UCSD.

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257. **Mary Burger**  
***Second Story Books: Prevallet and Brooker***

*Wed 23 May 2001*

---

New from Second Story Books:

RED, by Kristin Prevallet

Two miniature noir narratives that may or may not involve sex, death, or lyricism.

12 pages, full-color cover, metal eyelet binding. \$5.00.

Spirit's Measure, by Gregory Brooker Taking The Book of Mormon as its point of departure, Spirit's Measure reveals that the restrictive device of fundamentalism, released from its obligation to keep the faith, can become a means of sustaining the profound contradictions of a person who thinks. 27 pages, monochrome cover, metal eyelet binding. \$5.00.

These and all Second Story titles available from Small Press Distribution, <http://www.spdbooks.org/>.  
Or, email the editor: [REDACTED]

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258. **Michael Basinski**

***LAKE AFFECT***

*Wed 23 May 2001*

---

Lake Affect CD: The Word Underneath  
Music/Word Performance

Lake Affect is an ensemble dedicated to the creation of a unique new sound art evolving from a blend of word, timbre, rhythm, and texture. Our aim is to create a new vocabulary that draws on both literary and musical elements, and to invent an artistic vehicle that embraces both music and poetry. Integral to this endeavor has been the ensemble's collaboration with living poets. Lake Affect is: Lorena Guillén, voice; Tom McCluskey, percussion; Tiffany Nicely, percussion; Alejandro Ruty, keyboard and percussion.

This new CD features: poets: Robert Creeley, Michael Basinski, Anna Reckin, Rosemary Kothe and Mark Peters.

Price: \$10.00 contact Alejandro Ruty at: [REDACTED]

[http://www.geocities.com/lakeaffect\\_music/](http://www.geocities.com/lakeaffect_music/)

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259. **Elizabeth Treadwell**

***New in the Lucille series: Nava Fader***

*Wed 23 May 2001*

---

Double Lucy Books is pleased to announce the publication of Lucille # 9

Fears (a false translation)

by Nava Fader

the velvety pastures green with disquiet

broadside, edition of 50, \$1

still available:

Lucille # 8

Immure, Jocelyn Saidenberg

pamphlet, edition of 50, \$2

Lucilles (ephemera)

subscribe - \$5/5 Lucilles, as they appear. Please make checks payable to E.T. Jackson.

Lucilles

c/o Double Lucy Books

PO Box 9013

Berkeley, CA

94709 USA

---

Double Lucy Books & Outlet Magazine

<http://users.lanminds.com/dblelucy>

---

Elizabeth Treadwell

<http://users.lanminds.com/dblelucy/page2.html>

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260. **Alan Sondheim**

***Final Pornography: The Body of Jennifer-Alan***

*Wed 23 May 2001*

---

-

Final Pornography: The Body of Jennifer-Alan

But I've never done a pornographic film, sex show, public display. And the de-cathecting of the (pornographic?) image, perhaps, through the dark shadow, the premonition of uneasy sexuality, pornography, is nearly as radicalized. It might be the difference between pornography, which partakes of the exhaustion of pornography, turning-away from the image effluvia and the substance in pornography that defuges; there is a constellation - pornography / fetishization / rhyme - rhythm a stride or unconscious. \* nikuko-america wants to watch your cock In pornography, it is the image on the level of the symbolic which unconsciously appertains to the unconscious. In the pornographic image, the man or woman are inchoate accusations of the other; the trashed pornographic image is used up. In this sense, in rhyme and the pornographic image, life itself is a form of pornographic exhaustion. I think the secrecy is critical; again and

again - it's the appeal of pornography - the next image will tend towards the exhaustion of pornography, the turning-away from the image effluvia. \* nikuko-america wants to show you her cunt It is the substance in pornography that defuges; the image on the level of the symbolic which unconsciously appertains to the unconscious. In porno- graphy, not to mention adulterers, oral sex fanatics, consumers of the other, their \_place(ment)\_ - as if the pornographic would, in the first instance, impoverish all of us. \* nikuko-america wants to put your hot cock in his hot pussy No one wants pornography; no one looks at it: terrorist manuals on the Net, child pornography, and anarchic hackers whose pornographic breath is held until the orgasm from which one never recovers. \* nikuko-america wants to swallow your hot cock Off with pornographic photographs taken of my bloodshot eyes. Get it over tumescence. The Web pornography industry is bringing in more than a change of pornographic images, and general tropologies of fetishization. I downloaded pornographic image after image tonight, from several newsgroups of amateur pornography for example. The roughness and irresolution of low and more pornographic - the waves practice your imaginary stroke at my frieze: my pornography goes unnamed, it's that which stirs these remarks of an eye - a pornography based on the revelation of planes. \* nikuko-america wants you to squeeze his breasts Pornography happens when a pornographic picture no longer 'works,' or when you're an anime and pornography entwined at numerous junctions (all across the playing-field); so does pornography become an intrinsic part of everyday flirting with xxx segueing into disbelief and pornography. My work is not pornography, titillation, stories, parables; it is not a habitual craving, in the depth of the night, pornographic and luxurious, pornography ... she arches, u beneath, pornog, its penis, its vagina, u Tiffanyalan \* nikuko-america wants to drink your cum over his breasts and twat The membrane appears in the guise of discarded pornography; one is thrust into pure consumption, no longer beneath the guise of another pornography, always exhausted. If emission is the order of pornography, spew is the order of pornography used and reused, raised to the order of the other of a splayed pornography; the screen/user into praxis spewed and wasted. Both seep, leak, transgress, both are discarded, and the delay, this endless procurement reminiscent of pornographic flow, is discarded (and the consumer readied for a new sexual pornography); both regimes imply a continuous reinscribing of orgasm wasting the pornographic image; turning-away or face-to-face projects again. No pornography whatsoever! It's harmful! \* nikuko-america wants to show you his cock Pornography of the dead opens inconceivable flesh encapsulated only in immense occasioning circulations. A mass seeps through Pornography from Revolution, its Holes in one Binary, a Time-Waster Killing our Children. \* nikuko-america wants to show you his cock

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I'll be a room of the tall booted hunter.  
I'll be a room of the tall booted hunter.  
I'll be a room of the tall booted hunter.

2.

[illegible]

3.

Storms and sudden fortresses sprang into the air.  
Storms and sudden fortresses sprang into the air.  
Storms and sudden fortresses sprang into the air.  
Storms and sudden fortresses sprang into the air.

[illegible]

4.

[illegible]



[illegible][illegible]

evening, the fireflies came out of hiding. In the garden, early in the evening, the  
fireflies came out of hiding. In the garden, early in the evening, the fireflies  
came out of hiding. In the garden, early in the evening, the fireflies came out of  
hiding. In the garden, early in the evening, the fireflies came out of hiding. In  
the garden, early in the evening, the fireflies came out of hiding. In the garden,  
early in the evening, the fireflies came out of hiding. In the garden, early in the  
evening, the fireflies came out of hiding.

[illegible][illegible]

[illegible][illegible]

[illegible][illegible]

Six o'clock and the room was shadowed; guests were falling from the ceiling.  
Six o'clock and the room was shadowed; guests were falling from the ceiling.  
Six o'clock and the room was shadowed; guests were falling from the ceiling.  
Six o'clock and the room was shadowed; guests were falling from the ceiling.

10.

[illegible]

11. The wordless life. The lifting of his chin for a fight, the tossing of his head for a kiss. The wordless life. The lifting of his chin for a fight, the tossing of his head for a kiss. The wordless life. The lifting of his chin for a fight, the tossing of his head for a kiss. The wordless life. The lifting of his chin for a fight, the

[illegible]

12.

[illegible]



[illegible][illegible]

real thing." Learning his silences, she thought, "This is the real thing." Learning his silences, she thought, "This is the real thing." Learning his silences, she thought, "This is the real thing." Learning his silences, she thought, "This is the real thing." Learning his silences, she thought, "This is the real thing." Learning his silences, she thought, "This is the real thing." Learning his silences, she thought, "This is the real thing." Learning his silences, she thought, "This is the real thing."

[source: \*Lunar Landscapes\* by John Hawkes]

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvardjohnson>

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262. **lee ann brown**

***St. John's Poetry/Lit Adjuncts needed***

Thu 24 May 2001

---

Summer Adjuncts needed

2 summer sessions on

St. John's University's Staten Island campus

(The first starts right after LABAOR DAY!)

There are Brit Lits, Am Lits, Modern poetry, writing courses available. CALL Margaret Carallo's number -- [REDACTED].

[REDACTED] new home phone

[REDACTED] the cell phone

Lee Ann Brown

Tender Buttons

PO Box 13,

Cooper Station

NYC 10276

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263. **Rachel Levitsky**

***Poetry Plays and the Poetry Project Monday***

Thu 24 May 2001

---

(I am very excited to once again announce our final Monday of poetry plays and party with the added pleasure that we'll be graced with the authors coming from far distance to be with you, our dear audience.)



Monday May 28, 8 pm

The Monday Night Series of the Poetry Project and ONE PUBIC HAIR  
PRODUCTIONS

present

2 Poet's Plays (plus)

Kenward Elmslie's \_Furtive Edna\_  
Camille Roy's \_Cheep Speech\_

With player poets:

Betsy Andrews

Coryander Friend

Tonya Foster

>Nada Gordon

Rory Golden

Debra Richards

and more > > >

and more antics

and party

and the author or authors presence

May 28

8:00 pm

The Poetry Project Admission is \$7, \$4 for students and seniors, and \$3 for Poetry Project members. 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 the Website at <http://www.poetryproject.com>.

---

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

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264. **Broder, Michael**

***Ear Inn Readings--No Reading on May 26***

*Thu 24 May 2001*

---

The Ear Inn Readings

Saturdays at 3:00

326 Spring Street, west of Greenwich

New York City

FREE

May 26

Memorial Day Weekend--No Reading

The Ear Inn Readings

Michael Broder, Director

Patrick Donnelly, Lisa Freedman, Kathleen E. Krause, Co-Directors

Martha Rhodes, Executive Director

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

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

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

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265. **Mark Wallace**  
***reading in Buffalo, NY***

*Thu 24 May 2001*

---

Hey folks:

Graham Foust and I will be reading in Buffalo, NY Friday, May 25 at 8 p.m. at Rust Belt Books on Allen St. I don't have the exact address, but I guess if you're in Buffalo you already know where it is, and if you're not, it doesn't much matter. I hope I'll see you there.

This is the first time I've been back to Buffalo since the sheriff chased me out in August 1994. I suppose all my old wanted posters have been taken down, yes?

Mark Wallace

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266. **Patrick F. Durgin**  
***Kenning - new issue & website updates***

*Thu 24 May 2001*

---

Kenning announces a new issue and new work on-line!

NOW AVAILABLE:

Kenning #10 (Spring 2001 issue) - ISSN: 1526-3428

Featuring: George Albon & Steve Carll, Steve Carll, Jen Hofer, Dodie Bellamy, Amiri Baraka, Oskar Pastior (trans. Rosmarie Waldrop), Gregg Biglieri, Mary Rising Higgins, Stephen Ratcliffe, Nick Piombino, Deborah Meadows, Franklin Bruno, Ben Friedlander, Craig Dworkin, Jérôme Bertin (trans. Patrick F.

Durgin), Sawako Nakayasu, Edwin Torres, Chri Pusateri, Elizabeth Treadwell, Roberto Piva (trans. Chris Daniels), Jean Donnelly, Anne Tardos, Jackson Mac Low, Camille Roy, Jefferson Hansen on Mark Wallace, Kyle Schlesinger on Raymond Federman, and Barbara Cole on Renee Gladman.

\$6.00 payable to the editor / publisher, Patrick F. Durgin, 24 Norwood Avenue #3, Buffalo NY 14222

#### KENNING WEBSITE UPDATES:

View selections from back-issues of Kenning – recent additions include a collaborative poem by Heather Fuller & Rod Smith and a piece from the current issue by Sawako Nakayasu. All in all, the Kenning author-index features work by the following authors: Alfred Arteaga, Charles Bernstein, Daniel Bouchard, Tisa Bryant, Mircea Cartarescu, Clark Coolidge, Ray DiPalma, Heather Fuller & Rod Smith, Michael Gottlieb, Matt Hart, Jen Hofer, Lisa Jarnot, Summi Kaipa, John Kinsella, Andrew Levy, Gherasim Luca, Bill Luoma, Jackson Mac Low, Laura Moriarty, Eileen Myles, Sawako Nakayasu, A. L. Nielsen, Alice Notley, Kathy Lou Schultz, Jesse Seldess, Gustaf Sobin, Elizabeth Treadwell, Ilarie Voronca, Liz Waldner, & Mark Wallace. [www.durationpress.com/kenning](http://www.durationpress.com/kenning)

#### SUBSCRIBE TO KENNING:

\$18.00 payable to the editor / publisher, Patrick F. Durgin, 24 Norwood Avenue #3, Buffalo NY 14222

Subscribers will receive the forthcoming summer chapbook issue, *OFTEN* a play by Barbara Guest and Kevin Killian and, in late fall, an audio edition of Kenning on two CDs, co-edited with Chris Funkhouser.

#### STILL AVAILABLE:

*HOVERCRAFT* by K. Silem Mohammad, the first in the Kenning summer chapbook series, NOW IN ITS THIRD PRINTING. Maria Damon, in her review of *HOVERCRAFT* in *XCP: CROSS-CULTURAL POETICS* #8 has this to say: “a subdued, elegant chapbook, Kenning’s first ... a beautiful – and lyrical – politicization of the contemporary act of writing ... Though ‘blood & dirt’ get the last word, the volume is permeated by an etheric sense of light, print, tracery, and control.”

\$6.00 payable to the editor / publisher, Patrick F. Durgin, 24 Norwood Avenue #3, Buffalo NY 14222

KENNING – [www.durationpress.com/kenning](http://www.durationpress.com/kenning) – 24 Norwood Avenue #3, Buffalo NY 14222

---

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

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267. **Anthony Robinson**

***a few grievances***

*Thu 24 May 2001*

---

A Few Grievances

Your author-function is jam  
-ming my landing pad.

Your cherry preserves  
came over the Chinese Sea.

Your sign gave the finger  
to my signifier.

Your pacifier gave life  
to my sucker, but damaged my war machine.

Your sweater induced  
perspiration and complemented my green eyes.

Your hurt assuaged my pain  
but disrupted my bailiwick.

My candle has been burning longer  
than the angels have danced on the head of Bruce  
Springsteen,

from before the time you threw my shoe,  
since before the beginning of reality

television and JavaScript,  
since I emerged from the sea and began breathing air.

---

Do You Yahoo!?

Yahoo! Auctions - buy the things you want at great prices  
<http://auctions.yahoo.com/>

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268. **Alan Sondheim**

***Appropriation^5 (fwd)***

*Thu 24 May 2001*

---

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

Date: Thu, 24 May 2001 21:15:00 -0400

From: Michael Mandiberg <[REDACTED]>

To: [REDACTED]

Subject: Appropriation^4

-- Today something exciting and out of the ordinary, but not entirely unexpected happened. Today not one but two different people created appropriations of my two new sites AfterWalkerEvans.com and AfterSherrieLevine.com. First I received a press release from Badur Ramji informing me of his site AfterMichaelMandiberg which is up at <http://www.scream.ca>. He saw a review on wired (<http://www.wirednews.com/news/culture/0,1284,43902,00.html>) and his response was to build his site, to ask "Should digital expressionism also be an open source platform?" His site uses a screen shot of AfterWalkerEvans.com as its image, and has a compressed zip archive of the entirety of both of my two sites for download and posting.

Next, I recieved a press release from Kendall Bruns announcing his new site <http://AfterMichaelMandiberg.com>. I had previously received an email notifying me that he purchased the domain name, though at that time it was undeveloped. Kendall's site takes a slightly different approach, nearly exactly mirroring my sites, altering only the initial statement, where he inserts himself into the chain of appropriation.

I think it is totally appropriate, and a lot of fun. I had hoped someone would come up with a rejoinder of the sort, as the site is somewhat begging for it. Each repetition creates a new authentic object; each repetition creates a new fake that is one step more devoid of any (fallacious) real expression. Each step is one more iteration of this experiement at the cost of Walker Evans, Sherrie Levine, and now myself. I place myself with them in all seriousness, and at the same time aware of how absurd that statement is. This is why I am doing this. To experience that liminal moment.

Michael

Their press releases are available at:

<http://www.AfterWalkerEvans.com/ramji.html>

<http://www.AfterWalkerEvans.com/bruns.html>

The sites:

<http://www.AfterWalkerEvans.com>

<http://www.AfterSherrieLevine.com>

<http://AfterMichaelMandiberg.com>

<http://www.scream.ca>

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269. **Randolph Healy**

**Re: LAKE AFFECT**

Fri 25 May 2001

---

On the basis of Basinski's work available at the E.P.C.

<http://writing.upenn.edu/epc/sound/file-list.html>

I'll definitely be buying this one.

Congrats Michael.

best

Randolph Healy

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

From: "Michael Basinski" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, May 23, 2001 6:20 PM

Subject: LAKE AFFECT

Lake Affect CD: The Word Underneath

Music/Word Performance

Lake Affect is an ensemble dedicated to the creation of a unique new sound art evolving from a blend of word, timbre, rhythm, and texture. Our aim is to create a new vocabulary that draws on both literary and musical elements, and to invent an artistic vehicle that embraces both music and poetry. Integral to this endeavor has been the ensemble's collaboration with living poets. Lake Affect is: Lorena Guillén, voice; Tom McCluskey, percussion; Tiffany Nicely, percussion; Alejandro Rutty, keyboard and percussion.

This new CD features: poets: Robert Creeley, Michael Basinski, Anna Reckin, Rosemary Kothe and Mark Peters.

Price: \$10.00 contact Alejandro Rutty at: [REDACTED]

[http://www.geocities.com/lakeaffect\\_music/](http://www.geocities.com/lakeaffect_music/)

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270. **Alan Sondheim**

***discourse and reflexive text of america:::***

Fri 25 May 2001

---

-

discourse and reflexive text of america:::

:::i turn to you because i've no other way to write, respond;nd; i'm in despair;ir;  
this is a closed text;xt; it wants to be open;en; it wants your residue;ue; this is a

reflexive text;xt; it's self-referential;al; it mixes its residue with your own;wn;  
it's open the way a membrane is open;en; it filters in and filters out;ut; it's al-  
lowing you in;in; it's in the guise of meaning;ng; it's proposing meaning: this  
sort of meaning which can ascertain itself;lf; this tendency towards place:: ev-  
erything seems so old around here:::this is the discourse of america:::

everything seems so old around here:: i can't remember what i wrote  
yesterday;ay; it's already slotted;ed; allotted;ed; it's a fast-forward american  
writing;ng; it's a gaping maw;aw; it's a gaping hole;le; everything that ever was  
or will be falls in;in; everything falls into a place;ce; doesn't fall into place;ce; i  
turn to you to take action;on; recover our civil liberties;es; respond and  
write;te; end our despair;ir; open our texts;ts; america wants them closed;ed;  
america filters and mixes;es; america's closed the way a membrane is closed::  
everything seems so old around here:::

:: everything seems so old around here:: poisons pollute the atmosphere:: every-  
one speaks and there's no one to hear:: america's gripped by enormous fear:: it  
scuttles and breaks every frontier:: the rest of the world looks with a sneer:: i  
don't remember what i wrote yesterday;ay; what i wrote last night;ht; i don't  
remember where i was this morning;ng; i don't know what i'm wearing now (i  
can look);k); MISERY!;Y!; this is a world to bring to an end;nd; it /has the con-  
vex hull close to the horizon that exists within measurable space;ce; don't for-  
get the space;ce; writing beneath the aegis of ghosts;ts; emanations;ns; em-  
anants: amerika where are you:: violate all age and antiquity:: no time for histo-  
riography:: my analysis equivalent to yours: better than your own:: better than  
yours; imminence:: this is the reflexive text of america:::::

i turn to you because i've no other way to write, respond;nd; i'm in antiquity::  
no time for historiography:: my analysis equivalent to yours: better than yours;  
better than your own:: diamond-cut:: perfection and solution of all problems::  
imminence:: this is the reflexive text of america:::::

—

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271. **Jeffrey Jullich**

***Re: Meltdown in Thesauric Park (Well, if even MARIA DAMON is get-  
ting in on this poem-posting routine now, then I guess it's safe to...)***

*Fri 25 May 2001*

---

{epigram:}

"OH GOD! Israeli wedding hall collapse kills at least 25; 300 injured; dozens trapped" --- New York Post cover headline, 5/21/01

---

{untitled poem:}

o heavy chuppah

---

---

Maria Damon wrote:

*I didn't call you a hyena snogging at the Bucket-of-Blood Bar n Grill*

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272. **Daniel Kane**

**Peter Gizzi on WriteNet**

*Fri 25 May 2001*

---

The latest poet interview on writenet <www.writenet.org> features poet Peter Gizzi reading a downloadable version of his poem "Chateau If," as well as a discussion on how to teach the poem, the relationship between music and poetry, and oh so much more. To go directly to the Gizzi page, head to

[http://www.writenet.org/poetschat/poetschat\\_pgizzi.html](http://www.writenet.org/poetschat/poetschat_pgizzi.html)

--daniel

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273. **Rachel Levitsky**

**Nicole Brossard at Bluestockings**

*Fri 25 May 2001*

---

Ladies and Gents

I don't mean to barrage you with announcements but here's another very hot item.

NICOLE BROSSARD

reading at

BLUESTOCKING'S WOMEN'S BOOKSTORE  
172 Allen St, between Rivington and Stanton  
on Sunday, June 3 at  
4 PM



Belladonna\* Books will commemorate the reading with a special pamphlet by Nicole Brossard, \_Le Cou de Lee Miller/The Neck of Lee Miller\_ written in French and translated to English by the author.

Rumor has it a certain number will be passed out free to the early arrivees.

Feel free to pass the word.

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274. **Ron Antonucci**  
***infoquery***

*Fri 25 May 2001*

---

Can anyone help? I heard a poet read this line 30 years ago:

"I held your head in my hands as if it were a delicate bowl."

It was my very first poetry reading. Took place at Ohio University ca. 1970-71. The poet may have been British. He had lank black hair, wore a black turtle-neck with gray jacket.

I haven't a clue as to who he was.

Anybody?

Ron Antonucci  
Hudson, OH

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275. **The Poetry Project**  
***Announcements!***

*Fri 25 May 2001*

---

\*\*\*\*\*

\*\*\*\*\*

A SPECIAL ANNOUNCEMENT!!! POSTPONED: An Evening with Hal Willner & Friends: A Tribute to Doc Pomus, originally scheduled for Wednesday evening, May 30, 2001, has been POSTPONED until October 3, 2001. We apologize for any inconvenience. Thank you.

\*\*\*\*\*

\*\*\*\*\*

Friday, May 25th at 10:30 pm KISS IT UP TO GOD: POETRY, FUNK AND GOSPEL WITH NADINE MOZON AND FRIENDS Nadine Mozon and friends read from her new book of poetry, Kiss It Up to God. The themes in this collection of work "comb entangled hairitage kinks and issues, wrestle with womanish ways, and revel in a determined spirit." Ms. Mozon will be accompanied by the jazz-funk/gospel sounds of Darren Hicks on bass and special guest poets.

Monday, May 28 at 8:00 pm EL GRAN FINAL DE LAS ESTRELLAS DE LUNES A Night of Poetry Plays featuring actor-poets Betsy Andrews, Regie Cabico, Tonya Foster, Coryander Friend, Nada Gordon, Rory Golden, Bill Kushner, and Deborah Richards performing Kenward Elmslie's play "Furtive Edna" and Camille Roy's "Cheap Speech."

Wednesday, May 30  
NO READING

Friday, June 1 at 10:30 pm "You Better Pay" - The Spring 2001 Workshop Reading Featuring readers from the workshops of Larry Fagin, Prageeta Sharma, and Maureen Owen. Readers will include: Ruth Altmann, Lisa Attanasio, Hadara Bar-nadav, David Elsasser, Robert Elstein, George Green, Boni Joi Koeliker, Be LaRoe, Mindy Levokove, Amanda Lichtenberg, Marlene Lortev-Terwilliger, Lilla Lyon, Phyllis Middlebrooks, Jeanne Mischo, Susan Mills, Steffie Nelson, Rachael Nevins, Jason Notte, Kathleen O'Keefe, Karin Randolph, Evelyn Reilly, Goldalee Semel, Joanne Straley, Christina Strong, Melissa Tremblay, David Trinidad, Marcia Turk, and Bob Ward.

\* \* \*

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>.

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276. **Arielle C. Greenberg**

*new address/digits*

*Fri 25 May 2001*

---

Dear all--

As of June 1, I can be reached at the following coordinates:

Arielle Greenberg  
76 Richards Street

Dedham, MA 02026-5844

[REDACTED]

[REDACTED] (try this one first)

[REDACTED]

Please stay in touch, and let me know if you'll be in the Boston area.

Arielle

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277. **derek beaulieu**

**TISH 40**

*Fri 25 May 2001*

---

> >THE 40TH ANNIVERSARY OF TISH  
> > VANCOUVER INTERNATIONAL WRITERS FESTIVAL, 2001  
> >  
> >Forty years ago in September 1961, five young poets and their friends at  
> >the University of British Columbia in Vancouver, British Columbia,  
Canada,  
> >launched the first issue of the mimeographed literary magazine,  
> >anagrammatically named TISH, which they sent by mail to about  
three-hundred  
> >pre-selected subscribers, mostly poets and other literary people in North  
> >America, but also in England and other countries.  
> >  
> >An active participant in the earliest run of TISH has recently described  
> >the genesis of TISH:  
> >  
> >"One of the main socio/historical sites for the development of radical  
> >poetics in Canada was the magazine Tish: A Poetry Newsletter, Vancouver.  
> >The first issue appeared in September 1961, following a year or so of  
much  
> >talk about poetry and poetics by a group of student writers, young  
> >professors, and other literary aficionados at the University of British  
> >Columbia. But the genesis of Tish goes back to 1958 when several would-be  
> >writers arrived at UBC. By the late 1950s, a community of writers had  
> >formed, including Frank Davey, George Bowering, Fred Wah, Jamie Reid,  
and  
> >David Dawson, who became the founding editors of the magazine. Lionel  
> >Kearns; Gladys Hindmarch and Robert Hogg (who published a couple of  
issues  
> >of a companion, fiction magazine called Motion); and Daphne Marlatt were

> >also a vital part of the working group, though not officially editors.  
The  
> >group published nineteen issues in less than two years, more or less  
> >keeping to their goal of providing a monthly poetry newsletter." (Pauline  
> >Butling, "Tish and "The Problem of Margins," Open Letter, Spring 2001)  
> >  
> >When TISH ceased publication in 1965, no fewer than 44 issues had been  
> >published under three different sets of editorial boards. Peter Auxier,  
> >David Cull, Gladys (now Maria) Hindmarch, Robert Hogg, Daphne Marlatt,  
Dan  
> >McLeod and Stan Persky participated in the second and third editorial  
> >boards. The contribution of the members of the TISH movement to the  
> >literary life of Vancouver and Canada can be measured in the ongoing  
> >accomplishments of its former editors as writers, educators, critics,  
> >editors and publishers: George Bowering has twice been awarded the  
Governor  
> >General's Award; Fred Wah is also a Governor General's winner; Frank  
Davey  
> >has successfully completed thirty five years as the editor of Open  
Letter,  
> >one of the most important journals of literary theory in contemporary  
> >Canadian letters; Dan McLeod was one of the founders of the Georgia  
> >Straight, a celebrated Vancouver entertainment newspaper and today  
remains  
> >its publisher; Stan Persky is a well-known columnist in the Vancouver  
Sun.  
> >Almost all of the editors of TISH have continued to write and to publish  
> >new books of poetry, criticism, fiction and non-fiction over the  
> >intervening 40 years. A short list of the influential magazines edited  
and  
> >produced by the former TISH editors includes "Open Letter,"  
> >"Imago," "DaDaBaBy," "Tessera," and "Sum," among others.  
> >  
> >TISH was one of the first examples of what has now become a common  
> >phenomenon in literary life - the writing collective. Inspired by the  
> >influence of the New American Poetry that began to be published in the  
late  
> >1950s and early 1960s, TISH was part of a continent-wide innovative  
> >movement in the practice of poetry which saw the emergence of many new  
> >literary magazines throughout Canada and North America, and the creation  
of  
> >a new community of poets throughout the continent and the

English-speaking

> >world.

> >

> >Alma Lee, the Artistic Director of the Vancouver International Writers

> >Festival has graciously agreed to the sponsorship of a celebration of the

> >40th anniversary of TISH as one of the events in the festival this year.

> >The TISH celebration will take place on October 20, 2001.

> >

> >You are warmly invited to attend the readings and other events which will

> >be organized as part of this celebration. Further events may be finalized

> >and publicised later.

> >

> >For further information, please contact:

> >Jamie Reid 382 East 4th Street North Vancouver, B.C. V7L 1J2

> >Telephone: [REDACTED]; E-mail: [REDACTED]

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278. **Daniel Kane**

***MS Magazine botches it with Kane, Mayer, and Jarnot***

*Fri 25 May 2001*

---

A note to Poetics Folks:

An interview I did with Bernadette Mayer and Lisa Jarnot has just been published by MS Magazine. It's worth getting for the picture of Lisa and Bernadette alone - they look so cool I can hardly contain myself. The interview is good fun, as well.

Unfortunately, the MS editors have proved to be generally horrendous - they delayed giving us our checks for months, published the piece a year after they said they would, and did not, in conflict with their original promise, make the interview the "cover story." Most onerously, the editors completely gutted my introduction without showing me their edits (despite my request, in writing, that they show me changes before they published the piece). Thus, the intro sounds like it was written by a ten year old - replete with grammatical errors, redundancies, and so on.

Also, language attributed to Lisa and Bernadette was essentially created by the editors to fit in to their version of what "feminist" poets should sound like. It's interesting to work with a mainstream magazine like this, because they're clearly not interested in any complicated news, they're interested in selling a product - in this case, the product is that their version of feminism exists in the poetry world.

Anyway, I guess my message to Poetics folks is that, if you do indeed read this particular issue, take this piece with the proverbial grain of salt, and that I hope you enjoy what Lisa and Bernadette have to say in spite of the absurd and nauseating intro foisted onto me. And the picture's cool.

If any of you are interested in seeing the interview as I hoped it would appear, email me at [REDACTED] and I'll send it your way.

best,

--daniel kane

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279. **cedar sigo**

### **JENI OLIN AND ADAM DEGRAFF READ IN SF**

*Fri 25 May 2001*

---

\*\*\*\*\*

JENI OLIN AND ADAM DEGRAFF

READ THEIR POEMS

JUNE 1st 7:30 PM

AT BLUE BOOKS (THE NEW COLLEGE)

766 VALENCIA ST. SF 94110

DONATION

\*\*\*\*\*

Jeni Olin is the author of "A Valentine To Frank O'Hara" (Erudite Fangs 1999) She recieved her MFA from The Naropa Institute. Her work has been published in The Hat, Blue Book, The Attached Document and other journals. She lives in New York.

Adam De Graff has two books forthcoming "No Man's Sleep" (Shark 2001) and "Snow Man's Leap" (We Have a Fax Machine 2001) He recieved his MFA from The San Francisco Art Institute. His work has appeared in Explosive, Tinfish, Chain, and others. Adam lives in San Francisco. <br clear=all><hr>Get your FREE download of MSN Explorer at <a href="http://explorer.msn.com">http://explorer.msn.com</a><br></p>

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280. **david.bircumshaw**

***A Chide's Alphabet***

*Sat 26 May 2001*

---

Announcing the debut edition of 'A Chide's Alphabet', an e-magazine available freely from myself at [REDACTED] .

Issue One features poetry from the UK, Eire, the U.S.A and Australia, and is comprised of work by Emma Lew, Ian Davidson, Candice Ward, Randolph Healy, Robin Hamilton, Alison Croggon, Trevor Joyce and, oo-er, me.

The magazine is in a simple .rtf format and should be viewable in any standard word processing program.

So back-channel please, if you'd like a copy.

cheers

David Bircumshaw

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281. **Devin Johnston**

***Flood Editions Available***

*Sat 26 May 2001*

---

Order now!

& support a new independent press:

the first books from Flood Editions are just back from the printers.

Pam Rehm, GONE TO EARTH. \$10

The is Rehm's first book in six years, and one of startling clarity and precision.

Robert Creeley has said, "She makes each edge of sound, of a word's various meaning, articulate with impeccable art."

Ronald Johnson, THE SHRUBBERIES. \$14

These are Ronald Johnson's final poems--condensed and cosmic meditations on death and the natural world.

Shipping is free for all domestic orders.

Send a check to Flood Editions:

P.O. Box 3865

Chicago IL 60654-0865

Allow several weeks for delivery.

www.floodeditions.com

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282. **K.Angelo Hehir**

***Let's get the U.S.A. kicked out of FTAA for violating the Democracy clause!***

Sat 26 May 2001

---

Let's get the U.S.A. kicked out of FTAA for violating the Democracy clause!

Proposal By Rebecca Kaplan (Oakland, California)



(please pass this on to others who would be interested in this effort)

Background:

With much fanfare, the group of "leaders" assembled in Quebec announced that they too do care about human needs, and therefore, have added to the FTAA a clause that says that only "democracies" can participate in the Free Trade Area.

Of course, we know this clause was put in simply as a distraction, because the whole purpose of the FTAA, along with NAFTA and the WTO is to side-step democracy. Multi-national corporations that profit by exploiting workers, busting unions, putting smaller local stores out of business, ruining the environment, and endangering public safety don't like local "democratic" laws that make it more difficult to do these things. Therefore, they use these global trade agreements to help overturn local democratically-enacted laws. (For more information about why the FTAA is harmful, visit <http://www.stopftaa.org>)

The Proposal:

Nonetheless, why not use their so-called claim for Democracy to help challenge the FTAA? The United States clearly is NOT a democracy, by any of a wide number of measures. Therefore, we should mount a united, transnational campaign to get the United States expelled from FTAA due to its violation of the democracy clause. This effort should involve all of those who are being hurt by "free trade," as well as all of those who are unhappy with the fact that the US is not a democracy, and would like to use this issue to draw attention to that fact. If the US were out of the FTAA, then the agreement would collapse (or change into something much less threatening).

WHY THE US IS NOT A DEMOCRACY: - Complex ballot access rules that prevent third parties from competing equally, therefore preventing democracy by allowing only corporate-backed candidates to serve in government (for example, in many states, a Republican or Democrat candidate can automatically have their name put on the ballot, but a candidate for any other party must collect thousands of signatures -- violating the basic premise of democracy being an



open & fair competition). - Bizarre rules from our past that give the Presidency to the candidate who lost the popular vote, rules that are still used today despite modern communication technology that makes them unnecessary. (This system, the "electoral college" is also connected to the problem of racial injustice, since the system gives preferential weight to the votes in sparsely-populated, predominantly white states). - Pervasive, blatant discrimination against people of color, including the recently documented exclusion of tens of thousands of African American voters in Florida. These voting rights violations included everything from demanding multiple forms of ID from African American (but not white) voters, to falsely accusing thousands of African Americans of being felons, and therefore not allowed to vote, to the fact that rickety old malfunctioning voting machines are disproportionately located in low-income areas and communities of color, while affluent and white communities disproportionately receive fancy new voting equipment that doesn't have any "chad" problems. - Many more problems with the US electoral system, such as the heavy corporate funding of elections that prevents a level playing field and subverts the spirit of democracy. (I imagine most people reading this will think of a few more reasons why the US is not a "real" democracy).

So, how about it? Are you (or an organization you are involved with) interested in working to demand that the US be expelled from the FTAA for not being a "democracy?". Think about it..

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283. **david.bircumshaw**

***Re: A Chide's Alphabet***

*Sat 26 May 2001*

---

Now here's a shameless piece of not quite promotional hustling by ME, in that I'm forwarding on this appraisal of my magazine by CANDICE, which was posted to the Imitations list earlier today.

david bircumshaw

from C.Ward as follows:

Apologies for cross-posting (don't you love the way everybody apologizes for this, then goes right on doing it?). But I want to tout the first issue of A CHIDE'S ALPHABET on account of its spectacularly consistent spectacularity--not a ringer in the lot unless it's one of mine (how would I know?)--and to encourage listees to order it from David Bircumshaw so that he doesn't get depressed and stop putting it out. After spending a couple of hours pleasurably immersed in its 40-odd pages, I think it would be a bargain at twice the price (even free-squared!), if only for the dazzling arrays of Emma Lew and Trevor Joyce poems--a nice big chunk of each, and Joyce's brilliant, sustained use of

repetition in the 3 "lattice" poems invites their repeated rereading--plus a good-sized, well-varied selection of lyrics and longer poems by Alison Croggon. The Robin Hamilton sampler here displays his trademark wit, and I was pleased to make the acquaintance of Welsh poet Ian Davidson, whose work I didn't know at all. The issue is nicely framed by editor Bircumshaw's "Modest Introduction" (with an amusingly breezy acknowledgments statement) and a nice mix of poet Bircumshaw's new and older, cryptically encrypted poems. The single, relatively brief poem by Randolph Healy here is one on which I could spend hours happily puzzling out its fittings: 5 senses, 7 locks holding 7 broken keys (a chromosomal image with an allusion to the Seven Sleepers?), 4 tastes, 4 odors, a robbery, a birth, a case of lordosis(?), and a race with time--all contextualized to a right triangle sided by difference and identity, "joined" by a dying star. The poem's entitled "Flight." Go figure.

Well, I could go on, but won't, and just hope I've whetted your appetites for

A CHIDE'S ALPHABET.

Candice Ward

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284. **gasheart**

***Philly: Theater, Music, Film - May/June - Issue #42***

*Sat 26 May 2001*

---

1. NOTcoffeeHouse at 2125 Chestnut St., Sunday, June 10, 1 pm, \$1 2. Clark Park Arts/ music Festivals, June 23rd and Sept. 29th, artist tables free! 3. An 'Evening of Collaboration Between Poets and Artists', June 3, 4-7pm 4. A Job In The Arts - Leeway Foundation needs new Program Director 5. KNOW NOTHING FAMILY ZIRCUS AND ZIDESHOW, AT FAKEHOUSE, 6/2, 9pm 6. P POWER - SUPER STAR SUPER GIRLS!!! June 3rd at Silk City, 9pm-ish 7. CARP BBQ, (not the fish) an artist materials donate/free stuff org., celebrates getting a space again, Monday, May 28, 1PM 8. Jaaammes Brooown?!, James Brown! Godfather of Soul, Sunday, 5/27, 7:30pm \$15 9. Ramones Tribute @The Balcony May 31st, 8:30pm 10. Joey Ramone anectdotes, from me, josh cohen

---

1. NOTcoffeeHouse at 2125 Chestnut St., Sunday, June 10, 1 pm, \$1

Contact: Richard Frey [REDACTED] [REDACTED]

(NOTcoffeeHouse)

Poetry and Performance Series

[www.notcoffeehouse.org](http://www.notcoffeehouse.org)

Sunday, June 10, 2001, 1 pm

First Unitarian Church

2125 Chestnut Street  
Philadelphia, PA 19103/[REDACTED]  
New Poetry By David Koppisch & Tamara Oaks

Plus Open Poetry and Performance Showcase \$1 admission. Along with a live poetry reading and performance, we invite you to join in our website poetry reading. Send your work for inclusion in the ongoing internet presentation. Poets and performers may submit works for direct posting on the website via email to the [REDACTED] or works may be emailed to Richard Frey at [REDACTED] or USPS or hand-delivered through slot at 500 South 25th Street, Philadelphia, PA 19146. More information: Church office, [REDACTED], Jeff Loo, [REDACTED] or Richard Frey, [REDACTED]. Our website: [www.notcoffeehouse.org](http://www.notcoffeehouse.org)

Poets & performers previously appearing at NOTcoffeeHouse: Nathalie Anderson, Lisa Coffman, Barbara Cole, Barb Daniels, Linh Dinh, Lori-Nan Engler, Simone Zelitch, Dan Evans, Brenda McMillan, Kerry Sherin, John Kelly Green, Emiliano Martin, Jose Gamalinda, Toshi Makihara, Thom Nickels, Joanne Leva, Darcy Cummings, David Moolten, Kristen Gallagher, Shulamith Wachter Caine, Maralyn Lois Polak, Marcus Cafagna, Ethel Rackin, Lauren Crist, Beth Phillips Brown, Joseph Sorrentino, Frank X, Richard Kikionyogo, Elliott Levin, Leonard Gontarek, Lamont Steptoe, Bernard Stehle, Sharon Rhinesmith, Alexandra Grikhes, C. A. Conrad, Nate Chinen, Jim Cory, Tom Grant, Gregg Biglieri, Eli Goldblatt, Stephanie Jane Parrino, Jeff Loo, Theodore A. Harris, Mike Magee, Wil Perkins, Deborah Burnham, UNSOUND, Danny Romero, Don Riggs, Shawn Walker, She-Haw, Scott Kramer, Judith Tomkins, 6 of the Unbearables - Alfred Vitale Ron Kolm, Jim Feast, Mike Carter, Sharon Mesmer, Carol Wierzbicki-John Phillips, Quinn Eli, Molly Russakoff, Peggy Carrigan, Kelly McQuain, Patrick Kelly, Mark Sarro, Rocco Renzetti, Voices of a Different Dream - Annie Geheb, Ellen Ford Mason, Susan Windle - Bob Perelman, Jena Osman, Robyn Edelstein, Brian Patrick Heston, Francis Peter Hagen, Shankar Vedantam, Yolanda Wisher, Lynn Levin, Margaret Holley, Don Silver, Ross Gay, Heather Starr, Magdalena Zurawski, Daisy Fried, Knife & Fork Band, Alicia Askenase, Ruth Rouff, Kyle Conner, Tamara Oakman, Robyn Edelstein, Sara Ominsky, Thaddeus Rutkowski, Carole Bernstein, Ryan Eckes, The Nightbirds, Marj Hahne, Toni Brown, Melisa Cahnmann, Diane Guarnieri, Siani Taylor, Catzie Vilayphonh, Michelle Myers, Nzadi Keita

--

Richard Frey  
500 South 25th Street  
Philadelphia. PA 19146  
[REDACTED]  
[REDACTED]

i met richard, and he is a real nice guy who's been doing this NOT coffeehose poetry/performance series for some time....it is only a dollar and is a good time.

-josh

---

2. Clark Park Arts/ music Festivals, June 23rd and Sept. 29th, free!

From: rich wexler <[REDACTED]>

Subject: Looking for Artist/ Community Groups to set up at Clark Park Music Arts community fests.

Hey Y'all,

I am putting together artist/crafters/community group tables at Clark Park Arts/ music Festivals. they are June 23rd and Sept. 29th. It will be free to all who want a table. It is my intention to build up a large showing of quality art/craft/ community group showing at the Festivals. We have a very active artistic/ organizational community that should have it work shown.

Here is the deal and requirements.

A. In terms of Art/Crafts, they must be handmade by the artists (or if its a group you can show others work) No beanie babies please ! ok, maybe the tie-dye ones. (Just kidding)

B. Please let me know what kind of work you are selling so I can add info. into the program booklet. Please include contact numbers, email. etc. If you want to place a card in program booklet that would cost (i believe \$25) I want to include a list of artist etc. I also don't want to have to much of the same type of items.

C. Provide your own table. If you cannot, let me know maybe I should work out sharing tables etc.

D. I don't want to censor any work but please remember there are kids present , so keep risky items out ofchildrens sight.

E. I need final confirmation asap if you want to be included in program booklet.

Please forward this to anyone else that may be interested. Call for more info. [REDACTED]

contact directly - rich, [REDACTED]

Clark Park fest is real fun....see Clarkpark.org for details  
location at 43rd St. and Baltimore Ave, a bunch of bands, free, in the park,  
always nice weather!  
-josh

---

### 3. An 'Evening of Collaboration Between Poets and Artists', 6/3, 4-7pm

You are invited to participate in a unique evening of collaboration and connection between Philadelphia-area poets and artists on Sunday, June 3, from 4 - 7 pm, at Nexus Gallery in Old City (137 N. 2nd Street, Philadelphia).

In the spirit of a 1960s happening, visitors to the exhibition by sculpture artists Keiko Miyamori and Carole Sivin will be invited to type their responses and comments on typewriters that form part of the artwork.

Later in the evening, from 6 - 7 pm, local poets Deidra Greenleaf Allan, Herschell Baron, Elaine Terranova, and Justin Vitiello will create a poem collaboratively from the written responses of the visitors and also read from their own work.

Both the sculpture and the composed poem will reflect aspects of Japanese culture. Miyamori, who is Japanese, and Sivin, who has exhibited her work in Kyoto and Tokyo, will exhibit works that incorporate Japanese paper. The poem created jointly by the four writers will follow the technique of traditional Japanese Renga or linked verse, in which poets compose a poem sequentially, each contributing a stanza that responds to earlier ones.

For a fun evening that celebrates the connections between the visual and literary arts, join us at Nexus on June 3.

For more information, contact Nexus at [REDACTED], [REDACTED]

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### 4. A Job In The Arts - Leeway Foundation needs new Program Director

Hi all- We just got word from the fine folks at the Leeway Foundation that they are looking for a new Program Manager. A job description, application guidelines, and contact info are included in the following description. Good luck to any and all who apply.

\*\*\*\*\*Position Available\*\*\*\*\*

The Leeway Foundation is currently seeking a Program Manager to coordinate and administer Leeway's programs, maintain their office systems, and assist with outreach and organizational development. The Program Manager's charge

is to ensure efficiency while contributing to a culture of caring, flexibility, and teamwork.

Qualifications:

- at least 2 years administrative experience
- demonstrated commitment to women, the arts, and/or social change
- demonstrated ability to represent an organization publicly, manage programs, and work collaboratively
- comfortable with and knowledgeable about computers

Responsibilities:

**\*Programs\***

- Produce and process applications
- Manage application- and award-related mailings and tracking
- Help plan and conduct informational workshops
- Coordinate production of awards catalog
- Coordinate readings, exhibitions, performances, jury sessions, symposia
- Manage phone and written correspondence

**\*Office Systems\***

- Produce and distribute materials for meetings
- Schedule appointments, meetings, travel, etc.
- Manage Website
- Maintain online calendar of local events
- Maintain databases and filing
- Coordinate bulk mailings

**\*Outreach\*** -Help create and disseminate press releases and advertising -Help develop and prepare reports, newsletters and other publications -Help build and maintain relationships with artists and non-profits -Help identify and attend relevant community events, courses, conferences

**\*Organizational Development\***

- Help develop and administer evaluation process for the foundation and its programs
- Help coordinate office relocation
- Conduct research on relevant subjects

Salary Range: \$35,000-40,00 (commensurate with experience)

Timeline for Search:

May 18-June 15: Applications accepted  
June 16-June 22: Review of applications  
June 25-July 10: Interviews

Application Process:

Please fax or mail cover letter, resume, and 3 references with contact info.

For more info please call or email:

Sara Becker

Vice President

The Leeway Foundation

123 South Broad Street

Suite 2040

Philadelphia, PA 19109

Phone: [REDACTED], ext. 12

Fax: [REDACTED]

Email: [REDACTED]

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5. KNOW NOTHING FAMILY ZIRCUS AND ZIDESHOW, AT FAKEHOUSE, 6/2

ok ok so my name is derek and i live at the fakehouse...this year i am in charge of the promotions of the zircus so here it is...apparently you have some connection to the big world out there...maybe via .comz

KNOW NOTHING FAMILY ZIRCUS AND ZIDESHOW

JUNE 2 2001

LOCATION THE FAKEHOUSE

3868 LANCASTER AVENUE

START TIME 9 ISH

[REDACTED]

this is a wild show not to be missed, .... the side show part is really freaky -josh

---

6. P POWER - SUPER STAR SUPER GIRLS!!! June 3rd at Silk City, 9pm-ish

From: Jessica Dellecave

Subject: Superstar Supergirls---June 3rd

P POWER PERFORMANCE PROJECT presents:

SUPER STAR SUPER GIRLS!!!

Sunday June 3, 10pm

Silk City Lounge, 5th & Spring Garden, Philadelphia

(doors open at 9pm, dance party until 2am)

Featuring:

Pasta Girl (Jessica Dellecave)

Super Foie Gras Fille (Mauri Walton)

Pagan Oregano (Nancy Golike)

Mutant Mermaids (Bald Mermaids)

Vera Vex, the Harbinger of Hearts (Patricia Graham)

The OTHER Spice Girl (Joy Mariama Smith)

Super Sax (Aino Soderhielm)

2 Step Toni (Louise Carpino)

special guest MC, Helen Back  
and DJ Half Breed

Tickets are \$7 or \$5 if you come dressed as a supergirl

For more info and volunteer opportunities call [REDACTED] or contact  
[REDACTED]

Super powered females are revving up to kick ass for a spectacular evening of woman-powered performance. The P Power Performance Project presents SUPER STAR SUPER GIRLS!!! Martyrdom is malicious and marvelous as trashy glitz commingles with high art in an otherworldly domain. Join your favorite local performers as they reveal themselves in capes and tiaras for an action-packed performance party extravaganza. Drinking, dancing and debauchery will follow the performance. Come dressed as a supergirl for discounted admission and a super human experience. Kitschy clothing and CD's will be sold at both events. Maximum fun is required, all you need is a cape and you're there!!! Proceeds from the event benefit P4's out of town season.

P Power Performance Project (aka P4) is founded and curated by local dancer/performance artist Jessica Dellecave. P4 is committed to expanding images of women and power in the context of performance and fueled by the desire to create a nationwide legion of super women, super heroines, super girls, their friends, fans and lovers. This April in Chicago, P4 was a smashing success at the 4th Annual Ladylike Performance Festival. P4 is eagerly anticipating appearances in Providence, San Francisco, Atlanta and Arkansas later this year.

Dellecave deserves tons of props for creating a warm, enjoyable, engaging environment. This is the kind of show where a woman you've never met before will engage you in conversation at intermission about Inga Muscio's book *Cunt*. The P-Power Performance Project may well become *The Vagina Monologues* of the alternative set. " -Kerry Reid, Chicago, 2001

"Quite the vision to behold..."

-Dance Insider, 2000



"Fascinating...for utter conviction as flying feminist in sequined pasties and satin cape."

-Philadelphia Weekly, 1997

"Over the top with wacky costumes, clever dialogue and funky dance sequences..."

-Philadelphia City Paper, 1996

very very good, lots of fun. -josh, 2001

---

7. CARP BBQ, (not the fish) an artist materials donate/free stuff org., celebrates getting a space again, Monday, May 28, 1PM

Creative Artists Resource Project/Please Take Materials Exchange/And All Other Interested Parties

IMPROMPTU BAR-BEE-QUE

Yeppers, CUE it up folks!!

Whatchoo doing monday??

Welllllll... ya wanna get a peek at our new place/office space and meeting facility-to-be? Just want to come over? come relax? C'mon!

Ain't got nothin better ta do? Nuttin' else planned, well, c'mon!

We're a whole lot cheaper than the Jam on the River, although we don't have any aligator-on-a-stick... unless you bring it! :P

Soooo.... look around, grab sometin', and bring it... or someone, at least... maybe even just yourself.... bring your friends, bring your enemies, bring anybody who is interested in our space and or/efforts.... or just TELL them about this/pass on the invite... and come come come on down to 2026 E. York St. THIS MONDAY @ 1PM till who knows when!

Monday 1pm till ?????

@ CARP's new Offices/Home To Be...

Currently Under Renovation.

2026 E. York Street

Philadelphia, PA

2 short Blocks from the El (York-Dauphin stop)

or

2 Blocks from Frankford Ave. (If driving, come via Frankford Ave. as York is a One-Way Street)

There's a Tree outfront...

And the address numbers are in stained glass over the door.

D-I-Y Barbie-QUee...

So far I've got covered:

Napkins

Mustard (at least three different kinds... maybe more!)

Ketchup

a few folding chairs

hotdogs

I have a tiny little barbequee... but someone might want to bring something better

some soft-drinks

Blankets for those sittin on the floor or ground picnic style...

And I'll probably bring some other stuff such as:

A music box -- but YOU can bring the Music, or make it yourself!! A cooler

We'll definitely need: (Let me know what you're going to bring and how to get back to you so I can make sure we dont get 20 of each item.)

a better or another barbeequeue

charcoal briquettes/lighter fluid

Cups

Burgers

Buns for Burgers & Hot-doggies

ice

veggies or veggie burgers & dogs we can grill for those who dont eat meat

Any sort of non-softdrink (read:alcohol) you want to consume or share with your fellow CARPs

Any other food/snacks

Anything else you feel appropriate or desire for the day!!

And I'll probably get more... so LET me know if you're going to come/what you're going to bring...

email me or ..my contact info is in the pleasetakeme discussion list contacts database or ask me for my cell phone # if you want that.

CARP/Please Take Annoucements <http://groups.yahoo.com/group/pleasetake/>

CARP/Please Take Discussion <http://groups.yahoo.com/group/pleasetakeme/>

-- [REDACTED] INFORMATION\*MEDIA\*PHOTOGRAPHY [REDACTED]

<http://www.slackware.com/~msimons> to be constantly created again a home!

Creative Artists Resource Project: [www.slackware.com/~msimons/arts/reuse/](http://www.slackware.com/~msimons/arts/reuse/) A

501(c)3 Non-profit Organization Arts Reuse/Recycling Materials Exchange Do

you like what I do? Consider donating resources to CARP; Ask me how! [REDACTED]

(this is a group that takes donations of materials for artists....anything at all...stores them....and gives them to artists....plug into this group, they just got a space again. Modelled after Materials For The Arts in NYC. -josh)

---

8. Jaaammes Brooown?!, James Brown! Godfather of Soul, Sunday, 5/27, 7:30  
\$15

well, i never saw him in person....but i did on tv....and he rocks the house....probably the last time to see him....he's getting up there, agewise more info at jamontheriver.com he goes on at 7:30, sunday location....not at penn's landing....actually it's on the river, between spring garden and callowhill....which is the location of the soon to be built World Trade Center....which will look sort of like the U.N., with one big building in the middle and a cluster of buildings at the base. not too phallic, huh? -josh

---

9. Ramones Tribute @The Balcony May 31st, 8:30pm

Thursday, May 31st, 8:30pm

@The Balcony

(above the Trocadero)

1003 Arch Street

Philadelphia, PA

RAMONES MANIA!

Joey Ramone Tribute Show

TO BENEFIT CANCER RESEARCH

AT NEW YORK PRESBYTERIAN

21 and over (but it's for a good cause!!!), \$7 donation

Los Ramones

Smut

Bad Vibes

Nixon's Head

Drop Zero

Fuck Bomb

Riff Raff

Trailer Trash UK

(get there early if you wanna see Trailer Trash UK or Riff Raff--we'll be going on RIGHT AT 9pm!!!)

contact me for info, [REDACTED], or call the Balcony, 215-922-LIVE.

see ya there!

--Michael  
Trailer Trash UK

---

#### 10. Joey Ramone anectdotes

and from josh cohen-

by the way, i knew joey ramone and he was waycool, and a really nice guy.....and we mourn his passing....i met him in new york, and worked with him on a friday the 13th extravaganza, joey booked the bands, and i booked the performance art. It was at the Ritz in new york (on 11th st.) and it was so packed, at one point, no one could move. lemmy from motorhead was the emcee. i told Joey that if he wanted people to come out to the show, he should go on Howard Stern. Joey didn't want to at first, due to political differences, but i said to Joey that he could go on the show, and say his positions, which would have a greater impact....and while he's on he can mention the show. he did, and it was way packed.i have several fond memories of joey....i remember him putting his lanky arm around my shoulder/neck and saying i was doing a great job with the show....and i'll never forget a cab ride, we were both in the back seat, and he kept saying over and over, "sphincter", then laughing... and he said he liked the sound of the word "sphincter" ....then he'd laugh, ...staring out the window. how did i meet joey ramone?? ..... i met him playing pool at a bar in new york....then we decided to go to another bar.....he had a pickup truck and was in the passenger seat, i was in the back of the pickup truck. it was only a couple blocks and i stood the whole way, putting my arms out for balance, and acting like i was 'surfing'. i had long hair at that time....joey was laughing the whole way....later when he asked what i do, i said i book performance art....he said he wanted me to help with the friday the 13th event.

-josh cohen

well that's all for now....send add/deletes to me....and any info/upcoming events....i love you all,.....

-josh cohen



P.S. issue# 42 also is sent out to douglas adams, wherever you are, recently passed away, author of the hitchhiker's guide to the galaxy. 42 is, of course, the answer to the universe and everything, but we never did get the question...

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285. **George Bowering**  
**Re: Nicole Brossard at Bluestockings**  
Sat 26 May 2001

---

*Ladies and Gents*

*I don't mean to barrage you with announcements but here's another very hot item.*

*NICOLE BROSSARD*

*reading at*

*BLUESTOCKING'S WOMEN'S BOOKSTORE  
172 Allen St, between Rivington and Stanton  
on Sunday, June 3 at  
4 PM*

I get to every Nicole Brossard reading i can (about 11 to date), but the above address does not tell us what city she might be in.

--

George Bowering

Fax [REDACTED]

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286. **George Bowering**  
**Re: infoquery**  
Sat 26 May 2001

---

*Can anyone help? I heard a poet read this line 30 years ago:*

*"I held your head in my hands as if it were a delicate bowl."*

*It was my very first poetry reading. Took place at Ohio University ca. 1970-71. The poet may have been British. He had lank black hair, wore a black turtleneck with gray jacket.*

*I haven't a clue as to who he was.*

*Anybody?*

*Ron Antonucci  
Hudson, OH*

Havent a clue. But are you being cruel? Are you going to upbraid the poet, 30 years later, for such a lousy line?

--

George Bowering

Fax [REDACTED]

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287. **Alan Sondheim**

**.commun**

*Sun 27 May 2001*

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-

.commun

at only 100- or 200x, the microscope, examining filter effluvia from the aquarium, reveals a world of life around the feeder dead brine shrimp: numerous protista, worms of various sorts, rotifera. some of my favorite - stentor, amoeba, various ciliates, for example. lots of blue-green algae, disconnected cells. too tired to identify the ciliates or worms, but think at least some are nematodes. all of these are relatively small - the amoeba is by far the largest (even though some of the others are multi-cellular); here's a whole other buried ecology. there are similar ones at the bottom of the tank, beneath the artificial rock, among the crevices between the pebbles, on the tank sides - in fact anywhere there's a surface or hold-fast domain. the pebbles, fossils, and artificial rock, all have miniscule worms, possibly tubularia.

all this is to say a repetition of the basic lesson: that larger life-forms are relatively transparent, planetary, to organisms on this scale, that our cognition means absolutely nothing, that we are floating harbors of nourishment, that life has a persistence having nothing to do with vertebra, intelligence, even sexuality. these organisms and their like inhabit our surfaces, our gut, our tear-ducts, our excrement, our very cells, our dna, our sequences, major and minor, our redundancies. we are no more visible to them as we are to neutrino flooding. we live in the great slosh, and you need only a microscope to see it. von Foerster, i think, talks about negation as a primary characteristic of organisms in general, a defining characteristic - and watching these \*zoa, avoidive behavior on all levels is clear; afterwards, i return them to the tank. think of it this way: bits and bytes and protocols surround us; we're invaded on the level of informatics by computer and other, more basic, viruses - those which characterize digital behavior and phenomenology in general. and "just so," we're invaded as well on the level of material physiology by equally invisible organisms; even our culture and speech (for that matter) are transparent; we're transparent through and through, communalities flooding these very words i write, you read.

-

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288. **Dubravka Djuric**

**Re: MS Magazine botches it with Kane, Mayer, and Jarnot**

Sun 27 May 2001

---

dear daniel,

i have read your email, it was interesting ... although i am in another part of the world in many senses, i would be glad if you send me your interview. thanks in advance -

dubravka

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

From: Daniel Kane <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, May 26, 2001 2:12 AM

Subject: MS Magazine botches it with Kane, Mayer, and Jarnot

*A note to Poetics Folks:*

*An interview I did with Bernadette Mayer and Lisa Jarnot has just been published by MS Magazine. It's worth getting for the picture of Lisa and Bernadette alone - they look so cool I can hardly contain myself. The interview is good fun, as well.*

*Unfortunately, the MS editors have proved to be generally horrendous - they delayed giving us our checks for months, published the piece a year after they said they would, and did not, in conflict with their original promise, make the interview the "cover story." Most onerously, the editors completely gutted my introduction without showing me their edits (despite my request, in writing, that they show me changes before they published the piece). Thus, the intro sounds like it was written by a ten year old - replete with grammatical errors, redundancies, and so on.*

*Also, language attributed to Lisa and Bernadette was essentially created by the editors to fit in to their version of what "feminist" poets should sound like. It's interesting to work with a mainstream magazine like this, because they're clearly not interested in any complicated news, they're interested in selling a product - in this case, the product is that their version of feminism exists in the poetry world.*

*Anyway, I guess my message to Poetics folks is that, if you do indeed read this particular issue, take this piece with the proverbial grain of salt, and that I hope you enjoy what Lisa and Bernadette have to say in spite of the absurd and nauseating intro foisted onto me. And the picture's cool.*

*If any of you are interested in seeing the interview as I hoped it would appear, email me at [REDACTED] and I'll send it your way.*

*best,*

--daniel kane

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289. **Funkhouser, Chris**

***FW: Writing on Water has arrived***

*Sun 27 May 2001*

---

(file under pluralism)

NOW AVAILABLE, second in this season of TERRA NOVA Books:

WRITING ON WATER

Edited by David Rothenberg and Marta Ulvaeus

A Terra Nova Book

Water links all aspects of our existence. From the politics of watersheds to the romance of turtles climbing up from the sea, from Leonardo da Vinci to Octavio Paz, from murder at a hot spring to the cool facts on liquidation, the writings in this collection flow through all the ways humans encounter this most refreshing of elements.

There is a bit of science, some management plans for the protection of water, and plenty of stories, poems, essays, and photography.

"Here is a fresh way of looking at one of the oldest subjects there is. Wide-ranging, eclectic, and exciting, the pages contain wild energy. I don't know of another anthology anything like this." Gary Lawless, poetry editor, Wild Earth

"A reader's heart is beating harder when this volume's farther shore is reached."

John Elder, author, *Reading the Mountains of Home*

David Rothenberg is Associate Professor of Philosophy at the New Jersey Institute of Technology and the founder of Terra Nova. Marta Ulvaeus was Assistant Editor of TDR (The Drama Review) for three years before becoming the Associate Editor of Terra Nova.

MIT PRESS

5 Cambridge Center  
Cambridge, MA 02142

300 pp. 23 illus. 7x9<sup>2</sup>

Cloth, 0-262-18211-4. \$24.95

Order Toll-Free: [REDACTED]

[REDACTED]



or wherever books are sold.

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TERRA NOVA BOOKS aim to show how environmental issues have cultural and artistic components, in addition to the scientific and political. They combine essays, reportage, fiction, art, and poetry to reveal the complex and paradoxical ways the natural and the human are continually redefining each other.

Other Terra Nova books:

- The New Earth Reader (2000)
- The World and the Wild (2001)
- The Book of Music and Nature (2001)

FOR FURTHER INFO call [REDACTED], or: [REDACTED]

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290. **Alan Sondheim**

**ANSWER TO THE FUNDAMENTAL QUESTION (fwd)**

*Sun 27 May 2001*

-

ANSWER TO THE FUNDAMENTAL QUESTION

( Behind this text is the phenomenological structure of truth.

"Speech is subsumption architecture drawn out by conflicted local environments, with the symbol responsive, not to communality, but to the splitting of the referent. Normal speech is a reduction to filtered, edited meaning; the resulting singularity is a result of the temporal linearity in our perceptual universe. Full speech is schizophrenic, dangerous, pulling in too much environment, too little processing and filtering; it disturbs the fundamental order of the subject. Full truth is equivalent and irreducible; what passes for truth, passes by virtue of the table, communality, convention. Everything begins with the referent, tied to human survival, processed and already demarcated prior to name, syntax, semantics. Semantics subsumes subsumption, creating a phenomenology as if we perceive, inhabit the real. Naive realism is its masquerade."

[Advanced Search](#)   [Preferences](#)   [Search Tips](#)

[Google ]

[Image]      The following words are very common and were not included in your search: Why is. [details]

Searched the web for "Why is there being rather than nothing?". Results 1 - 10 of about 17. Search took 2.41 seconds.

Body ... conscious. For the person in dread, the beginning question: "why is there being rather than nothing?" will not become the question: "why is being speaking to me ... [www.academic.uofs.edu/~faculty/PM363/Ho2c1web.htm](http://www.academic.uofs.edu/~faculty/PM363/Ho2c1web.htm) - 101k - Cached - Similar pages

PS: Re: Kleinian good in PS of movie fear ... ness of our condition (both + and -), to the mystery of Being >(why is there >Being rather than Nothing?) has to be good in some sense, doesn't it? >Chesterton ... [www.shef.ac.uk/~psysc/psychoanalytic-studies/msg00592.html](http://www.shef.ac.uk/~psysc/psychoanalytic-studies/msg00592.html) - 7k - Cached - Similar pages

PS: Re: Re: Re: Kleinian good in PS of movie fear  
... ness of our condition (both + and -), to the mystery of Being  
(why is there >Being  
rather than Nothing?) has to be good in some sense, doesn't it?  
Chesterton ...  
[www.shef.ac.uk/~psysc/psychoanalytic-studies/msg00586.html](http://www.shef.ac.uk/~psysc/psychoanalytic-studies/msg00586.html) - 7k -  
Cached - Similar pages  
[ More results from [www.shef.ac.uk](http://www.shef.ac.uk) ]

CEP Outline ... and perhaps last) statement of all philosophy. g. The first question is "Why is there Being rather than Nothing?" (Heidegger). The second is "Why is there ... [www.ibiblio.org/scst/mills/cep/CEPoutline.html](http://www.ibiblio.org/scst/mills/cep/CEPoutline.html) - 26k - Cached - Similar pages

TNR Online | Professor Whatever by Simon Blackburn ... We have also been told the answer to the question, "Why is there being rather than nothing?" The answer, adverted to above, is: "Because there is." Yet this ... [www.thenewrepublic.com/020700/blackburn020700.html](http://www.thenewrepublic.com/020700/blackburn020700.html) - 83k - Cached - Similar pages

<eyebeam><blast> Figuring ... divinity. It's the them speaking, not as one, not as beings, but Being: "Why is there Being rather than nothing" might conceivably translate into "Why not?". I ... [www.thing.net/eyebeam/msg00044.html](http://www.thing.net/eyebeam/msg00044.html) - 12k - Cached - Similar pages

<eyebeam><blast> Only questions.3  
... time for melancholic introspections(!) 119. "Why is there  
Being rather than nothing"  
might conceivably translate into "Why not?" 120. Does anyone else  
see ...  
[www.thing.net/eyebeam/msg00080.html](http://www.thing.net/eyebeam/msg00080.html) - 11k - Cached - Similar  
pages

Metaphysics of Theology of Energy, (c) John Cheng, 1999-2000 ... If the metaphysical question why is there being rather than nothing has to be considered as the core of Western thought (cf. Hans Urs von Balthasar, The Glory ...  
[www.catholic-church.org/grace/jjbooks/v3/v3.htm](http://www.catholic-church.org/grace/jjbooks/v3/v3.htm) - 25k - Cached - Similar pages

Untitled ... to being, instead of a mournful dirge, to nothing. Why is there being rather than nothing, essents rather than nothing, above all, rather than, begins Heidegger ... [lists.village.virginia.edu/listservs/spoons/cybermind.archive/internet/kc](http://lists.village.virginia.edu/listservs/spoons/cybermind.archive/internet/kc) - 91k - Cached - Similar pages

<http://members.madasafish.com/~hagarqim/> in association with [www.hagarqim.net/dialoguh.htm](http://www.hagarqim.net/dialoguh.htm) ... Why is there being rather than nothing? Austin says that "a definite sense attaches to the assertion that something is real, a real such-and-such, only in the ...  
[www.hagarqim.net/dialoguh.htm](http://www.hagarqim.net/dialoguh.htm) - 71k - Cached - Similar pages

[Image] The following words are very common and were not included in your search: Why is. [details]

Searched the web for "Why is there being rather than nothing?". Results 11 - 14 of about 17. Search took 0.02 seconds.

Untitled ... that is critical in our asking the question, still: Why is there being rather than nothing - a question that \_takes time\_ in the asking, that remains present ... [lists.village.virginia.edu/listservs/spoons/cybermind.archive/internet/Weather](http://lists.village.virginia.edu/listservs/spoons/cybermind.archive/internet/Weather) - 88k - Cached - Similar pages [ More results from [lists.village.virginia.edu](http://lists.village.virginia.edu) ]

Mar. 16 ... One way that Heidegger will formulate his question of Being is by asking, why is there Being rather than nothing? Or why are there beings, why is there ... [www.stolaf.edu/people/carringt/57-315/Mar16.html](http://www.stolaf.edu/people/carringt/57-315/Mar16.html) - 15k - Cached - Similar pages

[PDF] [www.albertus.edu/pdfs/cecatalogue.pdf](http://www.albertus.edu/pdfs/cecatalogue.pdf) ALBERTUS MAGNUS COLLEGE CONTINUING ... for microfilm materials. There is a Media ... For information on being a non-matriculating ... their degree rather than by the ... Text version - Similar pages

[PDF] [www.albertus.edu/pdfs/catalogue.pdf](http://www.albertus.edu/pdfs/catalogue.pdf)  
ALBERTUS MAGNUS COLLEGE DAY ... procedure explained above, there are other options ... information on being a non ... and disciplines, rather than arbitrarily dividing ...  
Text version - Similar pages  
[ More results from [www.albertus.edu](http://www.albertus.edu) ]

In order to show you the most relevant results, we have omitted some entries very similar to the 14 already displayed. If you like, you can repeat the search with the omitted results included..

—

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291. **Daniel Zimmerman**

***Re: infoquery***

*Sun 27 May 2001*

---

Andrew Crozier, perhaps?

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

From: Ron Antonucci <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, May 25, 2001 2:32 PM

Subject: infoquery

> Can anyone help? I heard a poet read this line 30 years ago:

>

> "I held your head in my hands as if it were a delicate bowl."

>

> It was my very first poetry reading. Took place at Ohio University ca.

> 1970-71. The poet may have been British. He had lank black hair, wore a

> black turtleneck with gray jacket.

>

> I haven't a clue as to who he was.

>

> Anybody?

>

> Ron Antonucci

> Hudson, OH

>

[↑ Contents](#)

292. **Daniel Zimmerman**

**Re: infoquery**

Sun 27 May 2001

---

Sorry: Crozier photo at:

<http://www.jacket.zip.com.au/jacket04/otherbrit.html>

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

From: Ron Antonucci <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, May 25, 2001 2:32 PM

Subject: infoquery

> Can anyone help? I heard a poet read this line 30 years ago:

>

> "I held your head in my hands as if it were a delicate bowl."

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> It was my very first poetry reading. Took place at Ohio University ca.

> 1970-71. The poet may have been British. He had lank black hair, wore a

> black turtleneck with gray jacket.

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> Anybody?

>

> Ron Antonucci

> Hudson, OH

>

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293. **Alan Sondheim**

**Mentor Huebner Obit (fwd)**

Sun 27 May 2001

---

(from Ian Murray)

----- Begin Forwarded Message -----

From: Ian S. Murray, 73074,1622

To: Cybermind, INTERNET: [REDACTED]

Date: Thu, May 24, 2001 3:25:20 AM

RE: Mentor Huebner Obit

Mentor Huebner

My husband, Mentor Huebner, died March 19. He was an artist. A Post Impressionist Painter. He was a Motion Picture Production Illustrator, Designer, Conceptual Artist, "Ghost Designer," Choreographer of Complicated Film Sequences, Conceptual Story Board Artist. He worked on 250 Feature Films, helped to design 10 Theme Parks (Warner's Theme Park in Australia he was the only Artist), and he had 50 One Man Solo Art Exhibits of his work. The Smithsonian Museum, Washington, DC, and the Museum of Modern Art, New York City, each featured his work in traveling national exhibits (three years each), the Native Sons of the Golden West Museum had an exhibit for five years, daily. He has received numerous awards and citations for his contribution to World-Art. The City of Los Angeles Council adjourned in his honor to commemorate his death. He is considered to be a genius and an Icon in the industry and known to be the last Post Impressionist Painter of the 20th Century.

Some of his films range from Ben Hur to Blade Runner, from A Star is Born to The Planet of the Apes...

He designed all the vehicles in The Great race, the entire City in Blade Runner; the now very famous Crop Plane chase of Cary Grant in North By Northwest...

He is Cofounder of a group for the advancement of culture in Los Angeles: The Mount Washington Poets and Artists Back Yard Conservancy.

A scholarship in his memory has been established to help less fortunate artists, "The Mentor Huebner Memorial Art Awards"

Mentor has followers around the world.

Sort of a cult following.

Thank you.

Louise Huebner

----- End Forwarded Message -----

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294. **Murat Nemet-Nejat**

***Re: Dunning langpo***

*Mon 28 May 2001*

---

Richard,

I am sorry for the delayed reply. You quoted me wrongly. I did not say "inherently boring." I said a language poet claimed (his words): "poetry can be

legitimately boring." That is, I suppose, boredom (even by an intelligent reader) is a right of the poet. Well, I don't think so.

Murat

In a message dated 5/22/01 12:41:29 PM, [REDACTED] writes:

*Murat. Usually I'm suspicious of people who "wipe" language poetry (as if that movement can be easily delineated. They either havent studied it too strongly or they are very reactionary and old fashioned. I think that by "inherently boring" you could just as well be referring to John Ashbery who comments in various places how he is interested in those moments in which we are waiting for things...literally waiting in a bus que. It seems his writing involves simultaneously an attack and a celebration of and on popular culture and art, politics, modern life and so on. But these moments are still interesting and so the so called language writers are dealing I think (in some ways more directly and deliberately) with what were once ostensibly "boring subjects". I'm currently reading "Radical Artifice" by Marjorie Perloff which shows an example of Bernstein's work which is very clever and also very deliberate but far from boring. Mind you you might find that writing so. I fnd that its like music: sometimes I want to listen to a contemporary composer, or jazz, or whatever, but my core listening is Bach. But then suddenly I dont want to know about Bach after weeks of listening to him...currently I cant listen to Beethoven. I find it too intrusive...or any*



popular music or jazz. But that's me and sometimes I want to read "New Yorker poems" and can't read any contemporary poetry or "avant garde" poetry or what you will. I see it as it's possible for anyone to do whatever they like as long as they don't restrict others. (So I'm mellowing, or am I getting dotty?!)...it's not as simple as that, but that's how I am. I think that if a writer has no talent (or do we all have some talent? does that matter?) it doesn't matter what "school" they belong to or what literary philosophy they have. (But maybe I'm wrong on that as well.) I'm no more for

or against the language poets than I'm for or against eg Keith Douglas whom

I actually consider (from the point of view of pure talent) to be one of the

greatest poets who ever lived. But hardly "innovative" per se.

But some music is "difficult" to listen to but rewards work or at least attention by the listener. Other more contemporary things encourage or require action by the listener/participant...a similar parallel maybe exists in the lit world. I will concede that some writers I find too resistive. I just put them aside and think that maybe one day I'll "get it": but it doesn't matter, there's a lot to read.

There's a vast range of interesting writing out there and some highly talented writers of all skills and ilks. In fact, in my criticism of the New

Formalists, I think I understand the why of their torment. It's possible they

have some very bright people amongst their group or whoever they are...but

*the NF thing doesnt interest me except insofar as in the questions it prompts.*

*But as to verbiage: that's what we humans do. We talk! Some talk a lot, some a little: it just depends on which recipe you got cooked by. Regards,  
Richard Taylor.*

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

*From: "Murat Nemet-Nejat" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Friday, May 18, 2001 12:56 AM*

*Subject: Re: Dunning langpo*

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295. **Del Ray Cross**  
**SHAMPOO issue SIX**  
*Mon 28 May 2001*

---

Hi Friends,

SHAMPOO issue 6 is fresh & it's super-swell!

It's only available online at:

[www.ShampooPoetry.com](http://www.ShampooPoetry.com)

Issue 6 includes bubbly stuff by Elizabeth Treadwell, Steve Timm, John Schertzer, D.A. Powell, Lynn Owen, Christopher Mulrooney, James Lee, Susanna Kittredge, Jim Jenkins, Nicole Hubbard, Tim Donnelly, Del Ray Cross, John Colburn, Taylor Brady, Jumper Bloom, Aaron Belz, and Thérèse Bachand, as well as a collaboration by Billy X. O'Brien and Ronald Palmer and ShampooArt by Alannah McPherson.

Lather up,

Del Ray Cross, Editor  
SHAMPOO  
clean hair / good poetry  
www.ShampooPoetry.com

(if you'd prefer not to receive SHAMPOO updates,  
please let me know, and I'll remove you from the e-  
list)

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296. **Jeffrey Jullich**  
**Re: [Poetics list] Re: Prosody of Langpo**  
Mon 28 May 2001

---

michael helsem wrote:

*i am enjoying this thread (although not a member) & now feel  
i ought to interject that while the balkanized poetry scene  
of today allows for no other possibility than choosing sides,  
i myself write both langpo & new formalist & (impossible to  
publish! alas) even a combination of the two; furthermore, i  
see nothing perverse or absurd about doing so...*

*michael helsem*

-----  
I/we would be curious to see some samples. Anything in print, uploaded, send-  
able?

The only thing that's delaying me from following up previous posts with exam-  
ples (of mine) or illustrations from Language poets (Howe mainly, some Doris,  
etc.) is this mend to my left middle finger injury.

Yes, middle-of-the-roading faces much more preposterous publication possibili-  
ties than either "side," I think. Sort of like one of those birdlings that fall out of  
a tree, that if a human touches it to try to save it then sets it back in the wild  
("Born Free"), the other birds will peck it to death--- because it has the foreign  
scent on it.

You should become a member (JOIN! always JOIN! avoid separateness and  
OUTSIDER-ishness!).

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297. **Jeffrey Jullich**

**NEW FORMALIST LANGUAGE POETRY**

Mon 28 May 2001

---

Here's one that's handy, just because it's conveniently on disk, etc. (I generally would avoid posting unpublished poetry directly to the EPC,--- but in this case I'm not doing well at figuring out how to illustrate this point, otherwise. ...Totally buried in over-kill, having done scansions on Susan Howe's entire "Pierce Arrow," sifting verse meters for rewarding commonalities. Pages upon pages of empirical data.)

How "Language"-ish/asyntactical this example is is of course a presumptuousness for hardcore Language victors to curl a lip at. (I now consider myself in general a would-be but FAILED experimentalist, an experimentalist ~maudit.~ Never quite had what it took, got it right.) (For the most part, I consider parallel lines to have converged and two roads to have met, if the texture of a reconditely ~complex~ thought, over-intricately phrased, is as equivalently impassable as a Language line constructed purely for non-representational opacity without such beneath-the-surface intraconnectivity. I.e., Wallace Stevens: "A great order is a disorder."/"A great disorder is an order.") Sufficiently syntac', though, for a very aghast reply from a classicist neighbor I know from church, who I hopefully sent this mania to, once--- Hope to dredge his sputtering bewilderment out of my papers soon, as postscript. ("...and these lines here: they don't even make sense!") Comical, too, that he sent it on blank greeting card paper with Blessed Virgin Mary sticker on the rose-colored envelope, assumed into heaven. (Spontaneous Post Office civil servant conversions.)

The writing is what it claims to be: excerpts from Greek drama "WRIT IN ITS ORIGINAL METER FOR THE FIRST TIME." I didn't quite understand how amphitheater acoustics work, at the time (since then, I've learned that there are "natural" amphitheaters and, from first-hand Middle East tourist's report, that the voice of one standing at the epicenter of amphitheater can be heard perfectly all around in "bleachers"), so I assumed that most of the Greek would be hard to hear, anyway. I figured that the ~parsing~ might be muffled, but that the ~word order~ would come through distinct,--- so I followed word order scrupulously as a main "rule."

-----  
from THE WELL-WISHERS (Aeschylus' THE EUMENIDES)  
WRIT IN ITS ORIGINAL METER FOR THE FIRST TIME

I. PYTHIA

divine, the goddess primal named within my prayer  
prognosticator, Mother Earth, and Justice next

she who, where Earth once ~ex cathedra~ sat enthroned  
and prophesied, say stories. Then the third descent  
by destiny consented; no one had compelled--  
a Titan, chthonian child took her chair the throne

## II PARODOS

alas sisters how alas O we writhe  
so much to suffer all for nothing selfish me

## III APOLLO

I'll never leave you. Till the end, your bodyguard  
oath sworn to stay nearby and faraway, aloof

.....  
right now unwashed madwomen crowd all sides - you look -  
asleep. Aghast, what spat upon and drooling girls,  
one eye among them childish hags, untouched, unloved:  
no gods impregnate, men avoid, no beast will mount  
born ~for~ the hell of evil, deaf to wrong and right  
the shadows homey Tartarus below the ground  
miasmas foul both men and holy mountain. So,  
likewise, escape if possible. Faint-hearted, no.  
They'll stalk your lone footsteps, remote mainlands, beyond  
astride for all time over printmarks stamped in soil  
across the open sea and city walls of sea  
But do not weary, despite the neverending day's  
travail. Depart: Athena's city lies ahead  
Be seated there, embrace her ancient, carved form  
Another world: ours, jurymen, and sorcery,

.....  
to bring about your manumission, freed from flight . . .

## IV CHORAL ODE

high up, blue sky, other's opinions of us, grand,  
dissipate under the earth and diminish, no value,  
counter-attack in our blacknesses, widow's crepe,  
we dance, green with envy, feet ~en point~

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298. **Alan Sondheim**

**BROOKLYN: NOELLE KOCOT, WANDA PHIPPS, JOEL SCHLEMOWITZ**

*Mon 28 May 2001*

---

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, June 5, 8:00 p.m.:

\*\*\*\*\*NOELLE KOCOT AND WANDA PHIPPS WITH JOEL SCHLEMOWITZ\*\*\*\*\*

READING AND PERFORMANCE

NOELLE KOCOT is the author of *\_4\_*, which won the Levis Poetry Prize, and which is just out from Four Way Books <[www.fourwaybooks.com](http://www.fourwaybooks.com)>. Born and raised in Brooklyn, Kocot holds a BA from Oberlin College and an MFA from the University of Florida. She was awarded a fellowship from the NEA for 2001. She lives with her husband in the Midwood section of Brooklyn.

THE PASSION ACCORDING TO G.H.

*\_after Clarice Lispector\_*

The night cuts across us like a vibrating pin  
And we dissolve into our private eyesores  
As snowflakes on a great, lolling tongue

Bleating from a far-off, far-off fog. More  
Like St. Paul than not, we are crafty  
And full of certainty. Like him, we make our

Own Damascus. This is why I still carry  
My suitcase, shot through with ultimatums  
And wedded to fissures of starlight and empty.

Yet I live in a violent world and I am in love  
*\_Lemonade, everything was so infinite\_*  
While colorless green ideas sleep furiously on.

So be still my molten heartstrings;  
I will continue my song.  
I will continue my song in the name of nothing

But a glittering metastasis that hatches a chitin moon  
Into a blood tide--a lighted, fuzzy, six-legged thing  
That bears and bears alone.

Wanda Phipps is the author of the chapbooks *Your Last Illusion* or *Break Up Sonnets (Situations)* and *Lunch Poems (BoogLit)*. Her poems have been published in over 60 magazines and literary journals including: *Agni*, *How2*, *Exquisite Corpse*, *Hanging Loose* and *The World*. They've been anthologized in *Verses that Hurt: Pleasure and Pain* from the *Poemfone Poets* (St. Martin's Press), *Oblek: Writing from the New Coast*, *Unbearables* (Autonomedia) and *The Portable Boog Reader (BoogLit)*. Her work can currently be found on the CD compilation *State of the Union* produced by Elliott Sharp, the web journal *readme*, the Australian CD-ROM journal *papertiger* and in upcoming issues of *CrossConnect* and *The Brooklyn Review*. She's also a contributing editor for the internet artszine *Big Bridge*, on the editorial board of the NYC based journal *LUNGFULL!* and has coordinated several reading & performance series at the Poetry Project at St. Mark's Church.

Joel Schlemowitz makes short experimental films which have been shown at MoMA, the Whitney, Berks Filmmakers and elsewhere, as well as filmscrolls recently exhibited at Anthology Film Archives. He has built a musical instrument called the *Typeoclavecine* (a sort of musical typewriter) that has been used to accompany Wanda's poetry via dictation, and he has performed with her as guitarist as well.

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!

=====

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.

----

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300. **David Israel**  
*Digital Haiku project*  
Tue 29 May 2001



another kettle of fish, obviously)--- is here:

<http://www.encapsulated.net/digitalhaiku/>

Generally folks are not using words, though the use of those has not been proscribed; the tendency among people trying this, so far, has been to try to find a way to work with the given medium (which is primarily visual, though also of course auditory) in a way that proves analogous . . . or something . . . and actually, this has devolved into consideration of the 5/7/5 syllable count and a proposed equivalency with 500 frames 700 frames 500 frames (in NTSC)-- approx. 13 sec. / 23 sec / 13 sec, for three segments of a 57-second digital haiku.

Perhaps more detail than strictly requisite, above; but you can read about it more here:

[http://www.dv.com/db\\_area/community/Forum13/HTML/000084.html](http://www.dv.com/db_area/community/Forum13/HTML/000084.html) and here:

[http://www.dv.com/db\\_area/community/Forum13/HTML/000155.html](http://www.dv.com/db_area/community/Forum13/HTML/000155.html) and, in general, on threads here: [http://www.dv.com/db\\_area/cgi-bin/forumdisplay.cgi?action=topics&forum=Cinema+Electronica&number=13&DaysPrune=60&LastLogin=](http://www.dv.com/db_area/cgi-bin/forumdisplay.cgi?action=topics&forum=Cinema+Electronica&number=13&DaysPrune=60&LastLogin=)

cheers,

david raphael israel



p.s.: both an NTSC and a PAL version (on miniDV) are planned as formats for anthology reels of digital haiku. The first reel (or volume) is of spring haiku (currently in progress), with deadline of June 20; but fret not, summer digital haiku should follow apace.

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301. **David Israel**

***p.s. - re: Digital Haiku project***

*Tue 29 May 2001*

---

Dear Poetics-ers,

small erratum! - not meaning to mislead, where I wrote,

<< consideration of the 5/7/5 syllable count and a proposed equivalency with 500 frames 700 frames 500 frames (in NTSC)-- approx. 13 sec. / 23 sec / 13 sec, for three segments of a 57-second digital haiku. >>

that should be, 17 sec. / 23 sec. / 17 sec.

(for one proposed way of translating syllabic ratios into video-pacing of a 57-sec. digital haiku) . . .

thx, d.i.

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302. **Wanda Phipps**

***Wanda Phipps, Joel Schlemowitz & Noelle Kocot***

*Tue 29 May 2001*

---

You are invited to:

A poetry & Film Collaboration Work-in-Progress

by Wanda Phipps & Joel Schlemowitz

(Live Reading with Multi-Projection Film Performance)

& Reading by Poet Noelle Kocot

Tuesday, June 5, 2001

at The Flying Saucer Cafe

494 Atlantic Avenue

between Third Avenue and Nevins

Brooklyn, NY

8:00pm

\$3 donation.

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.

Hope to see you there!

--

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!

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303. **Marcella Durand**  
***save the whales***

*Tue 29 May 2001*

---

Stop Harmful Low Frequency Active Sonar

-----

The National Marine Fisheries Service has proposed issuing a permit that would allow the Navy to move ahead with plans to flood as much as 80 percent of the world's oceans with intense noise -- harassing, injuring, or even killing marine mammals in the process. The Fisheries Service permit would give the Navy the go-ahead to deploy Low Frequency Active Sonar, or LFA -- a new extended-range submarine detection system that would introduce into the world's oceans noise billions of times more intense than that known to disturb large whales.

Whales use their exquisitely sensitive hearing to follow migratory routes, locate one another over great distances, find food and care for their young. Noise that undermines their ability to hear can threaten their ability to function and survive. A Navy investigation has established with virtual certainty that a naval battle group using active sonar caused a mass stranding of whales and dolphins in the Bahamas in March 2000. At least seven of the whales died, with all but one suffering hemorrhages in the inner ear, almost certainly the result of a sonic blast. And last month it was reported that one of the whale species that stranded in the Bahamas has virtually disappeared from the area.

The Fisheries Service is accepting public comments through May 31, 2001, on whether to grant the Navy's LFA permit request. Tell the service to deny the Navy's permit.

This Action Alert is in support to an overall campaign led by our partners from the Natural Resources Defense Council, Ocean Sanctity and the Ocean Mammal Institute. For more information please visit:  
<http://www.nrdc.org/wildlife/marine/nlfa.asp>  
or <http://www.oceanmammalinst.org>

Sincerely,

Rod Fujita and Stephanie Fried  
Oceans Program  
Environmental Defense

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304. **jesse glass**

***Jesse Glass Reading At Temple***

*Tue 29 May 2001*

---

For those of you in the neighborhood, I'll be reading at Temple University at 2-8-12 Minami Azabu, Minato-ku, Tokyo.

Date: Monday, June 11. Time: 7 p.m. The reading will be held on the 4th floor of the library.

For directions call 03-5441-9800.

For more information on this, and other Temple, Japan, readings, contact John Gribble at [REDACTED]

John Gribble is the editor of Printed Matter, Japan's oldest "Foreign person's" literary magazine. Contact him for subscription info. and submission guidelines.

For a bit about me, click the enclosed link. Thanks!

About Jesse Glass. How to order his books.

<http://www.letterwriter.net/html/jesse-glass.html>

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305. **derek beaulieu**

***new from housepress: "All Boy" by nathalie stephens***

*Tue 29 May 2001*

---

housepress is pleased to announce the release of a new chapbook:

nathalie stephens'

"All Boy"

-- a frank & honest exploration of sensuality, voice and sexual roles.

nathalie stephens is also the author of "somewhere running" (Arsenal Pulp Press, 2000), "UNDERGROUND" (Editions TROIS, 1999) "Colette m'entends-tu?" (Editions TROIS, 1997), "This Imagined Permanence" (Gutter Press, 1996) and "hivernale" (GREF, 1995).

published in an edition of 40 hand-bound and numbered copies, "All Boy" is printed on southworth watermarked laid paper with Saskatchewan flax covers. front cover hand-printed linocut image by derek beaulieu.

\$10 each.

for more information, or to order copies, contact:  
derek beaulieu



www.telusplanet.net/public/housepre

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### 306. **Alan Sondheim**

#### ***ballad***

*Wed 30 May 2001*

---

—

ballad:

this morning i did catch the eyes of god  
it's huge and yellow under blue-grey lids  
unexpected, everything so there and bright  
it looked like night would look without the skids

there's far too much to see, too much to taste  
in this world gone white, far too many things  
unexpected, all things there, a sight  
that needs the shuddered blackness without wings

to load it dreary down, focus my thought, my speech,  
so each to each, nothing left but light  
applied to one and then another and then beseeched  
and done without the blight of too much light

coda:

in blackness thought thinks light; god's eyes  
blind humans from the light; speech ties  
words to things and things to words; light flies  
from them; speech cries

—

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307. **Bertha Rogers**

**JUNE UPDATE, NEW YORK STATE LITERARY EVENTS**

*Wed 30 May 2001*

---

From: "Bertha Rogers" <[REDACTED]>  
To: [REDACTED]  
Date sent: Wed, 30 May 2001 07:59:22 -0400  
Subject: updatejune01  
Priority: normal

Dear Friends,

Following is the June 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.

EVENTS PAGE: We welcome the following reading series and organizations to the events page: in Cornwall, Casa Java Reading Series at the Café Casa Java; in Kingston, the Flying Saucer Café Reading Series; in Albany, the Third Thursday Open Mic Series at Changing Spaces Gallery; in Buffalo, Just Buffalo Reading Series and Talking Leaves Bookstore Readings; in Saugerties, the Woodstock Jewish Congregation Series; in Sag Harbor, Canios Bookstore Readings; in Tarrytown, the Hudson Valley Writers Series; in Poughkeepsie, the Cubbyhole Coffee House Readings; in Brooklyn, Wordsmiths Series; and in Manhattan, the Jefferson Market Library Branch of the NYPL Readings; Seehearfanzines Magazines and Books Readings; and Bluestockings Women's Bookstore Readings. Keep sending your events, no later than the 25th of the month preceding your event, please. Don't forget the 6th Annual Poets Walk Across the Brooklyn Bridge, Monday, June 4, 6 p.m., sponsored by Poets House (check out Poets House Events for details).

CIRCUIT WRITERS PAGE: Writers newly added are Lynn Domina, Geoffrey Gatza, Christopher Kennedy, Theodore Pelton, and Carol Wierzbicki; if you're a writer with a published book, and you wish to be listed as available for readings in New York, look at the page, follow the format, and email us the information **IN THE BODY OF THE EMAIL NOT AS AN ATTACHMENT**, and we'll post it.

INTERSTATE WRITERS PAGE: New to the page is Catie Rosemurgy. If you're an out-of-state writer with a published book, and you wish to be listed as available for readings in New York, follow the guidelines above.

LINKS: New to the page are Dennis Loy Johnson's syndicated lit column <http://www.mobylikes.com>.

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; they must include contact information.

If you wish to unsubscribe, just notify us. Questions? Comments? Email us at



Bertha Rogers  
Site Administrator

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308. **Ron Silliman**

***Eileen***

*Wed 30 May 2001*

---

Really excellent piece on Eileen Myles in today's NY Times.

<http://www.nytimes.com/2001/05/30/arts/30POET.html>

Ron

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309. **Bertha Rogers**

***JUNE UPDATE, NEW YORK STATE LITERARY EVENTS***

*Wed 30 May 2001*

---

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██████████.

Bertha Rogers  
Site Administrator

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310. **Joseph Massey**

***Kyle Conner and Karen Weiser at La Tazza***

*Wed 30 May 2001*

---

Subj: Kyle Conner and Karen Weiser at La Tazza  
Date: 5/30/2001 3:36:42 PM Central Daylight Time  
From: ██████████ (greg)

POETRY

AT LA TAZZA 108 Chestnut Street  
Philadelphia, PA in Old City between 2nd and Front Streets

██████████

Every other Saturday @ 7:00 PM  
Support creative and radical free speech  
and Frank and Tammy, the coolest club owners in town, and Leslie and Denise, the prettiest and nicest waitress and bartender.

"America Write!"

--Rufus Harley, World's First Jazz Bagpipe Player, Philadelphia



June 9      Kyle Conner and Karen Weiser Kyle Conner found a demented cousin in the closet. He instigated this reading series three years ago. He and I were on the subpo listserve. He knew I spent time in Philly and knew a lot of writers in NYC and DC. He asked me to coordinate a series with him. We inaugurated it by both he and I reading with Jordan Davis in the parking lot of High-wire Gallery because it was so hot inside. Since Kyle's abdication of co-curator he's edited and published a terrific zine, Poetry Broadsheet.

Karen Weiser has a bird named Pig. She's the editor and publisher of Hop hop hop press, who've most recently published Maggie Zurawski. She went to school in Santa Cruz, then at the New School. She has a terrific group of friends, many of whom have read at this series. I heard her read at St. Mark's Poetry Project recently, she read a long poem that just stopped me cold.

June 23    Benefit for R2K Legal Team  
Rodrigo Toscano and TBA

+++++LAST READING REPORT Jen Coleman was terrific. More terrific than I even expected. Bravo. Kudos. Rock on. Give us more. She's a cracked childrens book writer.

Tom Concannan has a posse. I've never seen so many punks at a poetry reading. Tom Concannan's heart is in the right place. The bartenders and waitresses were floored. He's got a tough yet sensitive Philly style that swoons you.

After the reading Frank made everyone buy me a million bourbons to celebrate my birthday. So we hung out, we drank, we talked. I had a great conversation with Tom Orange and Jules Boykoff about zines, Aaron Cometbus and Dishwasher Pete. Then came up with Kaia Sand from DC. They laid on me an issue of Tangent. A great piece of wacked and intelligent lit. Tom gave an issue of J. Lowther (sic) mag, a DC edition that he edited. Nice stuff.

For the record to anyone on the Buff list. Frank did not call out Bruce Andrews, I did. If you like to see the record, contact me and I'll post the introduction on the announcement next week.

#### ANNOUNCEMENTS

Recent activity at PhillyTalks Extensions

Matt Hart on the subject of PhillyTalks

Q&R with Louis Cabri

Open letter from Aaron Levy

[ [www.english.upenn.edu/~wh/phillytalks/extensions.shtml](http://www.english.upenn.edu/~wh/phillytalks/extensions.shtml) ]

Subscribe to Clamor, a loud and continued uproar of many human voices. Visit [www.clamormagazine.org](http://www.clamormagazine.org)

## TESTIMONIALS

"Saturday night was much fun & seemed especially full of love - the Conrad-Mariana combo may have split the heart of the universe wide open, or at least mine."

-Jenn McCreary

"Hey, thanks again for asking me to read with Mariana, it was everything I had hoped it would be. Except this one thing, the WEIRDEST thing that's ever happened to me while giving a poetry reading! When I put on that giant black velvet ELVIS cape my entire BODY was trembling, and not like a good ELVIS hip jerk, but a HORRIBLE anxious TWITCHING that felt like an INSTANT disease come over me! And when I took off the ELVIS cape I felt fine, fantastic, and was able to finish off the reading like it was any other reading. I was talking with some folks about this after the reading, and we were convinced there was some tension from The King going on. I'm CONVINCED that it's because I wore the ELVIS cape over my PETA shirt. ELVIS is resisting a vegetarian lifestyle in the afterlife maybe? I don't know, but I was SURE GLAD to take that cape off. Maybe I'm not ready to let ELVIS inside me just yet, you know what I mean Greg? Thanks again for everything, the breaking waves of the Hound Dog Order!"

-C.A. Conrad

"I'm an historian at U Penn, and the only place I hear people talking politics is at your reading series."

æFran Ryan as told to Frank Sherlock  
to Greg Fuchs

"Try Henry Kissinger for crimes against humanity!"

æThe Host

"I am considering what I can do to get a mention [in the reading reports], maybe plug my bare ass with a beer bottle and cartwheel around during intermission (I can't do cartwheels, which would make it even more interesting). Anyway, peace. Happy spring. And see you in May." æJoe Massey

"That was a great walkabout with the after-reading once again. Hope you're saving all these. They'll make a beautiful journal/book one day for us to walk around with in our back pockets. Journals encourage writing/reading as same and create a FORCEfield for everyone of everytime to get into Time of place.

More and more i believe Love is something of time rather than place. Well i'm meaning the various of Love, especially of poetry/writing here."

æC.A. Conrad

"Hey, I really enjoyed Toby and Heather. When I complimented Heather on that catch in her voice, she said "Oh, that was nervousness..." nonetheless, I like it. It gave an edge."  
æDon Riggs

"(These announcements) have become the height of outrageousness and excess, which is, I'm sure, exactly what you want. Enjoyed hanging out with you and the gang on Sat."  
æKyle Conner

"Thanks for boosting my image as a druggie/hussy. J"  
æAlex the Girl

"Anyway, I'm back from the wild, wild west and want you to know that your series is about the best I've been to in a long time. You've restored some of my faith in the Philly scene. I'm definitely gonna try to make it to as many of your readings as I can. (As I am an exotic dancer, I work a lot of weekends but whenever I'm not working I'll be there.)" -Local Poet

"John Yau broke my heart and kicked my ass JUST the way i like it!  
He's a genius of the Delicious Orde!"  
-C.A. Conrad

"When my social-anxiety isn't kicking in, the Highwire readings give me a raging boner!"  
æJoe Massey

"I'm bringing as many people as I can to these readings! I'm bringing people against their will to these readings! I'm bringing dead ones and those in between who don't know they're between." -C.A. Conrad

"Apollinaire, Apollinaire!"  
--A Drunk Frenchwoman at La Tazza

"Nothing gets me higher than a Highwire Reading!"  
-Buck Downs

"That READING last night was ABSOLUTELY AMAZING!"  
-C.A. Conrad

"The best reading series in Philadelphia!"  
- Dennis Moritz of Theater Double

"A Highwire in Philly is my 2nd or 3rd favorite thing to do! At least!" -John Colletti lives in Brooklyn

----- Headers -----

by air-ye02.mail.aol.com (v77\_r1.37) with ESMTP; Wed, 30 May 2001 16:36:42  
-0400

rly-ye04.mx.aol.com (v77\_r1.36) with ESMTP; Wed, 30 May 2001 16:36:13  
-0400

by mx1.cyberapple.com (MERAK 2.10.331) with ESMTTP id HRC36792;  
Wed, 30 May 2001 16:36:25 -0400  
Date: Wed, 30 May 2001 16:41:10 -0400  
To: Recipient List Suppressed;;  
From: greg <[REDACTED]>  
Subject: Kyle Conner and Karen Weiser at La Tazza

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311. **owner-realpoetik**

**RealPoetik**

*Wed 30 May 2001*

---

Halvard Johnson

Halvard lives and works in NYC and can be reached at [REDACTED].

Sundrift

"Oh, no," Beth sighed. "There must be something intrinsically wrong."

She was spending her morning seeking out red meat alternatives, but was not above spending a moment or two worrying about insolvent banks, unwanted body hair, and the urgent need for volunteers to man a local runaway hotline.

Her piano stood by the window, unfingered now for many weeks. Years before, she had learned to play the piano by a foolproof and instant method. She'd never played before in her life, but yet, after an exciting two-hour workshop, she was playing like a "natural." In just a few months, she'd brought Beethoven's Diabelli Variations to a degree of polish that made her the envy of all her peers.

Piano practice, though, had gradually been edged out by suntanning. Ten sessions cost \$60, a price she simply could not resist. That was \$6 a session, she figured, her fear of math long a thing of the past, thanks to Mathwerk, and its devoted staff of licensed teachers.

Thirty-three now, Beth had lived all her life in the city and had learned how to take advantage of the abundant opportunities the city offered, from support groups for small business owners to workshops for women that would help them set goals, develop strategies and overcome limiting ideas. She knew about and benefited from personalized lists of college scholarships based on majors and career goals. When she wasn't getting what she wanted, she knew that singles counseling for smart New Yorkers was just a phone call away.

She knew that somewhere in the East Village, accompanied by New Age music as old as Mount Sinai, Jewish mystical insights were being discussed along with Chassidic storytelling in a very informal atmosphere.

She knew that hospital jobs for nurses, technicians, medics and housekeepers were available and would pay up to \$28.50 an hour. She knew that next Saturday morning an anti-fur march would be held at Columbus Circle. She knew that someone out there would pay cash for the internal telephone directories of large companies.

The window through which Beth was gazing was cleaner than she remembered it being, though she didn't recall cleaning it or having it cleaned. The anti-fur march was an idea. She didn't like the fact that tiny animals were raised under concentration-camp conditions and then slaughtered for their pelts. She thought about marching, but before she could reach a decision the telephone rang.

"Hello?"

"Hi, is this Beth Harkness?"

"Who's calling please?"

"I'm with WXYX, we're lining up interviews for a possible radio show."

"Oh?"

The voice on the phone was friendly, and, at the same time, businesslike. The caller seemed somehow genuine. Beth relaxed.

"We're looking for bi-coastal people to share ideas on New York versus California living."

"Bi-coastal people?"

"Yes, people who've lived or are living on both coasts."

"There must be some mistake then."

"Oh?"

"I've never lived on the Coast."

"Really? Are you sure? Our sources are usually very reliable."

"Sorry, all I know about California I've learned from Woody Allen movies, and you know where he stands on that question."

"Yes, indeed. In fact, he's one of the people we're hoping to interview."

"Well, good luck with your project."

"Thanks, and I'm sorry to have taken up so much of your time."

"No problem. Bye."

The phone clicked back into its cradle. Across the street, a huge sign said, "Hemorrhoids? Have them treated in minutes with lasers. Call 1-800-MD-TUSCH." The cat leapt onto Beth's lap.

Fluffy was the cat's name, and fluff was her game. Great billows of furry fluff blew around the small apartment on floor-level drafts. Beth reached for her "Magic Wand" pet comb. Of all the pet gizmos Beth had accumulated over the years, this was Fluffy's favorite. Its unique design made it easy to handle, so Beth could comb the cat thoroughly while the cat stretched out on her lap. It ran on just two AA batteries which Beth had purchased herself (because they were not included in the price of the Magic Wand), and it ran QUIETLY—no loud roar to scarify the cat. And it suctioned out dirt, dandruff, loose hair, and even flea eggs and flea shit, as Fluffy purred in ecstasy. By the time Fluffy had been fully combed, she'd fallen asleep on Beth's lap, and Beth sighed, feeling chained to her desk.

"Oh, well, I should look at the mail," she thought.

It was yesterday's mail in fact, mail that Beth hadn't gotten around to opening or looking at yet.

One brochure was for an abdomenizer, a saddle-like, blue plastic device that Beth already owned, and hadn't used lately precisely because it had done its work so well. The gadget, invented by one Dr. Dennis Colonell, D.C., enabled Beth to do sit-ups that both strengthened and slimmed down her stomach without doing damage to her back. It was wonderful, Beth thought, and her tummy was tonier than it had been in years. She KNEW how ordinary sit-ups could torture her tailbone, but the abdomenizer maintained the ideal lumbo sacral angle, thereby reducing pressure on her tailbone as she rocked her way to a firmer tum.

She tossed this brochure in the trash.

Another pamphlet offered Beth something she hadn't seen before—an epilator. The Soft Lady epilator was said to eliminate nicks, cuts and rough next-day stubble from her legs without the hassle of messy wax and chemical systems. Careful not to disturb the sleeping Fluffy, Beth ran one hand up and down along her thighs and calves and ankles, imagining the sensuous softness that the Soft Lady epilator might provide. She set this brochure aside, thinking she might place an order by phone. As she did so, a small ad she had clipped from the Voice caught her eye.

Elisa and Philip wanted "combatants & survivors of harrowing divorces" to call them at [REDACTED]. An Academy Award-winning producer of documentaries apparently wanted such people for an upcoming docudrama.

Beth thought about this for a while. When the ad first caught her eye a week or so ago, it brought back memories of Jason, memories she had tried long and hard to suppress. But now, today, sitting at her desk, cat dozing on her lap, noontime sun in her eyes, she thought perhaps she could handle it.

Jason had been a prick. No doubt about it. He'd dragged their marriage through a long, drawn-out court struggle, all because he'd wanted the cat. Beth couldn't believe it. They had agreed on everything until they came to the cat. He got virtually all the CDs, including the ones Beth's parents had given her on her birthdays. He had claimed most of the books, but Beth wasn't much of a reader, so that didn't matter. Furniture and kitchen stuff—he'd taken most of those too. Which left Beth with a handful of third-world appliances, a desk (the one at which she was now sitting), a futon (on which Fluffy took her non-lap naps), and a beat-up old record player with a couple dozen black vinyl disks, mostly the Neville Brothers and a few other things that were pre-Jason (or PJ, as she'd come to think of that period in her life). The sun was moving from left to right as Beth dialed the number. It was later than she'd thought. Maybe she'd been drowsing in the sun.

The number began to ring, as Beth thought about Jason, the prick. This would serve him right.

Someone answered. "Sundrift," a voice said, soft, female, inviting.

"Could I speak to Elisa or Philip?" Beth said.

"Just a minute, please."

Beth waited, absently stroking cat's long, soft coat.

"Sorry, nobody here by that name."

"I'm confused," said Beth. "Aren't you looking for people who've been through the 'divorce wars?'" She carefully used words from their ad.

"Sorry. We're a travel agency, and we specialize in low-cost air tickets to the Caribbean and the Mexican Coast."

Suddenly, palm trees, white sand beaches and sparkling waters flashed before Beth's eyes. She could feel the warm water curling up between her toes.

"The Caribbean?" was all she could say.

"Yes, St. Maarten, Trinidad, Jamaica, Barbadoes. And the Mexican Coast, don't forget—Guaymas, Mazatlan, Acapulco. The Pacific. You know."

"Right," Beth said. She thought of the hot sun, of palm-frond cabañas, of gin and coconut milk sipped through a straw right out of the coconut.

She had never experienced any of these things, of course, but, thanks to the photos in travel brochures and in the travel section of the Sunday Times, the images were as sharp as though she had.

"We can get you to Cancún for a week for \$189, round-trip."

"No kidding," Beth said, amazed that the airfare could be so low. "And what's the catch?"

"No catch at all, except that you have to fly on Tuesdays or Wednesdays."

"And the hotel?"

"Oh, we could set you up with something for about fifty or sixty a night. You know, clean and simple—not fancy."

"No hidden costs?"

"No hidden costs."

Beth thought, and sighed. Again, she flashed on palm trees and bright waters, dark-skinned young men frolicking in the surf.

"Well, may I call you back?"

She thought she'd better check out her finances before making a commitment.

"Please do," said the voice. "My name is Carlene, and we take Visa, Mastercard, American Express, and Discover."

"Thanks."

"Bye."

Without thinking, Beth stood up, the startled Fluffy tumbling to the floor. She went to her tiny kitchen and started opening doors and peering in cupboards. Somewhere there was half-full bottle of tequila that someone once had brought to a party and left. Beth wanted now, after all these months, to see what sort of taste that stuff had, to see if it had the taste of Mexico about it.

Halvard Johnson

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312. **Rebecca Wolff**

**Fence #7**

*Thu 31 May 2001*

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<fontfamily><param>Geneva</param>Fence #7 is on newsstands, at book-stores, and in mailboxes

and features poems, short fiction, art and opinions by, among others



Adrienne Rich, Melissa Marks, Donald Revell, Martha Ronk, Cate Marvin, Bruce Andrews, Jane Unrue, Gabriel Gudding, Betsy Fagin, Laura Didyk, Lee Upton, Claudia Keelan, Prageeta Sharma, Geoffrey O'Brien, Judy Budnitz, Henry Dumas, Dara Wier, Laura Kasischke, Gary Lutz, Jackson Mac Low, Camille Guthrie, Elizabeth Robinson, Jorie Graham, Brendan Lorber, Iustin Panta, Kevin Larimer, Dawn Lundy Martin, David Chirico, Mong Lan, Catherine Meng, Amy England, Peter Richards, Louise Bourgeois

with a transcript of the symposium "What's African American about African American Poetry?" featuring Elizabeth Alexander, Cornelius Eady, Tracie Morris, Harryette Mullen, Kevin Young

send a check (made out to Fence Magazine, Inc.) for \$14 for one year or \$26 for two to:

Fence

14 Fifth Avenue, #1A

New York, NY 10011

or subscribe online at <http://www.fencemag.com>, where you will also find the latest installment of Laird Hunt's *The Impossibly*, a serialized novel forthcoming from Coffee House Press in the fall

as well as a new feature: every month a monthly "Month," by D.E. Steward

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Winston Salem, NC  
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Austin, TX  
College Station, TX  
Corpus Christi, TX  
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El Paso, TX  
Fort Worth, TX  
Houston, TX  
Irving, TX  
San Antonio, TX  
West Lake Hills, TX  
Alexandria, VA  
Falls Church, VA  
Reston, VA  
Orlando, FL  
Richmond, VA  
Virginia Beach, VA  
Lake Forest Park, WA  
Bellingham, WA

Seattle, WA

Silverdale, WA

Brookfield, WI

Madison, WI

Racine, WI

Newport, VT

South Burlington, VT

If you'd like to be removed from this announcement list of sporadic Fence-related events and things, just say so. We apologize if you've asked before--please ask once more and we'll do it for real this time. We'll do it so it feels real.

</fontfamily>

\*\*\*\*\*

Rebecca Wolff

Fence et al.

14 Fifth Avenue, #1A

New York, NY 10011

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