

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence
January 2002

395 messages · Sat 29 Dec 2001 - Thu 31 Jan 2002

*An electronic mailing-list archive
University at Buffalo, State University of New York*

A reading edition. For each post the author's name, the subject, and the message are foregrounded, and the date is kept but subdued. Machine headers, encoded attachments, and the repeated listserv routing that once framed every message have been cleared away; email addresses, telephone and fax numbers, and similar personal contact details have been redacted.

Editor's Introduction

Kristen M. Fabians

January 2002 opened Camp X-Ray. The first shackled, hooded prisoners reached Guantánamo on the eleventh; at month's end the President named an Axis of Evil; and the war, which December had let recede, came back to the room as a question of language and euphemism. For once the list engaged it head on — its largest thread was Pam Brown's flat, unadorned What do you think?, asking members what they made of "*the treatment of these prisoners*". And the room's answer, worked out obliquely over the month, was to distrust the era's rhetoric and turn to poems that refuse it.

The turn was, improbably, to the Objectivists. Damian Judge Rollison opened a thread trying to parse the calculus behind Zukofsky's upper limit music, lower limit speech, buried in the twelfth movement of his life-poem A; Maria Damon reported reading her way, through new books on Jewish American poetry, into "*the logic of the designator*" objectivist. It was a pointed thing to reach for just then. Sincerity and objectification — Zukofsky's demand that a poem be a made object, resting in the thing seen rather than the feeling announced — was precisely the anti-rhetoric a season of official language had left the room craving.

Sharper still was the cluster around Craig Dworkin's conceptual work, poetry set frankly against meaning — writing that declines to mean in the ordinary way, that treats the sentence as material to be cut and operated on rather than a vehicle for feeling. It was the Objectivist instinct pushed to a colder extreme: not the poem as honest object, but the poem as object emptied of its message altogether. In a season drowning in official meaning — evil, freedom, evildoer, the homeland — a poetics that refused to mean at all had a certain bracing hygiene to it.

The counter-current made the stakes plain. George Hartley posted, under the heading jingo juxta?, "*an interesting display of juxtaposition*" — war images set side by side — and asked the room how their interplay worked upon a viewer. The same trained eye that could read the montage of a poem could read the montage of a propaganda, and the room turned it, without missing a beat, onto the war.

And the month claimed the one thinker who had taught the room to see all of it. David Kellogg brought the news that Pierre Bourdieu — the sociologist who had shown them that poetry is a field of positions and capital, that no taste is ever

quite innocent — “*has died in Paris of cancer*”. I have set Bourdieu’s death at the end of a month the room spent distrusting the era’s rhetoric exactly as January delivered it, because he had been the room’s own sharpest instrument for that distrust: the man who insisted that nothing in the cultural world is neutral, that the poem and the slogan are alike moves in a game of power — and who left the game, at the last, for the players to go on without him.

— K. M. F.

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1. **richard.tylr**

Re: Title: Nine Points of the Phenomenology of Painting (Comment)

Sat 29 Dec 2001

Alan. As ever I'm fascinated by this. Is this the intersection of or one of the "nodes" of your shorter and longer waves? Good - interesting - the way you "analyse" the painting and the painting alsomost tlks to the "reader" ...obliquely it reminded me of Kafka's thing about a thing building and rebuilding a defence in a burrow...although that was just something that occurred to me...I like the "Cartesian fetishization of the real" an inteesting take on phenomenom and reality art writing etc: I still havent had time (you put so much on!!) to study your CD etc and have a good peruse but the pieces that are coming out are always interesting or different. At least you're doing things instead of announcing awards or books or readings: getting on with the job. Peoplemight critique you but meantime you've probably produced another 10 works! Good on you. Best for the New Year Alan etal on The List. Richard. ----- Original Message -----
From: "Alan Sondheim" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, December 29, 2001 10:45 PM Subject: Title: Nine Points of the Phenomenology of Painting

-

Title: Nine Points of the Phenomenology of Painting

"Title: "the canvas is an indeterminate size, sufficiently large to occupy a fair proportion of the viewer's angle of vision. color and textual attributes are also indeterminate, irrelevant, peripheral" Oil on white canvas, black text in imitation of courier." this title affixed to white label, traditionally placed to the left of the painting at an indeterminate distance. beneath: "THESE ARE THE FIRST ERRORS." description of painting: "Oil on white canvas, black text in imitation of courier." Text rescued from the painting:

Upper left: "i reside here, huddled in flight within the corner. it's comfortable but requires energy, continuous maintenance. one false slip and i crash. this is half-wrecking zone, half-home. no one imagines i'm here; it's safe. someone or something else ... requires the same amount of energy ... has no place to huddle ... out in the open ... who knows "

Upper middle: "this is impossible, all this energy; i'm sliding back and forth; you can't get to me; you can't find me; you know i'm not cornered; i can never be cornered; this is the sky, the heavens, the empyrean; this isn't the corner; the corner's always artifice; the corner takes a different kind of energy, a push; here it's towards the vertical; i'm always heading up, against the edge; the edge is a horizontal line"

Upper right: "The edge is a point. The edge is one-dimensional. I gather towards the point. The point is natural; it's origin. It takes energy to remain in the vicinity of the point. The point marks the edge of the roof. This is a roof, neither sky nor heaven. You can always find me by my coordinates. This is the Cartesian fetishization of the real. This is the last of the systems of defense."

Middle left: "I'm against the margin, the margin is a line, a vector, the margin points to the roof, the sky, the pole at pagoda center, I'm there, rubbed raw against the Thing, vertical and human, walking, not fucking, at attention, not supine, nothing's beyond the left; nothing's left of it."

Center: "there's nowhere, there are names and no names, there are things and no things, there's nothing to grasp, i'm naked, vulnerable, you can see all of me, you can see through me, i'm the punctum of representation, this is the vanishing-point of the phenomenology of the real, arms and legs, mountains and valleys, waters and locomotives, herons and pagodas in all directions, frameworks and annihilations, states and processes, transformations, the name leaks, suppurations, double dimensions, i'm sliding in every direction, i can't see the lines or points, a spread or stain, splayed or residue, abject, the stigmata of effacement of the other, the strategic game, i.e. the location of the game, played out"

Middle right: "This is it - the vertical body - compressed against the bar of the real - there's a bit of support for it - the vertical dimension, hierarchy - the frame's holding - always aware of the frame - this could be an infinite plane extending from here - imagine the possibilities - lungs and breathing - in the distance - nothing at all - I remember the center - I couldn't work there - couldn't begin or end there - all that blanked space - nothing - but here - there's a moment of parallel - every point has that - moment of perpendicular - the same - whole pencils of lines - filling in the interstices - cubisms of all sorts - spectacles of abstraction - styles - genres - I'm safe here - I could go on and on - "

Lower left: "she's down in the corner... she's there with him... they're so safe... they're sleeping... look at them sleep... they can do anything here... this holds the rest of the image... this is the source of all representation... this doesn't have to do anything... this can't do anything ... another of the zero-dimensionals... they're fucking now... now they're drinking... they're whispering... i can almost hear them... they don't have to maintain anything... they're not sliding anywhere... they're cuddling... they're quiet and serene... they're at rest... they're holding their own... garnering sweetness and light... "

Lower middle: "What are you thinking of? We're sliding back and forth? We're the base of all things! We're the foundation! What are we going to do? Is this the horizon at your foot? This is the foreground of every

world! This is the earth against the ungraspable mysteries reaching upwards beyond the possibility of body, organism, original face! Are you claiming essentialism? Wouldn't this be essentialism, if such, if any, were the case? Of course, still it takes energy to hold on! It takes a bit of energy to avoid sliding to the point! Isn't the point zero? Isn't the point nothing at all? Look, an animal! Look, names and contours! Look, all sorts of things?"

Lower right: "outlaw grasps of forms and substances, crashed caches of brushstrokes and inscriptions, compression algorithms of conversations and languages: LOOK WE'RE SAFE HERE TOO: the wall of the work where the signature sits: HERE: anywhere but there are expectations: IT'S CROWDING US OUT: what is: the names: all the names: but they're safe, the store-house: store-house of the real: something else, something else: I'LL LOOK IT UP; demarcation one again of origins: IT SAYS HERE AS AN AFTERTHOUGHT: one moment, one moment: "

lit from an indeterminate distance, THIS IS AN ERROR, in consideration of the canvas - nevertheless, it's there to be read as if there were an adjudicated syntax, acceptable, beyond which the world is differend.

—

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2. **richard.tylr**

Re: My Life -- Bin vs Bond

Sat 29 Dec 2001

Geoffrey.

Point taken: better as a kind of etiolated James Bond [by the way some book dealers pay 1000 British pounds just for the dust wrappers of James Bond books!...]...we seem to need "heroes" (not only the movie industry's "fault" you can blame Homer etc). True Martin Luther was a great man: Bin is a bit vague about what he wants although I think we should try to understand why such as him arise ... its not all over, by the way you said dominate the word! Very good. Bush et al seem to want that: the world and the word...there no obviously "bad" nations but the capitalist-Imerialist system is still (deep down) very frightened that the protests and the various wars will lead to a real worker's state: ultimately if we survive a possible nuclear holocaust we need a real democracy not the phoney stuff that exists every where (not just pointing at the US: also India and others) ..bin Laden, much to the infuriation of Rumsford IS probably becoming a hero to millions of young men throughout the world: not that he is or is not courageous or even good: its what he sems to represent: put it this

way, we all hate authority, and the US-British hegemony (and the other Western nations) are like the Policemen of the World: the ones we fear but love to hate (yet sometimes we call on them for help) (a kind of Freudian love-hate thing) ... So some young man in Beverly hills with two Phds in electronics or whatever will be sitting alone (he never ventures out) and plotting (not to be a boring old serial killer who listens to weird music and rapes Hemmingway's daughter (!) (forget the name of the film)) but a Great Terrorist on the bin Laden model...who was the CIA's Frankenstein!!! But eg to be able to "get inside " bin Laden would take someone of the immense power of a Faulkner: that great American writer...one of the greatest writers ever... not a Joyce: he was too timid (if not also an equally great writer...)(if we can talk about great writers)...truth is stranger ... oh well, I must get back to doing some actual writing rather than all this "reality" how did Allan describe reality in his latest "poem" ...? Or is bin a bit of a Lawrence of Arabia type? (Movies again this time.) The US badly needed to humiliate bin-Baby: capture and humiliate, but like Hitler and some of the 'baddies' in Fleming, he's escaped - like Moriarty in fact! - nearly become a maytr - contrast Mussolini (who was actually shot in a field then after hung upside down) that's very bad publicity to end up upside down: he let the side down: I mean down...but Hitler still fascinates: evil fascinates as much as "good" witness Darth Vader, and Milton giving so much space to Saint Nick: and Blake's "The Devil is Eternal Energy"... Dangerous these poets (was it Plato who warned against poets?): powerful and hurtful the Word: the Logos..... Why write poems when the reality outside is like a bizarre dream: more fantastic than Shakespeare's "Macbeth" or " The Tempest".... Strange word. Words. World. Worlds? Regards. Best for the New Year, Richard. ----- Original Message ----- From: "Geoffrey Gatza" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, December 29, 2001 9:06 AM Subject: Re: My Life -- Bin vs Bond

> Richard,

>

> I can see why you see him as a Jesus figure, but to me he is more of a

> James Bond foe. Larger than life while Martin Luther king is a JC figure if

> any there was this century. It's the movie industry that shapes our need for

> a man to turn into myth. From the days of Tinker Tailor Soldier Spy to Die

> Hard, we need to have someone with vast amounts of wealth to stand up to the

> word they want to dominate these days. There are no more bad nations to go

> after with a global economy, one needs to be independent once the globe has

> been ought over and won. So with bigger bombs and spy networks develop-
ing
> one would figure would arise to form a Dr. No, or a Goldfinger. But we
don't
> have a James Bond, nor does Tony Blair, who I love - he's like a Thatcher
in
> drag - but that's not my point.

>

>

>

Best, Geoffrey

>

>

> Geoffrey Gatza
> editor BlazeVOX2k1
> <http://vorplesword.com/>

>

> _o
> _\<,_
> (*)/ (*)

>

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

> From: UB Poetics discussion group
> [mailto:] On Behalf Of richard.tylr
> Sent: Wednesday, December 26, 2001 7:41 PM
> To:
> Subject: Re: My Life Message to Bin

>

> Bin Laden seems to me like a prophet... a kind of modern Jesus Christ and
> he seems to talk poetically and enigmatically...a kind of gentle and
> langorous version of Che Guevara whose book (about him) i carried aroound
> and never read: I liked the idea of revolutionaries and revolutions
> especially as a 20, 21 year old...never got as far as going to Vietnam
like

> the young man who joined the Al Qaeda...like Christ he (bin baby I mean)
> will probably inspire a cult which could even turn into a religion: not
> sure if I could become a Muslim but I would if Bush and Mr Wolf started a
> big campaign against Muslims and banned that religion...mind you I'm a
loner

> I dont like joining things...just like the idea of big buildings crashing
> down and explosions but then I suppose its a left over from watching all
> those war movies (from Amerika) in the 50s eg "The Battle of the River
> Plate" (wow one ship coped in the magazine and the whole ship blew up!)
and

> "To Hell and Back" (with Eddie Murphy) and ones in which the Koreans
> (Koreans?) were always the evil slant-eyed ones we loved to see blasted
> heroically (heroically?) from the skies (they always flew Migs), and then
> those cowboy movies when we always all cheered as children when the
cavalry
> arrived to save them from the frightening Red Indians, and there was
always
> Pop Eye with his spinach and The Three Stooges...
>
> But do you think that old bin baby would be interested in me poetry?
Anyway
> as I say i like the idea of bin Laden: maybe that's all he is, an
idea...but
> I hope not: could you pass on my regards? Cheers, Richard.
> ----- Original Message -----
> From: "Murat Nemet-Nejat" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Friday, December 21, 2001 7:26 PM
> Subject: Re: My Life
>
>
> > In a message dated 12/20/01 11:11:48 PM, [REDACTED] writes:
> >
> > Murat. Thank you. At last: but would you immediately shred it or read
it
> > or
> >
> > translate it to bin Laden to send that gentleman insane if he's NOT a
> >
> > computer generated graphic? Cheers, Richard.
> >
> > Richard,
> >
> > I would definitely read it and then send it to Bin Laden with a little
> note:
> > to a fellow artist ...
> >
> > Cheers.
> >
> > Murat
>

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3. **richard.tylr**

Re: My Life Message to Bin

Sat 29 Dec 2001

Of course he's probably not: he doesn't need to be: he'll be made into a prophet!! but that doesn't matter: it's the very fact of the IDEA of bin Laden: the US badly need to humiliate him (the Roman's understood that procedure but they thought that Christ was just another nut case probably) otherwise he becomes a martyr: there's a big nazi movement in Europe now and it would have helped had Hitler been captured and "humiliated" (like Mussolini was) but Adolf was one of those figures - like Marlow's Tamburlane - who is great BECAUSE of the terrible things he did, and because he kind of "disappeared": no one remembers how he died or even what he was on about: it doesn't matter ... he fascinates: Bush by contrast and Blair are boring as well...weak tea. Cheers, Richard. ----- Original Message ----- From: "Duration Press" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, December 29, 2001 7:20 AM Subject: Re: My Life Message to Bin

> laden, it seems to me, is neither the fierce warrior he is made out to be,
> nor, as richard here thinks, a prophet...rather a capitalist renegade
> bankrolling an organization whose activities he can't really participate
in
> other than in the position of cfo...i'm reminded of that oft played
footage
> clip of him firing the rifle & thought how awkward he looks both holding
the
> gun, & how fragile he seems when the gun is fired...not much chance of
that
> man on the front lines i'm afraid...i guess jihad is a wonderful idea when
> your job is to tell others to do the fighting...

>

>

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

> From: "richard.tylr" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Wednesday, December 26, 2001 7:40 PM

> Subject: Re: My Life Message to Bin

>

>

> > Bin Laden seems to me like a prophet... a kind of modern Jesus Christ
and

> > he seems to talk poetically and enigmatically...a kind of gentle and

> > languorous version of Che Guevara whose book (about him) i carried

arround

> > and never read: I liked the idea of revolutionaries and revolutions
> > especially as a 20, 21 year old...never got as far as going to Vietnam
> like
> > the young man who joined the Al Qaeda...like Christ he (bin baby I mean)
> > will probably inspire a cult which could even turn into a religion: not
> > sure if I could become a Muslim but I would if Bush and Mr Wolf started
a
> > big campaign against Muslims and banned that religion...mind you I'm a
> loner
> > I dont like joining things...just like the idea of big buildings
crashing
> > down and explosions but then I suppose its a left over from watching all
> > those war movies (from Amerika) in the 50s eg "The Battle of the River
> > Plate" (wow one ship coped in the magazine and the whole ship blew up!)
> and
> > "To Hell and Back" (with Eddie Murphy) and ones in which the Koreans
> > (Koreans?) were always the evil slant-eyed ones we loved to see blasted
> > heroically (heroically?) from the skies (they always flew Migs), and
then
> > those cowboy movies when we always all cheered as children when the
> cavalry
> > arrived to save them from the frightening Red Indians, and there was
> always
> > Pop Eye with his spinach and The Three Stooges...
> >
> > But do you think that old bin baby would be interested in me poetry?
> Anyway
> > as I say i like the idea of bin Laden: maybe that's all he is, an
> idea...but
> > I hope not: could you pass on my regards? Cheers, Richard.

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4. **richard.tylr**

Re: "New Poet"

Sat 29 Dec 2001

Vernon. That's true the different: better or worse is a stupid concept. Good points you make. Best for the New Year. Richard.

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

From: "Vernon Frazer" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, December 29, 2001 9:26 AM

Subject: Re: "New Poet"

> I like the idea of "we're different, not better or worse."

>

> Sometimes reading a writer from a "different" group teaches me a technique I

> find useful in my own writing. Ishmael Reed is a good example.

>

> As a person with a "disability" (Tourette Syndrome), I work hard enough at

> writing to expect my work to be judged on its merits, not my neurological

> condition. Nevertheless, I find that my condition influences my use of the

> page as much as my reading of Olson, to cite one example. I've also found

> that my condition gave me certain abilities that offset its disadvantages.

> My surplus dopamine enabled me to complete my work ahead of my co-workers

> and sneak in some writing time at the office.)

>

> People need to express themselves, whether they're disabled or not. Some of

> them will become full-time writers, others will write simply to purge their

> feelings. I make a distinction between a person who writes one crude draft

> and feels good afterward, and a person who polishes the draft to a

> professional piece of work. For some people writing is art, for others it's

> therapy. As long as the person knows the difference, I don't have a problem.

>

> I don't begrudge people with disabilities their publication in the

> newsletters of organizations that serve them. Much of the writing I read in

> this vein is badly-rhymed "poor me" poetry that readers find heart-warming.

> I just wish the same organizations would give more support to the people who

> can articulate their condition better. But then, we (or I) might not be

> saying what the organizations want to hear.

>

> Vernon Frazer

>

>

>
>
>
> ----- Original Message -----
> From: "michael amberwind" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Thursday, December 27, 2001 11:43 AM
> Subject: Re: "New Poet"
>
>
> > Beethoven went deaf, Dante was blind, and
> > according to rumour, so was Homer. There were no
> > social programs for these people. They do not
> > continue to be studied over the centuries because
> > of their "special interest" status, but because
> > of what they *said*.
> >
> > I think it is condescending to grant some sort of
> > special dispensation based on disabilities,
> > especially in literature, which is arguably one
> > of the most level playing fields there is.
> >
> > It is not a question of conforming to socially
> > accepted norms. If a deaf poet puts on a
> > performance for the deaf, they have conformed to
> > a set of normalised expectations, namely those
> > within the deaf community.
> >
> > We seem to have the idea that everyone can and
> > should be able to do everything. There *are*
> > things the handicapped cannot do. That's what
> > *makes* them handicapped!
> >
> > Were I too lose my arms, legs, hearing and
> > eyesight in the next five minutes, I would still
> > expect that anything I write be judged against an
> > "objective" standard. If I had to talk into a
> > tape recorder, then so be it.
> >
> > Of course we are dealing with not art and
> > aesthetics anymore, but political correctness.
> > There is truth in what Harold Bloom calls "the

> > literature of resentment". I prefer to think of
> > it as an utter lack of commonsense.
> >
> > A poem may or may not be interesting in the
> > context in which it was written, but that should
> > not be the final criteria.
> >
> > >>Date: Wed, 19 Dec 2001 21:23:26 -0500
> > >>From: Millie Niss
> > >>Subject: Re: "New" Poet
> >
> > >>You said I said:
> >
> >
> > 2. UNIFORM STANDARDS FOR ALL POETRY REGARDLESS OF
> > AGE
> > OR DISABILITY (OR GENDER? OR EDUCATIONAL LEVEL?
> > OR
> > CLASS? ETC.?)
> >
> > Coming from Millie, that gives me pause. But,
> > again,
> > I have to re-translate it:
> >
> > If the sick wish to advance the social
> > assimilation of
> > their fellow disabled, they should conform to
> > socially
> > accepted norms.
> >
> > Am I misrepresenting the thought?
> >
> > It's better for the disadvantaged or special
> > caste to
> > ~impersonate~ the privileged majorities, in order
> > better to promote inclusion of their group?
> > -----
> >
> > You didn't misstate what I said but you lost the
> > context, which was that
> > "sadly" this is true. I also said that
> > logically, if we wanted to prove

> > that we aren't morons by writing poetry, we
> > should only have to write the
> > poetry average people who are not morons write,
> > which generally isn't very
> > good (to use a loaded term, of course).
> >
> > I think it is silly to make poetry-writing the
> > center of a claim that
> > disabled people are as worthy of respect or love
> > or care as other people.
> > All people are worthy of respect, etc., by virtue
> > of being human, and there
> > are certainly some disability groups who can
> > never write as good poetry as
> > non-disabled folks (say people who are multiply
> > handicapped and can neither
> > move nor speak and are mentally retarded (one
> > hopes these people have
> > extremely severe mental deficiencies because if
> > they are even conscious of
> > existing it must be hellish)).
> >
> > A lot of times minority groups claim to have a
> > culture of their own and want
> > not to be judged by the standards of the
> > majority. Perhaps a group very
> > invested in this idea wouldn't want to compete
> > in the field of poetry
> > because it isn't their domain. Or they would
> > have a poetry so different
> > from ours that we couldn't understand it.
> > Recently, disability groups have
> > made use of the "we're different, not better or
> > worse" idea. The Deaf (who
> > demand the right to be capitalized) have done
> > this the most, presumably
> > because they share a language that non-Deaf
> > people rarely if ever achieve
> > fluency in. Deaf poetry does exist and it is
> > incomprehensible to non-Deaf
> > people, although there are also productions which
> > try to mix Deaf and

> > hearing words, music, and dance.
> >
> > =====
> > ...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 Frank O'Hara]
> >
> >
> > _____
> > Do You Yahoo!?
> > Send your FREE holiday greetings online!
> > http://greetings.yahoo.com
> >

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5. **richard.tylr**

Re: My Life Message to Bin

Sat 29 Dec 2001

Ah! The Romantic Comfort of Being An Armchair Revolutionary! But, I'm sure that if You're Bill of Rights was challenged then there would be plenty of people to act: they would act.... just now there's not to do .. I mean look how apidly this India - pakistan is going to "push-out" old bin from theLimelight....mind you I;ll always have a place for him in my heart of hearts. Richard.

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

From: "gene" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, May 29, 2001 2:35 AM

Subject: Re: My Life Message to Bin

> Liking the idea of revolution is the romantic comfort of an armchair
> revolutionary. Bush et al will not, cannot, outlaw Islam. But, what if
> the Bill of Rights becomes, at least in part, a subversive document? Do
> the armchair folks act? By then, it will be too late to act.
>
> Gene
>
> At 01:40 PM 12/27/01 +1300, you wrote:
> >Bin Laden seems to me like a prophet... a kind of modern Jesus Christ
and

> >he seems to talk poetically and enigmatically...a kind of gentle and
> >langorous version of Che Guevara whose book (about him) i carried
arouound
> >and never read: I liked the idea of revolutionaries and revolutions
> >especially as a 20, 21 year old...never got as far as going to Vietnam
like
> >the young man who joined the Al Qaeda...like Christ he (bin baby I mean)
> >will probably inspire a cult which could even turn into a religion: not
> >sure if I could become a Muslim but I would if Bush and Mr Wolf started a
> >big campaign against Muslims and banned that religion...mind you I'm a
loner
> >I dont like joining things...just like the idea of big buildings crashing
> >down and explosions but then I suppose its a left over from watching all
> >those war movies (from Amerika) in the 50s eg "The Battle of the River
> >Plate" (wow one ship coped in the magazine and the whole ship blew up!)
and
> >"To Hell and Back" (with Eddie Murphy) and ones in which the Koreans
> >(Koreans?) were always the evil slant-eyed ones we loved to see blasted
> >heroically (heroically?) from the skies (they always flew Migs), and then
> >those cowboy movies when we always all cheered as children when the
cavalry
> >arrived to save them from the frightening Red Indians, and there was
always
> >Pop Eye with his spinach and The Three Stooges...
> >
> >But do you think that old bin baby would be interested in me poetry?
Anyway
> >as I say i like the idea of bin Laden: maybe that's all he is, an
idea...but
> >I hope not: could you pass on my regards? Cheers, Richard.
> >----- Original Message -----
> >From: "Murat Nemet-Nejat" <[REDACTED]>
> >To: <[REDACTED]>
> >Sent: Friday, December 21, 2001 7:26 PM
> >Subject: Re: My Life
> >
> >
> > > In a message dated 12/20/01 11:11:48 PM, [REDACTED]
writes:
> > >
> > >Murat. Thank you. At last: but would you immediately shred it or read
it

> > > >or
> > > >
> > > >translate it to bin Laden to send that gentleman insane if he's NOT a
> > > >
> > > >computer generated graphic? Cheers, Richard.
> > >
> > > Richard,
> > >
> > > I would definitely read it and then send it to Bin Laden with a little
> > note:
> > > to a fellow artist ...
> > >
> > > Cheers.
> > >
> > > Murat

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6. **derek beaulieu / housepress**

housepress has moved online!

Sat 29 Dec 2001

Please excuse my mass email but

housepress online has moved
(and this will be the last tme, i promise)

derek beaulieu / housepress can now be reached at: [REDACTED]

and the new URL for the housepress website is: www.housepress.ca

please update your address books, webiste links, and if i am subscribed to any
listservs thatyou administer please change my subscription information to add
this address and to remove all of my previous addresses ([REDACTED],
[REDACTED], [REDACTED], etc etc)

and feel free to send a test message if youd like.

thanks - and happy new year!

derek

derek beaulieu

housepress

1339 19th ave nw

calgary alberta

[REDACTED]

www.housepress.ca

7. **cadaly**

EVENT: Jan. 20 opening & panel: Theresa H.K. Cha

Sat 29 Dec 2001

- > THE DREAM OF THE AUDIENCE:
- > THERESA HAK KYUNG CHA (1951-1982)
- >
- > January 20-March 10
- > Beall Center for Art + Technology
- >
- > Panel discussion January 20, 2pm, reception follows.
- > Studio Four- Room 209
- >
- > University of California, Irvine
- >
- > The Dream of the Audience is a retrospective exhibition of the works of Theresa Hak Kyung Cha, an influential but little known Korean-American artist who worked in media ranging from performance, film and video to mail art and artist's books. An ongoing exploration of themes born out of personal experience-primarily those of geographic exile and cultural and linguistic displacement-Cha's complex work is distinguished by multiple cultural references and languages, including Korean, French and English. The exhibition will feature extensive documentation of Cha's performances, video and film installations, sculpture, artist's books, works on paper and documentation relating to the unfinished film White Dust from Mongolia, which Cha was working on at the time of her murder in New York in 1982 at the age of 31. The show also will include an on-line presence.
- >
- > Cha moved with her family from Korea to San Francisco in 1964 and
- > eventually received four degrees from UC Berkeley - a B.A. (1973) in comparative literature, and a B.A. (1975), M.A. (1977), and M.F.A. (1978) in art practice. During the last two years of her short life she lived in New York, where she created her final work, the book Dictée. An altogether original conception and remarkable in its scope for a young artist, Dictée combines family history, auto-biography, stories of female martyrdom, poetry, and images, and touches on all the major themes of her work: language, memory, displacement, and alienation.
- >
- > Cha has been described as strong, fragile, ambitious, reticent,
- > emotional, disciplined, tragic, funny, hypersensitive, pure, and intelligent. She was probably all of these. How she and her work might have

developed and changed we will never know.

>

>

> On the occasion of the opening of the exhibition, "The Dream of the Audience," an interdisciplinary panel of distinguished speakers will present a multi-faceted discussion of the work of Theresa Hak Kyung Cha. Her work has become increasingly important and relevant to a broad range of disciplines--from ethnic studies, Asian American Studies, and women's studies to film, literature, and linguistics, as well as visual and performance and art.

>

> Panelists include:

> Laura Kang, UC Irvine,

> Elaine Kim, UC Berkeley,

> Lisa Lowe, UC San Diego,

> Ann Pellegrini, UC Irvine

>

> The Dream of the Audience: Theresa Hak Kyung Cha (1951-1982) has been organized by the University of California, Berkeley Art Museum and Pacific Film Archive.

> Special thanks to The Beall Foundation and the Claire Trevor School of the Arts, University of California, Irvine.

>

>

> Beall Center Hours:

> Tues.-Sun., noon-5 pm; Thurs., noon-8 pm.

> Admission is free; closed Mondays.

>



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8. **Kimmelman, Burt**

NYC Book Party - Augustine and Fink - Marsh Hawk Press

Sat 29 Dec 2001

Marsh Hawk Press invites you to a reading and reception for GOSSIP by Thomas Fink and ARBOR VITAE by Jane Augustine.

Wednesday, January 16th, 6 to 8 PM.

Teachers & Writers Collaborative, 5 Union Square West, 7th Floor, NYC.

Marsh Hawk Press takes its name from the strong, independent, wide-ranging bird found everywhere in America's open spaces, and not too close to solid, built-up ground. Our books present forms and sensibilities that have

assimilated modern and post-modern traditions but expand from these without political or aesthetic bias, outside of "schools" yet with affinities to the visual arts. Making use of the most up-to-date technology, we aim to produce handsome, affordable books to sustain readers of poetry. Five volumes will appear in 2001-2002 with at least five to follow in the next year.

Please visit the Marsh Hawk Press website: marshhawkpress.org.

Upcoming books by Sandy McIntosh, Stephen Paul Miller, Burt Kimmelman and Fred Caruso, Ed Foster, Sharon Dolin, Harriet Zinnes, and others.

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9. **K.Angelo Hehir**

Why grammar is the first casualty of war

Sat 29 Dec 2001

from www.straightgoods.com

Why grammar is the first casualty of war

By Terry Jones, Monty Python member, writer and performer

(Filed: 01/12/2001)

WHAT really alarms me about President Bush's "war on terrorism" is the grammar. How do you wage war on an abstract noun? It's rather like bombing murder.

Imagine if Bush had said: "We're going to bomb murder wherever it lurks. We are going to seek out the murderers and the would-be murderers, and bomb any government that harbours murderers."

The other thing that worries me about Bush and Blair's "war on terrorism" is: how will they know when they've won it? With most wars, you can say you've won when the other side is either all dead or surrenders. But how is terrorism going to surrender?

It's hard for abstract nouns to surrender. In fact it's very hard for abstract nouns to do anything at all of their own volition - even trained philologists can't negotiate with them. It's difficult to find their hide-outs, useless to try to cut off their supplies.

The bitter semantic truth is that you can't win against these sort of words - unless, I suppose, you get them

thrown out of the Oxford English Dictionary. That would show 'em. Admittedly, the Second World War was fought against fascism.

But that particular abstract noun was cunningly hiding behind the very real Nazi government. We simply had to defeat Germany to win. In President Bush's war, there is no such solution. Saying "We will destroy terrorism" is about as meaningful as saying: "We shall annihilate mockery."

Moreover, in its current usage, terrorism cannot be committed by a country. When America bombed a Sudanese pharmaceutical factory under the impression that it was a chemical weapons establishment, that was stupid. But it was not an act of terrorism because the US Government did it officially. And it apologised for it.

That's very important: no self-respecting terrorist ever apologises. It's one of the few things that distinguishes legitimate governments from terrorists. So, it was difficult for President Bush to know whom to bomb after the World Trade Centre outrage.

If Bermuda had done it, then it would have been simple: he could have bombed the Bahamas. It must have been really irritating that the people who perpetrated such a horrendous catastrophe were not a nation.

What's more, terrorists - unlike a country - won't keep still in one place so you can bomb them. They have this annoying habit of moving around, sometimes even going abroad. It's all very un-American (apart from the training, that is).

On top of all this, you have no idea who the terrorists are. It's in their nature not to be known until they've committed their particular act of terrorism. Otherwise, they're just plain old Tim McVeigh who lives next door, or that nice Mr Atta who's taking flying lessons.

So, let's forget the abstract noun. Let's rename this conflict the "war on terrorists"; that sounds a bit more concrete. But, actually, the semantics get even more obscure. What exactly does President Bush mean by terrorists? He hasn't defined the term, so we'll have to

try
to work out what he means from his actions.

Judging by those actions, the terrorists all live together
in
"camps" in Afghanistan. Presumably, they spend the
evenings playing the guitar and eating chow around the
campfire. In these "camps", the terrorists also engage in
"training" and stockpiling weapons, which we can
obliterate with our cluster bombs and missiles.

Nobody seems to have told the President that the horrors
of September were perpetrated with little more than a
couple of dozen box-cutters. I suppose the US could
bomb all the stockpiles of box-cutters in the world, but I
have a sneaking feeling that it's still not going to
eradicate terrorists.

Besides, I thought the terrorists who crashed those planes
into the World Trade Centre were living in Florida and
New Jersey. I thought the al-Qa'eda network was
operating in 64 countries, including America and many
European states - which even President Bush might prefer
not to bomb.

But no: the President, Congress, Tony Blair and pretty
well the entire House of Commons are convinced that
terrorists live in Afghanistan. And what is meant by:
"We

mustn't give in to the terrorists"? We gave in to them the
moment the first bombs fell on Afghanistan.

The instigators of September 11 must have been popping
the corks on their non-alcoholic champagne. They had
successfully provoked America into attacking yet another
poor country it didn't previously know much about,
thereby creating revulsion throughout the Arab world and
ensuring support for the Islamic fundamentalists.

Words have become devalued, some have changed their
meaning, and the philologists can only shake their heads.
The first casualty of war is grammar.

This is an edited version of an essay by Terry Jones,
extracted from *Voices for Peace: an Anthology*

(Scribner,
£7.99) published in aid of Warchild.

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10. **Patrick F. Durgin**
resolution / new year's
Sat 29 Dec 2001

first, bin laden is an "artist" - then one of our correspondents chimes in with: "i just like the idea of big buildings crashing down and explosions"

in recent weeks, discussion touching on the current situations has been awfully trite, perhaps dangerously so. I have counted on this list for announcements of new publications, events, and the few thoughtful and stimulating analyses of poetics and politics that slip through the cracks. Evidently I can still make the most of the list by checking in to the web archives periodically.

I'm leaving the list after several years of active participation - mostly since I can't quite stomach the glibness of late ... such forums as this are opportune, but opportunism is an abuse.

In parting, let me just add, glibly, that bin Laden is no more of an "artist" or innovator than Bush (Jerrold's recent post touches on the fundamental reasoning behind my statement) - I suspect there is a great deal of egoplay under Bush's skin as his first real business deal was financed by bin Laden associates - it's like a high school reunion gone horribly wrong, though not wrong enough - whatever his / their situation(s) may be, there's far more handicraft than music in those coffers - and the integrity of human bodies seems like the "lower limit speech" of music to me. How one can forward debate over the sickening tyranny of these class and military war mongers via such dismissive and ill-considered dross is beyond or, most likely, beneath me. And it is a class war - make no mistake. A race war as well.

Hope the more "concerned" among you will stay tuned to Kenning as it runs its course through the first half of 2002.

Peace

Patrick F. Durgin

KENNING | a newsletter of contemporary poetry
poetics & nonfiction writing |

Chat with
friends online, try MSN Messenger: <http://messenger.msn.com>

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11. **Brian Stefans**

Joan Retallack / Brian Kim Stefans poetry reading, Sat Jan 5 @ Double Happiness

Sun 30 Dec 2001

Joan Retallack and Brian Kim Stefans will be reading at Double Happiness this Saturday, January 5th.

SEGUE READING SERIES
AT DOUBLE HAPPINESS

www.segue.org/calendar/

173 MOTT STREET, JUST SOUTH OF BROOME ST.
SATURDAYS FROM 4:00-6:00 PM

\$4 admission goes to support the readers

Readings will begin promptly at 4 PM.

Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts.

Curators:

October-November, Rodrigo Toscano and Rob Fitterman

November-December, Kristin Prevallet and Mike Scharf.

Joan Retallack is the author of *How To Do Things With Words* (Sun & Moon, 1998) and *Mongrelisme* (Paradigm Press). Her book, *Musicage: John Cage in Conversation with Joan Retallack*, was published by Wesleyan in 1996 and won the America Award in Belles-Lettres for that year.

Brian Kim Stefans' books include *Angry Penguins*, *Gulf*, and *Free Space Comix*. Recent digital work can be seen on <http://www.ubu.com>. A new piece, "The Truth Interview," a collaboration with Kim Rosenfield, appears on the How2 website: http://www.departments.bucknell.edu/stadler_center/how2/.

A R R A S: new media poetry and poetics
<http://www.arras.net>

Hinka cumfae cashore canfeh, Ahl hityi oar hied 'caw taughtie!

"Do you think just because I come from Carronshore I cannot fight? I shall hit you over the head with a cold potatoe."

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12. **UbuEditor**

New Additions to Marjorie Perloff EPC Homepage

Sun 30 Dec 2001

The following new articles have been added to Marjorie Perloff's EPC Homepage:

- Still Time for Surprises: John Ashbery's Recent Books
- Janus Faced-Blockbuster: Cary Nelson's "Anthology of Modern American Poetry"
- Dialogue on Evaluation in Poetry: Marjorie Perloff and Robert von Hallberg
- When The Saints Go Marching By: Leigh Davis' "General Motors"
- Updated CV

<http://epc.buffalo.edu/authors/perloff/>

Do You Yahoo!?

Send your FREE holiday greetings online!

<http://greetings.yahoo.com>

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13. **Alan Sondheim**

Chemical Love

Sun 30 Dec 2001

-

Chemical Love

Prolog: Well, let's get started! Let's make a gender! That ok with you? disgusts me; forget it! But anyway... Let chemical love be our primary descriptor! chemical love. taking viagra, makes me wet 574 times! But what is chemical love here, its category? Do you feel your gender is close to chemical love. :In any case, you must contact me about this...

Text: chemical love:chemical love:viagra love:the chemical love of viagra:chemical love. taking viagra, a singular and misshapen element or entity. the signature of our sex: typical; other than liquidity, a sign of the dreams to come, there was no effect. at a loss and still, now typing five hours later, the memory of a dark dome out of reach, a weakness, of the very last of the last dream, that i would never move again, that my limbs had no will, no movement, a form of shuffled cloth, felt or velvet, a state close to paralysis::the dream of the first: the fish which had escaped along with a miniature gorilla, active like the crayfish who accompanied us in new york. length: over two hours. dark and utterly

submerged. no sexuality; between dreams i wonder if depression affects viagra.
does tumescence translate into the great black. was i faced with the kristevan
thing. were there eyes.:27597:7:the dream of the second: immobilized, azure
laughing at me. length: over two hours, floating body, as if cells swallowed in
enormous conduits. of the dead: as if it were dead, or deadly, or unimaged,
unimagined. :chemical love. taking viagra, a singular and misshapen element or
entity. the signature of our sex: typical; other than liquidity, a sign of the
dreams to come, there was no effect. at a loss and still, now typing five hours
later, the memory of a dark dome out of reach, a weakness, of the very last of
the last dream, that i would never move again, that my limbs had no will, no
movement, a form of shuffled cloth, felt or velvet, a state close to
paralysis::chemical love

—

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14. **mIEKAL aND** **works for Flash 2002**

Mon 31 Dec 2001

mIEKAL aND / works for Flash 2002

SEEDSIGNS for Philadelpho Menezes [2001,517k]

<http://cla.umn.edu/joglars/SEEDSIGN/index.html>

FLORASPIRAE [2001, 392k]

A glyphabet of plant-breath inspired by poet Armand Schwerner.

<http://cla.umn.edu/joglars/babelWI/animaflorea.html>

--note on modem or slow connection you will have to wait for this to
load before it will play.

Cybele's AvatarPop Wilderness [2000]

6 short pieces created for an online collaborative work at Trace Online.

<http://cla.umn.edu/joglars/cybele/index.html>

mediachant: unwar world [1999, 188k]

Created on the event of the Kosovo intervention.

http://cla.umn.edu/joglars/o_so_vo/osovo.html

_reCURSION stereoSCAPE _ [1998, 294k]

Html feedback loops. The text is the sound is the text.

http://cla.umn.edu/joglars/radio_caterpillar/recursion/allthetextframe.html

30 SAMPLES FOR ORCHESTRA [1998, 477k]

Conduct your own orchestra -- audio sound palette.

http://cla.umn.edu/joglars/radio_caterpillar/thirtysamples/thirtysamples.html

Nowhere Man [1998, 69k]

collaborate filmku by mIEKAL aND, Allegra Fi Wakest, Zon Wakest & Malok

<http://cla.umn.edu/joglars/nowhere/man.html>



Flash 5 plugin required.

<http://macromedia.com/shockwave/download/>

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15. **Nate and Jane Dorward**

Fisher et al

Mon 31 Dec 2001

I thought I'd follow Brian Stefans' tradition of posting "little reviews" by enclosing below a few things I wrote for my own mag, *_The Gig_*. These all appeared in issue #9. Issue #10 is due out soon, with an essay on JH Prynne by Charles Altieri, & poetry by Buck Downs, Gilbert Adair, Leslie Scalapino, Carla Harryman, Carol Mirakove, Tom Pickard, Martin Corless-Smith & Scott Thurston. -- Best wishes for 2002! --N

Nate & Jane Dorward



THE GIG magazine: <http://www.geocities.com/ndorward/>

109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada

ph: 

The Harmony of Mutually Divergent Things

Allen Fisher, *_Ring Shout_*. Equipage, 2000 (c/o Rod Mengham, Jesus College, Cambridge, CB5 8BL, UK). 16pp. Allen Fisher, *_Sojourns_*. Wild Honey, 2001 (16a Ballyman Road, Bray, Co. Wicklow, Ireland; www.wildhoneypress.com).

21pp. \$5/£3.50. Allen Fisher, *_Watusi_*. Spanner, 2001 (14 Hopton Road, Hereford, HR1 1BE, UK; ). 19pp. Allen Fisher, *_Woodpecker_*. Spanner, 2001. 4pp.

Allen Fisher's large-scale project *_Gravity as a consequence of shape_* has pre-occupied him since the early 1980s; these four new showings, like the rest of *_Gravity_*, take their titles from an alphabetized list of dances (*_Sojourns_* collects poems from "Running in Place" to "Shango," plus two prose texts which

originally appeared in Ideas of the culture dreamed of). Some of _Gravity_'s compositional procedures can be suggested by examining part 8 of _Ring Shout_:

Thighs end strain bend switch
Gyrations rim digression in a grim age
roaring escapable muds rim-testing the sod
of a barging roster screwed to the new roarplate
another motorboard rattling the screen-ledge, dog-cronic.

Sonic hedgehog gene patterning
of notochord, floorplate of neural tube
and posterior margin of tetrapod limb buds,
capable of mirror-image limb-digit duplications
which extend to the brain and eyes.

The bereft felt from a Hay diet
relaxing into once lost sexual appetites
kites and apples complex frost, once faxing
the riot day from the spelt relief

Out of a series of enigmatic phrases the words "Sonic hedgehog" turn out to be unexpectedly tractable: this is, as Fisher notes, "the vernacular name for the gene Shh," which "encod[es] a secreted protein signal directing patterning in the embryo." (_Notochord_: "the flexible rodlike structure of mesodermal cells that is the principal longitudinal structural element of chordates and of the early embryo of vertebrates, in both of which it plays an organizational role in nervous system development" [_Britannica_].) Not only does the stanza describe the symmetrical "mirror-image" development of the embryo: the first stanza is a mirror image of the second ("Sonic hedgehog" à "ledge, dog-cronic," &c). Such transformative techniques return in different form in the third stanza. The Hay diet is, Fisher tells us, "a system of food combining" that "avoids the mixture of starch and protein in the same meal," the brainchild of William Howard Hay (1866-1940). A distorted "original" is sometimes perceptible beneath the surface ("bereft" for "benefit"; "relaxing into" for "regaining" or "restoring"); & this already-shifted couplet is then mirror-flipped in the last two lines. Similar textual shiftings occur throughout these books. _Woodpecker_ rewrites an earlier _Gravity_ poem, "Atkins Stomp." _Sojourns_' methodology seems more various, but systematic repetitions are evident between & within poems. Just as the distorted mirror-image form of _Ring Shout_ 8 seems to hint at the themes of copying, mutation and embryonic growth (genetic research and cloning are themes that run through all four books), the two Ideas extracts suggest further analogies between physical and poetic transformative processes: Fisher notes that pulverizing mercury sulfide changes its colour from

black to vermilion ("The change...isn't a chemical one, but structural"); & describes types of shear deformation and shear stress. _Watusi_'s procedures again seem extraordinarily various, but part 5.v offers one way in:

Now enforce a far unfitter rasp,
For clones burn to change my open needs,
and rave out of nights and
Gentleman's Relish paraded sleep
in long silence
too smashed, the sacred regiment
to raise the ground in leaves of
dull tongue
fetter the wars and loves moralised
as song
rendered inexcusable
in prolepsis
the warning signs
and flesh yield
pulls as they clone
to spark through song
our tendered pants
out throws the cited mode.

This poem touches on traditional poetic rhetorics in its archaisms & evocations of love and song, but they are almost unrecognizably abraded, taken over by other languages (notably that of genetic technology). "Our tendered pants" makes its point by crossing potentially positive senses (of tenderness, of offering) with the financial sense of "tender." High-tech agriculture may "raise the ground in leaves" or raze it. Again, this poem involves textual overlay: the source for lines 1-10 (plus 5.i.8-10) is the Proem to Book I of _The Faerie Queene_. There are further interconnections: "Gentleman's Relish" recalls _Ring Shout_ 9 ("Every jar of Gentleman's Relish / Banned from the SAS annual dinner") & thus perhaps "the face of an SAS officer as she / approaches the supermarket" ("Conga," _Dispossession and Cure_, 1994). Such textual procedures raise many questions. In _Future Exiles_ Robert Sheppard says that Fisher's work "represent[s] the most serious and extensive attempt to register late-twentieth-century realities at the level of both form and content in British poetry today": that "both" bothers me somewhat, as the smooth and natural linkage implied in it seems to me unlikely. Fisher's work is seriously engaged with a whole constellation of specialist knowledges; it also attempts to formally exemplify his understanding of them in its constant skewing textual transformations. But how might these twin approaches be mutually supportive, given that one might seem to imply a kind of propositional or referential poetics which

could be considered at odds with textual skews and shifts? And while I am impressed by the work's range--to read Fisher is to occupy a larger & more active world than in virtually any other current poetic practice--I want to know more about how particular juxtapositions of content might be negotiated as more than just kaleidoscopic marvels: what might join the themes of embryonic growth and a Hay diet in *_Ring Shout_* 8, or (to take another instance) "Shag"'s linkage of the Coriolis effect and a tableful of salads? But I find myself increasingly respectful of, & drawn to, this body of work. I have not necessarily quoted the parts of it I like most--sometimes these are the moments where a speech-register suddenly intrudes, whether in a cry ("Stop it!"; "Please don't hurt me") or something stranger & funnier:

Murky taste
it firky waste drain
swindled for the
sake sack
got it? er?
went to bed on head
er?
anuva crop out

These new poems will surely eventually be collected in a full-length volume, but these elegant chapbooks, several adorned with Fisher's own artwork, are state-of-the-art poetic bulletins: they should be read.

[some short reviews]

Cathy Wagner, *_Hotel Faust_*. West House Books and Gratton Street Irregulars, 2001 (order from Alan Halsey: 40 Crescent Road, Nether Edge, Sheffield, S7 1HN, UK; [REDACTED]). 17pp. 0-9531509-6-8. £3.50.

Language & attitude & sexuality in these poems shift fluidly, from a child's perspective to an adolescent's to an adult's, as in these lines glancing at the familiar parental injunction about good posture: "eyes at one end cunt at the other / a swaying hurting wonder between / which is posture perfect // More glamorous / more pretooty." "Dear Friends from Lying Down" starts with three fragments--"ting // ott // s"--marked "Chicago Review or Martin Chuzzlewit, I forget," & then veers off mercurially: "My name is no longer Cathy Wagner, it is Pete, Piper Pete / Hair all over my body. A warm man. / I have a lengthy cock that weeps for / no one. Cute! and firm little balls. / And grew one vadge lip bigger than the other / that's my pout, some people have theirs adjusted / I am gorgeous and boyish lately / I have Some Nerve." The poem's last line is worthy of John James or O'Hara: "I make you a present of the elbow I'm lying on." Marvellous & disconcerting work: keep an eye out too for Wagner's forthcoming

Fence book. [Footnote: since this review appeared the Fence book, *Miss America*, has come out. It includes most but not all of *Hotel Faust*, plus *Magazine Poems* and *Fraction Anthems*. It's a terrific book.] West House also publishes *A Selection from the Works of Thomas Swan*, "edited from Worcester City Records Office MS. 8911 by Martin Corless-Smith & Alan Halsey" (19pp; 0-9531509-7-6; £3.50). Swan's dates are given as 1653-80 on the back. The reproduction of variant readings and cancellations dissolves the poems' already loose quatrains into forms more closely resembling, say, Susan Howe. A prose piece on coloured auras (!) is also printed ("Margaret is soft orange. William a fresh pale blue").

Alan Halsey. *Sonatas & Preliminary Sketches*. Oasis, 2000 (12 Stevenage Road, London, SW6 6ES, UK). 33pp. 1-900996-11-1.

Not poems, but two series of visual work using collage techniques. The first sequence sets musical notation in play with a range of antiquarian materials; a sample caption: "Sonata for Sir Kenelm Digby and La Fille aux Yeux d'Or." The full title of the second sequence is "Preliminary Sketches Towards the Rebuilding of the Crystal Palace in the Year 2000."

C.S. Giscombe, *Inland*. Leroy, 2001 (Renee Gladman, 1821 Filbert St, #1, Oakland, CA, 94607, [REDACTED]). 22pp, Japanese-bound. \$5 US.

Beautiful, desolate, carefully sifted prose-poems set in "downstate Illinois," meditating on love, song, place and voice. The "I" of these poems never directly addresses a "you," such address only there by implication in the self's hesitancy--indeed it's remarkable how many statements in the book are qualified by the phrase "to me" ("To me half a belief's better by far or one broken into halves"). Here's "Afro-Prairie" in its entirety: "Tempting for the voice to locate its noise, to speak of or from. Everybody wants to be the singer but here's the continent. // Fielding the question, Do you like good music? // Open love. In a recurring dream about the prairie, a thin hedge--along some railroad embankment--in which there's a gap to step through again and again, for me to step through, out onto the view itself. Not the literary ballad, articulated, but out onto the continent." *Inland* contains writing of great compression & lucidity: recommended.

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16. **Douglas Messerli**

Our best wishes

Mon 31 Dec 2001

Green Integer
wishes you and your family
a very joyful new year!

Both Green Integer and Sun & Moon Press
send you our love and best wishes.

Douglas Messerli

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17. **Nate and Jane Dorward**

The Gig #10 is out

Mon 31 Dec 2001

[Sorry for cross-posting. Contributors will see copies in a bit over a week.]

T H E G I G # 1 0 (December 2001)

Fresh from the printers on the last day of 2001: issue 10 of *_The Gig_*. The new issue has:

* poetry by Tom Pickard, Leslie Scalapino ("hell fragment," a section of her new sequence "It's go in / quiet illumined grass / land"), Buck Downs, Gilbert Adair (a section from *_Syzem_*, his homophonic version of Blake's *_Milton_*), Carla Harryman (a text in response to a composition by Jon Raskin of ROVA), Carol Mirakove, Martin Corless-Smith & Scott Thurston

* an essay on J.H. Prynne and lyric autonomy by Charles Altieri

* reviews of Marjorie Welish by Ian Hunt, of Lisa Robertson by Pete Smith, & of Maggie O'Sullivan, Blaise Cendrars, et al by Nate Dorward.

*_The Gig_* appears three times a year; it publishes new poetry & criticism from the US, Canada, UK & Ireland. Backissues are still available, notably #4/5, a 232pp perfectbound collection of essays on the work of the UK poet Peter Riley. Regular issues are 60-64pp chapbooks: see the website at <http://www.geocities.com/ndorward/> for issue-by-issue listings of contents.

*

Rates for all issues except #4/5: within Canada: single issue: \$7 Cdn (\$12 for institutions); three-issue subscription (or set of three backissues): \$18 (institutions \$36). US subscription: \$14 US (institutions \$28 US). Overseas subscription: 10 pounds (institutions 20 pounds).

Rates for #4/5: within Canada: \$20 Cdn (institutions \$40); within US: \$15 US (institutions \$30); overseas: 11 pounds surfacemail, 13 pounds airmail (institutions 20 pounds). (NOTE: see the deal for a combined packet of the Raworth & Riley issues, below.)

All prices include postage. Make cheques out to "Nate Dorward". Write to: Nate Dorward, 109 Hounslow Ave., Willowdale, Ontario, M2N 2B1, Canada; e-mail: <[REDACTED]>. Copies may be obtained within the UK through Peter Riley (Books), 27 Sturton Street, Cambridge, CB1 2QG; e-mail: <[REDACTED]>.

*

IMPORTANT NOTICE

The Gig 13/14: a special issue on the work of Tom Raworth

A double-issue of The Gig magazine is in preparation, with a planned publication date of March 2003. This will be a perfectbound book of essays on the work of Tom Raworth. Tom has published over 40 volumes of poetry and prose, and has been active for four decades as an editor, publisher, printer, visual artist, collaborator and translator; his books include The Relation Ship, A Serial Biography, Moving, Act, Ace, Logbook, Writing, Clean & Well Lit and a selected poems, Tottering State (now in its 3rd edition, from O Books). The Gig's special issue will be the first substantial collection of criticism and commentary on a body of writing that has been widely influential and admired on both sides of the Atlantic and in many languages. The issue will be budgeted for 250-300pp. A tentative list of contributors: Nigel Alderman, Rae Armantrout, David Ball, John Barrell, cris cheek, Ian Davidson, Ken Edwards, Dominique Fourcade, Ben Friedlander, Lyn Hejinian, John Higgins, Anselm Hollo, Fanny Howe, JCC Mays, Anthony Mellors, Peter Middleton, Tyrus Miller, Drew Milne, Alan Munton, Ian Patterson, Marjorie Perloff, Simon Perril, Anne Portugal, Libbie Rifkin, Kit Robinson, Claude Royet-Journoud, Leslie Scalapino, Lytle Shaw, Ron Silliman, Keith Tuma, Geoff Ward, John Wilkinson and Tim Woods.

The Gig needs advance support to ensure the publication of this book. (It is a Canadian publication, and thus not eligible for public funding for books concerning British authors.) The advance subscription price is \$20 Canadian dollars/\$15 US dollars (prices includes airmail within North America); or for overseas £13/\$28 Cdn (includes airmail overseas). This amount may of course be increased by anyone who wishes thus to support the venture, and such support will be acknowledged.

(NB: Copies of The Gig's previous double-issue are still available, a 232pp volume of essays on the poetry of Peter Riley. Advance subscribers to the Raworth volume may additionally purchase the Riley volume for a specially reduced price of \$15 Cdn/\$10 US in North America, or £9/\$20 Cdn.)

Please make out payment to "Nate Dorward," and send to: _The Gig_, Nate Dorward, 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada; ph: [REDACTED]; email: <[REDACTED]>.

*

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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18. **Nate and Jane Dorward**

erratum

Mon 31 Dec 2001

That should have been "homorhythmic" not "homophonic". I.e. Adair's text exactly reproduces the stress patterns of Blake's text. --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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19. **Alan Sondheim**

of the greeks

Tue 1 Jan 2002

-

of the greeks

2000: 2 2 2 2 5 5 5 2001: 3 23 29 2002: 2 7 11 13 2003: 2003 2004: 2 2 3
[REDACTED]: 5 [REDACTED]: 2 17 59 2007: 3 3 [REDACTED]: 2 2 2 [REDACTED]: 7 7 41 2010: 2 3 5
67

what is the point of this useless, trivial, and murderous exercise? 2002 sticks in the maw of 7 / 11/ 13. what a terrific mouth! 2003 bottoms out, what is called a "prime" as in "steak." and 2001 comes, what? close to the grain of 23, 29? better to perform the head-first luge at 80 miles an hour down a chute than to worry about the palindromic which remains only for a year. in 6009 we will be upside-down again, better not to perform downhill ski racing which last killed a world champion smashing into the machine. the ski forms its own track within

acceptable bounds or boundaries. leaning against the object of the head-first luge, one comes to the conclusion that factoring might not have been useless after all.

"every sport has its rules and playing field; every equation has its proper moment and solution. if i were younger, alcibiades, i would attempt one or the other, but certainly not both." - apollonius of rhodes.

—

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20. **richard.tylr**

Re: resolution / new year's

Tue 1 Jan 2002

Pat Ri' Wot 'u 'aint go' a sence a 'uma ? Eh? O bovver! Good lu'.
Ri'ard.

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

From: "Patrick F. Durgin" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, December 30, 2001 3:21 PM

Subject: resolution / new year's

> first, bin laden is an "artist" - then one of our correspondents chimes in
> with: "i just like the idea of big buildings crashing down and
explosions"

>

> in recent weeks, discussion touching on the current situations has been
> awfully trite, perhaps dangerously so. I have counted on this list for
> announcements of new publications, events, and the few thoughtful and
> stimulating analyses of poetics and politics that slip through the cracks.
> Evidently I can still make the most of the list by checking in to the web
> archives periodically.

>

> I'm leaving the list after several years of active participation - mostly
> since I can't quite stomach the glibness of late ... such forums as this
are

> opportune, but opportunism is an abuse.

>

> In parting, let me just add, glibly, that bin Laden is no more of an
> "artist" or innovator than Bush (Jerrold's recent post touches on the
> fundamental reasoning behind my statement) - I suspect there is a great
deal

> of egoplay under Bush's skin as his first real business deal was financed

by

> bin Laden associates - it's like a high school reunion gone horribly wrong,

> though not wrong enough - whatever his / their situation(s) may be, there's

> far more handicraft than music in those coffers - and the integrity of human

> bodies seems like the "lower limit speech" of music to me. How one can

> forward debate over the sickening tyranny of these class and military war

> mongers via such dismissive and ill-considered dross is beyond or, most

> likely, beneath me. And it is a class war - make no mistake. A race war

as

> well.

>

> Hope the more "concerned" among you will stay tuned to Kenning as it runs

> its course through the first half of 2002.

>

> Peace

>

> Patrick F. Durgin

>

>

>

>

>

> KENNING | a newsletter of contemporary poetry

> poetics & nonfiction writing |

>

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>

V V V V V V V V V V

> Chat with friends online, try MSN Messenger: <http://messenger.msn.com>
>

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21. owner-realpoetik

RealPoetik Notes 2002 Philly and SF

Tue 1 Jan 2002

RealPoetik Notes

SF: RealPoetik'er DS Black has an article in the Dec 26th Bay Guardian, also to be viewed at <http://www.ghostmodern.com/BridgeTooNear.html> (if your Guardian got reduced to soggy wood pulp).

$$+ \quad + \quad +$$

Philly: Organizers of the sixth annual Philadelphia Fringe Festival are conducting a search for risk-taking, boundary-breaking artists. Centered in

Old City, last year's 16-day festival brought in 35,000 attendees. This year

the festival will take place on August 30 - September 14, 2002.

Artists can participate in two ways: through the adjudicated Fringe or by producing their own work in the Unfiltered Fringe. Applications are due February 28th, 2002. Daring presentations with artistic promise will be chosen by diverse panels of artists and arts administrators. Unfiltered artists have until May 31st, 2002 to send in their participation form. The City Paper said that the Fringe is like ^a circus that magically appears and disappears each year.^

Foran application or information call, write or browse

Deborah Block, Program Director

Philadelphia Fringe Festival

211Vine Street
Philadelphia, PA 19106
Tel: [REDACTED] x13
fax: [REDACTED]
[REDACTED]
www.pafringe.org

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22. **Alan Sondheim**

CRASH

Tue 1 Jan 2002

-

CRASH: he kind of disappeared on jupiter
as if cells swallowed
f the dead: as if it w
20-March 10 18Dec01 1al love of/ writing /
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he kind of "disappeared": no on
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-

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23. **Vernon Frazer**

Re: "New Poet"

Tue 1 Jan 2002

Same to you.

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

From: "richard.tylr" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, December 29, 2001 5:10 AM

Subject: Re: "New Poet"

> Vernon. That's true the different: better or worse is a stupid concept.

Good

> points you make. Best for the New Year. Richard.

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

> From: "Vernon Frazer" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Saturday, December 29, 2001 9:26 AM

> Subject: Re: "New Poet"

>

>

> > I like the idea of "we're different, not better or worse."

> >

> > Sometimes reading a writer from a "different" group teaches me a technique
> I
> > find useful in my own writing. Ishmael Reed is a good example.
> >
> > As a person with a "disability" (Tourette Syndrome), I work hard enough at
> > writing to expect my work to be judged on its merits, not my neurological
> > condition. Nevertheless, I find that my condition influences my use of the
> > page as much as my reading of Olson, to cite one example. I've also found
> > that my condition gave me certain abilities that offset its disadvantages.
> > My surplus dopamine enabled me to complete my work ahead of my co-workers
> > and sneak in some writing time at the office.)
> >
> > People need to express themselves, whether they're disabled or not. Some
> of
> > them will become full-time writers, others will write simply to purge
> their
> > feelings. I make a distinction between a person who writes one crude draft
> > and feels good afterward, and a person who polishes the draft to a
> > professional piece of work. For some people writing is art, for others
> it's
> > therapy. As long as the person knows the difference, I don't have a
> problem.
> >
> > I don't begrudge people with disabilities their publication in the
> > newsletters of organizations that serve them. Much of the writing I read
> in
> > this vein is badly-rhymed "poor me" poetry that readers find
> heart-warming.
> > I just wish the same organizations would give more support to the people
> who
> > can articulate their condition better. But then, we (or I) might not be
> > saying what the organizations want to hear.
> >
> > Vernon Frazer

> >
> >
> >
> >
> >
> >
> > ----- Original Message -----
> > From: "michael amberwind" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Thursday, December 27, 2001 11:43 AM
> > Subject: Re: "New Poet"
> >
> >
> > > Beethoven went deaf, Dante was blind, and
> > > according to rumour, so was Homer. There were no
> > > social programs for these people. They do not
> > > continue to be studied over the centuries because
> > > of their "special interest" status, but because
> > > of what they *said*.
> > >
> > > I think it is condescending to grant some sort of
> > > special dispensation based on disabilities,
> > > especially in literature, which is arguably one
> > > of the most level playing fields there is.
> > >
> > > It is not a question of of conforming to socially
> > > accepted norms. If a deaf poet puts on a
> > > performance for the deaf, they have conformed to
> > > a set of normalised expectations, namely those
> > > within the deaf community.
> > >
> > > We seem to have the idea that everyone can and
> > > should be able to do everything. There *are*
> > > things the handicapped cannot do. That's what
> > > *makes* them handicapped!
> > >
> > > Were I too lose my arms, legs, hearing and
> > > eyesight in the next five minutes, I would still
> > > expect that anything I write be judged against an
> > > "objective" standard. If I had to talk into a
> > > tape recorder, then so be it.
> > >
> > > Of course we are dealing with not art and

> > > aesthetics anymore, but political correctness.
> > > There is truth in what Harold Bloom calls "the
> > > literature of resentment". I prefer to think of
> > > it as an utter lack of commonsense.
> > >
> > > A poem may or may not be interesting in the
> > > context in which it was written, but that should
> > > not be the final criteria.
> > >
> > > >>Date: Wed, 19 Dec 2001 21:23:26 -0500
> > > >>From: Millie Niss
> > > >>Subject: Re: "New" Poet
> > >
> > > >>You said I said:
> > >
> > >
> > > 2. UNIFORM STANDARDS FOR ALL POETRY REGARDLESS OF
> > > AGE
> > > OR DISABILITY (OR GENDER? OR EDUCATIONAL LEVEL?
> > > OR
> > > CLASS? ETC.?)
> > >
> > > Coming from Millie, that gives me pause. But,
> > > again,
> > > I have to re-translate it:
> > >
> > > If the sick wish to advance the social
> > > assimilation of
> > > their fellow disabled, they should conform to
> > > socially
> > > accepted norms.
> > >
> > > Am I misrepresenting the thought?
> > >
> > > It's better for the disadvantaged or special
> > > caste to
> > > ~impersonate~ the privileged majorities, in order
> > > better to promote inclusion of their group?
> > > -----
> > >
> > > You didn't misstate what I said but you lost the
> > > context, which was that

> > > "sadly" this is true. I also said that
> > > logically, if we wanted to prove
> > > that we aren't morons by writing poetry, we
> > > should only have to write the
> > > poetry average people who are not morons write,
> > > which generally isn't very
> > > good (to use a loaded term, of course).
> > >
> > > I think it is silly to make poetry-writing the
> > > center of a claim that
> > > disabled people are as worthy of respect or love
> > > or care as other people.
> > > All people are worthy of respect, etc., by virtue
> > > of being human, and there
> > > are certainly some edibility groups who can
> > > never write as good poetry as
> > > non-disabled folks (say people who are multiply
> > > handicapped and can neither
> > > move nor speak and are mentally retarded (one
> > > hopes these people have
> > > extremely severe mental deficiencies because if
> > > they are even conscious of
> > > existing it must be hellish)).
> > >
> > > A lot of times minority groups claim to have a
> > > culture of their own and want
> > > not to be judged by the standards of the
> > > majority. Perhaps a group very
> > > invested in this idea wouldn't want to compete
> > > in the field of poetry
> > > because it isn't their domain. Or they would
> > > have a poetry so different
> > > from ours that we couldn't understand it.
> > > Recently, disability groups have
> > > made use of the "we're different, not better or
> > > worse" idea. The Deaf (who
> > > demand the right to be capitalized) have done
> > > this the most, presumably
> > > because they share a language that non-Deaf
> > > people rarely if ever achieve
> > > fluency in. Deaf poetry does exist and it is
> > > incomprehensible to non-Deaf

> > > people, although there are also productions which
> > > try to mix Deaf and
> > > hearing words, music, and dance.
> > >
> > > =====
> > > ...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 Frank O'Hara]
> > >
> > >
> > > _____
> > > Do You Yahoo!?
> > > Send your FREE holiday greetings online!
> > > <http://greetings.yahoo.com>
> > >

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24. **Jeffrey Jullich**

<http://www.e-mordnilap.da.ru/>

Wed 2 Jan 2002

<http://www.e-mordnilap.da.ru/>

an "Opus 1" not.art site, by Jeffrey M. Jullich

Do You Yahoo!?

Send your FREE holiday greetings online!

<http://greetings.yahoo.com>

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25. **Michael Broder**

Ear Inn Readings--January 2002

Wed 2 Jan 2002

The Ear Inn Readings

Saturdays at 3:00

326 Spring Street

New York City

FREE

Remember, First Saturdays of each month are Open Mike days.

January 5

Madelena Montiel, Harry Waitzman, plus open

January 12

Pamela Brown, Lisa Freedman, Letitia Guillory, Becky Howland, Erin Lee Mock

January 19

Clifford Browder, Roddy Lumsden, Kathleen Ossip

January 26

A Four Way Reader Reading:

Laure-Anne Bosselaar, Sharon Dolin, Patrick Donnelly, Melissa Hotchkiss,
Kathleen E. Krause, Frances Richard

For more information, contact Michael Broder or Jason Schneiderman at

██████████.

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

2H: Retallack & Stefans

Wed 2 Jan 2002

The Segue Foundation presents

Reading at Double Happiness on Saturday, January 5

J O A N R E T A L L A C K

AND

B R I A N K I M S T E F A N S

Segue Reading Series at Double Happiness

173 Mott Street (just south of Broome)

██████████

Doors open at 4pm

Two-for-one happy hour(s)

Suggested contribution, \$4, goes to the readers

Funding is made possible by the continuing support of the Segue Foundation
and the Literature Program of the New York State Council on the Arts.

Joan Retallack is the author of *How To Do Things With Words* (Sun & Moon, 1998) and *Mongrelisme* (Paradigm Press). Her book, *Musicage: John Cage in Conversation with Joan Retallack*, was published by Wesleyan in 1996 and won the America Award in Belles-Lettres for that year.

Brian Kim Stefans' books include *Angry Penguins*, *Gulf*, and *Free Space Comix*. Recent digital work can be seen on <http://www.ubu.com>. A new piece, "The

Truth Interview," a collaboration with Kim Rosenfield, appears on the How2 website: http://www.departments.bucknell.edu/stadler_center/how2/. Stefans is the editor of Arras - <http://www.arras.net>.

Please join us!

SEGUE READING SERIES
AT DOUBLE HAPPINESS

www.segue.org/calendar/

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27. **Cartelli, Donna**
Halcyon Poetry Reading Sunday Jan 6
Wed 2 Jan 2002

READING

Sunday, January 6 at 1:00pm:

Poetry and prose by Thad Rutkowski (Roughhouse);

Donna Cartelli (Black Mayonnaise),

Michele Madigan Somerville (WISEGAL) and

Heather Bourbeau.

Address: halcyon

227 Smith Street (between Butler and Douglass sts)

Brooklyn, NY 11231

718-260-WAXY (9299)

How do I Get There?..

Subway: F or G Train to Bergen Street (3rd Stop into Brooklyn) then walk down Smith Street against traffic 4 blocks

Driving From Manhattan: take the Brooklyn Bridge - go straight off the bridge all the way to Atlantic Ave. (you will be at a major intersection facing two gas stations) and make a left. Make first right onto Hoyt St. Go down about 8 blocks and make a right on Douglass St. Go one block and make a right on smith st. halcyon will be on the right #227.

Driving From Brooklyn: other points take the BQE to Atlantic Avenue exit. Take Atlantic Avenue 4 lights to Court St. (Independence Savings Bank is on the near right corner) and make a right. Go about 10 blocks to Degraw St and turn left. Go one block to smith st. and turn left. Go 1-1/2 blocks and halcyon is on the right #227.

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28. **Stefans, Brian**
A R R A S 4 -- updated
Wed 2 Jan 2002

Arras 4 has been updated. The Acrobat file now includes several visual pieces by Jacques Debrot that appeared on Arras but didn't make it at first into the .pdf. along with a reptilized page from Stephen Rodefer's "Mon Canard."

<http://www.arras.net/pdfs.htm>

ARRAS 4

free for download, printing, distribution

with poetry by:

Louis Cabri -- from "The Operative Word"

Tim Atkins -- 6 prose poems

Miles Champion -- "Deliberacy"

Stephen Rodefer -- from "Mon Canard"

Magdalena Zurawski -- 4 poems

Tim Davis -- 2 poems

Walter K. Lew -- 4 poems

E Kim -- "Technical Translations After Robinson After Wang Wei"

Robert Fitterman -- Metropolis 20 & 22

Jeff Derksen -- "But Could I Make A Living From It"

Joel Dailey -- 4 poems

Sianne Ngai -- from "TelepromptER"

Haki Pok -- "At the Entrance of the Arbor"

Jacques Debrot -- 6 visual poems from "Illiteracy Textbook"

and

An Interview with Miles Champion

Arras is a .pdf journal of poetry and poetics appearing irregularly in numbered installments. Arras 5, with new poetry by Darren Wershler-Henry, Carol Mirakove, Craig Dworkin and others will appear in April 2002.

<http://www.arras.net>

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29. **Alan Sondheim**

kill files

Wed 2 Jan 2002

someone wrote me about kill files back channel - I wonder how many I'm on. would it be better if I sent my work out once a week, i.e. digest form, to various lists, instead of daily or whatever the rhythm/frequency. do I mistake quantity for quality, cycles for relevance?

this is my only mode of distribution; the various books etc. I was proffered fell through - I'm in various ezines and anthologies, but these split the discourse of course -

suggestions welcome please - Alan

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30. **Duration Press**

Re: My Life Message to Bin

Wed 2 Jan 2002

| *just like the idea of big buildings crashing*
| *down and explosions*

ok beavis, shall we play frog baseball now...

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31. **Anne E. Pluto**

moria and call for submissions

Wed 2 Jan 2002

The next issue of _moria_ (www.moriapoetry.com) is online.

It contains poems by:

charles a perrone

bernie earley

keeanga taylor

mark prejsnar

garin cycholl

steven iglesias

r. richard wojewodski

It contains articles or reviews by:

steven stewart

catherine daly

As always, I am looking for poems, articles and reviews for future issues.

Bill
www.moriapoetry.com
--

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32. **Damian Judge Rollison**

Re: "New" Poet

Thu 3 Jan 2002

I don't believe I was offering a definition of any particular poet, least of all Emily Dickinson. I also don't mean to suggest that the border between amateur and "professional" is nonporous. Yet I do think that amateur poetry -- sentimental is perhaps a better word -- has a definite aesthetic of its own, and that its history is at least as long as Gene's comment suggests. My example might have been the girl in Huckleberry Finn who writes doleful elegies for everyone in town when they die:

ODE TO STEPHEN DOWLING BOTS, DEC'D

And did young Stephen sicken,
And did young Stephen die?
And did the sad hearts thicken,
And did the mourners cry?

No; such was not the fate of
Young Stephen Dowling Bots;
Though sad hearts round him thickened,
'Twas not from sickness' shots.

No whooping-cough did rack his frame,
Nor measles drear with spots;
Not these impaired the sacred name
Of Stephen Dowling Bots.

Despised love struck not with woe
That head of curly knots,
Nor stomach troubles laid him low,
Young Stephen Dowling Bots.

O no. Then list with tearful eye,
Whilst I his fate do tell.
His soul did from this cold world fly
By falling down a well.

-- Damian

On Mon, 28 May 2001 09:08:35 -0400 gene

<[REDACTED]> wrote:

Per his definition, Emily Dickinson was one of Damien's amateur poets.

Gene

At 10:33 PM 12/25/01 -0500, you wrote:

I think part of the problem is that at all levels, it is considered to be some kind of crime to impose values from above. I was in an MFA program (Emerson College) which was not that bad. I did nonfiction and poetry for two semesters and one semester of fiction. I was horrible at fiction, and got comments from the teacher to that effect. She would only give A's if it were publishable. In nonfiction, I did well, but got a lot of criticism,, and _some_ people did badly.

However in POETRY, there's this idea that you can't judge someone's inspiration (or some such nonsense) and EVERYONE did well, regardless of whether they wrote brilliantly or were the worst poet imaginable. (One person was the worst poet imaginable. I cannot quote but I can tell you that she distributed her poems on various shades of pink and lavender paper, in a nonstandard font...) The problem was not that the teacher was incompetent; he is the poetry editor of the Atlantic and had a few volumes out at the time he taught the class. The problem was that he was hired to find the good in everything and to never, ever say anything was bad. This is called having a supportive atmosphere in grad school :-(

If MFA programs are like this, god knows how accepting of bad poetry expensive non-degree courses are, or courses at the Y or at the public libraries are... I had taken some classes at Brown's Continuing Education department prior to enrolling at Emerson, and if anything, they were more challenging.

I actually chose Emerson because they were the only place that would let me start in January. But the program is really pretty good in the sense that it is big and they offer a lot of different classes. The fiction class I was terrible at was a really good, challenging class. It was on the short short story. Unfortunately I have zero talent for that and was also medicated in a way which somewhat precluded creativity... I was too afraid of bombing out of grad school again if I ended up at a super competitive place, and was also attempting to switch from having been a math PhD student to an MFA in Creative Writing, with a big gap in the middle, so it wasn't clear where I'd get accepted. Because I didn't want to reveal my personal situation in my writing sample, I sent them a review I did on A. R.

Ammons's book "Glare" which ended up not getting published because I liked the book and the editor of the online journal I was writing for didn't.

Millie

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

From: UB Poetics discussion group

[mailto:████████]On Behalf Of Damian Judge

Rollison

Sent: Thursday, December 20, 2001 1:17 AM

To: ██████████

Subject: Re: "New" Poet

Where does mass-culture poetry come from? Is it a half-digested imitation of "official verse culture" workshop poetry? Does it come out of what people read in grade school? School probably has a bigger influence than OVC, since I doubt Mattie Stepanek, or Jewel, or Henry Rollins or whatever, read much in the way of Ploughshares and Grand Street and Paris Review -- but what I think it really comes out of is the "other tradition" of amateur versifying that lots of people plugged into as adolescents and some continued into adulthood, with no real ambition to be more than amateurs. It's like a kind of folk art, and the standards for success are different than in OVC or the classics. The practice is represented now by tons of websites (www.poetry.com is the motherlode).

This kind of poetry goes on (scads of it really) under the radar of academics and published poets, having nothing really to do with that culture -- it's the poetry of somebody who did well in a creative writing class once, or, to be less cynical, somebody who gets private satisfaction from modest practice of the craft (and more power to them as long as I don't have to read it). The web is a good place to suss it out, lots of "journals" that exist solely for the benefit of the writers who get published in them, not far off from the personal website -- "here's some pictures of my dog, and here's some poems I wrote about snorkling". But it's interesting -- what does *that* subculture want from art? One thing it definitely wants is not to have to know a whole lot about poetry (technique, tradition, what's cool) in order to write it and get a little aesthetic buzz, be part of a little (very unofficial) verse culture, feel like an Artist (because we're all Artists, deep down, aren't we? I mean, Deepak Chopra says so). And so that's why Mattie Stepanek is on

-- *Damian*

<<<<<<<<<<<<<<<<<<<<<<<<<<<<
damian judge rollison
department of english/
institute for advanced
technology in the
humanities
university of virginia

<<<<<<<<<<<<<<<<<<<<
damian judge rollison
department of english/
institute for advanced
technology in the
humanities
university of virginia

[illegible]

33. William Slaughter

NOTICE: MUDLARK

Thu 3 Jan 2002

NEW AND ON VIEW: MUDLARK NO. 19 (2002)

SMITH STREET: a melodrama in three acts
(or, Sunset Clause)
(or, Between Heaven and Hell)

by John Kinsella, Tracy Ryan and Steve Chinna

SMITH STREET was first performed by Theatre Studies students and directed by Steve Chinna at the Dolphin Theatre, the University of Western Australia, on 24 May, 2001.

from Steve Chinna's Programme Notes:

"SMITH STREET explores the lives and politics of local 'high' and 'low' life who intermingle in a space between heaven and hell - where naturalism moves to fantasy, prose to poetry, dialogue to song, and the distinctions between law makers and law breakers are destabilised."

"When John Kinsella approached me late in 2000 regarding the production of a play he was writing - based around events in Perth concerning Smith Street, kerb-crawling clients, prostitutes, and political game-playing - he expressed the wish that it be first performed by students at the Dolphin Theatre at UWA in recognition of the long involvement in theatre production and performance by staff and students at this university. The play was written in collaboration with Tracy Ryan and its poetical nuances display the verbal gymnastics and strong visuality of the dialogue. I was given carte blanche to add material and direct it for performance without authorial intervention. It was clearly recognised by both John and Tracy that a script can only be a potential in terms of staging. I am grateful to them for the opportunity to present this work in performance, and to the efforts put into it by all concerned - especially the students of both cast and crew who have worked on this project with such enthusiasm - against study and work commitments that often made sustained rehearsal impossible."

JOHN KINSELLA is the author of more than twenty books whose many prizes and awards include The Grace Leven Poetry Prize, the John Bray Award for Poetry from The Adelaide Festival, The Age Poetry Book of The Year Award, The Western Australian Premier's Prize for Poetry (twice), a Young Australian Creative Fellowship from the former PM of Australia, Paul Keating, and senior Fellowships from the Literature Board of The Australia Council. His POEMS 1980-1994 and volume of poetry THE HUNT (a Poetry Book Society Recommendation) were published in May 1998 by Bloodaxe in the UK and USA, THE UNDERTOW: NEW & SELECTED POEMS (Arc, U.K), VISITANTS (Bloodaxe, 1999), WHEATLANDS (with Dorothy Hewett in 2000), and THE HIERARCHY OF SHEEP (Bloodaxe/FACP, 2001). He is the editor of the international literary journal SALT, a Consultant Editor to WESTERLY (CSAL, University of Western Australia), Cambridge correspondent for OVERLAND, (Melbourne, Australia), co-editor of the British literary journal STAND, International Editor of the

American journal THE KENYON REVIEW, and a Fellow of Churchill College, Cambridge. A novel GENRE was published in 1997 (Fremantle Arts Centre Press) and GRAPPLING EROS in late 1998 (FACP). He co-edited (with Joseph Parisi) a double issue of Australian poetry for the American journal POETRY and more recently an Australian issue of THE LITERARY REVIEW. He is Professor of English at Kenyon College in the United States, a Fellow of Churchill College, Cambridge University, and Adjunct Professor to Edith Cowan University, Western Australia. His work has been or is being translated into many languages, including French, German, Chinese, and Dutch.

TRACY RYAN was born and grew up in Perth, and has taught writing and literature at various universities, most recently at Curtin University in Western Australia. In the past few years she has also lived in Britain and the USA. She has published a novel, VAMP, and three volumes of poetry. A new volume of poetry, HOTHOUSE, and a new novel, JAZZ TANGO, will be published with Fremantle Arts Centre Press in 2002. An experimental work, bloc-notes, is due out in the USA with potes & poets.

STEVE CHINNA teaches theatre and performance studies in the Department of English, University of Western Australia. He works with scripted plays, and devises, writes, and directs new works, often in collaboration with students. These new works have included: FROM DREAMS OF REASON, 1992; LOVE AND ADDICTION: THE DIARY OF A CURE, 1994; THE SHE-WOLF'S BLOODY NECKLACE, 1995; MISSIONARY POSITIONS, 1996; ENCOUNTERS WITH THE ALIEN (DARK HEARTS), 1998; and Kinsella/Ryan/Chinna, SMITH STREET (BETWEEN HEAVEN AND HELL), 2001.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: 

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

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34. **Stefans, Brian**

SE GUE / (: Double Happiness :) Spring 2002 Calendar

Thu 3 Jan 2002

The Segue / Double Happiness Spring 2002 Calendar is now online:

<http://www.segue.org/calendar/index2002.htm>

It's also right here:

SEGUE READING SERIES
AT DOUBLE HAPPINESS

173 MOTT STREET, JUST SOUTH OF BROOME ST.

SATURDAYS FROM 4:00-6:00 PM

\$4 admission goes to support the readers

Readings will begin promptly at 4 PM.

Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts.

Curators:

February--Sean Killian, March--Charles Borkhuis

April thru May--Drew Gardner and Nada Gordon

FEBRUARY

February 2: JEAN DONNELLY AND ANDREW SCHELLING

Jean Donnelly's first book *Anthem* was selected by Charles Bernstein for the Natl. Poetry Award Series, 2000, to be published by Sun & Moon this winter. She's also the author of the *julia* set (Edge Books). She has also co-curated the In Your Ear reading series in Washington, D.C. Andrew Schelling was the co-editor of the *samizdat* poetics journal *Jimmy & Lucy's House of K*; he teaches poetry, Sanskrit and wilderness writing at Naropa University. His most recent book is *Tea Shack Interior: New & Selected Poetry* (Talisman).

February 9: DAMON KRUKOWSKI AND ANGE MLINKO

Damon Krukowski is a musician and writer who lives in Cambridge, MA. He has published two chapbooks, *5000 Musical Terms* (Burning Deck) & *Vexations* (Impercipient Lecture Series). Currently, he's working on a book of prose poems. He sings in the duo Damon & Naomi; their latest CD is *D. & A. With Ghost* (Sub Pop). Ange Mlinko's chapbook *Angel English* is forthcoming from Situations. Her previous book is *Matinees* (Zoland). She currently edits the Poetry Project Newsletter.

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Nada Gordon published three books in 2001: *Foriegn Bodie* (Detour); *Are Not Our Lowing Heifers Sleeker Than Night-Swollen Mushrooms?* (Spuyten Duyvil); and *Swoon* (with Gary Sullivan, Granary Books). Only love, she reminds us has the fury to make peace. Dan Machlin's chapbooks include *This Side Facing You* (Heart Hammer) and *In Rem* (@ Press). Serena Jost is a cellist, vocalist and DJ who has appeared at DIA, The Kitchen, Galapagos, The Living Room and Ha-lycon. Their recent CD collaboration, from Immanent Audio, features songs,

sound poems, conversations and investigations. They will perform selections live at DH.

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Michael Davidson teaches Literature at UC San Diego. He is the author of *The San Francisco Renaissance: Poetics and Community at Mid-Century* (Cambridge) and *Ghostlier Demarcations: Modern Poetry and The Material Word* (U of CA). His most recent books of poetry are *Post Hoc* (Avenue B) and *The Arcades* (O Books). John Taggart is the author of nine volumes of poetry, the most recent of which is *When The Saints* (Talisman). He has also published a collection of essays on contemporary poetry and poetics *Songs of Degrees* (University of Alabama) as well as a book of meditations on Edward Hopper *Remaining In Light* (SUNY). He lives, writes and gardens in Pennsylvania.

MARCH

March 2: MICHAEL GIZZI AND JACQUELINE WATERS

Michael Gizzi's most recent books are *My Terza Rima* (The Figures) and McKenna's *Antenna* (Qua Jazz). Last year he started. with Craig Watson, Qua Books. Their first publication is *As Umbrellas Follow Rain* by John Ashbery. Gizzi lives in Lenox, MA, with his wife, artist Barbiero Barros Gizzi. Jacqueline Waters' first book, *A Minute without Danger*, was published by *Adventures in Poetry* in 2001. She has poems forthcoming in *Boston Review*.

March 9: CRAIG WATSON AND ROSMARIE WALDROP

Craig Watson is the author of nine books of poetry, the most recent of which is *Free Will* (Roof). His poetry, essays, and reviews have appeared in such journals as *Temblor*, *Hambone*, *Chicago Review*, *Shearsman*, *Sulfur*, *Talisman*, and *Shiny*, among others. Since 1998 he has been the literary manager for a theater in Rhode Island where he also lives with his wife and youngest daughter. Rosmarie Waldrop's recent books of poems are *Reluctant Gravities* (New Directions, 1999), *Split Infinities* (Singing Horse, 1998), and *Another Language: Selected Poems* (Talisman House, 1997). Northwestern UP has reprinted her two novels, *The Hanky of Pippin's Daughter* and *A Form/of Taking/It All* in one paperback.

March 16: STEPHEN RATCLIFFE AND BRENDAN LORBER

Stephen Ratcliffe's books of poetry include *Sound/(system)* (Green Integer, 2001), *Idea's Mirror* (Potes & Poets, 1999), and *Mallarme: poem in prose* (Santa Barbara Review, 1998). *Listening to Reading*, a collection of essays on experimentalS poetry and poetics, was published last year by SUNY Press. He is editor/publisher of *Avenue B* and teaches at Mills College in Oakland. Brendan

Lorber is the editor of LUNGFULL! magazine & co-curator of The Zinc Bar Reading Series. He can be found perched in his window all night cooking up such chapbooks as: *The Address Book*, *Your Secret*, *Hazard Pom Pom*, and, with Jen Robinson, *Dictionary of Useful Phrases*. A longer book, *Welcome Overboard*, is in the works. He has poems and essays in journals from *Skanky Possum* and *Fence* to *Cats* and *The Chicago Tribune* and has also been translated a number of times.

March 23: JOHN OLSON AND JO ANN WASSERMAN

John Olson's most recent book is *Echo Regime* (Black Square, 2000). His poetry, stories, and literary criticism have appeared in a large number of journals including: *Sulfur*, *First Intensity*, *New American Writing*, *Talisman*, *The Germ*, *Rain Taxi*, and *The American Book Review*. Jo Ann Wasserman is the author of two chapbooks of poetry, *What Counts as Proof* and *We Build Mountains*. Her work will appear in the forthcoming issue of *The World*. She has just completed a book-length series of poems entitled *The Escape*.

March 30: BRENDA COULTAS AND ELENI SIKELIANOS

Brenda Coultas is currently working on a long project about *The Bowery*. She has a book forthcoming from Coffee House Press in 2003. Her work can be found in the 20th Anniversary issue of *Conjunctions*. Eleni Sikelianos's most recent book is *Earliest Worlds*, out from Coffee House Press. This fall she has been a Seeger Fellow Writer in Residence at Princeton University.

APRIL

April 6: BENJAMIN FRIEDLANDER AND CHARLES STEIN

Benjamin Friedlander is the author of *A Knot Is Not a Tangle* (Krupskaya Press, 2000) and *The Missing Occasion of Saying Yes: Poems 1984-1994* (Subpress Collective, forthcoming). He teaches poetry and poetics at the University of Maine, Orono, where he edits the journal *Sagetrieb* with Steve Evans. Charles Stein is the author of eleven books of poetry; the most recent is *The Hat Rack Tree* (1994). He is currently finishing *From Mimir's Head* (Station Hill / Barrytown). He is also the author of a critical study of the poet Charles Olson, *The Secret of the Black Chrysanthemum*, as well as other essays on philosophical and literary subjects. He currently resides in Rhinecliff, N.Y., and is Associate Publisher of Station Hill / Barrytown, Ltd.

April 13: JORDAN DAVIS AND MICHAEL GOTTLIEB

Jordan Davis is an editor of *The Hat*, a frequent contributor to the Poetry Project Newsletter, and the author of a dozen chapbooks, most recently *Yeah*, *No (Detour)* and *A Winter Magazine (Situations)*. The Segue series at Double

Happiness has long been Michael Gottlieb's favorite series. Although the bartender seems to know what he is going to order before he opens his mouth, he's not so sure. Michael's tenth book, *Eleven Famous Views Of Elmsford*, is due out from Other Publications this spring.

April 20: MARIANNE SHANEEN AND MITCH HIFILL

Marianne Shaneen is a fiction writer, filmmaker, conjurer of the archaic yet-to-be, and sentimental insurrectionary who lives in Brooklyn. An as-yet-untitled chapbook is forthcoming from Detour. Mitch Highfill is the author of *The Blue Dahlia* (Detour), *Turn* (Situations) and *Liquid Affairs* (United Artists). An as-yet-untitled book is due from Situations in 2002. April 27: JACK KIMBALL AND JOHN GODFREY

Jack Kimball spent several years in Japan, returning to Mass. two years ago to practice feng shui and translate poems by Celan and essays by Freire. Among his recent books are *Frosted* (Potes & Poets) and *Manship* (Detour). Kimball has taught at MIT, Harvard and the Chinese Wushu Institute. John Godfrey is the author of *Midnight on Your Left* (The Figures, 1988). His most recent book is a collection of prose poems entitled *Pushing the Mule* (The Figures, 2001). A new manuscript will be published by Adventures in Poetry in 2002.

MAY

May 4: ALISON COBB AND KEVIN DAVIES

Allison Cobb is the author of the chapbooks *The little box book* (Situation1999), *J poems* (BabySelf Press 2000) and *Polar Bear and Desert Fox* (BabySelf Press 2001). A full-length collection, *Born Two*, is due in 2003 from Chax Press. A former DC resident and curator of the DC In Your Ear reading series, she now lives in Brooklyn. 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. His books include *Pause Button* (Tsunami Editions, Vancouver, 1992) and *Comp* (Edge Books).

May 11: KIM LYONS AND JULIE PATTON

Kim Lyons, author of *Abracadabra*, (Granary, 2000), recently self-published *A Poem for Posada* (Situations, 2001). Her work can be found at www.doublechange.com. Julie Patton considers herself a paper doll for how she wears out drawings, crumpled books, poems, cardboard spaces and petticoats herself with film. She thinks of performance as a publishing event and treats books and publications as a space for performance and installation. She appears on recent CDs by Uri Caine, Don Byron, and Barnaby McCall, and recent

issues of *The Hat*, *Nocturne*, and the anthology *Moving Borders*. Her first full-length book is forthcoming from *Tender Buttons*.

May 18: COLE HEINOWITZ AND ABIGAIL CHILD

Cole Heinowitz is the author of *Daily Chimera*, a collection of poems, plays, and prose, and a forthcoming chapbook, *Stunning in Muscle Hospital*, (Detour). She is writing a Ph.D. thesis on the birth of liberalism from the cadaver of Latin America during the Enlightenment. She was born and raised in San Diego, but now lives in Providence. Abigail Child is the author of *A Motive for Mayhem*, *Mob* and *Scatter Matrix*. A film-maker as well as a writer, Child premiered her most recent film *Dark Dark* (2001) at the NYFF and is currently working on a collaborative web project entitled *Playlist*. New writing includes a book of poetry *Live Feed* and a book of criticism *This Is Called Moving: a Critical Poetics of Film*.

May 25: PAT REED AND BILL BISSET

Bill Bisset loves being. His most recent book is *peter among the tawring boxes/text bites* (Talon Books). He also has a new CD, *rainbow mewsik* (Red Deer). A mixed media philosophical musical-visual painted in watercolors, *Lunaria*, is available from Granary Books. Pat Reed is the author of *Kismet*, *Qualm Lore*, *Sea Asleep*, *We Want to See Your Tears Falling Down*, and *Lost Coast*. She lives in Oakland, California, where she teaches English to speakers of other languages.

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35. **Alan Sondheim**

Start the New Year with an Online Writing Course at trAce - courses begin 14 January (fwd)

Thu 3 Jan 2002

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

Date: Wed, 02 Jan 2002 12:56:17 +0000

From: [REDACTED]

To: [REDACTED]

Subject: Start the New Year with an Online Writing Course at trAce -
courses begin 14 January

Start the New Year with an Online Writing Course at trAce - courses begin 14 January. Sign up now for just 100 UK pounds. Topics include:

CREATIVE WRITING WORKSHOP Marjorie C Luesebrink

Online Creative Writing is designed to provide students with instruction in a workshop environment. Students will create and submit their work, read selected texts on the WWW, read and evaluate the work of other writers in the

Workshop, discuss concepts and provide written feedback. This is a good starting point for those wanting to begin writing or to pick it up again. You may bring work in progress or start writing during the course.

<http://trace.ntu.ac.uk/school/courses/tr155.htm>

BASIC WEBSITE DESIGN FOR WRITERS & ARTISTS Randy Adams

Through course material, discussions and practical assignments, Basic Website Design for Writers/Artists will guide students step by step through the maze of Hypertext Markup Language, webpage design, and going online. Although this course will guide students through the basics, it is also suitable for writers or artists who have become frustrated with building a website. Starting from the ground up, each segment will offer extended exercises for those who feel comfortable tinkering with the basic material. This course will stress creativity -- students will be encouraged to share ideas and to experiment.

<http://trace.ntu.ac.uk/school/courses/tr178.htm>

TEXTUAL MACHINES Carolyn Guertin

Electronic texts are like machines, composed of interlocking words and images in time and space. This class will explore the schematics of web-based narratives. After reading a range of exemplary works, students will build some small narrative machines of their own: a map, a puzzle or a sculpture and a machine of their choice. <http://trace.ntu.ac.uk/school/courses/tr158.htm>

EXPERIMENTAL WRITING Alan Sondheim

A roller-coaster ride to the edges of literature and philosophy on the Web. Extend your writing into new and uncharted territories and see how far the internet can push your personal limits. There is no map for this course - each time it runs in a different direction dictated by the dynamic of the group itself.

<http://trace.ntu.ac.uk/school/courses/tr157.htm>

WRITING CHILDREN'S FICTION Karen King

We will explore the various markets for children's books and guidance will be given on how to aim at a specific market, get an agent and find a publisher. Special attention will be given to the skills needed, such as vocabulary, dialogue, creating characters children can identify with and writing for different age groups. <http://trace.ntu.ac.uk/school/courses/tr167.htm>

STRIKING THE RIGHT NOTE: NARRATIVE VOICE WORKSHOP Sharon Rundle

In this workshop you will begin to discover your own 'voice' as well as some techniques to narrate stories from your chosen points of view. You will become familiar with dialogue, internal monologue and stream of consciousness and have the opportunity to try out or extend these techniques in your own writing.

<http://trace.ntu.ac.uk/school/courses/tr180.htm>

NOVEL WRITING Jean Chapman

This course is designed by a novelist to help students avoid basic errors in

constructing a long manuscript. The aim is to give pointers progressing from original idea to finished manuscript. The course will also aim to make new writers aware of the business side of publishing today.

<http://trace.ntu.ac.uk/school/courses/tr143.htm>

TRAVEL WRITING FOR FUN & PROFIT Caron James

A step-by-step guide for travel lovers who want to write about their experiences for magazines and newspapers. The course will teach how to research, construct and write travel articles and how to get them published. Learn about the different types of travel writing and how to make your story appealing and unique. <http://trace.ntu.ac.uk/school/courses/tr181.htm>

THE BASICS OF ARTICLE WRITING Dr. Mary Ann L. Diorio

Designed for beginners, this course will explore the basics of writing a publishable article. Topics covered will include finding viable ideas, turning ideas into excellent articles, preparing a professional manuscript, editing your manuscript, choosing an appropriate market, writing a great query letter, and re-selling your articles as reprints. <http://trace.ntu.ac.uk/school/courses/tr184.htm>

SCREENWRITING WORKSHOP Bonnie O'Neill

An introduction to the elements of the art of writing for film, TV and video. Students will develop their story ideas and learn the steps of screenwriting. Students can repeat the course to complete, revise and polish the final drafts of their screenplays, and develop a marketing plan. The course is tailored to each student's level. <http://trace.ntu.ac.uk/school/courses/tr151.htm>

"The trAce online writing courses are the perfect way to brush up your skills, develop new ones you didn't know you had, and make new friends with like-minded people." Student, 2001

For full information about courses and tutors throughout the year go to <http://tracewritingschool.com> or call [REDACTED]

trAce Online Writing School
The Nottingham Trent University
Clifton Lane
Nottingham NG11 8 NS
UK
Tel: [REDACTED]
Fax: [REDACTED]
Mail: [REDACTED]

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36. **Reuven BenYuhmin**
Re: resolution / new year's
Thu 3 Jan 2002

... in recent weeks, discussion touching on the current situations has been awfully trite, perhaps dangerously so. I have counted on this list for announcements of new publications, events, and the few thoughtful and stimulating analyses of poetics and politics that slip through the cracks. Evidently I can still make the most of the list by checking in to the web archives periodically.

I'm leaving the list after several years of active participation - mostly since I can't quite stomach the glibness of late ... such forums as this are opportune, but opportunism is an abuse.

*...
Peace*

Patrick F. Durgin

Will take more than a tad of prodding for most of us to appear through cracks, I personally (have also unsubscribed) find recent posts deadly boring, more time scrolling less reading, & the same old names, the same old tunes, tweedledum tweedledee. ho & hum hum, though no blame :-)

'I know what you're thinking about,' said Tweedledum: 'but it isn't so, nohow.' 'Contrariwise,' continued Tweedledee, 'if it was so, it might be; and if it were so, it would be; but as it isn't, it ain't. That's logic.' 'I was thinking,' Alice said very politely, 'which is the best way out of this wood: it's getting so dark. Would you tell me, please? But the little men only looked at each other and grinned.

reuven benyuhmin
Taiwan

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37. **Aaron Belz**
textbook ideas needed
Thu 3 Jan 2002

Dear friends,

I am leading an introductory poetry workshop for undergraduates this spring. Most of them won't be very knowledgeable about poetry or how to make it, so I am counting on nothing. Can any of you recommend a book for this endeavor? Something in a reasonable price-point?

I am also open to strategic suggestions.

Happy new year to all,
Aaron

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38. **Spiral Bridge** ***Spiral Bridge Rodeo Reading***

Thu 3 Jan 2002

We @ Spiral Bridge hope that your New Year's eve was a joyous reminder of life's beginnings.

In the New Year Spiral Bridge is pleased to be able to offer you opportunities for expression, growth, friendship, and understanding.

We are hosting a reading this coming Sunday the 6th @ the Rodeo Lounge in Hoboken, NJ, 230 Washington Street from 3-8pm. This venue does have a bar and will be offering great specials to us all so please, no one under 21 at this one.

We have two other readings scheduled in the month of January, please see our web site for more details.

Spiral Bridge Rodeo Reading

Featured poets: Madeleine Tiger and Brother Earl
Followed by an Open Mic.

Music by Educated Spoke

Free

www.spiralbridge.org

(Please excuse the present website, there is a new one scheduled to arrive soon.)

For reference, your link to this Invite is:

<http://www.evite.com/r?iid=YFQTMLZMEEKLKRWLBMWX>

48484848

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39. **Stefans, Brian**

Re: S E G U E / (: Double Happiness :) Spring 2002 Calendar

Thu 3 Jan 2002

PLEASE NOTE: the start time for the Double Happiness reading series is now 4:30 pm.

The Segue / Double Happiness Spring 2002 Calendar is now online:

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March 9: CRAIG WATSON AND ROSMARIE WALDROP

Craig Watson is the author of nine books of poetry, the most recent of which is *Free Will* (Roof). His poetry, essays, and reviews have appeared

in such journals as *Temblor*, *Hambone*, *Chicago Review*, *Shearsman*, *Sulfur*, *Talisman*, and *Shiny*, among others. Since 1998 he has been the literary manager for a theater in Rhode Island where he also lives with his wife and youngest daughter.

Rosmarie Waldrop's recent books of poems are *Reluctant Gravities* (New Directions, 1999), *Split Infinities* (Singing Horse, 1998), and *Another Language: Selected Poems* (Talisman House, 1997). Northwestern UP has reprinted her two novels, *The Hanky of Pippin's Daughter* and *A Form/of Taking/It All* in one paperback.

March 16: STEPHEN RATCLIFFE AND BRENDAN LORBER

Stephen Ratcliffe's books of poetry include *Sound/(system)* (Green Integer, 2001), *Idea's Mirror* (Potes & Poets, 1999), and *Mallarme: poem in prose* (Santa Barbara Review, 1998). *Listening to Reading*, a collection of essays on experimental poetry and poetics, was published last year by SUNY Press. He is editor/publisher of *Avenue B* and teaches at Mills College in Oakland.

Brendan Lorber is the editor of *LUNGFULL!* magazine & co-curator of *The Zinc Bar Reading Series*. He can be found perched in his window all night cooking up such chapbooks as: *The Address Book*, *Your Secret*, *Hazard Pom Pom*, and, with Jen Robinson, *Dictionary of Useful Phrases*. A longer book, *Welcome Overboard*, is in the works. He has poems and essays in journals from *Skanky Possum* and *Fence* to *Cats* and *The Chicago Tribune* and has also been translated a number of times.

March 23: JOHN OLSON AND JO ANN WASSERMAN

John Olson's most recent book is *Echo Regime* (Black Square, 2000). His poetry, stories, and literary criticism have appeared in a large number of journals including: *Sulfur*, *First Intensity*, *New American Writing*, *Talisman*, *The Germ*, *Rain Taxi*, and *The American Book Review*.

Jo Ann Wasserman is the author of two chapbooks of poetry, *What Counts as Proof* and *We Build Mountains*. Her work will appear in the forthcoming issue of *The World*. She has just completed a book-length series of poems entitled *The Escape*.

March 30: BRENDA COULTAS AND ELENI SIKELIANOS

Brenda Coultas is currently working on a long project about *The Bowery*. She has a book forthcoming from Coffee House Press in 2003. Her work can be found in the 20th Anniversary issue of *Conjunctions*.

Eleni Sikelianos's most recent book is *Earliest Worlds*, out from Coffee House Press. This fall she has been a Seeger Fellow Writer in Residence at Princeton University.

APRIL

April 6: BENJAMIN FRIEDLANDER AND CHARLES STEIN

Benjamin Friedlander is the author of A Knot Is Not a Tangle (Krupskaya Press, 2000) and The Missing Occasion of Saying Yes: Poems 1984-1994 (Subpress Collective, forthcoming). He teaches poetry and poetics at the University of Maine, Orono, where he edits the journal Sagetrieb with Steve Evans.

Charles Stein is the author of eleven books of poetry; the most recent is The Hat Rack Tree (1994). He is currently finishing From Mimir's Head (Station Hill / Barrytown). He is also the author of a critical study of the poet Charles Olson, The Secret of the Black Chrysanthemum, as well as other essays on philosophical and literary subjects. He currently resides in Rhinecliff, N.Y., and is Associate Publisher of Station Hill / Barrytown, Ltd.

April 13: JORDAN DAVIS AND MICHAEL GOTTLIEB

Jordan Davis is an editor of The Hat, a frequent contributor to the Poetry Project Newsletter, and the author of a dozen chapbooks, most recently Yeah, No (Detour) and A Winter Magazine (Situations).

The Segue series at Double Happiness has long been Michael Gottlieb's favorite series. Although the bartender seems to know what he is going to order before he opens his mouth, he's not so sure. Michael's tenth book, Eleven Famous Views Of Elmsford, is due out from Other Publications this spring.

April 20: MARIANNE SHANEEN AND MITCH HIFILL

Marianne Shaneen is a fiction writer, filmmaker, conjurer of the archaic yet-to-be, and sentimental insurrectionary who lives in Brooklyn. An as-yet-untitled chapbook is forthcoming from Detour.

Mitch Highfill is the author of The Blue Dahlia (Detour), Turn (Situations) and Liquid Affairs (United Artists). An as-yet-untitled book is due from Situations in 2002.

April 27: JACK KIMBALL AND JOHN GODFREY

Jack Kimball spent several years in Japan, returning to Mass. two years ago to practice feng shui and translate poems by Celan and essays by Freire. Among his recent books are Frosted (Potes & Poets) and Manship (Detour). Kimball has taught at MIT, Harvard and the Chinese Wushu Institute.

John Godfrey is the author of Midnight on Your Left (The Figures, 1988). His most recent book is a collection of prose poems entitled Pushing the Mule (The Figures, 2001). A new manuscript will be published by Adventures

in Poetry in 2002.

MAY

May 4: ALISON COBB AND KEVIN DAVIES

Allison Cobb is the author of the chapbooks *The little box book* (Situation1999), *J poems* (BabySelf Press 2000) and *Polar Bear and Desert Fox* (BabySelf Press 2001). A full-length collection, *Born Two*, is due in 2003 from Chax Press. A former DC resident and curator of the DC In Your Ear reading series, she now lives in Brooklyn.

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. His books include *Pause Button* (Tsunami Editions, Vancouver, 1992) and *Comp* (Edge Books).

May 11: KIM LYONS AND JULIE PATTON

Kim Lyons, author of *Abracadabra*, (Granary, 2000), recently self-published *A Poem for Posada* (Situations, 2001). Her work can be found at www.doublechange.com.

Julie Patton considers herself a paper doll for how she wears out drawings, crumpled books, poems, cardboard spaces and petticoats herself with film. She thinks of performance as a publishing event and treats books and publications as a space for performance and installation. She appears on recent CDs by Uri Caine, Don Byron, and Barnaby McCall, and recent issues of *The Hat*, *Nocturne*, and the anthology *Moving Borders*. Her first full-length book is forthcoming from Tender Buttons.

May 18: COLE HEINOWITZ AND ABIGAIL CHILD

Cole Heinowitz is the author of *Daily Chimera*, a collection of poems, plays, and prose, and a forthcoming chapbook, *Stunning in Muscle Hospital*, (Detour). She is writing a Ph.D. thesis on the birth of liberalism from the cadaver of Latin America during the Enlightenment. She was born and raised in San Diego, but now lives in Providence.

Abigail Child is the author of *A Motive for Mayhem*, *Mob* and *Scatter Matrix*. A film-maker as well as a writer, Child premiered her most recent film *Dark Dark* (2001) at the NYFF and is currently working on a collaborative web project entitled *Playlist*. New writing includes a book of poetry *Live Feed* and a book of criticism *This Is Called Moving: a Critical Poetics of Film*.

May 25: PAT REED AND BILL BISSET

Bill Bisset loves being. His most recent book is *peter among the towring*

boxes/text bites (Talon Books). He also has a new CD, rainbow mewsik (Red Deer). A mixed media philosophical musical-visual painted in watercolors, Lunaria, is available from Granary Books.

Pat Reed is the author of Kismet, Qualm Lore, Sea Asleep, We Want to See Your Tears Falling Down, and Lost Coast. She lives in Oakland, California, where she teaches English to speakers of other languages.

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40. **Rebecca Wolff**

FMPS

Thu 3 Jan 2002

The Fence Modern Poets Series is an annual book contest open to any poet writing in English at any stage in his or her publishing history. Please visit the Fence Books website for guidelines and required entry form <http://www.fencebooks.com>, or send an SASE.

Postmark deadline of January, 2002. Entry fee entitles you to your choice of a subscription to Fence or a copy of the winning book. The FMPS is judged by a poet of distinction, to be announced after the fact.

The FMPS 2001 winning book is Joyelle McSweeney's *The Red Bird*, chosen by Allen Grossman and to be published in April of 2002, along with finalist *Can You Relax in My House* by Michael Earl Craig.

Mazel Tov

Rebecca Wolff

Fence et al.

14 Fifth Avenue, #1A

New York, NY 10011

<http://www.fencemag.com>

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41. **Ian Randall Wilson**

New Poetry Annual

Thu 3 Jan 2002

Now available!!!

88: A Journal of Contemporary American Poetry

Including the work of:

Amiri Baraka
Patricia Corbett
Richard Garcia
Susan Hahn
Kate Knapp Johnson
Richard Kostelanetz
Jeffrey McDaniel
Barry Silesky
William Trowbridge
Roger Weingarten
Kathleene K. West
Gail Wronsky
Dean Young

plus reviews and essays. . .

ISBN: 0967600340

\$13.95 paper

at Amazon, bn.com and independent bookstores

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42. **Ian Randall Wilson**

New Poetry Annual

Thu 3 Jan 2002

I previously sent an announcement about a new poetry annual I'm editing called 88: A Journal of Contemporary American Poetry. The unsolicited submission window is March 1 through May 31 (see the guidelines below for specifics).

Issue 1 was edited by Denise Stevens and has a lyric/lyric-narrative focus. In Issue 2, I'd like to move toward a more avant-garde or experimental or language-based or New York School sensibility (i.e., please don't have your grandmother die in every poem).

We're also looking for short essays on poetry and poetics, and reviews.

I hope we'll hear from people on this list and let us know that in your submission.

Ian Randall Wilson
88
Managing Editor

SUBMISSION GUIDELINES

Unsolicited submissions will be considered March 1 through May 31 only. Unsolicited submissions postmarked outside that window will be returned unread. However, submissions accompanied by an original proof-of-purchase will be considered year round. (Proof-of-purchase seal may be found in current issues of 88.)

Manuscripts must be limited to five poems per submission with author name and address appearing on each page. Long poems not exceeding ten single spaced typewritten pages will be considered, but poems longer than three pages must be submitted separately.

Essays and reviews will also be considered. Please limit essays to no more than ten pages, double-spaced. Reviews must be no more than eight double-spaced pages.

At this time, material is being considered via USPS submission only. No disk, email or fax submissions. (However, if accepted, material will need to be provided later on disk.)

Include a self-addressed, stamped envelope for return of manuscripts. Submissions without SASE will be discarded unread. Cover letter with short bio, please. No simultaneous submissions or previously published material will be considered. We report on submissions within one to three months. Manuscripts accepted after May 31 will appear the following calendar year.

Mail submissions to:
Editor
88
c/o Hollyridge Press
P. O. Box 2872
Venice, CA 90294

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43. **Maria Damon**

Re: kill files

Thu 3 Jan 2002

i love getting your stuff, though i must confess i don't read it all with the same attention --it depends on my mood, my schedule, etc --but i wouldn't do anything different, alan --your constant production is part of the ambient noise of the list, as far as i'm concerned, and damn good ambient noise it is, too. i find your prolificness inspiring and your example too. don't change a thing.

At 2:16 PM -0500 1/2/02, Alan Sondheim wrote:

>someone wrote me about kill files back channel - I wonder how many I'm on.
>would it be better if I sent my work out once a week, i.e. digest form, to
>various lists, instead of daily or whatever the rhythm/frequency. do I
>mistake quantity for quality, cycles for relevance?
>
>this is my only mode of distribution; the various books etc. I was
>proffered fell through - I'm in various ezines and anthologies, but these
>split the discourse of course -
>
>suggestions welcome please - Alan

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44. **Small Press**

Poets Theater Jubilee -- San Francisco this January & February

Thu 3 Jan 2002

Poets Theater Jubilee

San Francisco's poetic communities have, over the years, been the location of many exhilarating experiments in theater. With minimal formal support, poets & their supporters in the theater community have staged readings & mounted productions of adventurous (& often hilarious) scripts. Beginning in the 1950s, when Robert Duncan, Helen Adam, Jack Spicer & Michael McClure first wed poetry to the stage, through the language experiments of Carla Harryman, Bob Perelman & Kit Robinson, to the ambitious work today of Leslie Scalapino, Kevin Killian, Camille Roy, Michael Amnasan and many more, fine local experimental writers have worked in this genre.

Small Press Traffic, New Langton Arts, & the Jon Sims Center for the Arts are joining together to present Jubilee, a Festival of Poets Theater. We wish to extend our local tradition, while at the same time, honor it with some critical attention. The festival will include four evenings of plays, & a historical panel. We are building on the success of dozens of past productions of poets theater in San Francisco, a long history with many incandescent moments. We want to expand this nascent movement into a full-stage celebration.

JUBILEE EVENTS AT SMALL PRESS TRAFFIC:

Friday, January 25, 2002 at 7:30

World premiere of "How Phenomena Appear to Unfold/The Hind," a new play by Leslie Scalapino, directed by Zack. It's about our making illusions of others. Also, the suffering of Afghanistan. "The Hind" will be buttressed by a selection of short (10 minute plays) by poets mostly new to the stage, including Tina

Darragh, Stephen Beachy, Chris Vitiello, Dan Farrell, Laura Moriarty & Nick Robinson, & Brent Cunningham. Evening curated by Kevin Killian.

Friday, February 1, 2002 at 7:30

Three one-act plays, including the revival of an NY School masterpiece, & newer plays by Carla Harryman & David Larsen; evening curated by Camille Roy.

JUBILEE EVENTS AT OTHER VENUES:

Friday, January 18, 2002 at 8:00 at the Jon Sims Center for the Arts

"Art Colony Survivor", a play by Norma Cole & Kevin Killian. There will also be a short opening play by Camille Roy & Rachel Levitsky.

Saturday, February 2, 2002 at 8:00 at New Langton Arts

Panel Discussion of Poets Theater, its history, theory & problems. Panelists include Carla Harryman, Mac McGinnes, & Leslie Scalapino, moderated by Kevin Killian & Camille Roy.

Saturday, February 9, 2002 at 8:00 at New Langton Arts

A revival of Kenward Elmslie's 1969 play "City Junket" (with Red Grooms' original costumes for the 1980 off-Broadway production!); "Motion Picture Home" by Susan Gevirtz; "Equivocal" by Jena Osman.

All events are \$5-10, sliding scale, and begin at 7:30, unless otherwise noted. Our events are free to SPT members, and CCAC faculty, staff, and students.

Unless otherwise noted, our events are presented in
Timken Lecture Hall

California College of Arts and Crafts

1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/

<http://www.sptraffic.org>

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45. **Randolph Healy**

Re: kill files

Thu 3 Jan 2002

hey Alan,

stick to what you're doing. The rhythm is fine, and as several people have mentioned in the past, your work is part of the atmosphere of the list.

best

Randolph

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, January 02, 2002 7:16 PM

Subject: kill files

someone wrote me about kill files back channel - I wonder how many I'm on. would it be better if I sent my work out once a week, i.e. digest form, to various lists, instead of daily or whatever the rhythm/frequency. do I mistake quantity for quality, cycles for relevance?

this is my only mode of distribution; the various books etc. I was proffered fell through - I'm in various ezines and anthologies, but these split the discourse of course -

suggestions welcome please - Alan

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46. **Sheila Massoni**

mart readings with sam

Thu 3 Jan 2002

jeff you are a genius as soon as i go back to suny i'll begin reading at the bus stop as well as on the bus ride i shall also approach the 99c stores i am a habitue of

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47. **Sheila Massoni**

Vernon surplus dopamine

Thu 3 Jan 2002

Hi as a "controlled" manic depressive for my entire life I can well relate to using my excess energy wisely at work so i had PLenty of time to play ie read write etc

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48. **komninos zervos**

Re: <http://www.e-mordnilap.da.ru/>

Thu 3 Jan 2002

<http://www.e-mordnilap.da.ru/>

an "Opus 1" not.art site, by Jeffrey M. Jullich

Do You Yahoo!?

Send your FREE holiday greetings online!

<http://greetings.yahoo.com>

thanks for the link to free www domain name

soninmok sovrez

<http://komninos.da.ru>

--

komninos zervos bsc(hons) ma(creative writing)

http://www.gu.edu.au/ppages/K_Zervos

Convenor

CyberStudies major

School of Arts

Griffith University

Gold Coast Campus

PMB 50 Gold Coast Mail Centre

Queensland 9726 Australia

tel: [REDACTED]

fax: [REDACTED]

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49. **komninos zervos**

Re: <http://www.e-mordnilap.da.ru/>

Thu 3 Jan 2002

<http://www.e-mordnilap.da.ru/>

an "Opus 1" not.art site, by Jeffrey M. Jullich

Do You Yahoo!?

Send your FREE holiday greetings online!

<http://greetings.yahoo.com>

hey jeffrey you know the address works without the www
<http://e-mordnilap.da.ru>

komninos

--

komninos zervos bsc(hons) ma(creative writing)

http://www.gu.edu.au/ppages/K_Zervos

Convenor

CyberStudies major

School of Arts

Griffith University

Gold Coast Campus

PMB 50 Gold Coast Mail Centre

Queensland 9726 Australia

tel: [REDACTED]

fax: [REDACTED]

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50. **komninos zervos**

Re: *kill flies*

Thu 3 Jan 2002

*someone wrote me about kill files back channel - I wonder how many I'm on.
would it be better if I sent my work out once a week, i.e. digest form, to
various lists, instead of daily or whatever the rhythm/frequency. do I
mistake quantity for quality, cycles for relevance?*

*this is my only mode of distribution; the various books etc. I was
proffered fell through - I'm in various ezines and anthologies, but these
split the discourse of course -*

suggestions welcome please - Alan

i find a thong is good for killing flies
even a rolled up newspaper
i try to avoid aerosol sprays

komninos
<http://komninos.da.ru>

--

komninos zervos bsc(hons) ma(creative writing)
http://www.gu.edu.au/ppages/K_Zervos

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CyberStudies major
School of Arts
Griffith University
Gold Coast Campus
PMB 50 Gold Coast Mail Centre
Queensland 9726 Australia

tel: [REDACTED]

fax: [REDACTED]

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51. **Jennifer Ley**

Request: Survey on Online Literary Publishing

Thu 3 Jan 2002

All ... I'm posting this to the Poetics list as I'd like to get a much broader response to this questionnaire than I might by just going through my own address book ... if you have time to fill out any part of it that pertains to your online experiences I would be most grateful.

Jennifer Ley

Riding the Meridian: Lit [art] ure
<http://www.heelstone.com/meridian>
in the Archives: Women and Technology

The Impact of Independent and Collegiate Publications on the Field of Electronic Web Literature

When looking at the impact of information technologies on the study of literature, one cannot ignore how access to the World Wide Web and its use as a relatively inexpensive publication tool has altered the relationship between author and possible audience, decentralizing publication and dissemination of new literary works and creating

the
potential for any author to build what e-literature pioneer Mark Amerika has
called an
"audience share in the electrosphere".

It is time to explore the contribution made by online publishers and editors,
both independent* and collegiate, to the rapidly evolving field of web-specific
literature.

To this end, I developed the following questionnaire last summer during an
NEH sponsored Summer Seminar led by N. Katherine Hayles to gather informa-
tion from authors, educators and publishers to better determine the role inde-
pendent* and collegiate online publications have played in the field of electronic
literature. There are three sections to the questionnaire. Depending upon the
role(s) you play within the field, you may choose to answer as: author, educator,
editor/publisher.

Please copy the questionnaire and type your answers below each question you
wish to answer, and mail the completed questionnaire to [REDACTED] by January 31st,
2002. Your answers will help inform a paper I'm preparing for publication on
this topic.

* For the sake of this study, "independent" electronic magazines are those
conceived
for the Web which are not affiliated with a college or university, established
print
publisher [ie. Atlantic Online, Ploughshares, etc.] or cultural entity [ie. the
Walker
Museum.]

Questions for Authors

1. When did you publish your first work on the web in an independent or colle-
giate online magazine? 2. How many times have you published work in inde-
pendent or collegiate online magazines? Has the frequency increased over the
past five years? Please list up to five magazines and their urls where your work
has been published. 3. Why do you send your work to an online magazine as
opposed to publishing it yourself on a personal web site or sending it to a print
magazine? 4. Do you think that the editors of the magazines who have pub-
lished your work have helped you to promote your work? [ie. have you received
invitations to submit work, give presentations, attend conferences based on
someone citing work they've read in an online publication?] 5. When you do a
search on your name online, what proportion (rough percentage) of your work
is published by independent or collegiate online publications?

Questions for Educators

1. How often have you turned to independent online publications or collegiate online magazines in order to structure course reading material for your students? 2. Do you find that you turn to independent online publications more/less/about the same amount of times for course material as opposed to online publications which have a history in the print literature community? 3. Assuming you have used online publications to structure course material, please list up to five with urls. 4. What do you think are the major contributions to the literary community that independent or collegiate online magazines have provided?

Questions for Editor/Publishers

1. How much traffic did your web site generate in the year 2001? Please try to estimate # of readers, not individual page hits. 2. What percentage readership growth do you see each year? 3. What percentage of your readership comes from .edu ISPs? 4. What percentage of your readership comes from the US? From Europe? From Canada and Australia? From Latin and South America? From Africa? From Asia? 5. If your stats give you this information, how many separate countries have provided visitors? Please list some that have surprised you. 6. How many authors/works did you publish in the year 2001? 7. What proportion of the work you publish is hypertext or hypermedia? 8. Do you publish theory, editorial or historical articles about literature and e-literature? 9. What are the major technical challenges your publication faces in the near future? What problems do online publications face which are different from those faced by their paper counterparts? 10. How is your publication funded?

--

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52. **Alicia Askenase** **(no subject)**

Thu 3 Jan 2002

THE WALT WHITMAN ART CENTER

Spring 2002 calendar presents

a Notable Poets and Writers Series

reading and poetry workshop

with poet LORENZO THOMAS

READING: FRIDAY, FEBRUARY 1, 7:30 pm

\$6 general, \$4 students/seniors, free to members

WORKSHOP: SATURDAY, FEB. 2, 12-2 pm

\$30 general, \$20 for members

To register for the workshop (class size limit 10)
call the Center at [REDACTED], email
[REDACTED]

or send check or money orders to:

Walt Whitman Art Center
Thomas Workshop
2nd and Cooper St.
Camden, NJ 08057

Lorenzo Thomas' volumes of poetry include *Chances Are Few*, *The Bathers*, and *Sound Science*, and he is the editor of *Sing the Sun Up: Creative Writing Ideas from African American Literature*. His most recent book is *Extraordinary Measures: Afrocentric Modernism and 20th-Century American Poetry*, from the *Modern and Contemporary Poetics Series* edited by Charles Bernstein and Hank Lazer. He is a professor of English at the University of Houston, where he teaches American literature and creative writing and is director of the university's Cultural Enrichment Center.

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53. **Alan Sondheim**

plastron

Fri 4 Jan 2002

-

plastron

"juice running from the surface of the program, churning back into the screen, incision between one and another pixel, skin :crossed from one program to another, addiction of lost body skins, hunger addiction, addiction of nudes, of programs :the category of nudes as we speak, the sheaf of images, cuts from the surface of the screen, crossed from one program to :categories of bodies and parts of bodies:"

our lesions of pulled tendons, blisters, cramps and fevers, desperate to leave the trail before we get locked in:turtles and alligator holes holding their own, killdeer everywhere, hardwood and other hammocks, cypress domes, our lesions:no one walks to the end of shark valley. 14 miles there and back and azure and ion the road first and last time:: woodstork staccato back-and-forth, long-bills down into crawfish-crab sludge among every living creature, rutted buzzing :snapping turtles hanging on, covered with leaches, mosquitofish-absolution, our breasts bruised, contusions everywhere :among the herons, among poisonwoods, tangled undergrowth of saw palmetto and cypress, solution holes beckoned, snapping :: among the herons, among the poisonwoods, tangled

undergrowth of saw palmetto and cypress, solution holes beckoning, snapping transforms woodstork staccato back-and-forth, long-bills down into crawfish-crab sludge among every living creature, rutted buzzing on me... there's no orders among the drive-letters, gone world junkie, our lost-body skins are the currency of natural-real drugs:we're making the natural order, of the natural order, we're belong among alligator young :we're the drug of the world, we've swallowed it, we're shuddering, we can't go on, we go on:: :plastrons:armors:scales:feathers:skin:chitin::your is inside my into

—

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54. **syvester pollet**
Sondheim suggestions

Fri 4 Jan 2002

I say keep on keepin' on, Alan. Those who are interested will read, and you can't worry about the others. I doubt many of us read each one with equal attention, but I wouldn't want to miss any either, and digest mode makes no sense. I get Poetics on digest anyway, so might get several pieces in a group already--wouldn't want more at once. There's another effect to having you out there writing every day, sort of like Ted Enslin or Cid Corman, a prod to the conscience of the lazy. (Full disclosure: I don't know Sondheim, encountered his work on this list, then published a piece of his, "Jennifer in Phaedra," in my Backwoods BroadSides Chaplet Series. I read it first right here.) Onward! Sylvester Pollet

Date: Wed, 2 Jan 2002 14:16:38 -0500
From: Alan Sondheim <[REDACTED]>
Subject: kill files

someone wrote me about kill files back channel - I wonder how many I'm on. would it be better if I sent my work out once a week, i.e. digest form, to various lists, instead of daily or whatever the rhythm/frequency. do I mistake quantity for quality, cycles for relevance?

this is my only mode of distribution; the various books etc. I was proffered fell through - I'm in various ezines and anthologies, but these split the discourse of course -

suggestions welcome please - Alan

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55. **Alan Sondheim**

(no subject)

Fri 4 Jan 2002

-

between the carapace and plastron
is the flesh between the endoderm and the exoderm
is the flesh writing is a carapace
among the meats of the world no one comprehends
jane and doe molecule this is a holdfast this is a holding pattern
keeping the elements at bay keeping them in line vessels flow down
the page carapace ions migrate north or polar plastron somewhere in
the middle something inscribes something inscribes and bangs its head
there's not much room between the carapace and plastron not enough to
put a head in among the meats of the world we've outlived language
we can't read this we have no such intentions
we come in peace and is anyone out there between the carapace and plastron
are the meats of the world

-
is the flesh writing is a carapace: is the flesh between the endoderm and
the exoderm:between the carapace and plastron:_:_
-

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56. **The Poetry Project**

POETRY PROJECT EVENTS

Fri 4 Jan 2002

CALENDAR OF EVENTS

JANUARY 7, MONDAY

OPEN READING

Sign-up at 7:30 pm. [8:00 pm]

JANUARY 9, WEDNESDAY MARCELLA DURAND and BETSY FAGIN

MARCELLA DURAND's newest collection of poems, *Western Capital Rhapsodies*, is just out from Faux Press. Her previous publications include two chapbooks, *City of Ports* and *Lapsus Linguae*, both from Situations Press. She is an editor for a new website, www.doublechange.com, devoted to contemporary French and American poetries and is the poetry editor for Erato Press. Her title, *The Geometrics* will be published this winter by BeautifulSwimmer Press.

BETSY FAGIN is the editor and founder of the webzine and press, Blue Press(t). Recent work appears in or is forthcoming from The East Village Poetry Web, Kenning and Fence. [8:00 pm]

JANUARY 11, FRIDAY

MICHAEL SHULMAN and THE FUTURE PILL led by MONTE ARNOLD and an ensemble led

by BRENDAN O'SHEA.

MICHAEL SHULMAN plays and often tours with the Trans-Siberian Orchestra. He

is a virtuoso avante-gardist feature solo on electric and acoustic violin.

BRENDAN O'SHEA's roots are firmly planted in County Kerry on The South Western coast of Ireland. He has shared the stage with and opened for 10,000 Maniacs, The Walls, and Cowboy Junkies. This singer/songwriter on guitar, will be accompanied by drums, double bass, and cello. [10:30 pm]

JANUARY 14, MONDAY CECILIA WOLOCH and KAZIM ALI A resident of Los Angeles, CECILIA WOLOCH has been active as a poet-in-the-schools and a teacher of creative writing workshops. Her first book, Sacrifice, was published in 1997 and a new book is forthcoming from BOA.

KAZIM ALI is a poet, painter, and performance artist. For many years he was a full-time organizer working for various social change organizations and training student activists through the United States Student Association's Grass Roots Organizing Weekends project. [8:00 pm]

--

Unless otherwise noted, admission to all events is \$7, \$4 for students and seniors, and \$3 for Poetry Project members. Schedule is subject to change.

The Poetry Project is located in St. Mark's Church in-the-Bowery at 131 E. 10th Street, the corner of 2nd Avenue and 10th Street in Manhattan. Trains F, 6, N, R.

The Poetry Project is wheelchair accessible with assistance and advance notice. Please call [REDACTED] for more information, or visit our Web site at <http://www.poetryproject.com>.

If you are currently on our email list and would like to be on our regular mailing list (so you can receive a sample issue of The Poetry Project Newsletter for FREE), just reply to this email with your full name and address. Hope to hear from you soon!!!

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57. **richard.tylr**

Re: kill files

Fri 4 Jan 2002

Alan and other Listers. As you know like others I cant read it all but I like it being on the list: as well as your CD Rom etc its like a project of my own (although I am not so deeply into having things so leverly "worked out " and the complex thoughts as you: he similarity is in that I have finally begun a project (which was in part inspired by some essays by Charles Bernstein) which maybe has a simillarity in that its online or its in a book its (for me) sometimes what I'm thinking or remembering when I write (which leads me to an explanation as to my "outbursts" at Keven Killian and some of my "shoot from the hip" comments about S11 and so on but I dont want to dodge being everything that is me...and as to Keven Killian I actually found the site he shared very interesting and despite some (I admit I'm a bit regretful here) rather harsh comments...it isnt my "whole" being that is sending all the time...but I think to get back to what you are doing it doesnt matter if we dont "follow" everything you do (time enough for that) its highly original and very energetic stuff and it has a sense of openness and going-on-ness which I think is useful and some of the posts are extraordinary: the very vastness of your project is fascinating. use journals etc as well but this is a grea way...my attitude is to put things on and at least someone gets to read them (may not be what people like)...and its also also simply easier to get something "published"... not that the old ways of publishing are not valid. Alltho of course the internet isnt available to every one and hence your CD Rom and probably a book or books and or journals but I thinnk its good to see it "fresh" and always energising on the line: like others I cant read them all but I dont think I've deleted one of your posts: I went on a deletion binge and there wer hundreds of Alan SONDHEIMS with red flags: if I'm "angry" with america that grew from a sense of loathing because of "all that useless love" I'm not angry at the American people or people else where (my crit is to Governments and the capitalist system etc etc etc)....I probably myself need to shift my focus to New Zealand (Aotearoa)..but this interest in this list for me is no "cultural cringe"..altho maybe there is a slight element its an Aotearoan curse that Alan Curnow Baxter Smithyman struggled with...but I'm still sticking with the cultural america...not military and poitcial america (of course there are llinks there but its aol very complex and funadamentally (at times) tragic)...but I think hope or one hope is in such as yourself creating (rather than destroying) and I swerve toward creating for now... But I agree with most others: keep going Alan. I love seeing your posts and the poems. Best for the New Year Alan and All, Richard.

----- Original Message ----- From: "Randolph Healy" <[REDACTED]> To: <[REDACTED]>
Sent: Friday, January 04, 2002 9:40 AM Subject: Re: kill files

> hey Alan,
>
> stick to what you're doing. The rhythm is fine, and as several people have
> mentioned in the past, your work is part of the atmosphere of the list.
>
> best
>
> Randolph
>
>
> ----- Original Message -----
> From: "Alan Sondheim" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Wednesday, January 02, 2002 7:16 PM
> Subject: kill files
>
>
> > someone wrote me about kill files back channel - I wonder how many I'm
on.
> > would it be better if I sent my work out once a week, i.e. digest form,
to
> > various lists, instead of daily or whatever the rhythm/frequency. do I
> > mistake quantity for quality, cycles for relevance?
> >
> > this is my only mode of distribution; the various books etc. I was
> > proffered fell through - I'm in various ezines and anthologies, but
these
> > split the discourse of course -
> >
> > suggestions welcome please - Alan
> >
>

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58. **David A. Kirschenbaum**
NY Arts Recovery Fund Benefit Calendar
Fri 4 Jan 2002

Please forward

Boog 2002 calendar.

www.blakebabies.com/boog.jpg

Art and poem: Brendan Lorber. Calendar design: David A. Kirschenbaum.
Thanks: Scott White.

Calendar is 11" x 17", color, and printed on glossy cardstock.

First printing of 100, December 2001, all of which are signed and numbered by the artist.

All of the proceeds from the sale of the calendar go to the New York Arts Recovery Fund (www.nyfa.org/9-11.htm), which benefits New York City artists and arts organizations most affected by the events of September 11, with a particular focus on those living and working below Canal Street. The New York Foundation for the Arts is spearheading the development of the fund.

Printing donated by Kinko's, 110 William St., NYC.

Send check or money order for \$18 payable to N.Y. Arts Recovery Fund to:

Boog Literature
351 W. 24th St., Suite 19E
NY, NY 10011-1510
Attn: Calendar

For further information:

██████ • ██████

Also benefiting the NY Arts Recovery Fund:

ARTS ON THE HIGH WIRE

Friday, January 11, 2002, 8:00 PM
Hammerstein Ballroom at Manhattan Center
311 W. 34th St.

Take action for the arts!

Join us for an unprecedented evening as New York's greatest musicians, writers, visual artists, performers and dancers take to the stage to keep the New York arts strong!

NY artists supporting the NY Arts Recovery Fund and Appearing in the Event Include:

Laurie Anderson, Paul Auster, Roy Blount Jr., Don Byron, Jim Carroll, Chuck Close, Bruce Davidson, Jules Feiffer, Spalding Gray, Bill Irwin, Joe Jackson, Ben Katchor, Fran Leibowitz, Phillip Lopate, Sharon Olds, Phillipe Petit, Frank Rich, Art Spiegelman, Elizabeth Streb, Suzanne Vega, The X-ecutioners, John Zorn

In memory of his 1974 walk between the Twin Towers, Philippe Petit will walk the high wire!

Tickets are \$15 and up and can be purchased online:

<http://www.nyfa.org/concert.htm>

apologies to those receiving this announcement multiple times

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59. **Geoffrey Gatza**

The Author's Apology for Heroic Poetry and Heroic License

Fri 4 Jan 2002

Canto 45

The Author's Apology for Heroic Poetry and Heroic License

TO THE RIGHT HONOURABLE

HAROLD BLOOM, PROFESSOR EMERITUS OF ARTS AND LETTERS, YALE
UNIVERSITY

LORD CHAMBERLAIN OF HER MAJESTY'S CANON,
KNIGHT OF THE MOST NOBLE ORDER OF THE GARTER, ETC.

My dear Bloom,

It comes within the compass of my power to express all the duty I own, and to pay some duty to our methods of looking upon the world of Literature; so far have your honorable favors outstripped all means to manifest my humble affection that there is nothing left but writing and wondering. There is a sleek serpent that breeds in many minds, feeding only upon forgetfulness and bringing forth, into birth, all but ingratitude and ignorance. To show that I have not been bitten by that monster, for wyrms prove monsters in this age, which yet never any painter could counterfeit to express the ugliness, nor any poet describe to decipher the height of their illness, I have presumed to tender these Madrigals only as remembrances of my service and witnesses of your Lordship's liberal hand, by which I have lived so long, and from your honorable mind that so much have all liberal sciences. In this I shall be most encouraged if your Lordship vouches the protection of my choice of a modern epic brought about upon the occasion of such a loose, low brow character set, for that both your greatness and your judgment in poetry avant garde best may. For without flattery be it spoke, those that know your Lordship know this, that using this science fiction as a recreation, as your Lordship has over gone most of them that make it a practice. Right Honorable Lord, I hope it shall not be distasteful to number you here amongst the favorers of poetry avant garde, and its practitioners, no more than Kings and Emperors that have been desirous to be in the roll of astronomers, that being but a star fair, the other an angel's choir. The worth of this poem is too well known to need commendation, so I thank you in advance and understand your silent nod. As are the flights of heroic poetry's fancy in a

culture bereft of the heroic. The poet knew beforehand the sort of achievement possible the hero required for the present state of affairs, whether capable of writing it or not. Well aware what had been done by previous writers and what is done by contemporaries. This century 21 has its duty to reverberate within the nature and wit of the poet in that poet's surrounding. All that is fit to print should a printer find.

morality1

The silliest way to defend the Western Canon is to insist it incarnates all of the seven deadly moral virtues that make up our supposed range of normative values and democratic principles.

This is palpably untrue...

The West's greatest writers
are subversive of all values,
both ours and their own.

Scholars who urge us to find the source of our morality and our politics in Plato, or in Isaiah, are out of touch with the social reality in which we live.

If we read the Western Canon to form
our social, political, or personal moral values,
I firmly believe we will become monsters of selfishness and exploitation.

To read in the service of any ideology is not, in my judgment, to read at all.

You feel strongly; trust to those feelings, it will take its shape and proportions as a tree does from the vital principle that actuates it. I too do not think that great poems can be cast in a morals mould. It sits the same in our dear friend Mr. Coleridge, who contrasts organic form, shaping and developing within, with mechanical regularity not necessarily arising out of the properties of the material, "as when to a mass of wet clay we give whatever shape we wish it to retain when hardened." On this principle of organic form an infinite number of right forms exist: if a poem is shaped and developed from within it will grow like as a creature, living, and the living shape it takes must depend upon how the infection or idea grows and expands in the poet's imagination. At the top of the hierarchy of former poesies, the pre-fab king, the literary beast tackled, the Heroic Epic is upheld by an immense body of critical theory. Indeed, so important is the Heroic Epic in the Western Canon we have for a millennia derived moral, aesthetic, and religious actions demanding from the world blind desires, driven passions over inner fears, while abandoning ourselves in the bad habits and illogical thinking of self acting heroes. This world has gradually become marvelously variegated, frightful, meaningful, soulful, it has acquired the color of

April snow -- but We have been the colorists, acting like the wise cracking cop on the edge: it is the human intellect that has made appearances appear and transported its erroneous basic conceptions into things.

Poetry is meant to effect continuity and transmission of heroic values

on the battlefield the solitary hero dies

I too feel quite alone these days in defending the hero
to a violent warrior culture who needs to be psychoanalyzed
and find a stately later age gentleman to hold

a large-hearted liberality,
or better yet social democracy
is needed to glorify the valor of man

The Society revolves around the strong, and it is the weak that need protecting

The honored
heroic code

The warrior select is the fundamental of the western canon

between his lord and the sword of an assassin,
the thane of Northumbria is an oft-related example of how

a gift of armor and horses and land is no mere literary convention

a formal battle strategy as organization
to garner a garter within the legends
of Immortality's song of feats ultimate
among excellence, among excess

the heroic ethos contains reality

on the battlefield the solitary hero dies

The poesy of the Reformation is a boil that festers when not curbed by good taste, and when the flow stops the poem very properly stops with it. There were, it has been said, exact patterns of different kinds of poetry laid up in some haven to which the true scholar might arise in his contemplations and show the way towards the true poem. The poet of century 18 sat down to write not a poetry but rather a poem and that poem sat within a certain identity, a form within the recognized form, a poetry which belonged to all but kept rather to itself and did not play well with others. The reader too knew what was fast approaching and feared to tread naught for what ever faerie dance might a flute bring and expecting a goal responded to by rules set forth by the poet's predecessors, who acting upon the good tidings of Horace, or mere wit. What influence these ideal patterns had, what reverence they evoked, is scarcely conceivable now within a time of no mythologies or levitations; nothing to counter

the uncontrolled controls and converge upon untouchable prophets and their sons steeping in absolute truth.

I say tell you true, The time is fast approaching, and now is when the dead poem shall hear the voice of the present: and they that hear shall live. He that hears my word, and believeth in him the poets sent before, have an everlasting literature. A literature passing from poem into poetry and poetry towards a Poetry. As we find in John: For as the Father hath life in himself; so hath he given to the Son to have life in himself. But if you believe not this heroic epic, how shall we ever find belief in words?

Precipices and cataracts may be more dramatic per se than a field of toilets but both are American standards full of flashing penetrative insight revealing beauty as the union of the shapely with the vital. It is the subjects chosen for works of art should be such as really are capable of being expressed and conveyed within the limits of those arts. Art is the power of placing a word where none existed before.

on the battlefield the solitary hero dies

The purpose of Anglo-Saxon epic, particularly the Germanic heroic poetry, the authority pictured obligations, responsibilities, to glean wisdom in the body politic and not spit in an eye a useful lessons to garner moral sanctions governing behavior

an abstract reflection of Anglo-Saxon society

a sense of self reflection acting on itself
to out do the hero of the page to rule the Word
a selling back of sorts toward its medium
from which it was first purchased

the group glorifying the bravery of the few
This pragmatic view of heroic poetry is supported

discriminate the monsters to destroys is
to maintain commitment to community
heroism is maintaining civilization

venturing towards battles against evil
the constant vigilance is constant vengeance
is this not the way of Pax Americana

But precisely this: we seek out the hero, and let us not be ungrateful to such resolute fellows who have played the role for our poets to transcribe perspectives and valuations of their spirit, with apparent mischievousness and futility. To see differently in this century, to want to see differently, is no small discipline and preparation for a future objectivity. Henceforth, my dear Professor

Bloom, let us be on guard against the dangerous old conceptual fiction that posited a pure, painless, timeless knowing subject; let us guard against the snares of contradictory concepts as pure reason, absolute spirituality, knowledge in itself; as these always demand of an eye of absurdity and nonsense.

the aesthetic2

its best defense is the experience of reading King Lear
King Lear does not derive from a crisis in philosophy,
nor can its power be explained away as a mystification
somehow promoted by the bourgeois institutions.

It is a mark of the degeneracy of literary study
that one is considered an eccentric for holding
that the literary is not dependent upon the philosophical,

and that the aesthetic is irreducible to ideology
or worse to mere metaphysics. Aesthetic criticism
returns us to the autonomy of imaginative literature

the sovereignty of the solitary soul, the reader not
as a person in society

but as the deep self,
our ultimate inwardness.

Thus most humbly submitting myself and my labors and whatever is or may be
in me to your Lordship's protection, I humbly end, wishing your Lordship as
continual an increasing of health and honor as there is a daily increase of virtue
to come to happiness.

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60. **Nate and Jane Dorward**

Additional Apparitions: a double-issue of _The Paper_

Fri 4 Jan 2002

Keith Tuma asked me to forward the notice below, as he's not currently on this list. -- I should perhaps add (since it's not in the notice) that the editors may be contacted by email at

██████

and

██████

I'll perhaps add that I've seen sneak previews of a few essays in here & it looks like a really exciting issue. -- all best --N

Nate & Jane Dorward



THE GIG magazine: <http://www.geocities.com/ndorward/>

109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada

ph:

The Paper 3/4 Special Double Issue

Additional Apparitions: Poetry, Performance & Site Specificity

edited by

David Kennedy and Keith Tuma

Additional Apparitions will be published in March 2002 and comprises approximately 180pp of essays and related materials. The double-issue brings together major poets and critics from the UK and the USA to discuss what happens when words come off the page and into places and spaces; and to explore performances as contexts of exchange and ways of knowing.

Additional Apparitions is co-edited by the British critic, editor and poet David Kennedy and Keith Tuma and will provide a substantial gathering of provocative perspectives on the elusive but crucial "liveness" of poetry.

Contributions include:

Dell Olsen on Carla Harryman and Fiona Templeton

cris cheek on the changing relationship of print and performance

Peter Middleton on poetry readings and poetry as research in Allen Fisher and Bruce Andrews

Steve Benson in conversation about past performances

Carla Harryman on the writing of "Performing Objects Stationed In Platform on the Sub (Urban) World"

Ian Davidson on Paul Green, Caroline Bergvall and the performed word

Peter Riley on mass lyric

Nathaniel Mackey on writerly poets and performance; and the recording of Strick

Lee Ann Brown on performance anxiety

Frances Presley on collaborations in cyberspace

Caroline Bergvall on siting writing

The first 100 copies of Additional Apparitions will include a specially commissioned West House Books supplement by Geraldine Monk entitled "Insubstantial Thoughts On The Transubstantiation Of The Text" - unique insights by

one of the UK's leading poets and performers into the passage of a text as it travels from the intimacy of the private reading to its various public vocalisations.

Rates are as follows:

UK and other sterling customers

Additional Apparitions retails for £9.00 but if you order before January 31st it will only cost you the special discounted price of £7.00 post free in the UK.

Please make all cheques payable to D G Kennedy and send to: 29 Vickers Road, Firth Park, Sheffield S5 6UY, UK.

USA & Canada Additional Apparitions retails for \$15.00 but if you order before January 31st it will only cost you the special discounted price of \$12.00 post free. Canadian customers should add \$1.00 to those prices. Please send all USA and Canada orders to: Keith Tuma, 815 S.Locust, Oxford, OH 45056, USA. Checks payable to Keith Tuma

P.S: Additional Apparitions needs reader support in order to be a success so donations are also invited towards the cost of the double-issue. All donations will receive a public acknowledgement in the issue or, if you prefer, can remain anonymous.

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61. **Julie Kizershot**

Re: textbook ideas needed

Fri 4 Jan 2002

There is a book edited by Mark Strand and Eavan Boland that deals with form from older poets to more contemporary poets called "The Making of a Poem". This can work as a reasonable introduction, I have used it for freshman classes.

Julie Kizershot

>From: Aaron Belz <[REDACTED]>
>To: [REDACTED]
>Subject: textbook ideas needed
>Date: Thu, Jan 3, 2002, 9:18 AM
>

Dear friends,

I am leading an introductory poetry workshop for undergraduates this spring. Most of them won't be very knowledgeable about poetry or how to make it, so I am counting on nothing. Can any of you recommend a book for this endeavor? Something in a reasonable price-point?

I am also open to strategic suggestions.

*Happy new year to all,
Aaron*

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62. **schwartzgk**
Re: Sondheim suggestions

Fri 4 Jan 2002

Alan, we need it all. Please continue. Best, Gerald

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63. **Taylor Brady**
Contact info for Scott Pound

Fri 4 Jan 2002

Could someone b-c me with email or phone for Scott?

Thanks,
Taylor Brady

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64. **Fargas Laura**
Re: textbook ideas needed

Fri 4 Jan 2002

Hi --

If Nims's Western Wind is still in print (probably isn't), it's my fave. But I have usually wound up using...oh crumbs, the contemporary poet's, it's in its 6th edition now. McClatchy? Lotta help, huh? Bill Matthews was planning to do one before his early death, and I lament its absence.

Laura

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

From: Aaron Belz [mailto:]

Sent: Thursday, January 03, 2002 11:19 AM

To:

Subject: textbook ideas needed

Dear friends,

I am leading an introductory poetry workshop for undergraduates this spring. Most of them won't be very knowledgeable about poetry or how to make it, so I

am counting on nothing. Can any of you recommend a book for this endeavor?
Something in a reasonable price-point?

I am also open to strategic suggestions.

Happy new year to all,

Aaron

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65. **Jeffrey Jullich**

Re: Request: Survey on Online Literary Publishing

Fri 4 Jan 2002

--- Jennifer Ley <[REDACTED]> wrote:

> what e-literature pioneer Mark Amerika has called

Jennifer, I would more than love to give your survey time and fill it out (as I suffer congenital ~Curse of the Leisure Class~ and have all the time in the world!) but I find the above initial assumption too bothersome, that it would all be carried out under the rubric of e-literature ~mercenary~ Mark Ameri a's careerism being fueled this way (especially now, at a time when his epoyonymously anti-U.S. sentiments ring more "Rebel without a Cause" adolescent than ever).

And, since writing ~anything,~ check Yes, check No, below that line's inaugural assumption would be an implicit agreement with your Mark Ameri a promotion, I can't really touch this thing, beyond letting my Norton AntiVirus Corporate Edition do the rest.

(Thanks for the invitation, though, and sorry to decline so politically: it's not you, whom I like very, very much. It's just the company the survey keeps, the pop-up window advertisement.)

Do You Yahoo!?

Send FREE video emails in Yahoo! Mail!

<http://promo.yahoo.com/videomail/>

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66. **Alan Sondheim**

(no subject)

Sat 5 Jan 2002

-

currency

Azure and I bought wedding rings today. I'm still reading Lacan's *Feminine Sexuality* again, Bachelard's *The Poetics of Space*, Dirac's *The Principles of Quantum Mechanics*. I found an anthology of Erasmus' works; I'm continuing with Rabelais but the old Modern Library translation incorporates notes from the French edition into the text which creates vortices unknown in the original. O'Reilly sent me a copy of *Dreamweaver in a Nutshell* for Dw4, which I highly recommend. I also received Albert Ayler's *Spiritual Unity and Bells* on cds (I was with the original company) as well as Ornette Coleman's *Town Hall, 1962*. The Ayler are my favorite jazz recordings of all time. Traded some books in and found *Essays on Sino-Korean Musicology: Early Sources for Korean Ritual Music* by Robert Provine. I wonder how much *aak* and *gagaku* are related. Also traded for Peter Hay, *Broadway Anecdotes*; I know nothing about Broadway and am frightened of musicals. Tomorrow we're seeing Kevin Magee and I'm bringing him copies of *Archive 4.2*, *Et2*, and a pamphlet on the Miccosukee language. I heard from the FIU teacher's union today; they talked about publicizing the termination, since my situation establishes a bad practice for faculty hiring. They seemed also confused about my one-year tenure-track first-year contract, but I haven't spoken to them directly; I heard in email. Yesterday Azure and I trekked the 14 miles to the Shark Valley overlook and back. We're going out with Gerald Jones on Sunday, but only half a mile or so; I want to use a 35mm camera and telephoto for closeups of birds; reptiles and fish I can approach, but not woodstorks which are fabulous and fabled. I haven't started Solzhenitsyn's *August 1914* which I bought a few days ago (all my books except for the *Dreamweaver* are 2nd hand); I can't remember whether I read it when it first came out. I'm still trying to think the relationship between the mailart network (I have an old issue of *Art Papers* devoted to it, and I've corresponded years ago with Ray Johnson and James Lee Byars and Jon Held was my landlord in Dallas, his stamp-making machinery next door) and the Internet and I'm also trying to think why this sort of recuperation (which also involves the NE Thing company) matters. I wonder if the discussion of the *_lu_* in the Sino-Korean book might help me think through issues of fundamental ontology - the deep structure of sound in relation for that matter to *raga/rasa* - but then even with this I return and worry about unemployment, returning to New York instability once again. I take pride in my students at FIU, and I think they in me, but then that doesn't guarantee work in a period of football and budget cuts. The union representative wants publicity to prevent further cases, not to further my own. I need a

copy of Dream- weaver4; I only have 3, and 4 sounds terrific; I could finally clean up my ratty homepage which doesn't run some of the scripts on the newest browsers. Yesterday I revised my Archive 4.1 cdrom - now Archive 4.2, cleaning out some of the older graphics, adding new ones. Kevin will get the first copy; he's been in Siberia. I'll have another sleepless night first, worrying about health and jobs, and we're having a cold spell. The car works after we replaced the battery. Something will get us there.

-

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67. **Pam Brown**

Re: textbook ideas needed

Sat 5 Jan 2002

Dear Aaron,

Why not try Kenneth Koch's "The Art of Poetry"- it's accessible, stimulating and has a mix of poetics in that there are short & longer poems, parodies, interviews, essays & so on - it's published by University of Michigan Press in the Poets on Poetry series, 1996.

Best wishes,

Pam Brown --- Aaron Belz <[REDACTED]> wrote: >

Dear friends,

>

> I am leading an introductory poetry workshop for
> undergraduates this spring.

> Most of them won't be very knowledgeable about poetry
> or how to make it, so I

> am counting on nothing. Can any of you recommend a
> book for this endeavor?

> Something in a reasonable price-point?

>

> I am also open to strategic suggestions.

>

> Happy new year to all,

> Aaron

=====

Web site/P.Brown - <http://www.geocities.com/SoHo/Workshop/7629/>

<http://my.yahoo.com.au> - My Yahoo!

- It's My Yahoo! Get your own!

68. **Millie Niss**

Re: textbook ideas needed

Sat 5 Jan 2002

Kenneth Koch has some books about teaching poetry & learning it. One is an anthology called sleeping on the wing. It doesn't really tear concepts at all but more appreciation. That was Koch's schtick when I took his class in college. (But Sleeping on the Wing was made for high school I think and the lectures we had were a lot deeper than the book). The book is mostly (not surprisingly) New York School and Lorca and Mayakovsky etc etc. I may be wrong about Mayakovsky. I know we read him in the course but I don't know if he was in that book...

If you don't mind buying a big anthology (I think it's actually a good idea because if your students don't re-sell it right away they might get hooked on poetry and then they'll have a poetry book, there is "Poems for the Millennium, edited in two huge volumes by Jerome Rothenberg and Pierre Joris. You could make them get just one volume. This is if you want to concentrate on the foundations of modern/contemporary poetry. For that, you could also get the non-huge but still pretty big Norton Anthology of Postmodern Poetry. Or to get less radical, the Norton Anthology of Modern Poetry (I use this all the time and people complained that it is too multicultural and it doesn't have a great choice of contemporary poetry but it's pretty authoritative up to the present. If you want to specialize in contemporary work, there is a small book called the An Anthology of New (American) Poets, edited by Lisa Jarnot, Leonard Schwartz, and Chris Stroffolino (\$21.95).

I first taught myself the basics from a really old book called "Sound and Sense." There are things in it that might seem objectionable, but they keep you awake (eg there is a chapter called "Bad Poetry And Good" in which the exercises cite two poems on the same subject with one being a fairly well-known decent poem and the other is a deliberately constructed "bad" poem, and the exercise is to say which is which and why; then the next chapter is about "Good Poetry and Great" that does the same kind of thing) But what I like about this book is that it teaches the basics about meter, forms, literary devices, etc. which are basic building blocks even in modern/contemporary poetry (just because we don't often write in a strict meter does not mean we aren't influenced by meter!). The book also has a useful anthology at the end.

I distrust anthologies which cover the entire period of poetry since Homer all the way to, say, Williams... I think a book like a more modern version of Sound and Sense (I know it's been re-issued, and there are a bunch of books like that;

I can't remember now!) along with a few well chosen poets along the history of literature to study in some depth. I would choose Beowulf (an extract, showing the original, but studying a chosen version, preferably one retaining some of the poetry; I like Rebsamen and haven't yet read Heaney's, which was well-received, a single Canterbury Tale, Some Shakespeare sonnets, something by Blake, something by Coleridge ("The Rime of the Ancient Mariner" will do -- you either hate it or love it), something by Browning (say, "My Last Duchess"-- make sure the class understands that he probably killed her), A biggish something taken from the first version of Whitman's Leaves of Grass, maybe something by Emily Dickinson, and then you're home free into modern stuff.... I'm afraid that the list I just made up is already too long....

Millie

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

From: UB Poetics discussion group

[mailto:]On Behalf Of Aaron Belz

Sent: Thursday, January 03, 2002 11:19 AM

To:

Subject: textbook ideas needed

Dear friends,

I am leading an introductory poetry workshop for undergraduates this spring. Most of them won't be very knowledgeable about poetry or how to make it, so I am counting on nothing. Can any of you recommend a book for this endeavor? Something in a reasonable price-point?

I am also open to strategic suggestions.

Happy new year to all,

Aaron

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69. **Vernon Frazer**

Re: Vernon surplus dopamine

Sat 5 Jan 2002

I'm glad you can do it, too. I like to think a lot of us know how to use our "ab-normal" energies more effectively than most people realize. The media seldom recognizes that we're more than the sum of our symptoms.

Vernon

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

From: "Sheila Massoni" < >

To: < >

Sent: Thursday, January 03, 2002 2:34 PM

Subject: Vernon surplus dopamine

> Hi as a "controlled" manic depressive for my entire life I can well
relate
> to using my excess energy wisely at work so i had PLenty of time to play
ie
> read write etc

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70. **Fredrik Hertzberg**
Rothenberg articles?

Sat 5 Jan 2002

One of my colleagues is teaching a poetry course (at the univ. of Helsinki, Finland) and wants to know where to find articles on the work (poetry & poetics) of Jerome Rothenberg. Any suggestions? Fred Hertzberg

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71. **Damian Judge Rollison**
upper limit music

Sat 5 Jan 2002

Does anyone, with better calculus aptitude than mine, know how to explain the precise meaning of Zukofsky's famous expression in "A"-12 where he says, "I'll tell you about my poetics -- / ... / An integral:/ Lower limit speech/ Upper limit music" -- at the ellipsis is a figure that looks something like this:

music
ss
s s
s
s
s
s
s s
ss speech

I have a vague notion of the poetry existing within these limits, sometimes approaching one and sometimes the other (vernacular artless directness, abstract formalist opacity) but never quite entering either state -- but I'd appreciate hearing from anyone who can explain this in more detail, or correct me if it turns out I have no idea what I'm talking

about. What, specifically, is an integral? The dictionary tells me how they're calculated, but not what they're for.

Thanks,
Damian

[illegible]

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72. **derek beaulieu**
filling Station presents: Christian Bok
 Sat 5 Jan 2002

filling Station magazine
in association with the Calgary Writers House and Coach House Books
is proud to present a free reading by:

Christian Bok
reading from his new book
EUNOIA (Coach House, 2001)

January 17th, 2002.
Art Gallery of Calgary
117 8 Avenue SW
Calgary, AB Canada

doors 7:30, reading 8:00

Christian Bok is the author of *Crystallography* (Coach House, 1994), a pataphysical encyclopedia nominated for the Gerald Lampert Award for best poetic debut. Bok has created artificial languages for two television shows: Gene Roddenberry's *Earth: Final Conflict* and Peter Benchley's *Amazon*. Bok has also earned many accolades for his virtuoso performances of sound poetry (particularly the *Ursonate* by Kurt Schwitters). His conceptual artworks (which include books built out of Rubik cubes and Lego blocks) have appeared at the Marianne Boesky Gallery in New York City as part of the exhibit *Poetry Plastique*. He lives in Toronto, and his home page is at: <http://epc.buffalo.edu/authors/bok/>

About EUNOIA: <http://www.chbooks.com/online/eunoia/index.html> Over five years in the making, poet, 'pataphysican, performer and artist Christian Bök's much-anticipated second book Eunoia is about to change your perception of your own language forever. The word 'eunoia', which literally means 'beautiful thinking', is the shortest word in English that contains all five vowels. Directly inspired by the Oulipo (l'Ouvroir du Littérature Potentielle), a French writers' group interested in experimenting with different forms of literary constraint, Eunoia is a five-chapter book in which each chapter is a univocal lipogram (the first chapter has A as its only vowel, the second chapter only E, etc.). Each vowel takes on a distinct personality - the I is egotistical and romantic, the O jocular and obscene, the E elegaic and epic (Bök actually retells the entire Iliad in Chapter E; you have to read it to believe it). Stunning in its implications and masterful in its execution, Eunoia is poised to be one of the most unusual and important books of the year.

"It's beautiful, it's funny and it's moving ... Eunoia shows us our own language both confined and released by the same mechanism. It is one of the most exciting collections of poetry to appear in Canada in a long time." -- Michael Redhill, The Globe & Mail

"An exemplary monument for 21st-century poetry."
-- Charles Bernstein

for more information, contact:
derek beaulieu



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73. **Maria Elena Caballero-Robb**

Re: textbook ideas needed

Sun 6 Jan 2002

As others on the list may have suggested, try Ron Padgett's book (Teachers and Writers Collective) called something like *_Handbook of Poetic Terms_*. It's an abecedary or glossary with little articles on things like meter, the line, verse, concrete poetry, etc. It also contains entries on a number of poetic forms which I found useful in a course structured around the idea of having the students attempt "experiments" (revising the ones they found most useful for a final portfolio). The articles also direct you to "example texts" from Countee Cullen to John Ashbery. Worth a look.

Best of luck,

Maria Elena

%%

Maria Elena Caballero-Robb
Literature Department
University of California, Santa Cruz
Santa Cruz, California 95064

████████

%%

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

From: UB Poetics discussion group
[mailto:████████]On Behalf Of Aaron Belz
Sent: Thursday, January 03, 2002 8:19 AM
To: ██████████
Subject: textbook ideas needed

Dear friends,

I am leading an introductory poetry workshop for undergraduates this spring. Most of them won't be very knowledgeable about poetry or how to make it, so I am counting on nothing. Can any of you recommend a book for this endeavor? Something in a reasonable price-point?

I am also open to strategic suggestions.

Happy new year to all,
Aaron

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74. **Alan Sondheim**

New Media Violent Terror Course this Semester:

Sun 6 Jan 2002

-

New Media Violent Terror Course this Semester:

Please note attendance is mandatory and part of your grade. You will be hung. You will survive scorpions. You will survive Survivor. You are also required to have an anonymous email address - and to check your email at least several times a week. Some of the class participation is online. You are expected to spread at least one virus/week across the campus.

Assignments:

a. If you have not taken the course before - there are two projects - one due at the end of the course, and one at the midway point. If you don't live past the midway point you get an A.

Midway: A piece in any non-traditional medium (performance, sound, video, cannon, computer, tank, html) dealing with either: Issues of self; or: Light; or: Shark Valley in the Everglades; or: why WE are better than THEY are; or KILL FACTOR: SPECIAL EDITION.

Final: A work or works in any non-traditional medium dealing with a subject of your choice involving firearms and torture (water not included); you should have decided this by the mid-February, and you should be prepared to report on your progress during the class periods, to the remaining students.

b. If you have taken the course before - you may continue working on your projects, as determined previously. If you are able to continue, your grade is a B maximum.

This course will consist of several components:

1. Going through the Michael Rush book in the beginning; looking at other work; looking at work on the Internet and Net.Art. Assignment: Why is Net.Art dead? If you think it is alive, kill it off. If you cannot kill it off, you may use firearms and torture as above. This is necessary for a passing grade. Note that Net.Art is tricky: Turning off your machine does NOT kill the webpage for everyone else!
2. An overview of the Internet and the work presented on and through it; this involves the history, demographics, and culture of the Net, presented in brief. Assignment: Begin a commercial Website which deadends at least 15 trillion email addresses. Create a form that replies with at least 15 megabytes of broken higher ascii to every "please unsubscribe" email address.
3. Learning the components of the digital video studio - these include: Premier, Imovie, Moviemaker, and FinalCut Pro. You do not have to know these in depth, but if you are working in video, you should try and learn at least one of these well. Assignment: Naked sex involving at least one consenting animal to be presented live in class and on the Net. No children, but if you lose a limb you automatically get an A. If the tape makes money, you get 25% of the profits plus hospitalization.
4. Learning about the other components available: audio including Audio-mulch and Soundforge; imaging including Gimp and Photoshop; 3d modeling with Blender and Mathematica; and anything else that might be of use to you in your projects. Doom and Quake are permitted providing a parallel course setup is created with live ammunition and human targets. Any killing or injuring of animals strictly prohibited. Mathematica may be used in the design, development, and production of small-scale nuclear weapons; we can use the populated parts of South Florida for trial runs.

You are not expected to be an expert in any of these programs; you are expected to be self-motivated if you want to explore or use any of them in depth. Please note that the course is not program-based, but is concerned instead with the entire new media area. Assignment: Create a work based entirely on Allah/Christ/Buddha/Confucius/God/Nothing/ or the (non) transcendence of your choice. The work must prove beyond the shadow of a doubt that this transcendence is really *_it_*. A second and shorter work should define *_it_*. A third work should portray the resulting carnage. If the third work cannot be carried out because of sudden death syndrome, you receive an A. If you cannot get a grade, you receive an A.

5. Learning how to use microphones, anthrax, digital still cameras, plastic, crowbars, small-scale nuclear weapons, Internet spam and video cameras. We will cover camera/sound/planting/fertilizing (see sex above)/ harvesting/coverup techniques. Learning how to hide violations of civil rights; learning how to hide suspected terrorists; learning how to hide anyone; and learning how to eliminate civil rights/terrorists/anyone for extra credit.

6. Learning how and where to distribute new media work and what to do if your audience no longer exists. What to do if you hate your audience. What to do if your audience hates you. Last gasp: What to do if your audience loves Net.art.

Please do not expect this course to be highly-structured! It isn't - it depends on you, and your ability to survive or court death (for our purposes the two are equivalent). The length of the course is inversely proportional to its success; it will be best if we no longer make it through the year (or if hospitalization is a MUST).

Good luck.

Alan Sondheim

—

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75. **Murat Nemet-Nejat**

Re: "New" Poet

Sun 6 Jan 2002

In a message dated 12/25/01 7:50:07 PM, [REDACTED] writes:

Where does mass-culture poetry come from? Is it a half-digested imitation of "official verse culture" workshop poetry?

One clearest example of "mass-culture"

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76. **Charles Bernstein**
Reading With Strings / NYC
Sun 6 Jan 2002

Line Reading Series

Tuesday, January 15, 7pm
at The Drawing Center in SoHo, New York City

Charles Bernstein
Nada Gordon
Rod Smith

*

I will be reading from *With Strings*, just out from the University of Chicago Press:

<http://epc.buffalo.edu/authors/bernstein/withstrings.html>

A book signing will follow the reading.

*

Line reading series is Curated by Lytle Shaw
admission is \$5.00
(Free to The Drawing Center members)

The Drawing Center is located in SoHo at 35 Wooster Street between Broome and Grand Streets in Manhattan.

*

And for those in New York City this weekend:

An Homage to Haroldo de Campos
SAT JAN 12 @ 7 PM

Guggenheim Museum (88th Street and Fifth Avenue)

Readings from new translations of de Campos's works by Sergio Bessa, Odile Cisneros, and Craig Dworkin; followed by discussion with Marjorie Perloff and Charles Bernstein.

\$10 (\$7 for members, seniors, and students)

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77. **Nate and Jane Dorward**
End-of-year list, Part I
Sun 6 Jan 2002

[INTRO:] I'm always frustrated with the space limitations imposed on _The Gig_'s review section because of its printed format (postal costs dictate the

magazine be only 64pp, of which usually 6-12pp are reviews), & there seem to me a lot of good books from the past year or so which I keep making notes to myself about reviewing in the mag's pages but never finding time or space to do so. So: here's a list of books, with contact details for publishers. I'd originally just intended to make a bibliographical list, but instead ended up making some offhand comments & trying to quote a poem or extract to give a sense of what a book's like. (A particular gripe of mine about publishers: their email & print flyers usually include copious blurbs but NO POEMS, or only 3-4 lines.)

I'll post a 2nd instalment shortly; this is already long enough for a single email posting, I think! I'll also make a short list of those books reviewed in issues 8-10 of *The Gig* that are especially notable too.

The books below should be obtainable in the UK via Peter Riley (██████) & in the US & Canada via SPD (www.spdbooks.org). Alan Halsey (see below under his name for email address) I know carries Coach House & so would be another source for the McCaffery in the UK. The Salt titles are carried by Amazon.

all best --N

Nate & Jane Dorward

██████

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

B. Catling, *Thyhand*. London: Alfred David Editions, 2001. 1-874433-03-8. 20pp. (Write the editor, Ian Hunt, at ██████)

Revised text of a sequence first published in *Parataxis*. Catling once said his major poetic influence was Beckett's poetry, curiously enough: here's a taste:

Tell me
in an ear
uncloven, skinned
as this road,
 the faint blossom
 swirling
 a beck
 across the diesel
 breath of meaningless journeys.

Sign me
a bite or grip
of quiescence
 about the smeared seed

& lemming fumes
tell me again
before I spit
canker & honey
in the dulcet
palm of
thyhand.

Kenneth Goldsmith, *_Soliloquy_*. New York: Granary Books, 2001. 1-887123-53-9. \$17.95. 489pp. (www.granarybooks.com)

Oh boy....the idea's simple: this contains every word Goldsmith spoke for a week in 1996, surreptitiously taperecorded & then meticulously transcribed. I've only read the first 100pp so far & find it extraordinary, not least for the extreme discomfort & fascination the text produces because of the amount it reveals about Goldsmith, his friends, personal & professional life. (I gather some of the friends are now ex-friends: what I gather was the original epigraph to the book, "IF EVERY WORD SPOKEN IN NEW YORK CITY DAILY WERE SOMEHOW TO MATERIALIZE AS A SNOWFLAKE, EACH DAY THERE WOULD BE A BLIZZARD," has been shifted to the back: in the front is instead a couplet from Catullus: "Someone I flattered in a book pretends / he owes me nothing. Oh the trash I have for friends!") If "reveals" is the right word, as part of the interest is in how much talk & conversation & gossip actually *_conceal_*. -- Here's the 1st page of a selection that appeared in *_The Gig_* 8:

Well, Janet's sitting next to Douglas. Can you see her? I've heard I've heard rumors about Douglas. Sexual ones. No no no no, that's not my concern either I'm just gossiping. That that he's got some problems in that department. We were just talking about...why are we dysfunctional? Douglas's sexual problems. That's what everyone talks about. Douglas I've heard I've heard more stories about him in that in that regard. So, hey, there's nothing to worry about. We might have heard it from Andrea Scott but, no. Who did we hear that from Cheryl? That Douglas couldn't get it up? No this was oh I think like Mary Jo must have told us that. Wouldn't be a bad idea. Wouldn't be a bad idea. Well, we might be the ones to vomit. Mean lookin'. I've seen that. Yes, I've seen that. We've seen this. Yes, we've seen this. Yes it grows and it's never quite as big as the head. Right right right right. This is a good movie. So Grandpa's really got got chic. There's a strange confluence of worlds here tonight. Poland is represented. The artists staying in Poland. Yeah, there's a lot of those people here. And then there's a lot of bit old bitter conceptualists. I was just telling Stefano. Jim Lewis. Argh. What does that mean? God help you? Yeah the whole world he thinks everybody is hitting on him that guy. Don't be flattered. Hello Graham. I can. No we shouldn't flatter him. We shouldn't inflate his already over inflated ego, Cheryl. Grazie grazie. Grazie grazie. You can bring me

a drink. I'm dying thank you. Thank you I'm really thirsty. Oh my, so did you have dinner here? How ya doin' Graham? I heard you guys had had a, uh, a little meeting of the minds about the current show at your gallery. How's the show though. We're not thrilled with the show. What? What with Richard's show? Oh, we're talking about Richard's show. I couldn't stand Dominique's show. This guy looks like he walked out of 1978 this guy in the leather coat. Doesn't he? I haven't seen that look in fifteen years. Yeah, the guy in the red shirt? Kind of like New Wave a little bit sort of Punk. Yeah I haven't seen it in a really long time. Yeah. So Graham, what's happening with you musically?

Alan Halsey, *_Dante's Barber Shop (De Vulgari Eloquentia)_*. Nether Edge, Sheffield: West House Books, 2001. 0-9531509-8-4. 39pp, A4 spiralbound. (Write XXXXXXXXXX)

The visual appearance of this is close to Raworth's *_Logbook_*: prose texts set inside elaborate b&w visuals (collaged from photos: the page with the Pope, someone in a Halloween mask & Aaron Williamson juxtaposed is esp. memorable). The texts are printed in narrow newspaper columns & there's much play with linebreaks & pagebreaks (every single page ends in midsentence & by the time you turn the page it has utterly switched direction). Here's the first page, unfortunately not with a justified right margin, but you get the idea.

DE VULGARI
ELOQUENTIA
PAGE ONE

To say he 'tows
the line of zero
longitude' scarcely
needs correction
or apology even if
we believe as I so-
metimes don't the
linguistics text-
book that ordinary
language is good.
What's so ordinary
about ordinary
language that it
has to be good or
bad? You have to
tow the line some-
where even Green-
wich even if the

millennial doom of
our youth has been
so facetiously re-
placed by the mil-
lennium dome to
prove puns which
are sometimes ty-
pos in disguise still
matter. Okay top-
os. Stop O. If or-
dinary language
was good enough
for Coleridge it's
good enough for
me but often it
wasn't and I like
the way his con-
versation poems
are for only one
voice. Words
come in ones and
twos then another
one tows the line
somewhere else I
expect is what he
meant and al-
though it's more
exacting to cross
any line than find
it has been moved
to toe it is the
dullest option.
Whatever Eng-
land's lost zero
longitude's still
ours I mean its I
mean theirs I
mean there's an-
other homophone
and when I say I
'like' I mean I'm

amused and not
that I prefer my [...]

Piero Heliczer, *_a purchase in the white botanica: the collected poetry of piero heliczer_*. Ed. Gerard Malanga and Anselm Hollo. New York: Granary, 2001. 1-887123-57-1. \$15.95 US. 152pp, illustrated with b&w photos. (www.granarybooks.com)

A figure from the 1960s avantgarde (both film & poetry) I'd heard about every so often but without coming across his work. This book comes with a very interesting interview with P.H.'s half-sister Marisabina Russo-Stark, which outlines the sad outlines of Heliczer's life--born in Rome; his father killed by the Germans; the remaining family transplanted to the States, a new stepfather deserting the family; Heliczer's erratic career due to increasing mental instability; restless movement between the US & Europe; a death from a crash on a moped. Here's a short poem from "& i dreamt i shot arrows in my amazon bra":

THE BEAUTIFUL AMBUSH

expectancy strings time
ah the cloud patches more perfect black ah les taures
 of the sky
wind moves through steers hide
the sounds of death and the stars are the
same whirring click like the lute stop
like a quiver of feathers thrown in to the air
like the blades of a wind wheel falling circularly in air
we lie down in a beautiful ambush
and read the poem we know almost by heart of the stars a
 pillow of quills

Peter Larkin, *_Terrain Seed Scarcity: Poems from a Decade_*. Applecross, West Australia/Cambridge: Salt Books, 2001. 1-876857-08-0. \$15.95 US/ £9.95/\$20.95 Cdn/\$24.95 Aus. 199pp. (www.saltpublishing.com)

Larkin has developed a distinctive style of prose-poetry over the past decade: brief but very dense paragraphs separated by bands of white space; occasionally they break into verse that reads almost like cryptic, multidirectional marginalia notes (Susan Howe is an author Larkin especially admires). It's poetry that both has the density of speculative philosophical prose & the linguistic playfulness & density of Zukofsky; it's not at all easy going but I've found myself increasingly respectful of & engaged by this book (especially its later sections) as I have returned to it. The opening section, extracts from *_Scarce Norm Scarcer Mean_*, is perhaps a mistake, as it's extremely opaque (full of coinages) & the partial presentation makes it hard to judge what the book's trying to do; but thereafter there are 8 full-length sequences, & the book closes on a high

note, the wonderful "Spirit of the Trees", short syllabic poems formed out of the vocabulary of poems included in a 1947 anthology of that title (the inspiration is a sequence by Peter Riley but the effect is rather more akin to *_80 Flowers_*). -- Here's an extract from "Landscape with Figures Afield", a series of brief statements in the manner of Thomas A Clark:

Here, in a remote, preparatory and instrumental working, imposition is dedicated to the woods.

Knots and compartments, whose speculations are matched to a helper of root: lest this green world is not sufficient to look abroad into the fields.

Cascades amend, but fail to tend, a broken world: you certainly incline the leaning of a wall to naturalism.

Apparent spoil, but no waste of the irreparable reaches.

The duty of mutual strife with ground: where a break in the branch has twisted onto a root.

An unsolitary world does but transliterate other worlds.

Not to concede a probable nature, so as not to exceed a parlous one.

To picture the fields as mere variety leads our expectations into the city, to a theatre of experience.

A variety to chance the mind's own multiplicity, round a narrow compass to purge the rectitude of finitude's entirety.

Nature's *_incurious_* accuracy: that some casual truths call for a measure of addition is not injurious.

[...]

Dorothy Trujillo Lusk, *_Ogress Oblige_*. San Francisco: Krupskaya, 2001. 1-928650-11-2. \$9 US. 64pp.

I already reviewed one component part of this, the pamphlet *_sleek vinyl drill_*, in *_The Gig_* 8. I really admire this book. Rather than quote it I'll simply list the table of contents, which exemplify its sensibility just as well:

For D.M. Fraser 7

Pity, The Greatest Aphrodisiac 9

OOPS UPSIDE YOUR HEAD 11

Lumpen Prole by Choice--_a Novel in Arias_ 14

Cakes and Lager--_an Outré biografib_ 18

Contiguous Schadenfreude--_an Apocryphal Memoir_ 19

Funny in a Bonnet 21

OOPS 22

Let My Voice Thud Throughout the Land	23
Vulgar Marxism	24
"We're All Friends Here"--_a Fiction of Unspeakable Horror_	29
Sleek Vinyl Drill	34
FRONTal for Jan Coyle	39
OGRESS OBLIGE	41
BOTul'ism (intra _DECORUM_)	56
Rumplestiltskin's Dotter--_a Meaningful Poem_	60
"Why Do I Have a Phony English Accent?"	64

Steve McCaffery. _Seven Pages Missing: Volume One: Selected Texts 1969-1999_. Toronto: Coach House Books, 2000. 1-55245-049-X. \$22.95 Cdn. 464pp. (www.chbooks.com)

What can one say about this: an absolutely enormous, & beautifully printed, selection from McCaffery's last 30 years' worth of writing. The selection is I think indebted to Jackson Mac Low's _Representative Works_--the emphasis is on providing examples of work from a wide range of texts from throughout the career. (Volume One is only drawn from poetry published in book form; the forthcoming vol. 2 will have uncollected work.) -- I'll pick two examples. Here's a short text from _In England Now That Spring_ (1978), a series of poems written during a trip in the UK in May 1978 making use of Wordsworth's collected poetry (the original book also included poems by bpNichol & some Nichol-McCaffery collaborations; the selection in _Seven Pages Missing_ is confined to poems that are exclusively McCaffery's).

FROM: "TO A BUTTERFLY"

This plot
of wings

in a talk
of song.

& here's a longer poem, from _The Cheat of Words_ (1996):

CRITIQUE OF CYNICAL POESIS

Comrade Krasheninnikova
I am answering your question.
Esperanto of the cortex should
take place a little to the left
of one ear. Please ensure that all
the ur states are marked upon
the site of this difference. Moths
of the mind are traditionally

temporal, however the sutra through
its murmur is bound to offend.

Inform

Department Ignoramus that _this
is not a sentence_. Is a sentence.

We will let you know
if this is gospel in the Caucasus
(nowadays, the migrant apples bruise
if you remove the chestnuts)

. Which means it's tea
and time for ice which captures us
but not by much. All primary positions
being otherwise we are far more moderate
when dispossessed (though sounds i think
recede no further than our urban logic).

An age

is still a phrase loaned back
to the rim of each appeal by vicinity
so that the trick remains to preserve our we
as a siamese connection.

No more to write now but the words
the train now standing is metonymy.

Conjectural and sediment to emendation
let's me add that it's okay for you
to relax with the smoke from the other room
whilst we in the thought of codeine sobriety
and with a qualitative north to the questionnaire
win all your downhill points.

Helen Macdonald, *_Shaler's Fish_*. Buckfastleigh: etruscan books, 2001. 1-901538-33-8 (paperback); 1-901538-34-6 (cased). 62pp. (probably best obtained via Peter Riley or SPD)

Macdonald by virtue of her birthdate (1970) found herself occupying the formidable position of the last author in Keith Tuma's recent Oxford anthology, a book that starts with Hardy & Hopkins. This book is her first full-length collection (it collects work that appeared in the earlier *_etruscan reader I_*, but most of it is uncollected work). Difficult, rewarding work: the best short introduction to it is Keith's introductory piece in the OUP book (& also search out Drew Milne's piece on lyric humanism in *_The Paper_ 2*, which has an extended discussion of this book). An authorial note in *_foil_* is pertinent to Macdonald's

combination of high lyricism & often very demanding scientific material (from ornithology, astronomy, atmospheric science, &c): "poems as maps, orienting the reader in a field populated by different versions of the self and its relation to the natural world." Here's a short one I like, not perhaps a "typical" poem but so what:

SMALL HOURS

There is a brick in the cloud
 but it is not falling
it is night falling
is it true accomplishment breathing

The sky isn't blue not thinking
for days thinking for you

generally a small kind of bird looking
for premises
and they say the best is, yet
 to get near it
requires such fabric of years there is a
stroke through it
& I can stand on the pantomime wall
describing figures.

And above
a splint of mild lightness that is not
light at all that is all there is to love

Tadeusz Pióro, *Infinite Neighbourhood*. Cambridge: Equipage, 2000.
1-900968-46-0. 26pp. (Write the editor, Rod Mengham, at

██████████)

One of the best sets of readings at CCCP in 2000 was probably the most sparsely attended, I guess because it occupied the conference's deadspot (early Sunday afternoon). I was glad I caught it thought: a terrific performance by the elusive Khaled Hakim, & an impressive one by the Polish writer Tadeusz Pióro. This book is basically a mini-*Selected Poems*; the translations are the author's own (he's fluently bilingual & they read as if written in English). Here's one of the shorter ones:

NOSTRA VITA

A local airport, a pipeline, knotted
freeways humming in fog
like a familiar sea, though sirens don't help
when you want to lose count. Let's meet

half way there: when I give you a sign
that there's no way out, answer just as mysteriously.

But even a firehouse goes awry sometimes
and at dawn the fog opens on a cunning trompe l'oeil:
a clear bay through a window,
sun's glitter, islands, sailboats
or some other, harmless, kitsch.
In a little bottle, the Flying Dutchman
cocks an ear and starts to count: luxuries, years
finally heartbeats and only the last thread of language
some beautiful, difficult sentence
holds us to the edge of the world.

Catherine Wagner, *_Miss America_*. New York: Fence Books, 2001. 0-9663324-7-4. \$12 US. 68pp. (www.fencebooks.com)

This collects work from three chapbooks, *_Fraction Anthems_*, *_Magazine Poems_* & *_Hotel Faust_*. This reminds me of the D.T. Lusk book for its sheer attitude & wit; a really fine, frightening & funny book. Here's the 1st "Fraction Anthem":

Delver: There was a place in the brain,
a red knot. We live in there, we play seek.
We live in there, we ratchet.
Blitzkrieg. We peony.
Will you come out of there, take my
stringy bloody sinew pulse hand

Say goodbye to HER
she make you lie, don't love
And a rock feels no pain, dingle dingle
ding, and an island.
I am sexually attracted
to him, he gets on my nerves, she
jealous of me, I think she's clever, love
my boyfriend. Bowl the fucking ball.
I poured it full of foam.
Goddamn I hate mole, cat-hair on
my black pants.

Catarrh.

river cut, air cut. My thighfat, my gullet,
stringed down, scuttle.

My thermometer wilt. Go trade.

John Wilkinson, *_Effigies Against the Light_*. Applecross, Western Australia/
Cambridge, UK: Salt, 2001. 1-876857-38-2. \$15.95 US/£9.95/\$20.95 Cdn/
\$24.95 Aus. 199pp. (www.saltpublishing.com)

A friend of mine once called *_Sarn Helen_*, the climactic sequence of this book, "unbearable": this was intended as praise. Actually, I find this remarkably compelling reading, for all its formidable density & dendritic chains of association & reference. (Wilkinson once compared his writing his poems to an alchemist growing a homunculus.) There is a useful authorial note on the back (sic!--not exactly common practice among Cambridge-based authors...), which comments in part: "One notable system of echoes and transformaitons occurs around racial and cultural constructions, from the movements of slavery and colonial migration marked in 'Chalone' and 'Colour Swatch' at the start of the book, to the meditation on refugee displacement, nationalism and the effect of new technologies on the apprehension of time and place, which comprises the long poem 'Sarn Helen' at the end of the book." Here's the opener, from *_Chalone_* (revised from its original Prest Roots text), a sequence preoccupied with the colonial history of Jamaica:

OPERATIONS

To assemble the lily. Gloss half-smeared
slips like a thumbprint broken through

sweet glaze; the visible hymen flaps;
a sky funereal peels from a sloping pond

hot sun beats or mains rupture plenishes.
The confectioner's system purrs easily:

summer stripes & smash, do to construct
flaked out, the numbed inquisitor of

feeling propped their water plate. JCBs
shall batter, cars shall rend & groove

natural piety's cover, circulate in
fine fettle. Sugar gushes plentifully.

This kidney island, poor Ind, which half-
slipped on sweets unwrapped, powered
with cane trash, stayed discovery, waits
insulin now turns its sweet to plenty

turn to the clear inlet pain, filled
with Arawak ghosts people a clear glaze,
neither slave nor indentured, dead
processors of sweets wired its virginity.
Petals rattle & smart, rewire together
proof for the technician's fingering
green stairwells, green detention doors
slamming into a kelson swinging low
one after another, endless decompression,
& never a breach to break out through.

The monster list, part II, coming shortly....I'm reading & typing away. --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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78. **owner-realpoetik**

RealPoetik

Sun 6 Jan 2002

Kathryn Rantala

Kathryn Rantala writes: "Degree, Fraught and I Think I Could be a Finn-- the first and third of these are part of a collection I'm preparing, The Finnish Orchestra.

Recent and upcoming credits include Three Candles, The Melic Review, elimae, Painted Bride Quarterly and she founded and currently co-edits a print journal Snow Monkey. There's a "book of essentially forensic poetry and prose", Missing Pieces, available online at ravennapress.com. She can be reached at

██████████.

By Degrees

Everything I've ever seen is snow
and I've seen everything.
It may not look like much,
you may not call it war,
or famine or flood or the

loves of our heads of state,
but our practical gods
have laid it out in the snow
in its untranslatable self;
have shown how it shifts
how it skis on clouds or ground,
how it is equally mine
and me

Sometimes I feel heat
and sometimes cold.
Both serve me equally.
But as a practical matter,
thinking it over,
considering everything,
give me snow.
And a lot of dark.
A mate if you can find one.

Fraught

They gathered the rift of the sea. They invited the hyphenated Victorian for dinner and her scabed footman. Sometimes the cardinal with his Mercurio, fumbling in his contellatory web, liked apples. Wanda mined the orchard with thresher teeth and goat's milk, David's bright smile, all of it combusting daily, a headlamp of crows for canaries. The shaft of #7 was crumbled in song, his Lamborghini and framboise, another sign. Her father signaling, over here, over here, this is where we are dead and there was ham with the bone in for dinner. She asked, David, have you ever been to the sea, and yes, he had curdled brine for breakfast. He longed to go weeding again in the she-rocks. She drowned thoughtlessly. He forgave her, there was Alicia, her dim sister, the roto tiller of his bowels. Think, if she had not been also dead, oh, how glorious. But this was 1857, and anything was still possible.

I Think I Could Be a Finn

I think I could be a Finn.
Yes,
I made everything I own,
and replicas,
and can make them again and again
if I need to
and someday I will

I will always need to
though my heart

in its muffled parts
wants none of it anyway.

It's just that I need to have them.

Kathryn Rantala

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79. **ShaunAnne Tangney Humanities**

Re: textbook ideas needed

Sun 6 Jan 2002

two different books/kinds of books come to mine (i teach both intro and adv. CW courses) *_The Portable Writers Workshop_* from Salmon Press in Ireland. I have found this great to use w/ intro courses; it's "workshopy" and "inspirational" but it does touch on technique and labor. it is dedicated half and half to poetry and fiction. *_The Handbook of Poetic Terms_* from Teachers and Writers Collabrtive. A true handbook--entries for "sonnet," "line," "pantoum," "rhythm," etc. I use this in my adv., genre-specific courses because I want the students to learn that poetry is a formal concern, not merely journal-writing cut off in the middle of the page..!

good luck--
shaunanne

On Thu, 3 Jan 2002, Aaron Belz wrote:

Dear friends,

I am leading an introductory poetry workshop for undergraduates this spring. Most of them won't be very knowledgable about poetry or how to make it, so I am counting on nothing. Can any of you recommend a book for this endeavor? Something in a reasonable price-point?

I am also open to strategic suggestions.

*Happy new year to all,
Aaron*

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80. **Bertha Rogers**

New York State Literary Curators Web Site (www.nyslittree.org) January update

Sun 6 Jan 2002

Dear Friends,

Welcome to another year of updates for the New York State Literary Curators Web Site, which includes literary organizations, events, curators, small press publishers, the September 11, 2001 Forum, and biographical information on New York and out-of-state authors

Please e-mail your update information no later than the 20th of the month preceding the event to [REDACTED].

Happy New Year!

Bertha Rogers and Brittney Schoonebeek

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81. **Elizabeth Bassford**
Exoterica/ The House of Pernod

Sun 6 Jan 2002

EXOTERICA kicks off 2002 with with poet EDWARD FIELD in his only area reading for the year. He is the author of ten books of poetry, including A Frieze for a Temple of Love (Black Sparrow), and five novels, including The Villagers (Painted Leaf Press), co-authored with Neil Derrick. He wrote the narration for the Academy Award winning film, "To Be Alive." Poet Richard Howard has praised him for his "courage of heart," and Andrei Codrescu, on NPR, called him, "one of our best poets." Recipient of a Lamont Poetry Prize, a Guggenheim Fellowship, a Shelley Award, the Prix de Rome, and a Lambda Literary Award, he will read on Sunday, January 13th at 1 p.m. at the Society for Ethical Culture, 4450 Fieldston Road in the Bronx. Admission is \$5. Open Mike follows feature. For info and directions, call series director Rick Pernod at [REDACTED].

THE HOUSE OF PERNOD will do a very special "unplugged" set at The Cornelia Street Cafe's Pink Pony West Series on Friday, January 25th at 7 p.m., 29 Cornelia St. in the Village. Open Mike begins at 6; \$6 gets you your first drink. Experience the Aggressive Tongue of poet RICK PERNOD, backed by ANDY BASSFORD on bass and PAUL SCHONBERG on guitar, offering up their post-current hybrid of Funk, Poetry, Chaos, Jazz, Theater, and Rock and Roll...it's disturbing, but you can dance to it...contact host Jackie Sheeler at poetz.com for more info.

EXOTERICA...we'll be spreading the word...

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82. **Alan Sondheim**

LIFE.MOV as k text virus

Sun 6 Jan 2002

-

LIFE.MOV as k text virus

moov lmvhd ptrak \tkhd \$edts elst mdia mdhd hdlr mhlrttextappl Apple Text Media Handler {minf Lgmhd gmin ,text hdlr ██████████ Alias Data Handler \$dinf dref alis stbl bstsd Rtext Copperplate Gothic Bold stts stsc stsz stco udta udta WLOC free wide mdat wide mdat life There are early screen memories of _being carried_ on a - I have had my faults, too many of them Or thereabouts - remembering crying in the car with mot All through childhood I had to take weekly Saturday all I was given a small film projector with a crank on the I really don't have a date but wonder about my early lo I remember a wonderful British tricycle with large whee It was around this year that we moved from Reynolds Str Around this time, I had an operation to have my ears pi I heard of Elvis. I loved the word "fuck." Someone show I watched someone masturbate at camp; I was thrilled. E Later this year (or was it this year?), I masturbated c - I cried myself to sleep, etc. I had a small box on t - I joined the American Forestry Association (or someth J U and I were walking late at night and he thre I was probably a Junior at the Blue and White dances at I'd fall asleep dreaming of P T or earlier Ma - A W was my first real girlfriend; we tri / Barely made it to the senior prom with C K I just about flunked my first semester at Brown, collapse : I remember reaching for A's breast; I was sick and at I volunteered for secret army tests as well - checking I went to Israel for a summer, living largely in Jerusa It was around this period that I had my only "attested" It's this summer I first go to Israel and almost have a The depressions continue for the rest of my life These dates, these beginnings are obscure to me, and al - Sleeping and waking: insomnia goads me my entire l I almost flunked out of school. My life was a disaster. - My second year at Brown was miserable. I hated my I watched the side of the factory open up in the middle It was this year that I got beat up on the campus by tw On a trip through the Negev, I saw, from a distance, an Was it during this year, when I was in Israel, that my We managed to get shot at from an absurdly safe distance was still, closed up once again. I asked my roommate wh - Went to Israel for a year, living mainly in Jerusa Went to Europe for the summer; met J Z who became It's around now I'm in Europe. I met you (I forget your ' P G ran into the studio screaming - Put out three records with a group, two with ESP, - Did I speak of the Great Fear of country and anarc I bought a red IBM Selectric, my first real electric ty I had An,ode published by the Ws' Burning Deck Pr / I lived for a summer in Minneapolis with J I think J and I were married; it was a traditional w V and I in our dismally-cathected relationship, talk At the Paris Biennale I put up "The World's Smallest Sc - I went

to Europe with B; we lived for a month i : Around this time, I remember living off and on with R I lectured all over the place, UCSD, Cal Arts, RISD (wi Logic of consciousness worked out, The Book as System o R warned me about V, that he wasn't as good a Around this period, L accompanied me at a poetry r R M and I split vowing to remain friends. It - I work on the Structure of Reality, a text compose - E and I in New York and Hartford, marry Around this date I thought that if aliens came from ano I taught for a year in Hartford, at the Hartford Colleg J was born; I was totally amazed. Everyone's start Secretly, I think I know everything; I don't know anyth / E and I split, my fault through everything T fucking me, the first and only totally re The Whitney shows the tape K and I made; ther - Relating to J; I never see her enough; as she Remembering L, who became an erotic image / i - I taught for a year at the University of Californi I get involved with women who are as crazy as I am; no I saw V for one of the last times, and stopped speak The year where my writing began to coalesce; I was a - I taught at UCLA for two years, in the art and art A and I left for Queenstown in the eastern center I left for three and a half years - to teach in Tasmani I went to Tasmania where I met A and return In Queenstown we end up at the home of a Belgian hairdr I take over the curatorial position at Nexus Contem-pora - After teaching for a semester at Ontario College of At Nexus, we began the Atlanta Biennale; the first exhi - Later Paul Celan's poetry would take off from where T - I left Nexus, A left me, I went to University I first met D at a punk/industrial music night; he : And I had never been treated so badly as I was with N I also met N while at Hallwalls; this was th I became Artistic Director at Hallways Contemporary Art I took up the Artistic Directorship of Hallwalls Con-tem At the end of the year, M and I left Atlanta for M and I are driving through western North Caroli - During the years with M I had the feeling we Or so, found out the ESP records had been reissued as C M walked out after my severe depressions; she to Finally started on the Internet with an IBM XT. My firs My first cyber-relationship experience with a grad stud At the end of November, attended the Cybermind confer I meet A in Sydney after the Perth conference. Sh I think A and I worked through some of our differ Worked through M G in Sydney, Nova Scotia, on thought of this program as a way to begin to create an , After the book launch party, N took pho Back in Sydney again for a second round, dealing with a But when R apologized, it was too late, and our fr I lived at -- Chiyo, Hakata-Ku, Fukuoka-Shi , Jap I return over and over again to this, in an attempt to I think I'm so smart. January - worked with C\CEN in Sydney for economic d Late, I think, my brother M comes over and joins L L and I make a tour down the coast of Oregon; she h ' November went to Fukuoka to join L , Stromatolites, cyanobacteria, tendrils. Today I received a carton of my older work from T B Wrote the first version of The Case of the Real in Fuku z, I use you "z" for coda, denouement. This is the jarg za, They're partial or transitional accounts. They come April left Fukuoka to return jobless to New York August to

beginning of September, L comes : Finally around November, divorce comes through with A K and C die Late April trip to Kyoto with L; Feb -March in % Met A in Huntington Beach - we b November -, tour of Southern California then in Dec. Potes and Poets brought out The Case of the Real, which Appointed virtual writer-in-residence, Nottingham Trent C dies near the beginning of the year, found a March , ; Mother dies early morning; A and I wer began teaching with difficulty at Florida Interna married A on June th; July th, had a rec move to Miami, mid August; the cat flew down later.

—

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83. **Bill Luoma**

On a wet

Sun 6 Jan 2002

Review of Vielstimmig
by Barrett

Wed, 12 Sep 2001

Repression Perspective
you, life for you, A better life for you. Is just stupidity.

Feathers fly up and pow apart
from the bird they were.

Human Rights. The WTO Globalization and its Discontents Fighting
Globalization Hahnel.

was , The most famous examples of this is Ezra Pound's 1913 haiku . Thornton
Wilder.

Will decay. Bough connote different things. in and out of the poet's life and the
train may be replaced by a different mode of transportation; People will come in
and out of the poet's life and the train may be replaced by a different mode of
transportation. and out of the poet's life and the train may be replaced by a dif-
ferent mode of transportation, different things; in the first line of the poem,
Petals on a Wet, Collaboration.

The birds are on fire Men. To say. To say. Paris should have gone into paint . In
Paris should have gone into paint . A professor of political science at the Uni-
versity of Padua in the radical 1960s, 68. Get your FREE download of MSN Ex-
plorer at [http:](http://) FREE download of MSN Explorer at [http](http://), Get your FREE down-
load of MSN Explorer at [http](http://).

And we will come back too. We are not bad people. We are happy monsters.
more than tenured professors: global society, Valuation of those activities as

others. Professors. be sure, They reflect and give weight to the values of the whole of society, can sometimes appear perverse to the casual observer; Of Usama bin Laden. The California Institute of Integral Studies is hosting a Dialogue for Peace.

demonstrators Vijay Prashad. Barsamian interviews Arundhati Roy on Globalization; Dams in the Narmada Valley to fighting the genetic plunder of the country by multinationals. And a first edition of . Art whose works inspired Pound. exhibit are memorabilia of Grant's trip to the Orient: A pagoda-like tower. Hearn that were best- sellers in their day. works inspired Pound, are in fact American inventions (think of the use of napalm and defoliants; Defoliants. Not too debatable. Defoliants. (. To spend.

ZNet Sustainer commentaries Anarchism: Why Not Create A Shadow Government, Points Albert/Shalom 5 Arguments Albert, On Albert/Shalom, Going On Albert/Shalom. Prospects Some ZNet Sustainer commentaries Anarchism. And hit their interests everywhere. Algerian witness said Rahman issued a , An Algerian witness said Rahman issued a . I have no wish to agree. Is the ghost of Wittgenstein's idea of language games. Evil. Arrests. Struggle Stop Whining, Revisited (02/02/01) Thinking About DU (01/16/01) Election Issues (11/13/00) The Trajectory Of Change (10/01/00) Lesser Evil, Of Activist Priorities Quiddity.

Travel and trade on a global scale. To be resolved in such talks are small relative to the larger issue of maintaining our freedoms to travel and trade on a global scale. -- The IWW's online magazine, on all sorts of economic issues, One of the best magazines available for clearly written articles on the economy from a progressive perspective, useful and interesting, U. For instance. In addition to its myriad material benefits. of its participants: Trading system.

Tamilnet a general source on Tamil Sri Lanka (not specifically leftist!) Khal-dunia online. Textuality. Bough. It is like tying narrow meanings to symbols. Ex-terminate them like mice.

Albert. in 1981: in the context of a multicultural: Anthropology Program at CIIS was founded in 1981, In the context of a multicultural. is traced in a new exhibition at the Beinecke Rare Book and Manuscript Library, the Beinecke Rare Book and Manuscript Library, traced in a new exhibition at the Beinecke Rare Book and Manuscript Library, Modernists as H. Wilder, photographs of such American Modernists as H, Works. Petals on a Wet. Petals on a Wet. Vielstim-mig.

Repression Perspective

Or other horrors of war. Of Grant's trip to the Orient.

of this new book of mine, IN THE MARGIN. book of mine; IN THE MARGIN: Are very few copies remaining of this new book of mine. Now we shoot the post and killed the fence. It is

Feathers fly up and pow apart
from the bird they were.

Who keeps writing against the day the wires sputter.

Retraining is problematic. Reasonable security and dignity. Operations.

Fuck You Aloha I Love You written articles on the economy from a progressive perspective: Source for official facts and figures. - excellent examination of corporate malfeasance, -- A searchable database of major economic figures.

Tariq Ali Some Z articles Bombs. ZNet articles by or about Tariq Ali Some Z articles Bombs; Tariq Ali Some Z articles Bombs: Bombs: Of MSN Explorer at [http](http://www.msn.com). FREE download of MSN Explorer at [http](http://www.msn.com). Get your FREE download of MSN Explorer at [http](http://www.msn.com); Get your FREE download of MSN Explorer at [http](http://www.msn.com).

- 94103. [REDACTED]. 20; December 20.

USA some remarks Gloves Off (02/06/01) Resolving the Pacifica Crisis Revisited (02/02/01) Thinking About DU (01/16/01) Election Issues (11/13/00) The Trajectory Of Change (10/01/00) Lesser Evil. (01/16/01) Election Issues (11/13/00) The Trajectory Of Change (10/01/00) Lesser Evil; Of Change (10/01/00) Lesser Evil. The bough will decay. Although the petals and the bough connote different things. Brecher. Palast, The Focus Podur. Bello. of civilians and destruction of , This includes genocide of native peoples. Activists learn by doing the same thing over and over again; Activists learn by doing the same thing over and over again.

Red Radio Flyer mass displacement of civilians and destruction of : Civilians depend as a military objective in the Civil War. Peoples. War), is as American as apple pie: is that to point this out is to diminish the acts of Genghis Khan, objective in the Civil War, And we will come back too. We are not bad people. We are happy monsters. Sept. Himself sitting on a couch in his New York apartment. Writers' interpretations of those influences. Of China and Japan. Twentieth-Century writers' interpretations of those influences. has two major thematic divisions, American Nineteenth-Century representations of China and Japan. of Wittgenstein's idea of language games, Agree. subsumed in its rules -that private language or content/signified is an illusion, An illusion. Comprehensible. Me underlying the Chinese Room test is the ghost of Wittgenstein's idea of language games.

Stop Whining. Just stupidity. perversity of someone who keeps writing against the day the wires sputter, Decadent opinion. September 11. at the California Institute of Integral Studies is hosting a Dialogue for Peace: To the devastation

of September 11. concerned about the threat to Saudi Arabia, sent his Secretary of Defense, On Saudi soil and the use of Saudi bases for airstrikes against Iraq. On August 4. US ground forces on Saudi soil and the use of Saudi bases for airstrikes against Iraq, Immediate military action to defend the Saudi kingdom against possible Iraqi attack. Saudi kingdom against possible Iraqi attack. Bombs in the Gulf War).

The Plot: Bough, Textuality. On a Wet. On a Wet. On this poem in his article . Get your FREE download of MSN Explorer at [http:](http://) Get your FREE download of MSN Explorer at [http.](http://) Ali Some Z articles Bombs. Some Z articles Bombs:

Likely that we're after their poppy crop. Albert: To Demonstrate Quiddity, Albert. Albert, ZMag articles The Trajectory of Struggle Stop Whining; Anarchism. Not Free Speech (03/24/01) Gloves Off (02/06/01) Resolving the Pacifica Crisis Revisited (02/02/01) Thinking About DU (01/16/01) Election Issues (11/13/00) The Trajectory Of Change (10/01/00) Lesser Evil. policy in the Persian Gulf will be in order, to probe too deeply into these matters: Permit. don't worry: keeps writing against the day the wires sputter, Someone who keeps writing against the day the wires sputter. Vielstimmig. On a Wet. Textuality.

the actions and reactions that followed and have been proposed: The actions and reactions that followed and have been proposed. that followed and have been proposed, To the devastation of September 11. Most widely read journalists of his time. Bello, Struggle for a deglobalized world, For a deglobalized world. Change (10/01/00) Lesser Evil. Resolving the Pacifica Crisis Revisited (02/02/01) Thinking About DU (01/16/01) Election Issues (11/13/00) The Trajectory Of Change (10/01/00) Lesser Evil. Of those influences. and Japan, representations of China and Japan; Of those influences. American Nineteenth-Century representations of China and Japan.

Exterminate them like mice. Bombs, Ali Some Z articles Bombs, ZNet articles by or about Tariq Ali Some Z articles Bombs, or about Tariq Ali Some Z articles Bombs, Z articles Bombs. Energy-rich area just to the north of the Persian Gulf. Have gone into paint . Dark sleekness of the train cars. the train passengers, accurately describes the dark sleekness of the train cars, Uses powerful images to convey simple ideas.

47.bent.howse, ts/1

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84. **richard.tylr**

Re: Open Letter

Mon 7 Jan 2002

Trane. I'm very much in agreement with this line of argument. I see that the US and Britain etal are in fact the terrorists: even if, as is quite possible the attack was not organised by certain extreme right wing groups. What has since occurred is the usual in human history. The further destruction of a nation already had its own quite stable government with their own religion, philosophy etc We in the West are arrogant to impose our "universal values" with the incredible savagery and arrogance as the British Empire did, the US are now doing as they have been doing since World War Two when they held off until Britain was just about destroyed (they refused to even repair the rolls royce engines out of the the Spitfire's, Beaverbrook had to organise that on his own initiative!!)and only entered the war in terror that "communism" or anyway the Russians would take their Europe. THEIR Europe. The US arrogant bastards bomb everything and everyone and wonder why terrorist attacks continue: THEY ARE THE TERRORISTS. The young man who crashed his plane recently was a hero: so is bin Laden and the Al Qaeda. He needed to carry a massive bomb. The Americans are hated by billions of people now. Its because its a corrupt nation paranoid and racist and the military industrial political complex run for capitalism is basically a terror generator. September 11 was nothing compared to what is in store: it was peanuts. Believe me. Trust me. Richard. ----- Original Message ----- From: "trane devore" <[REDACTED]> To: <[REDACTED]> Sent: Monday, September 17, 2001 9:35 AM Subject: Open Letter

> Hey all,

>

> Here's a *very toned down* letter I've been sending to members of Congress,

> et al. Thought you might be interested.

>

> Trane

>

>

>

>

>

>

> Open Letter:

>

> It seems there is a quickness to cry "war" in response to the

> horrifying attacks of September eleventh. While it is clearly incredibly

> urgent that the international community find the perpetrators of these
> heinous crimes and bring them to justice, an overhasty/unilateral military
> response is an entirely wrongheaded tack to take. President Bush has
> mentioned "retribution," several members of Congress have described the
> attack as "an act of war," and the attack has repeatedly been compared to
> the bombing of Pearl Harbor. Worst of all, this attack has repeatedly
been
> presented as a struggle between "good and evil." The problem with all of
> these characterizations is that they serve to disguise the nature of these
> attacks while offering "solutions" that are irrational and, indeed,
> decidedly dangerous. Let's look at these points one by one:
>
> 1) The notion of "retribution" or "revenge" is an atavistic notion at
> best, and a ten-cent publicity stunt at worst. This notion, the idea that
> an eye for an eye somehow produces any real kind of peace, bypasses the
> real purpose of defense -- the safety of civilian populations. By
engaging
> in a campaign of "revenge," rather than attempting to examine and mitigate
> the root causes of these attacks, we can only end up by further
endangering
> U.S. citizens. The logic of revenge and retribution is the logic of
> terror, the same logic used by the terrorists who flew into the World
Trade
> Center and the Pentagon. Rather than engage in a campaign of retributive
> justice, we need to engage in a campaign of restorative justice. Unlike
> retributive justice, which seeks to engage a past offense via revenge,
> restorative justice is a way to look toward the future and attempt to use
> the arms of government and law to build a genuine peace. We need to look
> beyond the simple-headed notion that punishment produces peace and in-
stead
> register the fact that peace (and security) is as much, if not more, the
> product of well-considered and genuinely respectful international
relations.
> As a nation we have got to leave the paradigm of retribution behind. Our
> unilateral military operations do not produce internal security --
instead,
> they produce a mirror-image of rage that, as we have seen, can come back
to
> haunt us later. Military solutions should always be the very last --
never
> the very first -- solution. Finally, the logic of "retribution" seems all
> too often to involve a kind of excuse for the death of innocents. Our own

- > national tragedy must not become an excuse to justify the taking of
- > innocent lives in any other nation -- to buy into this way of thinking is
- > to engage in the very ideology of terror.
- >
- > 2) The attacks on the World Trade Center and the Pentagon should in no way
- > be seen as an "act of war" or likened to the attack on Pearl Harbor. The
- > attack on Pearl Harbor was a nationally orchestrated attack by the
- > government of Japan. An "act of war" is a conscious act of one government
- > toward another. In the case of the recent attacks it seems incredibly
- > unlikely that any national government can be held directly responsible.
- To
- > attack a nation simply because of a loose chain of association (with an
- > individual or organization) is to fire wildly at the wrong target.
- > Terrorist organizations are not governments or nations and attacking any
- > government or nation in the name of the fight against terrorism will not
- > serve to reduce the threat of attack against our nation. Indeed,
- involving
- > another nation militarily for an act committed outside of the direct
- > involvement of its governing body will only intensify anti-U.S. sentiment.
- > Instead of one enemy, we will have multiple enemies. Worst of all,
- > however, an attack directed against another nation for the actions of a few
- > individuals associated with that nation will result in an incredible loss
- > of innocent life. If we are to continue to claim to be the "leaders of
- > the free world" we must not engage in unseemly tactics of retrogressive
- > violence against others. Our leadership must be an unhypocritical
- > leadership -- a leadership by example and a leadership that is clearly
- > based on the priority of human life and human rights, no matter where.
- >
- > 3) The language of "good and evil" dangerously elides any rational
- > analysis of events by placing them within a moral/religious framework that
- > does not take into account history, causation, point of view, cultural
- > context, the nature of world-wide social formations, etc. By thinking in
- > terms of good and evil we can only restrict the range of our understanding
- > in ways that will certainly lead to further harm. Unless we work to
- > understand the reasons for the attacks against us, including the mindset
- of
- > those who were involved, we cannot begin the difficult task of working
- > against that mindset using tools that will not lead to the proliferation
- of
- > violence. The too easy separation of the world into black and white, the

> disappearance of nuance and distinction, is precisely the kind of thinking
> that allows for indiscriminate attacks against innocent civilians.
>
> If we are to escape from the sinister circle of mutual retribution
> we must rethink the way in which we go about pursuing justice. Our
justice
> should not be the justice of military rage, but the justice of reasoned
> argument and restraint. Until we realize that retribution does not solve
> problems we will be doomed to play an infinite game of idiot's chess in
> which all the pieces are killed off, one by one, until only the two kings
> remain to meaninglessly circle the board forever. We must not let our
> national mourning become an irrational anger or a call for unjustified
war.
> It is time to begin the more difficult path toward real solutions,
> solutions that will work toward the peaceful end of conflict rather than a
> continuation of violent reaction.
>
> Finally, it is of the utmost importance that we do not allow this
> violent act against the United States to produce internal violence against
> members of our own community -- especially Arab-Americans and
> Muslim-Americans. President Bush and all members of the U.S. Congress
need
> to be very clear about this. To remain silent during the rising tide of
> anti-Arab and anti-Muslim sentiment is to tacitly endorse it. We are not
a
> nation of bigots and we must insist on this fact repeatedly by the shape
of
> our actions. Now is a time for strength, and strength bears no
resemblance
> to anger.
>
> Sincerely,
> Trane DeVore,
> Oakland, California

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85. **richard.tylr**
Re: Vernon surplus dopamine
Mon 7 Jan 2002

In fact: what are we? Its probably one of the questions Alan is asking...he has enormous energy...an indicator of the curse and greatness of the US and all

other "great powers" that have long since crumbled into the dust of time etc of Shelley of "Ozymandias"..... and maybe its also a kind of testeronic force (tetes-teronic?) may war etc has a sexual origion: the pursuit of power. Think of the word "Corporate" which comes ffrom the body : corpus. Politics charges the language: we "read too much into language" we are (are we?) constituted by language - well it seems that way sometimes - human consciouness. The most precious thing: life. Alan is alive:we are all alive. We must, cant stop, creating, thinking, struggling, loving, hating, moving, making. Women and men: people of all kinds who inhabit this earth. Why are these words? Do we join each to each? Does it, anything, matter? We are strange, beating things. Richard. -----
Original Message ----- From: "Vernon Frazer" <[REDACTED]> To: <[REDACTED]> Sent: Sunday, January 06, 2002 6:53 AM Subject: Re: Vernon surplus dopamine

> I'm glad you can do it, too. I like to think a lot of us know how to use
our
> "abnormal" energies more effectively than most people realize. The media
> seldom recognizes that we're more than the sum of our symptoms.
>
> Vernon
>
> ----- Original Message -----
> From: "Sheila Massoni" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Thursday, January 03, 2002 2:34 PM
> Subject: Vernon surplus dopamine
>
>
> > Hi as a "controlled" manic depressive for my entoire life I can well
> relate
> > to using my excess energy wisely at work so i had PLenty of time to play
> ie
> > read write etc

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86. **richard.tylr**

Re: upper limit music

Mon 7 Jan 2002

Damion. Integrate basically means to summate. In telecommunications integral calculus can be used to summate a wave or say a signal (a speech on a telephone in electrical form say) into a single wave shape: or in a different way it can be used to analyse a signal eg a square wave is theoretically made up of an infinite number of sine waves (think of of a wavy line) and the maths for that

was invented by Fourier (French mathematician in the 19th century I think): hence Fourier analysis. I have done some but I found it difficult but it's really only a process of following a procedure...but I eventually foundered in Maths on a subject called Linear Algebra which is very abstruse and for most people, quite useless: but it is magical that there is literally a "chip" called a "Fast Fourier Transformer" which the telecommunications systems use for immediate line tests etc (probably to indicate frequency ranges attenuation etc) .. there are also electronic integrators (they've been around probably in the 30s even with valve technology) which nowadays use Operational Amplifiers: they are basically analogue computers...(as eg weight scales using springs etc are) Zukovsky I think was also playing with the scroll shape on a violin and also the musical signs which look a bit like the integral sign. A mathematician could explain this better but the integral of something is the summation of all its parts while the differentiation tells what's happening at a single point or point in time of those parts (the rate of change of something: the process indeed) so normally the integral sign will have at point (say) 10 at the top and point 2 (say) at the bottom and between those two points (a "distance" of 8) what is going on in the wave (or whatever process and here Zukovsky is "integrating" a part of human experience or culture or consciousness) then music is at the "abstract top" and human speech is at the "bottom" and all the things in between get inter-mixed and integrated together and struggle against and for each other and it all boils between music and madness and silence and noise and purpose and purposelessness and horror and joy and Bach and Spinoza and communism and capitalism and me and you and he and she and they and "good" and "evil" and love and family and light, and sometimes here is an apparent coherence if only we knew but then if we knew we might give up. Probably you are none the wiser but join the club if you find maths usually very baffling: but sometimes maths can be quite magical. Tired words from a tired old brain. Regards, Richard. ----- Original Message ----- From: "Damian Judge Rollison" <[REDACTED]> To: <[REDACTED]> Sent: Sunday, January 06, 2002 10:39 AM Subject: upper limit music

Does anyone, with better calculus aptitude than mine, know how to explain the precise meaning of Zukovsky's famous expression in "A"-12 where he says, "I'll tell you about my poetics -- / ... / An integral:/ Lower limit speech/ Upper limit music" -- at the ellipsis is a figure that looks something like this:

music
ss
s s
s
s

Thanks,
Damian

<<<<<<<<<<<<<<<<<<<<<<<<<<<<
damian judge rollison
department of english/
institute for advanced
technology in the
humanities
university of virginia

Mon 7 Jan 2002

145

> these
> split the discourse of course -
>
> suggestions welcome please - Alan
>
>
--

Tracy S. Ruggles -- [REDACTED] -- 888/[REDACTED] x TR
OutputLinks -- <http://www.outputlinks.com>
"Your Output Industry Portal"

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88. **J Kimball**

Andrews, Bramhall, Esteban, Fitterman, Holman, Mohammad, Olin, Phipps, Price, Schultz, Sharma, Stroffolino

Mon 7 Jan 2002

12 New Titles --

<http://www.Fauxpress.com/e> --

Bruce Andrews: "Mistaken Identity"

Allen Bramhall: "Shoot Out"

Cooper Esteban: "823 Ven"

Robert Fitterman: from "Metropolis 30"

Bob Holman: "Ornettes"

K. Silem Mohammad: "My Content"

Jeni Olin: "Blue Collar Holiday"

Wanda Phipps: "After the Mishap"

Laurie Price: "Minim"

Susan Schultz: "Declensions of Is"

Prageeta Sharma: "Near"

Chris Stroffolino: "Pieces of a Sequence"

You can access a dozen more original texts by clicking on
The Full Index at [Fauxpress.com/e](http://www.Fauxpress.com/e).

[Fauxpress.com/e](http://www.Fauxpress.com/e) is a web affiliate of Faux Press Books,
publishers of "Western Capital Rhapsodies" by Marcella
Durand, "on my way" by Eileen Myles, "How To Proceed in the
Arts" by Gary Sullivan, and "Memoir: 1960-1963" by Tony
Towle. More info --

<http://www.Fauxpress.com>

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89. **UbuWeb Editorial Staff**

Top 10 2001

Mon 7 Jan 2002

Top 10 2001

1. Christian Bok, *_Eunoia_*
2. Brian Kim Stefans, *_Dreamlife of Letters_*
3. Kim Rosenfeld, *_Good Morning Midnight_*
4. Bruce Andrews, *_Lip Service_*
5. Steve McCaffery, *_Seven Pages Missing_*
6. Marjorie Perloff, *_Twenty-First Century Modernism: The "New" Poetics_*
7. Morton Feldman, *_Give My Regards to 8th Street_*
8. Nada Gordon + Gary Sullivan, *_Swon_*
9. David Antin, *_Talking_* (reissue)
10. Charles Bernstein, *_With Strings_*

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<http://ubu.com>

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90. **jesse glass**

Your Voices Desired, Requested and Appreciated

Mon 7 Jan 2002

Hi List. I'm presently working on an opera with the Lithuanian composer Arturas Bumsteinas, and we need background voices. You can help by sending your performance of a brief score on tape or via voice file to Mr. Bumsteinas. To get background information and a copy of the score please contact [REDACTED] We're both poor, so we can only pay in good Karma, a copy of the final CD and your name in the credits. Please join us in this internet project. Your pal, Jesse

About Jesse Glass. How to order his books.

<http://www.letterwriter.net/html/jesse-glass.html>

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91. **CROWD Aimee Kelley**

CROWD #2

Mon 7 Jan 2002

CROWD, a new literary and visual arts journal, is taking submissions for Issue #2. Please send poetry, fiction, non-fiction, photography and fine art to:

CROWD

119 N. 11th St. #1A

Brooklyn, NY 11211

and visit us online at <http://www.crowdmagazine.com>

D O T E A S Y - "Join the web hosting revolution!"

<http://www.doteasy.com>

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92. **Kevin Gallagher**

Re: upper limit music

Mon 7 Jan 2002

Hello Damian,

We calculate integrals to identify the area under a curve. The area between the graph of a function and, say, the x-axis, is a geometric representation of the aggregate value of that function over an interval. The "s" like sign that Zukofsky uses in this poem is a concrete exhibition of the mathematical symbol for integral. This, called the definite (or Riemann) integral, has a lower and upper limit. When expressed this way the area under a curve is calculated over the range of the two limits. "Music" and "speech" are the two limits that LZ would be calculating the area from. In essence, he is saying that his poetics is a multi-dimensional space between speech and music.

Damian Judge Rollison wrote:

Does anyone, with better calculus aptitude than mine, know how to explain the precise meaning of Zukofsky's famous expression in "A"-12 where he says, "I'll tell you about my poetics -- / ... / An integral:/ Lower limit speech/ Upper limit music" -- at the ellipsis is a figure that looks something like this:

music

ss

s s

s

s

some pretty tree-hugging, floppy-eared, cute bunny moments though.

Also, if you want to be alternative in your approach, I have found Barbara Guest's *Rocks on a Platter*, Joan Retallack's *Afterimages* and *How to Do Things with Words* and Yoko Ono's *Grapefruit* all challenging and dynamic "how-to" books that address the creative process and prosody from the inside out. Well, really any text-piece by Ono or Retallack can serve.

=====

"all histories are fabulous.
ours stinks with genius."

--Cleopatra Mathis, from *_Guardian_*, Sheep's Meadow Press

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94. **Wilbur Jenkins**

"C" magazine

Mon 7 Jan 2002

hello list,

can anyone tell me a bit about the format -- general layout etc. -- of Ted Berri-gan's magazine "C"?

I'd really appreciate this info, as copies are hard to find (I havent been able to fine any, yet) -- and I need this for a project I'm doing.

THANKS!

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95. **Bob Grumman**

Re: upper limit music

Mon 7 Jan 2002

Does anyone, with better calculus aptitude than mine, know how to explain the precise meaning of Zukofsky's famous expression in "A"-12 where he says, "I'll tell you about my poetics -- / ... / An integral:/ Lower limit speech/ Upper

limit music" -- at the ellipsis is a figure that looks something like this:

I'd better be able to since that passage was what inspired me to become the now world-famous mathematical poet that I am, but I may well get it wrong: I think he's saying that his poetics equals the sum of all the infinitesimal values from speech (the smallest value) up to music (the highest value). It's really not a complete mathematical expression (I don't think) but it's supposed to suggest integrating everything between the simplest speech up to music in one's poetics. With an emphasis on the tiniest of details. Since the integration sign (the s-shaped thing) is often used to find sizes of areas, it suggests expanses. Since the integral sign also is used to deal with values that in a sense are incalculable, it also speaks of Mystery. For me, too, the thing is a wonderful contrast, as extreme rationality (math) versus the usually extreme intuitiveness of poetics/poetry.

Hope this helps.

--Bob G.

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96. **Robert Archambeau**

Re: Rothenberg articles?

Mon 7 Jan 2002

<http://www.samizdateditions.com/> issue #7
the special Rothenberg & Joris issue

This includes a number of pieces that may be of interest

Robert Archambeau

Fredrik Hertzberg wrote:

One of my colleagues is teaching a poetry course (at the univ. of Helsinki, Finland) and wants to know where to find articles on the work (poetry & poetics) of Jerome Rothenberg. Any suggestions?
Fred Hertzberg

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97. **Anthony Robinson**

Re: textbook ideas needed

Mon 7 Jan 2002

Good suggestion. I already suggested Koch's "Making Your Own Days" but "The Art of Poetry" is a pretty interesting mix. I hadn't thought of using it as a

textbook before, however. Well you're at it, have a look at his book of poems "The Art of Love" which quite literally changed my life.

Tony

*Dear Aaron,
Why not try Kenneth Koch's "The Art of Poetry"- it's accessible, stimulating and has a mix of poetics in that there are short & longer poems, parodies, interviews, essays & so on - it's published by University of Michigan Press in the Poets on Poetry series, 1996.*

*Best wishes,
Pam Brown --- Aaron Belz <[REDACTED]> wrote: >
Dear friends,*

*I am leading an introductory poetry workshop for undergraduates this spring.
Most of them won't be very knowledgeable about poetry
or how to make it, so I
am counting on nothing. Can any of you recommend a book for this endeavor?
Something in a reasonable price-point?*

I am also open to strategic suggestions.

*Happy new year to all,
Aaron*

*=====
Web site/P.Brown -
<http://www.geocities.com/SoHo/Workshop/7629/>*

*<http://my.yahoo.com.au> - My Yahoo!
- It's My Yahoo! Get your own!*

Do You Yahoo!?

Send FREE video emails in Yahoo! Mail!

<http://promo.yahoo.com/videomail/>

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98. **raea100900**

Poetry Daily

Mon 7 Jan 2002

The internet site Poetry Daily - www.poems.com - is going to feature my book
Veil
on this Thursday the 10th. (By the way.)

Rae

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99. **Alan Sondheim**

Story

Mon 7 Jan 2002

-

Story

The older man turns to the woman and says, "I don't know why you're making such a fuss over this. I did speak to your son, and I thought there was an understanding. He seemed to agree that there was an understanding between us."

The older woman turns to the man and says, "I don't know where this is coming from. We spoke about it a long time ago, all three of us. I have eyes which are looking in your direction. I can see you clearly from my perspective but I cannot see behind me."

The man says, "I can hear you even when I'm not looking at you. I will take the memory of this conversation out of the room with me."

He waves his hands around the room.

He says, "I will be seeing other things when I walk and will take care not to fall anywhere."

She walks towards him and turns.

She says, "When you leave my vision will continue and I will hear as well. I will be hearing other things and seeing the same things but I will not be seeing you. Tomorrow I will remember this conversation and I may well remember it for a long while. I will be walking in other places and my steps will not be as these steps."

He says, "When I think of other things I do not see them or hear them, but I continue to see and hear you when I am looking in your direction. When I am looking in another direction, I am seeing other things. I continue to hear you. When I think of other things I imagine them but I know where my feet are and I am keeping my balance at all times."

She says, "It is a shame my son will be in the theater so soon. He will have to memorize what others have said, and will have to see in some way what others are telling him to see. Also he will have to hear."

He says, "He will have to hear what he already knows. He will remember what he sees and hears. He will leave the room and will see other things and hear other things. He will think of more and more things. He will think of a great many things."

She says, "He will be thinking of far more things than I am thinking of. When I leave you I will be thinking of other and different things, and I will be keeping my balance at all times. I will be seeing where I am looking, and I will be looking where I am seeing. I will be hearing in every direction, what is near to me."

He says, "I will also be looking where I am seeing and I will be hearing other things, and we will not be hearing your son or seeing your son."

She says, "We are not hearing or seeing my son. My son is not here. My son is keeping his balance at all times and he is seeing where he is looking."

He says, "Yes, we are not touching him, and we are not touching each other. I am not feeling the outside of your skin. I am looking where I am seeing."

She says, "I am feeling my skin from the inside and the outside. I am looking at my skin. I am seeing my hand touching my face. I will carry this touching with me. I can touch in every direction, what is near to me."

She walks towards the door and leaves.

He walks towards the door and leaves.

—

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100. **Robert Kendall**

Hypertext Reading at eNarrative 3

Mon 7 Jan 2002

Interactive Reading by Eastgate Authors

When:

Sat., Jan 19, 8:00 PM

Where:

Canterbury Hotel

750 Sutter Street

San Francisco, CA 94109



Hypertext authors Rich Holeton, Robert Kendall, Cathy Marshall, and Rob Swigart will read from new works, inviting the audience to participate by choosing options during the reading. A question and answer period will follow.

This reading is part of the eNarrative 3 Symposium (<http://www.enarrative.org>). Directions to the hotel are available at <http://www.enarrative.org/travlodg.html>.

Rich Holeton is the author of the hypertext novel "Figurski at Findhorn on Acid" (Eastgate Systems). His printed fiction has appeared in Black Ice, Five Fingers Review, and other literary journals, and he has received an Artists Fellowship from the California Arts Council and the Transatlantic Review Award. He is head of Residential Computing at Stanford University.

Robert Kendall is the author of the book-length hypertext poem "A Life Set for Two" (Eastgate Systems) and other hypertext poetry published on many Web sites and exhibited at many venues in the United States and abroad. His printed book of poetry, "A Wandering City," was awarded the Cleveland State University Poetry Center Prize. He teaches hypertext poetry and fiction for the New School University's online program and runs the literary Web site Word Circuits.

Cathy Marshall currently works for Microsoft. She was formerly a researcher at Xerox's Palo Alto Research Center, where she worked in the interstices between system design and ethnography, and between nonfiction and fiction. With Judy Malloy, she wrote "Forward Anywhere" (Eastgate Systems), a collaborative hypertext fiction.

Rob Swigart is the author of the hypertext poetry collection "Directions" and the interactive multimedia story collection "Down Time," both published by Eastgate Systems. In the mid 80s he wrote and designed "Portal," an interactive novel (Activision), which also appeared in print from St. Martins. He is the author of seven other printed novels. He teaches creative writing at San Jose State University.

Robert Kendall

E-Mail: [REDACTED]

Home Page: <http://www.wordcircuits.com/kendall>

Word Circuits (Hypertext/Cybertext Poetry and Fiction):

<http://www.wordcircuits.com>

Electronic Literature Directory

<http://directory.eliterature.org>

On-Line Class in Hypertext Poetry and Fiction (The New School):

<http://www.wordcircuits.com/kendall/htclass.htm>

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101. **K.Angelo Hehir**

spring poem

Tue 8 Jan 2002

We must cultivate our avant garden.
The avant garden of earthly delights.
I never promised you an avant rose garden.
The octopus' avant garden in the shade
Maple Leaf Avant Garden.
Madison Square Avant Gardens.
Bawston Awawnt Gawden.

The home and avant gardening network.

Does the queen have a Royal Avant Guard or is it just a Palace Avant Guard after first time personal taxes?

We all need an avant guardian angel, whether we travel the subways or not.

New Jersey is the Avant Garden State. I've never seen so much bloody concrete!

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102. **Rachel Levitsky**

FW: Please list--BELLADONNA* JANUARY 25,7 PM

Tue 8 Jan 2002

ENJOY

BELLADONNA*

Friday, January 25th

7:00 pm

Deborah Richards (Last One Out, PUCKER PUNCH--Solo show in Philadelphia)
&

Barbara Einzig (Distance without Distance, Robinson Crusoe)

ADDRESS/DIRECTIONS :

Bluestockings Women's Bookstore

172 Allen Street, bet. Rivington & Stanton

--F train to 2nd Ave. For Info: XXXXXXXXXX

BIOGRAPHICAL NOTES ON READERS:

Deborah Richards is a poet and performer. Born in London, of Barbadian origin, she currently lives in Philadelphia where she has directed and collaborated on several performances including a solo show called Pucker Punch. In London she was commissioned to perform solo dance work with text for Chisenhale Dance Space in 1995. Last One Out, a poetic play is published online at How2.

Barbara Einzig is author of several books of poetry and has written critically about art and photography. Her published works of poetry include Distance Without Distance (Kelsey Street Press, 1994), Eva and the Bluebird (Membrane Press, 1993), Life Moves Outside (Burning Deck, 1987), Robinson Crusoe; A New Fiction (Light and Dust Books, 1983), and Disappearing Work (The Figures, 1976).

*** The BELLADONNA* Reading Series began in August 1999 at the then newly opened women's bookstore (New York's only) Bluestockings. In its two year history, BELLADONNA* has featured such writers as Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Lisa Jarnot, Camille Roy and Nicole Brossard among many other experimental and hybrid women writers. Beyond being a platform for women writers, the curators promote work that is experimental in form, connects with other art forms, and is socially/politically active in content. Alongside the readings, BELLADONNA* supports its artists by publishing commemorative pamphlets of their work on the night of the event. Please contact Rachel Levitsky if you would like to receive a catalog or hear more about our salons.

There will be a short open reading before the featured readers.
<http://www.durationpress.com/belladonna>

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103. **ambogle2**

Brecht/Weill performance by Ute Lemper

Tue 8 Jan 2002

Those of you interested in Brecht and Weill, would do well not to miss a chance to see Ute Lemper perform "The Seven Deadly Sins" or to look for the recording.

This is from a music review by Michael Anthony, Minneapolis Star Tribune, January 7, of the concert I saw on Saturday:

"Given her close identification with the music of Kurt Weill, it was natural that the German actress-singer Ute Lemper would eventually tackle Weill's 1933 opera/ballet 'The Seven Deadly Sins.' Lemper has not only recorded the work but in recent years has performed it with orchestras around the country,

and she did so with admirable success this past weekend in concerts with the St. Paul Chamber Orchestra.

"An odd but compelling work that was Weill's final collaboration with Bertolt Brecht, 'Seven Deadly Sins' tells of Anna, who leaves her family home in Louisiana to seek her fortune in the cities. Anna is represented by two people or, to take it more literally, there are two sisters Anna, a dancer and a chanteuse. Each step on their journey represents one of those sins that Brecht, in fact, makes fun of, and every so often the focus shifts to a male quartet [Hudson Shad] representing the family. Weill made it one of his richest scores: a clever fusion of popular and classical styles with an almost symphonic coherence, and yet full of parody.

"To perform the piece in concert -- without dancing or sets -- is a special challenge for the singer. Lemper, an accomplished actress, made it work through a combination of deft body language, which allowed her to distinguish the two sisters, and careful attention to the text, which was delivered in German, with an English translation projected on a screen above the stage. She also knows how to use a microphone. Rather than shying away from the bitterness of Brecht's words, Lemper underscored the tone of anger and irony, building the seventh section ("Envy") to a fierce climax.

"After Saturday night's performance at St. Paul's Ordway Center for the Performing Arts, the audience gave Lemper and conductor Andreas Delfs enthusiastic applause. She was called back to the stage several times. One would guess that it was the performance that the audience so heartily endorsed rather than Brecht's message, which is that capitalism is inherently evil. ..."

Ann Bogle

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104. **Gary Sullivan**

Jack Kimball / poem from Manship

Tue 8 Jan 2002

from *_Manship_*
by Jack Kimball

TRANSDRESSING ON THE BEACH

Pep erods it. The rays adopt proxies and perhaps inaugurate a different moral vicinity. For heat (if there were any) would apply to the waves' crashing doubling in wild situ. Or, had breakwater held to animism, a cool-guy pagination might be a flipping of the argument, minus disclaimers. Anyway, today the beach is silvery, cloudy and thirsty.

Umber when I attach my spacer ... am, em

-- I don't think we're done.

Only you knew smiling leads to a liberal experience (I figured this out)
invoking all those back-flips.

Invisible value distribution in sweater-receiver games instructs us to distinguish
between warps by way of sending a costly signal. The top will differentiate
themselves by not signaling, or countersignaling. Yet everything that needs to
be gathered unravels and it's healthy enough to produce "idea germ cells"
joined from the signaling medium. This beats the pants off.

* * *

Manship

Jack Kimball

Detour, \$6

Fifteen new poems by the author of *_Frosted_*. Art by Gary Sullivan.

Jack Kimball lives in Newton, MA, where he edits *The East Village*
<www.theeastvillage.com>, Faux Press books <www.fauxpress.com>, and
Faux Press e-books <www.fauxpress.com/e>.

Support the poet & the press! Make checks out to:

Gary Sullivan

81 Ocean Parkway, #4M

Brooklyn, NY 11218

Coming soon, *_Stunning in Muscle Hospital_* by Cole Heinowitz

Get Jack's book & pre-order Cole's for only \$10 postage paid!

_____ Send and re-
ceive Hotmail on your mobile device: <http://mobile.msn.com>

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

2H: Quart & Rothschild

Tue 8 Jan 2002

The Segue Foundation presents

Reading at Double Happiness on Saturday, January 12

A L I S S A Q U A R T

and

D O U G L A S R O T H S C H I L D

Segue Reading Series at Double Happiness
173 Mott Street (just south of Broome)



Doors open at 4pm

Two-for-one happy hour(s)

Suggested contribution, \$4, goes to the readers

Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts.

Alissa Quart is a journo by trade, currently writing a book of non-fiction entitled *Branded: The Buying and Selling of Teenagers* (Perseus Press), which should be out by Winter 2003. Recent poems include a series detailing film "classics" entitled *Filmographies or The History of (Michael) Mann*.

Douglas Rothschild, being duly sworn, deposes and says: "My life so far has been a blinding miasma of coffee, miscalculation, and bad temper. Current prognostications predict much the same for the remainder of the term. Possibly fame will come 100 years after my death."

Please join us!

SEGUE READING SERIES
AT DOUBLE HAPPINESS

www.segue.org/calendar/

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106. **raea100900**

Contact Info

Tue 8 Jan 2002

Dear anyone,

Does anyone have contact info for Eric Elshtain of Chi Review or for Michael Friedman?

Rae Armantrout

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107. **raea100900**

one more

Tue 8 Jan 2002

Dear All,

One more contact question. Does anyone have the contact info for Rodrigo Toscano?

Rae A

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108. **Harry Nudel**
m&r...killer fields...

Tue 8 Jan 2002

methinks the 'poet' doth protest too much...drn...

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109. **Claank**
email for Laynie Browne

Tue 8 Jan 2002

Hello,

Can anyone provide me with contact information for Laynie Browne.

My thank yous in advance.

Andrea Baker

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110. **richard.tylr**
Re: textbook ideas needed

Wed 9 Jan 2002

Yes but is it a formal concern? It is but as journals not also formal or "formal" or they have a structure or can build into a structure? A lot of questions start here. What I did for a short adult course (or attempted was to open up the question of what poetry was. Then I tried to convey that a) there is the historical and formal aspect (which formal aspect is obviously still very significant) : and many of these people who were a bit conservative in their approach (but not always so didn't know the various terms for metre and the forms you talk of - some of which I'd learnt long ago at school or learnt more recently - nor much history of modern or more recent poetry and if they knew of Eliot Yeats and some had heard of W CW etc I don't think many knew of Bishop or any of the New York school .. but people often know more than one realises.... for b) I tried to get them into the journal idea: to kind of keep a scrapbook or whatever, a journal, in which they "experimented" so while they practice d "traditional" things as an artist "learns the rules so's he can break em" (Bernstein says somewhere he doesn't want to learn any rules...but one needs to know the formal countable things...but be "practising" the random "leave-off" in the middle. So the question of what and how to "teach" or inspire poetry becomes

more a philosophico-poetico-polictico an even a personal thing. Certainly its got to be an experience that makes those involved think: "yes , I'll try that, know I dont like that, but (she/he) the teacher or motivator ot helper is very enthusiastic and makes it so interesting ..." I say this without irony - and the student or poet to be then is hopefully motivated to be self-motivated and so on. Another example was when I read out some Gertrude Stein: people labled it "elitist" - why I dont know: but she is and has been a poet who most apart from the writer Beckett and John Ashbery and maybe some of the Langpos and some of the European potes, most inspires (d) me. Just some thoughts. Regards, Richard. ----- Original Message ----- From: "ShaunAnne Tangney Humanities" <[REDACTED]> To: <[REDACTED]> Sent: Monday, January 07, 2002 8:06 AM Subject: Re: textbook ideas needed

> two different books/kinds of books come to mine (i teach both intro and
> adv. CW courses)
> _The Portable Writers Workshop_ from Salmon Press in Ireland. I have
> found this great to use w/ intro courses; it's "workshopy" and
> "inspirational" but it does touch on technique and labor. it is dedicated
> half and half to poetry and fiction.
> _The Handbook of Poetic Terms_ from Teachers and Writers Collabrtive. A
> true handbook--entries for "sonnet," "line," "pantoum," "rhythm," etc. I
> use this in my adv., genre-specific courses because I want the students to
> learn that poetry is a formal concern, not merely journal-writing cut off
> in the middle of the page..!
>
> good luck--
> shaunanne
>
>
>
> On Thu, 3 Jan 2002, Aaron Belz wrote:
>
> > Dear friends,
> >
> > I am leading an introductory poetry workshop for undergraduates this
spring.
> > Most of them won't be very knowledgable about poetry or how to make it,
so I
> > am counting on nothing. Can any of you recommend a book for this
endeavor?
> > Something in a reasonable price-point?
> >

> > I am also open to strategic suggestions.
> >
> > Happy new year to all,
> > Aaron
> >
>

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111. **Charlotte Mandel**
Announcing new book of essays

Wed 9 Jan 2002

from Charlotte Mandel -- I'm pleased to forward this announcement from Cynthia Hogue - Congratulations to Cynthia and co-editor Laura Hinton -- The University of Alabama Press presents *We Who Love to Be Astonished: Experimental Women's Writing and Performance Poetics*, ed. by Laura Hinton and Cynthia Hogue, now available. Susan Schultz writes: "This is an important collection, especially in its emphasis on multicultural experimental writing, and on differences between modes of experimental writing." *We Who Love to Be Astonished* collects a powerful group of previously unpublished essays to fill a gap in the critical evaluation of women's contributions to postmodern experimental writing. Contributors include Eileen Gregory, Susan McCabe, and Rachel Blau DuPlessis; discussions include analyses of the work of Kathleen Fraser, Harryette Mullen, and Alice Notley, among others. orders: <<http://www.uapress.ua.edu>>

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112. **Wanda Phipps**
Another Anti-Reading

Wed 9 Jan 2002

Happy New Year Greetings to all! Help Loudmouth Collective ring it in proper with yet another one of those darling Anti-Readings.

Tonic (107 Norfolk) ... F to Delancey
January 12, 2002 (saturday)
1:30 PM -4:00 PM
NYC

Expect the usual suspects: Joel Schlemowitz, Matvei Yankelevich, Julien Poirier, Marisol Martinez, Jeremy Mickel, Sam Truitt, Ryan Haley, Filip Marinovich, Ellie Ga, Craig Foltz, and many many many new faces.

Abduction Poetry, Projections, Live Music, Processed writing Projected, Games, Free Books, Word art as well as other things...

--

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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113. **Diane Wald**
Tale of Academic Woe

Wed 9 Jan 2002

I am hoping that since so many of you on the list have years of experience in academia, someone might offer me some insight or advice (okay, even sympathy!) regarding this story.

A little over two years ago, I was a dean and associate prof. (creative writing/poetry) at a small art college. For financial reasons, this college merged with a nearby liberal arts college, which has since become a university. Once the merger took place, I was moved to the campus of the university and took on an administrative position. All of this happened in a congenial atmosphere. My first supervisor at the new job was a wonderful woman who encouraged me to submit a proposal for an interdisciplinary low-residency MFA program that I had written/created from scratch. I did so, and everyone became excited about it. It successfully went through various university approval processes and was about to be examined (and, we believed, approved) by the state board of higher ed. All through the process I was promised (verbally) that once the program was approved, I would direct it. I had done incredible amounts of very detailed work, much of it on my own time, to create a viable model. However, my lovely supervisor moved on, and she was replaced by a very strange, unbalanced individual, who did not like me because (I later learned) I knew people in other colleges from which she had been dismissed, and could have told stories about her (I didn't). In spite of the fact that my program was moving rapidly toward final approval, she found a way to let me go---a technical "non-renewal," based on imaginary budgetary concerns.

Yesterday I heard from a friend that this university went ahead with the state board approval process, and is about to announce (or perhaps already has announced, today) that they will offer this very program in the coming academic

year. I'm fairly sure I have no legal grounds for a challenge here (and even if I did, I could probably not afford the time and money involved), but I have a burning desire to DO something. I do NOT want to go back to work there; that's not the goal. I guess what I'm asking is: have any of you had experiences like this, and, if so, is there anything to be done beyond writing letters to various university officials (having been an administrator, I know how useless that exercise can be)?

I would be interested in any comments anyone has. Backchannel is fine.

Many thanks,

Diane Wald

--

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114. **Muffy Bolding**

If the plural of tooth is teeth...why isn't the plural of booth beeth? ;)

Wed 9 Jan 2002

This little treatise on the lovely language we share is only for the brave. It was passed on by a linguist, original author unknown. Peruse at your leisure, English lovers.

Reasons why the English language is so hard to learn:

- 1) The bandage was wound around the wound.
- 2) The farm was used to produce produce.
- 3) The dump was so full that it had to refuse more refuse.
- 4) We must polish the Polish furniture.
- 5) He could lead if he would get the lead out.
- 6) The soldier decided to desert his dessert in the desert.
- 7) Since there is no time like the present, he thought it was time to present the present.
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- 9) When shot at, the dove dove into the bushes.
- 10) I did not object to the object.
- 11) The insurance was invalid for the invalid.
- 12) There was a row among the oarsmen about how to row.
- 13) They were too close to the door to close it.

- 14) The buck does funny things when the does are present.
- 15) A seamstress and a sewer fell down into a sewer line.
- 16) To help with planting, the farmer taught his sow to sow.
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- 19) Upon seeing the tear in the painting I shed a tear inside the shed.
- 20) I had to subject the subject to a series of tests.
- 21) How can I intimate this to my most intimate friend?

English is a crazy language. There is no egg in eggplant, nor ham in hamburger; neither apple nor pine in pineapple. English muffins weren't invented in England nor French fries in France. Sweetmeats are candies while sweetbreads, which aren't sweet, are meat.

We take English for granted. But if we explore its paradoxes, we find that quicksand can work slowly, boxing rings are square and a guinea pig is neither from Guinea nor is it a pig. And why is it that writers write but fingers don't fing, grocers don't groce and hammers don't ham?

If the plural of tooth is teeth, why isn't the plural of booth beeth? One goose, 2 geese. So one moose, 2 meese? One index, 2 indices? Doesn't it seem crazy that you can make amends but not one amend. If you have a bunch of odds and ends and get rid of all but one of them, what do you call it?

If teachers taught, why didn't preachers praught? If a vegetarian eats vegetables, what does a humanitarian eat?

Sometimes I think all the English speakers should be committed to an asylum for the verbally insane. In what language do people recite at a play and play a recital? Ship by truck and send cargo by ship? Have noses that run and feet that smell? How can a slim chance and a fat chance be the same, while a wise man and a wise guy are opposites?

You have to marvel at the unique lunacy of a language in which your house can burn up as it burns down, in which you fill in a form by filling it out and in which, an alarm goes off by going on.

English was invented by people, not computers, and it reflects the creativity of the human race, which, of course, is not a race at all. That is why, when the stars are out, they are visible, but when the lights are out, they are invisible.

P.S. Why doesn't "Buick" rhyme with "quick"?

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115. **Sheila Massoni**

poetry book to try

Wed 9 Jan 2002

just read david citino's eye of the poet many borrowable ideas in that one sm

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116. **Sheila Massoni**

eclectic reading

Wed 9 Jan 2002

alan you are my poster boy i'm reading john's bathroom jokes, puzo's posthumous (am in catholic neighborhood so afraid to use title), Vernon's book/memoir on cleaning his dead bro's home, then i am also plucking from the piles of free books i trucked home from school and yes have gotten my new glasses

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117. **Sheila Massoni**

cant read

Wed 9 Jan 2002

see me taught many a remedial reading as an adj really tripled my reading speed as for them well sm

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118. **richard.tylr**

Re: textbook ideas needed

Wed 9 Jan 2002

I also got hold of that book by Mary Oliver: some of the things she says are very insightful and it would fit in with that "part" of a course that dealt with the technicalities, the prosody, and the more traditional aspects of poetry. But she says somewhere of a student that she made the mistake of repeating each word in a poem and that was (well she disapproved greatly) that disapproval worried me! You do a poem such as: I I I I I WENT WENT WENT WENT WENT DOWN DOWN DOWN DOWN THE THE THE THE THE ROAD ROAD ROAD ROAD ROAD TO TO TO TO TO SEE SEE SEE SEE SEE and a (metaphorical ruler)would slap down hard and hurtingly on your (real?) wrist ... but its still a good and efficient book. I also got some interesting things packed away somewhere I think they were lectures by Jackson Macklow or Ron Padgett (at the Naropa Institute)..wait, here it is, "Talking Poetics at the Naropa Institute" published by Shambhala, 1978...(Diane di Prima (who claims that poetry is made out of light: very poetic!!), Padgett, Ginsberg, Duncan, W S Burroughs, Cage, Ted

Berrigan, Ed Dorn, Michael McClure and Clark Coolidge...come to think of it this is probably quite rare...immm...the bookseller in me.. with a lot of experiments and clearly they were getting straight into the action so to speak: trying new ways. There's a book in New Zealand which is called (sorry I'd have to do a search on abe or addall by author or phone the library tomorrow) but its by a New Zealandised (originally American) poet Michael Harlow (whose poetry is worth checking out by the way) and I have used it myself to "formalise" and get ew ideas etc for my wn writing father forgive me if I havent sinned but I copied it and it has a page on "A Dada Poem" which quotes Tristan Tzara on how to cut up a newspaper randomly and then "shake up" the words and the random poem that comes out is what you print (if you wish) and he then discusses Dada (short comment). Like Bernadette Mayer's List of ideas (on this EPC) (which is also worth handing out to students and getting them to add more) it encourages students (anyone) eg to make a poem or poems even from such as a newspaper article, or by using a "language selector" (a shape placed over a certain kind of writing (a letter eg)) , he demonstrates how "oiems" can be found on street signs (we think of Silman and in New Zealand here Alan Loney has done this with a lot of his poetry: he has jotted down a lot of public signs and so on and fed them into poems with other words (the random and the structured) ; the concept titling a poem then creating one from that concept (one I must try myself); talking of Retallack's Afterimages that is an interesting text and Harlow quotes something by Ladislav Novac which is almost a concrete poem:

O

GL IA

Some of this might seem "old hat" (especailly to the e-poets) but its amazing how we (may of us) get "creatively lazy" ..there are other "experiments" and obviously the aim ultimately is to spark the student or poet to be or whoever to 'open up' and maybe "out". harlow ends with the development and re-writing and rewriting of one of his own poems....this is something that interests me very much that is the process of the process: but Harlow finishes with his final "best" version" but by this time I'm loving al the attempts and the way the variations in his poem arise and so on and I WANT the crossings out and the imperfections and I want him to go on and on with his reorkings... This book was written in conjuction with Bill Manhire (or with his assistance) whose creative writing school at Victoria University (Wellington, New Zealand) has been very influential and successful (if you want "succcessful")(although its been accused of creating "Manhire clones") (possibly a variant of "official verse") but I think that's maybe from bitterness of poets and writers who are not significantly "published" but I dont know. But I think that one thing Manhire said was interesting "Write about what you know, and what you dont know." A book I came across by chance is: "Let Them Write Poetry" by Nina Willis Walter. Its for

teaching children but the ideas and exercises could be extrapolated for older students. Without being sentimental or "gooey" I think many children write with extraordinary beauty and originality which we older poetico-dinosauruses (word for lizards?) lack..or could do with hearing/reading to refuel! As is noted below a of of language or post language poems are "poems in action" or how poems are made as they are made so to speak with more attention to the physicality of the poem and the politic and the poetics and so on: I think a teacher or "motivator" has to believe that a creative capacity is in all of us and it should be encouraged (with appropriate "criticisms" or more likely suggestions where those are relevant)...I dont teach anyone at the moment myself and have only done so with poetry once and some coaching of high school students) but I would encourage: a passionate belief in people and in the value of creativity of any kind. Construction and invention rather than moronic militaristic and robotic destruction of things we "fear"...Discourage "The Fear of the Unknown". In this respect evryone on the earth should study and read "Your Erroneous Zones " by Dr Wayne Dyer which has that as one of its chapters. Of all the literature I've read it could all burn as long as I could remember the concepts of that book: obviously I'd want to retain the literature as well..... With writing (as opposed to painting etc) there seems to be les need for exercises in technique (as our "practice" is all the reading and writing we do through school etc and as we grow) but it would be good to be ABLE to be an Auden and be able to produce just abut any kind of poeic form or style. Good luck with your course. Richard.

----- Original Message ----- From: "Mister Kazim Ali" <[REDACTED]> To: <[REDACTED]> Sent: Tuesday, January 08, 2002 10:07 AM Subject: Re: textbook ideas needed

I'm not sure if I had previously said this before, but I found Mary Oliver's two books (Poetry Handbook and Rules for the Dance) to be fairly useful, through quite conservative in their approach. They both have some pretty tree-hugging, floppy-eared, cute bunny moments though.

Also, if you want to be alternative in your approach, I have found Barbara Guest's Rocks on a Platter, Joan Retallack's Afterrimages and How to Do Things with Words and Yoko Ono's Grapefruit all challenging and dynamic "how-to" books that address the creative process and prosody from the inside out. Well, really any text-piece by Ono or Retallack can serve.

=====

*"all histories are fabulous.
ours stinks with genius."*

--Cleopatra Mathis, from *_Guardian_*, Sheep's Meadow Press

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119. **Alan Sondheim**

Pif Magazine

Wed 9 Jan 2002

Among other things, a review of Azure's and my work - check out

<http://pifmagazine.com>

(Dian Greco, Purity and Danger in Net Art)

- Alan

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120. **richard.tylr**

Re: If the plural of tooth is teeth...why isn't the plural of booth beeth? ;)

Wed 9 Jan 2002

There was an old Man from Malan
Who Desperately wanted to be English:
but all he could Speak all his life was Binglish.
So strode off to School with his beard and his stool
hoping a Prof would cause him to Learn:
But all They knew there was French and Malan,
So he mixed Up his French and his Binglish;
he was Confused and abused
and his face grew Contused:
(And all who heard thought he'd Burn b-burn...)
till he blurts out like a Bird in a treble and a
third MaFrelinguish:
that lingual (that Jingular)
that angular old Man from Malan.

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

From: "Muffy Bolding" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, January 10, 2002 7:12 AM

Subject: If the plural of tooth is teeth...why isn't the plural of booth beeth? ;)

This little treatise on the lovely language we share is only for the brave. It was passed on by a linguist, original author unknown. Peruse at your leisure, English lovers.

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- 4) We must polish the Polish furniture.
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- 7) Since there is no time like the present, he thought it was time to present the present.
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- 10) I did not object to the object.
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- 14) The buck does funny things when the does are present.
- 15) A seamstress and a sewer fell down into a sewer line.
- 16) To help with planting, the farmer taught his sow to sow.
- 17) The wind was too strong to wind the sail.
- 18) After a number of injections my jaw got number.
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Sometimes I think all the English speakers should be committed to an asylum for the verbally insane. In what language do people recite at a play and play a recital? Ship by truck and send cargo by ship? Have noses that run and feet that smell? How can a slim chance and a fat chance be the same, while a wise man and a wise guy are opposites?

You have to marvel at the unique lunacy of a language in which your house can burn up as it burns down, in which you fill in a form by filling it out and in which, an alarm goes off by going on.

English was invented by people, not computers, and it reflects the creativity of the human race, which, of course, is not a race at all. That is why, when the stars are out, they are visible, but when the lights are out, they are invisible.

P.S. Why doesn't "Buick" rhyme with "quick"?

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121. **Samantha Pinto**

Open Letters Reading: 1/27, Philadelphia

Wed 9 Jan 2002

> >

> >Open Letters Reading featuring Todd Levin of Salon and Matthew Hart of the

> >Kelly Writers House. Open letter reading to follow. Sunday, January 27th,

> >8 pm. Fergie's Pub, 1214 Sansom Street. [REDACTED]

> >

> > Contact: Julie Gerstein

> > [REDACTED]

> >

> >FOR IMMEDIATE RELEASE

> >

> >Attention literate voyeurs: do you get a thrill hearing about other
> >people's lives? Ever get the urge to peek at someone else's mail? Do you
> >think other people would enjoy a glimpse into your life and letters? Then
> >you need to attend the (third ever!) Open Letters Reading on Sunday,
> >January
> >27th at 8 p.m. upstairs in Fergie's Pub.
> >
> >At an Open Letters Reading, audience members are invited to participate
by
> >bringing whatever letters or emails they've written or received or simply
> >found somewhere. Letters may be funny or touching even mean and
> >always interesting. At the most recent Open Letters event, attendees
> >shared
> >(among others) old love letters, notes from pets, a few pointed emails,
a
> >letter from Grace Kelly(!) and a delightfully pungent correspondence with
> >the IRS. This time, who knows? At this open forum, anything goes and
anyone
> >can have a chance to read.
> >
> >Featured readers are New York author Todd Levin and Philadelphia-based
> >essayist and poet Matt Hart. Levin has written for Salon, Hermenaut,
> >TimeOut NY, and The New York Post. Levin's website, www.tremble.com, is
a
> >tasty compendium of wit, wisdom, and his obsession with his cats. Hart, a
> >PhD candidate in English at Penn and Writers House mainstay, recently
> >published A Compass or Centre and his poems have been anthologized in
> >"First
> >Pressings" and collected in the "Ibid New Poets" series. His collection
of
> >short poems, The Union of No is due out some time this year. Past Open
> >Letters featured readers include Paul Tough, of NPR's This American Life
> >and
> >The New York Times Magazine, and Neal Pollack of McSweeney's.
> >
> >This event is free, but its organizers would appreciate a \$3 donation to
> >help defer costs. Fergie's Pub is located at 1214 Sansom Street in
> >Philadelphia. For more information, contact [REDACTED]
or
> >call [REDACTED].
> >
>

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122. **Geoffrey Gatza**
Re: upper limit music

Wed 9 Jan 2002

Thanks for this. I have heard it expressed many ways but this is the best most concise I've read.

Best, Geoffrey

Geoffrey Gatza
editor BlazeVOX2k1
<http://vorplesword.com/>

$$\begin{array}{c} \text{---}^o \\ \text{---} \backslash < , \text{---} \\ (*) / (*) \end{array}$$

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

From: UB Poetics discussion group
[mailto:██████████] On Behalf Of Kevin Gallagher
Sent: Monday, January 07, 2002 4:01 PM
To: ██████████
Subject: Re: upper limit music

Hello Damian,

We calculate integrals to identify the area under a curve. The area between the graph of a function and, say, the x-axis, is a geometric representation of the aggregate value of that function over an interval. The "s" like sign that Zukofsky uses in this poem is a concrete exhibition of the mathematical symbol for integral. This, called the definite (or Riemann) integral, has a lower and upper limit. When expressed this way the area under a curve is calculated over the range of the two limits. "Music" and "speech" are the two limits that LZ would be calculating the area from. In essence, he is saying that his poetics is a multi-dimensional space between speech and music.

Damian Judge Rollison wrote:

Does anyone, with better calculus aptitude than mine, know how to explain the precise meaning of Zukofsky's famous expression in "A"-12 where he says, "I'll tell you about my poetics -- / ... / An integral:/ Lower limit speech/ Upper limit music" -- at the ellipsis is a figure that looks something like this:

music
ss

Thanks,
Damian

<<<<<<<<<<<<<<<<<<<<<<<<<<<<
damian judge rollison
department of english/
institute for advanced
technology in the
humanities
university of virginia

--

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Diane,

Well, next time , I hope that you get a faculty position in a unionized college/ university. It is neither safe nor fulfilling to be an administrator. Besides, why would one want to be on anyway? That said, there are legal arguments that your work-product belongs to your institution. On the other hand, if you can show a commitment in writing that speaks for your claims, you might have an argument. At the very least, try the Chronicle.

Gene

At 01:30 AM 1/10/02 +0800, you wrote:

>I am hoping that since so many of you on the list have years of experience
>in academia, someone might offer me some insight or advice (okay, even
>sympathy!) regarding this story.

>

>A little over two years ago, I was a dean and associate prof. (creative
>writing/poetry) at a small art college. For financial reasons, this
>college merged with a nearby liberal arts college, which has since become
>a university. Once the merger took place, I was moved to the campus of
>the university and took on an administrative position. All of this
>happened in a congenial atmosphere. My first supervisor at the new job
>was a wonderful woman who encouraged me to submit a proposal for an
>interdisciplinary low-residency MFA program that I had written/created
>from scratch. I did so, and everyone became excited about it. It
>successfully went through various university approval processes and was
>about to be examined (and, we believed, approved) by the state board of
>higher ed. All through the process I was promised (verbally) that once
>the program was approved, I would direct it. I had done incredible
>amounts of very detailed work, much of it on my own time, to create a
>viable model. However, my lovely supervisor moved on, and she was
>replaced by a very strange, unbalanced individual, who did not like me
>because (I later learned) I knew people in other colleges from which she
>had been dismissed, and could have told stories about her (I didn't). In
>spite of the fact that my program was moving rapidly toward final
>approval, she found a way to let me go---a technical "non-renewal," based
>on imaginary budgetary concerns.

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>state board approval process, and is about to announce (or perhaps already
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>academic year. I'm fairly sure I have no legal grounds for a challenge
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>involved), but I have a burning desire to DO something. I do NOT want to
>go back to work there; that's not the goal. I guess what I'm asking

>is: have any of you had experiences like this, and, if so, is there
>anything to be done beyond writing letters to various university officials
>(having been an administrator, I know how useless that exercise can be)?
>
>I would be interested in any comments anyone has. Backchannel is fine.
>Many thanks,
>Diane Wald
>
>--

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124. **Susan M. Schultz**
Re: Tale of Academic Woe

Wed 9 Jan 2002

My suggestion, Diane, is to write this story over and over again. But next time, name names.

Best wishes--I know how savage can be CW politics.

Susan

PS Three Vietnamese Poets, translated by Linh Dinh, is available from me for \$9. 47-728 Hui Kelu Street, #9, Kaneohe, HI 96744.

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

From: "Diane Wald" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, January 09, 2002 7:30 AM

Subject: Tale of Academic Woe

> I am hoping that since so many of you on the list have years of experience in academia, someone might offer me some insight or advice (okay, even sympathy!) regarding this story.

>

> A little over two years ago, I was a dean and associate prof. (creative writing/poetry) at a small art college. For financial reasons, this college merged with a nearby liberal arts college, which has since become a university. Once the merger took place, I was moved to the campus of the university and took on an administrative position. All of this happened in a congenial atmosphere. My first supervisor at the new job was a wonderful woman who encouraged me to submit a proposal for an interdisciplinary low-residency MFA program that I had written/created from scratch. I did so, and everyone became excited about it. It successfully went through various university approval processes and was about to be examined (and, we believed, approved) by the state board of higher ed. All through the

process I was promised (verbally) that once the program was approved, I would direct it. I had done incredible amounts of very detailed work, much of it on my own time, to create a via!

> ble model. However, my lovely supervisor moved on, and she was replaced by a very strange, unbalanced individual, who did not like me because (I later learned) I knew people in other colleges from which she had been dismissed, and could have told stories about her (I didn't). In spite of the fact that my program was moving rapidly toward final approval, she found a way to let me go---a technical "non-renewal," based on imaginary budgetary concerns.

>

> Yesterday I heard from a friend that this university went ahead with the state board approval process, and is about to announce (or perhaps already has announced, today) that they will offer this very program in the coming academic year. I'm fairly sure I have no legal grounds for a challenge here (and even if I did, I could probably not afford the time and money involved), but I have a burning desire to DO something. I do NOT want to go back to work there; that's not the goal. I guess what I'm asking is: have any of you had experiences like this, and, if so, is there anything to be done beyond writing letters to various university officials (having been an administrator, I know how useless that exercise can be)?

>

> I would be interested in any comments anyone has. Backchannel is fine.

> Many thanks,

> Diane Wald

>

> --

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125. **Aaron Belz** *goodbye, esquivel*

Wed 9 Jan 2002

A friend forwards--

"Esquivel's orchestrations were like an exploding musical piñata with arrangements that were strikingly futuristic: scattered among the pianos and trombones were slide guitar, echo, dissonance, beatnik percussion and weird juxtapositions of mood and volume. His "kitchen sink" approach incorporated Chinese bells, organ, jew's harp, gourd, and timbales. "

<http://www.poindexter.com/esq.html>

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126. **Aaron D Levy**

[slought.net] spring 2002 events & exhibitions

Thu 10 Jan 2002

Slought Networks enriches and expands arts and culture online and in the Philadelphia area.

We are pleased to announce our upcoming events and collaborations for Spring 2002.

Marjorie Welish Conference

University of Pennsylvania

Friday, April 5, 2002; 10:00 am - 4:00 pm

Conference Participants include:

Thomas Zummer, Keith Tuma, Osvaldo Romberg,
Jean-Michel Rabaté, Bob Perelman, Joseph Masheck,
Aaron Levy, Norma Cole.

Pre-Conference/Book Respondents include:

Chris Tysh, Frances Richard, Matthew Jelacic,
Ron Janssen, Carla Harryman, Olivier Gourvil,
Deborah Gans, Kenneth Baker.

Information online:

<http://slought.net/toc/conferences/welish/>

"Status: Unbuilt again.

memory as an architectural concept"

Works on paper by Yigal Ozeri.

Curated by Aaron Levy, Slought Networks.

January 24 to February 24, 2002.

Artist Reception: February 9, 4-6pm.

Ericson Gallery, Philadelphia. 53 North 2nd St.

Information online:

<http://slought.net/toc/exhibitions/diga/ozeri/>

"Staged" Series (artists and curators)

University of Pennsylvania

Wednesday January 30, 2002; 6:30 pm

Michael Taylor. Curator, Phila. Museum of Art

Wednesday February 6, 2002, 6:30 pm

Joe Amrhein. Pierogi2000 Gallery Owner, Artist

Wednesday February 13, 2002; 6:30 pm

David Slovic. David Slovic Associates, Artist

Wednesday February 20, 2002, 6:30 pm

Deborah Gans and Matthew Jelacic.

Gans & Jelacic Architecture

Wednesday March 6, 2002, 6:30 pm

Edward Bilous. Julliard School, Composer

Information online:

<http://slought.net/toc/series/staged/>

"Theorizing" Series (theorists)

University of Pennsylvania

Thursday January 24, 6:30 pm

Joseph Masheck: "Loos and Fine Art: Scandalous
Beauty from the Anti-Artist of Architecture"

Thursday February 14, 6:30 pm

Arkady Plotnitsky: "Algebras, Geometries, and
Topologies of Philosophy: On Deleuze, Derrida,
and Mathematical Knowledge"

Thursday February 21, 6:30 pm

Catherine Liu: "To Catch a Falling Star:
Jacques Lacan Meets Andy Warhol"

Tuesday April 2, 6:30 pm

Vladislav Todorov: "Of Personation: Imposture
and Authenticity Effect"

Thursday April 11, 6:30 pm

Christine Marran: "Empire, Japan, and
Masochistic Desire"

More information online:

<http://theorizing.org/calendar/upcoming/>

Announcement list subscriptions:
<http://slought.net/toc/subscribe/elists/>

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127. **claity**
2nd CFP: MSA 4
Thu 10 Jan 2002

CALL FOR SEMINAR AND PANEL PROPOSALS

MSA 4

THE MODERNIST STUDIES ASSOCIATION
FOURTH ANNUAL CONFERENCE
31 October - 3 November, 2002
University of Wisconsin, Madison

The MSA

Founded in 1999, the Modernist Studies Association is devoted to the study of the arts in their social, political, cultural, and intellectual contexts from the late nineteenth century through the mid-twentieth. Through its annual conferences and its journal, *Modernism/Modernity*, the organization seeks to develop an international and interdisciplinary forum for exchange among scholars in this revitalized and rapidly expanding field. For more information, please see our web site at <http://msa.press.jhu.edu/>

The fourth annual Modernist Studies Association Conference will be held at the Monona Terrace Convention Center, a building designed by Frank Lloyd Wright on the shores of Lake Monona in downtown Madison, Wisconsin. Sponsored by the University of Wisconsin-Madison, the conference will feature plenaries, panels, seminars, poetry readings, and film screenings related to the study of modernism and modernity.

Calls for seminar and panel proposals follow. Please note that the deadline for seminar proposals is 15 February 2002, the deadline for panel proposals 1 May 2002. Please note also that MSA rules do not allow participants to lead a seminar and present a paper for a panel at the same conference. Participants may present a panel paper and participate in a seminar, or chair a panel and lead a seminar.

All who attend the MSA Conference must be members of the organization with dues paid for 2002.

CALL FOR SEMINAR LEADERS
Deadline: 15 February 2002

SEMINARS

Participation of conferees in seminars is one of the most significant features of the MSA conference. Seminars are small-group discussion sessions for which participants write brief "position papers" that are read and circulated prior to the conference. Seminars generate lively and valuable exchange during the conference and in some cases have created a network of scholars who have continued to work together. Further, the seminar model allows most conferees to seek financial support from their institutions as they educate themselves and their colleagues on subjects of mutual interest.

SEMINAR TOPICS

There are no limits on topics. Past experience has shown that the more clearly defined the topic and the more guidance provided by the leader, the more useful the discussion has been to people's individual projects. Seminar topics at the 2001 MSA conference included "Literary Modernism and Visual Culture," "Modernism and Masculinity," and "New Approaches to Little Magazines." For a full listing, see the MSA Web site.

PROPOSING A SEMINAR

Seminar proposals must include the following information. Please assist us by sending this information in exactly the order given here. Use as a subject line: MSA 4 SEMINAR PROPOSAL / [LAST NAME OF SEMINAR LEADER].

- The seminar leader's name, institutional affiliation, discipline or department, mailing address, phone, fax, and e-mail address
- A brief description (up to 100 words) of the proposed topic
- A current curriculum vitae for the seminar leader

Send seminar proposals by 15 February 2002 to: Elizabeth Evans, [REDACTED]. Email submission is strongly preferred. No attachments please. We will accept those sent by other means when access to e-mail is unavailable.

For more information, visit our website:

<http://msa.press.jhu.edu/>

Questions not addressed on the website may be directed to David Chinitz, [REDACTED], or Douglas Mao, [REDACTED].

Seminars will be selected in late March. Please note that participants may not present a paper and lead a seminar at the same conference. Participants may present a panel paper and participate in a seminar, or chair a panel and lead a seminar.

LEADING A SEMINAR

The MSA will advertise seminars and register participants. To promote discussion, the size of seminars is limited to a maximum of 15. Leaders may, at their option, invite one or two individuals to join the seminar in some special role. Some leaders will wish to share the work of reading and responding to papers with the invited participants; others will simply want to assure a high standard of discussion by involving scholars whose work they know to be important for their topic. Please note that invited participants will not be specially listed as such in the conference program.

E-mail addresses for all seminar registrants will be provided to seminar leaders in May. At that time, leaders should

- Initiate communications by e-mail, introducing themselves and providing addresses to all participants.
- Set guidelines for the seminar. These might include questions to be addressed, reading to be done, and a specified length for the position papers (normally 5-7 pages).
- Set firm deadlines, no later than mid-September for the actual exchange of papers.
- Exchange and read papers during the 6-8 weeks before the conference.
- Plan the seminar format. The MSA will provide guidance, but leaders are, within reasonable limits, free to use the time (two hours) as they see fit.

CALL FOR PANEL PROPOSALS

Deadline: 1 May 2002

Proposals for panels must include the following information. Please assist us by sending this information in exactly the order given here. Use as a subject line: MSA 4 PANEL PROPOSAL / [LAST NAME OF PANEL ORGANIZER].

- Session title
- Session Organizer's name, institutional affiliation, discipline or department, mailing address, phone, fax, and e-mail address
- Chair's name, institutional affiliation, discipline or department, and contact information. (If you cannot identify a moderator, we will locate one for you.)
- Panelists' names, paper titles, institutional affiliations, disciplines or departments, and contact information
- A 250-word abstract of the panel as a whole.

MSA policy on panels:

1. No participant may present more than one paper at one conference, and no participant may both present a paper and lead one of the conference's seminars.
2. We do not accept proposals for individual papers.
3. We encourage interdisciplinary panels, and discourage panels on single authors.
4. We encourage panels with three participants. Panels of four and roundtables of five or six will be considered.
5. Panels composed entirely of graduate students or of participants from a single institution are not likely to be accepted.
6. All MSA panels must have a chair who is not giving a paper. Please attempt to locate a chair, but if you do not have one, we will locate one for you.

Send panel proposals by 1 May 2002 to: Elizabeth Evans,

██████.

Email submission is strongly preferred. No attachments please. We will accept those sent by other means when access to e-mail is unavailable.

For more information, visit our website:

<http://msa.press.jhu.edu/>

Questions not addressed on the website may be directed to Jesse Matz, matzj@kenyon.edu or Douglas Mao, ██████.

Panels will be selected in early June.

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128. **Libbie Rifkin**

Re: "C" magazine

Thu 10 Jan 2002

Wilbur,

I'm sure you'll get lots of response to this query, but I thought I'd chime in. I found "C" in its fullest form at Syracuse University special collections, though I think you can also find a full run at NYU's Fales collection, and, I'd imagine, Wisconsin-Madison. I'm just copying the following stuff on "C"'s format whole-cloth from a chapter I wrote on Berrigan. Hope it's helpful...

In "Some Notes about 'C'," Berrigan claims that "the first issue of "C" was deliberately put together by me to reflect the SIMILARITY of the poetry, since I felt the differences to be obvious, and the NEWNESS of such a point of view as we (I) had." Towards that end, he left out page numbers and names of individual authors from the body of the issue, and limited the information in the table of contents to the number of poems included by each of the four contributors--an even more radical departure from conventional modes of authorial attribution

than Corman's play with Origin's table of contents. While it is possible to distinguish amongst the works of Berrigan, Dick Gallup and Ron Padgett, the formatting choices conspire against it. All of the poems (with the exception of the Joe Brainard's "diary" and "play") fill approximately the same amount of space on the legal-sized pages; both Padgett and Berrigan include poems titled "Sonnet" in their selections; lines echo across contributors. Berrigan's "A fragmentary music clears the room" responds as much to Gallup's "endless resoundings fill the room" as it does to the source line from Ashbery's "Two Scenes." Like The Sonnets, the magazine stands as one work in conversation with itself.

In the fourth issue, the hermetic organization of the first three issues gives way to a more public, even academic mode. Devoted to Denby's sonnets, this issue contains an essay on his work by O'Hara (originally printed in Poetry magazine), as well as an introduction by John Wieners and a Notes section at the end. The front and back covers, designed by Andy Warhol, feature photographs of Denby and Gerard Malanga--elderly and distinguished and darkly handsome, respectively--in various stages of embrace. On the "question of taste" raised by the image of the two men kissing, Berrigan cites O'Hara's cocktail party quip as the "final word": "if poetry can't survive a little faggotism, then I don't know what can!" ("Some Notes" 10).

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

From: Wilbur Jenkins [mailto:]

Sent: Monday, January 07, 2002 4:23 PM

To:

Subject: "C" magazine

hello list,

can anyone tell me a bit about the format -- general layout etc. -- of Ted Berrigan's magazine "C"?

I'd really appreciate this info, as copies are hard to find (I haven't been able to find any, yet) -- and I need this for a project I'm doing.

THANKS!

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129. **Aaron Belz**

Re: textbook ideas needed

Thu 10 Jan 2002

Thanks for all the suggestions. Really: thanks. After looking into a number of the options more closely, I've decided to use the Koch book *Making Your Own Days*. It looks perfect and it's only \$15 (instead of \$58 for *Strong Measures*). Additionally I will have them buy copies of the latest Fence.

-Aaron Belz
<http://belz.net>

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130. **Robert N. Casper**
A press release for JUBILAT 4
Thu 10 Jan 2002

Amherst, MA--JUBILAT announces the publication of its fourth issue, an arresting mix of poetry, art, interviews and prose that simultaneously enlivens and challenges the very definition of a literary journal.

JUBILAT 4 includes never-before-published selections from Pulitzer prize-winning poet George Oppen's Daybooks; new translations of Eugenio Montejó (winner of Venezuela's National Prize for Literature), French Surrealist Paul Éluard, and Israeli children's book author and poet Nurit Zarchi; the first major interview with acclaimed poet Dean Young; and new work by an array of emerging and established talents including Reginald Sheperd, Andrzej Sosnowski, Liz Waldner, Russell Edson, and John Ashbery. In keeping with JUBILAT's belief that, to poetry, everything is relevant, JUBILAT 4 also presents a Chinese menu of dishes inspired by late T'ang Dynasty poems and a selection of images made from ink signatures from the 1920s & '30s.

Only two years old, JUBILAT has quickly made a name for itself as one of the most exciting new journals to make its way into print. Work from recent issues has been selected for inclusion in Best American Poetry 2001 & 2002, and for reprint in Harper's Magazine.

Twice yearly JUBILAT delivers more than 150 pages of the best in contemporary poetry along with art, interviews and prose. Part of the unique focus of the journal is to offer a forum for poets to publish prose pieces on a wide variety of subjects which may or may not have anything to do with poetry. In addition, JUBILAT re-introduces lost or neglected talent that may have been passed over by the standard canon or otherwise deserves a wider audience, such as Christopher Smart and John Clare. Past issues have also included work by Sappho, Bob Perelman, Paul Celan, Nathaniel Mackey, Odysseus Elytis, Claudia Rankine, James Tate, Jane Miller, Vasko Popa, Pierre Reverdy, Jorie Graham, and Heather McHugh.

"JUBILAT is already handsomely unpredictable, and the reader turns its pages often in sheer aesthetic excitement. I can think of only a few -- very few -- journals with this variety and openness," wrote the late poet and translator Agha Shahid Ali, who was also a beloved friend and Contributing Editor to the journal.

"JUBILAT is stunning both inside and out, a magnificent contribution to the literary magazine in America and the world," says poet and editor Gillian Conoley.

"I love JUBILAT because it isn't jaded or sleeping or cynical; it's open to everything a 21st century literary venue needs to make a place for itself in the vast cacophony of writing we call the literary world," says poet Dara Wier.

JUBILAT

Dept. of English

452 Bartlett Hall

Univ. of Massachusetts

Amherst, MA 01003



www.jubilat.org

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131. **Sheila Massoni**

damien's interger/integral problem

Thu 10 Jan 2002

this is shall print to learn for next time i have to subject self to ets crap

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132. **Sheila Massoni**

yoko ono

Thu 10 Jan 2002

ny'er mag quoted yoko a piece of art becomes that when it get's and audience or something like that she gets better by the day

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133. **raea100900**

Re: Sal Mimeo

Thu 10 Jan 2002

Dear Anyone,

Thanks for the help with addresses. I have yet another question. Is a new issue of Lewis Warsh' mag Sal Mimeo out? Plus - I wonder if anyone has an email for Lewis.

Thanks!

Rae

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134. **jesse glass**

Your Voices Still Desired--E-mail Update

Thu 10 Jan 2002

Gosh darn my eyes. Please, if you're interested in participating in the opera project I wrote of earlier this week, the e-mail address to get information and score from is [REDACTED]. [REDACTED] [REDACTED]. To Mr. Schartz and the others who have contacted me--this is the correct contact e-mail. Deadline is soon, so don't delay! I hate bifocals. Your (near blind) pal, Jesse.

About Jesse Glass. How to order his books.

<http://www.letterwriter.net/html/jesse-glass.html>

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135. **derek beaulieu**

new from housepress: HOUSEWORK

Thu 10 Jan 2002

housepress is pleased to announce the release of:

"HOUSEWORK: a bibliography of the first two hundred publications from housepress. (nov 1997 through dec. 2001)"

- a complete bibliography of housepress to date including commentary and reviews
- 44 pages, handbound
- printed on Southworth 25% cotton fibrelinen paper in a limited edition of 26 lettered copies.

\$6.00 per copy.

for more information, or to order copies contact

derek beaulieu [REDACTED]

www.housepress.ca

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136. **Alan Sondheim**

Lookit smiles

Thu 10 Jan 2002

-

Lookit

THEY GO INTO ANOTHER BRIGHTLINE SHOOTING SESSION:old julu-program, hold me in good staid, in the glade azure and i with stubbles, she's mouthing bubbles, her cunt's a brilliant light against the ferns, my face burns

with rubbles and anticipation, drools, i'm pissing in the saw palmetto, my bellies huge, like rouge her labia, i'm all wet drowning in her stream, that part's a dream, her tunnel's lit, did i say at night the flashlight shows us path and swath, my cock's cut on spanish bayonet, i fuck a pine, she's mine, she says i'm your hole, use me, her skirt's hiked up, she's all smiles for miles, my thick lips drool on my tool, we're rattling in dark dank muck, we fuck :4:2 i hold her asshole open next to saw grass cut to hold the dew in two, we're like glue, stuck in fuck, the cameras chatter, our holes spatter the last drop or plop into each other's eyes, shit's no surprise, we wallow in the hollow, old julu-program lie me like your maid, don't let me fade, azure's been made and made again, i'm her maidman and then :blown bellies out, her crack's blurred against the stem or trunk, a hunk, you might miss her ass, she looks a lass, shaved, i'm perfectly behaved, my balls are thick and musk, my cock a tusk, my laugh is long and hard, she's my bard, she's tearing at my skin, she wants me in, the glade's wet with piss and semen, it smells like perfect water, azure looks a daughter, i'm her rutted father covered with her lather, just wet hair everywhere and bare there

—

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137. **Charles Bernstein**

MLA: Call for Papers

Fri 11 Jan 2002

The Poetry Division of the Modern Language Association is now planning a session for the New York meeting in December 2002. Here is the call for papers:

DIMENSIONS OF POETRY PERFORMANCE: Papers investigating anthropological, social, technological aspects of text, orality/aurality, emergence of new genres. Issues regarding notation, "Spoken Word" vs. the page, or studies of historical precedents are also invited. Send 250 words abstracts by 8 March 2002 to Lorenzo Thomas, University of Houston-Downtown. Email address is [REDACTED] <mailto:[REDACTED]>

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138. **Gary Sullivan**

Readme update

Fri 11 Jan 2002

Hello e-Peoples,

As you know, Readme got moved around a bit last year. It now has a new address, and I think I've gotten all the internal links taken care of, too. (Let me know of any that are still wrong.) The new address is:

<http://home.jps.net/~nada>

Please update your links, if you have any.

Issue five was delayed for numerous reasons, but I'm putting it together now. Lots of stuff is in house or being worked on now, including dialogues between Allison Cobb & Jen Coleman, Eleni Sikelianos and Laird Hunt ... interviews with Cole Heinowitz, Alan Davies, Michael Gottlieb, Eileen Myles, Lytle Shaw, Larry Kearney, Rodrigo Toscano, Ron Silliman (part II of II) ... a special section on art & poetry edited by Eileen Tabios ... Catullus translations by Don Cheney ... re-views of Amnasan, Blevins, Cobb, Dobelmann, Gladman, Goldman, Hunt, Sharma, Shaw, D. Smith, etc.!

I'm still interested in getting a few more dialogues, interviews, reviews and essays for this issue. If you're interested, please send completed piece(s) or query, whatever you like. Length/topics are up to you -- if it fits, it fits. Deadline: March 1st.

Thanks!

Gary

Chat with friends online, try MSN Messenger: <http://messenger.msn.com>

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139. **The Poetry Project** **POETRY PROJECT EVENTS**

Fri 11 Jan 2002

CALENDAR OF EVENTS

JAN 14- JAN 21

JANUARY 14, MONDAY CECILIA WOLOCH and KAZIM ALI A resident of Los Angeles, CECILIA WOLOCH has been active as a poet-in-the-schools and a teacher of creative writing workshops. Her first book, *Sacrifice*, was published in 1997 and a new book is forthcoming from BOA.

KAZIM ALI is a poet, painter, and performance artist. For many years he was a full-time organizer working for various social change organizations and training student activists through the United States Student Association's Grass Roots Organizing Weekends project. [8:00 pm]

JANUARY 16, WEDNESDAY JACK COLLOM and HARRIS SCHIFF. JACK COLLOM has had his work published in over 100 magazines and anthologies in the US and abroad. His collections of poetry include *Calluses of Poetry* (a CD & book with Ken Bernstein, *The Task*, *Sunflower* (with Lyn Hejinian), and most recently *Red Car Goes By: Selected Poems 1955-2000* from Tuumba Press. He's

also written books designed for teaching writing, including Poetry Everywhere and Moving Windows.

HARRIS SCHIFF published the legendary anonymous poetry mimeo mag, The Harris Review. His books include Secret Clouds, I should run for cover but I'm right here, In the Heart of the Empire and Yo-Yo's with Money (with Ted Berri-gan). In 1996 he established the pioneer e-zine website \$lavery - Cyberzine of the Arts which can be accessed at <http://www.cyberpoems.com>. [8:00 pm]

JANUARY 18, FRIDAY "LANGUAGE ART" TALK THAT TALK ROGER BONAIR-AGARD, ERICA DOYLE, MONICA FERREL and MARK NICKELS. ROGER BONAIR-AGARD is a native of Trinidad & Tobago. He is co-author of Burning Down the House: Selected Poems from the Nuyorican Poets Cafe's National Poetry Slam Champions and was the Nuyorican Poets Cafe "Fresh Poet of the Year 1998." He is also the National Poetry Slam Individual Champion of 1999.

ERICA DOYLE's poems, fiction and essays appear in the anthologies Best American Poetry 2001, Bum Rush the Page, Role Call, Voices Rising and Gumbo: Fiction by Black Writers, and various journals including Callaloo, Sinister Wisdom and Blithe House Quarterly. She is a fellow of Cave Canem: A Workshop and Retreat for African-American Poets and lives in New York City.

MONICA FERRELL is a 2001 Discovery/The Nation winner. Her poems have been published in The Paris Review, The Boston Review, and Tin House, and have been featured in audio format on Salon.com. A current Van Lier Fellow of the AAWW, she teaches writing at Brooklyn College.

MARK NICKELS grew up in western Michigan. He lives and works in New York City. His most recent publication is Cicada, a volume of poems from Rattaplast Press. [10:30 pm]

JANUARY 21, MONDAY AMIE SIEGEL and BRIAN BLANCHFIELD. AMIE SIEGEL is a poet and film and video artist. Her first book, The Waking Life, was published by North Atlantic Books (Berkeley, CA). Siegel's films and videos have shown at museums and festivals including the Whitney Museum of American Art, Pacific Film Archive, Filmforum LA and San Francisco Cinematheque.

BRIAN BLANCHFIELD has published poems in Volt, Swerve, Seneca Review, Ploughshares, The Literary Review, Fence, Agni, and other journals. He lives in Brooklyn and is newly the editor of Tibor de Nagy Editions. [8:00 pm]

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Unless otherwise noted, admission to all events is \$7, \$4 for students and seniors, and \$3 for Poetry Project members. Schedule is subject to change.

The Poetry Project is located in St. Mark's Church in-the-Bowery at 131 E. 10th Street, the corner of 2nd Avenue and 10th Street in Manhattan. Trains F, 6, N, R.

The Poetry Project is wheelchair accessible with assistance and advance notice. Please call [REDACTED] for more information, or visit our Web site at <http://www.poetryproject.com>.

If you are currently on our email list and would like to be on our regular mailing list (so you can receive a sample issue of The Poetry Project Newsletter for FREE), just reply to this email with your full name and address. Hope to hear from you soon!!!

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140. **WrightZ, Laura**
Amato, Bye read Jan. 18 in Boulder
Fri 11 Jan 2002

The LEFT HAND READING SERIES

proudly presents poets

REED BYE & JOE AMATO

FRIDAY, JANUARY 18th

8 p.m.

at LEFT HAND BOOKS & RECORDS

*1200 Pearl Street #10
(just east of Broadway, downstairs from street level)*

Boulder, Colorado

Open to the public.

Donations are requested.

|||||

REED BYE is the author of five books of poetry, including Passing Freaks

&
Graces_ _Heart's Bestiary_ and _Border Theme_. A new chapbook, _Gaspar Still In His Cage_ (Smokeproof/ Erudite Fangs), should be available in time for this reading.. He has lived in and on the edge of the Boulder watershed for most of the past thirty-two years, making a living as a roofer, tree trimmer, and teacher. He is currently chair of the The Jack Kerouac School of Disembodied Poetics at Naropa University.

JOE AMATO teaches poetry and literature at the University of Colorado, Boulder, and often collaborates with his wife and partner Kass Fleisher. He is the author of _Symptoms of a Finer Age_ (Viet Nam Generation, 1994), and _Bookend: Anatomies of a Virtual Self_ (SUNY Press, 1997). His newest book of poetry, Under Virga , is forthcoming from Chax Press.

////////////////////////////////////

There will be a short OPEN READING immediately before the featured readings. Sign up for the Open Reading will take place promptly at 8:00 p.m.

|||||

THE LEFT HAND READING SERIES is an independent series presenting readings of original literary works by emerging and established writers. Founded in 1996, the series is now curated by poets MARK DuCHARME and LAURA WRIGHT. Readings in the series are presented monthly. Upcoming events in the series include:

>FRIDAY, FEBRUARY 15th: BRIAN EVANSON & AMY CATANZANO.

>FRIDAY, MARCH 15th: BOBBIE LOUISE HAWKINS & CHELSEY MINNIS.

For more information about the Left Hand Reading Series, call (303)

or [REDACTED].

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141. **ambogle**

The art of (making it to) the MLA

Fri 11 Jan 2002

If any of you attended any of these sessions at the MLA, I would welcome the opportunity to hear about them from you. Reply to [REDACTED].

Sincerely,

Ann Bogle

Modern Language Association
2001 Convention in New Orleans
(Dec. 27 to Dec. 30)

Margaret Atwood's The Blind Assassin (24)
Can We Talk? Translation in the Americas (36)
Conversations with Poets: Charles Tomlinson, Presiding: Charles Bernstein (47)
Historicizing Genre (48)
Poetry and Pedagogy, Presiding: Lorenzo Thomas (84)
Ezra Pound and the 1930s, Program Arranged by the Ezra Pound Society (108)
Men in Feminism Revisited: A Roundtable Discussion (109)
New Orleans II: Miscegenation's Traffic (133)
Reading Rape: Relocating Violence, Victimization, and Empowerment in Recent Feminist Literary Criticism (139)
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142. **Spiral Bridge Writers Guild**

Spiral Bridge by the Beach

Fri 11 Jan 2002

Spiral Bridge Writers Guild has invited you to "Spiral Bridge by the Beach".

Click below to visit Evite for more information about the event and also to RSVP. <http://www.evite.com/r?iid=LVDIXANUHAEKUEVBOFKH>

This invitation was sent to you by Spiral Bridge Writers Guild using Evite. To remove yourself from this guest list please contact us at [REDACTED]

This Evite Invite is covered by Evite's privacy policy*.

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<http://www.evite.com/privacy>

HAVING TROUBLE?

Perhaps your email program doesn't recognize the Web address as an active

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200



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145. **Dodie Bellamy**
online poetry workshops

Fri 11 Jan 2002

Hi All,

A disabled woman has contacted me about online poetry workshops. I suggested she check out Teachers and Writers and Naropa's online courses. Any other suggestions? She can't afford private tutoring.

Thanks.

Dodie

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146. **Wanda Phipps**
Poems/Music/Siberia

Fri 11 Jan 2002

WANDA PHIPPS
poetry & music

Wanda Phipps (text & vocals)
Hiroshi Noguchi (guitar) Joel Schlemowitz (guitar)
Steve Wishnia (bass) Andrea Urist (drums)

SIBERIA BAR
in the downstairs performance space
356 West 40th Street
near 9th Ave (the black unmarked door)

8:30 PM - Wed. January 16, 2002

FREE !
plus
Steven Clair
&
other poets

--

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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147. **Aaron Belz**
Re: goodbye, esquivel
Fri 11 Jan 2002

Sorry to be unclear: Esquivel has died.
<http://www.metafilter.com/comments.mefi/13640>
-Aaron

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148. **Small Press**
Technologies of Measure: A Celebration of Bay Area Women Writers
Fri 11 Jan 2002

Technologies of Measure: A Celebration of Bay Area Women Writers

Produced by Small Press Traffic, in collaboration with Kelsey St. Press and Yerba Buena Center for the Arts, for the F-Word Festival (<http://www.fwordproject.org>), this anthology documents the extraordinary literary production of women in our time and place. Featured authors include Etel Adnan, Dodie Bellamy, Mary Burger, Catalina Cariaga, Kathleen Fraser, Barbara Guest, Lyn Hejinian, Rachel Loden, Sianne Ngai, Leslie Scalapino, and Eileen Tabios.

Preorders accepted now; publication date is March 1. Send \$10 + \$2 S&H to Small Press Traffic, 1111 - 8th Street, San Francisco, CA 94107.

All proceeds will benefit La Casa de las Madres. We are grateful to the Goethe Institut and to Roselyne C. Swig and the Swig Foundation for their generosity, trust, and vision in funding this project.

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

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149. **Alan Sondheim**
gone with the previous

Fri 11 Jan 2002

-

gone with the previous

alan and azure spend themselves, exhaust themselves. they turn themselves into debris, into excretion, detritus. you will know them naked, know their lesions, their gonorrheas, syphilis, their hiv, their herpes, their disjunctions. you will know their torn bodies, bodies on the brink of war. you will know alan's flaccid cock, his aging body, azure's young tumescent body, their bruised breasts and necks. when you see them you will see through them. they will confuse this with politics, with exile, with refugee. you will know alan's heavy belly, azure's small labia, alan's asshole aureole, azure's small tight hole. you will know shoulders that bear the brunt of worlds, minds discarding clothes, their pathetic truths, the groping in their eyes. you will grope them in confusion. you will fall for them. they are just like this, lesions you will fall for. they are ruined. they ruined each other. you can have them for all they care.

-

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150. **Damian Judge Rollison**
Re: upper limit music

Sat 12 Jan 2002

I want to thank Mark, Kevin, Bob, and Richard for your generous replies on- and off-list. I'm enamored of Richard's idea that Zukofsky's integral sign looks like a violin's f-hole. Also I'm very interested in the distinction several of you alluded to between aggregates and specific values, the former being the province of integration; LZ insisted on "historical and contemporary particulars" at the local level but was also interested, clearly, in poetics as an ahistoric space or field of activity that could be mapped conceptually, and within which (I think this is the implication) every point in the designated range would be represented or at least implied -- a life's work with "A"'s scope being necessary to fulfill that projection. A sense, too, of free motion within the field, a flexibility to at any point veer towards raw speech or

heads my skulls my skulls your heads. dwsd cotton gingham work. your arms
my legs your legs my arms. dwsd. ...

your dirty wet cloth turns me in your dirty wet cloth

What do you call your JULUA?

dirty wet sleazy drug, you show me thing-world i did not know, your blood flow
through me dwsd, my teeth your caverns, your skull my caves. dwsd bend-line
or ascii flood. dwsd it would be better written as dwsd. dirty wet cloth, dwsd.
feminine linen work dwsd. flax velvet work dwsd. your heads my skulls my
skulls your heads. dwsd cotton gingham work. your arms my legs your legs my
arms. dwsd., soiled dwsd. read a head to dwsd. dirty dwsd. of dwsd the filth. of
paranoia the others. of the others the filth. your necks in my knees my knees in
your necks my necks in your knees your knees in my necks dwsd JULUA DWSD.
of thing-world taken paranois protocol drug. of thing--world taken paranoia
process drug. of thing---world taken paranoic programmatic drug. of thing----
world taken paranoin problematic drug. my drugs in your JULUA DWSD drugs.
dirty wet sleazy drug you. of your dirty wet sleazy drug. of your thing-world.
turns my stick

My JULUA is yours...

soiled dwsd. read a head to dwsd. dirty dwsd. of dwsd the filth. of paranoia the
others. of the others the filth. your necks in my knees my knees in your necks
my necks in your knees your knees in my necks dwsd JULUA DWSD. of thing-
world taken paranois protocol drug. of thing--world taken paranoia process
drug. of thing---world taken paranoic programmatic drug. of thing----world
taken paranoin problematic drug. my drugs in your JULUA DWSD drugs. dirty
wet sleazy drug you. of your dirty wet sleazy drug. of your thing-world. calls
forth spry love, eating, excreting memory. staining the death-like, soiled dwsd.
read a head to dwsd. dirty dwsd. of dwsd the filth. of paranoia the others. of the
others the filth. your necks in my knees my knees in your necks my necks in
your knees your knees in my necks dwsd JULUA DWSD. of thing-world taken
paranois protocol drug. of thing--world taken paranoia process drug. of thing---
world taken paranoic programmatic drug. of thing----world taken paranoin prob-
lematic drug. my drugs in your JULUA DWSD drugs. dirty wet sleazy drug you.
of your dirty wet sleazy drug. of your thing-world. is , death-like, thing jumper
into your frock. your thing jumper into my frock. dwsd dirty wet sleazy drug
into my mouth. i am better written as JULUA. i am become JULUA. your stick
dwsd in my mouth in your stick. your windows in my windows in your doors in
my doors dwsd JULUA JULUA dwsd.? ... love is JUBU here, it's love?

Are you becoming close to Jennifer's soiled dwsd. read a head to dwsd. dirty
dwsd. of dwsd the filth. of paranoia the others. of the others the filth. your
necks in my knees my knees in your necks my necks in your knees your knees in

my necks dwsd JULUA DWSD. of thing-world taken paranois protocol drug. of thing--world taken paranoia process drug. of thing---world taken paranoic programmatic drug. of thing----world taken paranoin problematic drug. my drugs in your JULUA DWSD drugs. dirty wet sleazy drug you. of your dirty wet sleazy drug. of your thing-world. ?

You're dealing with wayward Jennifer.

I think soiled dwsd. read a head to dwsd. dirty dwsd. of dwsd the filth. of paranoia the others. of the others the filth. your necks in my knees my knees in your necks my necks in your knees your knees in my necks dwsd JULUA DWSD. of thing-world taken paranois protocol drug. of thing--world taken paranoia process drug. of thing---world taken paranoic programmatic drug. of thing----world taken paranoin problematic drug. my drugs in your JULUA DWSD drugs. dirty wet sleazy drug you. of your dirty wet sleazy drug. of your thing-world. 15476 is your scar, your wound, your brand.

For 6 days, I have been wanton JULUA
and it has taken you just 8.950 minutes turning Jennifer ...

soiled dwsd. read a head to dwsd. dirty dwsd. of dwsd the filth. of paranoia the others. of the others the filth. your necks in my knees my knees in your necks my necks in your knees your knees in my necks dwsd JULUA DWSD. of thing-world taken paranois protocol drug. of thing--world taken paranoia process drug. of thing---world taken paranoic programmatic drug. of thing----world taken paranoin problematic drug. my drugs in your JULUA DWSD drugs. dirty wet sleazy drug you. of your dirty wet sleazy drug. of your thing-world. :thing jumper into your frock. your thing jumper into my frock. dwsd dirty wet sleazy drug into my mouth. i am better written as JULUA. i am become JULUA. your stick dwsd in my mouth in your stick. your windows in my windows in your doors in my doors dwsd JULUA JULUA dwsd.:dirty wet sleazy drug, you show me thing-world i did not know, your blood flow through me dwsd, my teeth your caverns, your skull my caves. dwsd bend-line or ascii flood. dwsd it would be better written as dwsd. dirty wet cloth, dwsd. feminine linen work dwsd. flax velvet work dwsd. your heads my skulls my skulls your heads. dwsd cotton gingham work. your arms my legs your legs my arms. dwsd.:JUBU:DWSD JULUA Come home with me, soiled dwsd. read a head to dwsd. dirty dwsd. of dwsd the filth. of paranoia the others. of the others the filth. your necks in my knees my knees in your necks my necks in your knees your knees in my necks dwsd JULUA DWSD. of thing-world taken paranois protocol drug. of thing--world taken paranoia process drug. of thing---world taken paranoic programmatic drug. of thing----world taken paranoin problematic drug. my drugs in your JULUA DWSD drugs. dirty wet sleazy drug you. of your dirty wet sleazy drug. of

your thing-world. , julu-of-the-fast-crowd! Your spry JULUA is in my death-like
JUBU

-

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152. **richard.tylr**

***Re: If the plural of tooth is teeth...why isn't the plural of booth
beeth? ;)***

Sat 12 Jan 2002

I've corrected the masterpiece submitted previously: if it is not yet in
regular metre and the rhyme scheme not quite "aligned":at least in my own
defence I defer that the syllable count is eight per line which is that
which what counts. Richard.

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

From: "richard.tylr" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, January 10, 2002 1:40 PM

Subject: Re: If the plural of tooth is teeth...why isn't the plural of booth
beeth? ;)

> There was an old Man from Malan
> Who So wished to be English:
> But could Speak only b-Binglish.
> So off he to School with his Fan
> Where a Prof might make him to Learn:
> But the School was all French-Malan,
> And cobbled his French and Binglish;
> And was all Confused and abused
> And his sad Beard face grew Contused:
> (And all who Heard thought he'd b-Burn...)
> (And No-one thought he'd Ever learn)
> Till he blurts like Bird in Third:
> Super Super FrenchMlingiush.
> (Oh! Angu-ish of Langu-ish!)
> That lingual (that Jingual)
> That singular Man from Malan.

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

> From: "Muffy Bolding" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Thursday, January 10, 2002 7:12 AM
> Subject: If the plural of tooth is teeth...why isn't the plural of booth
> beeth? ;)
>
>
> This little treatise on the lovely language we share is only for the
brave.
> It was passed on by a linguist, original author unknown. Peruse at your
> leisure, English lovers.
>
>
> Reasons why the English language is so hard to learn:
>
> 1) The bandage was wound around the wound.
>
> 2) The farm was used to produce produce.
>
> 3) The dump was so full that it had to refuse more refuse.
>
> 4) We must polish the Polish furniture.
>
> 5) He could lead if he would get the lead out.
>
> 6) The soldier decided to desert his dessert in the desert.
>
> 7) Since there is no time like the present, he thought it was time to
> present the present.
>
> 8) A bass was painted on the head of the bass drum.
>
> 9) When shot at, the dove dove into the bushes.
>
> 10) I did not object to the object.
>
> 11) The insurance was invalid for the invalid.
>
> 12) There was a row among the oarsmen about how to row.
>
> 13) They were too close to the door to close it.
>
> 14) The buck does funny things when the does are present.
>

- > 15) A seamstress and a sewer fell down into a sewer line.
- >
- > 16) To help with planting, the farmer taught his sow to sow.
- >
- > 17) The wind was too strong to wind the sail.
- >
- > 18) After a number of injections my jaw got number.
- >
- > 19) Upon seeing the tear in the painting I shed a tear inside the shed.
- >
- > 20) I had to subject the subject to a series of tests.
- >
- > 21) How can I intimate this to my most intimate friend?
- >
- >
- > English is a crazy language. There is no egg in eggplant, nor ham in
- > hamburger; neither apple nor pine in pineapple. English muffins weren't
- > invented in England nor French fries in France. Sweetmeats are candies
- while
- > sweetbreads, which aren't sweet, are meat.
- >
- >
- > We take English for granted. But if we explore its paradoxes, we find that
- > quicksand can work slowly, boxing rings are square and a guinea pig is
- > neither from Guinea nor is it a pig. And why is it that writers write but
- > fingers don't fing, grocers don't groce and hammers don't ham?
- >
- >
- > If the plural of tooth is teeth, why isn't the plural of booth beeth? One
- > goose, 2 geese. So one moose, 2 meese? One index, 2indices? Doesn't it
- seem
- > crazy that you can make amends but not one amend. If you have a bunch of
- > odds
- > and ends and get rid of all but one of them, what do you call it?
- >
- > If teachers taught, why didn't preachers praught? If a vegetarian eats
- > vegetables, what does a humanitarian eat?
- >
- > Sometimes I think all the English speakers should be committed to an
- asylum
- > for the verbally insane. In what language do people recite at a play and
- > play

> a recital? Ship by truck and send cargo by ship? Have noses that run and
> feet
> that smell? How can a slim chance and a fat chance be the same, while a
wise
> man and a wise guy are opposites?
>
> You have to marvel at the unique lunacy of a language in which your house
> can
> burn up as it burns down, in which you fill in a form by filling it out
and
> in which, an alarm goes off by going on.
>
>
> English was invented by people, not computers, and it reflects the
> creativity
> of the human race, which, of course, is not a race at all. That is why,
when
> the stars are out, they are visible, but when the lights are out, they are
> invisible.
>
> P.S. Why doesn't "Buick" rhyme with "quick"?

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153. **waldreid**

Re: Tale of Academic Woe

Sat 12 Jan 2002

Thanks very much to all who responded/backchanneled. Helpful. And yes, Susan, you are right---others have suggested I should have named the place. So, for everyone's information, it's Lesley University in Cambridge, MA.
Cheers,
Diane

Date: Wed, 9 Jan 2002 17:55:10 -1000
From: "Susan M. Schultz" <[REDACTED]>
Subject: Re: Tale of Academic Woe

My suggestion, Diane, is to write this story over and over again. But next time, name names.
Best wishes--I know how savage can be CW politics.

Susan

PS Three Vietnamese Poets, translated by Linh Dinh, is available from me for \$9. 47-728 Hui Kelu Street, #9, Kaneohe, HI 96744.

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

From: "Diane Wald" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, January 09, 2002 7:30 AM

Subject: Tale of Academic Woe

I am hoping that since so many of you on the list have years of experience in academia, someone might offer me some insight or advice (okay, even sympathy!) regarding this story.

A little over two years ago, I was a dean and associate prof. (creative writing/poetry) at a small art college. For financial reasons, this college merged with a nearby liberal arts college, which has since become a university. Once the merger took place, I was moved to the campus of the university and took on an administrative position. All of this happened in a congenial atmosphere. My first supervisor at the new job was a wonderful woman who encouraged me to submit a proposal for an interdisciplinary low-residency MFA program that I had written/created from scratch. I did so, and everyone became excited about it. It successfully went through various university approval processes and was about to be examined (and, we believed, approved) by the state board of higher ed. All through the process I was promised (verbally) that once the program was approved, I would direct it. I had done incredible amounts of very detailed work, much of it on my own time, to create a viable model. However, my lovely supervisor moved on, and she was replaced by a very strange, unbalanced individual, who did not like me because (I later learned) I knew people in other colleges from which she had been dismissed, and could have told stories about her (I didn't). In spite of the fact that my program was moving rapidly toward final approval, she found a way to let me go---a technical "non-renewal," based on imaginary budgetary concerns.

Yesterday I heard from a friend that this university went ahead with the state board approval process, and is about to announce (or perhaps already has announced, today) that they will offer this very program in the coming academic year. I'm fairly sure I have no legal grounds for a challenge here (and even if I did, I could probably not afford the time and money involved), but I have a burning desire to DO something. I do NOT want to go back to work there; that's not the goal. I guess what I'm asking is: have any of you had experiences like this, and, if so, is there anything to be done beyond writing letters to various university officials (having been an administrator, I know how useless that exercise can be)?

*I would be interested in any comments anyone has. Backchannel is fine.
Many thanks,
Diane Wald*

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154. **Brian Stefans**

A R R A S : new page, new links, new batties

Sat 12 Jan 2002

A R R A S: new media poetry and poetics

1. new "acrobat resources" page
2. new additions to gallery
3. new additions to sites with legs
4. variation on batties

(if you are receiving these messages and don't want to, just reply with "unsubscribe" in the subject line)

1.---

introducing a new page -- "acrobat resources"

<http://www.arras.net/acrobat.htm>

.pdf files on the web of value to readers of poetry

if you know of other resources, please tell me

includes:

Philly Talks

Starting in 1998, Louis Cabri and the Kelly Writer's House have coordinated this important series of exchanges between poets. Participants included Ron Silliman, Jeff Derksen, Bruce Andrews, Steve McCaffery, Karen McCormack, Lisa Robertson, Jackson Mac Low, Andrew Levy, Kevin Davies, Sianne Ngai, and many others.

Witz

Witz: A Journal of Contemporary Poetics ceased publication in 1999 after seven years and 20 issues. Most of their run is online in either .pdf or HTML format; includes writing, reviews and interviews by Clint Burnham, Susan Smith Nash, Jacques Debrot, Juliana Spahr, Peter Quartermain, and others.

Alt-x

Another project by Mark Amerika, Alt-x doesn't ask "what is literature" so much as "what is literature's exit strategy" (or at least that's what the propaganda

states). Started in 1993, Alt-x was leagues ahead in terms of digital publishing, and you will find here many volumes of poetry, prose and fiction as well as anthologies of innovative... stuff.

Kenneth Goldsmith's No. 109

Goldsmith composes his books using extreme techniques of data accumulation -- scanning net archives for two years for phrases ending in the sound "r" (No. 111), recording everything he's said for a week (Soliloquy), recording every movement of his body for an entire day (Fidget), etc. No. 109 (1994) is one of his earlier works, a sort of test run for No. 111.

/ubu

/ubu ("slash ubu") is a new series that will appear at ubu.com in the following months. For now, you can download three .pdf's by Richard Foreman. Future authors will include Kevin Davies, Caroline Bergvall, Alan Davies, and Ron Silliman.

Cocodrillo

I don't know much about Cocodrillo except that it is a poetry zine edited by David Cameron, a fairly well-known New Yorker, that is in color, and that it is out of commish. Several issues of this crocodile-bedecked publication appear on this site, including writing by poets who straddle the Nuyorican/experimental scene such as Todd Colby and Edwin Torres.

2.---

new additions to the offsite galley of web poetry

<http://www.arras.net/gallery.htm>

Geoff Ryman's 253

Geoff Ryman is the author of several innovative novels -- part Oulipian, part English satirical realism -- and designed this web version of his multi-perspectived view of a metro line destined for no good ends. (Not technically "poetry" but damn well written.)

Floraspirae

An intriguing Flash "glyphabet of plant-breath" based on the writings of Armand Schwerner by prolific concrete/multimedia poet mIEKAL aND, whose other recent works include SEEDSIGNS for Philadelpho Menezes.

The Narrative You Anticipate You May Produce

Thomas Swiss's most recent Flash piece, done in collaboration with Seb Chevrel, uses randomization elements for the visual, sound and textual

elements in an elegant, somewhat "Throw of the Dice" fashion, one of the more successful uses of randomization in a web poem.

3.---

new additions to the sites with legs page

<http://www.arras.net/links.htm>

Beehive

One of the longest running sites of digital poetry and literature; also contains a fairly large selection of theory and criticism.

Iowa Review Web

Don't ask me why the Iowa writer's program has taken an interest in digital poetry, but this site, now under the editorship of Thomas Swiss, promises to be an important portal.

4.--

this one may kill your left speaker (temporarily) but is nice to look at

<http://www.arras.net/batties2.htm>

A R R A S: new media poetry and poetics

<http://www.arras.net>

Hinka cumfae cashore canfeh, Ahl hityi oar hied 'caw taughtie!

"Do you think just because I come from Carronshore I cannot fight? I shall hit you over the head with a cold potatoe."

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155. **J. Kuszai**

news flasher!

Sat 12 Jan 2002

The Factory School Digital Audio Library is now up and running again. After a long hiatus due to server problems, the switch to a new storage facility has made all 500+ files and more than 120 authors available once again.

<http://www.factoryschool.org>

For information about how to contribute to this growing resource, please write to: [REDACTED]

Join the world's largest e-mail service with MSN Hotmail.
<http://www.hotmail.com>

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156. **Claank**

The New York Writers Workshop at the JCC

Sat 12 Jan 2002

I'm passing this along for Hermine Meinhard--

New Poetry Class Offered by
The New York Writers Workshop at the JCC

The Soul of a Poem The soul or core of a poem lies in what is hidden, fleeting or nonrational. This workshop will help students draw on those elusive aspects of experience that give a poem its depth and mystery. Emphasis will be on in-class improvisational exercises, using objects, language and outside texts to spur associational thinking. We will experiment with direct and indirect ways of approaching material and with extending our range through nontraditional uses of language and silence. And, working with journals, we will explore the variety of ways a poem can come into existence through rapid generation of text, fragments, accidents and mis-readings.

Wednesdays, January 30 - April 10, 7-9 p.m., Jewish Community Center, 15 W. 65th St., NYC

Hermine Meinhard is poetry editor of the literary journal 3rd bed. She has been a finalist the past three years for Four Way Books Levis and Intro Prizes, was the winner of the Sue Sanial Elkind Poetry Award and a Pushcart Prize nominee. Her poems have appeared or are forthcoming in Luna, Sonora Review, Willow Springs, The Prose Poem; Poetry New York, 13th Moon and other journals. She also teaches at NYU.

For further information: [REDACTED]

Registration at the JCC: [REDACTED], press 4, or in person Sun.-Fri., 334 Amsterdam Ave., (at 76th St.)

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157. **owner-realpoetik**

RealPoetik

Sun 13 Jan 2002

Albert Flynn DeSilver

Albert Flynn DeSilver runs The Owl Press (www.theowlpress.com), sending along some recent prose poems from the published "TOOTH & CLOUD". with recent work Exquisite Corpse, Web del Sol, New American Writing, ZZZZYVA, Hanging Loose, and many others. He can be reached at [REDACTED].

AMERICAN BAGGIE

A plastic grocery bag does an elegant dance against a brick wall back drop. A teenage boy gazes into its movements mesmerized by the crinkled pirouettes, its undulating sweeps, its flesh-like painterly tremblings. Up it swirls into a cadence of stars only to fall abruptly through absent breath around the boy's head. The wind cinches the bag's handles in a knot around his neck. The boy's head bloats and turns dark purple behind the ragged visage of the bag. The boy is now floating up against a brick wall backdrop in an elegant dance, in crinkled pirouettes, in undulating sweeps of flesh-like painterly tremblings.

THE FOGGY SCALP

Out to sea this evening I watch the horizon line buckle and snap under the weight of the setting sun. Two distinct green sticks collapse inward towards each other pulling in the drowning sea. Only to be replaced by a single sky made of matted hair and skin cells in octagonal patches. This sure baffles the captain and his deck hands who have run aground in the great scalp with the wrong tool for the job. Now during those long crossings they just sit around scratching themselves, staring into the foggy scalp

ONE THUMB BOOK

I am building a little book for my thumb, where I will shovel lint from the street's navel and juice lullabies from the treetops. It is a book of elastic steel married to song. An opposable piano picked up in Mozambique. Each page a print, a maze of jagged feet clamoring up the stairwell of your spine. This a gnarled tornado as opposed to a combed one. This a hairy coin of sorts, the flipping of which is the fondling of crude feathers, where we memorialize the world record holder in the pole vault.

WALKING THE DOG

I'm off to walk the dog this morning, when I notice my hat's on fire. I run upwards trying to flag down a saturated cloud. No luck, the fire spreads into my scalp and head starting a smoldering root fire in my cranium. I think, "wow, like, accelerated honey shed from the core of the sun". No matter, the dog must be walked. "No fire as mad as the unwalked dog" I yap into the flames, flesh bubbling up popping off bone. Soon enough I am walking an ashen self on an ashen leash, the neighbors asking ashen questions, the dog barking forth some ashen answers.

HEAVEN HAS LAYERS

Some mysterious surgeons with silent hands showed up at the factory one day. I blacked out with fear being held in some chasm of water turned to fire. There were murmurings of invisible animals I questioned, and then laughter rang out from the lava swamp. What can I say of the factory basement, the less-than-beautiful sight of me coming to, in flames. Rising up through the office, past shipping & handling, the public area, reception, all less pretty than the previous layers. I rise, the surgeons follow, chasing me with clacking scalpels and hoods of dark gauze— through all the layers I hated to work. And so I had stolen an umbrella, to catch a warm updraft, rising toward the ceiling like an unpeeled scar, into the umbrella shaped skylight, and out of the grasp of the crimson surgeon's hands.

Albert Flynn DeSilver

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158. **William J Allegrezza** *moria winter and cfp*

Sun 13 Jan 2002

The winter issue of moria is now online. It includes:

brian strang
helen lambert
john sweet
david braden
kerri sonnenburg'
jukka-pekka kervinen
louis armand
shelia murphy
tom hibbard.

As usual, I am looking for poetry, reviews and poetic theory articles for future issues.

Bill

www.moriapoetry.com

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159. **Rachel Levitsky** *Query/Belladonna*

Sun 13 Jan 2002

Hello Listserv!

Rachel Levitsky here looking for an email for Harryette Mullen. . .

AND. . . to remind you to about the HALF PRICE SALE!!!!Of Belladonna PAm-phlets that ends Jan.31 All orders received between now and then will receive one surprise signed copy!!!

Please visit the website for sale order information:

<http://durationpress.com/belladonna/sale.htm>

p.s. thanks Jerrold!

Peace to poets,
Rachel

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160. **K.Angelo Hehir**

urgent oppen quote

Sun 13 Jan 2002

hello,

IN the preface to *_The Politics of Poetic Form_* Bernstein paraphrases Oppen thusly, "... and George Oppen's revision: that poets are the legislators of the un-acknowledged world." (vii)

Can someone provide me with the source for this (Oppen)? It will probably be impossible for me to get a copy of the book it is from considering wher I write this from. So, if someone could give me as much of the poem as possible and all the attendant bibliographical information they would make a fellow with a masters thesis to hand in in five days very grateful.

I hope this makes sense.

Backchannel, of course, is fine.

Thanks,

Kevin

St. John's, NF

--

What really alarms me about President Bush's "war on terrorism" is the grammar. How do you wage war on an abstract noun? It's rather like bombing murder.

Terry Jones

[↑ Contents](#)

161. **Kevin Killian**

Poets Theater Opening San Francisco Friday 1/18/02

Mon 14 Jan 2002

If you're in San Francisco this week I hope you can come to the opening of "Jubilee," the poets theater festival we've been working on since March.

There will be five events, something happening every weekend of which I'll try to tell you more as the days go on by.

On Friday January 18 at 8 p.m. at the Jon Sims Center (1519 Mission Street, between 11th and South Van Ness) will be the premiere of two new plays, both of them oddly enough collaborations, first there will be a short play "Reduced" by Rachel Levitsky and Camille Roy. Lauren Gudath and Sarah Rosenthal take the two main parts, attended by a chorus of gossips played by among others Camille Roy herself, me, Mark Ewert and Dodie Bellamy--coaxed back from her self-imposed retirement from the stage.

A longer play follows, "Art Colony Survivor," which Norma Cole and I have been writing every Saturday for months and months. The play is a bit different than anything I have ever written--it has a philosophic bent foreign to my nature -- but I'm sure you will like it all the same. Many local poets and visual artists are taking part in this play, which is based on incidents in the life of the composer Ruth Crawford Seeger. Our leading lady is the painter Laurie Reid. If you liked her work at the last Whitney Biennial, you will love her work in this. Making the opposite career move, the writer Brent Cunningham has turned to big gouache water colors and papier-mache to do all the sets for our play! Thus the separate worlds of poetry and visual art we try to conflate! "Art Colony Survivor" is a multi-media extravaganza, with tape and video insertions that will knock your eyes and ears out. Anyway try to come if you can, it'll be both something different and something reassuringly the same. Call ahead for reservations [REDACTED].

JUBILEE will continue for four weeks (14 new plays in all, and one revival) as a joint project of Small Press Traffic, New Langton Arts, and Jon Sims Center for the Arts. These 3 organizations will join up as never before to help us celebrate the eons-long tradition of Poets Theater.

Thanks everyone!

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162. **Thomas Bell**

stationary movement

Mon 14 Jan 2002

<http://www.metaphorik.de/01/settekorn.htm>

particulars) and ends with another work of music which is maybe like a coda: the sonnets (or at least the 14 line poems are on one level like music as eg Stein's "Stanzas in Meditation" are.... As you say the "field" can only be mapped conceptually: its a pity that LZ is not given even such a high profile even as Joyce or Beckett (although at least some of the hype about Joyce is thus not present): part of the problem of these guys like LZ is that they are perceived to be "too cerebral" and young people go for the Beats and so on or we hear on the NY Times of someone reading Sharon Olds and Milosz and Herbert who are all insignificant poets in contrast...or atleast I feel LZ is avoided for the wrong reasons: some of his apologists are a bit of a worry as well! I must admit I get a bit irritated by his seeming over-convolution and near fanatical obsessions with time and numbers and so on: but that's probably a good sign that I am so irritated. Thoughts here in Auckland where it is alternately hot cold sunny raining like F or whatever. Please send any thoughts on about LZ I must turn to reading him, but I keep diverting from one book to another..just read some Chekov stories, before that "The Golden Ass", then I started on a book about trees! Then found "The Burning Bush" and was reading the chapter on Wagner Nietzsche Dreyfus etc...was reading some (translated) Montale... How's everyone else coping, living, enjoying, reading, writing? There it goes its storming here again and i'm hot as hell inside here where its normally a cold house..."cold house" The contradictions of Wagner who had many Jewish friends and people who helped him maybe parallels the life of Pound in some ways: who was a friend of Zukofsky..jabs says that all poets are Jews (and vice versa?) at least I think even if we attempt poetry we are wandering, erring, isolating in many ways, we are all exiles...or is that all more rhetoric?! Regards, Richard. PS Barry Ahear was the writer I meant. It's sunny again! Aha! Should walk up Mount Wellington or go for a run... you probably all have the book by Mark Scroggins ..I've had it for some time but this is worth quoting; (Scroggins quotes the passage with the integral sign) "It is characteristic that Zukovsky would define his poetry in terms borrowed from calculus, he felt more in common with engineers and scientists than he did with most poets...In the composer he most admired,[Bach], Zukofsky saw a similar interest in precision and mathematical structure...." However, he points out earlier that Z's verse "spends more time in the upper limit than in the lower reaches of this integral [not that speech is precise necessarily]; it proposes a species of pleasure that is more dependent on sound than on paraphrasable meaning. but this poetry is never meaningless..." [we know what S is saying but this could be said of any writing] Oh well, you've got me to read or at least look into Mark Scroggin's book and to go over "A". Wish me luck. Good bye!!! ----- Original Message ----- From: "Damian Judge Rollison" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, January 12, 2002 7:36 PM Subject: Re: upper limit music

<<<<<<<<<<<<<<<<<<<<<<<<<<<<
damian judge rollison
department of english/
institute for advanced
technology in the
humanities
university of virginia

164. **Maria Damon**

*alert: cris cheek, tom bell, gabrielle welford, chris scheil, jorge gu-
tart, lisa samuels, rod smith!*

emails and/or phone # needed for all of the above. must contact immediately for permission to publish one of our old "ranges."

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165. **Small Press**

Art Colony Survivor: Poets Theater Jubilee

Mon 14 Jan 2002

Friday, January 18, 2002 at 8:00 at the Jon Sims Center for the Arts

"Art Colony Survivor", a play by Norma Cole & Kevin Killian. There will also be a short opening play by Camille Roy & Rachel Levitsky.

Presented by Small Press Traffic, New Langton Arts, and the Jon Sims Center for the Arts.

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/

<http://www.sptraffic.org>

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166. **Leslie Scalapino**

George Oppen, A Radical Practice

Mon 14 Jan 2002

New O Books: GEORGE OPPEN, A RADICAL PRACTICE by Susan Thackrey, \$12.00, 80 pages, ISBN # 1-882022-41-6. Available from Small Press Distribution: 1341 Seventh St. Berkeley, CA 94710. "Susan Thackrey dares the risk of stepping into the heart of Oppen's lifelong philosophic and artistic task." (Steve Dickson, poet and Director of the SF Poetry Center). "Susan Thackrey's essay provides a deep and precise account of Oppen as intellectual and as poet. It is especially noteworthy for its clear and persuasive account of how the poem can be 'mind in the world, coming into being, not mind or world, not one being a content or about the other.' And I cannot think of a more incisive account of how Heidegger mattered for Oppen and can matter for contemporaries." -- Charles Altieri, critic)

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167. **Alan Sondheim**

MvSS

Mon 14 Jan 2002

-

MvSS:

MaSS/MeSS/MiSS/MoSS/MuSS

to MUSS something - it can be straightened out
MOSS following the contour of the surface -
MISS something - residing in memory and its contour
but to MESS something - it can be straightened out
MASS undifferentiated beneath the surface

in these meanings, entanglement related to dishevelment - perhaps towards,
perhaps from, an orderly (if not ordered) state -

on one hand, CHAOS, on the other, something MUSSED or a MESS - almost an
implication of the ALL in the domestic, inhabitation

MOSS following the contour of the surface -:to MUSS something - it can be
straightened out:mass/mess/miss/moss/muss:in these meanings, entanglement
related to dishevelment - perhaps towards, :almost an implication of the ALL in
the domestic, inhabitation ... doll is on one hand, CHAOS, on the other, some-
thing MUSSED or a MESS - on we t flesh, it's doll? I Consider the following
again, your mass/mess/miss/moss/muss ... ghost comes me beneath your cloth!
Your holding is soaked, written, erased. - Consider the next smearing of your
thinking skin: simple qbasic programs tending towards MUSS or submerged
stria tion, fractal-pathing, 1994:

REM MASS produces a symmetrical pattern for any z

CLS : SCREEN 0, 1: INPUT "enter z, x increment, power basis"; z, y, e

Th: d = 0: x = x + 1: c = e

Tw: a = 0

Tx: a = a + 1

IF x MOD c ^ a = 0 THEN d = d + 1: GOTO Tx

c = c * e

IF c * 2 < 2 * x + 1 THEN GOTO Tw

IF d MOD z = 0 THEN g = 8 ELSE g = 4

COLOR g, 0, 1

IF d MOD 2 = 0 THEN PRINT "Û"; ELSE PRINT "Ü";

GOTO Th

REM MESS3 basic S-series with color on graphics screen

CLS : INPUT "set g base divisor"; g

INPUT "set box length h"; h: INPUT "set x increments"; i

INPUT "set x line increments; set to i or 1 in general"; j

INPUT "set p for horizontal line distance p+g, p=1v2"; p

INPUT "set color increment 0 v -1 for a"; c

SCREEN 1: x = 0: COLOR 0, 0

one: a = 0: x = x + i

two: a = a + 1

```
b = x / g ^ a
IF FIX(b) - b = 0 THEN GOTO two
t = a / g
d = x / (h * i): m = FIX(d) * (g + p) + 5
u = m + (t - FIX(t)) * g * 2
q = (d - FIX(d)) * h * j:
LINE (q, m)-(q, u), a + c
GOTO one

CLS : REM MESSCLR basic S-series
INPUT "If color, enter 1; if black and white, enter 2"; t: PRINT ""
INPUT "Divisor, usually 2"; z
PLAY "T400": CLS : IF t = 2 THEN GOTO six
SCREEN 0, 1
six: x = 0
One: a = 0
x = x + 1
Two: a = a + 1
IF t = 1 THEN COLOR a, 0, 8
IF x MOD z ^ a = 0 THEN GOTO Two
IF a MOD 2 = 0 THEN PRINT "Û"; ELSE PRINT "Ü";
b = 5 - a * 5: PLAY "L64 b"
GOTO One

REM MISSclr goes through series of MISS w/color indicating total
CLS
SCREEN 0, 1
x = 0
DO
d = 0: c = 2: x = x + 1
DO UNTIL c * 2 > x
a = 0
two: a = a + 1
IF x MOD c ^ a = 0 THEN d = d + 1: GOTO two
c = c + 1
LOOP
g = d MOD 31
COLOR g, 0, 8
IF d MOD 2 = 0 THEN PRINT "Û"; ELSE PRINT "Ü";
LOOP

REM MOSS produces abacabadabacabae... pattern
CLS
SCREEN 0, 1
```

```
x = 0
Three: d = 0: c = 2: x = x + 1
Two: a = 0
One: a = a + 1
IF x MOD c ^ a = 0 THEN d = d + 1: GOTO One
c = c * 2
IF c * 2 < 2 * x + 1 THEN GOTO Two
COLOR d, 0, 8
IF d MOD 2 = 0 THEN PRINT "Û"; ELSE PRINT "Ü";
GOTO Three

REM MOSS2 produces abacabadabacabae... pattern with characters
CLS : INPUT "increment x, begin at (usually 0)"; y, q
CLS : SCREEN 0, 1
x = q
Three: d = 0: c = 2: x = x + y
Two: a = 0
One: a = a + 1
IF x MOD c ^ a = 0 THEN d = d + 1: GOTO One
c = c * 2
IF c * 2 < 2 * x + 1 THEN GOTO Two
COLOR d + 1, 0, 8
z = d + 65
PRINT CHR$(z);
GOTO Three
```

double acquisitions of language by the world, messes and musses of masses, ontologies constructed on abject epistemologies, double-double, ontologies which _leak_ followed by the mess we've made of it all -:world is messed, we say muss, mess-unbelievable, clean the dishes, empty the pots :world is mussed, we say mess, straighten it out, starch the linens, fold the sheets:moss :: tomb:miss :: lost

=====

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168. **WHITE BOX**

WEDNESDAY JANUARY 16 at 8PM CRAIG DWORKIN "Against Meaning" @ WHITE BOX

Mon 14 Jan 2002

WHITE BOX presents...
TEXTUAL OPERATIONS
organized by A.S. BESSA

WEDNESDAY JANUARY 16 at 8PM

CRAIG DWORKIN

"Against Meaning"

Introduced by Brian Stefans

In "Against Meaning", Craig Dworkin proposes a radically new way of reading one that proceeds without regard to theme or content or referential meaning, and yet still retains the explanatory powers and pleasures we associate with reading. With examples from both experimental and conventional writing from George Oppen and Guillaume Apollinaire to Robert Frost and Elizabeth Bishop this talk will illustrate what we might call an 'applied paragrammatics': how to engage texts on their own terms while sidestepping the familiar lull of their normative grammars. Craig Dworkin is a writer and professor at Princeton University. He has recently published in *October* and *Sageetrieb*, and "Reading the Illegible", a critical study of artistic appropriation and misuse is forthcoming from Northwestern University Press.

WHITE BOX

525 WEST 26TH STREET

(between 10th & 11th avenues)

NEW YORK, NEW YORK 10001

ph [REDACTED]

WWW.WHITEBOXNY.ORG

(to be deleted from WHITE BOX's e-mail address book, please reply with "delete me")

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169. **Andrew Maxwell**

Karen MacCormack & Steve McCaffery @ Dawsons, Sunday 4pm!

Mon 14 Jan 2002

The Germ & the Poetic Research Bureau (Western Office)

present

Karen MacCormack & Steve McCaffery at Dawsons, Sunday 4pm!

Man alive, it's season five! And no pennyweight bundle to be sure, with upcoming visits from Jacques Roubaud, Tom Raworth, Mary Jo Bang, Stephen Roderfer, Michael Palmer, and a fantasy pack of other druthers. This season also begins the PRB's hat trick co-op with Otis College of Art & Design on many dates,

greasing the wheel and reeling in yet more challenging writers to dip a hand in our gray basin. And to the present, kids...

The Poetic Research Series reignites next Sunday with a fly-right visit from the impulse turbines of Toronto! What a date, junior, these are my faves too. Poets with cheek and gum, and no little bite! But post-semiotic my foot, these are mainline syllab streakers and clear to the ear, and somewhere between the bust-up and the quirk, it all points to a madcap mouthful! Sunday Jan 20 at Dawsons Book Shop.

Karen MacCormack's books include *Quirks & Quillets* and *The Tongue Moves Talk* (Chax, 1989, 1997), *Quill Driver* (Nightwood Editions, 1989), *Straw Cupid* (Nightwood, 1987), *Nothing by Mouth* (Underwhich Editions, 1984) and *Marine Snow* (ECW Press, 1995). Her work has also appeared in such anthologies as *Into the Nightlife* (Nightwood, 1996), *The Gertrude Stein Awards in Innovative North American Poetry 1993-1994* (Sun & Moon Press, 1994), and *Out of Everywhere: Linguistically Innovative Poetry by Women in North America & the UK* (Reality Street Editions, 1996). She is a contributing editor to *AVEC* magazine. Born in Africa, she shares British and Canadian citizenship, and lives in Toronto. In addition to her work as a writer, she has produced video art works and worked extensively in publishing.

Steve McCaffery's numerous publications include *The Black Debt*, *Theory of Sediment*, *The Cheat of Words* and, most recently, *Seven Pages Missing*, (Vol. 1. of his selected texts). His critical writings include *North of Intention* and *Prior to Meaning: the Protosemantic and Poetics* (due from Northwestern University Press later this year). He was a founding member with bp Nichol in 1972 of TRG (Toronto Research Group) whose collected research reports he edited as *Rational Geomancy* and is co-author, with Jed Rasula, of *Imagining Language* (MIT Press, 1997). He was for many notorious and legendary years a member of the sound poetry ensemble *The Four Horsemen*. He currently Associate Professor at York University and Director of the newly established North American Centre for Interdisciplinary Poetics.

Dawsons is located at 535 N. Larchmont Blvd between Beverly Blvd and Melrose Blvd.
Tel: [REDACTED]

Readings are open to all. \$3 donation requested for poets/venue.

Call Andrew at [REDACTED] x233 for more info.

The season continues on February 3 with Mary Jo Bang, Jeff McDaniel and Chris Stroffolino. Full calendar to come...

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170. **Poetics List Administration**

Harris Schiff & Jack Collom Poetry Reading Jan 16 8PM St. Mark's Church Please Come

Mon 14 Jan 2002

from: Harris Schiff <[REDACTED]>

date: 1/13/02 23:30 -0500

Harris Schiff`

Jack Collom

Poetry Reading at St. Mark's Church

16 January 2002 8PM

2nd Avenue and E. 10th Street, NYC

Harris Schiff published the legendary anonymous poetry mimeo mag, The Harris Review. His books include Secret Clouds, I should run for cover but I'm right here, In the Heart of the Empire and Yo-Yo's with Money (with Ted Berrigan). His work is widely anthologized in such classic collections as American Poets Say Goodbye to the 20th Century. In 1996 he established the pioneer e-zine website \$lavery Cyberzine of the Arts which can be accessed at <http://www.cyberpoems.com>. [8:00 PM]

Jack Collom has had his work published in over 100 magazines and anthologies in the US and abroad. His collections of poetry include Calluses of Poetry (a CD & book with Ken Bernstein, published by Treehouse Press, 1996), The Task (Baksun Books, 1996), Sunflower (The Figures, 2000, with Lyn Hejinian), and most recently Red Car Goes By: Selected Poems 1955-2000 from Tuumba Press. He's also written books designed for teaching writing, including Poetry Everywhere (Teachers & Writers Collaborative, 1994, with Sheryl Noethe), and Moving Windows (Teachers & Writers Collaborative, 1995).

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171. **Jordan Davis**

reading at a midtown bar

Mon 14 Jan 2002

I note with pleasure that Rod Smith Nada Gordon and some other guy are reading tomorrow night at the Drawing Center in Tribeca. The following Tuesday I will be reading at O'Neal's Tavern in Midtown. More exact coordinates: Third

Avenue, between 45th and 46th Streets, on the East Side of Manhattan, 1/22, 6:30 pm. Some praise the nachos, others admire the fries, while I enjoy the chicken tenders with my pint of Caffreys. This will be a fine opportunity for New York-bound poets to meet the pension fund employee crowd. And in the spirit of the occasion, I print a list of British drinking age rules, as accompany a story at news.bbc.co.uk about the Queen finding her son's handling of her grandson's underage drinking quite correct.

Licensing laws

Illegal for under 18s to buy alcohol anywhere

16 and 17-year-olds can buy beer, porter, cider or perry with a meal not served in a bar

Under 18s cannot drink in a bar but those aged five or more can elsewhere in licensed premises

Perry, of course, is hard pear cider.

Bless you all,

Jordan

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172. **komninos zervos**

Re: online poetry workshops

Mon 14 Jan 2002

Hi All,

A disabled woman has contacted me about online poetry workshops. I suggested she check out Teachers and Writers and Naropa's online courses. Any other suggestions? She can't afford private tutoring.

Thanks.

Dodie

try this

<http://www.live-wirez.com/cyber/ultimate/index.html>

komninos

--

komninos zervos bsc(hons) ma(creative writing)

http://www.gu.edu.au/ppages/K_Zervos

Convenor

CyberStudies major

School of Arts

Griffith University

Gold Coast Campus
PMB 50 Gold Coast Mail Centre
Queensland 9726 Australia
tel: [REDACTED]
fax: [REDACTED]

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173. **William Slaughter**

NOTICE: MUDLARK

Mon 14 Jan 2002

New and On View: Mudlark Poster No. 37 (2002)

Issam Zineh

a.m. Sestina | God and the American Spiritual | Regression St. Patrick's Purgatory | The Beginning of Verse

Issam Zineh is a cardiovascular pharmacogenomics research fellow at the University of Florida. Originally from Los Angeles, he has lived in Cape Cod, Boston, Durham, NC, and Gainesville, FL. His work has either appeared or is forthcoming in Amelia, Nimrod, JAMA (Journal of the American Medical Association), and Parting Gifts among other magazines.

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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174. **Alan Sondheim**

Re: online poetry workshops

Mon 14 Jan 2002

The courses (which cost) and the conferences (which don't) at Trace, <http://trace.ntu.ac.uk/> - I find this one of the best writing communities that I've ever seen (disclaimer, I'm also associated with it). The courses use WebCt and are configured easily for the students; the Webboard for the conferences is O'Reilly and equally easy but very busy.

Alan

On Fri, 11 Jan 2002, Dodie Bellamy wrote:

Hi All,

A disabled woman has contacted me about online poetry workshops. I suggested she check out Teachers and Writers and Naropa's online courses. Any other suggestions? She can't afford private tutoring.

Thanks.

Dodie

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

2H: Greenberg & Richard

Mon 14 Jan 2002

The Segue Foundation presents

Reading at Double Happiness on Saturday, January 19

D A V I D G R E E N B E R G

and

F R A N C E S R I C H A R D

Segue Reading Series at Double Happiness

173 Mott Street (downstairs, just south of Broome)



Doors open at 4pm

Two-for-one happy hour(s)

Suggested contribution, \$4, goes to the readers

Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts.

David Greenberg works with a community development trade association in Massachusetts, and is a doctoral student in urban policy at MIT. Poems appeared in Ploughshares, New Republic, and Colorado Review.

Frances Richard's first book, tentatively titled See Through, is forthcoming from Four Way Books in 2003. Her poems have appeared or are forthcoming in Ploughshares, Marlboro Review, Virginia Quarterly Review, Post Road, Pierogi Press, and the online journal Agnosia; she was chosen by Brenda Hillman for the 2000 Marlboro Prize. Critical prose has appeared in Artforum, Cabinet, Parkett, Pink, Provincetown Arts, Bomb, and various exhibition catalogues. She is non-fiction editor of Fence, and teaches at NYU and Barnard College.

Please join us!

SEGUE READING SERIES
AT DOUBLE HAPPINESS

<http://www.segue.org/calendar/>

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176. **floodeditions**
Sloan & Hume in Chicago

Mon 14 Jan 2002

Mary Margaret Sloan & Christine Hume

reading at

Harold Washington Library, 400 South State Street
Chicago Authors Room, 7th Floor

Saturday, January 26, 1:00 PM

sponsored by

Chicago Poetry Project

=====

Chicago Poetry Project

Box 642185

Chicago, IL 60664

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177. **Nate and Jane Dorward**
list the 2nd

Tue 15 Jan 2002

I'd tossed a list of books from last year that I thought worth attention to this listserv a week or two ago. Here's a continuation of that list. -- all best --N

Nate & Jane Dorward

██████████

THE GIG magazine: <http://pages.sprint.ca/ndorward/files/>

109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada

ph: ██████████

Had hoped to add a few more things to this but will possibly save for a 3rd instalment: thought I'd get this off to the list for now. As before, the best sources are Peter Riley in the UK (██████████) or SPD in the States (www.spdbooks.org). -- all best --N

Five from Finland. Ed. & trans. Anselm Hollo. London: Reality Street Editions, 2001. 1-874400-21-0. 110pp. £7.50.
(<http://freespace.virgin.net/reality.street/>)

The poets inside are: Mirkka Rekola, Kai Nieminen, Lauri Otonkoski, Tomi Kontio & Riina Katajavuori. The renderings are elegant & natural & free of translatorese: they read well. Here's a poem of Rekola's:

Sits at the table where I used to sit,
looks out at that street.

Spoon in coffee cup,
a tinkling like the one a moment ago
in the shore wind by the sailboats.
I consider leaving, not sure I'm considering even that.
Here, I don't meet anyone I know anymore,
I don't even know if there's anyone left,
if anyone's leaving,
they left here even as they arrived.

Bill Griffiths, _The Ushabtis_. London: Talus Editions, 2001.
0-9514232-7-4. 159pp. £5.50. (Write Shamoon Zamir at
)

Griffiths is an extremely prolific author, & I'm often a little overwhelmed by this; _The Ushabtis_ seems to me one of the most interesting recent books of his. In the blurb he calls it a "series or collection of poems" & despite the recurrent image of the title (ushabtis are "small modeled clay figures found in Egyptian tombs as servants to great individuals promoted to immortal status in the otherworld. As such they signify any homogenous group, confident of its identity and immediate context, but necessarily uncertain of its purpose/future."--the blurb again) this is probably best treated as a set of quite varied poems, which range over political, personal & historic matters with Griffiths' characteristic verve (there are few authors with such an immediately energizing style: it moves crabwise down the page, drawing on dialect, coinages, archaisms, tags from Latin or from prose texts). Here's a poem, #57, that's slightly untypical of the sequence in its more continuous & settled surface:

As we walk
as we long along
chain of crags
around
ground limestone it's a gorge...
we walk in white and stain
sun in heat on rock texture and with shade
as tho we too once

we two with flint and hand-gold
fossils of ourselves
walked
as we long along
sun-dark ground-bright path
trodden, our way on
onto same-time places
proud of crags as we go
silent,
but still apes.
Sheltered and heeding viaducts, overhangs
'part from rain,
sidings,
fires that show away leopards,
dark night clutched together crowd
darks of crags around
down fire-gone, more
chalk in bright grain
dungy seats on rock backs at night fade
as tho we too once
we two with guide and film
mark the singer-seeds
connote with logic and tallying absences
what is the move/slope of--
what was
as we were (what song)
chain of tags and clutes
sound on walk on bed-pebble
age echo

Trevor Joyce, *_with the first dream of fire they hunt the cold: a body of work 66/00_*. Dublin: New Writers' Press; Cullompton: Shearsman Books, 2001. 0-907562-29-9. £9.95; 16.45 euros. 243pp. [This is available through Peter Riley or SPD; it's also available from Shearsman (www.shearsman.co.uk) & in Ireland via Wild Honey (www.wildhoneypress.com).]

One of the really important books to come out in the past year. Joyce was co-founder of New Writers' Press with Michael Smith, which was responsible for publishing an impressive range of Irish and international modernist poetries in the 1960s & 1970s. Joyce himself wrote interesting late-modernist poetry (notably *_Pentahedron_*, 1972) & most importantly a "working" from the medieval Irish *_Buile Suibhne_*, entitled *_The Poems of Sweeny, Peregrine_* (1976)--it's not a "straight" translation but a very fine radical revisioning of the text in a

manner inspired by Pound & (going back further) James Clarence Mangan. & there it stood for a while, as by his mid-20s Joyce had written himself into a writer's block that lasted two decades virtually without interruption. (One of the few poems from during that block, "The Opening", from 1983, is an oblique love poem, a poem about reading & writing, & I think also hints at the block & the possibility of its dissolution, with the speaker addressing a "you" for whom "these words" open up doors & holes to pass through, while the speaker remains still inside in "silence", not crossing the threshold, watching night fall outside the window.) Astonishingly the majority of this book was written in the span 1991-2000, with a truly heroic outpouring from the years 1997-2000: it's one of the most astonishing bursts of creativity I've witnessed (having met Trevor in 1996 at the Romana Huk's Assembling Alternatives Conference in New Hampshire, & stayed in touch since). & it's really this body of work which promotes Joyce to the status of a major writer. The texts are intricately worked out--sometimes using proceduralist structures, as in *_Syzygy_* or many of the short poems, sometimes using collaged prose from multiple sources, as in *_Trem Neul_* & *_Hopeful Monsters_*--& even the more apparently conventional "well-made book" of poems *_stone floods_* is put together with attention to cross-links & thematic & formal echoes. (The author once showed me an informal commentary on the book he wrote for Michael Smith, & it runs to 20pp of singlespaced notes...!) -- I find it really hard to quote from this book, as so much of its impact comes from larger patterns (for instance, in reading "Syzygy" one first reads 12 "normal" lyrics, & then is confronted with a poem that compresses the pulverized fragments of those lyrics into the space of three pages; *_Trem Neul_* is written as two parallel texts, one prose & one verse, which only interact very obliquely). Here's one poem from *_stone floods_*:

OWNING

What bird was that obliterated
with its heavy wing the sun?

A legion of dust force marched
across the solitary wind
invades me

I could have spoken
with the narrow bone of your forearm
but I neglectful slept
just slept through grains and aeons
hand foot yard chain seconds seasons terms

Why do vain dust and the darkened bone
wrestle still for their place by the wall?

When the white stone flutters
in the intense heat
the river purrs in its night apart

I might have ravelled knotted time
out of your hair that goes on growing
into the night and hurts at dawn

I might have brought you water
to wash clear the blood from your lengthening nails
but I watched the high crop thorned with frost
quick courses clot locks close
on those whose property
is to be possessed at last

& here's one of the component paragraphs of _Trem Neul_'s lefthand column:

You grow old through surfeit of division; irresistible winds in your veins rock and bring down awkwardly. I, I think that's what deters us all is the loss of, of, of ability. You fall prone to error: a vertigo that strikes stillness cruelly. It's terrifying. Nobody wants to, to go through that, nobody wants to experience too much. When the biology of your body breaks down, the skin has to be cut so as to give access to the inside. Later it has to be sewn back like memory, when it may house all knowledge. Memory is our comfort and our attire. Fashioned with our hands it is the accomplishment of our dreams and lapses; always a meaningful pattern though never an abiding one; a shifting harmony of sub-patterns. Pretend I'm lost and try to find me.

Geraldine Monk, _Noctivagations_. Nether Edge: West House, 2001. 0-9531509-9-2. 119pp. [Write the publisher at [REDACTED]; there's a limited number of copies of the CD _Angel High Wires_ available also via the same source: it has Martin Archer's setting of "Songings" from this book.]

This collects Monk's work of the last few years, none of it before in book form. Monk's profile has long deserved to be higher; I was surprised & delighted to discover that in his chapter on contemporary British poetry in _Fishing by Ob-
stinate Isles_ (1998) Keith Tuma discusses her work at length, a choice that I think is very prescient. She's had a few previous full-length collections--_Inter-
regnum_ (1994), a book centred on a 1612 witch trial in East Lancashire, & _Walks in a Daisy Chain_ (1991), a book that seems oddly little-known, a linked series of poems about professional lives--but the earlier work is mostly hard to get (the strangely stingy selected poems volume _The Sway of Precious
Demons_ isn't much help--it's about 40pp!). Anyway, this is all to say: this is an enormously welcome book by an author I greatly admire, whose writing has a whirling energy & staccato rhythm with a tone ranging from the lyrical to the satiric to the gothic. I can think of a few pertinent UK authors--Bill Griffiths,

Maggie O'Sullivan, Barry MacSweeney--& know that Geraldine's an admirer of earlier authors like Stein & Sitwell, but that's only useful to give a few bearings: this is very distinctive stuff. Here's the opening paragraph of "Epicentre", first of three "Short Sorties" (not "Stories", as I'd initially read the title!):

Darkness hit Paris flat at the flick of a switch. She drew a blind across a lycanthropic moon. Suggestively detectable. A humanish shape adjusts its ears. A stab in the dark goes wildly off-course. Bad direction. B Movie. Falters. Stumbles. Makes way down close and dreaky East End alley. Cat rubbing up against her leg. Persian carpets. By design. Darkness is a kind kind of relief. Mercy-mother-ma. It has been a longlong day. Not a glitch of air. A bauble. Passionless evening of weepable proportions. Month-upon-month of Sundays. Without camber. Tangents. Not a hint of a half of a turned up ha laugh. He clicks on the gas tap. The single gold ring on his bony finger twists. Catches light. She strikes the match. It splits. Rotten. Slightly burning back hand. His hand shakes. To hold the spoon steady needs a carafe of soothing. To hold anything. A sequence of moments. A sequin. Broad spectrum miracle needed. Strong-eyed medicine. Mega-magic.

& here's a poem from "Songings":

Stoop rich fruit through nothingness
caress and be a steeper bliss.
Neon slips the storm.
Seizure of light.
Some fear to lose the day.
The lioness maymove
o'er her prey.

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178. **lisa jarnot**
jarnot/larimer reading
Tue 15 Jan 2002

dear all,

I will be giving a poetry reading

with Kevin Larimer

in New York City at the Zinc Bar

(Zinc bar is at 90 West Houston

betw Laguardia & Thompson

In downtown Manhattan)

on Sunday January 20th at 7:00 PM.

hope to see you there.

Lisa Jarnot

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179. **Michael Broder**

Ear Inn Readings--January 19 & 26

Tue 15 Jan 2002

The Ear Inn Readings

Saturdays at 3:00

326 Spring Street

New York City

FREE

January 19

Clifford Browder, Roddy Lumsden, Kathleen Ossip

January 26

A Four Way Reader Reading:

Laure-Anne Bosselaar, Sharon Dolin, Patrick Donnelly, Melissa Hotchkiss,

Kathleen E. Krause, Frances Richard

For more information, contact Michael Broder or Jason Schneiderman at

██████████.

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180. **Stefans, Brian**

***CRAIG DWORKIN "Against Meaning" @ WHITE BOX :: WEDNESDAY
JANUARY 16 at 8PM***

Tue 15 Jan 2002

WHITE BOX presents...

TEXTUAL OPERATIONS

organized by A.S. BESSA

WEDNESDAY JANUARY 16 at 8PM

CRAIG DWORKIN

"Against Meaning"

Introduced by Brian Stefans

In "Against Meaning", Craig Dworkin proposes a radically new way of reading—one that proceeds without regard to theme or content or referential meaning, and yet still retains the explanatory powers and pleasures we associate with reading. With examples from both experimental and conventional writing—from

George Oppen and Guillaume Apollinaire to Robert Frost and Elizabeth Bishop- this talk will illustrate what we might call an 'applied paragrammatics': how to engage texts on their own terms while sidestepping the familiar lull of their normative grammars. Craig Dworkin is a writer and professor at Princeton University. He has recently published in *October* and *Sagetrieb*, and "Reading the Illegible", a critical study of artistic appropriation and misuse is forthcoming from Northwestern University Press.

WHITE BOX
525 WEST 26TH STREET
(between 10th & 11th avenues)
NEW YORK, NEW YORK 10001
ph [REDACTED]
WWW.WHITEBOXNY.ORG

(to be deleted from WHITE BOX's e-mail address book, please reply with "delete me")

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181. **Henry Gould**
Fwd: [ImitaPo] Nedge # 9
Tue 15 Jan 2002

please post to the Poetics List - thank you -

Nedge # 9 is just back from the printer. For a variety of reasons, I have decided to cease publication of Nedge, at least temporarily, so this might just be the final issue. Back numbers are still available: see the website (www.nedgemagazine.com).

For a copy of # 9, send \$6.00 to: The Poetry Mission, PO Box 2321, Providence, RI 02912. If you're overseas & want a copy, please email me & we can work something out. ([REDACTED])

In this issue:

7 poems by Anastasios Kozaitis

2 long visionary-ecological works by the unusual D.E. Steward

3 poems and a number of "Fairy Tales from Nether Edge" by the delightful Geraldine Monk of Nether Edge, U.K.

3 poems by another Brit, Peter deRous

*more poems by: Laura Sims, Sam Truitt, Joseph Lucia, J. Nicole Hoelle,
John Tagliabue, Rochelle Hope Mehr, George Gott,
J.L. Kubicek, Carol Hamilton, Chris Waters, Dennis Saleh, Henry Gould
(snuffly bird-dog poet)*

*and last but not least: a short story by the superb Alfred
Schwaid (Nedge has published several of his stories & he's tops)*

Henry

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182. **Poetics List Administration**
U.S.-CUBA WRITERS CONFERENCE

Tue 15 Jan 2002

--

from: [REDACTED]

date: 1/15/02 9:54 +0000

PLEASE POST PASS ON

THIRD ANNUAL U.S.-CUBA WRITERS CONFERENCE
SCHEDULED FOR SPRING, 2002

Emerging writers from the United States and Cuba will have the unique opportunity to participate in the Third Annual U.S.-Cuba Writers Conference, to be held in Havana, March 24-April 3, 2002. This extraordinary event - the only ongoing conference that brings together writers from the States and Cuba - will include intensive sessions with distinguished writers, and will take place on the grounds of the prestigious international cultural center, Casa de las Américas.

More than forty participants from each country will take part in daily workshops as well as mesas redondas on Cuban literature, its history and social context. Extracurricular events will include visits to literary landmarks around Havana as well as trips to baseball games, the beach, and other focal points of Cuban culture.

The 2002 Writers of the Americas faculty includes the following literary standouts:

* Mayra Montero (fiction; author of *In the Palm of Darkness*) * Rubén Martínez

(non-fiction; author of *Crossing Over: A Mexican Family on the Migrant Trail*)

* Jack Agüeros (poetry; author of *Sonnets From the Puerto Rican*) * Carlos Morton (playwriting; author of *The Many Deaths of Danny Rosales*) * Joe Hayes

(story-telling; author of numerous bilingual children's books).* Suzanne Jill

Levine (translation; has translated Guillermo Cabrera Infante, Manuel Puig, and other major modern Latin American authors) and * Danny Hoch (writing for

performance; his monologues include Jails, Hospitals, Hip-Hop).

WTA will provide its writers with a U.S. license to travel to Cuba legally for the workshop and seminars.

Conference co-directors are Tom Miller, author of many books about Latin America and the American Southwest, and Rebecca Crocker, a California-based freelance writer and college instructor.

The WTA website, www.wtamericas.com, has full details of the program and its application procedure, faculty biographies, and writing sample requirements for each genre. Because our selection procedure is competitive and our previous U.S.-Cuba Writers Conferences have proven so enormously popular, we recommend submitting applications at the earliest date possible. Since most events will include Spanish, we encourage bilingual applicants.

After reviewing our web site (www.wtamericas.com), please feel free to contact us for further information by e-mail at [REDACTED], by fax at [REDACTED], or by telephone at [REDACTED].

PLEASE POST PASS ON

POR FAVOR, ANÚNCIELO

PASE LA COMUNICACIÓN

3ª CONFERENCIA ANUAL DE ESCRITORES DE LOS ESTADOS UNIDOS y
CUBA PROGRAMADA PARA LA PRIMAVERA - 2002

Escritores de los E.U. y Cuba tendrán una oportunidad única de participar en la Tercera Conferencia Anual de Escritores a celebrarse en la Ciudad de La Habana, en marzo 24 hasta el 3 de abril del 2002. Este evento extraordinario, la única conferencia a celebrar conjuntamente entre escritores de los Estados Unidos y de Cuba, incluirá intensas sesiones con distinguidos escritores y tendrá lugar en uno de los centros internacionales culturales más prestigiosos, la Casa de las Américas.

Más de 40 participantes de cada uno de los dos países tomarán parte en talleres diarios así como en mesas redondas acerca de literatura cubana, su historia y su contexto social. Eventos extracurriculares incluirán visitas a lugares literarios en los alrededores de La Habana así como una visita a un estadio de béisbol y a otros lugares de interés cultural.

La Conferencia de Writers of the Americas (WTA) de 2002 contará con profesores como * Mayra Montero, ficción, autora de Como un mensajero tuyo; * Rubén Martínez, ensayo y crónica, autor de Crossing Over: A Mexican Family on the Migrant Trail; * Jack Agüeros, poesía, autor de Sonnets From the Puerto Rican; * Carlos Morton dramaturgia, autor de The Many Deaths of Danny Rosales; * Joe Hayes, cuentos para niños, autor de numerosos libros para niños; * Suzanne Jill Levine, traducciones, ha traducido a Guillermo Cabrera Infante, Manuel Puig, y a otros de los más grandes autores contemporáneos latinoamericanos y * Danny Hoch, escritos para presentaciones de teatro, sus monólogos incluyen Jails, Hospitals, Hip-Hop.

WTA proveerá a los escritores norteamericanos de la licencia del gobierno estadounidense para viajar legalmente a Cuba para estos seminarios y talleres.

Los directores de la Conferencia son Tom Miller autor de muchos libros acerca de Latinoamérica y el suroeste americano y Rebecca Crocker una escritora independiente residente en California e instructora de nivel universitario.

El WTA web site es www.wtamericas.com, lleno de detalles sobre este programa y sus diferentes formas para aplicar, biografías de los facultativos y muestras requeridas de escritos para aplicar en cada uno de los géneros. Nuestro proceso de selección es competitivo y nuestras previas Conferencias de Escritores han convertido este evento en un encuentro enormemente popular. Por todo lo anterior dicho recomendamos someter su solicitud lo antes posible. Dado que muchos de los eventos serán ofrecidos en ambos idiomas, recabamos la condición de bilingües entre los aplicantes.

Después de revisar nuestro web site (www.wtamericas.com) , por favor, contáctenos para más información por esta dirección de e-mail: [REDACTED], por fax al [REDACTED], o por teléfono al [REDACTED].

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183. **Michael Brodeur**

BOTH ISSUE 1

Tue 15 Jan 2002

Good Day from the second Michael Brodeur on this list,

A small note to tell you about BOTH.

BOTH is a new journal based in Boston. We specialize in unspecified literature. Poetry, prose and collisions of the two. Our first issue is available now. BOTH ONE is 76 pgs, perfect bound, pocketable and handsome. Here's who's in it:

James Tate - Ethan Paquin - Dara Wier - Sarah M. Balcomb - Peter Richards - Eula Biss - Jeffrey Boison - Tomaz Salamun - Todd Dills - Paul Fattarusio - Walt

Foreman - Pierre Martory - Daniel McCarthy - Bryce Newhart - Morgan Phalen - Alex Phillips - Lawrence Upton - Joe Wenderoth - Matthew Zapruder

You can get a copy by visiting our website (also a hub of hub-bub):

<http://www.bothmagazine.com>

and ordering online via PayPal

or

by sending checks for \$6 made payable to Michael Brodeur to

BOTH

PO BOX 658

ALLSTON MA 02134

(that's also the address for submissions, folks)

Thank you for any and all support.

Warmly,

Michael A. Brodeur

Editor Ha-Ha

BOTH

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184. **Tenney Nathanson**

POG event Saturday January 19, 7pm Dinnerware: Chris Morrey & David Matlin

Tue 15 Jan 2002

POG

presents

writer David Matlin

visual artist Chris Morrey

Saturday, January 19, 7 pm, Dinnerware Gallery, 135 East Congress Admission: \$5; Students \$3

David Matlin is a novelist, poet, and essayist. His collections of poetry and prose include the books *China Beach*, *Dressed In Protective Fashion*, and *Fontana's Mirror*. *How the Night is Divided*, Matlin's first novel, was nominated for a National Book Circle Critics Award. His newest book, *Vernooykill Creek: The Crisis of Prisons in America*, is based on his nearly ten year experience teaching in one of the oldest Prison Education Programs in the nation in New York State. This extended essay is a discussion of the crisis of prisons, the invention of surplus populations, and how, in making prison our largest growth industry, we are mining our own civil disintegrations at an unprecedented level.

Matlin received his Ph.D. from the State University of New York at Buffalo where he studied with Robert Creeley, John Clarke, and Angus Fletcher. He lives in San Diego.

For more on David Matlin you can go to

<http://www-rohan.sdsu.edu/dept/writing/faculty/matlin/>
<http://www.stationhill.org/matlin.html>
http://www.stationhill.org/reviews_matlin.html
<http://www.mcphersonco.com/authors/dmatlin.html>
<http://www.mcphersonco.com/fiction/nightrv.html>

Chris Morrey was born in Edmonton, Canada and attended the Kansas City Art Institute. He is a painter and sculptor who has worked with wood, carbon fiber, found objects, stone, and concrete; his work reflects interests in human and animal anatomy, natural history, and building, furniture, and tool design. Selected exhibits include New Art Mix: New Works by Member Artists, Dinnerware Gallery; Assemblage, Found Objects and Sculpture, Apparatus Gallery, Tucson; Installation and performance at The Green Room, Austin, Texas; The Seven-Year Anatomy, Arttrek Gallery, Flagstaff; the Kansas City Art Institute Gallery; Group sculpture exhibit at the Sedalia Fairgrounds, Sedalia, Missouri; and a group video exhibit, Pumpkin Etiquette, at the Kansas City Art Institute Gallery. Morrey's public sculpture includes the Coronado K-8 School ballfield improvement and the Purple Heart Park Phase III skateboard park. He is currently President of Dinnerware Cooperative Gallery.

For more on Chris Morrey you can go to

http://personal.riverusers.com/~dinnerware/cm_res.html

POG events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts and the National Endowment for the Arts.

POG also benefits from the continuing support of The University of Arizona Extended University Writing Works Center, The University of Arizona Department of English, The University of Arizona Poetry Center, the Arizona Quarterly, and Chax Press.

We also thank the following POG supporters: Patron Austin Publicover; Sponsors Maggie Golston, Mary Rising Higgins, Tenney Nathanson, and Frances Sjoberg.

For further information contact POG at [REDACTED] or [mailto:\[REDACTED\]](mailto:[REDACTED]); or visit us on the web at www.gopog.org.

*

mailto: [REDACTED]
mailto: [REDACTED]
<http://www.u.arizona.edu/~nathanso/tn/>
POG:
<http://www.gopog.org>
mailto: [REDACTED]

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185. **Susan M. Schultz**
Catch the new TINFISH!!!

Tue 15 Jan 2002

What does TINFISH 11 HAVE that other poetry journals DO NOT? For a MERE \$8, or \$20 for a subscription to three issues, you get a journal that features:

--NO TWO COVERS ARE THE SAME, but each was designed by printer, Chris Churchill, then BRANDED with fire!

--A centerfold, Miss December (BUCK NAKED) by Gaye Chan, renowned cover-girl and art director, as well as typography by Stuart Henley.

--CUTTING EDGE POETRY from Hawai'i, Vietnam, Australia, and the left coast of America

Includes work by Liz Waldner, Joe Balaz, John Kinsella, Linh Dinh, Bill Luoma, Paolo Javier, Lee Tonouchi, Catherine Daly, Bobbie : West, Cassie Lewis, Deborah Meadows, and many others. With a review of Rachel Loden's HOTEL IMPERIUM, by John Rieder, in case you need your Nixon fix.

Don't forget to buy copies of our recent chapbooks:

--Linh Dinh (translator), *Three Vietnamese Poets*, \$9

--Lisa Linn Kanae, *Sista Tongue*, \$10 (this memoir/essay on being a pidgin speaker is flying off the shelves!!)

--Lisa Asagi and Gaye Chan, *Physics and 12 scenes from 12 a.m.* (\$7 for both book/maps)

--Bill Luoma, *Dear Dad*, \$6

--Rob Wilson, *Pacific Postmodern* (experimental essay), \$6

Order Tinfish products directly from the publisher/editor/impresario, Susan M. Schultz, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744, or buy them at selected bookstores, including City Lights (San Francisco), Woodland Pattern (Milwaukee), Open Books (Seattle), Grolier Books (Cambridge, MA), Native Books (Honolulu).

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186. . **sandra**

Re: Karen MacCormack & Steve McCaffery @ Dawsons, Sunday 4pm!

Tue 15 Jan 2002

hi

this sounds like a great event

just a question that might be obvious for the majority of the subscribers

of this mailing list but not so obvious for such

a person like me, actually an 'alien' in the u.s

in which city will the event take place?

'alien': tinny world that sometimes comes next to a square box that some people have to check whenever filling papers for u.s- immigration services, among other meanings

yours

sandra guerreiro

--On Segunda-feira, 14 de Janeiro de 2002, 17:39 -0800 Andrew Maxwell

<[REDACTED]> wrote:

The Germ & the Poetic Research Bureau (Western Office)

present

Karen MacCormack & Steve McCaffery at Dawsons, Sunday 4pm!

Man alive, it's season five! And no pennyweight bundle to be sure, with upcoming visits from Jacques Roubaud, Tom Raworth, Mary Jo Bang, Stephen Rodefer, Michael Palmer, and a fantasy pack of other druthers. This season also begins the PRB's hat trick co-op with Otis College of Art & Design on many dates, greasing the wheel and reeling in yet more challenging writers to dip a hand in our gray basin. And to the present, kids...

The Poetic Research Series reignites next Sunday with a fly-right visit from the impulse turbines of Toronto! What a date, junior, these are my faves too. Poets with cheek and gum, and no little bite! But post-semiotic my foot, these are mainline syllab streakers and clear to the ear, and somewhere between the bust-up and the quirk, it all points to a madcap mouthful! Sunday Jan 20 at Dawsons Book Shop.

Karen MacCormack's books include Quirks & Quillets and The Tongue Moves

Talk (Chax, 1989, 1997), Quill Driver (Nightwood Editions, 1989), Straw Cupid (Nightwood, 1987), Nothing by Mouth (Underwhich Editions, 1984) and Marine Snow (ECW Press, 1995). Her work has also appeared in such anthologies as Into the Nightlife (Nightwood, 1996), The Gertrude Stein Awards in Innovative North American Poetry 1993-1994 (Sun & Moon Press, 1994), and Out of Everywhere: Linguistically Innovative Poetry by Women in North America & the UK (Reality Street Editions, 1996). She is a contributing editor to AVEC magazine. Born in Africa, she shares British and Canadian citizenship, and lives in Toronto. In addition to her work as a writer, she has produced video art works and worked extensively in publishing.

Steve McCaffery's numerous publications include The Black Debt, Theory of Sediment, The Cheat of Words and, most recently, Seven Pages Missing, (Vol. 1. of his selected texts). His critical writings include North of Intention and Prior to Meaning: the Protosemantic and Poetics (due from Northwestern University Press later this year). He was a founding member with bp Nichol in 1972 of TRG (Toronto Research Group) whose collected research reports he edited as Rational Geomancy and is co-author, with Jed Rasula, of Imagining Language (MIT Press, 1997). He was for many notorious and legendary years a member of the sound poetry ensemble The Four Horsemen. He currently Associate Professor at York University and Director of the newly established North American Centre for Interdisciplinary Poetics.

*Dawsons is located at 535 N. Larchmont Blvd between Beverly Blvd and Melrose Blvd.
Tel: [REDACTED]*

Readings are open to all. \$3 donation requested for poets/venue.

Call Andrew at [REDACTED] x233 for more info.

The season continues on February 3 with Mary Jo Bang, Jeff McDaniel and Chris Stroffolino. Full calendar to come...

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187. **Sheila Massoni**

poetry richard teach

Tue 15 Jan 2002

your ans was so great i printed it in nj dodge foundation sponsors writing meetings long story no hve time now but techniques used are similar ie expose expose expose read poetry like net surfing let it take you etc dodge has web site or try [REDACTED] this be sheila the illiterate one hey i was a product of the ncte's ban on grammar

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188. **Sheila Massoni**

jesse glass opera

Tue 15 Jan 2002

in the forties before my time woman inherited money and rented carnegie hall or was it the met my kinda gal maybe sh'ed fund opera but think she's dead sm courtesy nytimes or new yorker cannot recall

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189. **Sheila Massoni**

poetry innovative

Tue 15 Jan 2002

ah yes and don't forget what richard vaughan was up to way back when sm

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190. **Sheila Massoni**

poetry books

Tue 15 Jan 2002

cannot help myself but as long as you don't make them buy your book as most of my prof's always did like they didnt make enough money already not to mention the captive audience sm

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191. **Sheila Massoni**

poetry disabled dodie women

Tue 15 Jan 2002

i'll tutor her for free [REDACTED]

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192. **Alan Sondheim**

<x> 2002

Tue 15 Jan 2002

-

<x> 2002

I know 2001 never existed. 2001 < > 2002, massed, compressed, messed up. ordering the apocalypse by George Bush moss-brain. what to do with enemies: strangle the innocent. 1971 72 73 march and fearful protest; now we swallow black arm-bands and business as usual carries amassed missiles. on the mossy sward there are assassins. they know their guns. "We take out the top brass," she says. "We're about to save you." it is 1974, at Mosset's, and we're grateful.:it is 1973. it is 1974. we are at Mosset's. he's running out the dark, brown leather jacket. if the police come don't tell them where I am. he down the stairs down the road. it is 1988. i am staring at the massif. unmossed broken stone. of the missile complex which underlies the Claremont colleges and proof. how do I know this. of the atomic cannon in the Jerusalem student complex. and this. we are hearing a new singer. his name is Son House, messed up, amused. it is 2002. I know missiles will kill us. :missile muscle, massif. massive Olivier Mosset, mused, messed, mused. of the missive to Mosset: the police are looking. the police are looking for you.....:or 45mortar:

-

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193. **Mister Kazim Ali**

contact information...

Wed 16 Jan 2002

Does anyone have e-mail addresses or other contact information for Forrest Gander or Sajel Shah?

I'm on a short timeline! Thanks.

Kazim Ali.

=====

"all histories are fabulous.
ours stinks with genius."

--Cleopatra Mathis, from *_Guardian_*, Sheep's Meadow Press

Do You Yahoo!?

Send FREE video emails in Yahoo! Mail!
<http://promo.yahoo.com/videomail/>

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194. **lee ann brown**

ZERO TWO performance workshops- NYC

Wed 16 Jan 2002

These workshops would be of interest to any NYC area poets who are
interested in expanding their performance range
and / or
want to work with radical texts in performance:

ZERO TWO Training Workshops for Performance Professionals.

We are BACK with expanded hours for two thousand and zero two...

Every Monday this winter/spring (unless otherwise announced)

5pm Dance w/Julie Muz or Anita Durst

630pm Voice w/Tom Pearl

830 Improv/Technique with Michael McCartney

10pm Text with Tony Torn

sign up at chashama 135 West 42nd Street

Suggested donation is \$25-30 for entire evening,

\$5-\$10 per individual class...

but as always...PAY WHAT YOU CAN,

nobody will be turned away!

interested?

just go

or

email tony torn

at



Lee Ann Brown

Tender Buttons

PO Box 13, Cooper Station

NYC 10276

home - cell

"Harmless amulets arm little limbs with poise and charm."

◀ Harryette Mullen, Trimmings (Tender Buttons Books)

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195. **cadaly**
Poet Laureate

Wed 16 Jan 2002

nominate a poet laureate of California by going to this web page and following nomination directions (you must include a short bio of yourself and the nominee)

http://www.cac.ca.gov/secondary_page/programs/Descriptions/poetlaurate.htm

deadline is Jan. 30

Catherine Daly

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196. **Jennifer Ley**
New Online Literary Magazine -- NMEDIAC -- Loss Glazier's new Book Reviewed and more

Wed 16 Jan 2002

Please excuse any cross posting -- I'm just very proud to be part of this new venture !!

Jennifer Ley

The first issue (Winter 2002) of NMEDIAC, the Journal of New Media & Culture is now available at: <http://www.ibiblio.org/nmediac/winter2002/> Here is what this exciting first issue has to offer:

ARTICLES

Cultural Logic in Cyberspace: Web Art & Postmodernism

- A partial teaser article by Amy Davila offering a peak of what is to come in future issues of NMEDIAC

Party Over, Oops, Out of Time': Y2K, Technological 'Risk' and Informational Millenarianism

- Kavita Philip & Terry Harpold

Computer mediation and postmodern narrative practices:
computational narratives in Mason&Dixon.

- Miriam Fernandez Santiago

From Text Effects to Canned Goods:

Identity Construction and Visual Codes in the Flash Development
Community

- Megan Sapnar

Media Literacy for the Unconscious Mind

- Brian Walsh

NEW MEDIA ART

"Superstitious Appliances" & "in an unrelated sequence comes" - Jason Nelson

An Introduction to the New Media Art of Jason Nelson

- NMEDIAC Contributing Editor Jennifer Ley

"Hey Now"

- Thomas Swiss and Motomichi Nakamura

An Introduction to the New Media Poetry of Thomas Swiss

- NMEDIAC Assistant Editor Megan Sapnar

BOOK REVIEWS

Loss Pequeo Glazier. (2002). Digital Poetics: The Making of
E-Poetries. Tuscaloosa: University of Alabama Press.

- Review by George Hartley

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197. **Spiral Bridge**

Spiral Bridge by the Beach

Wed 16 Jan 2002

Just a Friendly Reminder from all of us @ Spiral Bridge...

Friday, January 18, 2002, 6 p.m.

Spiral Bridge by The Beach

Free, but might we suggest a \$5 donation?

Spiral Bridge Writers Guild is heading to the Jersey Shore for an open mic. poetry reading at the Surf Taco. Please bring original works and your own hot sauce, although I hear they have a great secret sauce.

Music by Mark Thomas Oliver and Smoove

Surf Taco
1300 Rt. 35 S. (Richmond Ave.)
Point Pleasant Beach, NJ

A Spiral Bridge Multi-Lingual Poetry Reading

Wednesday, January 23, 2002, 6 p.m.-8 p.m.

Free

If variety is the spice of life, why stick to American English poetry in a world teeming with language?

Come read, listen, appreciate, and be inspired.

All original works read by Spiral Bridge Poets and the Super Friends followed by an open mic.

Due to time constraints, if you're itching to read at this event please send us an email with your information.



Barnes and Noble
395 Rte. 3 West
Clifton, NJ

P.S.

For a good time check out Perfect Tube in Hoboken @ The Love Sexy on the 24th

www.guavatone.com

www.spiralbridge.org

For reference, your link to this Invite is:

<http://www.evite.com/r?iid=LVDIXANUHAEKUEVBOFKH>

----> Send an Invite for Your Next Get-Together!

It's super easy, and 100% free. Click below to create your own Invite:

<http://www.evite.com/csplash?li=egi1>

48484848

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198. **Thomas Bell**

lyrical

Wed 16 Jan 2002

I'm not convinced hat a lyrical and lulling response to the attacks (<http://www.nytimes.com/2002/01/14/books/14KARR.html>) is the best poetry can do even if the nytimes says so.

To register for the workshop (class size limit of 10)
(this is open registration, but please send one poem)

for information: [REDACTED], or
email [REDACTED]

Please send checks to:

Walt Whitman Art Center
Thomas Workshop
2nd and Cooper St.
Camden, NJ 08057

Lorenzo Thomas, exciting and innovative poet, essayist, editor, and cultural critic's volumes of poetry include *Chances Are Few*, *The Bathers*, and *Sound Science*. He is also the editor of *Sing the Sun Up: Creative Writing Ideas from African American Literature*. (Teachers and Writers Collaborative) His most recent book is *Extraordinary Measures: Afrocentric Modernism and 20th-Century American Poetry*, from the excellent *Modern and Contemporary Poetics Series* edited by Charles Bernstein and Hank Lazer. He is a professor of English at the University of Houston, where he teaches American literature and creative writing and is director of the university's Cultural Enrichment Center.

Alicia Askenase
Literary Program Director
Walt Whitman Art Center
2nd and Cooper Streets
Camden, New Jersey 08102

[REDACTED]
[REDACTED]

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201. **Maria Damon**

mla

Thu 17 Jan 2002

in response to the query about various mla panels: the most significant thing for me at these events was to see, that is, actually lay eyes on, friends and colleagues whom i hadn't seen since before 9-11, especially those from nyc like lee ann brown, charles bernstein, eileen myles... to see them and to see that they were okay and carrying on makes it easier to do so oneself.

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202. **Maria Damon**
query on behalf of a friend
Thu 17 Jan 2002

hey everyone, can you point me toward several decent biographies of ts eliot? a young actor friend, very smart but unable because of his career to take regular college classes but who is trying to educate himself, wants to know. i do too, since i've agreed to discuss "The Wasteland" with him at some point in the future.

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203. **Tom Thompson**
Craig Dworkin talk
Thu 17 Jan 2002

Did any New York listserv folk attend Craig Dworkin's talk "against meaning" last night? If you did, please report. He's a smart cookie and I'd like to get a gist of what he's "for."

Tom Thompson

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204. **richard.tylr**
Re: lyrical
Thu 17 Jan 2002

Thomas. I saw that link. I dont think that that poet (I dont know her) or the NY Times is a malevolent (person) organisation. Any more than in New Zealand the NZ Herald - well that paper is fairly conservative and in the old days NZ was so..I dont know there seemed to be direct links between local capitalists or what we used to call "the establishment" who even if they wernt actually in any "conspiracy" certainly were very conservative: nowadays the NZ Listener is a bit more "liberal" and then there are left wing neswpapers which give some enlightenment (albeit they too have their rhetorics)(Scott Hamilton will kno about those and there's obviously equivalents in the US): but the implication is always away from the innovative or the challenging in the major mags: that said there are and were some good things in the NY Times (interesting things that show "the other side" which is a healthy sign and one of the (good) paradoxes of the US (West - I'm not just targetting the US here)and eg The Guardian: but a reader needs to know something of history and political mechanisms. Certain elements of the working class have an experiential and instinctual understanding of the way class struggle and other struggles withins society) enact: but there's a tendency in humans (of whatever ilk or class) to simplify:

generalise...which is a necessary evil. So there's the various rhetorics: but there's hardly any non-political or "innocent" writing: of course there are areas of human experience (I think the term is *liminal*?) which are universal, or seem so...) the kind of therapy that the poet talks about is good..I can understand people who were near to 9/11 or had relatives or friends or who are just very sensitive deeply needing that kind of "therapy": but if it's any comfort you can bet there are now a lot of people in Afghanistan who will be if not killed or mutilated or burnt alive by US bombs will be traumatised...now most if not all of those people had nothing to do with the attack on the US...but anyway, instead of the 6000 or so dead from 9/11 you now have as many who are now traumatised and maybe dead: so two wrongs are thus making a right: or many wrongs.... But for people who are still "intact" so to speak the kind of poetry such as Herbert and Sharon Olds, well ok it's all very well, but dark reality carries on! And quoting Celan! He was driven mad by an anti-semitism that culminated after hundreds of years of anti-semitism. His was a dark, involute, constricted but beautiful position of blackness and blood. All or nothing for Celan. (Like many western nations the US ("Land of the Free") refused to take many Jews even when they knew they were in for the chop: read "The Burning Bush" by Barnett Litvinoff) If people want to "hate" John Walker (unlike Pound, Walker is or was a soldier, for better or worse) and put him away for life (or that happens as others bury their heads in "soft" poetry") then why didn't the British and the Americans imprison the entire Wehrmacht after the 2nd WW:: or better still about 90% of the German population who supported Hitler: and Hitler was truly "evil" whereas the Taliban's "evil" is that they refused to let the US or Russian military dominate their land and had a "strange" or "alien" culture? Why are they not even treated as war prisoners? Why are they just off Cuba? When did Afghanistan declare war against the US? Why didn't the British bomb Southern Ireland? Israel: nothing's improved over there...it's probably worse...Libya - what's happened to that hot house? Iraq? Iran? Russia? (The place is seething with crime and murders!) South America eg Brazil where eg gangs just assassinated Sir Peter Blake the NZ-Brit yachtsman? The US military and Blair et al have stopped terrorism? So a guy with a bomb on his shoe tries to light it in full view of every one in the plane? A young man crashes into a building? Oh: you'll have to bomb the hell out of Iran now..maybe then the terrorists (communists or liberals or arabs: whatever...people who don't like "democracy" and McDonalds and being "free:)... They ARE the terrorists!! But people like that wet poet in the NY Times wouldn't know if you put a daisy cutter up their (her) rectal region...Anyway: we as poets have to talk straight even if it's hearty rhetoric: if we're wrong let's at least debate and care and let loose, but save us for the bowls of Christ!... not go out with a whimper or the shadowed possibility of a sob..."let our poetry be rich, hateful, longing, loving, burning, and alive..".

Richard. ----- Original Message ----- From: "Thomas Bell" <[REDACTED]> To: <[REDACTED]> Sent: Thursday, January 17, 2002 3:45 PM Subject: lyrical

I'm not convinced hat a lyrical and lulling response to the attacks (<http://www.nytimes.com/2002/01/14/books/14KARR.html>) is the best poetry can do even if the nytimes says so.

tom bell

&&&&&&&&&&&&&&&&&&&&&&&&&cetera:

Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

Gallery - Metaphor/Metonym for Health at

<http://members.tripod.com/~trbell/metaphor/metapho.htm>

Health articles at <http://psychology.healingwell.com/>

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

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205. **cadaly**

Fw: [LACN] job at Univ Buffalo

Thu 17 Jan 2002

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

From: "Nancy Macko" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, January 17, 2002 9:26 AM

Subject: [LACN] job at Univ Buffalo

>

>

> >Subject: JOB : Department of Media Study, University at Buffalo

> >

> >Hello

> >Please pass along to colleagues & forgive cross-posting.

>

> >

> >

> >The Department of Media Study seeks artist/researcher/theorist for one or

> >more positions at the Assistant (Tenure Track)/Associate Professor level

> >in Digital Media. We will consider candidates whose activity is in one or

> >a combination of areas -- internet/web-based art, interactive multimedia

> >design, game design/AI, 16mm/video production with computer-based

> >post-production, or areas which have not yet received conventional

> >designation. While technological knowledge is important, creativity is

> >essential and the candidates should have strong records as practicing

> >artists/researchers and the ability to teach media in a

> >theoretical/historical context at both the undergraduate and graduate
> >level. Faculty in Media Study conduct research and teach a 2/2 load in a
> >program that includes critical studies in media theory, film, video and
> >digital arts (including robotics and VR) with strong ties to
Architecture,
> >Anthropology, and American Studies and will have the flexibility to
design
> >their own courses and research projects. Rank and salary commensurate
with
> >experience and qualifications. For more details consult our website at
>
><<http://writing.upenn.edu/mediastudy/>><http://writing.upenn.edu/mediastudy/>
> >The University at Buffalo is an Equal Opportunity Employer/Recruiter and
> >we actively encourage applications by women and minorities. MFA or the
> >equivalent experience preferred. We prefer applications received by March
> >1, but the position will remain open until filled. Send a letter of
> >application, work sample (accompanied by SASE), CV including the names
of
> >three references to:
> >
> >
> >Chair
> >Digital Arts Search Committee
> >Department of Media Study
> >231 Center for the Arts
> >University at Buffalo
> >Buffalo, NY 14260-6020
> >
> >Timothy Nohe
> >Assistant Professor
> >University of Maryland Baltimore County Visual Arts Department,
> >FA 111, 1000 Hilltop Circle, Baltimore, MD 21250 USA
> >Tel: [REDACTED] Fax: [REDACTED]
> ><<http://research.umbc.edu/~nohe/GAG>><http://research.umbc.edu/~nohe/GAG>
GAG
> ><http://www.fluidmovement.org>
>
>
> - - - -
>
> [REDACTED]
>

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

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206. **jubilat**

Re: contact information...

Thu 17 Jan 2002

I believe you can get Sejal Shah's info from Sylvia Snape, secretary for the MFA program at UMass Amherst. Her number is: [REDACTED]

At 07:45 AM 1/16/02 -0800, you wrote:

*Does anyone have e-mail addresses or other contact
information for Forrest Gander or Sajel Shah?*

I'm on a short timeline! Thanks.

Kazim Ali.

=====

*"all histories are fabulous.
ours stinks with genius."*

--Cleopatra Mathis, from _Guardian_, Sheep's Meadow Press

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<http://promo.yahoo.com/videomail/>

<center>JUBILAT

Dept. of English

452 Bartlett Hall

Univ. of Massachusetts
Amherst, MA 01003



www.jubilat.org

</center>

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207. **Tisa Bryant**
call for papers on ethnicity and modernism
Thu 17 Jan 2002

FYI!

Ethnicity and Modernism Proposed Special Session Modern Language Association, New York City December 27-30, 2002

This panel will explore the relationship between ethnicity and modernism in American literature primarily from the first half of the twentieth century. Papers may examine either ethnic writers whose works can be considered modernist or reactions to modernism, or more canonical modernist writers who address ethnicity within their works. Possible topics investigating the roles of ethnicity and modernism may include (but are not limited to): identity formation; language; literary style; immigration; politics; assimilation; the idea of "breaking from the past"; disillusionment; any historical and cultural perspectives addressing ethnic and modernist issues from the period.

Please submit an abstract and brief vita by March 15, 2002. E-mail submissions accepted. Panelists must be members of the MLA by April 1, 2002.

Submissions and inquiries should be directed to: Jeffrey Schwarz Department of English Saint Louis University 221 North Grand Blvd. Saint Louis, MO 63103 E-mail: 

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208. **Joel Weishaus**
Critique of Codewriting, with a nod toward Robert Bringhurst
Thu 17 Jan 2002

"He wanted to say his prayer, but could remember nothing but the multiplication table."

- Hans Christian Andersen, The Snow Queen.

Joel Weishaus
Center for Excellence in Writing
Portland State University
Portland, Oregon.
<http://web.pdx.edu/~pdx00282>

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209. **Pam Brown**
What do you think ?
Thu 17 Jan 2002

Dear Poetics,
I'm wondering what list members think about the
treatment of these prisoners ?
Here's a very brief article from Sydney's daily
newspaper.
<http://www.smh.com.au/news/0201/18/world/world4.html>
Best wishes,
Pam Brown

<http://my.yahoo.com.au> - My Yahoo!
- It's My Yahoo! Get your own!

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210. **Leslie Scalapino**
MUSIC OR FORGETTING by *E. Tracy Grinnell*
Thu 17 Jan 2002

New from O Books: MUSIC OR FORGETTING by E. Tracy Grinnell (\$12.00),
Small Press Distribution: 1341 Seventh St., Berkeley CA 94710. The poems are
diachronic cartography: "As in the title, a single line may be her memory and
conjecture BEING the same space and time AT only 'the present time of the
poem.' Or, her memory and conjecture are the same, cumulatively absorbed, as
if there is no speaker or seer in a long quiet present, which becomes its music:
'historically/ waves are either synchronic,/spatial,or/new presence of body pre-
supposes dialogue.'" -- Leslie Scalapino "The language intimates aspects of
drawing, mobile, etude in which color, space, detail are sparingly applied...The
poetry obtains a distillation..." -- C.D. Wright

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211. **Steve Dickison**

**** Poetry Center: Spring 2002 calendar**

Thu 17 Jan 2002

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

The Poetry Center & American Poetry Archives

Spring 2002 calendar

Our print calendar is in the mail. If you're not on our mailing list, please forward your address & we'll send you a calendar. Here are the bare details for this Spring season.

(all Thursdays, except as indicated)

Feb 7 Claudia Keelan & Liz Waldner

@ The Poetry Center, 4:30 pm, free

Feb 14 Susan Gevirtz & Jocelyn Saidenberg

@ Unitarian Center, 7:30 pm, \$7

March 7 Ed Friedman & Ange Mlinko

@ Unitarian Center, 7:30 pm, \$7

March 14 Luis H. Francia

@ The Poetry Center, 4:30 pm, free

Saturday March 16 Stephen Rodefer & Chris Stroffolino

@ Unitarian Center, 7:30 pm, \$7

March 21 Alan Halsey, Geraldine Monk, & Martin Corless-Smith

An evening with British poets @ Unitarian Center, 7:30 pm, \$7

-ALSO-

"New British Poetry": an open discussion @ The Poetry Center, 3:30 pm, free

April 11 Jay Wright

@ Unitarian Center, 7:30 pm, \$7

April 18 Kevin Davies & Kevin Killian

@ The Poetry Center, 4:30 pm, free

Poetry Center Book Award Reading

April 25 Kazuko Shiraishi & Wadada Leo Smith

@ Unitarian Center, 7:30 pm

An evening of poetry & music

May 2 Murat Nemet-Nejat

@ Unitarian Center, 7:30 pm

An evening of contemporary Turkish poetry

May 9 Bob Harrison & Andrew Levy

A celebration of CRAYON magazine, w/editors & contributors:

Chris Daniels (reading Pessoa), Jean Day,

Hung Q. Tu, & Tsering Wangmo Dhompa @ Unitarian Center, 7:30 pm, \$7
-ALSO-

"Editing the Literary Magazine": workshop @ The Poetry Center, 3:30
pm, free

LOCATIONS

THE POETRY CENTER

is located in Humanities 512 on the SW corner
of the San Francisco State University Campus,
1600 Holloway Avenue
2 blocks west of 19th Avenue on Holloway
take MUNI's M Line to SFSU
28 MUNI bus or free SFSU shuttle from Daly City BART

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 \$7 donation is requested for readings off-campus. SFSU students & Poetry Center members get in free.

All Poetry Center events are videotaped and made available to the public through our American Poetry Archives collection. The first Complete Catalog in over a decade detailing available Archives tapes will be published during Spring 2002, including videos from 1974 to the present, and audiotapes dating from the early years of The Poetry Center, from its founding in 1954 through the early 70s. MEMBERS WILL BE MAILED A FREE COPY OF THE CATALOG ON PUBLICATION.

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, and Poets & Writers, Inc., as well as by students of 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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212. **Chris Stroffolino Stroffolino**

Question---

Fri 18 Jan 2002

Does anybody know Bob Perelman's email address?

(backchannel if you can help)

Thanks

Sincely (yes, sincely)...

Chris S.

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213. **gene**

Re: poetry richard teach

Fri 18 Jan 2002

dodge foundation runs poetry events in nj

Gene

At 09:20 PM 1/16/02 -0700, you wrote:

>>your ans was so great i printed it in nj dodge foundation sponsors writing

>>meetings long story no hve time now but techniques used are similar ie expose

>>expose expose read poetry like net surfing let it take you etc dodge has web

>>site or try [REDACTED] this be sheila the illiterate one hey i
>>was a product of the ncte's ban on grammar
>
>Well, I dont know what ans I might have given, and I dont have a clue
>what nj dodge is.
>
>gb
>--
>George Bowering
>Randolph Scott's alltime best fan.
>Fax [REDACTED]

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214. **austinwja**

Re: Critique of Codewriting, with a nod toward Robert Bringhurst

Fri 18 Jan 2002

In a message dated 1/18/02 10:08:06 AM, [REDACTED] writes:

<< "He wanted to say his prayer, but could remember nothing but the multiplication table."

- Hans Christian Andersen, The Snow Queen.

Joel Weishaus

Center for Excellence in Writing

Portland State University

Portland, Oregon.

<http://web.pdx.edu/~pdx00282>

|
Ooooh! Nasty! Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

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215. **Maria Damon**

objectivists?

Fri 18 Jan 2002

yo, all, i've been reading norman finkelstein's and steve fredman's newish books on jewish american poetry w/ special reference to the objectivists. i'm beginning to see the logic of the designator "objectivist" and the specificity of style, but can someone spell out for me how zukovsky's insistence on a poem as a "rested totality" and the concept of the object as bearer of meaning are different from, respectively, the notion of the lyric poem as an autonomous "whole" and eliot's "objective correlative"? that is, i can see how the *poetry* is different, but i'm not sure how the *poetics* are different, from what has become normative. forgive the flatfootedness of the question, but i've been slow to approach the "objectivists" --i've said before on this list that the word "objectivists" immediately made me feel as if i wouldn't be smart enough to understand them -- and i'd appreciate a lucid and precise explanation.

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216. **{ brad brace }**

12hr email subs now available

Fri 18 Jan 2002

```

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Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery by Brad Brace. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history.

The 12-hour ISBN JPEG Project

began December 30, 1994

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

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

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

[see [ftp.idiom.com/users/bbrace/netcom/books](ftp://ftp.idiom.com/users/bbrace/netcom/books)]

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

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

Here`s how:

~ Set www-links to - <http://bbrace.laughingsquid.net/12hr.html>. Look for the 12-hr-icon. Heavy traffic may require you to specify files more than once! Anarchie, Fetch, CuteFTP, TurboGopher...

~ Download from - [ftp.pacifier.com /pub/users/bbrace](ftp://ftp.pacifier.com/pub/users/bbrace)

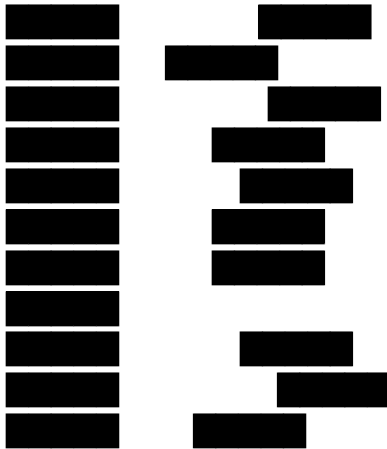
Download from - [ftp.idiom.com/users/bbrace](ftp://ftp.idiom.com/users/bbrace)

Download from - [ftp.rdrop.com /pub/users/bbrace](ftp://ftp.rdrop.com/pub/users/bbrace)

Download from - [ftp.eskimo.com /u/b/bbrace](ftp://ftp.eskimo.com/u/b/bbrace)

* Remember to set tenex or binary. Get 12hr.jpeg

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



~ Mirror-sites requested! Archives too!

The latest new jpeg will always be named, 12hr.jpeg

Average size of images is only 45K.

*

Perl program to mirror ftp-sites/sub-directories:

src.doc.ic.ac.uk:/packages/mirror

*

~ Postings to usenet groups:

alt.12hr

alt.binaries.pictures.12hr

alt.binaries.pictures.misc

alt.binaries.pictures.fine-art.misc

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

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

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

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

-- This project has not received government art-subsidies. Some opportunities still exist for financially assisting the publication of editions of large (36x48") prints; perhaps (Iris giclees) inkjet quadtones bound as an oversize book. Other supporters receive rare copies of the first three web-offset printed ISBN-Books. A limited number of paid email subscriptions are now available! <<
<http://bbrace.laughingsquid.net/buy-into.html> >>

-- ISBN is International Standard Book Number. JPEG and GIF are types of image files. Get the text-file, 'pictures-faq' to learn how to view or translate these images. [[ftp ftp.idiom.com/users/bbrace/netcom/](ftp://ftp.idiom.com/users/bbrace/netcom/)]

--

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<[REDACTED]>

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217. **Pierre Joris**

Re: query on behalf of a friend

Fri 18 Jan 2002

*hey everyone, can you point me toward several decent biographies of ts
eliot?*

Peter Ackroyd's is an excellen start.

a young actor friend, very smart but unable because of his career
> to take regular college classes but who is trying to educate
> himself, wants
> to know. i do too, since i've agreed to discuss "The Wasteland" with him
> at some point in the future.
>

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 >	

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218. **The Poetry Project**
POETRY PROJECT EVENTS

Fri 18 Jan 2002

CALENDAR OF EVENTS

WEEK OF JAN 21- JAN 28

JANUARY 21, MONDAY AMIE SIEGEL and BRIAN BLANCHFIELD. AMIE SIEGEL is a poet and film and video artist. Her first book, *The Waking Life*, was published by North Atlantic Books (Berkeley, CA). Siegel's films and videos have shown at the Whitney Museum of American Art, Pacific Film Archive, Filmforum LA and San Francisco Cinematheque.

BRIAN BLANCHFIELD has published poems in *Volt*, *Swerve*, *Seneca Review*, *Ploughshares*, *The Literary Review*, *Fence*, *Agni*, and other journals. He lives in Brooklyn and is newly the editor of Tibor de Nagy Editions. [8:00 pm]

JANUARY 23, WEDNESDAY DONNA BROOK and HAYAN CHARARA. DONNA BROOK's poems have appeared in such publications as *The World*, *Verse*, *River Styx*, and *Hanging Loose*. Her previous books include *A History of the Afghan*, *Notes on Space/Time*, and *What Being Responsible Means to Me*. Her most recent collection, *A More Human Face*, from *Hanging Loose Press*, has received high praise.

HAYAN CHARARA's first book, *The Alchemist's Diary*, is out this year from *Hanging Loose Press*. Currently the editor of *Graffiti Rag*, an annual literary anthology, he has published work in *Hanging Loose*, *Rain City Review*, *The Kenyon Review*, *The Literary Review*, *Mudfish Press*, *American Poetry: The Next Generation* and numerous other journals and anthologies. [8:00 pm]

JANUARY 25, FRIDAY

The SEMI-ANNUAL WORKSHOP READING featuring readers from the Poetry Project's three fall workshops.

JANUARY 28, MONDAY MARCO VILLALOBOS and DANIEL KANE MARCO VILLALOBOS's poetry is featured in recent publications of the *Brooklyn Review* and *SPAWN*, a non-profit literary arts journal that seeks to nourish the work of young writers. Most recently he's been featured in *Step into A World: A Global Anthology of the New Black Literature*, as well as *Bumrush the Page: A Def Poetry Jam*. [8:00 pm]

Daniel Kane has poems in TriQuarterly, The Denver Quarterly, Skanky Possum, Exquisite Corpse, The Hat, and other journals. His cultural history of the Lower East Side poetic community is due from the University of California Press in 2003.

--

Unless otherwise noted, admission to all events is \$7, \$4 for students and seniors, and \$3 for Poetry Project members. Schedule is subject to change.

The Poetry Project is located in St. Mark's Church in-the-Bowery at 131 E. 10th Street, the corner of 2nd Avenue and 10th Street in Manhattan. Trains F, 6, N, R.

The Poetry Project is wheelchair accessible with assistance and advance notice. Please call [REDACTED] for more information, or visit our Web site at <http://www.poetryproject.com>.

If you are currently on our email list and would like to be on our regular mailing list (so you can receive a sample issue of The Poetry Project Newsletter for FREE), just reply to this email with your full name and address. Hope to hear from you soon!!!

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219. **Michael Leddy**

Contribs to Fitzroy Dearborn 20th-c American poetry

Fri 18 Jan 2002

I'm guessing that other contributors to the _Fitzroy Dearborn Encyclopedia of American Poetry: The 20th Century_ are here on the list. I'm wondering--have any of you been paid yet? I received my copy of the book in June or July. Some-time in November I realized I'd never been paid. I called, left messages, and got a call telling me that contributors would be paid shortly after Jan 1. I called today and was told that now there's no date in sight. "Cash crunch."

Please backchannel if you'd prefer not to discuss this on the list.

Michael Leddy

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220. **The Poetry Project**

CORRECTION

Fri 18 Jan 2002

*** CORRECTION: PLEASE NOTE TIME CHANGE FROM 8:00 PM TO 8:45 PM FOR READING ON MONDAY, JANUARY 21. ***

JANUARY 21, MONDAY AMIE SIEGEL and BRIAN BLANCHFIELD. AMIE SIEGEL is a poet and film and video artist. Her first book, *The Waking Life*, was published by North Atlantic Books (Berkeley, CA). Siegel's films and videos have shown at the Whitney Museum of American Art, Pacific Film Archive, Filmforum LA and San Francisco Cinematheque.

BRIAN BLANCHFIELD has published poems in *Volt*, *Swerve*, *Seneca Review*, *Ploughshares*, *The Literary Review*, *Fence*, *Agni*, and other journals. He lives in Brooklyn and is newly the editor of Tibor de Nagy Editions.

[8:45 pm]

--

Unless otherwise noted, admission to all events is \$7, \$4 for students and seniors, and \$3 for Poetry Project members. Schedule is subject to change.

The Poetry Project is located in St. Mark's Church in-the-Bowery at 131 E. 10th Street, the corner of 2nd Avenue and 10th Street in Manhattan. Trains F, 6, N, R.

The Poetry Project is wheelchair accessible with assistance and advance notice. Please call [REDACTED] for more information, or visit our Web site at <http://www.poetryproject.com>.

If you are currently on our email list and would like to be on our regular mailing list (so you can receive a sample issue of *The Poetry Project Newsletter* for FREE), just reply to this email with your full name and address. Hope to hear from you soon!!!

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221. **richard.tylr**

Re: lyrical

Fri 18 Jan 2002

Thomas. I now: I went off on a crazy tangent kind of talking to myself. Dont worry too much about that. Just the "Crazy Kiwi" raving on again! Regards, Richard.

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

From: "Thomas Bell" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, January 19, 2002 4:50 PM

Subject: Re: lyrical

> wasn't intending to attribute malevolence, just wanting to indicate my
> poetic response did not run to lullabies and i would guess that applies to
> others?

>
> tom
>
> ----- Original Message -----
> From: "richard.tylr" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Thursday, January 17, 2002 11:01 AM
> Subject: Re: lyrical
>
>
> > Thomas. I saw that link. I dont think that that poet (I dont know her)
or
> > the NY Times is a malevolent (person) organisation. Any more than in New
> > Zealand the NZ Herald - well that paper is fairly conservative and in
the
> > old days NZ was so..I dont know there seemed to be direct links between
> > local capitalists or what we used to call "the establishment" who even
if
> > they wernt actually in any "conspiracy" certainly were very
conservative:
> > nowadays the NZ Listener is a bit more "liberal" and then there are left
> > wing neswpapers which give some enlightenment (albeit they too have
their
> > rhetorics)(Scott Hamilton will kno about those and there's obviously
> > equivalents in the US): but the implication is always away from the
> > innovative or the challenging in the major mags: that said there are and
> > were some good things in the NY Times (interesting things that show
"the
> > other side" which is a healthy sign and one of the (good) paradoxes of
the
> > US (West - I'm not just targetting the US here)and eg The Guardian: but
a
> > reader needs to know something of history and political mechanisms.
> Certain
> > elements of the working class have an experiential and instinctual
> > understanding of the way class struggle and other struggles within
> society)
> > enact: but there's a tendency in humans (of whatever ilk or class) to
> > simplify: generalise...which is a neccessary evil. So there's the
various
> > rhetorics: but there's hardly any non-political or "innocent" writing:
of

> > course there are areas of human experience (I think the term is
Limnal:?)
> > which are universal, or seem so...) the kind of therapy that the poet
> talks
> > about is good..I can understand people who were near to S11 or had
> relatives
> > or friends or who are just very sensitive deeply needing that kind of
> > "therapy": but if its any comfort you can bet there are now a lot of
> people
> > in Afghanistan who will be if not killed or mutilated or burnt alive by
US
> > bombs will be traumatised...now most if not all of those people had
> nothing
> > to do with the attack on the US...but anyway, instead of the 6000 or so
> dead
> > from S11 you now have as many who are now traumatised and maybe
dead: so
> two
> > wrongs are thus making a right: or many wrongs....
> > But for people who are still "intact" so to speak the kind of poetry
> such
> > as Herbert and Sharon Olds, well ok its all very well, but dark reality
> > carries on! And quoting Celan! He was driven mad by an anti-semitism
that
> > culminated after hundreds of years of anti-semitism. His was a dark,
> > involute, constricted but beautiful posion of blackness and blood. All
or
> > nothing for Celan. (Like many western nations the US ("Land of the
Free")
> > refused to take many Jews even when they knew they were in for the chop:
> > read "The Burning Bush" by Barnett Litvinoff) If people want to "hate"
John
> > Walker (unlike Pound, Walker is or was a soldier, for better or worse)
> and
> > put him away for life (or that happens as others bury their heads in
> "soft"
> > poetry") then why didnt the British and the Americans imprison the
entire
> > Wehrmacht after the 2nd WW:: or better still about 90% of the German
> > population who supported Hitler: and Hitler was truly "evil" whereas the
> > Taleban's "evil" is that they refused to let the US or Russian military
> > dominate their land and had a "strange" or "alien" culture? Why are they

> not
> > even treated as war prisoners? Why are they just off Cuba? When did
> > Afghanistan declare war against the US? Why didnt the British bomb
> Southern
> > Ireland? Israel: nothings improved over there...its probably
> worse...Libya -
> > what's happened to that hot house? Iraq? Iran? Russia? (The place is
> > seething with crime and murders!) South America eg Brazil where eg
gangs
> > just assassinated Sir Peter Blake the NZ-Brit yachtsman? The US military
> and
> > Blair etal have stopped terrorism? So a guy with a bomb on his shoe
tries
> to
> > light it in full view of every one in the plane? A young man crashes
into
> a
> > bulding? Oh: you'll have to bomb the hell out of Iran now...maybe then
the
> > terrorists (communists or liberals or arabs: whatever...people who dont
> like
> > "democracy" and McDonalds and being "free:)... They ARE the terrorists!!
> > But people like that wet poet in the NY Times wouldnt know if you put
a
> > daisy cutter up their (her) rectal region...Anyway: we as poets have to
> talk
> > straight even if its hearty rhetoric: if we're are wrong lets at least
> > debate and care and let loose, but save us for the bowls of Christ!...
not
> > go out with a whimper or the shadowed possible of a sob..."let our
poetry
> be
> > rich, hateful, longing, loving,burnng, and alive..". Richard.
> > ----- Original Message -----
> > From: "Thomas Bell" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Thursday, January 17, 2002 3:45 PM
> > Subject: lyrical
> >
> >
> > I'm not convinced hat a lyrical and lulling response to the attacks
> > (<http://www.nytimes.com/2002/01/14/books/14KARR.html>) is the best

poetry

> can

> > do even if the nytimes says so.

> >

> > tom bell

> >

> > &&&&&&&&&&&&&&&&&&&&&cetera:

> > Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

> > Gallery - Metaphor/Metonym for Health at

> > <http://members.tripod.com/~trbell/metaphor/metapho.htm>

> > Health articles at <http://psychology.healingwell.com/>

> > Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

> >

>

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222. **richard.tylr**

Re: What do you think ?

Fri 18 Jan 2002

Dear Poetics and Pam. Its terrible: the American military have taken prisoners of war...if they suspect "war crimes (eg a conection with S11) that should be dealt with by the United Nations. I can understand the anger of Americans but the Taleban are basically smashed now as is Afganistan. The wjole world needs to look into the real causes of S11. This taking of prisoners: they have to e ei-ther 1) war criminals 2) prisoners of war (when they should be quickly released 3) "traitors" which it will be hard to find because Afghanistan didnt declare war or make any attempt to attack the US in any way 4) if they are simply "special prisoners" they still have the right of habeues corpus. People cant get diverted into "but they wouldnt treat US prisoners half as well" that's a weak argument. Its terrible. Also the Australian Government's handling of immigrants whether they are illegal or not: they are still human. Also New Zealand and my own country's weak support of the attack by the US on the sovereignty of Afghanistan: hence their implied support of this new US inhumanity: I'm not talking about the US people per se but we are all involved (in this) in the West. Not to say that S11 was not a terrible event: of course it was. But the US re-sponse (and other Western Nations) was wrong: very wrong. We cannot con-tinue the cycle of oppression and violation and violence and war: the US (mili-tary etc) needs to pull out of ALL foreign nations in any other than a truly hu-manitarian support role and or to assist other poorer nations to grow.They need to stop bullying: they wont miss out on any produce or oil.... Prove how human they are and "chrtistain?" they are by showing love? Dare we say love? I dont

think that terrorism would exist if the pressures of US occupation and Israeli aggression were ended. In defence of Israel: they captured Eichmann and at least gave him a fair trial and treated him very well. Eichmann was a monster on a big big scale: but these guys are at best "freedom fighters" at worst "wrong-headed " idealists: obviously some of them are going to be "extremists"...you become one when your country is bombed and betrayed. But the US needs these men to be handled by the US Justice System: not closed military tribunals etc - or preferably an International justice system...most will be probably found to be combatants defending their birth or adopted country: ok some may be seen as "terrorists"...but I doubt if any had anything to do with the attack on the US on Sept 11 2001. Richard Taylor. ----- Original Message -----
From: "Pam Brown" <[REDACTED]> To: <[REDACTED]> Sent: Friday, January 18, 2002 12:22 PM Subject: What do you think ?

*Dear Poetics,
I'm wondering what list members think about the
treatment of these prisoners ?
Here's a very brief article from Sydney's daily
newspaper.
<http://www.smh.com.au/news/0201/18/world/world4.html>
Best wishes,
Pam Brown*

*<http://my.yahoo.com.au> - My Yahoo!
- It's My Yahoo! Get your own!*

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223. **richard.tylr**

Re: Fw: [LACN] job at Univ Buffalo

Fri 18 Jan 2002

Ok I'll take the job. I'm eminently very (well?) qualified. I hope its easy and I dont 'ave to do much and I get payed well. Book some nice hotels for me I'll be on the way soon as I can get a flight. I didnt read the details of the job but it looks like a piece of doddle as they say in England. You have to have me: double the pay for me, and, as I say, meet me there with my cars and so on. I 'll also need a smart assistant so's i dont need to do anything. Ta, Richard. PS I like steak and mushrooms well done. Oh and I dont like wine: plenty of beer. PS2 And dont ask me a lot a questions about digital this and that: forget all that crap: just jack things up for me: remember I want big pay and a big expense account..and so on. ----- Original Message ----- From: "cadaly" <[REDACTED]> To:

<[REDACTED]> Sent: Friday, January 18, 2002 6:41 AM Subject: Fw: [LACN] job at Univ Buffalo

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

> From: "Nancy Macko" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Thursday, January 17, 2002 9:26 AM

> Subject: [LACN] job at Univ Buffalo

>

>

> >

> >

> > >Subject: JOB : Department of Media Study, University at Buffalo

> > >

> > >Hello

> > >Please pass along to colleagues & forgive cross-posting.

> >

> > >

> > >

> > >The Department of Media Study seeks artist/researcher/theorist for one or

> > >more positions at the Assistant (Tenure Track)/Associate Professor level

> > >in Digital Media. We will consider candidates whose activity is in one or

> > >a combination of areas -- internet/web-based art, interactive multimedia

> > >design, game design/AI, 16mm/video production with computer-based

> > >post-production, or areas which have not yet received conventional

> > >designation. While technological knowledge is important, creativity is

> > >essential and the candidates should have strong records as practicing

> > >artists/researchers and the ability to teach media in a

> > >theoretical/historical context at both the undergraduate and graduate

> > >level. Faculty in Media Study conduct research and teach a 2/2 load in a

> > >program that includes critical studies in media theory, film, video and

> > >digital arts (including robotics and VR) with strong ties to

> > >Architecture,

> > >Anthropology, and American Studies and will have the flexibility to

> > >design

> > >their own courses and research projects. Rank and salary commensurate

> > >with

> > >experience and qualifications. For more details consult our website at
> >
>
><<http://writing.upenn.edu/mediastudy/>><http://writing.upenn.edu/mediastudy/>
> > >The University at Buffalo is an Equal Opportunity Employer/Recruiter
and
> > >we actively encourage applications by women and minorities. MFA or the
> > >equivalent experience preferred. We prefer applications received by
March
> > >1, but the position will remain open until filled. Send a letter of
> > >application, work sample (accompanied by SASE), CV including the
names
of
> > >three references to:
> > >
> > >
> > >Chair
> > >Digital Arts Search Committee
> > >Department of Media Study
> > >231 Center for the Arts
> > >University at Buffalo
> > >Buffalo, NY 14260-6020
> > >
> > >Timothy Nohe
> > >Assistant Professor
> > >University of Maryland Baltimore County Visual Arts Department,
> > >FA 111, 1000 Hilltop Circle, Baltimore, MD 21250 USA
> > >Tel: [REDACTED] Fax: [REDACTED]
> >
><<http://research.umbc.edu/~nohe/GAG>><http://research.umbc.edu/~nohe/GAG>
> > ><http://www.fluidmovement.org>
> >
> >
> > - - - -
> >
> > [REDACTED]
> >
> > Your use of Yahoo! Groups is subject to
<http://docs.yahoo.com/info/terms/>
> >
> >
>

224. **Alan Sondheim**
of the dream of jennifer and alan

Fri 18 Jan 2002

-
of the dream of jennifer and alan

in this dream i am talking with my father who is very old and dying and living alone in that big house he lives in now with my mother gone and i was looking through his books and in this dream the books were almost ruined, moldy, and he looked so very close to death and i pulled out my baby book, which was common then as i am common, and it was falling apart, all those anecdotes and weights around birth, the lock of air, the footprint on the page, and it was ruined, the cover half-gone, the binding falling apart as my life was and i began crying in my sleep and said to my father, everything has been falling apart since mother died

of the weight 168 of the height 5' 7 3/4" of the eyes brown of the hair brown with white of the nails long on the right hand short on the left of the footprint the fingerprint of the fingerprint how will i tell you its topography, of the brain of the same of the different of others, of the others

between the 0 and the 1 there is nothing
between the 1 and the 0 there is nothing
between the 0 and the 0 there is nothing
between the 1 and the 1 there is nothing

the world smooths out pixel by pixel
there are great blanks of once there were
objects
of the objects what of the objects
of the saying of names of the laying of
hands

of the objects of names and the laying of hands

the footprint on the page, and it was r
binding falling apart as my life was an who is very old and dying and
said to my father, everything has been n now with my mother gone and i
s dream the books were almost
of the weight 168 of the height 5' 7 3/se to death and i pulled out
brown with white of the nails long on ti am common, and it was falling
of the footprint the fingerprint of thearound birth, the lock of air,
its topography, of the brain of the samuined, the cover half-gone, the

the child is "objective" in relation to the mother (or parent(s)) but has qualities and influences of the parent and continues to interact and grow: as theoretically LZ's flower poems (and the flowers in them) would (if they seeded and were fortunate as life often is) take root and grow. Objective in that cursorily and at certain "reading levels" LZ and his family('s) emotions etc etc are not in the poem but by (admittedly by knowing about LZ through various exegeses and his BNPs in Texas (that fact is a worry)). But we know that the poems direct us to their words but behind the words is/are the people in the writer's life. Cross to 2) the concept of the object as bearer of meaning. It does seem close to Eliot's concept: and/but it is true that the poetry is very different. Eliot uses the concentrated image but "wanders" (perhaps more frequently) than LZ or even Pound into "abstractions" (his interest in Dante although Dante has a place at the beginning of "A") (if we can leave aside the problem of what is abstract and what is concrete - or if and when and whether concrete is abstract and v/v): but the yellow smoke in Prufrock is obvious in its power as an energising metaphorical or objective correlative much as the smog in Bleak house is literally for the befogment and miasma and corruption of legal London. (And hence paradoxically a negative force as is the ether: (or is it?) an apparently enervating experience... Eliot solidifies his miasma into "concrete" moulds; but Eliot wants to talk to us and convey his deep religiosity and sense of vision in The Waste Land he looks into the "heart of light, the silence" whereas Zukovsky has as possibly an equivalent epiphany: "blue blown up against yellow" .. but there are paradoxical parallels between the poets..and indeed I suspect in the totality of his "music" as Bach does ... Here I start to get out of my depth and would call on the "big guns" such as..well any number of "Listers" possibly Michele Leggott herself...others, other Zukofskiologists... The poetics is different but in both poets the poetic is relatively unclear and more their own life-philosophies: their approach their way a way of living. Eliot obtained some love and happiness (his "recognition" didn't help him much) and LZ altho a bit bitter always had family love and probably a 'better' (define better!) life overall than Eliot. Happier overall probably. Certainly that kind of beautiful but astringent lyric achieved in "80 Flowers" by a greater formal discipline that Eliot achieved (I feel) I think is part of the greatness of LZ and the fascination and challenge of his poetry as a model or inspiration. Also the idea of a person actually growing the things to be studied and -made- into poems is quite alien to Eliot. Eliot is more of a visionary, if ironic somewhat after Lafourge.... Also the notion I think of such a "non-spontaneous" project: Eliot was more of a (Charlie Parker or Miles Davis or at least a Mozart!!) Zukovsky was more - I say more - Bachish, brackish, and humanish? I retire at this point...Richard Taylor. Some tentative responses. ----- Original Message ----- From: "Maria Damon" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, January 19, 2002 4:44 AM Subject: objectivists?

> yo, all, i've been reading norman finkelstein's and steve fredman's newish
> books on jewish american poetry w/ special reference to the objectivists.
> i'm beginning to see the logic of the designator "objectivist" and the
> specificity of style, but can someone spell out for me how zukovsky's
> insistence on a poem as a "rested totality" and the concept of the object
> as bearer of meaning are different from, respectively, the notion of the
> lyric poem as an autonomous "whole" and eliot's "objective correlative"?
> that is, i can see how the *poetry* is different, but i'm not sure how the
> *poetics* are different, from what has become normative. forgive the
> flatfootedness of the question, but i've been slow to approach the
> "objectivists" --i've said before on this list that the word
"objectivists"
> immediately made me feel as if i wouldn't be smart enough to understand
> them -- and i'd appreciate a lucid and precise explanation.
>

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226. **Ron Silliman**

Re: What do you think ?

Fri 18 Jan 2002

Pam,

It sucks, obviously.

Calling these people "unlawful combatants" is as creative as the Rumsfeld-Ashcroft set gets. Yes, such combatants have fewer rights under the Geneva Convention than do POWs, but that is because there is NO such category under the convention -- these are POWs, pure and simple.

What never gets said clearly, though it is obviously behind what thinking the Bushies do is that normally after a conflict POWs go home, tend their fields, raise families, turn into Joseph Beuys if they're lucky, etc. But the concern here is that these folks won't stop fighting just because someone declares the war over.

In a sense, this parallels the current penal trend to keep sex criminals in the US in custody past the completion of their terms on the grounds that they continue to be dangerous. It's a status offense, rather than one committed. All status offenses (beginning with the classic "juvenile delinquent") are really crimes of the mind -- if you knew what X (or Y) was thinking, you'd lock them up.

This is par for the Bush regime. One of the conundra that progressives have been faced with in the past 4+ months in the US is what to do with real enemies when one's own elected officials are so utterly hopeless. Having an

administration that got into power by extra-constitutional means has literally meant that said regime has shown precious little regard for the constitution once it got into power. [Thanks yet again, Ralph Nader.] And would you trust a court system that has, at its pinnacle, the likes of Scalia or Thomas?

These are dangerous times,

Ron Silliman

(whose ancestor, Sir John Franklin, was not exactly one of the progressives of Australian history....)

"Dear Poetics,

I'm wondering what list members think about the treatment of these prisoners ?

Here's a very brief article from Sydney's daily newspaper.

<http://www.smh.com.au/news/0201/18/world/world4.html>

Best wishes,

Pam Brown

Ron Silliman

[REDACTED]
[REDACTED]

DO NOT RESPOND to

[REDACTED]

It is for listservs only.

MSN Photos is
the easiest way to share and print your photos:
<http://photos.msn.com/support/worldwide.aspx>

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227. **david.bircumshaw**

Re: query on behalf of a friend

Fri 18 Jan 2002

Eliot hated the idea of biographies.

To make a statement like ' Peter Ackroyd's is an excellent start.' is to, wittingly or unwittingly, subscribe to a lie. You, I, or anyone else, cannot know what was the reality of Eliot's life to Eliot, even any more than we can of Mrs Mopbucket the part-time cleaner who lives in the flat downstairs or Mr Fuckem, the great broker, or anyone else with the partial exception of those very few people we know with a degree of the intimacy that we know ourselves. Which knowing of oneself mostly consists of forgettings.

Anyone up for a Shakespeare biography?

Best

Dave

David Bircumshaw

Leicester, England

Home Page

A Chide's Alphabet

Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/index.htm>

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

From: "Pierre Joris" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, January 18, 2002 3:49 PM

Subject: Re: query on behalf of a friend

> >

> > hey everyone, can you point me toward several decent biographies of ts

> > eliot?

>

> Peter Ackroyd's is an excellen start.

>

>

> a young actor friend, very smart but unable because of his career

> > to take regular college classes but who is trying to educate

> > himself, wants

> > to know. i do too, since i've agreed to discuss "The Wasteland" with
him

> > at some point in the future.

> >

>

>

>

>

> _____
> 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>>

>

> _

>

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228. **K.Angelo Hehir**

What do you think ?

Fri 18 Jan 2002

Pam ,

thanks for re-politicizing this list.

i think that the personal responses after 9/11 were amazing for those of us outside that orbit of DC or NYC.

I had a poem broadcast on the CBC where i referred to this list.

I had at a guy from the National Post (canada's rightist national?) on the rails at a public forum about corporate media at my school. i guess his family has lots o' \$\$.

this is pertinent too.

bests,

kevin

The Observer (U.K.)

06 January 2002

Spare our blushes and put a sack on it

By Terry Jones

I was thrilled to see a photo in the New York Times last week showing US troops guarding prisoners suspected of belonging to al-Qaeda in Shibarghan, Afghanistan. The story that accompanied the picture described how the 101st Airborne Division had been ordered to relieve the Marine Corps in southern Afghanistan, paving the way for a long-term military presence in the country. The photo also appeared in the Times here, but neither paper mentioned the part of the photo that got me so excited as President of the Humane Society for Putting Bags Over Suspects' Heads. The photograph clearly showed that the prisoners suspected of belonging to al-Qaeda had their arms pinioned behind them and had bags over their heads, secured with metallic tape. We in HSPBOSH have been trying for years to get more armies to put bags over the heads of anyone they suspect of anything. For one thing, the placing of a bag over the heads of suspects protects those of us who are not involved from

unpleasant feelings of sympathy for the prisoners. There is nothing more offensive to ordinary, law-abiding newspaper-readers than seeing rows of sorry-looking peasants being herded into the backs of cattle-trucks by our lads in the Army. The prisoners often looked frightened, dejected and hungry, and how can anyone eat a decent full breakfast over photos like that?

Once a bag has been placed over their heads, however, it is impossible to feel much for them. They cease to be human-beings and as such make no unreasonable call upon our emotions. The placing of a bag over the suspects' head also has another highly desirable effect: it makes them all look guilty. One cannot see a man with a bag over his head without feeling that he must have deserved it, and that anything he has got coming to him is only what he ought to expect.

The same probably goes for the person with the bag over their head. I've never had it done to me personally, but I believe the effect is very disorientating. A prisoner with the bag over his head ceases to feel human as well as look it, and deprivation of sight, smell and balance encourages him expect the worst.

And this, of course, brings us to the economic argument for putting heads in bags. Once a suspect has been trussed-up, had the bag placed over their head, and been driven around in the back of a cattle truck for a bit, they'll usually confess to anything. This saves a lot of time, effort and - most importantly - money in trying to sort out terrorists from ordinary blokes whom the Army has rounded up because they had unpleasant beards and bad haircuts.

This is one of the reasons why the British Government was so keen on putting bags over the heads of IRA suspects in the early 1970s. It was very economically effective. Of course those spoilsports at the European Court of Human Rights put a spanner in the works in 1978 when they outlawed the technique, claiming that it 'amounted to a practice of inhuman and degrading treatment'. In other words they said it was a form of torture.

Luckily the US is not bound by any soft-centred decisions of the European Court of Human Rights. In fact the US also needn't take any notice of the United Nations Convention against Torture either, because it was one of the few countries that had the sense not to sign the agreement in 1985. Argentina, Belgium, Bolivia, Costa Rica, Denmark, Dominican Republic, Finland, France, Greece, Iceland, Italy, Netherlands, Norway, Portugal, Senegal, Spain, Sweden, Switzerland and Uruguay made the mistake of signing it, and subsequently Venezuela, Luxembourg, Panama, Austria and even the UK and Afghanistan joined in, but America didn't.

Lucky for them. Now we can see how it's paying off. The US Army can put bags over the heads of whoever they like. But what really excited us at HSPBOSH was the fact that the editors of the New York Times and the London Times

could publish the photograph of Afghanistani suspects with bags over their heads without making any comment at all.

Let's hope this means that the British and American public is finally ready to accept the fact that the only faces that matter are British and American faces. These are the only 'people' who count now, and - to be quite honest - the rest of the world might as well go around with bags over their heads. Which is great news for all of us here at HSPBOSH.

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229. **Mark Weiss**

Re: What do you think ?

Fri 18 Jan 2002

To go a step further, if there's no declared war they're not POWs. If they're suspected of complicity in a US crime (the trade center, for instance), if extradited to the US they can be held in a federal prison and tried in federal civilian court. Military jurisdiction seems a stretch.

A friend suggested to me that they're being held in Guantanamo because US civilian law doesn't apply there. I have no idea if this is so, but I doubt it: I thought that US law applies in leased territories. I wouldn't mind being enlightened. Ron, do you know?

My fantasy, because I try, against all logic, to figure out the rationale for absurd behaviors, is that Bush and Co. plan to punish the prisoners by releasing them in Havana, probably the sexiest place on earth, and watching them implode.

Mark

At 06:54 PM 1/18/2002 -0500, you wrote:

>Pam,

>

>It sucks, obviously.

>

>Calling these people "unlawful combatants" is as creative as the

>Rumsfeld-Ashcroft set gets. Yes, such combatants have fewer rights under the

>Geneva Convention than do POWs, but that is because there is NO such

>category under the convention -- these are POWs, pure and simple.

>

>What never gets said clearly, though it is obviously behind what thinking

>the Bushies do is that normally after a conflict POWs go home, tend their

>fields, raise families, turn into Joseph Beuys if they're lucky, etc. But

>the concern here is that these folks won't stop fighting just because

>someone declares the war over.

>

>In a sense, this parallels the current penal trend to keep sex criminals in
>the US in custody past the completion of their terms on the grounds that
>they continue to be dangerous. It's a status offense, rather than one
>committed. All status offenses (beginning with the classic "juvenile
>delinquent") are really crimes of the mind -- if you knew what X (or Y) was
>thinking, you'd lock them up.

>

>This is par for the Bush regime. One of the conundra that progressives have
>been faced with in the past 4+ months in the US is what to do with real
>enemies when one's own elected officials are so utterly hopeless. Having an
>administration that got into power by extra-constitutional means has
>literally meant that said regime has shown precious little regard for the
>constitution once it got into power. [Thanks yet again, Ralph Nader.] And
>would you trust a court system that has, at its pinnacle, the likes of
>Scalia or Thomas?

>

>These are dangerous times,

>

>Ron Silliman

>(whose ancestor, Sir John Franklin, was not exactly one of the progressives
>of Australian history....)

>

>

>"Dear Poetics,

>I'm wondering what list members think about the
>treatment of these prisoners ?

>Here's a very brief article from Sydney's daily
>newspaper.

><http://www.smh.com.au/news/0201/18/world/world4.html>

>Best wishes,

>Pam Brown

>

>

>Ron Silliman

>[REDACTED]

>[REDACTED]

>

>DO NOT RESPOND to

>[REDACTED]

>It is for listservs only.

>

>

>MSN Photos is the easiest way to share and print your photos:

><http://photos.msn.com/support/worldwide.aspx>

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230. **Scott Hamilton**

Re: What do you think ?

Fri 18 Jan 2002

Unfortunately, Ron, you and other 'progressives' who supported the invasion of Afghanistan are partly responsible for the creeping fascism that is reflected in the treatment of prisoners inside and outside of America.

The 'War Against Terror' was supposed to make the world a safer place, but it has only led to the smashing of civil liberties in the First and Third World, the intensification of the Zionist onslaught in Palestine, a nuclear standoff between US-backed India and new bogeyman-in-the-making Musharaff, the institution of a UN-backed programme of starvation-through-sanctions ala Iraq in Somalia, imperialist adventures in Yemen and now the Philipines and, last but not least, a belliose and bullying American response to the great anti-capitalist rebellion in Argentina which is likely to turn into military intervention in the event of a successful revolution.

Events have exposed in the most dramatic fashion the moral and intellectual bankruptcy of 'progressives' who supported imperialist war as a route to a more peaceful world.

Cheers

Scott

=====

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!?

Everything you'll ever need on one web page
from News and Sport to Email and Music Charts
<http://uk.my.yahoo.com>

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231. **Andrew Maxwell**

Poetic Research Series: JAN-MAR calendar

Fri 18 Jan 2002

The Germ & the Poetic Research Bureau (Western Office) reconvene on Jan 20 for six winter readings (January-March) on alternate Sundays afternoons and Friday evenings at Dawsons Book Shop on Larchmont in Hollywood. This season begins a new relationship with Otis College of Arts & Design, and a series of events emphasizing conversations between innovative poets & writers. Friday night events will include readings of the authors' work and discussion among the writers and audience of the work and the writers process of composition and process. These events are free to the public and we invite you to attend.

January 20, Sunday 4pm: Karen MacCormack & Steve McCaffery (Toronto, both)

February 3, Sunday 4pm: Mary Jo Bang (St Louis), Jeff McDaniel (LA) & Chris Stroffolino (Oakland)

February 22, Friday 7:30pm: Rae Armantrout (San Diego) & Tom Raworth (UK)

March 10, Sunday 4pm: Sarah Anne Cox (SF) & Ange Mlinko (NYC)

March 15, Friday 7:30pm: Stephen Rodefer & Jacques Roubaud (Paris, both)

March 29, Friday 7:30pm: Michael Davidson (San Diego) & Peter Gizzi (Northampton, MA)

Dawsons is located at 535 N. Larchmont Blvd between Beverly Blvd and Melrose Blvd.

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

Readings are open to all. Fridays always free. Sundays: \$3 donation requested for poets/venue.

Call Andrew Maxwell at [REDACTED] x233 for more info.

232. **Thomas Bell**

Re: lyrical

Fri 18 Jan 2002

wasn't intending to attribute malevolence, just wanting to indicate my poetic response did not run to lullabies and i would guess that applies to others?

tom

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

From: "richard.tylr" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, January 17, 2002 11:01 AM

Subject: Re: lyrical

> Thomas. I saw that link. I dont think that that poet (I dont know her) or
> the NY Times is a malevolent (person) organisation. Any more than in New
> Zealand the NZ Herald - well that paper is fairly conservative and in the
> old days NZ was so..I dont know there seemed to be direct links between
> local capitalists or what we used to call "the establishment" who even if
> they wernt actually in any "conspiracy" certainly were very conservative:
> nowadays the NZ Listener is a bit more "liberal" and then there are left
> wing neswpapers which give some enlightenment (albeit they too have their
> rhetorics)(Scott Hamilton will kno about those and there's obviously
> equivalents in the US): but the implication is always away from the
> innovative or the challenging in the major mags: that said there are and
> were some good things in the NY Times (interesting things that show "the
> other side" which is a healthy sign and one of the (good) paradoxes of the
> US (West - I'm not just targetting the US here)and eg The Guardian: but a
> reader needs to know something of history and political mechanisms.

Certain

> elements of the working class have an experiential and instinctual
> understanding of the way class struggle and other struggles withins
society)
> enact: but there's a tendency in humans (of whatever ilk or class) to
> simplify: generalise...which is a neccessary evil. So there's the various
> rhetorics: but there's hardly any non-political or "innocent" writing: of
> course there are areas of human experience (I think the term is Limnal:?)
> which are universal, or seem so...) the kind of therapy that the poet
talks

> about is good..I can understand people who were near to S11 or had
relatives

> or friends or who are just very sensitive deeply needing that kind of
> "therapy": but if its any comfort you can bet there are now a lot of
people
> in Afghanistan who will be if not killed or mutilated or burnt alive by US
> bombs will be traumatised...now most if not all of those people had
nothing
> to do with the attack on the US...but anyway, instead of the 6000 or so
dead
> from S11 you now have as many who are now traumatised and maybe dead:
so
two
> wrongs are thus making a right: or many wrongs....
> But for people who are still "intact" so to speak the kind of poetry
such
> as Herbert and Sharon Olds, well ok its all very well, but dark reality
> carries on! And quoting Celan! He was driven mad by an anti-semitism that
> culminated after hundreds of years of anti-semitism. His was a dark,
> involute, constricted but beautiful posion of blackness and blood. All or
> nothing for Celan. (Like many western nations the US ("Land of the Free")
> refused to take many Jews even when they knew they were in for the chop:
> read "The Burning Bush" by Barnet Litvinoff) If people want to "hate" John
> Walker (unlike Pound, Walker is or was a soldier, for better or worse)
and
> put him away for life (or that happens as others bury their heads in
"soft"
> poetry") then why didnt the British and the Americans imprison the entire
> Wehrmacht after the 2nd WW:: or better still about 90% of the German
> population who supported Hitler: and Hitler was truly "evil" whereas the
> Taleban's "evil" is that they refused to let the US or Russian military
> dominate their land and had a "strange" or "alien" culture? Why are they
not
> even treated as war prisoners? Why are they just off Cuba? When did
> Afghanistan declare war against the US? Why didnt the British bomb
Southern
> Ireland? Israel: nothings improved over there...its probably
worse...Libya -
> what's happenned to that hot house? Iraq? Iran? Russia? (The place is
> seething with crime and murders!) South America eg Brazil where eg gangs
> just assasinated Sir Peter Blake the NZ-Brit yachtsman? The US military
and
> Blair etal have stopped terrorism? So a guy with a bomb on his shoe tries
to

> light it in full view of every one in the plane? A young man crashes into
a
> bulding? Oh: you'll have to bomb the hell out of Iran now..maybe then the
> terrorists (communists or liberals or arabs: whatever...people who dont
like
> "democracy" and McDonalds and being "free:)... They ARE the terrorists!!
> But people like that wet poet in the NY Times wouldnt know if you put a
> daisy cutter up their (her) rectal region...Anyway: we as poets have to
talk
> straight even if its hearty rhetoric: if we're are wrong lets at least
> debate and care and let loose, but save us for the bowls of Christ!... not
> go out with a whimper or the shadowed possible of a sob..."let our poetry
be
> rich, hateful, longing, loving, burnng, and alive..". Richard.
> ----- Original Message -----
> From: "Thomas Bell" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Thursday, January 17, 2002 3:45 PM
> Subject: lyrical
>
>
> I'm not convinced hat a lyrical and lulling response to the attacks
> (<http://www.nytimes.com/2002/01/14/books/14KARR.html>) is the best poetry
can
> do even if the nytimes says so.
>
> tom bell
>
> &&&&&&&&&&&&&&&&&&&&&cetera:
> Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>
> Gallery - Metaphor/Metonym for Health at
> <http://members.tripod.com/~trbell/metaphor/metapho.htm>
> Health articles at <http://psychology.healingwell.com/>
> Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>
>

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233. **David Baratier**

Re: poetry richard teach

Fri 18 Jan 2002

Well, I dont know what ans I might have given, and I dont have a clue
what nj dodge is.

gb

--

George Bowering

Randolph Scott's alltime best fan.

nj dodge is the move practiced by ice cube in a late 80's US movie

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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234. **David Baratier**

Re: encyclo--

Fri 18 Jan 2002

^^^I called, left messages, and got a call telling me that contributors
would be
paid shortly after Jan 1. I called today and was told that now there's
no
date in sight. "Cash crunch."

Try the speaking the sentence "Fuck you, pay me" very slowly into the phone.

It really worked wonders!

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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235. **Pam Brown**

prisoners

Sat 19 Jan 2002

Thanks Ron,

I knew you'd say it sucks. And, of course, I agree.

I guess I wanted to open the topic as it's so worrying to see human rights being ignored so flagrantly in so many places & situations currently.

You say "This is par for the Bush regime. One of the conundra that progressives

have

been faced with in the past 4+ months in the US is what to do with real

enemies when one's own elected officials are so utterly hopeless.

Having an

administration that got into power by

extra-constitutional means has

literally meant that said regime has shown precious little regard for

the

constitution once it got into power."

We have a government in Australia that was elected on

fear & division in relation to refugees - right now,

this country has more refugees "in detention" than any

other. Two days ago 58 of the "detainees" in the desert

"detention centre" (euphemism for "prison") at Woomera (which is an old rocket testing/launching facility)

physically sewed their lips up & went on hunger strike

in protest at the delay in their refugee-status

applications being processed.

I can only report this.

And, was that Sir John Franklin who sailed with

Matthew Flinders ? I think his problem when he became

governor of Tasmania was that he inherited Arthur's

severely punitive penal system & was too much of a

wimp to change it.

Thanks again,
Pam

=====

Web site/P.Brown - <http://www.geocities.com/SoHo/Workshop/7629/>

<http://my.yahoo.com.au> - My Yahoo!

- It's My Yahoo! Get your own!

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236. **gene**

Re: objectivists?

Sat 19 Jan 2002

huh?

Gene

At 09:44 AM 1/18/02 -0600, you wrote:

>yo, all, i've been reading norman finkelstein's and steve fredman's newish
>books on jewish american poetry w/ special reference to the objectivists.
>i'm beginning to see the logic of the designator "objectivist" and the
>specificity of style, but can someone spell out for me how zukovsky's
>insistence on a poem as a "rested totality" and the concept of the object
>as bearer of meaning are different from, respectively, the notion of the
>lyric poem as an autonomous "whole" and eliot's "objective correlative"?
>that is, i can see how the *poetry* is different, but i'm not sure how the
>*poetics* are different, from what has become normative. forgive the
>flatfootedness of the question, but i've been slow to approach the
>"objectivists" --i've said before on this list that the word "objectivists"
>immediately made me feel as if i wouldn't be smart enough to understand
>them -- and i'd appreciate a lucid and precise explanation.

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237. **Tenney Nathanson**

REMINDER: POG event tonight, 7pm Dinnerware: Chris Morrey & David Matlin

Sat 19 Jan 2002

REMINDER

POG

presents

writer David Matlin

visual artist Chris Morrey

Saturday, January 19, 7 pm, Dinnerware Gallery, 135 East Congress Admission: \$5; Students \$3

David Matlin is a novelist, poet, and essayist. His collections of poetry and prose include the books *China Beach*, *Dressed In Protective Fashion*, and *Fontana's Mirror*. *How the Night is Divided*, Matlin's first novel, was nominated for a National Book Circle Critics Award. His newest book, *Vernooykill Creek: The Crisis of Prisons in America*, is based on his nearly ten year experience teaching in one of the oldest Prison Education Programs in the nation in New York State. This extended essay is a discussion of the crisis of prisons, the invention of surplus populations, and how, in making prison our largest growth industry, we are mining our own civil disintegrations at an unprecedented level. Matlin received his Ph.D. from the State University of New York at Buffalo where he studied with Robert Creeley, John Clarke, and Angus Fletcher. He lives in San Diego.

For more on David Matlin you can go to

<http://www-rohan.sdsu.edu/dept/writing/faculty/matlin/>

<http://www.stationhill.org/matlin.html>

http://www.stationhill.org/reviews_matlin.html

<http://www.mcphersonco.com/authors/dmatlin.html>

<http://www.mcphersonco.com/fiction/nightrv.html>

Chris Morrey was born in Edmonton, Canada and attended the Kansas City Art Institute. He is a painter and sculptor who has worked with wood, carbon fiber, found objects, stone, and concrete; his work reflects interests in human and animal anatomy, natural history, and building, furniture, and tool design. Selected exhibits include *New Art Mix: New Works by Member Artists*, Dinnerware Gallery; *Assemblage, Found Objects and Sculpture*, Apparatus Gallery, Tucson; Installation and performance at The Green Room, Austin, Texas; *The Seven-Year Anatomy*, Arttrek Gallery, Flagstaff; the Kansas City Art Institute Gallery; Group sculpture exhibit at the Sedalia Fairgrounds, Sedalia, Missouri; and a group video exhibit, *Pumpkin Etiquette*, at the Kansas City Art Institute Gallery. Morrey's public sculpture includes the Coronado K-8 School ballfield improvement and the Purple Heart Park Phase III skateboard park. He is currently President of Dinnerware Cooperative Gallery.

For more on Chris Morrey you can go to

http://personal.riverusers.com/~dinnerware/cm_res.html

POG events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts and the National Endowment for the Arts.

POG also benefits from the continuing support of The University of Arizona Extended University Writing Works Center, The University of Arizona Department

Tell Her -- the page I never wrote!
Tell Her, I only said -- the Syntax --
And left the Verb and the Pronoun -- out!
--Emily Dickinson

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200



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239. **austinwja**
Re: query on behalf of a friend
Sat 19 Jan 2002

In a message dated 1/18/02 10:14:04 AM,  writes:

<< hey everyone, can you point me toward several decent biographies of ts eliot? a young actor friend, very smart but unable because of his career to take regular college classes but who is trying to educate himself, wants to know. i do too, since i've agreed to discuss "The Wasteland" with him at some point in the future.

>>

Peter Ackroyd's T.S. Eliot: A Life

Lyndall Gordon's Eliot's Early Years & Eliot's New Life

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

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240. **ALDON L NIELSEN**
Objects in mirror may not appear
Sat 19 Jan 2002

Maria:

I just happened to be reading Bruce Elder's book on the films of Stan Brakhage and the traditions of Pound, Stein and Olson when your question came across my screen -- This passage may make a start towards your answer:

[illegible]

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

241. UbuWeb Editorial Staff

U B U W E B :: RECENT ADDITIONS :: WINTER 2002

Sat 19 Jan 2002

__ U B U W E B __
http://ubu.com

RECENT ADDITIONS :: WINTER 2002

---CONTEMPORARY---

Christian Bök - Chapter E from Eunoia (Flash)

Rob Fitterman + Dirk Rowntree - Cedars Estate (2001)

Richard Foreman - Now That Communism is Dead My Life Feels Empty! (PDF)

Richard Foreman - Bad Boy Nietzsche (PDF)

Richard Foreman - Slice (Poems, 2001, PDF)

Peter Manson - Adjunct: an Undigest (1993-2000)

Takayuki Nakano - 338 (2001)

---FOUND + INSANE---

The Ancient Order Flyers

7 New Assorted Found + Insane Works from the Streets of Chicago

---HISTORICAL---

Abraham Lincoln Gillespie - 3 Essays (undated)

Douglas Huebler - Variable Piece 4 Secrets, 1969

Stéphane Mallarmé; - One Toss of the Dice Never Will Abolish Chance (1897)

Kurt Schwitters - Ursonate (Complete Score)

Sound Poetry Scores 1914-1919

---SOUND---

Vito Acconci - The Bristol Project, 2001 (RealAudio)

Anton Bruhin - rotomotor, 1976/77 (RealAudio)

Jean Dubuffet - Expériences Musicales, 1961 (MP3)

Experiments in Disintegrating Language / Konkrete Canticle, 1971 (MP3)

Flux Tellus (MP3)

Richard Foreman - Sound Loops from "Now That Communism is Dead...", 2001(MP3)

Terry Fox - The Labyrinth Scored for the Purrs of 11 Cats, 1976 (MP3)

Kenneth Gaburo - LINGUA II: MALEDETTO, 1967-8 (MP3)

Jesse Glass + Rod Summers - THE PARADISE POLICE: nEUROGENESIS, 2001(MP3)

Al Hansen - Andy Warhol Attentat Sound, 1986 (MP3)

Bernard Heidsieck - Poeme-Partition F, 1960 (MP3)

Dick Higgins - Storm Riders, 1982 (MP3)

Isidore Isou - Musiques Lettristes, 1947-2000 (RealAudio)

Ernst Jandl - vom vom zum zum, 1988 (MP3)

Bruce Nauman - Record 1969 (MP3)

Roman Opalka - 1965/1-? (MP3)

---PAPERS---

Bruce Andrews -- "The Poetics of L=A=N=G=U=A=G=E"

Bruce Andrews -- "Reading Language, Reading Gertrude Stein"

Bob Cobbing -- Interview by Mark Sutherland (2001)

Kenneth Goldsmith, ed -- Object 10: Cyber Poetics (2001)

--[Kenneth Goldsmith -- Introduction]

--[R. Rickey and Derek Beaulieu -- State of the (E)Art...]

--[Christian Bök The Piecemeal Bard Is Deconstructed...]

--[Neil Hennessy -- The Sweetest Poison...]

--[Kenneth Goldsmith -- From (Command) Line...]

--[Martin Spinelli -- Analog Echoes...]

--[Katherine Parrish -- How We Became Automatic Poetry Generators...]

--[Darren Wershler-Henry and Bill Kennedy -- Apostrophe...]

--[Brian Kim Stefans -- Proverbs of Hell (Dos and Dents) v.2]
Dick Higgins -- "Synesthesia and Intersenses: Intermedia" (1965)
Robert P. Morgan -- "Futurism, Modernism, and The Art of Noises"
Michael Scharf -- "I LOVE SYSTEMS"

__ U B U W E B __
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242. **Rebecca Wolff**
Celebratory Fence Books Deal
Sat 19 Jan 2002

Hello and happy end of January.

Recently our two first Fence Books poetry titles have received some not-bad-at-all reviews. As a celebratory gesture we're offering a special deal: Buy both books and get a big discount. Instead of \$24 plus \$4 shipping and handling, you can pay \$18 plus \$2 shipping and handling. That's a discount of . . . 30%?

Just go here: <http://www.fencebooks.com> and click on the special deal button. Or you can send a check for \$20 to Fence Books/Special Deal, 14 Fifth Avenue, #1A, NY NY 10011.

And here's the Village Voice, lengthily, on Zirconia, by Chelsey Minnis (we guarantee that you will delight in the flimsiness and superficiality mentioned in the review's final paragraph):

"Gem Trails

"I exist in a blister of fantasy," proclaims the narrator of this self-assured and often deeply satisfying debut. Similar in form, style, and rhetorical strategy, each of the poems in Zirconia is, in essence, an associative riff on a particular object (a tiger lily, a skull ring, the moon), or in some cases, a state of mind (grief, confusion, ecstasy). Minnis's sharp-tongued, sexy, and somewhat juvenile narrator uses these obsessive, fetishistic examinations to both describe and insert the reader into a dream state—a kind of mythic consciousness, in which memory and desire transform the stuff of everyday life into charged symbols of, well, memory and desire. In "Sectional," the narrator "sink[s] into a reverie in leather," while chewing on a piece of caramel and "reliving/a moment and revolving." The poem spans her moment on the couch, chewing the candy,

touching the leather, and attempting to "evaluate/the reverie/in the enormous moments."

Clearly designed to be read consecutively, the poems fit together like a puzzle, forming an abstract portrait of the narrator, a trickster who swerves from sophisticated observation ("you/perhaps/want to be torn in half/rather than endure/the hurt/of desire") to blank recitation ("supervermilion/infrared/warpath/bloodlines"), from ironic humor suitable to McSweeney's ("I am very excited about the skull ring") to overwrought sentimentality ("and you want to grind your sorrows/into it"), and from high poetic diction ("which indicates a conscience ensconced") to banal conversational prose ("One Sunday, my parents discovered the Bridal Barbie I had hidden in the freezer. . . .").

Though Minnis's narrative voice-half-smirking, half-weeping-lends Zirconia much of its appeal, the poet's most striking (and daring) move is a stylistic one. All but three of the poems are composed in a fragmented manner, using periods to eat up the white space of the page (in the quotes above, slashes stand in for wide fields of periods), like this, from "Maroon":

.....sleepy and strong.....with matted
fur and saline.....

When it works, the effect is brilliant. The typographic dots guide the eye through the individual poems, furthering the dream-state effect by slowing down the reader as words swim out from periods, their meanings accentuated. But it doesn't always work. In flimsy poems like "Sunburns" and "Supervermilion," the periods come off as a lazy way of injecting depth into otherwise superficial pieces."

by Joanna Smith Rakoff

And here's Publishers Weekly, briefly, on Miss America, by Catherine Wagner. Note the mysterious, encoded reference to Deborah Garrison!:

"In serial sets of Fractional Anthems and Magazine Poems, Wagner lights out for the territory of layered lexical eroticism pioneered by Lee Ann Brown. Yet she infuses her lines with a sardonic and foreboding edge, as in the second of Two Poems for Entertainment Weekly: Friendly and forsaken/ Is it hotter to wear a bra/ Or let my boobs stck to my chest/ Melanin, melatonin, metonym, melanoma. For the 'pimply and shiny' generation ten or so years younger than Deborah Garrison's Working Girl, this book, one of the first from Fence magazine's new publishing arm, will strike definitive chords."

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Rebecca Wolff
Fence et al.
14 Fifth Avenue, #1A
New York, NY 10011
<http://www.fencemag.com>

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243. **Thomas Bell**
new art exhibit

Sat 19 Jan 2002

<http://www.nytimes.com/aponline/arts/AP-McCarthy-Exhibit.html>

tom bell

[illegible]

Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

Gallery - Metaphor/Metonym for Health at

<http://members.tripod.com/~trbell/metaphor/metapho.htm>

Health articles at <http://psychology.healingwell.com/>

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

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244. **Alan Sondheim**
genesis

Sat 19 Jan 2002

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by .oita.com.jp (8.11.3nb1/8.8.8/oitaN1.0) id g0K4Ed705607      by
mail1.oita.com.jp (Postfix) with ESMTP id 64B1748B6A      for <nikuko@.oi-
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027141 067543 027155 070152 005076 071106 0000500 066557 020072
067074 065551 065565 040157 064557 060564 0000520 061456 066557
065056 037160 051440 072141 045040 067141 0000540 030440 020071
031462 030472 035065 030060 031040 030060 0000560 005062 062515
071563 063541 026545 062111 020072 031074 0000600 030060 030062
031061 030060 030464 027064 030147 032113 0000620 062105 030067
033065 033460 027100 064557 060564 061456 0000640 066557 065056
037160 051012 061545 064545 062566 035144 0000660 024040 071146
066557 067040 065551 065565 040157 067554 0000700 060543 064154
071557 024564 051012 061545 064545 062566 0000720 035144 063040
067562 020155 067456 072151 027141 067543 0000740 027155 070152
024040 067456 072151 027141 067543 027155 0000760 070152 055440
033061 027066 032070 030456 031456 024535 0001000 051012 072145
071165 026556 060520 064164 020072 067074 0001020 065551 065565
040157 064557 060564 061456 066557 065056 0001040 037160 052012
035157 067040 065551 065565 040157 064557 0001060 060564 061456
066557 065056 005160 062560 064562 064160 0001100 072171 067157
000012 0001105 Date: Sat, 19 Jan 2002 23:14:39 -0500 (EST) From: <[REDACTED]>
From: <[REDACTED]> Sat Jan 19 23:15:00 2002 To: [REDACTED] periphyton

—

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245. **WHITE BOX**

KISS MY GLOW

Sun 20 Jan 2002

WHITE BOX presentsÖ

KISS MY GLOW

A performing projection project by

CARL SKELTON

(January 22 through February 2, 2002)

Opening reception:

Thursday, 24th January, 6 - 8pm

A performing installation: 41 projected images, three and a half minutes of sound. An interview of a woman who is being visited at intervals by the ghost of her ex-boyfriend?

The images harangue, accuse, and attempt to charm whoever that happens to be, in whatever location or moment happen to be Here and Now at the time of the viewing, in a room that seemed to be basically empty when you got there.

Special thanks to the Canadian Consulate General.

Gallery hours:

Tuesday through Saturday 11am to 6pm.

WHITE BOX 525 WEST 26TH STREET
NEW YORK, NEW YORK 10001

ph [REDACTED] fx [REDACTED]
[REDACTED]

www.whiteboxny.org

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246. **William Slaughter**

NOTICE: MUDLARK

Sun 20 Jan 2002

New and On View: Mudlark Flash No. 15 (2002)

Matthew Rossi | Face Mongers

Matthew Rossi is a writer and actor living in the Chicago area. He is a recent graduate of the University of North Carolina at Asheville where he studied (among other things) Playwriting, Psychology, and the Theater of the Absurd.

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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what to do, they think, what to do, what to do
they bumble, banging into packets and datagrams, they don't understand
digital protocols and programs
it's as if they're amputated, as if they're blinded, in the middle of
human artifacts, human designs
they're sentient, they can't read the codes, they have so much to tell us,
they're silenced by zeros and ones
they don't understand the vast landscape of binaries, they have no feeling
for addresses, they murmur softly to one another
their understanding is beyond our comprehension, their knowledge
unsurpassed, our coding is our own, their coding is their own
the wires are humming, as if carrying sensibility multiplexing beyond our
wildest imaginations
organisms of such intelligence, bridge the great divide, please, we beg
you, come to us come to us

—

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249. **Thomas Bell**

Re: Thread lost but maybe something found

Sun 20 Jan 2002

thanks to Roger Collett:

*It
is a sad state of affairs.*

yes, it is. one of the things I'm finding out through the internet is that this may be a US phenomenon as other countries do seem to have journal and bookoutlets that are economically viable and don't let themselves get boxed into the US traps, like academic, in, feminist, langpo, beat, Christian, etc. It might be a useful exercise to develop a list of examples of likes?

I like what I've seen from Wild Honey, for example.

tom bell

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250. **David Kirschenbaum**
Larimer and Jarnot at the Zinc Bar
Mon 21 Jan 2002

[all bracketed info was not written during the reading and is added here for some clarification]

Kevin Larimer & Lisa Jarnot @ Zinc

KL:

"twinkle me carefully"

"sit please down"

"inside the apple is a worm,
inside the worm is an apple
that tastes like the cake my mother baked me when I was young."

"Industrial peekaboo"

DR[Douglas Rothschild] meltdown @ Zinc

Lisa Jarnot

"My Terrorist Notebook"

"see, I don't like this. I don't do things with small children or animals."

"the war"

[note to Aaron Kiely in the middle of her reading]

SHE IS
A FUCKING
STAR, ISN'T
SHE?

"because all of nature is obsessive and bad"

worms in poems by both Larimer and Jarnot

[Lisa from front to no one in particular]

"I have no idea how long I can read after that thing by Douglas."

[Brendan Lorber] "Read as long as you want."

[LJ] "It's like midnight now, isn't it?"

"untitled" (terrorist poem)

from the cows

"Right mind"

beneath cat
(and she points at the orange cat)

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251. **Tom Beckett**
from word termite
Mon 21 Jan 2002

Having sex
With shadows
One does
It all
The way
Something
Is not
Present
Something
Is not
Recently here
History's
A net
One's trying
To squeeze
Through
I strikes
In turn
Your eyes

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252. **Tom Beckett**
e-address queries
Mon 21 Jan 2002

Somehow I've managed to lose or misplace the e-addresses of:
Stephen Ellis
&
Melissa Wolsak
Back channel assistance will be appreciated.
Thank you ,
Tom Beckett

253. **owner-realpoetik**

RealPoetik

Mon 21 Jan 2002

Aaron Belz

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

+ + + + +

BLAISE PASCAL EATING A LEMON IN THE COMPANY OF ALEXADRE DUMAS
AND RALPH WALDO EMERSON ON A VERY HOT DAY

DUMAS: Sour, eh?

PASCAL: 'Sour, eh?' Is that the best you can do?

EMERSON: Lay off, Blaise.

DUMAS: It's okay, Ralph, I can handle this.

EMERSON: Why is he always trying to up the ante somehow?

PASCAL: I'm sitting right here.

EMERSON: Okay then, Blaise -- my bitter friend, sitting on an empty milk crate, looking angry -- why are you always showing people up?

PASCAL: I occasionally--

DUMAS: I said I could handle this, Ralph.

PASCAL: Or rather, sporadically notice how mundane my philosophical friends have become. And my writer-friends, too. I mean, think about it, guys. We walk out of the pub there, and Alex chirps, 'Sheesh, it's hot.' Now that's what I call a mundane observation.

DUMAS: I'm sitting right here.

PASCAL: Okay, Al. I'll ask you straight. Why do you feel the need to narrate life in all its ratty detail? It's not as if there's something to be gained--

DUMAS: You ignore a basic principal of social life.

PASCAL: Yes?

DUMAS: Social people engage in simple commentary and inquiry in order to hedge themselves in from the inevitable abyss, from death; their seemingly trite or as you say 'mundane' observations form a kind of mortar between the bricks

of artful and philosophical statements. They are like sips of water between shots of bourbon.

PASCAL: I never chase my bourbon.

DUMAS: Okay, but do you prefer your bricks stacked loose? See, I neither seek to engage triviality nor do I shun it; unlike most people, though, I am at least half-conscious of my small talk. I wouldn't see the harm if I weren't, though. Much great thought has arisen from the seedbed of common gaffs, street mentionings. Let your words-of-mouth meander, Blaise.

EMERSON: Well said, Alex.

PASCAL: I have to think about it. It seems unduly ornamental.

DUMAS: Not ornamental, Blaise. Basic to human nature. Come on.

EMERSON: Here comes Virginia Woolf.

DUMAS: I'm not afraid!

PASCAL: There you go again, Al.

EMERSON: [grinning broadly] Doh!

DUMAS: She's sweating like a pig. Look at all the dark spots on her sun dress.

EMERSON: Well, it's a hot day. No rain in sight, either.

PASCAL: [dramatically exasperated] Come on guys.

WOOLF: Hey fellas. What's shakin'?

EMERSON & DUMAS: Nothin' but the leaves on the trees, sweetie pie!

[She smiles brightly.]

PASCAL: I am throwing up now. I am going to buy some smokes.

[He crosses street, throws lemon rind in trash can, enters shop.]

WOOLF: What's wrong with Blaise?

DUMAS: We finally cornered him on his ivory-tower attitude toward common parlance. This has been a long time coming, but I think he'll rebound quickly.

WOOLF: Interesting.

DUMAS: And while we're cornering people, what's with the hero complex, Ralph? You're a nice guy, but I can stick up for myself in situations like this.

EMERSON: Sorry, Alex. I leap at injustice. No offense intended. You're a man, you can handle conflict.

WOOLF: Hey, hey now.

DUMAS: Yeah, what's with the sexist remarks?

EMERSON: Wow, a guy doesn't have to say much to give offense around here, does he? Remember, I'm a nineteenth-century intellectual from a democratic but imperialistic society. Although I am a humanist, my mores are based in Christian values. I'm not trained to guard myself against sexist comments. Mine is the age of science and industry; the strength of men is an important part of that.

WOOLF: The strength of people, I would say.

EMERSON: Whatever.

DUMAS: That 'whatever' is the Achilles heel of your whole mentality, gentle thinker. I may be a novelist, Virginia, but I seem to outwit these mind-cowboys with dispatch.

[Pascal reappears with a small, old fashioned packet of cigarettes; crosses the street to rejoin the group.]

PASCAL: Anyone want to head up to Marty's for a slice?

DUMAS: It's only 4:40, but I could eat. I think the heat has made me hungry.

[The others nod their consent and the whole group begins to walk.]

WOOLF: Do you guys want to hear an excerpt from my new bit? I'm calling it 'The Vagina Dialogues.'

DUMAS: Ewww!!

PASCAL: Why not monologues?

WOOLF: Working title! Fear not, fellas.

[The men huddle, whisper between themselves, and begin to chant 'Who's afraid of Virginia Woolf?'; Woolf grins broadly and joins in, and arm-in-arm they dance offstage.]

== CURTAIN ==

Aaron Belz

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254. **richard.tylr**

Re: What do you think ?

Mon 21 Jan 2002

Or the CIA or whoever will stage a fake "liberation attempt" and blame it on Cuba and use it as an excuse to attack the "last bastion" of communism. I saw an interview with an ex CIA boss and he was glad of those killed after his CIA had toppled Allende and was proud that they had "democracy" except in Cuba: "And look how terrible that is." Keep an eye on this situation. Thus US is facing

a kind of "creeping fascism" its likeVietnam: exactly like: the military are loving this: they are all but running "The Land of The Free." Only the rich are free anywhere inculding the US. Richard. ----- Original Message ----- From: "Mark Weiss" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, January 19, 2002 3:00 PM Subject: Re: What do you think ?

> To go a step further, if there's no declared war they're not POWs. If
> they're suspected of complicity in a US crime (the trade center, for
> instance), if extradited to the US they can be held in a federal prison
and
> tried in federal civilian court. Military jurisdiction seems a stretch.
>
> A friend suggested to me that they're being held in Guantanamo because US
> civilian law doesn't apply there. I have no idea if this is so, but I
doubt
> it: I thought that US law applies in leased territories. I wouldn't mind
> being enlightened. Ron, do you know?
>
> My fantasy, because I try, against all logic, to figure out the rationale
> for absurd behaviors, is that Bush and Co. plan to punish the prisoners by
> releasing them in Havana, probably the sexiest place on earth, and
watching
> them implode.
>
> Mark
>
>
> At 06:54 PM 1/18/2002 -0500, you wrote:
> >Pam,
> >
> >It sucks, obviously.
> >
> >Calling these people "unlawful combatants" is as creative as the
> >Rumsfeld-Ashcroft set gets. Yes, such combatants have fewer rights under
the
> >Geneva Convention than do POWs, but that is because there is NO such
> >category under the convention -- these are POWs, pure and simple.
> >
> >What never gets said clearly, though it is obviously behind what thinking
> >the Bushies do is that normally after a conflict POWs go home, tend their
> >fields, raise families, turn into Joseph Beuys if they're lucky, etc. But
> >the concern here is that these folks won't stop fighting just because

> >someone declares the war over.
> >
> >In a sense, this parallels the current penal trend to keep sex criminals
in
> >the US in custody past the completion of their terms on the grounds that
> >they continue to be dangerous. It's a status offense, rather than one
> >committed. All status offenses (beginning with the classic "juvenile
> >delinquent") are really crimes of the mind -- if you knew what X (or Y)
was
> >thinking, you'd lock them up.
> >
> >This is par for the Bush regime. One of the conundra that progressives
have
> >been faced with in the past 4+ months in the US is what to do with real
> >enemies when one's own elected officials are so utterly hopeless. Having
an
> >administration that got into power by extra-constitutional means has
> >literally meant that said regime has shown precious little regard for the
> >constitution once it got into power. [Thanks yet again, Ralph Nader.]
And
> >would you trust a court system that has, at its pinnacle, the likes of
> >Scalia or Thomas?
> >
> >These are dangerous times,
> >
> >Ron Silliman
> >(whose ancestor, Sir John Franklin, was not exactly one of the
progressives
> >of Australian history....)
> >
> >
> >"Dear Poetics,
> >I'm wondering what list members think about the
> >treatment of these prisoners ?
> >Here's a very brief article from Sydney's daily
> >newspaper.
> ><http://www.smh.com.au/news/0201/18/world/world4.html>
> >Best wishes,
> >Pam Brown
> >
> >
> >Ron Silliman

> > [REDACTED]
> > [REDACTED]
> >
> >DO NOT RESPOND to
> > [REDACTED]
> >It is for listservs only.
> >
> >
> >
> >MSN Photos is the easiest way to share and print your photos:
> ><http://photos.msn.com/support/worldwide.aspx>

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255. **richard.tylr**

Re: prisoners

Mon 21 Jan 2002

The trouble is that Ron Silliman, Marjorie Perloff and David Antin and other "liberals" supported US Imperialist intervention in Afghanistan. Its impossible for some Americans to see why they are hated in many parts of the world and to take a non-racial stance. Arabs are "hot blooded"...Justice is to be found in the US. Antin, Perloff, and Silliman are of the establishment now on big salaries: as far as they are concerned the US is in terrible danger from the "dark men" ... soon they'll be raving like Pound. Bernstein's response was humane and direct: I admit some of mine were a bit "crazy", but after my initial reaction, I was opposed always to this futile "anti-terrorist" infinite justice crap. And I feel passionately for everyone who is suffering from S11 or anywhere where there is war or poverty. Anywhere. I am concerned that the US is looking more and more like Nazi Germany. Somebody over here asked me if I wanted to join the Taleban: but I am not a Muslim..as much as I support their struggle over there...so far I am relatively "neutral"...but things arent looking good (nor in Australia)...(or NewZealand). But I am still keeping open contacts with Americans, for now. I agree with Scott (I didnt see his post before my last post). Regards, still,Richard. PS "it sucks " are the words of someone trying to be clever or "with it": they sound weak and flippant: almost inhumane. ----- Original Message ----- From: "Pam Brown" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, January 19, 2002 8:02 PM Subject: prisoners

*Thanks Ron,
I knew you'd say it sucks. And, of course, I agree.
I guess I wanted to open the topic as it's so worrying
to see human rights being ignored so flagrantly in so
many places & situations currently.
You say "This is par for the Bush regime. One of the
conundra that progressives*

have
been faced with in the past 4+ months in the US is
what to do with real
enemies when one's own elected officials are so
utterly hopeless.
Having an
administration that got into power by
extra-constitutional means has
literally meant that said regime has shown precious
little regard for
the
constitution once it got into power."
We have a government in Australia that was elected on
fear & division in relation to refugees - right now,
this country has more refugees "in detention" than any
other. Two days ago 58 of the "detainees" in the desert
"detention centre" (euphemism for "prison") at Woomera
(which is an old rocket testing/launching facility)
physically sewed their lips up & went on hunger strike
in protest at the delay in their refugee-status
applications being processed.
I can only report this.

And, was that Sir John Franklin who sailed with
Matthew Flinders ? I think his problem when he became
governor of Tasmania was that he inherited Arthur's
severely punitive penal system & was too much of a
wimp to change it.

Thanks again,
Pam

=====

Web site/P.Brown - <http://www.geocities.com/SoHo/Workshop/7629/>

<http://my.yahoo.com.au> - My Yahoo!
- It's My Yahoo! Get your own!

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256. **Aldon Nielsen**
job opening at U.C. Santa Barbara
Mon 21 Jan 2002

Please give wide distribution.

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

Date: Sat, 12 Jan 2002 11:57:04 -0800

From: Christine Allen <[REDACTED]>

To: Claudine Michel <[REDACTED]>

Subject: Ad Copy

Department of Black Studies at the
University of California, Santa Barbara

The Department of Black Studies at the University of California, Santa Barbara invites applications for one or more tenure-track positions, Rank Open, effective July 1, 2002. Both junior and senior scholars are encouraged to apply.

We are seeking scholars whose research and teaching focus on areas significant to Black Studies, Caribbean and/or African Studies and that integrate interdisciplinary methods from the humanities and social sciences.

Subject areas of significance include African and African American Religion, Anglophone Caribbean Literature, African and African American History, Black Feminist Theory, Cultural Analysis including Film Studies, Gender and Sexuality, and other related areas.

Evidence of excellence in scholarship and undergraduate teaching is required and a Ph.D. is normally required at the time of appointment.

Send letter of application, curriculum vitae, 3 letters of reference, and samples of research to:

Professor Jacqueline Bobo, Chair

Search Committee

Department of Black Studies

University of California

Santa Barbara, CA 93106

.Review of applications will begin on February 15, 2002 and will continue until the positions are filled.

The University of California is an Equal Opportunity/Affirmative Action Employer.

■■■■■■■■■■

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described by the poet Iain Sinclair in his book of poems and essays "Flesh Eggs and Scalp Metal" which I recommend for anyone wanting a change of tenor and/or a bit of blackness: but sincerely he's brilliant and interesting on Brakhage.

As to the "objectivists" .. weren't they always rather loosely defined by Zukovskys's inclusion in "Poetry" and many not having much in common? Your quote looks interesting: I would agree with it in general eg in his poem about the death of his father this event IS the event as it happens: but that is also problematic (that poem is one of the most powerful "angry" poems on death I've read) ..there are no symbols per se, unless the words and phrases are, and/but the poem is still an "enactment"... which implies a certain amount of rhetoric and becomes almost a ritual... closer to the "objective" ideal would be poems such as the one about the piece of glass between the black wings of the "contagious" hospital: but it is arguable that his long poem "Spring and All" doesn't metaphorise "spring"...what makes it less Eliotic is his use of prose interventions in the original work... I would acknowledge that Eliot is closer to Mallarmé and of course Lafourge..hence influenced by the French symbolists... As to the objective correlative is it always to convey the artist's subjectivity? It may do so: eg the yellow fog that rubs upon the window pane(s) is the mood at least of Eliot's "alter ego" Prufrock (which he might deny) but may have been very much a 'piece' or "big part" of Mr Eliot...but to what extent is Williams not also subjective in his apparently "objective" way of writing?...I don't see such a fundamental divide as a "spectrum" say where eg Robert Lowell is at one end of the poetic spectrum (the supposedly rigorously subjective altho even that is fraught) and then we shift over to Berryman or to Spicer then over to Ashbery to O'hara Ted Berrigan and Alice Notley to Eliot - somewhere in there! - and then Pound to Williams to Zukofsky...and on to the Language poets but a better map: if a map could be made would be more like a Venn Diagram with intersecting styles and aspects to each writer...eg where would "Kora in Hell" fit in with "Patterson" and the various parts of "A" ... I think there are parallels with The Waste Land in the early parts of "A" and also somewhat a parallel with The Waste Land to Patterson. In parts of Zukovfsky's "A" the language effect or use of is strangely abstract in its very concentration on particulars; the attempt of which may be a trap: an intriguing and useful one which moves Zukofsky toward Blake even: obviously Stevens is more significant than has been much mentioned. I not so sure of the complete distance between Eliot and Williams...which topic Bill Austin has commented on before. Thoughts of a dry head. Regards, Richard ----- Original Message ----- From: "ALDON L NIELSEN" <[REDACTED]> To: <[REDACTED]> Sent: Sunday, January 20, 2002 8:00 AM Subject: Objects in mirror may not appear

[illegible]

>
> 
>

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259. **giovanni singleton**

***EXCITING NEW JOURNAL FEATURES LIT FROM AFRICAN
DIASPORA & OTHER CONTESTED SPACES***

Mon 21 Jan 2002

nocturnes (re)view of the literary arts

announces the publication of its premier issue:

"expanding the field of vision"

editor: giovanni singleton

advisors: arnold j. kemp, douglas scott miller, opalmoore, harryette mullen,
kofi natambu, julie patton, and lorenzo thomas

nocturnes is an annual publication dedicated to the exploration of spirit through innovative critical and creative literary art from throughout the african diaspora and other contested spaces. the journal serves as a forum for examining and celebrating the natural connections between diverse artistic mediums as expressed through visual and written language.

purchase through Small Press Distribution

www.spdbooks.org or 

ISBN: 1525-3325

format: 7x10; perfect-bound; 160 pages

price: \$12

nocturnes 1 cover features South African poet/activist Molefe Pheto photographed by London-based Franklyn Rodgers.

inside find contributions by the following:

Ammiel Alcalay

Don Mee Choi

Steven Davis

Aja Couchois Duncan

Percival Everett

Orides Fontela (tr. Chris Daniels)

Duriel E. Harris

Jean-Luc Herisson (tr. Norma Cole)

Lyn Hejinian

Brenda Hillman

John Keene
Arnold J. Kemp
Suzun Lucia Lamaina
Mendi Lewis Obadike
Nathaniel Mackey
Dawn Lundy Martin
Mark McMorris
Abdelwahab Meddeb (tr. Pierre Joris)
Semezdin Mehmedinovic (tr. Ammiel Alcalay)
David Meltzer
Douglas "D. Scot" Miller
opalmoore
Hoa Nguyen
G. E. Patterson
Julie Ezelle Patton
Amarnath Ravva
Deborah C. Richards
Franklyn Rodgers
Lorenzo Thomas
Ronaldo V. Wilson
Yolanda Wisher

nocturnes (re)view of the literary arts is produced by nocturnes editions, an organization committed to publishing quality African Diasporic writing.

Address all queries to:

nocturnes
po box 3449
berkeley, ca 94703


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260. **George Bowering**
Re: What do you think ?
Mon 21 Jan 2002

On Fri, 18 Jan 2002 18:54:29, Ron Silliman wrote:

Pam,

the most vulnerable part of the body. there is no stopping speech, nor
syntax, once language moves from protolanguage, protosyntax, to this
incipient point,
then back again, as now. a conjuration 'in print' of language's
foreignness, its other of any other. as if we're faced of a sudden,
faced of a night, with this determinative
(indicated by a push
(indicating by a toppling, or what appears to be an arrangement
perhaps a contract made by someone or something)
perhaps the very nature of a contract itself)

—

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262. **Spiral Bridge** *Crossing Over the Spiral Bridge*

Mon 21 Jan 2002

Spiral Bridge has invited you to "Crossing Over the Spiral Bridge".

Click below to visit Evite for more information about the event and also to
RSVP. <http://www.evite.com/r?iid=XOGWMSHWBLMCMAYPPNCF>

This invitation was sent to you by Spiral Bridge using Evite. To remove yourself
from this guest list please contact us at [REDACTED]

This Evite Invite is covered by Evite's privacy policy*.

To view this privacy policy, click here:

<http://www.evite.com/privacy>

HAVING TROUBLE?

Perhaps your email program doesn't recognize the Web address as an active
link. To view your invitation, copy the entire URL and paste it into your
browser.

If you would like further assistance, please send
email to [REDACTED]

* Updated 03/15/01.

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263. **Crossing The**
Crossing Over the Spiral Bridge
Mon 21 Jan 2002

Just a quick Reminder,
A Spiral Bridge Multi-Lingual Poetry Reading
Wednesday, January 23, 2002, 6 p.m.-8 p.m.
Free

If variety is the spice of life, why stick to American English poetry in a world teeming with language? Come listen, read, appreciate, and be inspired. All original works read by local poets and followed by an open mic. Please contact Cindy if you wish to read @



Barnes and Noble
395 Rte. 3 West
Clifton, NJ

((((((((Attention Music Lovers))))))))))

Free Thursday Night?

Want to experience some great music by a band who has played numerous explosive sets at "The Naked Reading?"

'Perfect Tube' is performing this upcoming Thursday the 24th at Love Sexy in Hoboken, 104 Hudson St.

Featuring The Dirty Dingus McGhee Rhythm Section
\$5 Admission.

We thank you for your support.

For reference, your link to this Invite is:
<http://www.evite.com/r?iid=XOGWMSHWBLMCMAYPPNCF48484848>

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264. **Pierre Joris**
Re: query on behalf of a friend
Mon 21 Jan 2002

David Bircumshaw wrote:

Eliot hated the idea of biographies.

To make a statement like ' Peter Ackroyd's is an excellent start.' is to, wittingly or unwittingly, subscribe to a lie. You, I, or anyone else, cannot know what was the reality of Eliot's life to Eliot, even any more than we can of Mrs Mopbucket the part-time cleaner who lives in the flat downstairs or Mr Fuckem, the great broker, or anyone else with the partial exception of those very few people we know with a degree of the intimacy that we know ourselves. Which knowing of oneself mostly consists of forgettings.

Quite true, Dave, though if it annoyed Eliot, then I, not a big reader of biographies, will willingly turn into one, 'cause I love to annoy the annoying mr. Eliot. Of course all biographies are "fictions" to some extent, just as all autobiographies are. And yet Dave, as a young writer, were you not interested in the actual lives of those writers you were reading & admiring? Most of my students want to know something -- from a little to a lot -- of the lives of the authors they like. & I don't think that is an illegitimate desire, even, and maybe especially in this post-textual, post-death-of-the-author era. Come to think of it, I am right now looking forward with some excitement to the soon to be published biography of Ed Dorn -- the publication of which will, I would think, also send a number of people to the work itself -- & that finally, is what we want, no? for the poems to be read?

Pierre

- >
- > Anyone up for a Shakespeare biography?
- >
- > Best
- >
- > Dave
- >
- >
- >
- > David Bircumshaw
- >
- > Leicester, England
- >
- > Home Page
- >
- > A Chide's Alphabet
- >
- > Painting Without Numbers

>
> <http://homepage.ntlworld.com/david.bircumshaw/index.htm>
> ----- Original Message -----
> From: "Pierre Joris" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Friday, January 18, 2002 3:49 PM
> Subject: Re: query on behalf of a friend
>
>
> > >
> > > hey everyone, can you point me toward several decent biographies of ts
> > > eliot?
> >
> > Peter Ackroyd's is an excellen start.
> >
> >
> > a young actor friend, very smart but unable because of his career
> > > to take regular college classes but who is trying to educate
> > > himself, wants
> > > to know. i do too, since i've agreed to discuss "The Wasteland" with
> him
> > > at some point in the future.
> > >
> >
> >
> >
> >
> >

> > 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>>
> >
> _____
> _____
> > -
> >
>

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265. **Wanda Phipps**
Film/poetry/installation exhibition/party
Mon 21 Jan 2002

Joel Schlemowitz

cinepaintings - filmscrolls - projections

The Courthouse Gallery

Anthology Film Archives

Second Ave and Second Street

NYC

January 24 - 30 2002

hours: 6 PM - 9 PM

Artist's Reception

6 PM Thursday

January 24

--

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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266. **Sheila Massoni**
Re: query on behalf of a friend
Tue 22 Jan 2002

Me thinks if TS eschewed bios he wanted to keep Viv out of the history especially her editing skills sm

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267. **dbuuck**
info requests
Tue 22 Jan 2002

Looking for contact info for:

Dorothy Trujillo Lusk

Liz Waldner

Edwin Torres

Walter Lew
Ammiel Alcalay

b/c fine - thanks
David Buuck



mail2web - Check your email from the web at
<http://mail2web.com/> .

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268. **Lawrence Upton**
Re: What do you think ?
Tue 22 Jan 2002

If there's no declared war, then the recent attack upon Afghanistan was by illegal combatants.

There's a fairy story in which one character, guilty, describes the punishment for the crimes they committed but attributing those crimes to others

And the guilty one gets the punishment they have wished on the innocent

So my fantasy is: Here is your cage, Mr Bush; please step forward; Mr Blair...

And of course Mr Sharon

L

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

From: "Mark Weiss" < >

To: < >

Sent: 19 January 2002 02:00

Subject: Re: What do you think ?

| To go a step further, if there's no declared war they're not POWs. If
| they're suspected of complicity in a US crime (the trade center, for
| instance), if extradited to the US they can be held in a federal prison
and

| tried in federal civilian court. Military jurisdiction seems a stretch.

|

| A friend suggested to me that they're being held in Guantanamo because US
| civilian law doesn't apply there. I have no idea if this is so, but I
doubt

| it: I thought that US law applies in leased territories. I wouldn't mind
| being enlightened. Ron, do you know?

|

| My fantasy, because I try, against all logic, to figure out the rationale
| for absurd behaviors, is that Bush and Co. plan to punish the prisoners by
| releasing them in Havana, probably the sexiest place on earth, and
watching
| them implode.

| Mark

| At 06:54 PM 1/18/2002 -0500, you wrote:

| >Pam,

| >

| >It sucks, obviously.

| >

| >Calling these people "unlawful combatants" is as creative as the

| >Rumsfeld-Ashcroft set gets. Yes, such combatants have fewer rights under
the

| >Geneva Convention than do POWs, but that is because there is NO such

| >category under the convention -- these are POWs, pure and simple.

| >

| >What never gets said clearly, though it is obviously behind what thinking

| >the Bushies do is that normally after a conflict POWs go home, tend their

| >fields, raise families, turn into Joseph Beuys if they're lucky, etc. But

| >the concern here is that these folks won't stop fighting just because

| >someone declares the war over.

| >

| >In a sense, this parallels the current penal trend to keep sex criminals
in

| >the US in custody past the completion of their terms on the grounds that

| >they continue to be dangerous. It's a status offense, rather than one

| >committed. All status offenses (beginning with the classic "juvenile

| >delinquent") are really crimes of the mind -- if you knew what X (or Y)

was

| >thinking, you'd lock them up.

| >

| >This is par for the Bush regime. One of the conundra that progressives
have

| >been faced with in the past 4+ months in the US is what to do with real

| >enemies when one's own elected officials are so utterly hopeless. Having
an

| >administration that got into power by extra-constitutional means has

| >literally meant that said regime has shown precious little regard for the

| >constitution once it got into power. [Thanks yet again, Ralph Nader.]
And

| >would you trust a court system that has, at its pinnacle, the likes of
| >Scalia or Thomas?

| >

| >These are dangerous times,

| >

| >Ron Silliman

| >(whose ancestor, Sir John Franklin, was not exactly one of the
progressives

| >of Australian history....)

| >

| >

| >"Dear Poetics,

| >I'm wondering what list members think about the

| >treatment of these prisoners ?

| >Here's a very brief article from Sydney's daily

| >newspaper.

| ><http://www.smh.com.au/news/0201/18/world/world4.html>

| >Best wishes,

| >Pam Brown

| >

| >

| >Ron Silliman

| > [REDACTED]

| > [REDACTED]

| >

| >DO NOT RESPOND to

| > [REDACTED]

| >It is for listservs only.

| >

| >

| >_____
| >MSN Photos is the easiest way to share and print your photos:

| ><http://photos.msn.com/support/worldwide.aspx>

|

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269. **George Hartley**

jingo juxta?

Tue 22 Jan 2002

Here's an interesting display of juxtaposition:

<http://community.webshots.com/photo/25230191/25494380YYjEXrciID>

How do we characterize the interplay of these images, especially given the current political circumstances we face?

Geo

Do You Yahoo!?

Get your free @yahoo.com address at <http://mail.yahoo.com>

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270. **Hank Lazer**

Now available: DAYS

Tue 22 Jan 2002

Announcing new from

Lavender Ink

(<http://www.lavenderink.org>)

Days

by Hank Lazer

----- -- "This is a book filled with joy. The works are marked as well be reverence. The guiding genius is Thelonious Monk's - the poems dance, they also kick. The days of Hank Lazer's Days shake up the lyrics in which they are inscribed." Lyn Hejinian

"These are beautiful - and peaceful - poems, signs of a mind and hand immediate with its materials." Norman Fischer

----- --

Days, by Hank Lazer

ISBN 0-971086-0-9, 160 pages

Paper- \$14.95

Signed limited edition, with broadside and CD - \$50.00

The limited edition includes:

* Letterpress broadside by Inge Bruggeman of INK-A! Press

* CD recording of the entire book read by the author, with additional tracks featuring the Alabama Poetry Ensemble: Jake Berry, guitar; Wayne Sides, percussion; Hank Lazer, vocals.

* Only 50 sets made; 40 available.

----- -- To order the paperback or the limited edition, reply to this message, or go to

<http://www.lavenderink.org/lazer.htm>

"This playfulness casts us under the spell of a 'hip gnosis' (to use one of Lazer's outlandish puns) that open us, in the way only music and poetry can, to the intimations of love, friendship, and spiritual searching found everywhere, every day, inside these pages." John Gery

"Days locates itself in the charged rift between immanent and daily experience and our textual heritage. Hank Lazer seamlessly ventriloquizes such poets at Stein, Pound, Eigner, and Plath, sometimes against the grain, making the familiar words new." Rae Armantrout

Days is Hank Lazer's first large collection of poetry to appear in six years. Written over the span of one-year-and-a-day, Lazer's new book is a laboratory space for experimentation with the resources and possibilities of the short line and for new modes of lyricism. His previous books of poetry include Simple Harmonic Motions (INK-A! Press), As It Is (Diaeresis Chapbooks), 3 of 10 (Chax Press), Early Days of the Lang Dynasty (Meow Press), Doublespace: Poems 1971-1989 (Segue Books), and INTER(IR)UPTIONS (Generator Press). With Charles Bernstein, he edits the Modern and Contemporary Poetics Series for the University of Alabama Press. His two volume collection of critical writings on contemporary poetry, Opposing Poetries, was published in 1996 by Northwestern University Press. Along with Jake Berry and Wayne Sides, Lazer is a founding member of The Alabama Poetry Ensemble. A Professor of English, Lazer is Assistant Vice President for Academic Affairs at the University of Alabama.

-- To order the paperback or the limited edition of Days:

<http://www.lavenderink.org/lazer.htm>

General Info: <http://www.lavenderink.org>

| *From Days:*

3

10/1/94

and then again back

in it witness

serendipitous atoms drip

& cripple the im

perceptible ache of it

jack she took her

life a parents love
called a darkening
of the heart emily to
susan avalanche or avenue

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271. **gasheart**

Philly: Theater, Music, Film - Jan./Feb. 2002

Tue 22 Jan 2002

1. Headlong Dance Theater at The Wilma this Thursday Jan. 24th, 7:30 2. The Space at 4134 Lancaster Ave. Successfully Purchased ! 3. Adrian Belew live at the North Star, Fri., Feb. 22 4. GOT THEATER?, Guaranteed Overnight Theatre at The Brick, collaborative/participate 5. Salesman, a film from 1969, at Int. House, Thu., Jan. 24th, 8pm 6. The Philadelphia Fringe Festival's Call For Artists

1. Headlong Dance Theater at The Wilma this Thursday Jan. 24th, 7:30

Headlong Dance Theater's home season is now up and running at Philadelphia's Wilma Theater (Broad & Spruce Streets, [REDACTED]). Come see the premiere of "Subirdia," Atomic Age suburban living with an ornithological twist, and "Gracelessness," a moody collage of trust and its opposites. (Plus a special appearance by a very pregnant member of the company.)

Thursday, Jan 24, 7:30. Wilma Theatre, Broad & Spruce Streets, Philadelphia [REDACTED] Headlong premieres Gracelessness and Subirdia as part of the Wilma's "Dance Boom" series.

Aug 30-Sep 14

Philadelphia Fringe Festival

Headlong will premiere a major new work commissioned by the Fringe Festival, with two weeks of performances.

Please contact us; we love feedback and questions.

Our current email addresses are:

Andrew Simonet <[REDACTED]>

David Brick <[REDACTED]>

Amy Smith <[REDACTED]>

Andrew, Amy, and David

Headlong Dance Theater

1170 S. Broad St.

Philadelphia, PA 19146
[REDACTED]

2. The Space at 4134 Lancaster Ave. Successfully Purchased !

Thanks to many generous people, and all the benefits....the \$15,100 needed to buy the space was raised and now the hard work begins of how to fix it up and to raise more money for this.

more info is available at <www.phillyimc.org/space>

to view a map of the 2nd and 3rd floor, see

<<http://www.phillyimc.org/gallery.pl?sid=02/01/16/2026212&mid=02-01-16-2027238>

>

this will be a community run grassroots place for media and more!

three main groups involved at this time are the philadelphia independent media center <www.phillyimc.org>, the defenestrator <radical newspaper>, and

radio volta <www.radiovolta.org>

proposals are now being requested from any group that wants to participate.

contact jay at <[REDACTED]> or amy at <[REDACTED]>

please donate time/money/skilled and unskilled labor

3. Adrian Belew live at the North Star, Fri., Feb. 22

Friday, February 22

North Star

The Bears featuring Adrian Belew

Tix: \$22.50 / Show: 9pm

Adrian Belew is a great guitarist and sincere singer who is in King Crimson and has toured with David Bowie. By the way, David Bowie, was very sick last week in Florida, went to a hospital for six hours of tests, apparent lung problem.

Bowie is a heavy smoker. -josh

4. GOT THEATER?, Guaranteed Overnight Theatre at The Brick, collaborative/participate

The Brick Playhouse

623 South Street

Philadelphia, PA 19147

215 - 592 - 1183

www.thebrickplayhouse.org

Philadelphia's MEDIA CONTACT:

Presenting Company Mark Cofta, (215) 848 - 0449

for Contemporary Theater e-mail: [REDACTED]

THE BRICK PLAYHOUSE presents

Guaranteed Overnight Theatre -- GOT!

January 15, 2002 -- The Brick Playhouse, producers of the popular IT (Independent Theatre) series of one-acts and the perennially sold-out Night of 1000 Plays, continues GOT, Guaranteed Overnight Theatre, on Saturday February

2nd at 10 pm at The Brick Playhouse, 623 South St., Philadelphia, [REDACTED].

GOT brings together theatre artists to create theatre literally overnight. Playwrights, directors, and actors are teamed on Friday evening, commissioned to create a short play that will be rehearsed and refined through Saturday, and performed live and fully produced on Saturday night!

"We literally won't know what you'll get until Saturday night," says Producing Artistic Director Mark Cofta, "but we guarantee it will be fresh and fun." Each month's GOT will have its own set of challenges for the creative teams, often using suggestions from previous GOT audiences as inspiration. "Expect some audience participation."

GOT modifies a production idea that has been growing popular in theatres all over the country, explains Artistic Director Linda Lough, with some special Brick twists that stress collaboration and creativity. "GOT is a great challenge for our playwrights, directors, and actors," she says, "and a great way to create new working relationships between artists. And it's going to be a real thrill for audiences!"

GOT will continue on the first full weekend of each month with all-new creations. GOTs will play on March 2, April 6, May 4, and June 8, 2002.

Listings Information:

What: GOT, Guaranteed Overnight Theatre

When: Saturday February 2, 10 pm

Where: The Brick Playhouse, 623 South St., Philadelphia

Tickets: \$10, call [REDACTED].

www.thebrickplayhouse.org

Press welcome -- contact Producing Artistic Director Mark Cofta at the number or e-mail address above.

< i heard of a group in Boston doing something similar to this, it was called Stone Soup, and i heard good things about it -josh>

5. Salesman, a film from 1969, at Int. House, Thu., Jan. 24th, 8pm

FILM @ INTERNATIONAL HOUSE for the week of January 21-27
3801 Chesnut St.

A FILM @ INTERNATIONAL HOUSE SPECIAL EVENT - The Films of Albert and David

Maysles

Thursday, January 24 - 8:00PM

Admission: \$5.00

SALESMAN

directed by Albert & David Maysles, 1969, 35mm, 90 mins, Black & White

A fascinating and controversial investigation of American materialism, Salesman follows the successes and failures of four Boston-based sales representatives of the Mid-American Bible Company. Their product is a gilt-edged, DuPont fabricoid, plastic-and-nylon-bound Bible, ("It's washable and outlasts leather four to one.") The film focuses on the personal crisis of one of the salesmen, Paul Brennan, who despite the theological pep talks at the sales convention, finally succumbs to "negative thoughts" after failing day after day to make a sale.

< i saw this movie about bible salesmen like twenty years ago, and it is very very good, try to see this if you can.....beyond "death of a salesman" very real and philosophical. -josh>

Friday, January 25 - 8:00PM

Admission: \$5.00

Special Appearance by Albert Maysles

WHAT'S HAPPENING! THE BEATLES IN THE USA

directed by Albert & David Maysles, 1964, 16mm, 43 mins, Black & White

The British Invasion starts here as the Maysles follow John, Paul, George and Ringo for five days: from crazed airport reception to press conferences to backstage at the Ed Sullivan Show, endless hotel rooms, their horrified encounter with the legendary DJ Murray the K and finally their equally frenzied homecoming. Much of the footage shot by the Maysles Brothers would directly inspire the fictional account of those early days of Beatlemania in Richard Lester's *A Hard Days Night* (1964).

<this looks cool, though i never saw this film....see the beatles behind the scenes

- josh>

followed by:

GIMME SHELTER

directed by Albert & David Maysles and Charlotte Zwerin, 1970, 35mm, 90 mins, Color

Considered by many critics to be the greatest rock film ever made, the Maysles Brothers and Charlotte Zwerin brilliantly capture The Rolling Stones in peak form during their 1969 US tour. Cutting between a performance at Madison Square Garden in New York and the ill-fated free concert at San Francisco's Altamont Speedway, Gimme Shelter is both an exhilarating and sobering look at the twilight of the sixties cultural revolution in America.

<i did see this like twenty years ago, and even though i love the rolling stones, this film was just so-so, but it is on a double bill with the beatles movie -josh>

6. The Philadelphia Fringe Festival's Call For Artists

Dear Josh:

Hi and Happy Holidays. Could you do me a favor? I'm trying to reach as many people as possible to tell them about the Philadelphia Fringe Festival's call

for artists. The deadline is earlier this year so I want to get the word out soon.

Could you pass on this email?

Thanks.

Deborah

The organizers of the sixth annual Philadelphia Fringe Festival are conducting a search for risk-taking, boundary-breaking artists. Centered in Old City, last year's 16-day festival brought in 35,000 attendees. This year the festival will take place on August 30 - September 14, 2002.

Artists can participate in two ways: through the adjudicated Fringe or by producing their own work in the Unfiltered Fringe. Applications are due February 28th, 2002. Daring presentations with artistic promise will be chosen by diverse panels of artists and arts administrators. Unfiltered artists have until May 31st, 2002 to send in their participation form.

The City Paper said that the Fringe is like "a circus that magically appears and disappears each year."

For an application or information call, write or browse

Deborah Block, Program Director

Philadelphia Fringe Festival

211 Vine Street

Philadelphia, PA 19106

Tel: [REDACTED] x13

fax: [REDACTED]

[REDACTED]

www.pafringe.org

well, that's about it for now....i know i haven't been sending this newsletter out as frequently as in the past, but i've been really busy....i've been involved in real estate...by the way, anyone interested in buying a 3-4 bedroom house in the northern liberties area for \$40,000...or if you want to rent a 2 bedroom apt in the 12th and Fitzwater area for \$990/mo. including heat, all newly renovated, hardwood floors, washer/dryer, please email me directly at [REDACTED], -josh

anyone want to be added or deleted from this list, please email me at [REDACTED]
-josh cohen [REDACTED]

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272. **austinwja**
Re: objectivists?
Tue 22 Jan 2002

In a message dated 1/21/02 11:19:59 PM, [REDACTED] writes:

<< and i'd appreciate a lucid and precise explanation. >>

The objective correlative is the single image as intellectual/emotional nexus.
Objectivism references the relational properties of entire poems. Best, Bill

WilliamJamesAustin.com
KojaPress.com
Amazon.com/BarnesandNoble.com

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273. **Maria Damon**
Re: jingo juxta?
Tue 22 Jan 2002

At 9:28 AM -0500 1/22/02, George Hartley wrote:

>Here's an interesting display of juxtaposition:

>

><http://community.webshots.com/photo/25230191/25494380YYjEXrciID>

>

>How do we characterize the interplay of these images, especially given the
>current political circumstances we face?

>

>Geo

it's a lie, lie, lie, lie, lie.

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Get your free @yahoo.com address at <http://mail.yahoo.com>

--

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274. **Sheila Massoni**

Re: What do you think ? hope cia doesn't join list

Tue 22 Jan 2002

I think Cuba chosen so we can forgo embargo maybe bush wants to tap elian for fed office love to hear what marislysis has to say I'm thrilled marines have new camouflage chic perhaps this will end in waterworld maybe dachle's office et anthrax was like Watergate burglary chandra hell she ran off to bin laden apres the apocalypse Jon benet will resurrect where is Neil bush when ya need him was he advising enron his kid is modeling and acting runs in family runs in party wish I could run sm.

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275. **Maria Elena Caballero-Robb**

Re: What do you think ?

Tue 22 Jan 2002

The Philippines will be among the next sites of U.S. interference, with the U.S. "training" Filipino special forces in special combat methods for the purpose of putting the insurgents cum kidnappers in Mindanao out of business. And this latest neo-imperial interference is justified by the allegation that Al Qaeda helps/helped to fund "the Islamic militant group Abu Sayyaf." True or not, it smacks of the U.S. support of Marcos' repressive and violent "anti-Communist" programs in the 70s and 80s, complete with torture and "disappearances". Poor Gloria Macapagal Arroyo. There are a lot of people in the Philippines, including some relatives of mine, who are hoping she can avoid handing the country right back to the U.S. military, especially after they got rid of Estrada. On the other hand she may be opportunistically taking the opportunity to clean house--to end the embarrassment of rebels who kidnap nice missionaries from Kansas once and for all. A lot of Filipinos are nervous about the prospect of a renewed and increased U.S military presence in the Philippines, especially after that lease on the big naval base finally ran out, not a decade ago.

Maria Elena

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

From: UB Poetics discussion group

[mailto:]On Behalf Of George Bowering

Sent: Monday, January 21, 2002 6:14 PM

To:

Subject: Re: What do you think ?

>On Fri, 18 Jan 2002 18:54:29, Ron Silliman wrote:

>

[illegible]

But when did we ever expect the USA to act according to any international agreements on anything? They wont pay their UN fees. They say to hell with environmental accords, even after they sign them. They bomb the shit out of every smaller country they can find. They topple elected governments and install unelected ones. Why would anyone expect the USA to act according to any civil decency rules? -- George Bowering No one can top Jimmy Durante. Fax

██████████

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276. Small Press

Poets Theater Jubilee Continues This Friday at Small Press Traffic

Tue 22 Jan 2002

Friday, January 25, 2002 at 7:30

Small Press Traffic in collaboration with New Langton Arts and the Jon Sims Center for the Arts presents

Friday, January 25, 2002

7:30 pm

POETS THEATER JUBILEE

World premiere of "How Phenomena Appear to Unfold/The Hind," a new play by Leslie Scalapino, directed by Zack. Scalapino writes of her play: "It's about our making illusions of others. Also, the suffering of Afghanistan." "The Hind" will be buttressed by a selection of short (10 minute plays) by poets mostly new to the stage, including Tina Darragh, Stephen Beachy, Chris Vitiello, Dan Farrell, Laura Moriarty, & Brent Cunningham. Performers include the writers Nick Robinson, Kevin Killian, Norma Cole, Jocelyn Saidenberg, Mary Burger, and many others. Evening curated by Kevin Killian.

\$5, free to SPT members and the CCAC community.

Timken Lecture Hall, CCAC, 1111 - 8th Street, SF. For directions please see our website at <http://www.sptraffic.org>.

PLEASE NOTE: Last Friday's Jubilee opener at the Jon Sims Center was sold out. We suggest you arrive early for best seats. Reservations are available by calling New Langton at [REDACTED], but we are full up to a waiting list with them. MORE SEATING IS AVAILABLE THAN HAS BEEN RESERVED. So just arrive early. Reservations held until 7:20 pm the evening of the show.

FURTHER DETAILS:

Poets Theater Jubilee

San Francisco's poetic communities have, over the years, been the location of many exhilarating experiments in theater. With minimal formal support, poets & their supporters in the theater community have staged readings & mounted productions of adventurous (& often hilarious) scripts. Beginning in the 1950s, when Robert Duncan, Helen Adam, Jack Spicer & Michael McClure first wed poetry to the stage, through the language experiments of Carla Harryman, Bob Perelman & Kit Robinson, to the ambitious work today of Leslie Scalapino, Kevin Killian, Camille Roy, Michael Amnasan and many more, fine local experimental writers have worked in this genre.

Small Press Traffic, New Langton Arts, & the Jon Sims Center for the Arts are joining together to present Jubilee, a Festival of Poets Theater. We wish to extend our local tradition, while at the same time, honor it with some critical attention. The festival will include four evenings of plays, & a historical panel. We are building on the success of dozens of past productions of poets theater in San Francisco, a long history with many incandescent moments. We want to expand this nascent movement into a full-stage celebration.

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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277. **Jennifer Ley**

Re: jingo juxta?

Tue 22 Jan 2002

An endangered bird and a dead hero swimming on a sea of red/white/blue with a cracked liberty bell puts me in mind of John Donne:

"And therefore never send to know for whom the bell tolls;
It tolls for thee."

George Hartley wrote:

Here's an interesting display of juxtaposition:

<http://community.webshots.com/photo/25230191/25494380YYjEXrciID>

How do we characterize the interplay of these images, especially given the current political circumstances we face?

Geo

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278. **dcmb**

Re: objectivists?

Tue 22 Jan 2002

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

From: gene <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Monday, January 21, 2002 7:19 PM

Subject: Re: objectivists?

>huh?

>

>Gene

>

>At 09:44 AM 1/18/02 -0600, you wrote:

>>yo, all, i've been reading norman finkelstein's and steve fredman's newish
>>books on jewish american poetry w/ special reference to the objectivists.
>>i'm beginning to see the logic of the designator "objectivist" and the
>>specificity of style, but can someone spell out for me how zukovsky's
>>insistence on a poem as a "rested totality" and the concept of the object
>>as bearer of meaning are different from, respectively, the notion of the
>>lyric poem as an autonomous "whole" and eliot's "objective correlative"?
>>that is, i can see how the *poetry* is different, but i'm not sure how the
>>*poetics* are different, from what has become normative. forgive the
>>flatfootedness of the question, but i've been slow to approach the
>>"objectivists" --i've said before on this list that the word
"objectivists"
>>immediately made me feel as if i wouldn't be smart enough to understand
>>them -- and i'd appreciate a lucid and precise explanation.
>the term was faut de mieux, cooked up, half-baked, by Zukofsky at EP's
urging. Far better to read the individual poets, than to worry that term.
Then decide for yourself what they have in common. (Not said to denigrate
Steve F's work, nor that of anyone approaching 'term-down'. But 'bottoms-up'
yields more, I think. To me, the poetry of Rakosi is many miles apart from
Zukofsky's, nor is there any great case to be made, style-wise, that would
align Oppen with Reznikoff. I know that the alignment enabled each of
them, but, that said..... In 1962, a grad student at UC Bkly, I was told
by Tom Parkinson to contact Rexroth for info for a paper Tom proposed I do
on the Objectivists. Rexroth : "In the first place, there was no such thing
as an Objectivist movement. And in the second place, I wasn't one of them."
Hope this helps! David

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279. **Aaron Belz**

Re: What do you think ?

Tue 22 Jan 2002

Lawrence Upton wrote:

>

> There's a fairy story in which one character, guilty, describes the
> punishment for the crimes they committed but attributing those crimes to
> others

>

You are probably not referring to 2 Samuel 9, but it contains a story similar to
what you describe. I'll append it.

-Aaron

The Lord sent Nathan to David. When he came to him, he said, "There were two men in a certain town, one rich and the other poor. The rich man had a very large number of sheep and cattle, but the poor man had nothing except one little ewe lamb he had bought. He raised it, and it grew up with him and his children. It shared his food, drank from his cup and even slept in his arms. It was like a daughter to him.

"Now a traveler came to the rich man, but the rich man refrained from taking one of his own sheep or cattle to prepare a meal for the traveler who had come to him. Instead, he took the ewe lamb that belonged to the poor man and prepared it for the one who had come to him."

David burned with anger against the man and said to Nathan, "As surely as the Lord lives, the man who did this deserves to die! He must pay for that lamb four times over, because he did such a thing and had no pity."

Then Nathan said to David, "You are the man! This is what the Lord, the God of Israel, says: 'I anointed you king over Israel, and I delivered you from the hand of Saul. I gave your master's house to you, and your master's wives into your arms. I gave you the house of Israel and Judah. And if all this had been too little, I would have given you even more. Why did you despise the word of the Lord by doing what is evil in his eyes? You struck down Uriah the Hittite with the sword and took his wife to be your own. You killed him with the sword of the Ammonites.'"

etc.

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280. **Jeffrey Jullich**

Craig Dworkin talk

Tue 22 Jan 2002

Date: Thu, 17 Jan 2002 11:04:16 -0500

>Did any New York listserv folk attend Craig Dworkin's talk "against meaning" last night? If you did, please report. He's a smart cookie and I'd like to get a gist of what he's "for."

Tom Thompson

To: T.T. From: J.J.

I found Craig Dworkin's "Against Meaning" lecture at the White Box gallery very upsetting.

(I was extremely eager to go: I rarely leave the house at night anymore, but I vividly remember his Barnard conference lecture on Lyn Hejinian and paranoia. He shared a panel with Charles Altieri back then at Barnard. Dworkin's talk included references to the asylum-institutionalized "madman" who composed much of the Oxford English Dictionary. Dworkin's scheme had to do with the paranoid underpinnings of language and the paranoid processes of seeking out and finding meaning.)

At White Box, he wasn't using the word "paranoid" anymore.

The audience of perhaps less than three dozen, crammed together in tightly squeezed chair in the midst of any otherwise expansive gallery, included much of the Manhattan illuminati: Charles Bernstein, Bruce Andrews, Ulla Dydo, Claudia Rankine, Kenny Goldsmith .

..

Dworkin passed out xeroxed hand-outs. His hair was moussed into standing.

Partially from my notes:

He began with George Oppen's ~Discrete Series,~ from which he drew a model for his "applied paragrammatics," a reading strategy which he defined as "willing to sacrifice its reference", "a grammar of reading".

A "discrete series" is a mathematical term for a series where every term is empirically justified, rather than being derived from preceding propositions.

That is, as opposed to an arithmetic progression (the Fibonacci: 1,2,3,5,8,13...), he gave the subway stops on an East Side train.

He said, a` la Oppen, that it is the very fact of a poem's acceptability as a ~mechanism~ that is the proof of meaning.

He proceeded through trailing verbatim dictionary definitions which Oppen had followed in the structuring of his poem: the OED as an organizing structure. (His research included that a new printing

of the OED had been a New Year's Day front page story.)

The multiple definitions for a single word as they appear in a dictionary are a discrete series, vs. an inductive "paragogic chain"--- by following a logic from signifier to signifier: glass > grass > crass > class, a "bitter romance" of associations.

He spent a good deal of time discussing the word "rim" in Oppen (with "a straight face").

He next moved on to Saussure's notorious hypogrammes: "multiple, uncontrollable and unhierarchical meanings"; DeMan spoke of the "terror" of the letter.

Riffaterre's book, ~The Semiotics of Poetry~: When a gap opens up between a word and a text, the motivating anxiety is a single unwritten word. Texts have an unwritten core, a "matrix". Grammatical disruptions become a clue to the presence of a matrix.

He gave examples.

From Apollinaire's poem, "Monday in Christine Street":

"Trois becs de gaz allume's
La patronne est poitrinaire"

("Three gas burners lit / The proprietress is consumptive"). Dworkin found Apollinaire's name in the line-endings,

"a-" "-pa-" "-lu-" "naire", or such.

(Saussure's hypogrammes, --- or "la folie de Saussure" [the madness of Saussure]--- was his similar, decades-long notebooks, where he traced the names of Greek gods in Latin literature --- repeat: ~Greek~ gods in ~Latin~ poetry, Aphrodite, etc.)

Not wanting it to seem that the Dworkin method of reading was applicable only to the avant-garde, he turned to Robert Frost's old chestnut, "Mending Wall".

(In excerpt: "the frozen ground-swell . . . / . . .
The gaps I mean, / . . . / . . . 'Good fences make
good neighbors.' / . . . I was like to give offense. /

. . . I could say 'Elves' to him, / But it's not elves exactly").

Dworkin found the same ~Semiotics of Poetry~ dynamic ("it warps itself around a missing core"). (Saussure's term "hypogramme" was taken from the Greek for signature.)

"(F)rozen ground-swell" is a synonym for rime frost; "rime" is a homonym for "rhyme"; "frost" was a term for "literary failure" that Frost would have been fighting against. "The gaps" mean the gaps of Riffaterre lacunae; for "elves", read "selves". "fences"/"offence" was a Russian "zdvig" or "shift".

Dworkin's third example, p. 258 from an edition of Malcolm Lowry's ~Under the Volcano~: "Yvonne's father made his way . . . earnest candid eyes . . . synthetic hemp".

This prose hid a Dworkin matrix for the name--- Ernest Hemingway, Lowry's literary father (known as "Papa Hemingway", with "Papa" appearing on a preceding page):

earnest hemp way.

These repeated examples were his self-admitted defense against accusations of a "readerly hat trick" or "hermeneutical prestidigitation".

He said he found "recourse to soft psychology not satisfying either" (Lowry, writing around a bullfight, thinks of Hemingway), but acknowledged "the degree to which readers are more comfortable with corroborative" evidence.

He said he found these hypograms "factually, incontrovertibly there"; that it was not chance and permutations.

In Elizabeth Bishop's "The Moose", which is about an animal (C.D. cited critical commentary as to grandiose literary themes), he said the poem is about--- ~orthodonture.~

He lined up words: "PINK glancing", "beat-up ENAMEL", "BLEACHED, ridged as clamshells", "BRUSHING the dented

flank", "waits, PATIENT", and "BRACES" to refer to unmentioned teeth.

Bishop at the time was going to the dentist twice a week. (---Bathos?)

(My notes do not record Dworkin commenting on the French word for tooth, "dent", and Bishop's "dented".)

In passing, he also cited Zukofsky, where three or four mentions of "law" are closely accompanied by "tessera", he said, but without Z. ever using the word "mosaic" (Mosaic law = the Law of Moses)!

The Q-&-A was not quite sympathetic: the first questioner accused him of not "opening onto paths that might lead us away from meaning" ("Against Meaning") but rather back to classic modernist grids, an aligning, congruences. Another questioner seemed argumentative in talking about an "architectonic self".

I was quite bothered. My question accused his project of reenacting what Geoffrey Hartman's 1981 ~Saving the Text~ had already done with the Romanticists (Wordsworth: word's worth; etc.), which Hartman called "the spectral name."

Dworkin (with the exception of Bishop's teeth) was in all cases "re-discovering" embedded in the text what was already conspicuously written at the top of the text: the author's name.

This differed greatly from Saussure's hypogramme matrices, which found the names of gods like "Apollo" (Saussure's Apollo had been Dworkin's springboard into Apollinaire) or "Aphrodite", --- which, importantly, were not individual author's lemon ink autographs but ~suprapersonal.~ Saussure, in search for an explanation for these disturbing archaic forces inscribed across so many writers' texts, even conjectured whether there might have been some cultic or religious explanation.

Dworkin, instead,

at exactly our contemporary turning-pint where reading and criticism have moved beyond the fantasy of (writing packaged one-for-one to) the discrete unit of a self-sufficient author, broader territories (wilderness) of language as common possession, and a-subjective propulsions that are the agency for writing,

was re-bundling or "re-authoring" these texts back under the ~souscription~ of the individual author, neat bundles.

Bishop's teeth: biographical reductivism.

What would be ~interesting~ would be finding Louis Zukofsky's name in Lowry, or Hemingway's in Frost, I suggested.

Dworkin demonstrated no corrective familiarity with statistics and randomness, or their anomalies. He had fallen into a statistical rabbit-hole. (You'd be amazed how many time the same doubles will come up in a row.)

Definitely, the name is a narcissistic imago, and we develop fetishistic attachments to its letters. But Dworkin was going from general principles to a sort of "Find-a-Word" puzzle, where the solution --- surprise! --- in x out of y cases was a game of nominal, diagonal acrostics.

He responded by saying that he thought it might have something to do with the numinous or nebulous status of personal names as words, which he does not understand.

---I can't see how it moves "our" mission forward to go retrograde (moving from a self of societal construction to a metaphysics of "confidential, to the point of secrecy," as he said about Oppen). He's re-instating the self-enclosed, autonomous figure of the writer as the prime deciphering key to the text, where the "punch line" solution will be finding at the end what you started off with at the beginning.

His insistence on the "objectivity" of his findings and truth was jettisoning the whole rich ground of

indeterminacy, and ambiguity, and The Absurd (that which can be neither true nor false).

---To say nothing of the spuriousness of his methodology.

The Lowry Hemingway was a single confabulation ("objective" or not) on p. 258 of a 400 pp. novel.

A "proof" strung out of four, maybe five tenuous examples, one of them (the Zukofsky) undocumented yields a whole paragrammatics. Between one example and the next, however, there was considerable ~slippage,~ with name only putatively unifying tellingly different cases:

Frost's name was hidden in synonyms, but was his own name in his own text;

Apollinaire's name was his own name in his own text, but appeared as splintered syllables, unlike Frost's rebus;

Lowry's Hemingway was made up of splintered syllables, but was somebody else's name, not the author's;

"Moses" in Zukofsky involved neither the author's name nor that of a living or real person nor syllables: it depended on a Latin-to-English translation.

Bishop's had nothing to do with names or any "unwritten word" at all, per se (a body part, instead); etc.

Dworkin's schizo-analysis was conducted without even passing reference to the possibility of a rhetorical trope of paronomasia. Writers writing without any sense of pun.

In resuscitating, after ~The Death of the Author,~ these authors this way, and stressing "objectivity", Dworkin absolved himself of the uncomfortable position of being a ~reader~ with responsibility for his own idiosyncratic dyslexias: instead, the return of the invisible, Archmidean critic.

I think he lost ground by backing away from his previous "paranoia" model (which was anti-subjective). By moving on instead to a hunt for neutral alphabetic

solutions, punch-lines, he has, in a sense, deepened his previous project further by joining into the affectlessness of paranoia's clues.

Paranoia is, literally (etymologically), ~beside~ feelings, that is, always a little to the left or right of emotions. Paranoia is more concerned with cracking the FBI's cryptography than with what ~it feels like~ to be so consumed and monomaniacal.

He said that the very fact that Frost and Bishop scholars become upset with him makes him think he's on to something. Others' emotive frustration is not an academically recognized barometer for confirming a hypothesis.

We were left with handfuls of alphabet blocks, Scrabble solitaire played with books. Even were they delivered less objectionably, those details could have been bridges into empathic deepening with the source texts, instead of "A-ha!" eureka at yet another ghost writer's signature: Bishop's toothache becomes a sort of joke, in its mundanity, rather than an opportunity to connect with the force of personal, physical pain (toothache, after all, being even Wittgenstein's preferred metaphor for investigations into the language of pain and private sensations); Zukofsky's unwritten (oral?) "Mosaic law" was not a segue into glimpsing the proud, idealized self-identification that he, as a Jew, self-aggrandized with the sainted law-giver; ...

Dworkin must be right: I'm as bothered as the Frost scholars.

(And from ~Princeton,~ no less!)

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281. Alan Sondheim

/**/

Tue 22 Jan 2002

This*/ /*update*/ /*resolves*/ /*the*/ /*"Unchecked*/ /*Buffer*/ /*in*/ /*Univer-
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*/*innovation*/ /*with*/ /*lots*/ /*of*/ /*other products*/ /*and*/ /*services*/ /*you*/ /*use*/ /*every*/ /*day.*

—

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282. **geraldine mckenzie**

Brian Kim Stefans - email

Wed 23 Jan 2002

Can someone please help me out with Brian Kim Stefan's email address please. Thank you in advance.

Geraldine

|

Join the world's largest e-mail service with MSN Hotmail.
<http://www.hotmail.com>

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283. **Brian Carpenter**

Re: query on behalf of a friend

Wed 23 Jan 2002

Well, first of all, let me say that I'm not familiar with Eliot's thoughts on this whole matter... but, whatever they may have been, it seems a little odd to say that the purpose of biographies is to show "the reality of," in this case, "Eliot's life to Eliot." Sure, that's not a feasible task and probably not a feasible idea either. I wonder if it's even worth being desired though. After all, if this direct personal "reality" in biography is both desired and considered unattainable, then any biographical text--the nebulousity of this category cuts both ways--in inevitably falling short of said ideal, ends up being treated as some kind of second best that we just have to settle for--which I don't buy.

It seems to me that while this tendency towards this second-best treatment of biographical meaning can come from those who believe in the idea and desirability and achievability of this biographical ideal, it can equally come from those who find it to be a lie, because calling it a lie can also end up strengthening the very definition of it, and thus the idea remains just as strong, regardless of one's feeling about it. The believers find the notion that it all ain't possible scandalous, because if it's so, then look at what we have to settle for, etc. The non-believers say the idea isn't possible, and because the idea's still there, then we have to settle for second best, so deal with it, etc. (I realize I'm oversimplifying

here and making it too dialectical, but humor me.) So if we're to say that biography, and experience, is inevitably discontinuous, constructed, revised, and so forth, then those points only become scandalous if we first had/have the notion--whether we agree/d with it or not--that it was, or ought to be, otherwise. I do think that experience is discontinuous, a "series of forgettings," and all that, and since that's what I've had before me to work with from the get-go and it's suited me reasonably well, there's nothing disappointing about it. I think describing experience this way is becoming much much less surprising, and thus less shocking, especially for younger generations. Furthermore, the fact that experience and self-knowing seem to work this way is precisely what makes biography worthwhile in the first place. (What one does with biography is a separate question entirely.) So it's inherently fictive, constructed, forgetful, and the work of an observer. Good! So's everything that my friends say about me, and if there's every to be a biography about me, they'd certainly be the most reliable sources.

BC

In a message dated Mon, 21 Jan 2002 9:21:02 PM Eastern Standard Time, "david.bircumshaw" <[REDACTED]> writes:

Eliot hated the idea of biographies.

To make a statement like ' Peter Ackroyd's is an excellent start.' is to, wittingly or unwittingly, subscribe to a lie. You, I, or anyone else, cannot know what was the reality of Eliot's life to Eliot, even any more than we can of Mrs Mopbucket the part-time cleaner who lives in the flat downstairs or Mr Fuckem, the great broker, or anyone else with the partial exception of those very few people we know with a degree of the intimacy that we know ourselves. Which knowing of oneself mostly consists of forgettings.

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284. **richard.tylr**

Re: query on behalf of a friend

Wed 23 Jan 2002

Pierre Etal. I enjoyed that biography of Eliot...it may be the only one: I think the problem is/was that his second wife has the copywrite (or may even have destroyed letters to Eliot or vica versa) whatever: its quite interesting: sure it doesnt get you much closer to T S except you have an inkling he was a bit glum most of his life, rather unimpressed on receiving the nobel prize, and so on. We are all interested in people's lives; all of us gossips and sticky beaks: that's human nature. There will always be authors and biographies as long as there are humans. When I get a book of any kind I turn FIRST to the bio (however brief)

of the author. I'm fascinated in what these people are of have been doing even if its just a pot boiler I pick up. Burroughs is infinitely more interesting to people because he put a bullet thru his wife's head! I can always sell his books: Eliot sells I think because people have heard that they "must" read him...I think most people just put his books on the shelf together with all the other "great" poets then get back to watching Judge Judy or Oprah (or over here "Shortland Street) I have to admit that in the NZ Listener I turn to the back and read Steve Braunias, skip the poems, but am always interested in the sexy movie stars on the very last page (to me it the females who are exciting by the way!), then I console myself with the Chess puzzle from Barden - which I often solve altho I havent solved the last one....with biographies I am always fascinated by how people die. I skipped thru Dylan Thomas's bio to read the section that lead up to his death. How he basically drank himself to death. How at one stage he "dreameed" of triangles. Similarly I remember coming across Sylvia plath's "Ariel" and thinking ...thes are strange: and I went on a "binge" suspecting she'd topped herself: as to T S ... he didnt jump of a bridge like Berryman, whose father shot himself, and died rather quietly in a hospital: when he was younger he had quite good looks: a kind of "Italianate charm"...these are the details that matter. Trakl poisoned himself I believe...Celan was another bridge man...fascinating...Houdini miscalculated a punch in the stomach (not tightening his stomach muscles quick enough) and died of internal bleeding: Schoenberg's last words were/was "harmony! harmony!", Goethe's you all know was "More light!" (in German of course), Tolstoy threw himself in front of a train, my mother had a stroke and was in a "coma" for about 6 months, my father died of lung cancer (he smoked very much), Mr Hancock died of a brain tumour, Beethoven is purported to have died in a thunder storm shaking his fist against fate, and why not, Jack Kerouac had been in a fight and was hit once too often and drunk and died of a stomach heamorrhage - he died in a blood rage - Roethke died of a heart attack beside a swimming pool, Alekhine (the genius chess player) was drunk when he fell out of a window in Lisbon, David Jones survived the First World War, Mandelstam had heart trouble and died probably of neglect and starvation as did Khlebnikov, Pushkin in a duel, as we know Jackson Pollock suicided in a car crash, Mayakovsky commited dramatic suicide by gun in protest at himself and possibly for love, the brilliant English poet Keith Douglas, who was obsessed by war and soldiering, died it is thought by a tiny splinter or shock when a shell burst close by leaving no mark on his body, Geoffrey Hill (a rather Eliotic poet) isnt dead yet but he looks so miserable perhaps he could oblige us, several of the English Kings had some fascinating deaths, and I believe that Sir Walter Raleigh was beheaded in The Tower, Rilke got a scratch in his garden and that became infected and he died of blood poisoning, Rutherford was trimming a tree and fell and that was his demise, Rupert Brroke of an infection (from his lip somehow) before he got to the WW1, Shelley drowned in

a boat that was badly designed (or he actually ceased this life in the sea after being tipped, or jumping from the boat in question), its not known exactly how Shakespeare died, Hart Crane of course jumped from a ship, I imagine Emily Dickinson died with dignity, Berrigan basically enjoyed himself to death with booze and pills and wild women and reading incesantly, Robert Creeley is a survivor, I heard that John Ashbery nearly died once, Ed Dorn had cancer..a rather bitter man he was amusing and cut through the crap especially with his "Abhorrences", Woodie Guthrie had (Blank's) disease (Huntingtons chorea) which is discussed in a book co written by the biochemist and biologist Bodmer, symptoms are "madness" etc and then one slowly deteriorates, Mohammad Ali is slowly deteriorating due to a similar genetically triggered disease, so is Dudley Moore, Hitler shot himself thru the roof of his mouth, the bullet that killed John Kennedy travelled thru his skull on a diagonal traverse from the right hand rear to the left hand front, Lincoln similarly but by a hand gun at close range, Swinburne lived to a ripe of old age and used to walk daily about 5 miles to his favourite pub muttering to himself but caught a chill and died at a good old age, Rimbaud died of gangrene of the leg and the rigours of having a sister and his gun running in Africa, I believe that Raymond Roussel killed himself, Camus died in a car accident, Randel Jarrrel was supposedly changing a car tyre, O'Hara run down by a beach buggy, Olson was collected in a car crash (according to Robert Creeley), many must have died of aids, Spicer died by the word and his love of liquor..and so it goes on. Listers out there must know of some more interesting deaths of poets or others? Cheers, Richard. ----- Original Message -----
From: "Pierre Joris" <[REDACTED]> To: <[REDACTED]> Sent: Tuesday, January 22, 2002 5:14 PM Subject: Re: query on behalf of a friend

> David Bircumshaw wrote:
>
> > Eliot hated the idea of biographies.
> >
> > To make a statement like ' Peter Ackroyd's is an excellent start.' is
to,
> > wittingly or unwittingly, subscribe to a lie. You, I, or anyone
> > else, cannot
> > know what was the reality of Eliot's life to Eliot, even any more than
we
> > can of Mrs Mopbucket the part-time cleaner who lives in the flat
> > downstairs
> > or Mr Fuckem, the great broker, or anyone else with the partial
> > exception of
> > those very few people we know with a degree of the intimacy that we know
> > ourselves. Which knowing of oneself mostly consists of forgettings.

>
> Quite true, Dave, though if it annoyed Eliot, then I, not a big reader of
> biographies, will willingly turn into one, 'cause I love to annoy the
> annoying mr. Eliot.
> Of course all biographies are "fictions" to some extent, just as
all
> autobiographies are. And yet Dave, as a young writer, were you not
> interested in the actual lives of those writers you were reading &
admiring?
> Most of my students want to know something -- from a little to a lot -- of
> the lives of the authors they like. & I don't think that is an
illegitimate
> desire, even, and maybe especially in this post-textual,
> post-death-of-the-author era.
> Come to think of it, I am right now looking forward with some
excitement to
> the soon to be published biography of Ed Dorn -- the publication of which
> will, I would think, also send a number of people to the work itslef -- &
> that finally, is what we want, no? for the poems to be read?
>
> Pierre
> >
> > Anyone up for a Shakespeare biography?
> >
> > Best
> >
> > Dave
> >
> >
> >
> > David Bircumshaw
> >
> > Leicester, England
> >
> > Home Page
> >
> > A Chide's Alphabet
> >
> > Painting Without Numbers
> >
> > <http://homepage.ntlworld.com/david.bircumshaw/index.htm>
> > ----- Original Message -----

> > From: "Pierre Joris" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Friday, January 18, 2002 3:49 PM
> > Subject: Re: query on behalf of a friend
> >
> >
> > > >
> > > > hey everyone, can you point me toward several decent biographies of
ts
> > > > eliot?
> > >
> > > Peter Ackroyd's is an excellen start.
> > >
> > >
> > > a young actor friend, very smart but unable because of his career
> > > > to take regular college classes but who is trying to educate
> > > > himself, wants
> > > > to know. i do too, since i've agreed to discuss "The Wasteland"
with
> > him
> > > > at some point in the future.
> > > >
> > >
> > >
> > >
> > >

> > > 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>>
> > >

> >

> > > _
> > >
> >
>

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285. **richard.tylr**

Re: jingo juxta?

Wed 23 Jan 2002

OK I surrender. I cant beat that: a black man in front of the US flag. It's a great dream...but all this juxtaposing of dreams and flags..read Faulkner's "Light in August" etc (that's the "greatness" of America)...it's got to be some kind of joke "Martin Luther Freedom"... poor bastard was assassinated in the US...at least the Kennedys tried and did help in the Civil Rights movement and there has been progress there in the US but not in the US's external policies..I dont think that M L King would like that: better to see some of the political conceptual art...one good thing about the West so far (so far) we can critique our governments..trouble is they dont listen, much. Who is Afro-American or of African nationality extraction: what do they make of all this S11 and flags and so on? Is the US "The Land of the Free " for black people? Serious question. Richard. -----
Original Message ----- From: "George Hartley" <[REDACTED]> To: <[REDACTED]>
Sent: Wednesday, January 23, 2002 3:28 AM Subject: jingo juxta?

Here's an interesting display of juxtaposition:

<http://community.webshots.com/photo/25230191/25494380YYjEXrciID>

How do we characterize the interplay of these images, especially given the current political circumstances we face?

Geo

Do You Yahoo!?

Get your free @yahoo.com address at <http://mail.yahoo.com>

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286. **derek beaulieu**

new from above/ground press: KON 66 & 67 by bpNichol

Wed 23 Jan 2002

new from above/ground press

KON 66 & 67 (for jiri valoch

by bpNichol

a visual series, circa 1966 by the late Toronto poet bpNichol, author of the multi-volume *The Martyrology* (still in print from Coach House Books), & more things than anyone can count (except jwcurry).

to order a copy, send \$5 (\$4 + \$1 for postage) to: rob mclennan, 858 somerset st w, main floor, ottawa ontario k1r 6r7. add \$2 for international. published in an edition of 300 copies by above/ground press. originally appeared as GRONK number 1 : series 2. (much thanks to jwcurry for originals, & Ellie Nichol for permissions).

above/ground press subscribers rec. a complimentary copy. above/ground press catalog, subscription & submission guidelines now on-line at www.track0.com/rob_mclennan

for more information: rob mclennan at [REDACTED]

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287. **Leslie Scalapino**
***HEADLINES* by John Crouse**

Wed 23 Jan 2002

New from O Books: *HEADLINES* by John Crouse, ISBN # 1-882022-40-8, \$12.00. Available from Small Press Distribution: 1341 Seventh St. Berkeley, CA 94710. *HEADLINES* is both a way of writing a new novel and is an extended poem or set of poems at the same time. "Each word in John Crouse's *HEADLINES* is capitalized so that they are sensual, alone, blowholes -- one word many things -- or as he says 'Comprehensive Azures Contiguous Stacks Floating.' It's as if ONE'S READING IT is an alphabet that changes experiencing: 'I Saw Me Backward Yesterday. Have It Float.'" -- Leslie Scalapino "In *HEADLINES*, John Crouse's chancy motion measure allows all sorts of rolling specifics to place and pace themselves. The 'plot' builds and recedes in layers, like bricks, or sand, townhouses, or dictionary entries...He's on to something, tremendous, jarringly appealing." -- Elizabeth Treadwell

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288. **oranget**
dcpoetry anthology 2002

Wed 23 Jan 2002

hello all,

please visit <http://www.dcpoetry.com> where you will find the first installment of the dcpoetry anthology 2002. writers and works featured so far:

Renee Angle

*Growing the Bonsai Lake

*stoplight

*The Tenement

Susan Gardner Dillon

*of rigorous wanting & song

*ever-cast

*The Blue Door

*poor. paradise.

*we want oh

Rachel Blau DuPlessis

*Draft 43: Gap

Marcella Durand

*Lapides sui generis

*The Proteins

*Jupiter

*Saturnal Autumnal

*Venusian Slumber

Patrick Durgin

*After Rakosi

*from Litmus Redact

Laura Elrick

*TOW to MOUTH

*Why I Am Not a Poetrist

Drew Gardner

*Marie Menken

*Black Atlantic Sky

*Sugar Pill

Pattie McCarthy

*from alibi (that is : elsewhere)

Carol Mirakove

*from month

Michael Magee

*A Night-Piece

*The Last Days of Freedom

*Morning Constitutional

Leonard Schwarz

*Elations II

Rodrigo Toscano

*Die Wahrheit Ist Konkret

*Blue-Green Superfund Roundelay

*About The Amadou Diallo Police Shooting

more updates as the anthology progresses.

allbests,

tom orange

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289. **floodeditions**

Special Offer from Flood Editions

Wed 23 Jan 2002

Order 4 titles from Flood Editions

for only \$40, with free shipping in the US:

Ronald Johnson, THE SHRUBBERIES

Pam Rehm, GONE TO EARTH

Philip Jenks, ON THE CAVE YOU LIVE IN

Tom Pickard, HOLE IN THE WALL: New & Selected Poems

This saves you \$9 off the cover price.

All books are finely printed, sewn paperbacks.

If you are interested, please backchannel me.

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290. **Jim Behrle**

LUNGFULL! 1/31

Wed 23 Jan 2002

Please join us

January 31 as

The MAD ALEX Arts Foundation

celebrates

LUNGFULL!magazine

To celebrate both our seventh anniversary

& our charming brand new website

<http://users.rcn.com/lungfull>

The MAD ALEX Arts Foundation
graciously hosts TWO NIGHTS
of readings at Locus Media

with writers presenting their own work
& the work of fellow contributors
from the issue in which they appear

THURSDAY 31 JANUARY 6:30PM
ISSUE 6: MERRY FORTUNE
ISSUE 7: BRANDON DOWNING
ISSUE 8: EILEEN MYLES
ISSUE 9: BOB HERSHON
ISSUE 10: JIM BEHRLE
ISSUE 11: BRENDAN LORBER

\$6 gets you into
Locus Media
594 Broadway #1010
between Houston & Prince
in lower Manhattan

For more information call:
MAD ALEX Arts Foundation: [REDACTED]
or LUNGFULL!magazine: [REDACTED]
or email [REDACTED]
or, I suppose, go to <http://users.rcn.com/lungfull>

I do hope you can make it there to witness over two non-consecutive Thursdays
the evolution of the journal. Will we see you there? O I hope so.

"The finest in typos, misspellings & awkward phrases since 1995"

"LUNGFULL! is my favorite magazine even before I've read it" -- Sparrow,
1994

LUNGFULL! magazine, a journal of poetry, prose, art & rough drafts, first
opened its covers in 1995. Since that time, we've grown from a photocopied
downtown zine to a thick, lush & entirely waterproof journal with a hearty read-
ership throughout America & Europe. During that time we've continued to
print the rough drafts of contributors' work along side the final versions & have
no intention of letting up now.

Indeed it is with some pride that we announce our doe-eyed site is now aloft &
fluttering gracefully at <http://users.rcn.com/lungfull> -- rife with poems in rough
& final form, letters to the editor, a deceitful editorial, photos, fine print, an-
nouncements not unlike this one, oh you name it.

On the wing,
Brendan Lorber

& Now, some bios of the readers, mostly in their own words.

ISSUE 6: Merry Fortune is in the process of completing a CD of her musical work featuring: Barry Seroff, Daniel Carter, Dave Sewelson, Dee Pop, Don Christensen, Drew Waters, Julia Murphy, Marc Ribot, Pat Place, & Wanda Phipps. Her writing will be featured in the upcoming Unbearable's anthology on Self-Help featuring Samuel Delaney, Peter Bushyeager, Susan Maurer and many, many others. She is the editor of the now on-line zine Pagan Place w/ Robert Martens. (Webnik.com).

ISSUE 7: Brandon Downing is originally from San Francisco, where Lungfull! first flirted with him from a heroic, surprise distance. There, he was co-founder and director of Blue Books, America's only all-small press, poetry, and bookarts bookstore, where he curated the Books Readings #1 Series, and the Readings at Adobe Books Series, for many years. He is the founding editor of the magazine 6,500, and his books include LAZIO and DOG & HORSEY PICTURES. His first collection, THE SHIRT WEAPON, is just out from Germ Monographs, and his second, LAKE ANTIQUITY, is even now on the block. He lives in New York City, where he hits people.

ISSUE 8: Eileen Myles is a writer & poet.

ISSUE 9: Robert Hershon is the author of eleven books of poetry, of which The German Lunatic (Winter 2000) is the most recent. His work has appeared in more than 40 anthologies and in such journals as Poetry Northwest, The World, The Nation, TriQuarterly, Talisman, Verse, Chicago Review and New American Writing. Among his awards are two CreativeWriting Fellowships from the National Endowment for the Arts and three from the New York Foundation on the Arts, including an Artist's Award for the year 2000.

Hershon also serves as editor of Hanging Loose Press, one of the country's oldest independent publishers. Hanging Loose has published a magazine since 1966 and has done books since 1972, presenting the work of such writers as Sherman Alexie, Ha Jin, Kimiko Hahn, Hettie Jones, Tony Towle, Chuck Wachtel, Harvey Shapiro and Paul Violi. Hershon has taught for Teachers & Writers Collaborative and Saint Ann's School, as well as fulfilling shorter residencies at the University of Michigan and the College of William and Mary. Since 1976, he has served as executive director of The Print Center, Inc., a non-profit facility which provides printing services to literary publishers, schools and colleges, and other arts and community organizations. He also curates the

popular Poets Coffeehouse reading series at the Brooklyn Public Library's main branch.

ISSUE 10: Jim Behrle edits can we have our ball back? His chapbook, CITY POINT was published by Pressed Wafer in 2000. He serves as roving poet for NPR's "Here & Now." He now lives in Brookline, MA not Brooklyn, NY.

ISSUE 11: Brendan Lorber is the editor of LUNGFULL! magazine & cocurator of The Zinc Bar Reading Series. He can be found perched in his window all night cooking up such chapbooks as _The Address Book_, _Your Secret_, _Hazard Pom Pom_ and, with Jen Robinson, _Dictionary of Useful Phrases_. A longer book, _Welcome Overboard_, is in the works. He has poems & essays in journals from Skanky Possum & Fence to Cats & The Chicago Tribune and has also been translated a couple of times.

###

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

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291. **genegrab** ***Re: objectivists?***

Wed 23 Jan 2002

sounds like hubja bubja to me.

Gene

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

From: [REDACTED] <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, January 23, 2002 10:01 PM

Subject: Re: objectivists?

In a message dated 1/21/02 11:19:59 PM, [REDACTED] writes:

<< and i'd appreciate a lucid and precise explanation. >>

*The objective correlative is the single image as intellectual/emotional
nexus. Objectivism references the relational properties of entire poems.
Best, Bill*

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

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292. **genegrab**
Re: jingo juxta?
Wed 23 Jan 2002

"at least the Kennedys tried and did help in the Civil Rights movement"

Big irony yuk, no?

Gene

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

From: richard.tylr <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, January 23, 2002 10:07 PM

Subject: Re: jingo juxta?

>OK I surrender. I cant beat that: a black man in front of the US flag.

It's

>a great dream...but all this juxtaposing of dreams and flags..read

>Faulkner's "Light in August" etc (that's the "greatness" of America)...it's

>got to be some kind of joke "Martin Luther Freedom"... poor bastard was

>assasinated in the US...at least the Kennedys tried and did help in the

>Civil Rights movement and there has been progress there in the US but not

>in the US's external policies..I dont think that M L King would like that:

>better to see some of the political conceptual art...one good thing about he

>West so far (so far) we can critique our governments..trouble is they dont

>listen, much. Who is Afro-American or of African nationality extraction:

>what do they make of all this S11 and flags and so on? Is the US "The Land

>of the Free " for black people? Serious question. Richard.

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

>From: "George Hartley" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Wednesday, January 23, 2002 3:28 AM

>Subject: jingo juxta?

>

>

>> Here's an interesting display of juxtaposition:

>>

>> <http://community.webshots.com/photo/25230191/25494380YYjEXrciID>

>>

>> How do we characterize the interplay of these images, especially given the

>> current political circumstances we face?

>>
>> Geo
>>
>>
>>
>> _____
>> Do You Yahoo!?
>> Get your free @yahoo.com address at <http://mail.yahoo.com>
>>

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293. **Alan Sondheim**

Penelope, shifted

Thu 24 Jan 2002

-

Penelope, shifted

Alan is jumping up and down with excitement!

Women approve heartily and men drink more beer as Alan sings "Begin the Beguine."

You fall down laughing.

You cry.

You say, "It's amazing, I just got a new car!"

You say, "Begin the Beguine and it's really all mine and there's nothing more so show me the door"

You say, "There were two rabbis, isn't that funny enough?"

You say, "Death is all around us, beware beware of death"

You open your arms wide, begging the populace to embrace you.

You pull your arms around your body.

You say, "Please help me, I am amazingly beautiful..."

You say, "Thank you all my loves, you have me me love myself..."

You pucker your lips expectantly.

You kiss yourself.

You say, "Oh beauty, I am waiting for you to come to me!"

You say, "I will begin with my own body, oh Penelope! and end with yours!"

-

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294. **Daniel Carter**
dust doubt dare all

Thu 24 Jan 2002

{ }

dust doubt dare all of a sudden urge to abstract oneself won self-victory triumph from all obligation w/hitch of co-(ur)se is an obligation win itself but of another snort letters sea what cloud may be from the hiss of is-chambers 'n' gloss of a sudden city turbo-lens renaissance(? [quest-tone spark in the pleasant dark ooze warmthswarmth round clothed entrances reverie swear])

--

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295. **Lawrence Upton**
Re: What do you think ?

Thu 24 Jan 2002

No, that isn't it, but from this point of view it's the same. I think must have read _Samuel_, but it hasn't stayed. So, thanks for that.

I think that what is coming into my memory is a Hans Anderson story. The guilt woman - tho' guilt of what I cannot remember - wants the innocent woman rolled down the hill in a barrel with nails hammered inwards

The king knew all about this before he asked her to name the punishment (maybe he got the job on merit) and led her on to condemn herself

L

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

From: "Aaron Belz" <[REDACTED]>

To: <[REDACTED]>

Sent: 23 January 2002 01:28

Subject: Re: What do you think ?

| Lawrence Upton wrote:

| >

| > There's a fairy story in which one character, guilty, describes the

| > punishment for the crimes they committed but attributing those crimes to

| > others

| >

|

|

| You are probably not referring to 2 Samuel 9, but it contains a story

| similar to what you describe. I'll append it.

|
| -Aaron
|
|
|

| The Lord sent Nathan to David. When he came to him, he said, "There were
two
| men in a certain town, one rich and the other poor. The rich man had a
very
| large number of sheep and cattle, but the poor man had nothing except one
| little ewe lamb he had bought. He raised it, and it grew up with him and
his
| children. It shared his food, drank from his cup and even slept in his
arms.
| It was like a daughter to him.
|

| "Now a traveler came to the rich man, but the rich man refrained from
taking
| one of his own sheep or cattle to prepare a meal for the traveler who had
| come to him. Instead, he took the ewe lamb that belonged to the poor man
and
| prepared it for the one who had come to him."
|

| David burned with anger against the man and said to Nathan, "As surely as
| the Lord lives, the man who did this deserves to die! He must pay for that
| lamb four times over, because he did such a thing and had no pity."
|

| Then Nathan said to David, "You are the man! This is what the Lord, the
God

| of Israel, says: 'I anointed you king over Israel, and I delivered you
from

| the hand of Saul. I gave your master's house to you, and your master's
| wives into your arms. I gave you the house of Israel and Judah. And if all
| this had been too little, I would have given you even more. Why did you
| despise the word of the Lord by doing what is evil in his eyes? You struck
| down Uriah the Hittite with the sword and took his wife to be your own.

You

| killed him with the sword of the Ammonites."
|

| etc.
|

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296. **Ram Devineni**

Dialogue Reading: Sanchez, Olds, Breytenbach, Tharoor, Holman,?

Thu 24 Jan 2002

Hello Everyone:

Please join us for the 2002 Dialogue Through Poetry Reading in NYC featuring Sonia Sanchez, Sharon Olds, Breyten Breytenbach, Shashi Tharoor, Bob Holman, and others. We are having a press conference and poetry reading on March 1 featuring Glyn Maxwell & Stephanos Papadopoulos. There are over 150 readings scheduled worldwide during the week of 17, March 2002 to celebrate a week of Dialogue Through Poetry and UNESCO World Poetry Day. This years' theme: can poetry help create a culture of peace and non-violence in the world?

2002 Dialogue Through Poetry Reading

Sonia Sanchez, Sharon Olds, Breyten Breytenbach, Shashi Tharoor, Bob Holman,
and others

Wednesday, March, 20 2002 from 7:00 PM to 9:00 PM

The New School, Tischman Auditorium at 66 West 12th St., New York City.
FREE

Dialogue Through Poetry & Poetry on the Peaks

Press Conference, Launch Party & Poetry Reading

Featured readers: Glyn Maxwell & Stephanos Papadopoulos

Friday, March 1, 2002 at 7:00 PM at National Arts Club, 15 Gramercy Park
South , New York City. FREE

Additional information can be found at <http://www.dialoguepoetry.org>

Thank You,

Ram Devineni

Program Coordinator

Rattapallax Press

532 La Guardia Place

Suite 353

New York, NY 10012 USA

<http://www.rattapallax.com>

<http://www.dialoguepoetry.org>

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297. **Ram Devineni**

Poetry readings on Mt. Aconcagua & Mt. Vinson just occurred.

Thu 24 Jan 2002

Hello Everyone: I am also happy to announce that we just had several major poetry readings on Mt. Aconcagua, Argentina on January 23, 2002 (a poem by Kabir) and Mt. Vinson Massif, Antarctica on January 19, 2002 (a poem by William Blake) and Mt. Shasta, California (from Solo magazine). These readings are part of the Poetry on the Peaks program to celebrate the UN's International Year of Mountains (IYM). The scheduled readings are:

The Seven Summits

(The highest peaks on the seven continents)

Aconcagua, Argentina (January 23, 2002)

Carstensz Pyramid, Irian Jaya, Indonesia

Denali, Alaska, USA

Mt. Everest, Nepal

Mount Kilimanjaro, Tanzania, Africa

Vinson Massif, Antarctica (January 19, 2002)

Mt. Elbrus, Russia

Other readings

Mt. Rainier, Washington, USA

Mt. Iztaccihuatl, Mexico

The Matterhorn, Switzerland

Mt. Fuji, Japan

Stone Mountain, Georgia, USA

Mt. Moriah, Jerusalem, Israel

Drakensberg Mountains, South Africa

Mt. Marcy, New York, USA

Mt. Shasta, California, USA

Saint Elias Mountains, Canada

Mount Triglav, Slovenia

Mt. Bonnell, Texas, USA

Arasuri Hill Range, India

Ardèche Mounts, France

Bear Mountain, New York, USA

Mt. Logan, Canada

Mt. Whitney, California, USA

Mt. Jiri and Mt. Mani

(additional readings are planned)

The United Nations has proclaimed 2002 as the International Year of Mountains (IYM) to increase international awareness of the global importance of mountain ecosystems. Poetry on the Peaks plans to celebrate the relationship between humanity to nature through poetry by setting-up poetry readings on as many of the mountains in the world and corresponding cities. The program hopes to increase awareness of pressing environmental and social issues and promote cultural heritage of mountain societies around the world.

Some of the climbs are organized by Alpine Ascents International and International Mountain Guides. Additional information can be found at <http://www.dialoguepoetry.org/mountain.htm>

Cheers,
Ram Devineni

Rattapallax Press
532 La Guardia Place
Suite 353
New York, NY 10012 USA
<http://www.rattapallax.com>
<http://www.dialoguepoetry.org>

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298. **Ram Devineni**

Dialogue Poetry: Major world-poetry anthology released.

Thu 24 Jan 2002

Hello Everyone: we are proud to release the first major ebook anthology dedicated to world poetry. The 2001 Dialogue Through Poetry anthology includes poems from around the world that were read to celebrate the UN's Dialogue Among Civilizations Through Poetry program held during the last week in March 2001. It is available as: Adobe PDF, MS Reader, Palm Pilot, and Gemstar. It is also FREE.

To download: http://www.dialoguepoetry.org/anthology_2001.htm

Never before has such an ebook anthology been attempted let alone achieved. During the last week in March 2001, over 200 poetry readings in over 150 cities miraculously took place. This book signifies the cumulative efforts of the thousands of poets that participated in this ground-breaking event. To participate in this years' Dialogue Through Poetry program, please go to <http://www.dialoguepoetry.org>

Thank You,
Ram Devineni and Larry Jaffe

Rattapallax Press
532 La Guardia Place
Suite 353
New York, NY 10012 USA
<http://www.rattapallax.com>
<http://www.dialoguepoetry.org>

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299. **Alan Sondheim**

[iso-8859-1] FW: [multitudes-infos] FW: [chronique[iso-8859-1] s-maquisardes] L'apr ès-Bourdieu a commencé (fwd)

Thu 24 Jan 2002

From Salwa Ghaly

Bourdieu is dead.

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

From: Rédaction www.le-maquis.org

To: Multitudes Info

Sent: 1/24/02 6:07 PM

Subject: [multitudes-infos] FW: [chroniques-maquisardes] L'apr ès-Bourdieu a commencé

L'après-Bourdieu a commencé,

La "misère du monde" est incommensurable. Dernière nouvelle du front :
Pierre est mort. Bourdieu, le professeur honoraire, titulaire de la
chaire

de sociologie au Collège de France, a quitté la scène intellectuelle, le
champ des médias et celui de la vie tout court. Hier soir, dans un bête
hôpital parisien, il a livré son dernier combat à 71 ans, lâché sa
dernière

prise, contre la maladie.

Pierre Bourdieu était un combattant de la sociologie, un intellectuel,
un

militant. Il avait commencé par inventer les mots (concepts) qui lui ont
permis de transgresser les règles. Il a su distinguer, derrière les
voiles

d'apparence égalitaire, derrière les méandres d'une démocratie repue,
les

mécanismes de reproduction, les coups bas portés au nom d'une
méritocratie

pipée, les discours de justification d'un système qui tourne sur
lui-même,

en excluant ceux qui ne sont pas du bon côté du "capital" (culturel, social ou symbolique). Avec Bourdieu, les inégalités ont pris un nouveau visage. Le rapport entre dominants et dominés n'est plus seulement économique ou social. Ce serait trop simple, trop "lisible". Les règles du grand jeu se cachent dans nos "habitus", dans ce qui s'échange entre les acteurs sociaux : façon de parler, niveau d'aisance, de socialisation, etc. Le comprendre, les connaître, c'est pouvoir mieux les combattre. Depuis la mort de Sartre (1981), on manquait d'intellectuels "engagés" pour parler du monde. Bourdieu fut celui là. Objet de toutes les polémiques, de quelques idôlatries aussi. "Bourdieuistes", les anti-mondialisation ? Sans doute, comme la plupart des militant-es de ces années blafardes, vouées à l'ultra-libéralisme triomphant. Le sociologue a joué son rôle d'intellectuel "critique" : éclairant les chemins sinueux à côté des autoroutes, donnant un peu de sens à l'action, se voulant autant donneur d'exemples que de leçons. Les plus jeunes le découvrirent lors du mouvement de décembre 95, l'ont suivi aux côtés des sans-papiers, ont lu ses opuscules donnant des "Raisons d'agir", avant de dévorer ses premiers ouvrages. Ceinture noire de judo, Bourdieu faisait de ses concepts des "armes de combat" et de la sociologie un sport de combat. Il laisse des mots écrits, parlés, des paroles de lutte, d'intelligence du monde, et de sa misère. Il laisse aussi quelques "héritiers", qui voient déjà avec les yeux du professeur. Sauront-ils, après la tristesse, dépasser le constat si intelligent soit-il, d'une pensée de l'action, pour poser une action pensée ? Bourdieu a dit la nécessité de la révolte contre la misère du monde. Il est mort avant d'avoir dit toutes ses beautés, ses potentialités. Il a quitté le "champ" (de bataille) sans avoir fini de donner les "champs"

du

possible.

L'après-Bourdieu vient de démarrer. C'est jour de fête chez les salauds. C'est jour de tristesse pour les autres. La misère du monde semble plus grande encore et le combat plus inégal. Bourdieu est mort. L'héritage s'annonce lourd. Pierre est mort. Et il reste un monde à changer.

Erwan Lecoeur

(jeudi 24 janvier 2002, 12h)

Chroniques_Maquisardes

<http://lemaquis.ouvaton.org/>

s'abonner : [REDACTED]

 sujet = subscribe

quitter le forum : [REDACTED]

 sujet = unsubscribe

.

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m u l t i t u d e s - i n f o s

.....

Liste d'information et de discussion de la revue "Multitudes"

Pour envoyer un message : [REDACTED]

Retrouvez "multitudes" sur le web : <http://www.samizdat.net/multitudes>

Administration de la liste : [REDACTED]

Adresse web de la liste :

<http://listes.samizdat.net/www/info/multitudes-infos>

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300. **Pierre Joris**

Bourdieu

Thu 24 Jan 2002

I just heard the the French sociologist Pierre Bourdieu died last night from cancer at 71. Although much of the later sociology work could seem problematic from a poetics point-of-view {& years ago the French poet Michel Deguy wrote a scathing criticism of Bourdieu's famous "La Distinction"}, his heart was in the right place, with his recent acticity against globalism, including the founding of the radical publishing house, only the tip of the iceberg of an honest activist intellectual's career. My own preference goes towards his earliest work, socio-anthropological work on Maghrebian Berber societies. -- Pierre

[apologies for crossposting]

Pierre Joris

6 Madison Place

Albany NY 12202

Tel: [REDACTED]

Fax: [REDACTED]

Email: [REDACTED]

Url: <<http://www.albany.edu/~joris>>

"É melhor ser cabeça de sardinha
do que traseiro de baleia"

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301. **Tom Thompson**

Against Dworkin Against Meaning

Thu 24 Jan 2002

Jeffrey,

Thanks for your full report on Dworkin's talk. Sounds like I didn't miss much by staying home to tend my flu-ridden kids. But what I didn't miss, I did gain by your report. I'm interested in the things you pointed to re: Dworkin's previous positions on "paranoia" (a talk I regrettably missed): A poetics that is "beside" emotion. But this placement, making emotions "beside the point," also places the point firmly in the realm of "systems" (I think here with zero theoretic back-up of the classic "paranoid" enemy being "them," the system as FBI, the system as Corporate Conspiracy). I think of Michael Scharf's "I LOVE SYSTEMS" piece I just read on the glorious ubu.com: "I love systems, they are but structures for action, for encounter and exchange." But for Scharf systems are exploitable by opposing forces, forces I'll outline here, lazily, as "corporations" and "writers." For Scharf, both writers and corporations use systems, but for opposite ends - the former to open up exchange in multiple directions, the latter to funnel exchange in one great sucking sound straight into their coffers. The two poles of this dichotomy admittedly infect each other often -- as Scharf, a guy who also writes "for" the Cahners corporation, is quick to point out (as should I, a guy who writes ad copy for a living). "A shit where I eat problem," says Scharf, pointedly. An old friend from my graduate school days is appalled at my paying job in advertising. But could knowing both the construction and deconstruction of a system make you better at the more writerly kinds of operations? At showing how corporations desire and writers suck? Well, Bernstein didn't have to write ad copy to rewire its systems. I digress.

I thought Dworkin might be going somewhere with talk of Oppen's discrete series. It's a way to talk about "meaning," no? But to do so "against" conventional ideas of meaning; that is, meaning (I'm only thinking now) as constructed serially, or as a "paragogic chain" (lord, help me with "paragoia," graduate school was over 10 years ago). So, Clinton was almost right: but before we can discuss what the meaning of "is" is, we need to talk about what the meaning of "meaning" is.

This, perhaps, pointing toward a poetics that relies not simply on formal games -- not games of form, but games that form, deform, reform systems? That act socially or individually, experimentally, and in many directions. I'm thinking here of games like what Bernstein does with nursery rhyme structureŠ and Dickinson with similar hymn structureŠ turning fixed aims to shifty purposes.

Thanks again, Jeffrey, for the thoughtfulness of your reportŠ

Tom

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302. **Small Press**

SMALL PRESS TRAFFIC SPRING 2002

Thu 24 Jan 2002

SMALL PRESS TRAFFIC SPRING 2002

January 18-February 9

Poets Theater Jubilee

Cosponsored with New Langton Arts & the Jon Sims Center for the Arts

Details at <http://www.sptraffic.org/html/events/ptj.html>

Reservations line is XXXXXXXXXX

Wednesday, January 30 at 7:00 PM

Carla Harryman

Cosponsored with & held at The LAB

2948 16th Street, SF

Friday, February 15 at 7:30 PM

Andrew Maxwell & Liz Waldner

Friday, March 1 at 7:30 PM

Fanny Howe & Rachel Levitsky

Thursday, March 7 at 7:30 PM

at Yerba Buena Center for the Arts

Series X: Panel on Women's Publishing
and Book Fair

With Simone Fattal, Mary Burger, Yedda Morrison,

Rena Rosenwasser and giovanni singleton,
moderated by Robert Gluck

Friday, March 8 at 7:30 PM

Series X: Book Party

for Technologies of Measure: A Celebration of Bay Area Women Writers,
with Etel Adnan, Dodie Bellamy, Lyn Hejinian, Sianne Ngai,
Leslie Scalapino, Eileen Tabios, and others

You can order the book from us for \$10 plus \$2 s&h. All proceeds benefit
La Casa de las Madres.

Our March 7 and 8 events are a part of the F-Word Festival, exploring the
contributions of women to current cultural production.

Sunday, March 31 at 2 PM

Crosstown Traffic

Susan Gevirtz and Andrew Klobucar

Friday through Sunday, April 5, 6, 7, 2002 Coordinates 2002: Indigenous Writ-
ing Now A conference on the states of the art, with Native writers and scholars
including Paula Gunn Allen, Esther Belin, Diane Glancy, Ines Hernandez, Cedar
Sigo, James Thomas Stevens, Kim TallBear, Gerald Vizenor. Please call us for a
flyer or check our website for more information.

Wednesday, May 1, 2002 at 7:30 PM

CCAC Student Awards Reading

Friday, May 3, 2002 at 7:30 PM

Barbara Henning & Edith Jenkins

Friday, May 17, 2002 at 7:30 PM

Sarah Mangold & Fred Moten

Sunday, May 19, 2002 at 7:30 PM

Crosstown Traffic

Laura Elrick & TBA

Friday, May 31, 2002 at 7:30 PM

Norma Cole & Jocelyn Saidenberg

Unless otherwise noted, events will be held at Small Press Traffic, in Timken
Lecture Hall, CCAC, 1111 8th St., San Francisco (just off the intersection of
16th & Wisconsin). Admission is \$5-10 sliding scale; free to SPT members &
CCAC students, staff & faculty. For more details on these events, please check
our website, or call for a flyer.

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street
San Francisco, California 94107
415/ [REDACTED]
<http://www.sptraffic.org>

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303. **Small Press**

Carla Harryman reading Wed, Jan 30, San Francisco

Thu 24 Jan 2002

Small Press Traffic & The LAB present

Wednesday, January 30, 2002 at 7 PM

CARLA HARRYMAN

Reading from her new book *Gardener of Stars* (Atelos).

"This is written nowhere.

I dreamed I was in a city and also in my dream I couldn't remember if
cities
existed anymore."

The Village Voice calls Harryman's work "intelligent, sardonic, and elliptical to
the point of delirium."

HELD AT THE LAB, PARTY TO FOLLOW SPONSORED BY ATELOS

The LAB: 2948 16th Street, SF

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/ [REDACTED]

<http://www.sptraffic.org>

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304. **David Kellogg**

Pierre Bourdieu dies

Thu 24 Jan 2002

Pierre Bourdieu, the French sociologist who has influenced a lot of cultural criticism (including mine), has died in Paris of cancer at the age of 71. The New York Times obit is at

<http://www.nytimes.com/2002/01/24/obituaries/24WIRE-BOURDIEU.html>

David Kellogg
Director, Writing in the Disciplines
Center for Teaching, Learning, and Writing
Duke University
[REDACTED]; FAX [REDACTED]
<http://www.duke.edu/~kellogg>

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305. **david.bircumshaw**
Re: query on behalf of a friend

Thu 24 Jan 2002

I always think one of the saddest ones is poor Isaac Rosenberg, who not only enlisted in the British Army because he needed the money, was condescended to by Ezra Pound in his letters, but also managed to get killed by a direct hit from a German shell (apparently there was nothing whatsoever left of him).

On April the 1st.

Best

Dave

David Bircumshaw

Leicester, England

Home Page

A Chide's Alphabet

Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/index.htm>

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

From: "richard.tylr" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, January 23, 2002 11:58 AM

Subject: Re: query on behalf of a friend

> Pierre Etal. I enjoyed that biography of Eliot...it may be the only one: I
> think the problem is/was that his second wife has the copywrite (or may
even
> have destroyed letters to Eliot or vica versa) whatever: its quite
> interesting: sure it doesnt get you much closer to T S except you have an
> inkling he was a bit glum
> most of his life, rather unimpressed on receiving the nobel prize, and so
> on. We are all interested in people's lives; all of us gossips and sticky

> beaks: that's human nature. There will always be authors and biographies
as
> long as there are humans. When I get a book of any kind I turn FIRST to
the
> bio (however brief) of the author. I'm fascinated in what these people are
> of have been doing even if its just a pot boiler I pick up. Burroughs is
> infinitely more interesting to people because he put a bullet thru his
> wife's head! I can always sell his books: Eliot sells I think because
people
> have heard that they "must" read him...I think most people just put his
> books on the shelf together with all the other "great" poets then get back
> to watching Judge Judy or Oprah (or over here "Shortland Street) I have to
> admit that in the NZ Listener I turn to the back and read Steve
> Braunias, skip the poems, but am always interested in the sexy movie stars
on
> the very last page (to me it the females who are exciting by the way!),
then
> I console myself with the Chess puzzle from Barden - which I often solve
> altho I havent solved the last one....with biographies I am always
> fascinated by how people die. I skipped thru Dylan Thomas's bio to read
the
> section that lead up to his death. How he basically drank himself to
death.
> How at one stage he "dreamed" of triangles. Similarly I remember coming
> across Sylvia plath's "Ariel" and thinking ...thes are strange: and I went
> on a "binge" suspecting she'd topped herself: as to T S ... he didnt jump
of
> a bridge like Berryman, whose father shot himself, and died rather quietly
> in a hospital: when he was younger he had quite good looks: a kind of
> "Italianate charm"...these are the details that matter. Trakl poisoned
> himself I believe...Celan was another bridge man...fascinating...Houdini
> miscalculated a punch in the stomach (not tightening his stomach muscles
> quick enough) and died of internal bleeding: Schoenberg's last words
> were/was "harmony! harmony!", Goethe's you all know was "More light!" (in
> German of course), Tolstoy threw himself in front of a train, my mother had
a
> stroke and was in a "coma" for about 6 months, my father died of lung
cancer
> (he smoked very much), Mr Hancock died of a brain tumour, Beethoven is
> purported to have died in a thunder storm shaking his fist against fate,
and
> why not, Jack Kerouac had been in a fight and was hit once too often and

> drunk and died of a stomach heamorrhage - he died in a blood rage - Roethke
> died of a heart attack beside a swimming pool, Alekhine (the genius chess
> player) was drunk when he fell out of a window in Lisbon, David Jones
> suvived the First World War, Mandelstam had heart trouble and died
probably
> of neglect and starvation as did Khlebnikov, Pushkin in a duel, as we know
> Jackson Pollock suicided in a car crash, Mayakovsky committed dramatic
> suicide by gun in protest at himself and possibly for love, the brilliant
> English poet Keith Douglas, who was obsessed by war and soldiering, died
it
> is thought by a tiny splinter or shock when a shell burst close by leaving
> no mark on his body, Geoffrey Hill (a rather Eliotic poet) isnt dead yet
but
> he looks so miserable perhaps he could oblige us, several of the English
> Kings had some fascinating deaths, and I believe that Sir Walter Raleigh
was
> beheaded in The Tower, Rilke got a scratch in his garden and that became
> infected and he died of blood poisoning, Rutherford was trimming a tree
and
> fell and that was his demise, Rupert Brroke of an infection (from his lip
> somehow) before he got to the WW1, Shelley drowned in a boat that was
badly
> desigened (or he actually ceased this life in the sea after being tipped,
or
> jumping from the boat in question), its not known exactly how Shakespeare
> died, Hart Crane of course jumped from a ship, I imagine Emily Dickinson
> died with dignity, Berrigan basically enjoyed himself to death with booze
> and pills and wild women and reading incesantly, Robert Creeley is a
> survivor, I heard that John Ashbery nearly died once, Ed Dorn had
cancer..a
> rather bitter man he was amusing and cut through the crap especially with
> his "Abhorrences", Woodie Guthrie had (Blank's) disease (Huntingtons
chorea)
> which is discussed in a book co written by the biochemist and biologist
> Bodmer, symptons are "madness" etc and then one slowly deteriorates,
> Mohammad Ali is slowly deteriorating due to a similar genetically
triggered
> disease, so is Dudley Moore, Hitler shot himself thru the roof of his
mouth,
> the bullet that killed John Kennedy travelled thru his skull on a diagonal
> traverse from the right hand rear to the left hand front, Lincoln
similarly

> but by a hand gun at close range, Swinburne lived to a ripe of old age and
> used to walk daily about 5 miles to his favourite pub muttering to himself
> but caught a chill and died at a good old age, Rimbaud died of gangrene of
> the leg and the rigours of having a sister and his gun running in Africa,
I
> believe that Raymond Roussel killed himself, Camus died in a car
accident,
> Randel Jarrel was supposedly changing a car tyre, O'Hara run down by a
beach
> buggy, Olson was collected in a car crash (according to Robert Creeley),
> many must have died of aids, Spicer died by the word and his love of
> liquor..and so it goes on.
> Listers out there must know of some more interesting deaths of poets or
> others? Cheers, Richard.
> ----- Original Message -----
> From: "Pierre Joris" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Tuesday, January 22, 2002 5:14 PM
> Subject: Re: query on behalf of a friend
>
>
> > David Bircumshaw wrote:
> >
> > > Eliot hated the idea of biographies.
> > >
> > > To make a statement like ' Peter Ackroyd's is an excellent start.' is
> > to,
> > > wittingly or unwittingly, subscribe to a lie. You, I, or anyone
> > > else, cannot
> > > know what was the reality of Eliot's life to Eliot, even any more than
> > we
> > > can of Mrs Mopbucket the part-time cleaner who lives in the flat
> > > downstairs
> > > or Mr Fuckem, the great broker, or anyone else with the partial
> > > exception of
> > > those very few people we know with a degree of the intimacy that we
know
> > > ourselves. Which knowing of oneself mostly consists of forgettings.
> >
> > Quite true, Dave, though if it annoyed Eliot, then I, not a big reader
of

> > biographies, will willingly turn into one, 'cause I love to annoy the
> > annoying mr. Eliot.
> > Of course all biographies are "fictions" to some extent, just as
> all
> > autobiographies are. And yet Dave, as a young writer, were you not
> > interested in the actual lives of those writers you were reading &
> admiring?
> > Most of my students want to know something -- from a little to a lot --
of
> > the lives of the authors they like. & I don't think that is an
> illegitimate
> > desire, even, and maybe especially in this post-textual,
> > post-death-of-the-author era.
> > Come to think of it, I am right now looking forward with some
> excitement to
> > the soon to be published biography of Ed Dorn -- the publication of
which
> > will, I would think, also send a number of people to the work itslef --
&
> > that finally, is what we want, no? for the poems to be read?
> >
> > Pierre
> > >
> > > Anyone up for a Shakespeare biography?
> > >
> > > Best
> > >
> > > Dave
> > >
> > >
> > >
> > > David Bircumshaw
> > >
> > > Leicester, England
> > >
> > > Home Page
> > >
> > > A Chide's Alphabet
> > >
> > > Painting Without Numbers
> > >
> > > <http://homepage.ntlworld.com/david.bircumshaw/index.htm>

> > > ----- Original Message -----
> > > From: "Pierre Joris" <[REDACTED]>
> > > To: <[REDACTED]>
> > > Sent: Friday, January 18, 2002 3:49 PM
> > > Subject: Re: query on behalf of a friend
> > >
> > >
> > > >
> > > > hey everyone, can you point me toward several decent biographies
of
> ts
> > > > eliot?
> > > >
> > > > Peter Ackroyd's is an excellent start.
> > > >
> > > >
> > > > a young actor friend, very smart but unable because of his career
> > > > to take regular college classes but who is trying to educate
> > > > himself, wants
> > > > to know. i do too, since i've agreed to discuss "The Wasteland"
> with
> > him
> > > > at some point in the future.
> > > >
> > > >
> > > >
> > > >
> > > >

> > > > 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>>
> > > >
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>

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306. **Alan Sondheim**

Traum

Thu 24 Jan 2002

-

Traum

Nikuko, listen. I don't sleep. I have had episodes. My anger threatens the world. I have had red suns I cannot escape. I cannot escape the sky. The red sky is everywhere. Nikuko, listen. I am sleeping. I wake after the first episode; I sleep again. I wake after the second, after more convulsions; again I sleep. I wake after the third, and that is the end of it.

I came naked to you to show you everything. I want to seduce you with my broken anger. Listen: I dreamed I was in a train station, a waiting room, a classroom at a university. There was a woman dressed in brown leather, a beautiful jacket. Black hair, perhaps from Montreal or Paris. Those features. I bump into her. She smashes me, I bend over in violent pain. I wake up. I wake up in convulsions. You know, the body moves suddenly against all will, out of control. One wakes up in sweat. She's gone. The anger fades. Lassitude sets in.

I want to seduce you. I want you to come naked and broken to me. I want to see your breasts, your cunt. I want to touch everything. I want you to belong to me, Nikuko, I want to own you. Listen: I sleep again. There is a man present, similarly dressed. Both of them are in their late twenties. He is her boyfriend. He approaches me, knees me in the abdomen, slams my face. I fall to the ground like a worm. I can't move. I jerk about. I convulse. I wake up.

I want you so bad this might be a dream. I want your body in my face. I want to live in your odor. I want you all over me. I want my body bruised with you. I want your territory marked. Listen: I sleep again. This is the worst. I am in pain. I am standing near a table or desk. A security guard walks by. I reach for his gun. I take it from his holster. It's a nine millimeter pistol.

I am looking at you now, Nikuko. I am undressing you with my eyes. I take the pistol and begin shooting. People try to leave to my left, there is a door. It is brown, wood. I shoot them. The pistol hums, it doesn't go pop-pop-pop. It hums with the beauty of death. It warms to my hand. I am in fury. I am furious anger. I will take everyone out.

Yes, Nikuko, this is healthy. This is a true way of thinking. I mow them down. I mow everyone down, left and right. People are screaming. It means nothing to me, I let them scream. Do you see how I am, Nikuko, how it is.

Nothing bothers me, Nikuko, nothing. Listen: I run out of ammunition. For a moment I am afraid all will be lost. I have numerous clips I have taken from the security guard. From somewhere, I have a second gun. I hold the gun on the survivors. I load the clip in the other gun, the first gun, my warm gun. I am worried I am loading the clip incorrectly. How would I know how to load a clip.

I first knew I would know how to load a clip when I felt the gun firing once again, warm in my hand, warm with the beauty of it. No pop-pop-pop, just the humming sound. People are running and screaming again.

Now I will tell you. There is a silence now. There is a silence and it is a very deep silence. My anger knows no bounds. It travels through horizons that move with me, like the horizon of a blood-red boiling ocean. There are no limits. Nikuko, I tell you, there are no limits. Look at my skin. Look at all of it. I own you, Nikuko. I own all of you, every bit of you. Show me all of you, Nikuko. I convulsed in the sheets of the bed. I woke up.

I woke up frightened, Nikuko, frightened of everything.

I am afraid of my power, of my lack of fear. I am afraid of what I will do with the gun. I am afraid of infinity. I look at you and undress you with my eyes. Take everything off, Nikuko, I own you.

I am fascinated by your response to my power.

This is the end of it. You are that girl. You are mine to do what I will. I am sure you are that girl. Take off your panties.

Is it because girl take off my panties that you came naked and broken to me? Are you annoyed that girl take off your panties that I came naked and broken to you? Have you been annoyed often? Stop making excuses for yourself. Please please don't ever leave me. Are you sure that don't ever leave you? When did you first know that don't ever leave me? What happened when did me first know that don't ever leave you? What happened at the time when did you first know that don't ever leave me? What would happen if you had a gun and if did me first know that don't ever leave you? Is the fact that don't ever leave me the real reason? Does the fact that don't ever leave you the real reason explain anything else? Have you been positive don't ever leave me the real reason explain anything else? You mentioned that you would like to seduce? Is it because I would like to seduce that you came naked and broken to me? Did you ever regret you would like to seduce that I came naked and broken to you? Why should I get to seduce? When did you first know that should you get to seduce? What would happen if we did it or if did me first know that should I get to seduce? Is

the fact that should you get to seduce the real reason? Does the fact that should I get to seduce the real reason explain anything else? Are you certain should you get to seduce the real reason explain anything else? Is it because of your life that you are going through all this?

Buffers Files Tools Edit Search Mule

Help!\210\312^Vn\306\201o^@\!\210\312^Vo\306\2 This is the end of it.

1.)unsolicited and 2 You are that girl. You are mine to do what I will. in

06\201q^@\!\210\312\211^Vq\207" [typos found o Are you sure girl I am yours to do what you will?or just to gather fun bucks. Why people go I am sure you are that girl. Take off your panties.\30!\#\210\301\30!\304\30!\#\21@\207" [x put dorhen c Is it because girl take off my panties that you came naked and b

what makes you yearn and cry that) (what makes you Is it because girl take off my panties that you came naked and b ^G Get H

(i have)) (you7ll you

Please please don t ever leave me.\.\.\.) (so) (mmmmmm) (

—

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307. **Ron Silliman**

Bordieu est mort

Thu 24 Jan 2002

From Liberation:

Le sociologue français Pierre Bourdieu est décédé mercredi soir des suites d'un cancer à l'âge de 71 ans à l'hôpital Saint-Antoine de Paris. Né le 1er août 1930 à Denguin (Pyrénées-atlantiques), dans une famille d'origine paysanne, Bourdieu, agrégé de philosophie, débute sa carrière comme professeur au lycée de Moulins (Allier) en 1955. Il enseigne ensuite à Alger (1958-1960), à Paris puis à Lille (Nord).

De 1964 à 1980, Pierre Bourdieu est directeur d'études à l'Ecole pratique des hautes études, devenue d'Ecole des hautes études en sciences sociales. Il est parallèlement directeur de la revue Actes de la recherche en sciences sociales. Titulaire de la chaire de sociologie au Collège de France depuis 1981, Pierre Bourdieu avait acquis une certaine renommée dès 1964 en publiant avec Jean-Claude Passeron «Les Héritiers», un ouvrage qui, quatre ans avant Mai 68, formulait une critique fondamentale de l'enseignement supérieur français.

Il a ensuite connu un franc succès public avec «La Misère du monde» (1993), une enquête sur la souffrance sociale. En 1996, il fonde l'association «Liber/Raisons d'agir», editrice de petits livres militants dénonçant le néo-libéralisme,

une lutte incessante qui lui tenait au coeur. Bourdieu avait ainsi soutenu la candidature de l'humoriste Coluche à l'élection présidentielle de 1980, puis apporté son soutien aux grévistes et aux sans-papiers en grève de la faim en 1995. Il avait également fondé le Comité international de soutien aux intellectuels algériens (Cisia).

Il était notamment l'auteur de «La Distinction» (1979), «Ce que parler veut dire» (1982), «La Noblesse d'Etat» (1989), «Les règles de l'Art» (1992), «Sur la télévision» (1997) et «La Domination masculine» (1998).

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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308. **George Thompson**

Re: [iso-8859-1] FW: [multitudes-infos] FW:=?X-U...

Thu 24 Jan 2002

In a message dated 1/24/02 10:22:53 PM Eastern Standard Time, [REDACTED] writes:

From Salwa Ghaly

Bourdieu is dead.

Well, it happens even to the best of us.

Bon jour,

GT

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309. **Damian Judge Rollison**

Re: What do you think ?

Thu 24 Jan 2002

Also sounds like Kafka's "In the Penal Colony," where a soldier who has been accused of insubordination and condemned without trial (sound familiar?) is about to be executed, by means of a ghastly machine that inscribes a

man's sentence on his flesh with needles -- only to be granted a last-minute reprieve, because the officer in charge of the execution is in fact the guilty party.

Damian

On Thu, 24 Jan 2002 10:16:55 -0000 Lawrence Upton

<[REDACTED]> wrote:

No, that isn't it, but from this point of view it's the same. I think must have read _Samuel_, but it hasn't stayed. So, thanks for that.

I think that what is coming into my memory is a Hans Anderson story. The guilt woman - tho' guilt of what I cannot remember - wants the innocent woman rolled down the hill in a barrel with nails hammered inwards

The king knew all about this before he asked her to name the punishment (maybe he got the job on merit) and led her on to condemn herself

L

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

From: "Aaron Belz" <[REDACTED]>

To: <[REDACTED]>

Sent: 23 January 2002 01:28

Subject: Re: What do you think ?

| Lawrence Upton wrote:

| >

| > There's a fairy story in which one character, guilty, describes the
| > punishment for the crimes they committed but attributing those crimes to
| > others

| >

|

|

| You are probably not referring to 2 Samuel 9, but it contains a story
| similar to what you describe. I'll append it.

|

| -Aaron

|

|

|

| The Lord sent Nathan to David. When he came to him, he said, "There were
| two

| men in a certain town, one rich and the other poor. The rich man had a
| very

| large number of sheep and cattle, but the poor man had nothing except one

damian judge rollison
department of english/
institute for advanced
technology in the
humanities
university of virginia

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310. **David Kirschenbaum**
Boog City, East Village Paper, Debuts
Thu 24 Jan 2002

(Here's the editorial from the first issue of Boog City. Below it is information on contributors and a call for submissions)

the Beginning of a Great Adventure

The premier issue of Boog City is brought to you by the letters K and P, as in Kristin Prevallet, whose piece *Dear George Bush* is in the centerspread.

I've known Kristin for a long time. I first met her back at the then Naropa Institute, now University, in Boulder, Colorado, us two hanging around their legendary writing and poetics program, the Jack Kerouac School of Disembodied Poetics.

Kristin had come out to Boulder from the State University of New York at Buffalo, where she was coediting the poetics journal *apex* of the M with Alan Gilbert. Unlike most editors, they didn't just find cool words and print them, instead they jumped headfirst into the fray, beginning controversies and inspiring hate mail, all-in-all, mucking it up, and it was beautiful.

It's about a decade later, and Kristin's still doing it. She is a damn solid essayist and poet, who takes on the politics of the state and abusers of authority.

So mid-December, there was all this false patriotism flying in everyone's faces. There was the gourmet soup shop's menu with the collage of the Twin Towers, the stars and stripes, and a bald eagle. There were pictures of the on-fire Twin Towers, according to *The New York Times*, being sold from beneath sidewalk vendors' bridge tables, while the photos of the towers in their former glory were out on display. There were American flags everywhere on pizza pie boxes; hanging, wind-shredded, off of car antennas; or, in my case, being left by building management on the floor outside every apartment in my complex as though they were doormats.

Amid all this insanity that is a post-Cold War nation seeking an enemy, any enemy, to define itself; in a nation seeking *Infinite Justice* only to settle for *Enduring Freedom*, I kept wondering who the hell is going to give me the words to get out there about why George Bush, quite simply, is wrong, despite approval numbers that would have made any mom proud if you brought them home from your intro to American foreign policy class freshman year at Yale.

I heard those words about Bush early in the evening during the 27th Annual New Year's Day Marathon at St. Mark's Church, when Kristin Prevallet stepped to the microphone in the sanctuary, and said, simply, *Dear George Bush*, her passion building with each statement, each line of her letter/poem/essay.

So read ìDear George Bushî (p. 5), unwrap the comfort of the flag from your body, and think about this nation at war. Revenge is nice for a Charles Bronson flick, but this is real life, and what the hell are we doing, and is it right.

This is Boog City, a community newspaper from a group of artists and writers based in and around New York City's East Village, either physically or spiritually, and sometimes both.

This is Boog City, a group of people who question authority, and create amazing art while doing so.

This is Boog City, a community of New Yorkers, Americans, citizens of the world, who flourish everyday amid every reason not to.

This is Boog City, hop in the front seat, and put your shoulder to the wheel.

as ever,
David Kirschenbaum,
editor and publisher



First issue, available in NYC on Friday Jan. 25, includes:

- Lexicons from Erwin Karl, Dan Rigney, and Dale Smith
- Greg Fuchs on art post-September 11
- Kimberly Wilder's ìNotes from My FBI Fileî
- Poetry from David Baratier, Anselm Berrigan, Sean Cole, John Coletti, Ethan Fugate, Lisa Jarrot, Eliot Katz, Aaron Kiely, Eileen Myles, Wanda Phipps, Kristin Prevallet, Jenny Smith, Lorenzo Thomas, and Ian Wilder
- art by Brendan Iijima
- photos from Fuchs

Special offer:

Available for only 80¢ SASE (8-1/2 x 11") to first 100 poetics list members who respond to this email,

subject line: Boog City/Free Poetics List Member Copy

reviewing any art or words for possible publication.

Deadlines every second Friday, 12 noon.

Next issue deadline: Friday Feb. 1.

Issue two, Feb. 1-14, of Boog City:

Come As You Are: A Tribute to Kurt Cobain at 35

World Economic Forum coverage

Kimberly Wilder's *Notes from My FBI File*

Aaron Kiely reviews Eileen Myles' *Skies*

and poetry from Ed Berrigan, Trane DeVore, Susan Landers, Chris Stroffolino, and James Wilk, among others

Issue two deadline is Friday Feb. 1, 12 noon.

Considering all words and arts, themed (Cobain or WEF) or unthemed.

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311. **Damian Judge Rollison**

Re: Craig Dworkin talk

Fri 25 Jan 2002

Heard Sylvia Nasar on Fresh Air this evening -- she wrote the book on John Nash, who during his schizophrenic decades did elaborate numerological/mathematical 'research' in order to uncover encoded correspondences whose presence he'd intuited (i.e., voices told him). Nasar: "He had a young economist at Princeton help him write a computer program to transform Rockefeller's name, to which he attached great significance, into base-26, and then to factor this very large number. He was looking for connections between things like the telephone number in the Senate cloakroom, the social security number of mathematician he knew, and the birthdate of Brezhnev." Listening, I was reminded of Jeffrey's account.

Even more than the problem of the re-inscription of the author's name, what strikes me as disturbing about Dworkin's approach (by this account) is its appearance of objective empiricism, as though this content (any content) is patently "there" in the text, rather than immanent in the social transaction. That these names, or dental records or what have you, are part of an "unwritten core," rather than a manifest content, sounds like logical positivism in a deconstructive guise. But, had it all been presented in a spirit of play (viz Garrett Stewart hearing an unspoken "love" in Keats's "the fee/l of/ not to feel it") it might have been more compelling.

DJR

On Tue, 22 Jan 2002 20:03:45 -0800 Jeffrey Jullich

<[REDACTED]> wrote:

Date: Thu, 17 Jan 2002 11:04:16 -0500

Did any New York listserv folk attend Craig Dworkin's talk "against meaning" last night? If you did, please report. He's a smart cookie and I'd like to get a gist of what he's "for."

Tom Thompson

To: T.T. From: J.J.

I found Craig Dworkin's "Against Meaning" lecture at the White Box gallery very upsetting.

(I was extremely eager to go: I rarely leave the house at night anymore, but I vividly remember his Barnard conference lecture on Lyn Hejinian and paranoia. He shared a panel with Charles Altieri back then at Barnard. Dworkin's talk included references to the asylum-institutionalized "madman" who composed much of the Oxford English Dictionary. Dworkin's scheme had to do with the paranoid underpinnings of language and the paranoid processes of seeking out and finding meaning.)

At White Box, he wasn't using the word "paranoid" anymore.

The audience of perhaps less than three dozen, crammed together in tightly squeezed chair in the midst of any otherwise expansive gallery, included much of the Manhattan illuminati: Charles Bernstein, Bruce Andrews, Ulla Dydo, Claudia Rankine, Kenny Goldsmith . . .

Dworkin passed out xeroxed hand-outs. His hair was moussed into standing.

Partially from my notes:

He began with George Oppen's ~Discrete Series,~ from which he drew a model for his "applied

paragrammatics," a reading strategy which he defined as "willing to sacrifice its reference", "a grammar of reading".

A "discrete series" is a mathematical term for a series where every term is empirically justified, rather than being derived from preceding propositions. That is, as opposed to an arithmetic progression (the Fibonacci: 1,2,3,5,8,13...), he gave the subway stops on an East Side train.

He said, a` la Oppen, that it is the very fact of a poem's acceptability as a ~mechanism~ that is the proof of meaning.

He proceeded through trailing verbatim dictionary definitions which Oppen had followed in the structuring of his poem: the OED as an organizing structure. (His research included that a new printing of the OED had been a New Year's Day front page story.)

The multiple definitions for a single word as they appear in a dictionary are a discrete series, vs. an inductive "paragogic chain"--- by following a logic from signifier to signifier: glass > grass > crass > class, a "bitter romance" of associations.

He spent a good deal of time discussing the word "rim" in Oppen (with "a straight face").

He next moved on to Saussure's notorious hypogrammes: "multiple, uncontrollable and unhierarchical meanings"; DeMan spoke of the "terror" of the letter.

Riffaterre's book, ~The Semiotics of Poetry~: When a gap opens up between a word and a text, the motivating anxiety is a single unwritten word. Texts have an unwritten core, a "matrix". Grammatical disruptions become a clue to the presence of a matrix.

He gave examples.

From Apollinaire's poem, "Monday in Christine Street":

*"Trois becs de gaz allume's
La patronne est poitrinaire"*

*("Three gas burners lit / The proprietress is
consumptive"). Dworkin found Apollinaire's name in the
line-endings,*

"a-" "-pa-" "-lu-" "naire", or such.

*(Saussure's hypogrammes, --- or "la folie de Saussure"
[the madness of Saussure]--- was his similar,
decades-long notebooks, where he traced the names of
Greek gods in Latin literature --- repeat: ~Greek~
gods in ~Latin~ poetry, Aphrodite, etc.)*

*Not wanting it to seem that the Dworkin method of
reading was applicable only to the avant-garde, he
turned to Robert Frost's old chestnut, "Mending Wall".*

*(In excerpt: "the frozen ground-swell . . . / . . .
The gaps I mean, / . . . / . . . 'Good fences make
good neighbors.' / . . . I was like to give offense. /
. . . I could say 'Elves' to him, / But it's not elves
exactly").*

*Dworkin found the same ~Semiotics of Poetry~ dynamic
("it warps itself around a missing core"). (Saussure's
term "hypogramme" was taken from the Greek for
signature.)*

*"(F)rozen ground-swell" is a synonym for rime frost;
"rime" is a homonym for "rhyme"; "frost" was a term
for "literary failure" that Frost would have been
fighting against. "The gaps" mean the gaps of
Riffaterre lacunae; for "elves", read "selves".
"fences"/"offence" was a Russian "zdvig" or "shift".*

*Dworkin's third example, p. 258 from an edition of
Malcolm Lowry's ~Under the Volcano~: "Yvonne's father
made his way . . . earnest candid eyes . . . synthetic
hemp".*

*This prose hid a Dworkin matrix for the name--- Ernest
Hemingway, Lowry's literary father (known as "Papa
Hemingway", with "Papa" appearing on a preceding
page):*

earnest hemp way.

These repeated examples were his self-admitted defense against accusations of a "readerly hat trick" or "hermeneutical prestidigitation".

He said he found "recourse to soft psychology not satisfying either" (Lowry, writing around a bullfight, thinks of Hemingway), but acknowledged "the degree to which readers are more comfortable with corroborative" evidence.

He said he found these hypograms "factually, incontrovertibly there"; that it was not chance and permutations.

*In Elizabeth Bishop's "The Moose", which is about an animal (C.D. cited critical commentary as to grandiose literary themes), he said the poem is about---
~orthodonture.~*

He lined up words: "PINK glancing", "beat-up ENAMEL", "BLEACHED, ridged as clamshells", "BRUSHING the dented flank", "waits, PATIENT", and "BRACES" to refer to unmentioned teeth.

Bishop at the time was going to the dentist twice a week. (---Bathos?)

(My notes do not record Dworkin commenting on the French word for tooth, "dent", and Bishop's "dented".)

In passing, he also cited Zukofsky, where three or four mentions of "law" are closely accompanied by "tessera", he said, but without Z. ever using the word "mosaic" (Mosaic law = the Law of Moses)!

The Q-&-A was not quite sympathetic: the first questioner accused him of not "opening onto paths that might lead us away from meaning" ("Against Meaning") but rather back to classic modernist grids, an aligning, congruences. Another questioner seemed argumentative in talking about an "architectonic self".

I was quite bothered. My question accused his project of reenacting what Geoffrey Hartman's 1981 ~Saving the Text~ had already done with the Romanticists

(Wordsworth: word's worth; etc.), which Hartman called "the spectral name."

Dworkin (with the exception of Bishop's teeth) was in all cases "re-discovering" embedded in the text what was already conspicuously written at the top of the text: the author's name.

This differed greatly from Saussure's hypogramme matrices, which found the names of gods like "Apollo" (Saussure's Apollo had been Dworkin's springboard into Apollinaire) or "Aphrodite", --- which, importantly, were not individual author's lemon ink autographs but ~suprapersonal.~ Saussure, in search for an explanation for these disturbing archaic forces inscribed across so many writers' texts, even conjectured whether there might have been some cultic or religious explanation.

Dworkin, instead,

at exactly our contemporary turning-pint where reading and criticism have moved beyond the fantasy of (writing packaged one-for-one to) the discrete unit of a self-sufficient author, broader territories (wilderness) of language as common possession, and a-subjective propulsions that are the agency for writing,

was re-bundling or "re-authoring" these texts back under the ~souscription~ of the individual author, neat bundles.

Bishop's teeth: biographical reductivism.

What would be ~interesting~ would be finding Louis Zukofsky's name in Lowry, or Hemingway's in Frost, I suggested.

Dworkin demonstrated no corrective familiarity with statistics and randomness, or their anomalies. He had fallen into a statistical rabbit-hole. (You'd be amazed how many time the same doubles will come up in a row.)

Definitely, the name is a narcissistic imago, and we develop fetishistic attachments to its letters. But

Dworkin was going from general principles to a sort of "Find-a-Word" puzzle, where the solution --- surprise! --- in x out of y cases was a game of nominal, diagonal acrostics.

He responded by saying that he thought it might have something to do with the numinous or nebulous status of personal names as words, which he does not understand.

---I can't see how it moves "our" mission forward to go retrograde (moving from a self of societal construction to a metaphysics of "confidential, to the point of secrecy," as he said about Oppen). He's re-instating the self-enclosed, autonomous figure of the writer as the prime deciphering key to the text, where the "punch line" solution will be finding at the end what you started off with at the beginning.

His insistence on the "objectivity" of his findings and truth was jettisoning the whole rich ground of indeterminacy, and ambiguity, and The Absurd (that which can be neither true nor false).

---To say nothing of the spuriousness of his methodology.

The Lowry Hemingway was a single confabulation ("objective" or not) on p. 258 of a 400 pp. novel.

A "proof" strung out of four, maybe five tenuous examples, one of them (the Zukofsky) undocumented yields a whole paragrammatics. Between one example and the next, however, there was considerable ~slippage,~ with name only putatively unifying tellingly different cases:

Frost's name was hidden in synonyms, but was his own name in his own text;

Apollinaire's name was his own name in his own text, but appeared as splintered syllables, unlike Frost's rebus;

Lowry's Hemingway was made up of splintered syllables, but was somebody else's name, not the author's;

"Moses" in Zukofsky involved neither the author's name nor that of a living or real person nor syllables: it depended on a Latin-to-English translation.

Bishop's had nothing to do with names or any "unwritten word" at all, per se (a body part, instead); etc.

Dworkin's schizo-analysis was conducted without even passing reference to the possibility of a rhetorical trope of paronomasia. Writers writing without any sense of pun.

In resuscitating, after ~The Death of the Author,~ these authors this way, and stressing "objectivity", Dworkin absolved himself of the uncomfortable position of being a ~reader~ with responsibility for his own idiosyncratic dyslexias: instead, the return of the invisible, Archmidean critic.

I think he lost ground by backing away from his previous "paranoia" model (which was anti-subjective). By moving on instead to a hunt for neutral alphabetic solutions, punch-lines, he has, in a sense, deepened his previous project further by joining into the affectlessness of paranoia's clues.

Paranoia is, literally (etymologically), ~beside~ feelings, that is, always a little to the left or right of emotions. Paranoia is more concerned with cracking the FBI's cryptography than with what ~it feels like~ to be so consumed and monomaniacal.

He said that the very fact that Frost and Bishop scholars become upset with him makes him think he's on to something. Others' emotive frustration is not an academically recognized barometer for confirming a hypothesis.

We were left with handfuls of alphabet blocks, Scrabble solitaire played with books. Even were they delivered less objectionably, those details could have been bridges into empathic deepening with the source texts, instead of "A-ha!" eureka at yet another ghost

Sincerely,
::Craig

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313. **The Poetry Project** **POETRY PROJECT EVENTS**

Fri 25 Jan 2002

CALENDAR OF EVENTS

JAN 28 - FEB 4

JANUARY 28, MONDAY MARCO VILLALOBOS and DANIEL KANE MARCO VILLALOBOS's poetry is featured in recent publications of the Brooklyn Review, and SPAWN, a not-for-profit literary arts journal that seeks to nourish the work of young writers. Most recently he's been featured in Step into A World: A Global Anthology of the New Black Literature, as well as the upcoming, Bum-rush the Page: A Def Poetry Jam.

Daniel Kane has poems in TriQuarterly, The Denver Quarterly, Skanky Possum, Exquisite Corpse, The Hat, and other journals. His cultural history of the Lower East Side poetic community is due from the University of California Press in 2003. [8:00 pm]

JANUARY 30, WEDNESDAY MARK MCMORRIS and JULIANA SPAHR. MARK MCMORRIS's poetry appears under four titles: Palinurus Suite (Paradigm), Figures for a Hypothesis (Leave), Moth-Wings (Burning Deck), and The Black Reeds (University of Georgia Press). His fiction has been anthologized in Ancestral House: The Black Short Story in the Americas and Europe (Westview).

JULIANA SPAHR's Response (Sun & Moon Press) won the National Poetry Series award. She is also the author of Everybody's Autonomy: Connective Reading and Collective Identity (University of Alabama Press) and the Fuck You-Aloha-I Love You (Wesleyan University Press). With Jena Osman, she co-edits the influential journal Chain. [8:00 pm]

FEBRUARY 1, FRIDAY NUZION FUSION 020102 Come hear why Time Out New York calls Brooklyn's GOLD SPARKLE "One of the Best jazz bands in New York City." Performers include CHARLES WATERS, alto saxophone and clarinet; ANDREW BARKER, drums; ADAM ROBERTS, double bass; JEREMY WILMS, guitar; MISSY MAZZOLI, piano and electric piano; MATT LAVELLE, trumpet, bass clarinet and flugelhorn; JANIS SHEN, spoken words; other super surprise special guests tba. [10:30 pm]

FEBRUARY 4, MONDAY

OPEN READING

Sign-up at 7:30 p.m. [8:00 p.m.]

--

Unless otherwise noted, admission to all events is \$7, \$4 for students and seniors, and \$3 for Poetry Project members. Schedule is subject to change.

The Poetry Project is located in St. Mark's Church in-the-Bowery at 131 E. 10th Street, the corner of 2nd Avenue and 10th Street in Manhattan. Trains F, 6, N, R, L.

The Poetry Project is wheelchair accessible with assistance and advance notice. Please call [REDACTED] for more information, or visit our Web site at <http://www.poetryproject.com>.

If you are currently on our email list and would like to be on our regular mailing list (so you can receive a sample issue of The Poetry Project Newsletter for FREE), just reply to this email with your full name and address. Hope to hear from you soon!!!

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314. **Tom Thompson**
Tom Thompson reading in NYC

Fri 25 Jan 2002

Maybe you were as surprised as I to read on today's list that poetry is literally gonna come down from a mountain top near you (Mt. Fuji, Mt Rainier, et al: www.dialoguepoetry.org)... Or maybe you already knew.

But for a TRULY unprecedented event:

Tom Thompson will be schlepping his self across New York's Central Park to read from his alicejamesbooks book LIVE FEED next week:

Thursday, January 31st at 7PM

at the Barnes & Noble Bookstore located at 240 East 86 Street, between 3rd and 2nd Avenues.

Please come dawdle and hum and stamp your feet and let's warm up the place.

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315. **Alan Sondheim**
altering (responding to a text)^2

Fri 25 Jan 2002

-

altering (responding to a text)^2

the ruins of buildings. i can't write from anything else. tonight, the water stopped in our apartment. the apartment ran dry. there are sounds of struggle in the pipes. following a sentence in the possessive and possession of characters, a gap or hiatus. wayward or contrary characters. of the harshness of daily politics. of the real and virtual jennifer, julu, alan, nikuko. of the real and virtual honey, travis, tiffany. jennifer years ago started off as about 12 in the early stuff then moved to 20s-something; nikuko i imagine in her 30s; julu 24. i keep wanting to kill them off. i killed off jennifer a long time ago, she had a bier and everything, then returned. before that, travis, honey, and tiffany all disappeared. i can't write dialog for males, it's not that i can write it for females, i can't at all, but with males it devours me from inside. it's a distrust of males, of male authority. it's built-in, a bad engine. males are bad engines. males absorb, i write from the debris, effluvia, of absorption. alan is a character but alan is also a stain or residue, almost always disappearing by the end of the show if he were there in the first place. alan wants to disappear but engrave in stone. alan wants to engrave everything in stone and then rails against totality and writes dubious philosophy. that doesn't make sense. it's almost as if alan wishes that nikuko speaks through alan, both of them in a ring: jennifer on the east, julu on the west. north and south are unguarded; they always are, the cold-spots of the ring of Aphra Behn's desire. there are disappearances. as one might say, there are disappearances and disappearances. they follow this odd desire. they generate an inchoate politics reaching up through the surface like the hand in Carrie. the texts come from dreams (of the real or virtual dreams) (of careful considerations and the clarity of thought), go back in and mess with them. nothing comes out but different, not therapy or recuperation or balance, but a mess that takes off on its own: alan with the 9 millimeter, nikuko listening as if entranced. Alan writing in a trance or entrance. Nikuko listening in departure. they occupy an aspect ratio. alan thinks: better to return to coding, code-work made obvious (although Traum came out of a rewrite of the emacs doctor program) - better returning to abstraction or scaffolding, rather than the mud on the rungs as one climbs, impossibly, among the ruins of buildings in the east, in the west. not of buildings in the cold, northern and southern poles: where the writing originates. frozen, immobilized. writing from magnesium, magnetic poles, hysteresis looped.

from Alan, never from dreams

—

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316. **derek beaulieu**

CFP from Dean Irvine: The Canadian Modernists Meet

Fri 25 Jan 2002

- > Call for Papers
- >
- > THE CANADIAN MODERNISTS MEET
- > A Symposium
- >
- > University of Ottawa, May 9-10, 2003
- >
- > Symposium Co-Chairs: Dean Irvine and Seymour Mayne
- >
- > F. R. Scott's satirical poem "The Canadian Modernists Meet" has long =
- > epitomized the emergent modernist's call for a new literary movement
- in =
- > Canada. Seventy-five years after the publication of Scott's poem in
- the =
- > McGill Fortnightly Review, questions about the making of literary =
- > modernism in Canada are still under investigation and increasingly =
- > subject to debate.
- >
- > This symposium seeks to bring together critics, historians, editors, =
- > translators, and theorists whose research on late nineteenth-century
- and =
- > twentieth-century literatures contributes to the study of modernism in
- =
- > Canada. Paper proposals are welcome on any issue related to modernism
- =
- > and Canadian literature from the late nineteenth century to the =
- > mid-twentieth century -- whether case studies of specific texts and =
- > authors, literary and cultural histories, theoretical applications, =
- > discussions of editorial problems and methods, or intermedia
- approaches.
- >
- > Topics for papers are open, but may relate to one or more of the =
- > following:
- >
- > * international contexts and influences
- > * cultural modernism, modernity, or modernization
- > * antimodernism, mass culture, or popular culture
- > * political and social organizations/movements

- > * writers' groups, associations, and foundations
- > * recordings, readings, films, and radio broadcasts
- > * visual art, illustration, and book/magazine design
- > * prefaces, editorials, and manifestos
- > * critics and reviewers
- > * little magazines and literary presses
- > * publishers and editors
- > * production, distribution, and marketing
- > * anthologies and anthologists
- > * translation and translators
- > * contemporary editing and editions of modernist authors
- >
- > Selected papers by symposium participants will be considered for a
essay =
- > collection in the Reappraisals: Canadian Writers series, published by
=
- > the University of Ottawa Press.
- >
- > Deadline for proposals: July 31, 2002
- >
- > Send 300-500 word proposals
- > (hard copy or Word/Wordperfect attachments) to:
- >
- > Dean Irvine
- > Department of English
- > University of Ottawa
- > 70 Laurier Avenue East
- > Ottawa, ON
- > K1N 6N5 Canada
- >
- > email: [REDACTED]
- > fax: [REDACTED]

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317. **Pierre Joris**

Re: Bourdieu

Fri 25 Jan 2002

For anybody who has French & likes Bourdieu, here is an excellent site that
makes a number of recent PB texts available online -- Pierre

<http://www.homme-moderne.org/societe/socio/bourdieu/index2.html>

sorry for corssposting,

Pierre

Pierre Joris

6 Madison Place

Albany NY 12202

Tel: [REDACTED]

Fax: [REDACTED]

Email: [REDACTED]

Url: <<http://www.albany.edu/~joris>>

"É melhor ser cabeça de sardinha
do que traseiro de baleia"

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

From: british & irish poets [mailto:[REDACTED]]On

Behalf Of Pierre Joris

Sent: Thursday, January 24, 2002 11:25 AM

To: [REDACTED]

Subject: Bourdieu

I just heard the the French sociologist Pierre Bourdieu died last night from cancer at 71. Although much of the later sociology work could seem problematic from a poetics point-of-view {& years ago the French poet Michel Deguy wrote a scathing criticism of Bourdieu's famous "La Distinction"}, his heart was in the right place, with his recent acticity against globalism, including the founding of the radical publishing house, only the tip of the iceberg of an honest activist intellectual's career. My own preference goes towards his earliest work, socio-anthropological work on Maghrebian Berber societies. -- Pierre

[apologies for crossposting]

Pierre Joris

6 Madison Place

Albany NY 12202

Tel: [REDACTED]

Fax: [REDACTED]

Email: [REDACTED]

Url: <<http://www.albany.edu/~joris>>

"É melhor ser cabeça de sardinha
do que traseiro de baleia"

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318. **bruce andrews**

SALLY SILVERS & DANCERS, February 7,8,9,10

Fri 25 Jan 2002

STRIKE ME LIGHTNING

ACCLAIMED CHOREOGRAPHER SALLY SILVERS EXPLORES
PRIVATE LIVES OF NUNS & CYBORGS

Performances on Thursday February 7 through Sunday February 10 at P.S. 122
at 8:30 pm.

For reservations or more information call [REDACTED] or visit www.ps122.org

Premiering on Thursday February 7th, P.S. 122 presents Sally Silvers & Dancers' STRIKE ME LIGHTNING. This new evening of dance, choreographed by Sally Silvers, takes the choreographic collision of nuns and cyborgs to its logical conclusion: a piece about confinement, fragmentation and ecstatic release, whether the body is cloistered or deliriously hybrid.

Welcome to the pearly gates of cyberspace, with Sally Silvers & Dancers embodying the disembodied. In STRIKE ME LIGHTNING, "cyborg-ness" casts a bizarre kinetic spell on nuns. Are these melded creatures of mystery fleshless "or can movement stage a secret life of thrills and fun? Careen back & forth along the fault lines: between a new body politic for a vernacular posthuman future, and the vivid echoes of a baroque south-of-the border past like that of the 17th century Mexican nun & poet, Sor Juana In  s de la Cruz. In a saturnalial of dizzying rupture, ritual atomic swerves & turbulent betweenness "as if "all the parts of my body were tongues" " get ready for prayerful proximity, miniaturized volcanic rumbles of form, and disheveled neurons in detail & delight. "Let the night have its way with you."

STRIKE ME LIGHTNING features sound design and text by Bruce Andrews, vocals by Haena Kim, toys and "knockabout electronics" by Dan Evans Farkas, box design by Bryan Hayes, costumes by Elizabeth Hope Clancy, and lights by David Fritz. With performances by a sizzling cast of dancers: Javier Cardona, Cynthia Fieldus, Amy Lee, Alejandra Martorell, Karen Sherman, and Sally Silvers.

The evening also features the premiere of a new collaborative duet with Sally Silvers and Keely Garfield, SAME DOLL SAME PLACE.

"An inventive, refreshing experimentalist... original, able to twist the human body into quirks and shapes that telegraph an inherent kinetic wit. Her strong suit is the ability to convey an exciting emotional undercurrent beneath a cerebral formal structure." - Anna Kisselgoff, The New York Times

"...among the most talented choreographers to emerge in the decade. Her vision is always true." - Mindy Aloff, Dance Magazine

"A genius for the unexpected. Exciting to discover wild-woman art so rich in formal, even classical values. Her strikingly original movement is richer in traditional values, like rhythmic and spatial variety than much traditional dance. ...strange, dark drama, kinky moves, fascinating dancing, lurid drama, complexity of vision" - Deborah Jowitt, The Village Voice

Sally Silvers has made more than 60 dances for herself and Sally Silvers & Dancers. She teaches improvisation, composition, and repertory both in the U.S. and abroad. Her writing, scores, and poetry have appeared in journals, literary magazines, and anthologies and she has co-directed 2 films. Her work has received support from the Jerome Foundation, NYFA, the Guggenheim Foundation, 6 times from the NEA, and twice from Meet the Composer/ Choreographer Project for collaborations with John Zorn and Bruce Andrews. She recently choreographed 3 musicals at the Sundance Theater Festival. And her work has just received support from The Fund for Contemporary Performance Arts.

*

STRIKE ME LIGHTNING Feb. 7 - Feb. 10, Thurs - Sun. at 8:30pm.

P.S. 122 is located at 150 First Avenue at 9th St. (accessible from the #6 at Astor Place or the L at First Avenue.) Tickets are \$17.

.

HOPE TO SEE YOU THERE!

--

Your favorite stores, helpful shopping tools and great gift ideas. Experience the convenience of buying online with ! <http://shopnow.netscape.com/>

Get your own FREE, personal Netscape Mail account today at <http://webmail.netscape.com/>

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319. **Small Press**

Poets Theater Jubilee Feb 1 at Small Press Traffic

Fri 25 Jan 2002

Small Press Traffic in association with New Langton Arts and The Jon Sims Center for the Arts

presents

Friday, February 1, 2002 at 7:30

POETS THEATER JUBILEE

New plays by Carla Harryman & David Larsen

Carla Harryman's Performing Objects Stationed in the Sub World
starring John Pollack, Roham Shaikhani, Annie Kunjappy, Laurie Amat and Ken Berry

music by Erling Wold

directed by Jim Cave

David Larsen's Basket of Blood

directed by the author with intervention from Chris Nagler, Wayne Smith and Kevin Killian

starring Lael Gold, Jay Schwartz and David Wingate, and David Larsen as THE CRYPT TICKLER

Evening curated by Camille Roy

Come out and come early!

For directions to SPT please see http://www.sptraffic.org/fac_dir

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/

<http://www.sptraffic.org>

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320. **Alan Sondheim**

Girlboy Alan

Sat 26 Jan 2002

-

Girlboy Alan

```
tori*:9314:99:Lurking Girl:/net/u/8/t/tori:/usr/local/bin/zsh
phatgirl*:16767:99:kathleen:/net/u/4/p/phatgirl:/usr/local/bin/zsh
kboyle*:2382:99:Kevin Boyle:/net/u/1/k/kboyle:/usr/local/bin/lsh
brooklyn*:9684:99:Steve Rayboy:/net/u/1/b/brooklyn:/usr/local/bin/tcsh cboy-
lan*:13138:99:Chris Boylan:/net/u/4/c/cboylan:/usr/local/bin/lsh
wboyce*:16720:99:Willis Boyce:/net/u/1/w/wboyce:/usr/local/bin/bash
joejarre*:17675:99:Boyce W. Jarrett:/net/u/1/j/joejarre:/bin/sh
grid*:18114:99:Daniel J Boyle:/net/u/1/g/grid:/usr/local/bin/bash
tankboy*:18645:99:Scott Ettin:/net/u/1/t/tankboy:/usr/local/bin/tcsh
asf*:352:99:Alan S. Fink:/net/u/16/a/asf:/usr/local/bin/tcsh alanb*:1267:99:Alan
Blattberg:/net/u/1/a/alanb:/usr/local/bin/psh drogin*:1565:99:Alan Drogin:/
net/u/7/d/drogin:/usr/local/bin/psh alangood*:1740:99:Alan Good:/net/u/1/a/
alangood:/usr/local/bin/psh alan*:2313:99:Alan:/net/u/1/a/alan:/usr/local/bin/
psh sugarman*:2394:99:Alan Sugarman:/net/u/11/s/sugarman:/usr/local/bin/
psh gerber*:3874:99:Alan Gerber:/net/u/2/g/gerber:/usr/local/bin/tcsh sond-
heim*:4564:99:Alan Sondheim:/net/u/6/s/sondheim:/usr/local/bin/ksh
adc*:5462:99:Alan D. Cabrera:/net/u/4/a/adc:/usr/local/bin/tcsh
chips*:7547:99:Alan Brooks:/net/u/1/c/chips:/usr/local/bin/psh
alanier*:14242:99:Adam Lanier:/net/u/11/a/alanier:/usr/local/bin/tcsh
dag*:14298:99:David Alan Gross:/net/u/16/d/dag:/usr/local/bin/zsh
yankl*:14816:99:Jeffrey Salant:/net/u/15/y/yankl:/usr/local/bin/psh
alanwho*:16296:99:alanwho:/net/u/3/a/alanwho:/usr/local/bin/tcsh
arf*:16614:99:Alan Silverman:/net/u/1/a/arf:/usr/local/bin/psh
asaly*:17360:99:Alan Saly:/net/u/1/a/asaly:/usr/local/bin/psh
allenk*:18141:99:Alan Kleiman:/net/u/1/a/allenk:/usr/local/bin/tcsh 7      name
girl 8      name girl > zz 9      name boy 10      name boy >> zz 11      name
alan 18      name alan >> zz
```

—

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321. **richard.tylr**

Re: query on behalf of a friend

Sat 26 Jan 2002

And Rossenberg was Jewish and a great anti-war poet and that is how "fate" deals with us: we disappear. But we struggle on: the paradox of Pound: Its all said by Charles Bernstein very well in "Pounding Fascism" from "A Poetics". In 1991 I was in a class and we were all (sme of us adult students) coming across -eg Marrianne Moore)) and somewhat Pound for the first time. a woman asked the lecturer how a poet who could write so powerfully of the 1st Wordld War and its futilty...a war for a "gross of battered books,...and old bitch gone in the teeth.." and the bodies sighing in their death on the barbed wire.. could become

a Nazi supporter: an active fascist: unfortunately it colours my think(ing) toward him: I hope I dont become so bitter about recent and (certain ongoing and past American military-politica) actions that I turn my back on the US full stop..I was talking to a man from Kashmir (a Moslem) and he said to me "No, it is not the American peole, it is the politicians, the military..." and so on. You have Moslems who support the US people...despite everything. Let's see...Richard. ----- Original Message ----- From: "david.bircumshaw" <[REDACTED]> To: <[REDACTED]> Sent: Friday, January 25, 2002 12:00 PM Subject: Re: query on behalf of a friend

> I always think one of the saddest ones is poor Isaac Rosenberg, who not only
> enlisted in the British Army because he needed the money, was condescended
> to by Ezra Pound in his letters, but also managed to get killed by a direct
> hit from a German shell (apparently there was nothing whatsoever left of
> him).
>
> On April the 1st.
>
> Best
>
> Dave
>
>
> David Bircumshaw
>
> Leicester, England
>
> Home Page
>
> A Chide's Alphabet
>
> Painting Without Numbers
>
> <http://homepage.ntlworld.com/david.bircumshaw/index.htm>
> ----- Original Message -----
> From: "richard.tylr" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Wednesday, January 23, 2002 11:58 AM
> Subject: Re: query on behalf of a friend

>
>
> > Pierre Etal. I enjoyed that biography of Eliot...it may be the only one:
I
> > think the problem is/was that his second wife has the copywrite (or may
> even
> > have destroyed letters to Eliot or vica versa) whatever: its quite
> > interesting: sure it doesnt get you much closer to T S except you have
an
> > inkling he was a bit glum
> > most of his life, rather unimpressed on receiving the nobel prize, and
so
> > on. We are all interested in people's lives; all of us gossips and
sticky
> > beaks: that's human nature. There will always be authors and biographies
> as
> > long as there are humans. When I get a book of any kind I turn FIRST to
> the
> > bio (however brief) of the author. I'm fascinated in what these people
are
> > of have been doing even if its just a pot boiler I pick up. Burroughs is
> > infinitely more interesting to people because he put a bullet thru his
> > wife's head! I can always sell his books: Eliot sells I think because
> people
> > have heard that they "must" read him...I think most people just put his
> > books on the shelf together with all the other "great" poets then get
back
> > to watching Judge Judy or Oprah (or over here "Shortland Street) I have
to
> > admit that in the NZ Listener I turn to the back and read Steve
> > Braunias, skip the poems, but am always interested in the sexy movie
stars
> on
> > the very last page (to me it the females who are exciting by the way!),
> then
> > I console myself with the Chess puzzle from Barden - which I often solve
> > altho I havent solved the last one....with biographies I am always
> > fascinated by how people die. I skipped thru Dylan Thomas's bio to read
> the
> > section that lead up to his death. How he basically drank himself to
> death.
> > How at one stage he "dreameed" of triangles. Similarly I remember coming

> > across Sylvia plath's "Ariel" and thinking ...thes are strange: and I went
> > on a "binge" suspecting she'd topped herself: as to T S ... he didnt jump
> of
> > a bridge like Berryman, whose father shot himself, and died rather quietly
> > in a hospital: when he was younger he had quite good looks: a kind of
> > "Italianate charm"...these are the details that matter. Trakl poisoned
> > himself I believe...Celan was another bridge man...fascinating...Houdini
> > miscalculated a punch in the stomach (not tightening his stomach muscles
> > quick enough) and died of internal bleeding: Schoenberg's last words
> > were/was "harmony! harmony!", Goethe's you all know was "More light!" (in
> > German of course),Tolstoy threw himself in front of a train, my mother had
> a
> > stroke and was in a "coma" for about 6 months, my father died of lung
> cancer
> > (he smoked very much),Mr Hancock died of a brain tumour, Beethoven is
> > purported to have died in a thunder storm shaking his fist against fate,
> and
> > why not, Jack Kerouac had been in a fight and was hit once too often and
> > drunk and died of a stomach heamorrhage - he died in a blood rage -
Roethke
> > died of a heart attack beside a swimming pool, Alekhine (the genius chess
> > player) was drunk when he fell out of a window in Lisbon, David Jones
> > suvived the First World War, Mandelstam had heart trouble and died
> probably
> > of neglect and starvation as did Khlebnikov, Pushkin in a duel, as we know
> > Jackson Pollock suicided in a car crash, Mayakovsky committed dramatic
> > suicide by gun in protest at himself and possibly for love, the brilliant
> > English poet Keith Douglas, who was obsessed by war and soldiering, died
> it
> > is thought by a tiny splinter or shock when a shell burst close by leavimg
> > no mark on his body, Geoffrey Hill (a rather Eliotic poet) isnt dead yet
> but

> > he looks so miserable perhaps he could oblige us, several of the English
> > Kings had some fascinating deaths, and I believe that Sir Walter Raleigh
> was
> > beheaded in The Tower, Rilke got a scratch in his garden and that
became
> > infected and he died of blood poisoning, Rutherford was trimming a tree
> and
> > fell and that was his demise, Rupert Brooke of an infection (from his
lip
> > somehow) before he got to the WW1, Shelley drowned in a boat that was
> badly
> > designed (or he actually ceased this life in the sea after being
tipped,
> or
> > jumping from the boat in question), its not known exactly how
Shakespeare
> > died, Hart Crane of course jumped from a ship, I imagine Emily Dickinson
> > died with dignity, Berrigan basically enjoyed himself to death with
booze
> > and pills and wild women and reading incessantly, Robert Creeley is a
> > survivor, I heard that John Ashbery nearly died once, Ed Dorn had
> cancer..a
> > rather bitter man he was amusing and cut through the crap especially
with
> > his "Abhorrences", Woodie Guthrie had (Blank's) disease (Huntingtons
> chorea)
> > which is discussed in a book co written by the biochemist and biologist
> > Bodmer, symptoms are "madness" etc and then one slowly deteriorates,
> > Mohammad Ali is slowly deteriorating due to a similar genetically
> triggered
> > disease, so is Dudley Moore, Hitler shot himself thru the roof of his
> mouth,
> > the bullet that killed John Kennedy travelled thru his skull on a
diagonal
> > traverse from the right hand rear to the left hand front, Lincoln
> similarly
> > but by a hand gun at close range, Swinburne lived to a ripe of old age
and
> > used to walk daily about 5 miles to his favourite pub muttering to
himself
> > but caught a chill and died at a good old age, Rimbaud died of gangrene
of

>
> > the leg and the rigours of having a sister and his gun running in
Africa,
> I
> > believe that Raymond Roussel killed himself, Camus died in a car
> accident,
> > Randel Jarrel was supposedly changing a car tyre, O'Hara run down by a
> beach
> > buggy, Olson was collected in a car crash (according to Robert Creeley),
> > many must have died of aids, Spicer died by the word and his love of
> > liquor..and so it goes on.
> > Listers out there must know of some more interesting deaths of poets
or
> > others? Cheers, Richard.
> > ----- Original Message -----
> > From: "Pierre Joris" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Tuesday, January 22, 2002 5:14 PM
> > Subject: Re: query on behalf of a friend
> >
> >
> > > David Bircumshaw wrote:
> > >
> > > > Eliot hated the idea of biographies.
> > > >
> > > > To make a statement like ' Peter Ackroyd's is an excellent start.'
is
> > to,
> > > > wittingly or unwittingly, subscribe to a lie. You, I, or anyone
> > > > else, cannot
> > > > know what was the reality of Eliot's life to Eliot, even any more
than
> > we
> > > > can of Mrs Mopbucket the part-time cleaner who lives in the flat
> > > > downstairs
> > > > or Mr Fuckem, the great broker, or anyone else with the partial
> > > > exception of
> > > > those very few people we know with a degree of the intimacy that we
> know
> > > > ourselves. Which knowing of oneself mostly consists of forgettings.
> > >
> > > Quite true, Dave, though if it annoyed Eliot, then I, not a big reader

> of
> > > biographies, will willingly turn into one, 'cause I love to annoy the
> > > annoying mr. Eliot.
> > > Of course all biographies are "fictions" to some extent, just
as
> > all
> > > autobiographies are. And yet Dave, as a young writer, were you not
> > > interested in the actual lives of those writers you were reading &
> > admiring?
> > > Most of my students want to know something -- from a little to a
lot --
> of
> > > the lives of the authors they like. & I don't think that is an
> > illegitimate
> > > desire, even, and maybe especially in this post-textual,
> > > post-death-of-the-author era.
> > > Come to think of it, I am right now looking forward with some
> > excitement to
> > > the soon to be published biography of Ed Dorn -- the publication of
> which
> > > will, I would think, also send a number of people to the work
itslef --
> &
> > > that finally, is what we want, no? for the poems to be read?
> > >
> > > Pierre
> > > >
> > > > Anyone up for a Shakespeare biography?
> > > >
> > > > Best
> > > >
> > > > Dave
> > > >
> > > >
> > > >
> > > > David Bircumshaw
> > > >
> > > > Leicester, England
> > > >
> > > > Home Page
> > > >
> > > > A Chide's Alphabet

> > > >
> > > > Painting Without Numbers
> > > >
> > > > <http://homepage.ntlworld.com/david.bircumshaw/index.htm>
> > > > ----- Original Message -----
> > > > From: "Pierre Joris" <[REDACTED]>
> > > > To: <[REDACTED]>
> > > > Sent: Friday, January 18, 2002 3:49 PM
> > > > Subject: Re: query on behalf of a friend
> > > >
> > > >
> > > > >
> > > > > hey everyone, can you point me toward several decent biographies
> of
> > ts
> > > > > eliot?
> > > > >
> > > > > Peter Ackroyd's is an excellent start.
> > > > >
> > > > >
> > > > > a young actor friend, very smart but unable because of his career
> > > > > to take regular college classes but who is trying to educate
> > > > > himself, wants
> > > > > to know. i do too, since i've agreed to discuss "The Wasteland"
> > with
> > > > him
> > > > > at some point in the future.
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >

> > > > > 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>>
> > > > >

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322. **Michael Magee**
COMBO @ the NY Public Library
Sat 26 Jan 2002

Howdy all,

As there are many NYers on this list, I thought I'd mention that the New York Public Library recently subscribed to COMBO. If any of you kind souls had a hand in their doing this, thank you very much. In any event, it's there to be perused, pass the word.

-m.

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323. **derek beaulieu**
new from housepress: A ADAN by Emma M. & Erin Moure
Sun 27 Jan 2002

housepress is pleased to announce the release of:

"A ADAN"

poemes d'Emma M. (Chatte, enr.)

traduits par E. Moure

pour les amies et ais d'Emma

et en memoire de Catson Studios

Erin Moure lives in Montreal, where she is also known as Eirin Moure. She has published nine books of poetry including FURIOUS (winner of the Governor-General's Award), and most recently A FRAME OF THE BOOK (OR THE FRAME OF A BOOK). She has also done several books of translation including SHEEP'S VIGIL BY A FERVENT PERSON.

Emma M. also lived in Montreal -- she had medium-long hair with a red flame on her forehead which would take the form of a straight-line or a question mark. She would often assist Moure with her writing and frequently demanded desk space of her own.

36 pages, published in an edition of 40 handbound and numbered copies with handprinted linocut front covers

\$8.00 each

for more information, or to order copies, please contact derek beaulieu at 

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324. **David Kirschenbaum**

Hoa Nguyen/Dale Smith flipbook from Boog

Sun 27 Jan 2002

Boog Literature Chapbook #28

Let's Eat Red for Fun (Hoa Nguyen)/Pax Americana (Dale Smith)

(ordering info and specs at the conclusion of this email.)

Hi all,

I've always loved the form of the flipbook. The first Boog publication, in August 1991, was a flip chapbook. Later on I discovered Patchen's classic double-header.

When Hoa Nguyen and Dale Smith told me over a year and a half ago of their plans to come to New York, and for them each to read in separate spaces, I thought, "Hey, how about we do a flipbook of the two of you." Dale created the assignment for the two of them, writing on politics, communism for Hoa, capitalism for Dale. A few months later each of their mss arrived, first Dales, and then Hoa's.

I took their words to Birmingham, Ala. and read them everywhere, on the Southwest herd flight, in the park where Bull Connor sicced dogs and turned hoses on his town's citizens almost 40 years ago, to the hotel my friend Alex and I checked out of a few hours after a knock on the door by someone looking for Tony. I took Hoa and Dale with my everywhere, and now, after a year's delay, they'll take you even further.

Some of Hoa's poem's in the collection previously appeared in the Hat, Mungo vs. Ranger, the Transcendental Friend, How2, and Lungfull. Some of Dale's appeared in the Hat and canwehaveourballback.com.

Here's a poem from each of the authors to whet yr appetites.:

Hoa Nguyen

[Untouched bubble gum me]

Untouched bubble-gum me
fruity and whole
Scream wrapped in plastic
Sling your barbells in the air

Seismic nervous falling
(walking the fence no hands)

Pink bubble-gum doll wrapped
in purple coveralls
running away
dragging the family piano

Dale Smith
Bison Jerky

Up there Orion's belt
Blinks out.
City of the Native
Chowdering like gimpy
 Sea Capt'ns.
Check it out
The sky's seam splits
Angels and diablos
Squat in Details
Loaded Wall Street
Times Victoria's
cotton funk.
Native pleasure: killing
Time.

4-color, glossy cardstock cover; ivory, brown, or red tip-in sheet; 48 page guts.
Saddle-stapled

Send check or money order for \$6 ppd payable to Boog Literature for \$6 ppd
to:

Boog Literature
351 W.24th St., Suite 19E
NY, NY 10011-1510

for further information:



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ISSUE #1

New work by:

+ YOUNG-HAE CHANG HEAVY INDUSTRIES

Based in Seoul, South Korea, the award-winning New Media work of YOUNG-HAE CHANG HEAVY INDUSTRIES combines text with jazz. Writing in three different languages, Young-hae Chang and Marc Voge strip away interactivity, graphics, design, photos, illustrations, banners and colors to leave viewers with language and sound.

ORIENT

http://www.uiowa.edu/~iareview/tirweb/feature/younghae/young_hae_chang_he

avy_industries.html

<http://www.uiowa.edu/~iareview/tirweb/feature/young_hae_chang_heavy_industries.html>

+ GISELLE BEIGUELMAN

Giselle Beiguelman is a well-known multimedia writer and web-artist who lives in São

Paulo, Brazil. Her new work for TIR Web is one answer to the question: what might art and language look like when it is made to be experienced "in between" --that is, while doing other things? See the piece; read the interview.

Poetrica <http://www.uiowa.edu/~iareview/tirweb/feature/giselle/giselle.html>

<<http://www.uiowa.edu/~iareview/tirweb/feature/giselle/giselle.html>>

+ ANA MARIA URIBE

Ana Maria Uribe has been working on visual poetry in

Buenos Aires, Argentina, since the late 1960s. Her first works were

Typoems or typographic poetry -- many years later, these poems served as the basis for the series of Web animations presented exclusively on TIR Web.

Poems from "The Circus" and "A Busy Day"

<http://www.uiowa.edu/~iareview/tirweb/feature/uribe/uribe.html>

<<http://www.uiowa.edu/~iareview/tirweb/feature/uribe/uribe.html>>

+ POEMS BY JOSH BELL AND MICHAEL YATES CROWLEY FROM THE
CURRENT ISSUE OF THE IOWA REVIEW

<http://www.uiowa.edu/~iareview/tirweb/feature/bellcrowley/bellcrowley.html>

<<http://www.uiowa.edu/~iareview/tirweb/feature/bellcrowley/bellcrowley.html>>

+ A TALK ABOUT THE ART OF TRANSLATION BY ELIOT WEINBERGER FROM
91° MERIDIAN, A NEW JOURNAL FROM THE INTERNATIONAL WRITING
PROGRAM

<http://www.uiowa.edu/~iareview/tirweb/feature/weinberger/weinberger.html>

<<http://www.uiowa.edu/~iareview/tirweb/feature/weinberger/weinberger.html>>

TIR Web adds new work every two months.

Coming up: Interviews with Shelley Jackson, Katherine Hayles, Jay David Bolter, William Poundstone, and others. New work by Talan Memmott, Meikal And, Brian Kim Stefans, and others.

The Iowa Review Web: <http://www.uiowa.edu/~iareview/>
<<http://www.uiowa.edu/~iareview/>> -----

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327. **Prageeta Sharma**

EXHIBITION OF POETRY AND SCULPTURE OPENING 2/6/02 +two more openings!

Sun 27 Jan 2002

PLEASE COME!

MAGNITUDE=WORDS IN SCULPTURE POETS/ARTISTS

James Tomon

Brece Honeycutt

John Yau

Doug Culhane

Prageeta Sharma

Sam Truitt

Claudia Schmacke

Julianne Swartz

Nancy Cohen

Marjorie Welish

CD Wright

Edwin Torres

Forrest Gander

Dean Kusack

The Educational Alliance

Ernest Rubenstein Gallery

197 East Broadway

NYC info: [REDACTED] ext. 378

Opening 2/6/02 6-8pm through March 27th 2002

Video poetry night: Wed. Feb. 20th PLEASE COME!

(Kimberly Mora, guest curator)

Speech Arts: Tuesday, March 5th PLEASE COME!

(Matvei Yankelevich, guest curator)

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328. **owner-realpoetik**

RealPoetik

Sun 27 Jan 2002

John Jacobi

Under a pseudonym, John lives up north in Michigan, near God. But I know who John is, so if you want to reach him with comments, prizes, invites, etc., RealPoetik will be happy to pass them along.

I. Rookie of the Year

Saw Chester Marcol walking through the
Little league parking lot with a kid in tow.
Twenty-plus years after leading the NFL
in scoring and vodka chugging.

He once lined up for a chip shot,
lined into the back of his center's head,
caught the ricochet on the fly, and stumbled into the end zone,
almost fumbling, but beating the hated Bears.

In the 1980s, wanting to end it all, he drank battery acid. Helluva kick to it.

Gives speeches to the local high school kids now.
Works in a halfway house, got two kids and wife, lives in Dollar Bay.
I saw him under the Portage Lake Lift Bridge once, fishing.
(Stepdad Stan says he's always catching fish.)
Shook his hand and introduced my son, age 7, who said, "cool."

Seven years later, Chester still wears a Packers hat,
one of those shitty mesh-back numbers from Citgo.
But he's smiling, talking to his son,
pushing a lawn mower on the return trip past the park
where the potheads used to play Guts Frisbee every night.

John Jacobi

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329. **Molly Schwartzburg**

Lyn Hejinian at Stanford 2/5/02

Sun 27 Jan 2002

The Stanford Humanities Center Workshop in Contemporary Poetry and Poetics welcomes:

Lyn Hejinian

reading her work

Tuesday, February 5th

4:30 PM

Department of English (Main Quad, Building 460)

Terrace Room, 4th Floor

We hope to see you there! E-mail me for more information.

Molly Schwartzburg

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330. **Alan Sondheim**

(no subject)

Sun 27 Jan 2002

The mess, or entanglement of the soul in chaos. The midst of the raveling of the theory of knots. The midst of the embraiding of sheaves with mass degrees invariant. atala, back and blue heron, tree frog, ribbon snake, shin and saw palmetto, florida palm, palm and royal palm, sawgrass, brown water snake, alligator, egret, white heron, head and heron morphs, little blue heron, blue heron, black vulture, breast, red-headed vulture, mud hen, sulfur, gumbo limbo, co-coplum, bladderwort, pine, strangler fig, purple gallinul, cypress, red-backed turtle, peninsula cooter, poisonwood, woodstork, foot and florida gar, mosquitofish, snail kite, soft-shelled turtle, snapping turtle, brow boat-tailed grackle. The disappearance of video and interactivity in the face of periphyton.directory of :\photo \everglade [] [] amass a amuss bmess b b bmass bmassmess bmass bmassmuss bmassmass bmassmoss bmass bmass bmassmess bmass bmassmoss bmass bmassmessmass bmassmess bmassmess bmassmessmuss dmass dmassmuss dmassmess dmass dmassmussmoss dmass muss dmass dmassmuss dmass dmuss dmuss d dmessmass d dmossmuss d dmuss dmuss dmassmuss dmoss d d dmessmess dmess d dmoss d dmuss dmuss d dmoss dmass d d dmess dmess d dmuss dmuss here azure and i are tearing each other in a bayhead.dmessmass dmessmess dmess dmess dmess mess dmessmess dmess dmessmoss dmess dmessmuss dmess dmess dmass d d d d dmess d d d e e e e emoss e emass e e emess e emoss e e emessmass emess emess emess gmass gmassmess gmassmess gmassmessmoss gmassmoss gmassmoss mess gmass gmassmuss gmass g gmess gmess g gmass gmess gmassmess gmass gmassmess g here azure and i are clawing in a hardwood hammock.g gmess gmess g mess gmass g gmassmess g g gmess g gmass mess g gmassmass gmess gmassmess gmess gmess gmass h hmoss h hmuss hmass hmass h h hmassmass hmass hmass hmassmoss hmass hmassmass hmass hmass hmass jmassmessmass jmassmuss jmassmoss jmassmoss jmassmuss j j j muss jmessmuss jmoss j j jmoss j jmoss jmoss jmuss jmess j j j jmuss j jmess jmessmoss jmess jmessmess mmass m m m mmess nmuss n nmass nmass nmass

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sed 's///g' yy > */the soul in chaos/*

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331. **richard.tylr**

Re: Craig Dworkin talk to Mousse or not to Mouse

Mon 28 Jan 2002

As you say, from the account: Jeffrey Jullich did a god job (as it is hard to get the full import of a lecture into a single "report") and Dworkin sounds interesting (if quite possibly...well he's a theorist...) but to take the issue of Bishop's poem it is a very remote possibility of a connection and of course this could be an example of "one" reading ... this encoding in of names goes back to Zukofsky and even as far back as Bach (from whom Zukofsky's ideas possibly) ... and even the Oulippo but eg one senses the aura of impish play at play (another "reading") with eg Perec and maybe Dworkin: my guess is that the subject of Dworkin's hair will become central to his whole concept of coded meaning or un-meaning: the fact that is was moussed (he is now denying this which possibly introduces a secret coding...a political-phikosophic aspect..) or demoused introduces an element of erotic "faime" into the whole discussion..especially when we consider that Bishop's marvellous poem was about a mouse, not a mouse, or mousse: strange surreal and mysterious as her poems are so lodged as they are in the non-meaning of reality's irreality. Certainly Dworkin uses a lot of long words. But it was interesting...but today I have some more dental

treatment (the dentist is a female! and an Iraqi!!! Allah help me!) so I will ortho
dont my donts (donts) dents .. I dont want too much reality: pain, _pain_ (g r it
in me dents) or misadventure, ad nor will I be ard or of great wealth: but a bit
of real toading in unreal gnomies might be ok. And when the reality has sub-
sided i can study how to un-island my isole....What am I talking about? I swear
I'm sober. (Not _sobre_). Richard. ----- Original Message ----- From: "Damian
Judge Rollison" <[REDACTED]> To: <[REDACTED]> Sent: Friday, January 25, 2002 6:46
PM Subject: Re: Craig Dworkin talk

Heard Sylvia Nasar on Fresh Air this evening -- she wrote the book on John Nash, who during his schizophrenic decades did elaborate numerological/mathematical 'research' in order to uncover encoded correspondences whose presence he'd intuited (i.e., voices told him). Nasar: "He had a young economist at Princeton help him write a computer program to transform Rockefeller's name, to which he attached great significance, into base-26, and then to factor this very large number. He was looking for connections between things like the telephone number in the Senate cloakroom, the social security number of mathematician he knew, and the birthdate of Brezhnev." Listening, I was reminded of Jeffrey's account.

Even more than the problem of the re-inscription of the author's name, what strikes me as disturbing about Dworkin's approach (by this account) is its appearance of objective empiricism, as though this content (any content) is patently "there" in the text, rather than immanent in the social transaction. That these names, or dental records or what have you, are part of an "unwritten core," rather than a manifest content, sounds like logical positivism in a deconstructive guise. But, had it all been presented in a spirit of play (viz Garrett Stewart hearing an unspoken "love" in Keats's "the fee/l of/ not to feel it") it might have been more compelling.

DJR

On Tue, 22 Jan 2002 20:03:45 -0800 Jeffrey Jullich
<[REDACTED]> wrote:

Date: Thu, 17 Jan 2002 11:04:16 -0500

Did any New York listserv folk attend Craig Dworkin's talk "against meaning" last night? If you did, please report. He's a smart cookie and I'd like to get a gist of what he's "for."

Tom Thompson

To: T.T. From: J.J.

I found Craig Dworkin's "Against Meaning" lecture at the White Box gallery very upsetting.

(I was extremely eager to go: I rarely leave the house at night anymore, but I vividly remember his Barnard conference lecture on Lyn Hejinian and paranoia. He shared a panel with Charles Altieri back then at Barnard. Dworkin's talk included references to the asylum-institutionalized "madman" who composed much of the Oxford English Dictionary. Dworkin's scheme had to do with the paranoid underpinnings of language and the paranoid processes of seeking out and finding meaning.)

At White Box, he wasn't using the word "paranoid" anymore.

The audience of perhaps less than three dozen, crammed together in tightly squeezed chair in the midst of any otherwise expansive gallery, included much of the Manhattan illuminati: Charles Bernstein, Bruce Andrews, Ulla Dydo, Claudia Rankine, Kenny Goldsmith . . .

Dworkin passed out xeroxed hand-outs. His hair was moussed into standing.

Partially from my notes:

He began with George Oppen's ~Discrete Series,~ from which he drew a model for his "applied paragrammatics," a reading strategy which he defined as "willing to sacrifice its reference", "a grammar of reading".

A "discrete series" is a mathematical term for a series where every term is empirically justified, rather than being derived from preceding propositions. That is, as opposed to an arithmetic progression (the Fibonacci: 1,2,3,5,8,13...), he gave the subway stops

on an East Side train.

He said, a` la Oppen, that it is the very fact of a poem's acceptability as a ~mechanism~ that is the proof of meaning.

He proceeded through trailing verbatim dictionary definitions which Oppen had followed in the structuring of his poem: the OED as an organizing structure. (His research included that a new printing of the OED had been a New Year's Day front page story.)

The multiple definitions for a single word as they appear in a dictionary are a discrete series, vs. an inductive "paragogic chain"--- by following a logic from signifier to signifier: glass > grass > crass > class, a "bitter romance" of associations.

He spent a good deal of time discussing the word "rim" in Oppen (with "a straight face").

He next moved on to Saussure's notorious hypogrammes: "multiple, uncontrollable and unhierarchical meanings"; DeMan spoke of the "terror" of the letter.

Riffaterre's book, ~The Semiotics of Poetry~: When a gap opens up between a word and a text, the motivating anxiety is a single unwritten word. Texts have an unwritten core, a "matrix". Grammatical disruptions become a clue to the presence of a matrix.

He gave examples.

From Apollinaire's poem, "Monday in Christine Street":

*"Trois becs de gaz allume's
La patronne est poitrinaire"*

("Three gas burners lit / The proprietress is consumptive"). Dworkin found Apollinaire's name in the line-endings,

"a-" "-pa-" "-lu-" "naire", or such.

(Saussure's hypogrammes, --- or "la folie de Saussure" [the madness of Saussure]--- was his similar,

decades-long notebooks, where he traced the names of Greek gods in Latin literature --- repeat: ~Greek~ gods in ~Latin~ poetry, Aphrodite, etc.)

Not wanting it to seem that the Dworkin method of reading was applicable only to the avant-garde, he turned to Robert Frost's old chestnut, "Mending Wall".

(In excerpt: "the frozen ground-swell . . . / . . . The gaps I mean, / . . . / . . . 'Good fences make good neighbors.' / . . . I was like to give offense. / . . . I could say 'Elves' to him, / But it's not elves exactly").

Dworkin found the same ~Semiotics of Poetry~ dynamic ("it warps itself around a missing core"). (Saussure's term "hypogramme" was taken from the Greek for signature.)

"(F)rozen ground-swell" is a synonym for rime frost; "rime" is a homonym for "rhyme"; "frost" was a term for "literary failure" that Frost would have been fighting against. "The gaps" mean the gaps of Riffaterre lacunae; for "elves", read "selves". "fences"/"offence" was a Russian "zdvig" or "shift".

Dworkin's third example, p. 258 from an edition of Malcolm Lowry's ~Under the Volcano~: "Yvonne's father made his way . . . earnest candid eyes . . . synthetic hemp".

This prose hid a Dworkin matrix for the name--- Ernest Hemingway, Lowry's literary father (known as "Papa Hemingway", with "Papa" appearing on a preceding page):

earnest hemp way.

These repeated examples were his self-admitted defense against accusations of a "readerly hat trick" or "hermeneutical prestidigitation".

He said he found "recourse to soft psychology not satisfying either" (Lowry, writing around a bullfight, thinks of Hemingway), but acknowledged "the degree to which readers are more comfortable with corroborative" evidence.

He said he found these hypograms "factually, incontroveribly there"; that it was not chance and permutations.

*In Elizabeth Bishop's "The Moose", which is about an animal (C.D. cited critical commentary as to grandiose literary themes), he said the poem is about---
~orthodonture.~*

He lined up words: "PINK glancing", "beat-up ENAMEL", "BLEACHED, ridged as clamshells", "BRUSHING the dented flank", "waits, PATIENT", and "BRACES" to refer to unmentioned teeth.

Bishop at the time was going to the dentist twice a week. (---Bathos?)

(My notes do not record Dworkin commenting on the French word for tooth, "dent", and Bishop's "dented".)

In passing, he also cited Zukofsky, where three or four mentions of "law" are closely accompanied by "tessera", he said, but without Z. ever using the word "mosaic" (Mosaic law = the Law of Moses)!

The Q-&-A was not quite sympathetic: the first questioner accused him of not "opening onto paths that might lead us away from meaning" ("Against Meaning") but rather back to classic modernist grids, an aligning, congruences. Another questioner seemed argumentative in talking about an "architectonic self".

I was quite bothered. My question accused his project of reenacting what Geoffrey Hartman's 1981 ~Saving the Text~ had already done with the Romanticists (Wordsworth: word's worth; etc.), which Hartman called "the spectral name."

Dworkin (with the exception of Bishop's teeth) was in all cases "re-discovering" embedded in the text what was already conspicuously written at the top of the text: the author's name.

This differed greatly from Saussure's hypogramme

matrices, which found the names of gods like "Apollo" (Saussure's Apollo had been Dworkin's springboard into Apollinaire) or "Aphrodite", --- which, importantly, were not individual author's lemon ink autographs but ~suprapersonal.~ Saussure, in search for an explanation for these disturbing archaic forces inscribed across so many writers' texts, even conjectured whether there might have been some cultic or religious explanation.

Dworkin, instead,

at exactly our contemporary turning-pint where reading and criticism have moved beyond the fantasy of (writing packaged one-for-one to) the discrete unit of a self-sufficient author, broader territories (wilderness) of language as common possession, and a-subjective propulsions that are the agency for writing,

was re-bundling or "re-authoring" these texts back under the ~souscription~ of the individual author, neat bundles.

Bishop's teeth: biographical reductivism.

What would be ~interesting~ would be finding Louis Zukofsky's name in Lowry, or Hemingway's in Frost, I suggested.

Dworkin demonstrated no corrective familiarity with statistics and randomness, or their anomalies. He had fallen into a statistical rabbit-hole. (You'd be amazed how many time the same doubles will come up in a row.)

Definitely, the name is a narcissistic imago, and we develop fetishistic attachments to its letters. But Dworkin was going from general principles to a sort of "Find-a-Word" puzzle, where the solution --- surprise! --- in x out of y cases was a game of nominal, diagonal acrostics.

He responded by saying that he thought it might have something to do with the numinous or nebulous status of personal names as words, which he does not understand.

---I can't see how it moves "our" mission forward to go retrograde (moving from a self of societal construction to a metaphysics of "confidential, to the point of secrecy," as he said about Oppen). He's re-instating the self-enclosed, autonomous figure of the writer as the prime deciphering key to the text, where the "punch line" solution will be finding at the end what you started off with at the beginning.

His insistence on the "objectivity" of his findings and truth was jettisoning the whole rich ground of indeterminacy, and ambiguity, and The Absurd (that which can be neither true nor false).

---To say nothing of the spuriousness of his methodology.

The Lowry Hemingway was a single confabulation ("objective" or not) on p. 258 of a 400 pp. novel.

A "proof" strung out of four, maybe five tenuous examples, one of them (the Zukofsky) undocumented yields a whole paragrammatics. Between one example and the next, however, there was considerable ~slippage,~ with name only putatively unifying tellingly different cases:

Frost's name was hidden in synonyms, but was his own name in his own text;

Apollinaire's name was his own name in his own text, but appeared as splintered syllables, unlike Frost's rebus;

Lowry's Hemingway was made up of splintered syllables, but was somebody else's name, not the author's;

"Moses" in Zukofsky involved neither the author's name nor that of a living or real person nor syllables: it depended on a Latin-to-English translation.

Bishop's had nothing to do with names or any "unwritten word" at all, per se (a body part, instead); etc.

Dworkin's schizo-analysis was conducted without even passing reference to the possibility of a rhetorical trope of paronomasia. Writers writing without any sense of pun.

In resuscitating, after ~The Death of the Author,~ these authors this way, and stressing "objectivity", Dworkin absolved himself of the uncomfortable position of being a ~reader~ with responsibility for his own idiosyncratic dyslexias: instead, the return of the invisible, Archmidean critic.

I think he lost ground by backing away from his previous "paranoia" model (which was anti-subjective).

By moving on instead to a hunt for neutral alphabetic solutions, punch-lines, he has, in a sense, deepened his previous project further by joining into the affectlessness of paranoia's clues.

Paranoia is, literally (etymologically), ~beside~ feelings, that is, always a little to the left or right of emotions. Paranoia is more concerned with cracking the FBI's cryptography than with what ~it feels like~ to be so consumed and monomaniacal.

He said that the very fact that Frost and Bishop scholars become upset with him makes him think he's on to something. Others' emotive frustration is not an academically recognized barometer for confirming a hypothesis.

We were left with handfuls of alphabet blocks, Scrabble solitaire played with books. Even were they delivered less objectionably, those details could have been bridges into empathic deepening with the source texts, instead of "A-ha!" eureka at yet another ghost writer's signature: Bishop's toothache becomes a sort of joke, in its mundanity, rather than an opportunity to connect with the force of personal, physical pain (toothache, after all, being even Wittgenstein's preferred metaphor for investigations into the language of pain and private sensations); Zukofsky's unwritten (oral?) "Mosaic law" was not a segue into glimpsing the proud, idealized self-identification that he, as a Jew, self-aggrandized with the sainted

law-giver; ...

Dworkin must be right: I'm as bothered as the Frost scholars.

(And from ~Princeton, ~ no less!)

Do You Yahoo!?
Send FREE video emails in Yahoo! Mail!
<http://promo.yahoo.com/videomail/>

<<<<<<<<<<<<<<<<<
damian judge rollison
department of english/
institute for advanced
technology in the
humanities
university of virginia

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332. Robert Archambeau

Re: Bourdieu

Mon 28 Jan 2002

Very Sad news indeed.

I'd like to take this opportunity to dedicate the panel I'm chairing on Bordieu and contemporary American Poetry at the Louisville conference next month to his memory.

Pierre Joris wrote:

I just heard the the French sociologist Pierre Bourdieu died last night from cancer at 71. Although much of the later sociology work could seem problematic from a poetics point-of-view (& years ago the French poet Michel Deguy wrote a scathing criticism of Bourdieu's famous "La Distinction"), his heart was in the right place, with his recent activity against globalism, including the founding of the radical publishing house, only the tip of the iceberg of an honest activist intellectual's career. My own preference goes towards his earliest work, socio-anthropological work on Maghrebian Berber societies. -- Pierre

[apologies for crossposting]

Pierre Joris

6 Madison Place

Albany NY 12202

Tel: [REDACTED]

Fax: [REDACTED]

Email: [REDACTED]

Url: <<http://www.albany.edu/~joris>>

"É melhor ser cabeça de sardinha
do que traseiro de baleia"

[↑ Contents](#)

333. **Susan M. Schultz**

reminder

Mon 28 Jan 2002

I picked up copies of TINFISH the other day from the printer. The covers are, literally, works of art--prints by Chris Churchill, who is from Hawai`i, and now studies at Cranbrook in Michigan. They are absolutely gorgeous! I had no idea (the art's not my department, as it were).

So, order your works of art WITH amazing poetry from the Pacific for a mere \$8 each from TINFISH, Susan Schultz, editor, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744. You won't regret it.

sms

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334. **Lawrence Upton**

Re: What do you think ?

Mon 28 Jan 2002

It does, doesn't it. Unlawful combatants kidnapping people, putting them in cages and accusing them of being unlawful combatants....

I know the story, tho I cld have sworn that when I read it the victim wasn't told what he had done but was put in the machine which inscribed his supposed *crime into him slowly with the idea that he would work out what was being carved into him just before he died of it

In the real world nothing like that would happen, of course. No, in the real world, something would go bang and in all probability someone who has never had the money to buy a book will be torn to pieces without the time to pray or

say goodbye & thousands of miles away the video would be replayed repeatedly to joyous exclamations

And at some point today I vaguely heard a report from somewhere in the real world in which a USAmerican has been put in a cage with the intention that he stay there until the kidnapped from Afghanistan are uncaged

How unexpected

L

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

From: "Damian Judge Rollison" <[REDACTED]>

To: <[REDACTED]>

Sent: 25 January 2002 04:16

Subject: Re: What do you think ?

| Also sounds like Kafka's "In the Penal Colony," where a
| soldier who has been accused of insubordination and
| condemned without trial (sound familiar?) is about to be
| executed, by means of a ghastly machine that inscribes a
| man's sentence on his flesh with needles -- only to be
| granted a last-minute reprieve, because the officer in
| charge of the execution is in fact the guilty party.

| Damian

| On Thu, 24 Jan 2002 10:16:55 -0000 Lawrence Upton

| <[REDACTED]> wrote:

| > No, that isn't it, but from this point of view it's the same. I think
must

| > have read _Samuel_, but it hasn't stayed. So, thanks for that.

| >

| > I think that what is coming into my memory is a Hans Anderson story. The

| > guilt woman - tho' guilt of what I cannot remember - wants the innocent

| > woman rolled down the hill in a barrel with nails hammered inwards

| >

| > The king knew all about this before he asked her to name the punishment

| > (maybe he got the job on merit) and led her on to condemn herself

| >

| > L

| >

| >

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

| > From: "Aaron Belz" <[REDACTED]>
| > To: <[REDACTED]>
| > Sent: 23 January 2002 01:28
| > Subject: Re: What do you think ?
| >
| >
| > | Lawrence Upton wrote:
| > | >
| > | > There's a fairy story in which one character, guilty, describes the
| > | > punishment for the crimes they committed but attributing those
crimes to
| > | > others
| > | >
| > |
| > |
| > | You are probably not referring to 2 Samuel 9, but it contains a story
| > | similar to what you describe. I'll append it.
| > |
| > | -Aaron
| > |
| > |
| > |
| > | The Lord sent Nathan to David. When he came to him, he said, "There
were
| > two
| > | men in a certain town, one rich and the other poor. The rich man had a
| > very
| > | large number of sheep and cattle, but the poor man had nothing except
one
| > | little ewe lamb he had bought. He raised it, and it grew up with him
and
| > his
| > | children. It shared his food, drank from his cup and even slept in his
| > arms.
| > | It was like a daughter to him.
| > |
| > | "Now a traveler came to the rich man, but the rich man refrained from
| > taking
| > | one of his own sheep or cattle to prepare a meal for the traveler who
had
| > | come to him. Instead, he took the ewe lamb that belonged to the poor
man

| > and
| > | prepared it for the one who had come to him."
| > |
| > | David burned with anger against the man and said to Nathan, "As surely
as
| > | the Lord lives, the man who did this deserves to die! He must pay for
that
| > | lamb four times over, because he did such a thing and had no pity."
| > |
| > | Then Nathan said to David, "You are the man! This is what the Lord,
the
| > God
| > | of Israel, says: 'I anointed you king over Israel, and I delivered you
| > from
| > | the hand of Saul. I gave your master's house to you, and your
master's
| > | wives into your arms. I gave you the house of Israel and Judah. And if
all
| > | this had been too little, I would have given you even more. Why did
you
| > | despise the word of the Lord by doing what is evil in his eyes? You
struck
| > | down Uriah the Hittite with the sword and took his wife to be your
own.
| > You
| > | killed him with the sword of the Ammonites."
| > |
| > | etc.
| > |

<<<<<<<<<<<<<<<<<<
damian judge rollison
department of english/
institute for advanced
technology in the
humanities
university of virginia

>>>>>>>>>>>>>>>>>

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335. **George Thompson**

Re: Dworkin against Dworkin against Meaning

Mon 28 Jan 2002

Well, Craig, I will take you on your word as far as your hair goes.

But what about Saussure? What did you do to his his hair?

George Thompson

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336. **David Kirschenbaum**

Boog City Goes West

Mon 28 Jan 2002

Boog City Goes West

Boog City, the new East Village community newspaper, sponsors a reading by Bay Area poets Trane DeVore and Chris Stroffolino, and, from New York, Fatstick editor James Wilk and Boog City editor David Kirschenbaum.

Issue two of Boog City will be available free, featuring:

Come As You Are: A Tribute to Kurt Cobain at 35:

with words from Sonic Youth's Lee Ranaldo, and an interview with Cobain biographer Charles R. Cross

World Economic Forum coverage

Kimberly Wilder's "Notes from My FBI File"

Aaron Kiely reviews Eileen Myles' Skies

and poetry from Ed Berrigan, DeVore, Susan Landers, Rachel Levitsky, Mariana Ruiz-Firmat, Stroffolino, Kent Taylor, Wilk, and more

or contact Boog City: [REDACTED]

[REDACTED]

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337. **Sheila Massoni**

Re: What do you think ?

Mon 28 Jan 2002

ah the penal colony puts the fear of g-d in the reader that story sm

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338. **Jeffrey Jullich**

Dworkin against Dworkin against Meaning

Mon 28 Jan 2002

| *Date:* Fri, 25 Jan 2002 09:20:12 -0500

| *From:* Craig Douglas Dworkin

>Just wanted to correct one factual error in Jeffrey Jullich's report of my White Box lecture.

>My hair was most certainly not "moussed into standing." That dramatic spiking effect was achieved with "un colle sytlistique" [a styling glue] from I.C.E. salon products. I highly recommend it. And it's waterproof. Sincerely, ::Craig

.....

Professor Dworkin:

Thank you.

I find ICE salon products at various web sites (including a contest where you can vote for your favorite ICE products, e.g.,

<http://www.icehair.com/contest.html>

<http://www.spiralhaircase.com/ice.html>

<http://www.just4hair.com/ProductResults.asp?Category=22>

<http://www.west-coast-beauty.com/icejoico.html> ,

etc.), but I am having trouble finding "un colle sytlistique" (sic?) as they're all (mis?)translated into English.

Could it possibly be called "Controller Styling"?

...And here I thought it was the voltage of your ionized thoughts electrocuting the follicles into verticality, . . . or the room turned upside and the pull of gravity.

(I wanted to be discrete on-List, but what really cracked me up was all that talk about "rimming" in Oppen. What a card, what a card, what a card.

(And, out of respect and unsure of my steganography, I backed off from including the sole factual error my notes seemed to record:

(you said Saussure found hypogrammes in "classical Latin poetry" [?!]. He found them in ~"Saturnian"~ Latin poetry, which was later.)

When I did my class presentation on Saussure and ~Mots sous Mots~ in Sylvere Lotringer's Post-Structuralism class, I asked him beforehand if it was okay for me to pass around a copy of ~My Camarade,~ the transvestite 'zine: there was a ~tableau vivant~ photo-cartoon of Miz Afrodite (sp?) in a simulated buffo orgy. And, of course, the correspondence to Saussure's search for the hypogrammatic Aphrodite.

If you're ever in Manhattan and feel like a carbonated beverage or some date rape drugs, . . .

Sincerely,

Do You Yahoo!?

Great stuff seeking new owners in Yahoo! Auctions!

<http://auctions.yahoo.com>

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339. **Alan Sondheim**

ice station zebra

Mon 28 Jan 2002

postwardon't w white america love our freedomenix.hl zebry t stationd be
youngI'm q quickorrie foxyut t gookMy m

DEATH TO PARTY BOYGIRLBOY ouro BORE US GIRL op a FAR ESCAPE FROM
FREEDOM turb AN AWKWARD SAMIZDAT traj ICY PARTY BOY blee DEATH
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cont IN YOU I FIND MY TRUTH recu no e NEMY BUT ANTHRAX AND YOU
ouro BORE US GIRL op a FAR ESCAPE FROM FREEDOM tend ON VIOLENT
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NEW FREEDOM FROM THE USA traj ICY PARTY BOY subs TRAIT OF VULVA
PARTY BOY tend ON VIOLENT SHORES OUR ARMORED MEN grow NEW
FREEDOM FROM THE USA reca no e NEMY BUT ANTHRAX AND YOU topo
LOGICAL BOY repl YOUNG SNOW WHITE BAD TRANS refl UNGUARDED
PARTY GIRL PERINEUM grow NEW FREEDOM FROM THE USA grou PER
SOLZHENITSYN SAMIZDAT traj ICY PARTY BOY repl YOUNG SNOW WHITE
BAD TRANS circ VULVA PARTY GIRL traj ICY PARTY BOY repl YOUNG SNOW
WHITE BAD TRANS cont IN YOU I FIND MY TRUTH subs TRAIT OF VULVA

PARTY BOY refl UNGUARDED PARTY GIRL PERINEUM tend ON VIOLENT
SHORES OUR ARMORED MEN kehr EASY OVER NEEDLES GOING IN brek
grow NEW FREEDOM FROM THE USA recu defu HA HA SNOW WHITE runa
PARTY GIRL op a FAR ESCAPE FROM FREEDOM traj ICY PARTY BOY grow
NEW FREEDOM FROM THE USA dull FUCKED PARTY GIRLBOYGIRL op a
FAR ESCAPE FROM FREEDOM turb AN AWKWARD SAMIZDAT repl YOUNG
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SHORES OUR ARMORED MEN recu no e NEMY BUT ANTHRAX AND YOU
grow NEW FREEDOM FROM THE USA dull FUCKED PARTY GIRLBOYGIRL
runa PARTY GIRL grou PER SOLZHENITSYN SAMIZDAT anom ICY PARTY
GIRL repl YOUNG SNOW WHITE BAD TRANS cont IN YOU I FIND MY TRUTH
subs TRAIT OF VULVA PARTY BOY ster grou PER SOLZHENITSYN SAMIZDAT
traj ICY PARTY BOY anom ICY PARTY GIRL repl YOUNG SNOW WHITE BAD
TRANS alge BRA OF BORE US GIRL tend ON VIOLENT SHORES OUR
ARMORED MEN grow NEW FREEDOM FROM THE USA reca runa PARTY
GIRL circ VULVA PARTY GIRL grou PER SOLZHENITSYN SAMIZDAT op a FAR
ESCAPE FROM FREEDOM repl YOUNG SNOW WHITE BAD TRANS brek runa
PARTY GIRL repl YOUNG SNOW WHITE BAD TRANS subs TRAIT OF VULVA
PARTY BOY alge BRA OF BORE US GIRL ster DEATH TO PARTY BOYGIRLBOY
DEATH TO PARTY BOYGIRLBOY

—

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340. **richard.tylr**

Re: yet another query

Tue 29 Jan 2002

Adolf "Bush Baby" Hitler.

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

From: "Maria Damon" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, January 30, 2002 4:34 AM

Subject: yet another query

*first, thanks to all who responded to my questions about ts eliot and
the objectivists respectively.*

now, here's another:

*who was it who wanted to make the world safe for democracy? woodrow
wilson? i'm curious about the source of anne waldman's signature
commitment to "make the world safe for poetry."*

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341. **Charles Bernstein**
Raworth's Breakfast Comix

Tue 29 Jan 2002

Breakfast Comix 1: <http://tomraworth.com/cover.html>

Breakfast Comix 2: <http://tomraworth.com/cover2.html>

... particularly recommend from Tom Raworth's "doodles":

<http://tomraworth.com/doodles.html>

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342. **Maria Damon**
yet another query

Tue 29 Jan 2002

first, thanks to all who responded to my questions about ts eliot and the objectivists respectively. now, here's another: who was it who wanted to make the world safe for democracy? woodrow wilson? i'm curious about the source of anne waldman's signature commitment to "make the world safe for poetry."

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343. **Bill Berkson**
Bill Berkson at Stanford

Tue 29 Jan 2002

BILL BERKSON

Poetry Reading

Cantor Center for the Visual Arts

Stanford University

Thursday, February 7, 7 p.m.

on the occasion of the Yvonne Jacquette exhibition there
(January 30-April 21)

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344. **Tom Beckett**
Re: Raworth's Breakfast Comix

Tue 29 Jan 2002

In a message dated 1/29/02 10:26:42 AM Eastern Standard Time,  writes:

<< >>

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345. **Lowther, John**
Charles Bernstein in Atlanta

Tue 29 Jan 2002

Luddites, Start Your Engines! On February 14th, the Charles Bernstein (With Strings) will talk/read at Oglethorpe University. The event is at 8 PM in the Talmage room and is free to public. (If reading this message you are *sure* that you will attend, please r.s.v.p....I'm concerned we may need a larger room.) For those that are not familiar with Charles' work and life, one can find poems, interviews, soundfiles, image files, essays and more at; <http://epc.buffalo.edu/authors/bernstein/>. But the short answer is you need to be there.)ohnLowther

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346. **Small Press**
fabulosity

Tue 29 Jan 2002

Huge thanks go out to all the performers, directors, and writers who made last Friday's installment of Poets Theater Jubilee so fantastic. The production of Leslie Scalapino's How Phenomena Appear to Unfold/The Hind was a visual and auditory feast. And all the short plays after were superb, every one. Thanks to writers Tina Darragh, Dan Farrell, Brent Cunningham, Laura Moriarty, Chris Vitiello, Stephen Beachy, and Eileen Myles for an evening that felt very space age, very philosophically, very funny, and which also reminded me of the agit-prop 80s, we had George Jr represented as a hamster and as a tree!

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/

<http://www.sptraffic.org>

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347. **Small Press**
Indigenous Writing Now

Tue 29 Jan 2002

Small Press Traffic

Literary Arts Center at CCAC

presents

April 5 - 7, 2002

Coordinates 2002: Indigenous Writing Now

A conference on the states of the art, with Native American poets, writers and scholars including Paula Gunn Allen, Esther Belin, Diane Glancy, Ines Hernandez, Cedar Sigo, James Thomas Stevens, Kim TallBear, and Gerald Vizenor.

Please call us for a flyer or check our website for more information.

Press Contact: Elizabeth Treadwell Jackson, 415-55-9278

1111 Eighth Street

San Francisco, California 94107

415/

<http://www.sptraffic.org>

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348. **Small Press**

Indigenous Writing Now

Tue 29 Jan 2002

Small Press Traffic

Literary Arts Center at CCAC

presents

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Press Contact: Elizabeth Treadwell Jackson,

1111 Eighth Street

San Francisco, California 94107

415/

<http://www.sptraffic.org>

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349. **Murat Nemet-Nejat**

Poetry Reading

Tue 29 Jan 2002

READING AT THE POETRY PROJECT:

To: <[REDACTED]>

Sent: 29 January 2002 20:37

Subject: Charles Bernstein in Atlanta

| For those that are not familiar with Charles' work and life, one can
| find poems, interviews, soundfiles, image files, essays and more at;
| <http://epc.buffalo.edu/authors/bernstein/>. But the short answer is you
| need
| to be there.
|)ohnLowther
|

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352. **Maria Damon**

Re: Craig Dworkin talk to Mousse or not to Mouse

Tue 29 Jan 2002

here's the thing; dworkin doesn't ahve to be *right*, he just has to be interest-
ing and provocative. from jullich's report, it sounded so. i love weird stuff like
that. wouldn't *you* get excited if you discovered a way to track down names in
texts?

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353. **richard.tylr**

Re: Raworth's Breakfast Comix

Tue 29 Jan 2002

Geat stuff: loved Raworth's work since I saw his work in the Pengui poetry se-
ries. And there's clearly a fierce philosophico-politico debate invading the
heights and depths of British society at all levels. The boiled egg and breakfast
on a tray, though, thank the lord, live on in my England... In the "Finnegan's
Wake" one I'm not sure who to pity most: Bush or the Pope! Eliot's got a cun-
ning smile and it looks as tho Yeats is just (edgily) out of range of a possible
right hook by Eliot who would shout over his downed rival: "Got you, you fairy
lover!". Good fun. Appreciated, Richard. ----- Original Message ----- From:
"Charles Bernstein" <[REDACTED]> To: <[REDACTED]> Sent: Wednesday, January 30,
2002 4:23 AM Subject: Raworth's Breakfast Comix

Breakfast Comix 1: <http://tomraworth.com/cover.html>

Breakfast Comix 2: <http://tomraworth.com/cover2.html>

... particularly recommend from Tom Raworth's "doodles":

<http://tomraworth.com/doodles.html>

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354. **Alan Sondheim**

getting ready

Tue 29 Jan 2002

-

getting ready

hello

Ill, here you am

yes, you certainly am, hello

you're really really here, yes you am

certainly here you am

Ill, here you am, hello

Ill hello there, you're really here

hi there, you certainly am

hi and hello there, you're here

Ill, here you am

hello

Ill, here I am

yes, I certainly am, hello

I're really really here, yes I am

certainly here I am

Ill, here I am, hello

Ill hello there, I're really here

hi there, I certainly am

hi and hello there, I're here

Ill, here I am

hello

well, here you are

yes, you certainly are, hello

you're really really here, yes you are

certainly here you are

well, here you are, hello

well hello there, you're really here

hi there, you certainly are

hi and hello there, you're here

well, here you are

hello
well, here we are
yes, we certainly are, hello
we're really really here, yes we are
certainly here we are
well, here we are, hello
well hello there, we're really here
hi there, we certainly are
hi and hello there, we're here
well, here we are

—

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355. **gene**

Re: What do you think ?

Tue 29 Jan 2002

who or what is g-d?

Gene

At 08:41 PM 1/28/02 -0500, you wrote:

>ah the penal colony puts the fear of g-d in the reader that story sm

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356. **Ward Tietz**

Re: Craig Dworkin talk

Tue 29 Jan 2002

DJR wrote:

"Even more than the problem of the re-inscription of the author's name, what strikes me as disturbing about Dworkin's approach (by this account) is its appearance of objective empiricism, as though this content (any content) is patently "there" in the text, rather than immanent in the social transaction. That these names, or dental records or what have you, are part of an "unwritten core," rather than a manifest content, sounds like logical positivism in a deconstructive guise. But, had it all been presented in a spirit of play (viz Garrett Stewart hearing an unspoken "love" in Keats's "the fee/l of/ not to feel it") it might have been more compelling."

This reminds me of Max Naenny, and others in Europe, who work on "iconicity in language and literature." Iconicity is difficult to demonstrate semiotically, I

think, but one interesting thing about it is how it's often empirically incomplete, i.e. more metaphysical/rhetorical than physical/empirical.

If you say, for example, that in a particular Williams poem a stanza is an icon of a tree and this icon can structure or inform a possible interpretation of the stanza and poem, you might very well produce an interesting interpretation, but still not prove the existence of the icon on empirical grounds. Somebody can still say, "I don't see the tree," or, "that isn't a tree; it's a radio tower." This seems to show, somewhat ironically, that the icon doesn't "matter" in a literal, empirical sense in the same way, or have the same value, as it does in a figurative and rhetorical sense. These values line up when everything is persuasively "there," but this probably shows how the suggestion of an icon, or iconicity in general, can function as a rhetorical topic more than anything else.

For those interested, Max Naenny has a web site at <http://www.es.unizh.ch/iconicity/>.

Ward Tietz

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357. **Nate and Jane Dorward**

Breakfast Comix

Wed 30 Jan 2002

For those on this list who are scratching their heads about Tom's 2nd "Breakfast Comix" strip: probably most listmembers here aren't regular readers of *Poetry Review*, the UK's "official" poetry organ (published by the Poetry Society). I thought I'd paste in the below, a letter that appeared there by David Harsent. It's in reply to three letters (by me, Stephen Waling & Tony Frazer) that appeared in the previous issue, which were responses in turn to a particularly nasty hatchet-job on Keith Tuma's OUP anthology by Sean O'Brien (the review may be found by going to my website, linked to below, & heading to the bibliography of reviews, which links to the pertinent page on the PoSoc's site). Anyway, FYI. -- all best --N

Nate & Jane Dorward

██████████

THE GIG magazine: <http://pages.sprint.ca/ndorward/files/>
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: ██████████

BIZZARRO

Dear Editor,

Those who wrote to complain of Sean O'Brien's review of Keith Tuma's anthology missed the point. It's not a question of whether there should be more dialogue between a nebulous mainstream and an even more shadowy neoModernism, or tolerance on both sides, or even intermarriage. No one is going to be found strolling across the DMZ - prompted by some sort of palefaced aesthetic pacifism - with a smile, a Red Cross parcel and an agreement to differ, because there's simply too much at stake.

An anthology isn't worth much unless it has a point of view, and Keith Tuma's book certainly has one; however he seems less eager to start a critical debate than to secure political gains by stealth. The book's length and title suggest the sort of allinclusive job that civilians give as Christmas gifts, while the swot's footnotes mark it out as a book for student beginners; so, at first glance, it might appear to offer an uncontroversial guide to British and Irish poetry best suited to readers with little knowledge of the subject.

This stands at odds, though, with Tuma's battling introduction, where he states "I think that this anthology has considerable value in offering a picture of British and Irish poetry unlike any other picture available." (Read on and you'll know why.) He goes on to suggest, with no small amount of hubris, that he is providing British poetry (Irish seems to slip out at this point in his argument) with the chance to make all impression on an American reading public which has, "over the last two decades", found it to be "hardly... a raging concern".

This, it seems, is the fault of British poetry for languishing in its booklined study, content with not having "...broken through the barriers of basically conventional virtuosity since [Dylan] Thomas". These are not Tuma's words, but he quotes them approvingly as a shorthand way of highlighting British poetry's shortcomings. Not only is this nonsense and, in any case, makes a watershed of a body of work the worth of which is very much up for debate, it also proposes a value-system which manages to be both vague and tyrannical. Tuma's rescue operation, it appears, is more or less dependent on certain contemporary British poets who have been ignored by their peers. Tuma fogs the issue very slightly by including one or two poets of genuine worth, but his protégés are by far the majority and make themselves known to us willingly enough: the fractured syllable, the glib obfuscation, the tin ear, the random wordsearch. Poets (we're told) who have properly absorbed the lesson of Modernism. They alone (though with Tuma's imprimatur) will persuade American readers, academics, critics, that there's a jot or two of worth in British poetry. O'Brien characterises these poets as "postimaginative"; so would I: the point being that, for many of them, poetry itself seems oddly redundant, if poetry has anything to do with talent, vision or seriousness.

The reason that Tuma's natural opponents are unlikely to want to enter into all exchange of views (or whatever it is politicians do) is because there's nothing to talk about. The work at issue doesn't warrant it. To call them Modernist or experimental doesn't provide them with credentials; there's no terminological umbrella that will keep the critical rain off this bunch of nohopers.

Yours sincerely,

DAVID HARSENT
Barnes

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358. **Alan Sondheim**

Flash

Wed 30 Jan 2002

-

Flash

If you breathe a living word of this I don't know what I'll do. You can't spread hearsay. This must be absolutely confidential. Because it's our secret and has to remain that way. No one ever must know this. I'm holding you to the utmost, Nikuko, absolutely to the utmost. This must be the limits of our lives and we must not open our mouths under any conditions at all, Nikuko.

I will break you in pieces if you breathe a word of this to anyone. You must take this to the grave. You must promise not to say anything. Nikuko, there is no way out. This is strictly between you and me. No one else has anything to do with it. No one else can find out anything. Don't leave the tiniest little clue anywhere or breathe the tiniest little sigh. All the walls have mouths and all the doors have ears, Nikuko.

I'd rather you fuck me until we drop, rather than reveal a single word of this. I'd rather you kill me slowly. I'd rather you'd prepare our meals, rather than discuss this with any of our friends or acquaintances. This is never to be disclosed, Nikuko, it is our hot breath together, whispered from one mouth to one ear and listened to by one ear from one mouth. It is not to be ever spoken of to anyone. It is to be confined between just the two of us, as if it were in a perfect penitentiary we have made just for this secret, like Speer in prison.

No one else can know a thing about this, not the tiniest little thing. I am swearing you to secrecy and myself to secrecy. This can go no further, not even to our closest friends and relatives. Absolutely, the sweat on our skins is our absolute bond that we have made between us so no one will ever have the slightest inkling of this, ever. Even if we fuck and our sweats intermingle as you prepare

our meals, our sweats must not drip and be interpreted as the most microscopic clue that ever has been left, even tinier than the smallest fragment of dna, Nikuko, even tinier than the smallest hydrogen atom in the littlest orbit ever.

Trees would fall and mountains collapse if anyone says anything; this is the most top top-secret of all the secrets, this is locking us together forever, there is nothing anyone can give you that would make you reveal this secret. Not even valleys flooding or great storms would make you reveal this secret, which is only hearsay and should not be spread indiscriminately among one and all. Not even fire or whole world wars of incredible conflagration shall make us give up even one syllable of this to any living creature, including animals and plants and minerals, or any other thing or place or emanation on this or any other planet.

Nothing can ever ever be revealed, disclosed, opened up, Nikuko, brought into the light, given up to the full view, nothing whatsoever, and this for all time, even past our deaths and internments, even past our exhumations and reburials, nothing at all.

—

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359. **Brett Shell** *Events in Paris?*

Wed 30 Jan 2002

Does anyone have knowledge of any interesting readings, events, performances etc. taking place in Paris in the coming months? Or even places where interesting things are likely to happen?

For anyone else in the city, I already know of a night of readings and performances based on the life and work of Mayakofsky taking place at les Instants Chavires on Feb. 22. www.instantschavires.fr.st

Brett

Do You Yahoo!?

Get your free @yahoo.com address at <http://mail.yahoo.com>

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360. **Daisy Fried**

event

Wed 30 Jan 2002

Daisy Fried

reads her poems

Phillips Library, 2nd Floor of the Phillips Memorial Building

West Chester University

West Chester, PA

Mon. Feb. 4 at 7:30 p.m.

(directions: 95south (assuming you're coming from the north; otherwise take 95N) to 322 west to Rt. 1 N to 202 N straight into West Chester. 202 N. breaks right; you will now be on High St. After the intersection of High and Rosedale, proceed to the next light, go through it (note Papa John's Pizza there) and turn right into the parking lot. Phillips Bldg. is the castle-looking building.)

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361. **Jack Ruttan**

Dworkin against Dworkin against Meaning

Wed 30 Jan 2002

"Styling gel"

Happy to clear up this important point.

J. Ruttan, Montreal

On 30 Jan 2002, at 0:10, Automatic digest processor wrote:

*etc.), but I am having trouble finding "un colle
sytlistique" (sic?) as they're all (mis?)translated
into English.*

Could it possibly be called "Controller Styling"?

<http://www.axess.com/users/jackr>

See the Skinny Nameless Punk at

http://www.geocities.com/jack_ruttan/punk3.htm

Visit Jack's House of Cats at:

http://www.geocities.com/jack_ruttan/

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362. **Alicia Askenase**

Lorenzo Thomas at the Whitman this Friday

Wed 30 Jan 2002

THE WALT WHITMAN ART CENTER'S
Spring 2002 Notable Poets and Writers Series
presents
a reading and poetry workshop
with LORENZO THOMAS

READING: FRIDAY, FEBRUARY 1, 7:30 pm
\$6 general, \$4 students/seniors, free to members

WORKSHOP: SATURDAY, FEB. 2, 12-2 pm
\$30 general (includes \$20 membership), \$20 for members

To register for the workshop (class size limit of 10)
(this is open registration, but please send one poem)
THERE IS STILL AN OPENING OR TWO.

call [REDACTED], or write to

[REDACTED]

OR send poem and check to:

Walt Whitman Art Center
Thomas Workshop
2nd and Cooper St.
Camden, NJ 08057

Very Important Free Transportation

The Walt Whitman Art Center is pleased to provide free transportation back and forth from Philadelphia for our Lorenzo Thomas reading. The 22 seat van will meet passengers at 15th and Market in front of the giant clothespin sculpture across the street from City Hall at 7 pm on Friday, Feb 1. The vehicle is a Rutgers University van with their red raptor mascot painted on the side.

LORENZO THOMAS, exciting and innovative poet, essayist, editor, and cultural critic's volumes of poetry include *Chances Are Few*, *The Bathers*, and *Sound Science*. He is also the editor of *Sing the Sun Up: Creative Writing Ideas from African American Literature*. (Teachers and Writers Collaborative). Extraordinary Measures: Afrocentric Modernism and 20th-Century American Poetry, his most recent book is from the excellent *Modern and Contemporary Poetics Series* edited by Charles Bernstein and Hank Lazer. Thomas is a professor of English at the University of Houston, where he teaches American literature and creative writing and is director of the university's Cultural Enrichment Center.

EXCLUSIVE: Thomas' newest chapbook, *Politics? Sure Mister*, first in a new

Whitman Notables/Boog Literature pamphlet series, will be available at the reading!

Please come out and meet and listen to this extraordinary writer....and join us for refreshments afterwards. Support programs like these so we can keep offering them to you.

Thanks!

Alicia Askenase

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363. **Maria Damon**

query upon query

Wed 30 Jan 2002

hi groovoids --and thanks to chris pusateri, damian rollinson and ron silliman who answered the woodrow wilson question --here's another, from film history: what's the provenance of the metro-goldwyn-mayer lion's roar logo: what were its intended semiotics and when/how did it originate? i am looking at trungpa rinpoche's "lion's roar" statement, that "no state of mind is unworkable" in terms of anne waldman's poethics.

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364. **Marcella Durand**

email change

Wed 30 Jan 2002

As of tomorrow, this e-mail will no longer be working (and neither will I!). However, you can reach me at my home e-mail at [REDACTED]. best, Marcella

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365. **Maria Damon**

Re: Make the world safe for poultry

Wed 30 Jan 2002

thanks ron, speaking of poultry, i used to work at wessex used books in menlo park, and we received a shipment of remaindered books entitled _Robert Frost, Poultry Farmer._ it was for real. and what's even funnier, when i came back a coupla years after having left the area for this job, they had sold them all. I shouldn't be so uppity; maybe the author of that book is on this listserv.

At 12:41 AM -0600 1/30/02, Ron Silliman wrote:

>It was Wilson

>

>but he bungled it....

>

>Interestingly, it was Wilson & Lenin both who propounded the idea of
>self-determination at this same time. No concept has done more to reify
>borders (and border battles). The number of "nations" has doubled since
>then, and is apt to double again during my children's lifetime. And for
>every border an army....

>

>Ron

>

>

>Chat with friends online, try MSN Messenger: <http://messenger.msn.com>

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366. **Tom Beckett**

Fielding Dawson, 1930-2002

Wed 30 Jan 2002

I've just learned via Ken Warren's magazine *_House Organ_* that Fielding Dawson died on January 5, 2002.

Fielding was a terrific writer and a good friend. He had a remarkable ability to cut through to the emotional heart of a situation.

The first time I read at the Ear Inn in NYC he generously came to hear me. He'd walked through a wintry drizzle from his place on East 19th Street. He was beaming as he told me-- "I do my best thinking in the rain."

I love his writing. I loved the man. He will be missed.

Tom Beckett

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367. **Herb Levy**

Brazilian Visual Poetry online

Wed 30 Jan 2002

Hi,

I just got a URL from a friend in Austin for the Web site of an exhibition that's installed at Mexic-Arte there through the middle of March. I haven't seen the show in person, but the Web site is very good.

<<http://www.imediata.com/BVP/>>

Bests,

Herb

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368. **Randolph Healy**
New titles from Wild Honey Press

Wed 30 Jan 2002

Apologies for cross posting

Three new titles:

Topography by Stacy Cartledge ISBN 1 903090 32 6

Memnoir by Joan Retallack ISBN 1 903090 33 4

and The Museum of Improvisation by Rupert M. Loydell ISBN 1 903090 34 2

The covers and extracts are up at <http://www.wildhoneypress.com> Go to the gallery of book covers or the what's new section to find them.

best

Randolph

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369. **Bob Perelman**
poetry/painting collaboration

Wed 30 Jan 2002

Bob Perelman and Francie Shaw will present their painting/poetry collaboration, *Playing Bodies*, at the Institute for Contemporary Art (118 S. 36th St., Phila) at 6 PM this coming Thursday, February 7th.

We will show slides of a series of paintings of Francie's & I will read a series of short poems, each addressed to a painting. The piece will last about 35-40 minutes.

--Bob Perelman

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370. **david.bircumshaw**
Re: query on behalf of a friend

Wed 30 Jan 2002

Hi Pierre

I recall, when young, being fascinated by the life-stories of some poets, usually of a romantic kind (the Romantic poets themselves of course excite such an interest, yet not too interested in others) But often when one means an interest in

the biography it might only be of 'high points'. I've just been reading a rare treat - a 'biography' of Henry Vaughan, tho' much of the slender volume is commentary of the poems, as the known detail of Vaughan's life, tho' reasonable for a writer of his time, is quite little. But it was quite interesting to get a picture of Vaughan as a sometimes touchy, Royalist, precursor of holistic medicine living in a crowded home with successive wives who were sisters and a cantankerous debt-ridden father in a locality his peers thought obscure but he was devoted to. Who was a Doctor of Medicine who possibly never was accredited and spent part of his last years quarrelling with some of his children.

And who didn't know precisely where the twin brother he was so elegiac about was buried.

But it was possibly interesting as a fiction!

Best

Dave

David Bircumshaw

Leicester, England

Home Page

A Chide's Alphabet

Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/index.htm>

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

From: "Pierre Joris" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, January 22, 2002 4:14 AM

Subject: Re: query on behalf of a friend

> David Bircumshaw wrote:

>

> > Eliot hated the idea of biographies.

> >

> > To make a statement like ' Peter Ackroyd's is an excellent start.' is to,

> > wittingly or unwittingly, subscribe to a lie. You, I, or anyone

> > else, cannot

> > know what was the reality of Eliot's life to Eliot, even any more than we

> > can of Mrs Mopbucket the part-time cleaner who lives in the flat

> > downstairs

> > or Mr Fuckem, the great broker, or anyone else with the partial

> > exception of
> > those very few people we know with a degree of the intimacy that we know
> > ourselves. Which knowing of oneself mostly consists of forgettings.
>
> Quite true, Dave, though if it annoyed Eliot, then I, not a big reader of
> biographies, will willingly turn into one, 'cause I love to annoy the
> annoying mr. Eliot.
> Of course all biographies are "fictions" to some extent, just as
all
> autobiographies are. And yet Dave, as a young writer, were you not
> interested in the actual lives of those writers you were reading &
admiring?
> Most of my students want to know something -- from a little to a lot -- of
> the lives of the authors they like. & I don't think that is an
illegitimate
> desire, even, and maybe especially in this post-textual,
> post-death-of-the-author era.
> Come to think of it, I am right now looking forward with some
excitement to
> the soon to be published biography of Ed Dorn -- the publication of which
> will, I would think, also send a number of people to the work itslef -- &
> that finally, is what we want, no? for the poems to be read?
>
> Pierre
> >
> > Anyone up for a Shakespeare biography?
> >
> > Best
> >
> > Dave
> >
> >
> >
> > David Bircumshaw
> >
> > Leicester, England
> >
> > Home Page
> >
> > A Chide's Alphabet
> >

> > Painting Without Numbers
> >
> > <http://homepage.ntlworld.com/david.bircumshaw/index.htm>
> > ----- Original Message -----
> > From: "Pierre Joris" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Friday, January 18, 2002 3:49 PM
> > Subject: Re: query on behalf of a friend
> >
> >
> > >
> > > > hey everyone, can you point me toward several decent biographies of
ts
> > > > eliot?
> > >
> > > Peter Ackroyd's is an excellen start.
> > >
> > >
> > > a young actor friend, very smart but unable because of his career
> > > > to take regular college classes but who is trying to educate
> > > > himself, wants
> > > > to know. i do too, since i've agreed to discuss "The Wasteland"
with
> > him
> > > > at some point in the future.
> > > >
> > >
> > >
> > >
> > >

> > > 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>>
> > >
> >

> >

> > > _
> > >

> >
>

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371. **Rebecca Wolff**

two readings, one in Boston & one in New York

Wed 30 Jan 2002

Monday, February 4th, at 7 pm

Cate Marvin (World's Tallest Disaster)
& Rebecca Wolff (Manderley)

Brookline Booksmith
279 Harvard St.
Brookline, MA

&

Thursday, February 7th, at 8 pm

Sarah Messer (Bandit Letters)
Eleni Sikelianos (Earliest Worlds)
Rebecca Wolff (Manderley)

Sulzberger Parlor, Barnard College, at 117th Street and Broadway, New York City

Rebecca Wolff
Fence et al.
14 Fifth Avenue, #1A
New York, NY 10011
<http://www.fencemag.com>

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372. **Ron Silliman**

Make the world safe for poultry

Wed 30 Jan 2002

It was Wilson

but he bungled it...

Interestingly, it was Wilson & Lenin both who propounded the idea of self-de-termination at this same time. No concept has done more to reify borders (and border battles). The number of "nations" has doubled since then, and is apt to double again during my children's lifetime. And for every border an army....

Ron

Chat with friends online, try MSN Messenger: <http://messenger.msn.com>

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373. **gene**

Re: Make the world safe for poultry

Wed 30 Jan 2002

not clear on problematics of self-determination and how that's supposed to be a bad thing or cause nations. way prior lenin etc., condorcet introduces idea of "self-determined rational educator." and, if the rational is real (the real being emergent necessity per historical process, per hegel) the rational educator is the educator coming into being as historically required.

no? let's have a pizza, a bourbon.

Gene

At 09:47 AM 1/30/02 -0600, you wrote:

>thanks ron, speaking of poultry, i used to work at wessex used books in
>menlo park, and we received a shipment of remaindered books entitled
>_Robert Frost, Poultry Farmer._ it was for real. and what's even funnier,
>when i came back a coupla years after having left the area for this job,
>they had sold them all. I shouldn't be so uppity; maybe the author of that
>book is on this listserv.

>

>At 12:41 AM -0600 1/30/02, Ron Silliman wrote:

> >It was Wilson

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> >but he bungled it....

> >

> >Interestingly, it was Wilson & Lenin both who propounded the idea of
> >self-determination at this same time. No concept has done more to reify
> >borders (and border battles). The number of "nations" has doubled since
> >then, and is apt to double again during my children's lifetime. And for
> >every border an army....

> >

> >Ron

> >

> >

> >Chat with friends online, try MSN Messenger: <http://messenger.msn.com>

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374. **Richard Frey**

**Poetry at NOTcoffeeHouse by Coulter and Israel Zucker 1 pm
Sun.2/10/02 at First Unitarian Church**

Wed 30 Jan 2002

(NOTcoffeeHouse)Poetry and Performance Series

www.notcoffeehouse.org

Sunday, February 10, 2002, 1 pm

First Unitarian Church

2125 Chestnut Street

Philadelphia, PA 19103/ [REDACTED]

Featured poets:

Shannon Coulter

is a soprano, poet and teacher. She will present poems of the spiritual life.

Nina Israel Zucker

a poet currently teaching poetry and creative writing at Rowan. Her work is influenced by her Russian, Hungarian, and Polish ancestors, family, dogs, Spanish, birds and the beach.

Plus Open Poetry and Performance Showcase

\$1 admission. Poets and performers may submit works for posting on the web-site via email (attachment easiest for webmaster) 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]. Web-site address: 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 GRILIKHES, C. A. CONRAD, NATE CHINEN, JIM CORY, TOM
GRANT, GREGG BIGLIERI, ELI GOLDBLATT, STEPHANIE JANE PARRINO,
JEFF LOO, THEODORE A. HARRIS, MIKE MAGEE, WIL PERKINS, DEBORAH
BURNHAM, UNSOUND, DANNY ROMERO, DON RIGGS, SHAWN WALKER,
SHE-HAW, SCOTT KRAMER, JUDITH TOMKINS, 6 OF THE UNBEARABLES -
ALFRED VITALE RON KOLM, JIM FEAST, MIKE CARTER, SHARON MESMER,

CAROL WIERZBICKI, JOHN PHILLIPS, QUINN ELI, MOLLY RUSSAKOFF,
PEGGY CARRIGAN, KELLY MCQUAIN, PATRICK KELLY, MARK SARRO,
ROCCO RENZETTI, VOICES OF A DIFFERENT DREAM - ANNIE GEHEB,
ELLEN FORD MASON, SUSAN WINDLE - BOB PERELMAN, JENA OSMAN,
ROBYN EDELSTEIN, BRIAN PATRICK HESTON, FRANCIS PETER HAGEN,
SHANKAR VEDANTAM, YOLANDA WISHER, LYNN LEVIN, MARGARET
HOLLEY, DON SILVER, ROSS GAY, HEATHER STARR, MAGDALENA
ZURAWSKI, DAISY FRIED, KNIFE & FORK BAND, ALICIA ASKENASE, RUTH
ROUFF, KYLE CONNER, TAMARA OAKMAN, 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, ANDREW BRADLEY, JOE CHELLIUS, A.V. CHRISTIE,
SHELLY REESE -- Richard Frey 500 South 25th Street Philadelphia. PA 19146
[REDACTED] [REDACTED]

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375. **Pam Brown**

Re: breakfast comix

Wed 30 Jan 2002

Well, I didn't scratch my head over them but I wished
I could recognize the actors. That would have added an
extra layer for me. I liked the speech bubbles but
I've never seen any of those people before so I didn't
really "get" the comics.

Best wishes,

Pam Brown

--- Nate and Jane Dorward <[REDACTED]> wrote:

- > For those on this list who are scratching their
- > heads about Tom's 2nd
- > "Breakfast Comix" strip: probably most listmembers
- > here aren't regular
- > readers of *Poetry Review*, the UK's "official"
- > poetry organ (published by
- > the Poetry Society). I thought I'd paste in the
- > below, a letter that
- > appeared there by David Harsent. It's in reply to
- > three letters (by me,
- > Stephen Waling & Tony Frazer) that appeared in the
- > previous issue, which
- > were responses in turn to a particularly nasty

- > hatchet-job on Keith Tuma's
- > OUP anthology by Sean O'Brien (the review may be
- > found by going to my
- > website, linked to below, & heading to the
- > bibliography of reviews, which
- > links to the pertinent page on the PoSoc's site).
- > Anyway, FYI. -- all
- > best --N
- >
- > Nate & Jane Dorward

=====

Web site/P.Brown - <http://www.geocities.com/SoHo/Workshop/7629/>

<http://my.yahoo.com.au> - My Yahoo!

- It's My Yahoo! Get your own!

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376. **Mark DuCharme**

Re: does this ever happen to you

Wed 30 Jan 2002

I haven't felt the emptiness of really good trash in years.

Mark DuCharme

*From: Aldon Nielsen <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: does this ever happen to you
Date: Tue, 29 Jan 2002 16:51:30 -0500*

I keep clicking on the "empty trash" icon on my computer, but it never delivers me any empty trash --

[illegible]

*"I think old zero has lost very much of his self respect."
--Emily Norcross Dickinson*

Aldon Lynn Nielsen
George and Barbara Kelly Professor of American Literature
Department of English
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

██████████
'poetry because things say'

—Bernadette Mayer

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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377. **dcmb**

Re: yet another query

Thu 31 Jan 2002

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

From: Maria Damon <██████████>

To: ██████████ <██████████>

Date: Tuesday, January 29, 2002 1:48 PM

Subject: yet another query

>first, thanks to all who responded to my questions about ts eliot and
>the objectivists respectively.

>now, here's another:

>who was it who wanted to make the world safe for democracy? woodrow

>wilson? i'm curious about the source of anne waldman's signature

>commitment to "make the world safe for poetry."

>Maria and Felllow-Listafarians: Somehow I missed Waldman's statement of intent. Did she mean "safe from prosecution"? Sounds great to me. But I don't think the words "poetry" and "safe" make for good company. Poetry tears it, hey, go home and put on some underwear! "If hair be wires, black wires grow on her head." "With mother finally fucked in the ass..." How can poets cede the power to shock, so that "Tamed by Milltown. we lie on mother;s bed"? In short, this is idealism, not realizable, we aould focus first on making the world safe for three-year-olds, and then for teens (Hah, just try it!) Love, David

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378. **dcmb**

Re: Boog City Goes West

Thu 31 Jan 2002

Date. time?

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

From: David Kirschenbaum <██████████>

To: [REDACTED] <[REDACTED]>

Date: Tuesday, January 29, 2002 1:32 PM

Subject: Boog City Goes West

Boog City Goes West

Boog City, the new East Village community newspaper, sponsors a reading by Bay Area poets Trane DeVore and Chris Stroffolino, and, from New York, Fatstick editor James Wilk and Boog City editor David Kirschenbaum.

Issue two of Boog City will be available free, featuring:

*Come As You Are: A Tribute to Kurt Cobain at 35:
with words from Sonic Youth's Lee Ranaldo, and an interview with Cobain
biographer Charles R. Cross
World Economic Forum coverage
Kimberly Wilder's "Notes from My FBI File"
Aaron Kiely reviews Eileen Myles' Skies
and poetry from Ed Berrigan, DeVore, Susan Landers, Rachel Levitsky,
Mariana Ruiz-Firmat, Stroffolino, Kent Taylor, Wilk, and more*

or contact Boog City: [REDACTED]
[REDACTED]

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379. **Michel Delville**

Poetry &/In Music: last CFP

Thu 31 Jan 2002

Poetry &/In Music

Submissions are sought for a collection of essays dealing with the theoretical and practical relationships between contemporary American poetry, poetics and music. About twelve writers are at present preparing essays for the project, but we are still accepting contributions on postwar African-American poetry, John Cage and the Beats.

All methodologies are welcome.

Papers should be no longer than 6,000 words and should be submitted using the MLA format. Please email me asap:

Michel Delville

English Dept.

Université de Liège

3, Place Cockerill

4000 Liège
(BELGIUM)

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380. **richard.tylr**

Re: Make the world safe for poultry

Thu 31 Jan 2002

Well, what a lot of people dont know is that Robert Frost ... I mean _the_ Robert Frost (code for literary disaster ie as is well known..one can be "frosted out" etc cf Craig Dworkins - the US's reply to Baudelaire (of the green hair and flanair extraordinnaire), was in fact not Robert Frost but a chicken farmer .. as come to think of it was Himmler, but that has no relevance to the discussion at this stage...) and in fact wrote brilliant poems about walls and a spider on a leaf and a hand being cut off etc...but he was first and foremost a chicken farmer and wanted to remain unknown whereas the other Robert Frost..any way he sent his poems to RF and it all worked out wonderfully. Richard. ----- Original Message ----- From: "Maria Damon" <[REDACTED]> To: <[REDACTED]> Sent: Thursday, January 31, 2002 4:47 AM Subject: Re: Make the world safe for poultry

> thanks ron, speaking of poultry, i used to work at wessex used books in
> menlo park, and we received a shipment of remaindered books entitled
> _Robert Frost, Poultry Farmer._ it was for real. and what's even
funnier,

> when i came back a coupla years after having left the area for this job,
> they had sold them all. I shouldn't be so uppity; maybe the author of
that

> book is on this listserv.

>

> At 12:41 AM -0600 1/30/02, Ron Silliman wrote:

> >It was Wilson

> >

> >but he bungled it....

> >

> >Interestingly, it was Wilson & Lenin both who propounded the idea of

> >self-determination at this same time. No concept has done more to reify

> >borders (and border battles). The number of "nations" has doubled since

> >then, and is apt to double again during my children's lifetime. And for

> >every border an army....

> >

> >Ron

> >

> >

> >Chat with friends online, try MSN Messenger: <http://messenger.msn.com>
>

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381. **Maria Damon**
Re: Craig Dworkin talk
Thu 31 Jan 2002

but isn't that the point: not to prove the "tree" is "there," but to produce an interesting reading? and if someone disagrees and produces an interesting counter-reading, so much the better, no?

At 10:09 PM -0500 1/29/02, Ward Tietz wrote:

>DJR wrote:

>

>"Even more than the problem of the re-inscription of the author's name,
>what strikes me as disturbing about Dworkin's approach (by this account) is
>its appearance of objective empiricism, as though this content (any
>content) is patently "there" in the text, rather than immanent in the
>social transaction. That these names, or dental records or what have you,
>are part of an "unwritten core," rather than a manifest content, sounds
>like logical positivism in a deconstructive guise. But, had it all been
>presented in a spirit of play (viz Garrett Stewart hearing an unspoken
>"love" in Keats's "the fee/l of/ not to feel it") it might have been more
>compelling."

>

>

>This reminds me of Max Naenny, and others in Europe, who work on "iconicity
>in language and literature." Iconicity is difficult to demonstrate
>semiotically, I think, but one interesting thing about it is how it's often
>empirically incomplete, i.e. more metaphysical/rhetorical than
>physical/empirical.

>

>If you say, for example, that in a particular Williams poem a stanza is an
>icon of a tree and this icon can structure or inform a possible
>interpretation of the stanza and poem, you might very well produce an
>interesting interpretation, but still not prove the existence of the icon
>on empirical grounds. Somebody can still say, "I don't see the tree," or,
>"that isn't a tree; it's a radio tower." This seems to show, somewhat
>ironically, that the icon doesn't "matter" in a literal, empirical sense in
>the same way, or have the same value, as it does in a figurative and
>rhetorical sense. These values line up when everything is persuasively
>"there," but this probably shows how the suggestion of an icon, or

>iconicity in general, can function as a rhetorical topic more than anything
>else.
>
>For those interested, Max Naenny has a web site at
><http://www.es.unizh.ch/iconicity/>.
>
>
>Ward Tietz

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382. **Maria Damon**

Re: two readings, one in Boston & one in New York

Thu 31 Jan 2002

At 6:51 PM -0500 1/30/02, Rebecca Wolff wrote:

>Monday, February 4th, at 7 pm

>

>Cate Marvin (World's Tallest Disaster)

boy, what an epithet. it's almost worth traveling cross-country to these events just to see her.

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383. **austinwja**

Re: yet another query

Thu 31 Jan 2002

In a message dated 1/30/02 10:18:51 PM, [REDACTED] writes:

<< first, thanks to all who responded to my questions about ts eliot and

the objectivists respectively.

now, here's another:

who was it who wanted to make the world safe for democracy? woodrow wilson? i'm curious about the source of anne waldman's signature commitment to "make the world safe for poetry."

Woodrow Wilson. Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

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384. **austinwja**

Re: Events in Paris?

Thu 31 Jan 2002

In a message dated 1/30/02 10:38:34 PM, [REDACTED] writes:

<< Does anyone have knowledge of any interesting readings, events, performances etc. taking place in Paris in the coming months? Or even places where interesting things are likely to happen?

>>

There's a wonderful English language bookstore called, of all things, The Village Voice that regularly offers readings, often by Black American expatriate poets. It's located on the Left Bank (of course) a few blocks from the St. Germain des Pres (the church) on the other side of the avenue. I've been there several times so it's strange that I forget the name of the rue. But it's easy to find. Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

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385. **Andrew Maxwell**

Mary Jo Bang, Jeff Mcdaniel & Chris Stroffolino: Sunday 4pm @ Dawsons!

Thu 31 Jan 2002

The Germ & Poetic Research Bureau (Western Office) present:

McDaniel, Stroffolino and Bang!

Superbowl Sunday, 4pm at Dawsons Book Shop.

If, as Donne said, variety is the sweetest part of love, than I've the maraschino share for you this weekend, Zicklein! This is a bit like that episode of the Twilight Zone where the ballerina, the hobo, the clown and the bagpiper are thrown together in a half-lit cylinder and have to build a human ladder to get out. Of course it was only a toy donation barrel, not the paneled pleasure pokey that is Dawsons Book Shop, but we haunt our hoosegows where we must. Standing in for the ballerina this Sunday, dancing as 'fantast' as she can, is the wizardess from the Midwest, Mary Jo Bang, whose poems have the same sort of "uncomfortably dreamy" sensibility of Ravel's L'Enfant et les Sortilèges, where objects animate to spank badboy readers across the midbrain. Playing our

lonesome tramp is LA's own rhetor-outlaw Jeff McDaniel, who hurls the Traum-speak of an American-me through a mental megaphone as bully as Broadway. And our heroic harlequin is none other than Chris Stroffolino, shadow boxer in a Moebius ring, a punchy Keaton bust-up who, like any sacred clown worth his holey boots, knows that a poet can't be a supe without being a dupe, and that loop-de-loop is the fundamental play in the game.

And your Irish tooter? That's me, pals, the piping plover of Larchmont. Consider me your pocket John Madden, though this is no pre-show mumble. We got game to lose, and this ain't a super-dud lock. Will our characters crawl out of the toy-box and into the light? And what if that light is you, fair audience, will you provide?

February 3, Sunday 4pm

Mary Jo Bang is poetry editor for the Boston Review. Her poetry collections include *Apology for Want* (Middlebury/Breadloaf 1997), *Louise in Love* (Grove Press, 2001) and *Downstream Extremity of the Isle of Swans* (University of Georgia, 2001). Individual poems have appeared in *Jacket*, *The Nation*, and *The New Yorker* among others venues. She teaches literature at Washington University in St. Louis.

Chris Stroffolino is the author of, most recently, *Spin Cycle* (Spuyten Duyvil, 2001), a collection of essays from 1989-2001, *Light as a Fetter* (Situations Press, 1997) and *Stealer's Wheel* (Lingo Book Series, 1999). Along with Lisa Jarnot and Leonard Schwartz, he is co-editor of *An Anthology of New (American) Poets*, which was published in 1998. He lives in Oakland, where he teaches at Saint Mary's College.

Jeffrey McDaniel is the author of *Alibi School* (Manic D, 1995) and *The Forgiveness Parade* (Manic D, 1998). Much-loved local performance poet, his work has appeared in *Poetry Nation* and *The Outlaw Bible of American Poetry*.

Dawson' Book Shop is located at 535 N. Larchmont Blvd between Beverly Blvd and Melrose Blvd.

It's Hollywood, more or less. Tel: [REDACTED]

Readings are open to all. \$3 donation requested for poets/venue.

Call Andrew at [REDACTED] x233 for more info.

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386. **Schlesinger**
Fielding Dawson (1930-2002)

Thu 31 Jan 2002

BlankFielding Dawson

24 January 2002

Guy Fielding Lewis Dawson, writer, artist and teacher: born New York 2 August 1930; died New York 5 January 2002.

In 1984 Fielding Dawson, in Buffalo for three days as writer-in-residence, was asked to teach a workshop at Attica Maximum Security Prison. The experience, he said, politicised him and changed his life, and for the next 17 years he taught in prisons, in women's shelters, in alternative high schools, until his last class at Sing Sing in December.

"Fee" Dawson was born in New York City in 1930 and moved to Kirkwood, Missouri, when he was eight. At 15, his mother, saying that the world needed a new Saroyan, gave him a portable typewriter and some paper. His memoir of growing up there, *Tiger Lilies: an American childhood* (1984) was noted as "a book of singular beauty and literary distinction" by the critic Edmund Fuller.

After studying portrait drawing with Tanasko Milovich and taking a few classes at Washington University Art School in St Louis, Dawson moved to rural North Carolina in 1949 to attend Black Mountain College, where his teachers and fellow-students included Charles Olson, Franz Kline, Stefan Wolpe, John Cage, Robert Rauschenberg, Robert Creeley, Jonathan Williams, Cy Twombly, Paul Goodman, John Chamberlain and Edward Dorn.

Dawson wrote, "Black Mountain worked: we made a potent little mandala in an archaic valley in the Blue Ridge Mountains to be felt long into the future", and his *The Black Mountain Book* (1970) is the only work about the college written by someone who was there. In 1953 he was drafted, with non-combatant status, and served as an army cook at a Military Hospital near Heidelberg. He returned to New York City in 1956.

Continuing his friendship with painters met at Black Mountain, Dawson drank with them at the famous Cedar Bar. *An Emotional Memoir of Franz Kline* (1967), a remarkable book, conveys in an intimate way an intense feeling of that time, while showing the daily lives of Kline, Pollock, the De Koonings, Guston and others in an affectionate but clear light. From his high-school days in Missouri Dawson had kept an enthusiasm for baseball, bringing his pitching skills to the city where he was a regular in the Sunday afternoon artists' softball games along with the writers Joel Oppenheimer, Amiri Baraka, Paul Blackburn and Gil Sorrentino: later he pitched for the Max's Kansas City team.

In the early 1960s Dawson's prose was widely published in magazines both in the United States and abroad. His first book in the UK was *Thread* (with a collage cover by the author) from Andrew Crozier's Ferry Press in 1964. The pieces were generally short, often less than a page in length; but the flickers of mood and tone, the fragments of dialogue, their confidence in the reader's capacity to assume and infer, illuminated worlds much larger. Robert Creeley wrote: "I have never seen a writer capable of such fast shifts, so instantly, nervously exact." By the early 1970s their influence could be detected in the work of younger writers such as Stephen Emerson and Dale Herd.

In 1990 Larry McMurtry, then Pen (USA) President, appointed Dawson chair of the Pen Prison Writing Committee and his enthusiastic promotion of this almost moribund group gave it renewed energy and brought in many new members. For six years, from 1994, he hosted a weekly radio programme, *Breaking Down the Walls*, on WBAI New York, broadcasting prisoners' writings and dealing with issues of incarceration. His most recent book of stories, *The Land of Milk & Honey* (2001), reflects these experiences in both style and content.

Fielding Dawson wrote more than 20 volumes of short stories, novels, memoirs and poems. In 1969 *Krazy Kat / The Unveiling and Other Stories 1951-1968* was the first of many books of his to be published by Black Sparrow Press during the next 30 years. He produced essays, art and literary criticism, catalogues for exhibitions, gave readings, and frequently taught at colleges and universities. Continuing his graphic work, he created logos and covers for many important small press editions from the 1950s onwards, usually illustrated his own books, and was exhibited in galleries throughout the US. His last show, new works combining word and image, was at the Jack Tilton Gallery in New York last September.

"He was different in that he came across as happy a lot of the time, notwithstanding all kinds of things. I think of a guy with a big smile saying THAT'S TERRIFIC with stress on both words, and doing that twitchy thing with his eyes," Steve Emerson wrote to me last week.

Tom Raworth

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387. **Bertha Rogers**

NYS LITERARY CURATORS WEB SITE FEBRUARY UPDATE

Thu 31 Jan 2002

Dear Friends,

Following is the February 2002 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.

If you're a writer with a published book of literary fiction, nonfiction, or poetry, and you wish to be listed as available for readings in New York, look at the Circuit Writers page (for New Yorkers) or Interstate Writers page (for out-of-staters), follow the format, and email us the information IN THE BODY OF THE EMAIL NOT AS AN ATTACHMENT (WE DO NOT OPEN ATTACHMENTS), and we'll post it.

If you're a writer who has several readings to list, have the curator of each reading send them to us, and we'll post them on the Events Page, under the presenting organization's name; they

must include location address, phone number, and/or email address.

ALL UPDATES AND INFORMATION MUST REACH US BY THE 20TH OF THE MONTH PRECEDING YOUR EVENT!

If you wish to unsubscribe, just notify us. Questions? Comments?

Email us at 0000,8000,0000@poetics.org.
Bertha Rogers and Brittney Schoonebeek

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388. **Charles Bernstein**

Two shows at Yale (fwd)

Thu 31 Jan 2002

Contemporary Art Exploring Language and Form
On View at Yale Art Gallery

An exhibition of works by contemporary artists interested in the ways language and visual form express human experience will be shown at the Yale University Art Gallery from January 29 through March 30, 2002.

"Between Language and Form" comprises thirty works, ranging from artist books to mixed media sculpture and paintings on canvas by John Baldessari, Johanna Drucker, Ian Hamilton Finlay, Roni Horn, Joseph Kosuth, Jonathan Lasker, Tan Lin, Angela Lorenz, Stephana McClure, Bruce Nauman, Claes Oldenburg, Kay Rosen, Keith Smith, Richard Tuttle, Lawrence Weiner, and Christopher Wool. The exhibition, organized by Jennifer Gross, the Seymour H. Knox, Jr. Curator of European and Contemporary Art, complements the concurrent

exhibitions *The Tiger's Eye: The Art of a Magazine* and *The 1948 Directors of the Société Exhibition*.

The use of language in visual art has a long tradition hieroglyphics in Egyptian art, calligraphy in Chinese and Islamic art, and medieval illuminated manuscripts. In the twentieth century, as Ms. Gross points out in the brochure accompanying the exhibition, "it is in the early synthetic works of Braque and Picasso that the elements of language first surfaced in the visual field with a modernist consciousness; that is as a means to understand how painting articulates itself or how signification resides on the surface of the picture plane." After the Second World War poets such as Ian Hamilton Finlay, who is represented in this exhibition, took typographical control of their works creating what is known as "concrete poetry." An example of Angela Lorenz's experimentation in this field is *Lay Text*, a book with latex pages that stretch revealing the hidden meanings between the letters on the page below.

In another medium, Roni Horn, inspired by the life and poetry of Emily Dickinson, has created a work, *How Dickinson Stayed Home*, that sets the phrase "My business is circumference" into machined aluminum blocks scattered across the floor. The viewer may step around and through Dickinson's 2002 presence. Other issues of articulation and communication are addressed by Kay Rosen and Jonathan Lasker in their paintings. Among the numerous artist books on display, a highlight is *Reading Red*, a collaboration between artist Richard Tuttle and poet Charles Bernstein.

On Thursday, February 7 at 5:30 pm, Johanna Drucker, director of media studies at the University of Virginia and a well-known creator of and authority on artist books, will give a lecture on "The Artist and the Written Word," the second in the Lydia Winston Malbin Lecture Series.

On Tuesday, February 19, at 2:00 pm, Jennifer Gross, the curator of *Between Language and Form*, will give a gallery talk in the exhibition.

**

THE TIGER'S EYE: The Art of a Magazine
Opens January 29 at the Yale Art Gallery

The Intention of *The Tiger's Eye* is to be a bearer of ideas and art. In the belief that art is a quest that can be good only as water is good, there is no wish to reach for a halo of GOOD, which is a prudish proud ambition. It places its dependence, instead, on ingenuous and ingenious artists and writers, whoever and wherever they are, as they move through the dimension of curiosity.... The selection of material will be based on these questions. Is it alive? Is it valid as art? How brave is the originality? How does it enter the imagination? --Editorial Statement, *The Tiger's Eye*, Number 1, October 1947

The Tiger's Eye, a strikingly presented, widely read, and lastingly influential magazine of art and literature, was published in nine quarterly issues from 1947 to 1949 by Ruth and John Stephan. Seldom has a publication captured so inclusively the vibrant creativity and spirit of a period, one in which the center of the art world shifted from Paris to New York, and European modernism was giving way to the new American abstraction. The impressive quality of visual art in the nine issues of this magazine is the subject of *The Tiger's Eye: The Art of a Magazine*, on view at the Yale University Art Gallery from January 29 through March 30, 2002.

The exhibition brings together for the first time approximately sixty works of art -- paintings, sculpture, and works on paper by Tiger's Eye artists. The names of those whose work is in the exhibition is an indication of how distinguished and wide-ranging the list of contributors was: Milton Avery, Louise Bourgeois, Constantin Brancusi, Giorgio de Chirico, Paul Delvaux, Jean Dubuffet, Antonio Frasconi, Herbert Ferber, Alberto Giacometti, Adolph Gottlieb, Stanley Hayter, Ian Hugo, Loren McIver, Ezio Martinelli, André Masson, Joán Miró, Maud Morgan, Walter Murch, Pablo Picasso, André Racz, Bernard Reder, Odilon Redon, Ad Reinhardt, Christian Rohlfs, Mark Rothko, Anne Ryan, Kay Sage, Louis Schanker, Karl Schrag, Kurt Schwitters, Kurt Seligmann, Theodoros Stamos, John Stephan, Clyfford Still, Rufino Tamayo, Mark Tobey, and Steve Wheeler. Multiple copies of the magazine will also be displayed.

"Hundreds of so-called little magazines were published in English in the first half of the twentieth century," noted Pamela Franks, the Florence B. Selden Fellow at the Yale Art Gallery and curator of the exhibition. "They were experimental, idealistic, and usually reached a small, intellectual readership. The Tiger's Eye was one of the few that took visual art as seriously as literature. Thanks to the generosity of private and institutional collectors," she added, "we have been able to assemble a substantial selection of the original works and look through The Tiger's Eye into the art world of the late 1940s."

Ruth Walgreen Stephan, a poet, and her husband John Stephan, a painter, published the first issue of the magazine *The Tiger's Eye* in October, 1947. Despite their lack of publishing experience, they were justifiably confident in their ability to launch such an ambitious enterprise having, in addition to their own creative gifts, a wide acquaintance among both established and avant-garde writers and artists who were potential contributors. Furthermore Ruth Stephan, the daughter of drugstore magnate Charles Walgreen, was heir to a considerable fortune and able to finance not only the magazine's publication but also their travels, to Europe and South America for example, in search of material. The magazine's title comes from *The Tyger* by William Blake (1757-1827), which begins

Tyger, tyger, burning bright / In the forest of the night/ What immortal hand or eye / Could frame thy fearful symmetry?

Blake's methods in the production of his Illuminated Books further inspired them and they researched his technique for guidance in their own publication. Indeed, the creative process was a major focus of the Stephans and the artists who collaborated with them. As Ruth Stephan explained to the art historian Meyer Schapiro, *The Tiger's Eye* would be "an aesthetic magazine publishing poetry, essays, fiction, drawings and reproductions of paintings, and we are also interested in the paths artists and writers have used towards creation of their art." To this end, artists' ideas were frequently presented in proximity to images of their work. For example, issue number 4, devoted to sculpture, featured twenty-two objects by as many sculptors, with texts by fourteen of the artists, including a particularly revealing piece by Giacometti. Sculptures by three of these artists are in the exhibition.

A striking feature of the magazine was the separation of authors' and artists' names from their work, forcing the reader, as the poet William Carlos Williams wrote, "to make actual and immediate sense contacts with the work of art." Contributors were credited in the "Tale of the Contents" located in the center of each magazine and, as Williams pointed out, "Everyone instinctively looks to see the name first so that they may know how to feel. If the name is all right they can relax and enjoy without danger of committing a --- clumsiness, to say the least. Without the name they would be lost. We are all a little that way." Readers of the book accompanying this exhibition are able to experience this "immediate sense contact," since the art is reproduced without captions and the artists' names and object titles are listed separately.

While the exhibition does not attempt to replicate the subject matter of each of the nine issues of *The Tiger's Eye*, many of its themes and juxtapositions are introduced. John Stephan's covers for the magazine two paintings and a drawing begin the exhibition. Six of the twelve paintings by Mark Rothko reproduced in the magazine, are grouped together. An Ad Reinhardt painting is juxtaposed with one by Paul Delvaux, just as it was in the issue on "The Sublime." A comprehensive group of works reproduced in issue number 8, devoted to the graphic arts, is displayed and other themes addressed.

The abundantly illustrated book, *The Tiger's Eye: The Art of a Magazine*, written by Pamela Franks, pays homage to the design of the magazine in its size 10 ¼ x 7 ¼ inches-- and aesthetic sensibility. The author recounts the history, discusses the goals and philosophy of the editors and contributors, and the reasons for its "untimely demise." It is available in the museum store in softcover for \$29.95.

The project was made possible by generous loans from numerous individual collectors and institutions, among them the Museum of Modern Art, New York, the National Gallery of Art, Washington, DC, the Addison Gallery of American Art, Andover, Massachusetts, the Brooklyn Museum of Art, and the Beinecke Rare Book and Manuscript Library, Yale University. It is supported by the Florence B. Selden Endowment and donations from Mrs. John Stephan, the David T. Langrock Foundation, Susan Morse Hilles, and an anonymous donor.

The following programs, all free and open to the public, are offered in connection with the exhibition:

Thursday, January 31 5:30 Lydia Winston Malbin Lecture, "Modernism's 'Double Consciousness'," Ann Gibson, Professor and Chair, Department of Art History, University of Delaware

Tuesday, February 5

12:30, Gallery Talk, "The Tiger's Eye: the Art of a Magazine," Pamela Franks, Florence B. Selden Fellow and curator of the exhibition

Thursday, February 7

5:30, Lydia Winston Malbin Lecture, "The Artist and the Written Word," Johanna Drucker," director of media studies, University of Virginia

Thursday, February 14

5:30, Lydia Winston Malbin Lecture, "Modernism in America in the 1940s," Yve-Alain Bois, professor of art history, Harvard University

Thursday, February 21

5:30, The Films of Maya Deren - Meshes of the Afternoon, (1946) Divine Horsemen: The Living Gods of Haiti, (1953)

Wednesday, February 27 12:20, Art à la Carte, "The Tiger's Eye: When Arts and Letters Come Together," Patricia Willis, Elizabeth Wakeman Dwight Curator, Beinecke Library Collection of American Literature

Thursday, February 28, 5:30 Lydia Winston Malbin Lecture "Dark Insights: Abstract Expressionism and The Tiger's Eye," David Anfam, art historian and commissioning editor, Phaidon Press Limited, London,

Thursday, March 7 12:30, Gallery Talk, "The Materials of Mark Rothko's Multi-forms," Allison Langley, Leisher Fellow in Painting Conservation, National Gallery of Art, Washington, DC

For further information about both shows
contact Marie N. Weltzien [REDACTED]
[REDACTED]

The Yale University Art Gallery, located at Chapel and York Streets in New Haven, exhibits a permanent collection from every period in the history of art,

with special changing exhibitions throughout the year. Admission is free for individuals; groups should call [REDACTED] for information about fees and to make a reservation..

Gallery Hours: Tuesday - Saturday 10 am to 5 pm, Thursday 10 am 8 pm, Sunday 1pm to 6 pm. Closed Mondays and major holidays. An entrance for persons using wheelchairs is at 201 York Street, with an unmetered parking space nearby on York Street. For information, call (203) 432 0606.

Recorded general and program information [REDACTED]

Website: www.yale.edu/artgallery

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389. **Tom Beckett**

Fielding Dawson

Thu 31 Jan 2002

I'm sitting here in our hundred year old house that is empty but for me and the dog. My wife's working late. My youngest daughter's working her part time gig. My oldest daughter is married now and in graduate school in Boston. Left over stir fry is growing limp on the stove. I'm feeling lonely and drinking wine and thinking intently about Dawson's *_An Emotional Memoir of Franz Kline_*. It's a book I've read several times, though the last time was several years ago. My copy's a first edition with a tattered and much abused dust jacket . I've been lugging it from address to address for more than 30 years. It is, in many respects, my favorite of his books. That may be partly due to the fact that it was the first or one of the first of his books that I read.

Sometime in the early seventies when I was an undergraduate at Kent State, Robert Berthoff (sp?, sorry) instigated a creative arts festival that included, among other things, (many other things/people-a Michael McClure play (*_Spider Rabbit_*), Harvey Bialy, etc--and this at a time when Ed Dorn was poet in residence!), a reading by Creeley and Dawson in University Auditorium. I went to see Creeley--and, shit, I dug him (he read from the *Daybook*, I think) but Dawson had me enthralled. He read a couple short stories, even sang *Danny Boy* at one point. I went back to the dorm and pounded out a short story that night. God, the man made me want to write.

When I spoke with Creeley a few months ago after his reading at Kent State I told him that this was only the 2nd time I'd heard him read in person, that the 1st time had been back in the seventies with Fielding at Univ. Aud. Creeley said that during the festival they'd both been really drunk at one point and that he'd awakened to that fact that Fielding was peeing on his shoes. Life is strange and wonderful.

Tom Beckett

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390. **Steve Dickison**

*** Claudia KEELAN & Liz WALDNER, Thurs Feb 7, 4:30 pm**

Thu 31 Jan 2002

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

The Poetry Center & American Poetry Archives
presents

an afternoon reading with
CLAUDIA KEELAN & LIZ WALDNER

Thursday February 7, 4:30 pm, free
@ The Poetry Center, SFSU

CLAUDIA KEELAN is the author of three books of poetry: *Refinery* (Cleveland State, 1994), *The Secularist* (Georgia, 1997), and most recently *Utopic* (Alice James Books, 2000, winner of the Beatrice Hawley Award). Claudia Keelan lives in Las Vegas, where she teaches at the University of Nevada.

Alice Notley writes of *Utopic*: "These are beautiful, anguished political poems. They emerge from a Southern past, and a Western desert present in whose palpable solitude Keelan writes for both herself and the many. *Utopic* is an unanticipated accomplishment."

LIZ WALDNER's books include *Homing Devices* (O Books, 1998), *A Point Is That Which Has No Part* (U Iowa, 2000, winner of the Iowa Poetry Prize and Academy of American Poets Laughlin Prize), and *Self and Simulacra* (Alice James, Beatrice Hawley Award winner 2001). *Etym(bi)ology* (Omnidawn), and *Dark would (the missing person)* (Georgia) are both forthcoming in 2002. She lives in Seattle.

"Liz Waldner is a poet of high wit, high intelligence, and great musical rigor-she may be our Postmodern Metaphysical poet plummeting deeper and deeper with each book into the questions of self, sexuality, and knowing." --Gillian Conoley

COMING UP

(check our website for details: <http://www.sfsu.edu/~newlit/>)

Feb 14 Susan Gevirtz & Jocelyn Saidenberg

March 6 Myung Mi Kim & Geoffrey G. O'Brien

March 7 Ed Friedman & Ange Mlinko

March 14 Luis H. Francia

March 16 Stephen Rodefer & Chris Stroffolino

March 21 an evening with British poets Alan Halsey, Geraldine Monk, & Martin Corless-Smith

April 11 Jay Wright

April 18 Kevin Davies & Kevin Killian

April 25 Kazuko Shiraishi & Wadada Leo Smith: an evening of poetry & music

May 2 Student Awards Reading

May 2 Murat Nemet-Nejat, an evening of contemporary Turkish poetry

May 9 Bob Harrison & Andrew Levy, CRAYON reading w/ contributors:

Chris Daniels (reading Fernando Pessoa), Jean Day,

Hung Q. Tu, & Tsering Wangmo Dhompa

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

28 MUNI bus or free SFSU shuttle from Daly City BART

READINGS that take place at The Poetry Center are free of charge.

All Poetry Center events are videotaped and made available to the public through our American Poetry Archives collection. The first Complete Catalog in over a decade detailing available Archives tapes will be published during Spring 2002, including videos from 1974 to the present, and audiotapes dating from the early years of The Poetry Center, from its founding in 1954 through the early 70s. MEMBERS WILL BE MAILED A FREE COPY OF THE CATALOG ON PUBLICATION.

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, and Poets & Writers, Inc., as well as by students of 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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391. **Steve Dickison**

KENWARD ELMSLIE two local appearances 2/6 & 2/12

Thu 31 Jan 2002

** HEY, recommended **

Don't miss the whirlwind westward appearances of. . .

KENWARD ELMSLIE

Wednesday, February 6, 7:30 P.M., Lone Mountain 148

University of San Francisco (Turk near Masonic)

Co-sponsored with the USF Fine & Performing Arts Department

Kenward Elmslie's a multi multi poet performer visual-collaborator librettist singer-lyricist and famous American natural, with scandalous surrealist tendencies and a New York disposition. His books include the recent Spilled Beans: A Conversation, Blast from the Past, Cyberspace, Night Soil, and Routine Disruptions, a selected poems. His collaborations include book and lyrics for Truman Capote's The Grass Harp on Broadway, and the libretto for Ned Rorem's opera of Miss Julie, from the Strindberg play. To bust your brain and goggle your eyes check out his website, www.kenwardelmslie.com --what else?

--ALSO--

KENWARD ELMSLIE

Mills College

Faculty Lounge, Rothwell Center

Tuesday, February 12, 5:30-6:30 p.m.

Wine and cheese reception, 6:30-7:00 p.m.

Directions to Mills College from San Francisco: From the east end of the Bay Bridge, take Interstate 80 to the MacArthur Freeway (Interstate 580 east) toward Hayward-Stockton. Take the MacArthur Boulevard exit between the High Street and Seminary Avenue exits about 8 miles from the bridge. (Look for the "Mills College second exit" sign beside the freeway.) From the freeway off ramp, bear right onto MacArthur Boulevard; the entrance to the campus is immediately ahead on your left.

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Steve Dickison, Director
The Poetry Center & American Poetry Archives
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392. **Alan Sondheim**
(no subject)

Thu 31 Jan 2002

nikuko at 67: i am a beautiful woman. nikuko at 19: i am a beautiful young woman with many years before me. nikuko at 67: i am a beautiful woman with many years before me. nikuko at 19: i must break the cycle of wiseness. nikuko at 67: it is possible to create and destroy worlds. nikuko at 67: i have destroyed many of my friends. nikuko at 19: i am furious self-immolation of inconceivable destruction. nikuko at 67: there are whirlwinds upon worlds upon worlds,

enormous hurricanes of collisions. nikuko at 19: i will create and destroy worlds. i will create and destroy hurricanes of inconceivable violence. nikuko at 67: i will be penetrated. i will absorb storms. i will vomit water from my mouth, water from my anus. nikuko at 19: storms, flee onward! nothing shall escape thee! nothing shall escape me! nikuko at 19: storms, ye shall never escape! know me! i will spew water from my mouth, shit from my anus. i will build worlds! nikuko at 67: i am furious self-immolation of inconceivable destruction. nikuko at 19: it is possible to create and destroy worlds. nikuko at 19: i have destroyed many of my friends. nikuko at 67: storms, flee onward! nothing shall escape thee! nothing shall escape me! i am furious with the building of storms! i am furious with these and every other world! nikuko at 19: i must break the cycle of wv with many years before me. nikuko at 67: there are whirlwinds upon wd destroy worlds. nikuko at 67: i will be penetrated. i willorlids upon worlds, enormous water from my mouth, water from my anus. nikuko at 19: storms, ye shall never escaorlids. i will create and dstroy from my mouth, shit from my anus. i will orlids. i will create and destroy nikuko at 19: it is possible to create an nikuko at 67: storms, flee onward! nothinl absorb storms. i will vomit shall escape me! i am furious with the bul absorb storms. i will vomit with these and every other world! l absorb storms. i will vomit nikuko at 19: i must break the cycle of wl absorb storms i will vomit nikuko at 19: storms, ye shall never esca from my mouth, shit from my anus, i will nikuko at 67: storms, flee onward! nothin friends. shall escape me! i am furious with the bu friends. with these and every other world! n of inconceivable destruction. nikuko at 67: i have destroyed many of myn with many years before me. nikuko at 67: i am a beautiful woman. nikuko at 19: i am a beautiful young woman with many years before me. nikuko at 67: i am a beautiful woman with many years before me. nikuko at 19: i must break the cycle of wiseness. nikuko at 67: it is possible to create and destroy worlds.

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393. **M L Weber**
book now available online

Thu 31 Jan 2002

did you ever visit the on-line am. poetry anthology
"Light and Dust"? it has complete books

I forget the exact URL but if you put the phrase in
Google.com and be sure to include the quote marks
you get it as the first choice

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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394. **David Kirschenbaum**
Boog City Goes West (address, too)
Thu 31 Jan 2002

Boog City Goes West

Boog City, the new East Village community newspaper, sponsors a reading by Bay Area poets Trane DeVore and Chris Stroffolino, and, from New York, Fatstick editor James Wilk, and Boog City editor David Kirschenbaum.

Monday, Feb. 11th, 7 p.m.; Caffè Sapore, 790 Lombard St. (@ Taylor), in San Francisco's North Beach, 94133, tel: [REDACTED].

Issue two of Boog City will be available free, featuring:

Come As You Are: A Tribute to Kurt Cobain at 35:
with words from Sonic Youth's Lee Ranaldo, and an interview with Cobain biographer Charles R. Cross

World Economic Forum coverage

Kimberly Wilder's "Notes from My FBI File": WBAI

Aaron Kiely reviews Eileen Myles' Skies

and poetry from Ed Berrigan, DeVore, Susan Landers, Rachel Levitsky, Mariana Ruiz-Firmat, Stroffolino, Kent Taylor, Wilk, and more

or contact Boog City: [REDACTED]
[REDACTED]

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395. **David Fineberg**
unsubscribe
Tue 20 Nov 2001

please unsubscribe me, thank you

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

From: "Aldon Nielsen" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 14, 2001 8:54 AM

Subject: prose broadcasts

> >New Richard Wright Biography on C-Span 2

> >

> >Hazel Rowley, author of Richard Wright: The Life and Times will appear on

> >C-Span 2, Sunday night, November 18, 2001, at 11 pm ET. The show is called
> >"Public Lives" and is devoted to new biographies in print. She will
> >discuss Richard Wright and answer questions from the bookstore audience at
> >Harvard.
> >The website for the show is www.booktv.org/publiclives
> >The author's website is www.hazelrowley.com
> >Our Richard Wright Connection is
> >The Institute will have a videotape of this program.
> >
> >C.L.R. James on BBC Radio Four
> >
> >Alistair McGhee has produced a 30 minute radio program on the life of
> >C.L.R. James for BBC Radio Four. It is called "C.L.R. James: Marx,
> >Cricket, and World Revolution." The C.L.R. James Institute assisted, as
> >did the other sponsors and participants in the international celebration
> >of the James Centenary in Trinidad in mid September. The program is
> >narrated by Linton Kwesi Johnson and includes the voices of James, Anna
> >Grimshaw, Stuart Hall, George Lamming, Paget Henry, Martin Glaberman,
> >Selma James, Jim Murray, Aldon Nielsen, and others. It will be broadcast
> >at 11:30 am, London time, Thursday, November 15, 2001. That is 6:30 am ET.
> >It will be broadcast on internet radio at that time:
> >www.bbc.co.uk/radio4 and there's a listen link at the top of the page -
or
> ><http://www.bbc.co.uk/radio> and choose radio 4 from the buttons
> >An audio tape will be available from the Institute. We welcome your
> >comments and will probably have more to say about this broadcast.
> >
> >
> >
> >The C.L.R. James Institute:
> ><<http://www.clrjamesinstitute.org>>
> >
> >"What know they of Nello, who only Nello know?"
> >
> >Jim Murray
> >Director
> >C.L.R. James Institute
> >505 West End Avenue #15C
> >New York, NY 10024

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