

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence
February 2002

333 messages · Tue 29 Jan 2002 – Tue 26 Feb 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

The war ground on through February 2002 — Afghanistan, the anthrax dread receding, the search for the kidnapped reporter Daniel Pearl whose murder would be confirmed at the month's close — and the room touched it only lightly. What it turned over at length instead was a humbler and more intimate question, one it does not often let itself ask: the relation of poetry to work — who labours at it, who earns by it, who is a working poet and who a working-class one. It is a question the room usually keeps at arm's length, being mostly made of people the university pays; in February, from three directions at once, it could not.

Thomas Bell opened the central thread, working poets, working class poets, with a genuine perplexity: did poetry by or for the working class tend, of necessity, toward the traditional, focused on content rather than form? Was the difficult, disjunctive verse the list so prized a quiet luxury of the comfortable? He put the discomfort in five words — was it, he wondered, *"writing down or writing for"*? — and the room, most of it credentialed and salaried and academic, had no choice but to sit with the question.

Alongside it ran the same question from the other end — poetry as a paid position. Herb Levy forwarded a Sacramento Bee report on California's stalled effort to install a poet laureate, headlined, tellingly, that *"Poets seem averse to state program"*. Offered a title and a stipend by the state, the poets flinched; the avant-garde's suspicion of the institution, it turned out, ran deeper than its appetite for a wage. There was something almost comic in it — a guild forever complaining that no one will pay for poetry, handed a public salary, and recoiling from the taint of the cheque.

The month's conceptualists proposed a third answer, and the strangest: poetry as pure clerical labour. Kenny Goldsmith — billed, in the notice of his Stanford reading, as *"artist, writer, dj, poet"* — was practising the uncreative writing that turns the poet into a copyist, a transcriber, a typist, the least romantic worker imaginable. If working-class verse meant plain content, and the laureateship meant a state salary, Goldsmith offered the poem as literal drudgery, and wore the drudgery as a badge.

And the month buried the man who had lived the whole question through. Laurie Macrae posted that Dave Van Ronk — the Mayor of MacDougal Street, who had taught Dylan, restored the careers of forgotten country-blues masters, and *"gave*

shelter and support to a generation of young folkies” in the Village — was dead at sixty-five. I have set Van Ronk’s death at the end of a month the room spent arguing poetry and work exactly as February delivered it, because his life was the argument’s plainest answer: a man who worked his art the way others work a trade, nightly and for scale, who never grew rich and never once stopped, and who paid it forward in the only currency that finally counts — a stage, a lesson, a room — handed to the young who came up behind him. The working artist, working to the end.

— K. M. F.

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1. **Aaron Vidaver**

Against Information: A Talk by Kirsten Forkert at KSW Feb. 9th (Vancouver)

Tue 29 Jan 2002

Against Information

A Talk by Kirsten Forkert

8pm Saturday February 9th

Kootenay School of Writing

201 - 505 Hamilton Street

Vancouver BC



\$5/\$3

"Let's perform an action in an obscure part of town. Let's go somewhere where people will barely leave their houses, barely look through the windows, only occasionally get into their cars and drive away. A good time to do this would be high noon or in the middle of the night. This action can be small or large, something that will mark us as out of place or that will exist within the confines of 'normal'. We may make no impact, leave no trace. We may never even be part of a conversation, barely make a difference in someone's thoughts. This is the reverse of the idea that the more central the location the better. Let's resist the dynamic of centralization that creates oases of 'urban living' for the privileged and makes the rest of the city a nowhere zone, and let's resist the fear of being left out. Let's work in the nowhere zones. Let's be at the wrong place at the wrong time."

Kirsten Forkert is a Vancouver-based artist working in installation, performance and text. Her work, which is often site-specific, focuses on questions of commonality, especially alternate ways of conceiving of this. Projects include "Entre nous deux...", an installation/performance for a Montreal movie theatre, and an installation in a Vancouver storefront dealing with gentrification and our relationship to this (especially for artists). More recent projects have been performances: writing a word on a storefront window for 2 hours (ECOUTE) walking with a group of people along Queen St. West in Toronto, wearing dripping backpacks (TOGETHER WE) walking and stopping for long periods of time in a business district at night (WALKING AND STOPPING, in collaboration with Peter Conlin).

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2. Aaron Belz

Re: Fielding Dawson (1930-2002)

Thu 31 Jan 2002

"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.

Hey! I grew up in Kirkwood, too, and my parents still live there. I'll have to read this.

Thanks

Aaron

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3. Geoffrey Gatz

Re: book now available online

Thu 31 Jan 2002

Thank you so much for pointing this site out the link is
<http://www.thing.net/~grist/l&d/lighthom.htm> What a great collection. Just when I was going to break down a buy a real book - I love the web!

Best, Geoffrey

Geoffrey Gatz

editor BlazeVOX2k1

<http://vorplesword.com/>

—o
—\<—
(*)/ (*)

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

From: UB Poetics discussion group

[mailto:]On Behalf Of M L Weber

Sent: Thursday, January 31, 2002 11:37 PM

To:

Subject: book now available online

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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4. **Pierre Joris**

Re: Events in Paris?

Fri 1 Feb 2002

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.

It' at 6 rue Princesse

the owner is the wonderful Odile Hellier

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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5. **Damian Judge Rollison**

Re: names, trees, teeth (was Craig Dworkin talk)

Fri 1 Feb 2002

I confess I don't get Maria's objections. Was anyone contesting the value of multiple readings, playful readings, counter-readings? The distinction I was trying to draw had more to do with the intent than the findings -- in the act of interpretation, does one think of the text as a readerly Rubik's Cube or a writerly game of Go?

Here's to surreptitious names, trees, and teeth! May they proliferate.

DJR

On Tue, 29 Jan 2002 16:55:09 -0600 Maria Damon

<[REDACTED]> wrote:

here's the thing; dworkin doesn't ahve to be *right*, he just has to be interesting 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?

[illegible]

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

□ ☐ ☐

[illegible]

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6. shoehorns

Updated Concrete/Visual Invite

Fri 1 Feb 2002

call for work

northwest word art/concrete poetry exhibit

@ OSEAO Gallery pike/14th (above the artificial limb co.)

seeking 2D/3D, framed/unframed, originals/copies, bw/color,

no size restrictions, in related realm.

work will be for sale/nfs (with insurance)

show runs from april 1st through may 31st.

exhibit will coincide with seattle poetry festival 2002 (4/29 - 5/4)

deadline for work - march 16th, 2002.

work accepted from washington,oregon,idaho,montana & vancouver - "outsiders" can have NW theme or link.

work can be mailed, emailed to

Nico Vassilakis

3046 61st Ave SW

Seattle, WA 98116

██████████

contact for further questions, same

if you want to be removed from this list, please email me.

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7. **George Bowering**

Re: Fielding Dawson

Fri 1 Feb 2002

What a lovely man Fielding Dawson was. And generous. When I started a magazine in the mid sixties I wrote and asked him for something and he sent me something so mysterious and good that I was astounded and very grateful. When he came and lived here in Vancouver for a while a couple decades ago, I was hoping he would stay, but then there was new York, that place.

--

George Bowering
Used to be good looking.
Fax [REDACTED]

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8. **Bob Grumman**

Re: book now available online

Fri 1 Feb 2002

*did you ever visit the on-line am. poetry anthology
"Light and Dust"? it has complete books*

Here's the URL: <http://www.thing.net/~grist/l&d/lighthom.htm>

Beware: it has a lot of visual poetry by contemporary Americans--and even mathematical poetry (by Me). It has much else, though, including quite a bit of Michael McClure--and a nice selection of essays, notably those of Karl Young, the sitemaster.

--Bob G.

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9. **John Tranter**

Pre-announcing Jacket 16

Fri 1 Feb 2002

Announcing (well, pre-announcing) Jacket 16,
due to close in March 2002 --

...another Special Giant Bumper Issue, again, already:

<http://www.jacket.zip.com.au/jacket16/index.html>

This issue will be complete in March 2002.

In the meantime you can read some of these items:

Feature: Joe Brainard, 1942-1994

From Pressed Wafer: Bill Corbett, Introduction

Anselm Berrigan, 'I remember hearing Joe read'

Tom Carey, 'Joe B.'

Maxine Chernoff, 'Sonnet: Some Things I Miss About Joe'

Tom Clark, 'My Joe Brainards'

Elaine Equi, 'A Freshly Painted Poem'

Paul Hoover, 'Winter (Mirror)'

Nathan Kernan, 'Premonition'

Wayne Koestenbaum, 'Two Little Elegies for Joe Brainard'

David Lehman, 'For Joe Brainard'

Ange Mlinko, 'Boston Flower Market'

Eileen Myles, 'Worst Seat in the House'

Charles North, 'Romantic Note 1'

Jerome Sala, 'I'm Glad I Don't Understand the Writing of Joe Brainard'

David Trinidad, '9 Cigarettes'

Other Joe Brainard material: Kristin Prevallet interviews Kenward Elmslie

Overland magazine feature

(Guest Editor: Pam Brown)

Over twenty items, including Ken Bolton's review of New and Selected Poems, by Tony Towle, Murray Edmond's 'No Paragraphs -- Meditations on Noh, Poetry, Theatre and the Avant-garde',

and poems

from Maxine Chernoff, Gillian Conoley, Linh Dinh,

Michele Leggott, Kate Lilley, Alice Notley, Ron Silliman and others.

Ed Dorn:

An excerpt from Tom Clark's biography of Ed Dorn

Interviews:

Kent Johnson interviews Eliot Weinberger,

Toh Hsien Min interviews Bob Perelman,

John Tranter interviews Chris Emery (of Salt Publications in Cambridge England),

Nina Zivancevic in Paris interviews Jerome Rothenberg.

Whitman:

Memoir: George Evans: A Working Boy's Whitman

('...one must question how it could be that a man who lived with his eyes

and heart wide open, could have so little to say about certain matters that truly contradicted his notions of liberty and freedom.')

Sister Sites:

Ram Devineni interviews Ravi Shankar, editor of The Drunken Boat.

Reviews:

Aaron Belz reviews I Used to Be Ashamed of My Striped Face, by Mike Topp

Aaron Belz reviews Understanding Objects, by Vincent Katz

Tom Hibbard reviews Strange Things Begin to Happen When a Meteor Crashes into the Arizona Desert, by Michael Basinski

Tom Hibbard reviews HEKA, by Michael Basinski

Philip Nikolayev reviews Michael Palmer and Brian Henry

Larry Sawyer reviews Poems From the Akashic Record by Ira Cohen

Larry Sawyer reviews Goofbook: for Jack Kerouac by Philip Whalen

Mark Scroggins reviews The Shrubberies by Ronald Johnson

Poems from a dozen poets.

Still to come:

About Tom Raworth -- Essays and Reflections on the work of British poet Tom Raworth

Angel Hair magazine: The Sixties and Seventies -- A sampler of writing selected by Jacket editor John Tranter from the 630-page Granary Books anthology of material selected from the collection of Angel Hair magazine and books edited by Lewis Warsh and Anne Waldman (photo, left) between 1966 and 1978.

Enjoy!

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10. **Charlotte Mandel**

Poetry Workshop at Barnard Women's Center

Fri 1 Feb 2002

The Barnard College Center for Research on Women, continues to offer "Translating Silences: A Poetry Workshop" with Charlotte Mandel. Open to new as well as previous participants. Six Wednesdays, 6:30 to 8:00 p.m., Feb. 13, 27, March 13, 20, April 3, 17. For registration and tuition information, call [REDACTED].

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11. **Arielle Greenberg**

contact info?

Fri 1 Feb 2002

Hi--

Does anyone have email addresses for any of the following swell poets:

Brenda Shaughnessy

C.S. Giscombe

Harryette Mullen

Renee Gladman

Edwin Torres

Chelsey Minnis

Backchannel, please, and thank you.

Arielle

Do You Yahoo!?

Great stuff seeking new owners in Yahoo! Auctions!

<http://auctions.yahoo.com>

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12. **The Poetry Project**

POETRY PROJECT EVENTS

Fri 1 Feb 2002

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." The 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.]

FEBRUARY 6, WEDNESDAY BEN FRIEDLANDER and MURAT NEMET-NEJAT BENJAMIN FRIEDLANDER's most recent books of poetry are A Knot Is Not a Tangle (Krupskaya Press) and Algebraic Melody (Zasterle Press). With Donald Allen he brought out The Collected Prose of Charles Olson (University of

California Press). Friedlander teaches at the University of Maine, Orono, where he presently co-edits the scholarly journal *Sagetrieb* with Steve Evans.

MURAT NEMET-NEJAT, poet, translator and essayist, is the author of *The Bridge* published by Martin, Brian and O'Keeffe, London. His books of translations include *A Blind Cat Black* and *Orthodoxies* by Écé Ayham, Sun & Moon Classics, 125 and *I, Orhan Veli: Poems* by Orhan Veli Kanik from Hanging Loose Press. He is working on *Eda: A Selected Anthology of 20th Century Turkish Poetry* to be published by Talisman House. [8:00 p.m.]

FEBRUARY 8, FRIDAY

CITY OF FICTION II EXPERIMENTAL PROSE AND FICTION

MAT JOHNSON, CHRISTINA CHIU, MIKE ALBO, MICHELE MADIGAN
SOMERVILLE

MAT JOHNSON's novel, *Drop*, just out from Bloomsbury, receives high praise from *The Washington Post Book World*: "Johnson's talent is obvious from the get-go ... [*Drop* is] comical, serious, and eloquent-all at the same time."

MICHELE MADIGAN SOMERVILLE is the author of *Wisegal* (Ten Pell Books). Her verse has appeared in *Mudfish*, *Puerto del Sol* and *Hanging Loose*. She is the year 2000 first place winner of the WB Yeats Society's poetry competition.

CHRISTINA CHIU has been the recipient of the Van Lier Fellowship and Lannon Foundation Fellowship. Her stories have appeared in *Tin House*, *The MacGuffin*, and other magazines. Chiu is a co-founder of the Asian American Writers Workshop.

MIKE ALBO: "The brilliance of Albo's cynical nostalgia may be lost on those who neither came of age in the New Wave '80s nor participated in the urban retro trends of the '90s, this writer's formidable gift for humor and self-flagellating satire transcends the limits of a generation-X audience." -*Publishers Weekly* [10:30 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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13. **Heidi Peppermint**

Re: Craig Dworkin talk

Fri 1 Feb 2002

The project seems founded on exploring the individual subjectivity of a poet expressed in his or her idiosyncratic language noise -- an approach that focuses and reinforces notions of a unified self behind the words? it seems Dworkin doesn't intend this (he gave the talk here at UGA and was asked about psychoanalytic readings. He said he just wished they'd 'go farther'), but i don't get it. youuns up thar in the north, could you help me out with this? (I'll check out the iconicity site) It wouldn't change this or some other questions about the project, but how much more fun if the findings were odder, even more inane. Like 'universal truth' of some body process (defecation, for eg) across several poets' work. Or insidious, like finding traces of advertising/pop culture at the noise level in someone's work. By the way, what did Dworkin say in answer to the questions from the audience? Maria Damon <[REDACTED]> wrote: 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."

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>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

Do You Yahoo!?

Yahoo! Auctions Great stuff seeking new owners! Bid now!

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14. **Bill Luoma**

Re: Poultry

Fri 1 Feb 2002

Dear listeners,

In this bad area and time I urge you to go for helping.

For example, on my peaceServer, you can gain a true understating of the current politics of the wide world.

Go there for this question.

Type into the box for your mind a phrase that will be gotten.

Pushing on ButtonNumberOne will reduce conflict. Pushing on ButtonNumberTwo will provide new copters for Arafat. Pushing on ButtonNumberThree will delouse the white chickens. Pusing on ButtonNumberFour will secure the homeland (see Heidigger).

bye
and

<http://jefferson.village.virginia.edu/~luoma/PeaceNick.html>

love from,

Bill Luoma

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15. **Lawrence Upton**

(no subject)

Fri 1 Feb 2002

Can anyone give me the current email for Taylor Brady?

Thanks

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16. **Ron Silliman**

The war between Bolinas & Stinson

Fri 1 Feb 2002

It's been years since I read Bob Shaeffer's doctoral dissertation on the topic -- it may be a book by now. But the ineluctable logic of the past century has been one of increasingly narrow claims proving "sufficient" for the self-determination of nationhood. Self-determination being the exact opposite of community & responsibility. I guess I'm one of the old one-worlders J. Edgar Hoover warned you about.

Philip K Dick has a great vision of the war between Bolinas & Stinson Beach in his book *Dr Bloodmoney*, I'd heartily recommend.

Ron

Gene:

"not clear on problematics of self-determination and how that's supposed to be a bad thing or cause nations."

The Police (circa 81 or 82):

"One world is enough
for all of us..."

Ron Silliman

[REDACTED]
[REDACTED]

DO NOT RESPOND to



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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17. **owner-realpoetik**

RealPoetik

Fri 1 Feb 2002

Arlen Humphries

Arlen lives and works in a large, Eastern metropolis. He's the author of Optima Suavidad (Greenbean Press), and when asked for comment wrote: "Be sure to tell those poseurs to buy the goddamned book, ISBN 1-891408-08-9, available on amazon or www.greanbean.com."

You know you're too drunk when
you're laughing and bleeding
at the same time.

The funniest joke in the world
ends with the word "pianist."
They did a study at Cornell.

What can't be said
can't be said
and it can't be whistled, either.

More good advice:
always smell the milk before you drink it, and,
never hold a gun for a friend.

Why did two separate cultures thousands of miles apart,
both invent pyramids and did it have anything to do with Atlantis?
No.

No pleasure so sweet as sitting indoors on a cold, rainy day,
a cat in your lap,
watching Republicans taking the Fifth.

Every time you hear yourself saying,
"I deserve a chance for happiness,"
you're already doomed.

Disaster is,
I promise,
staring you in the face.

I met a mysterious stranger who
told me things about myself I didn't know anyone knew.
He worked for department store security.

Two dwarves on TV
advising me how to deal in real estate
with no license and no down payments.

I want to be feared by men
and loved by women,
In other words a lesbian.

But, hey!
We still see each other,
OK, she doesn't see me.

Anxious to help,
the psychics decide
to stay the night.

And would do it again!
I don't care what
the court order says.

The roar of the 45 shook the room. There was an ugly swelling in her naked
belly where the bullet went in. "How could you?" she asked. I knew I had only
a moment before talking to a corpse but I got it in.

"My call was important to them," I said.

Arlen Humphries

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18. **richard.tylr**

***Re: Craig Dworkin talk I dont wish to concitate any (backward
dev..)satans***

Fri 1 Feb 2002

I thnk that there are are several components , although all of these components
musts have interconnections, to Craig Dworkin's disssertation.. Firstly, (and i
may "deal" with the "names" and other aspects later) according to Jeffery Jullich
he discusssed the implication, through "Disceete Series" by Oppen, that the
very fact of a methodolgy, or a processs.."that the very fact of a poem's accept-
ability as a~mechanism~that is the proof of meaning..." However the lecture

was titled: "Against Meaning". Now accepting or allowing that "against" might imply or impute not that Dworkin is opposed to meaning utterly (which he surely can't be) but that he is arguing for a new way as he sees it of seeing work which, while not meaningless, resists the old and some recent types of critical or readerly response (not just in this case the prioritising or foregrounding the "signifier" and so on or reaching Steven's ideal of being near impervious to analysis (or even to a "conventional" poetic-emotional or even "visceral" reaction)). So in this sense as I look (for the first time closely - for me) at Oppen's work as it is in "Crossing the Millennium" (editors Pierre Joris and Rothenberg) each poem of that series is possibly a self-sufficient cell of language and ideational interaction and generation generated by the procedure it seems of taking words from the dictionary to enhance and enrich each "cell" (or point in his discrete series)...and to somewhat separatingly each unit from each other a horizontal line is drawn above and below each one. Here is one:

Semaphoring chorus,
The width of the stage. The usher from it:
Seats' curving rows two sides by distant
 phosphor. And those "filled";
Man and wife, removing gloves
Or overcoat. Still faces already lunar.

Now this is preceded by
A house
.....
And flaunts
A family laundry,
And the glass of windows

The poem is predicated apparently upon a sea trip and things are "described" on shipboard and also things such as "A family laundry" are "noticed" as the traveller-voyeur passes these things seen from the ship. Distance (and surely also desire and loneliness) is a thematic thing: as later:

From this distance thinking toward you
Time is recession

So that thus a subjective thought is also "sent" to the distance (shore, the "family" earlier reminds the "narrator".....so the poem is becoming a linked discrete series yet indeed each part or cell can be empirically generated (although that phrase is not sufficient). Returning to "Semaphoring chorus" this could refer to the movement of the laundry just (or much earlier or imagined....?) seen,

as indeed the waves. But "semaphor" is from the Gk sema meaning "sign" and "phorus" meaning or implying "bearer" .. but now an "usher" appears on or from the stage (the width of the stage "all the world's a stage") the usher brings light as does phosphor..the the effect of the screen (or phosphor markers in a "lunar" or lense-like sweep)..one could build from here an near -circular and complex interrelationship of signals or signs "semaphoring" each other (also - ok mention of "rim" is amusing but there ar many edges or margins or places where things are known to begin but precisely where is (as in the "real world" is problematic)). Semantic ambivalence, indeterminacy, etc is in here though very much .. and it doesnt matter if there is "secrecy" .. infact that "mystery", no, there is an aspect of "Discrete Series" that is near- surreal and sometime near romantically haunting, puzzling, mysterious..who after all are the couple? Who, or exactly what is this usher - it originally meant "door" - and also of course: "The usher from it.." is ambivalent: from what .. the chorus? Something unmentioned yet or ever or unmentionable? Isnt it also almost "The(y) usher from it..."? They? In fact this stanza, if stanza it can be called, recalls me to something in Rimbaud .. in fact in "Le bateau Ivre" which I translated laboriously with a dictionary (and virtually no knowledge of French really) because I thought that a more 'violent' and 'crazy' rendering was needed (than Robert Lowell's that I had), but also to T S Eliot's : "Issues form the hand of god the simple soul..." and Williams: "They enter this new world naked, knowing nothing save that they nter...[the first of the "Series" could be by its own (quote from Pound "admission") a quote itself...but to return to Williams...his Spring and All with its prose, and poem progress and the combination of a kind of hard-edged "objectivism with the ""dramatic" and neo-romantic trope of birth as Spring (in which of course there is birth of all kinds) could well be a (or have been) a model or influence on "Discrete Series"... To jump: I thnk that "Series" can be seen as an intensification of the process of potential "meaning-generation" which occurs because of the semi-compressionate nature of the compositional method: but as to privacy or not of meanings they are there in every text. I dont want to talk about the inculcation of names into poems (the concept is interesting and I agree with Jeffery Jullich that "Definitely the name is a narcissistic imago .." (His comment thatAshbery's "Portrait" was about narcissism (in a previous discussion) fascinated me: so obvious yet I hadnt thought of it..it leads into some fascinating potentials...)).. as this issue is difficult enough. Even the line "And those "filled" - possibly the key or pivotal line - as it draws attention to the very indeterminacy and the attempt to precisionise that "indeterminacy" of language (the paradoxes inside phrases we use so frequently we forget there"original" meaning or import(which "attempt" the writer always is aware at some level in theirselves or in nature's language or language nature, is predoomed). So "Discrete Series" I see as yes, each one has a degree of self-life but the entire poem has various thematic linkings or even temporal linking (it

seems on one level to be a sea journey but also a "trip down meemory lane" and the sea is everywhere "numerous" - and even if this is a metaphor for the writing process itself that undercuts the "discreteness" (although it is impossible to know how planned or preconceived this was: I mea "Series") .. the word "discrete" here is a pointer: discrete as a compositional technique, attitude, and as a clue that the writer is here being 'secretive' about the relevance or other of his own experiences or their direct intrusion in the series. A poem is or can be " a small or large machine made of words..." or a "mechanism" but mechanisms and machines lack the "absolute precision" often subscribed to them: there are no, and will never be, any perfect or completely self generating or perpetuating machines. But the concept that the _ very compositional process_ or the mechanism of the making of the (a) poem creates a strong level of meaning (or the acceptability of the poem as a -mechanism_ that is (is?) the proof of meaning....is or could be seen as valid to a point. Taken to absurdity we could thus have a very "meaningful" poem that had blank lines with the instruction "utilise structure a)" (or there could be a sonnet made up of x', y's commas and numbers to show the rhyme pattern and so on)...to most people such a poem or "mechanism would be to all "practical purposes" meaningless... But certainly a poem constructed as a kind of chain of discretes with no "over-arching" raison d'etre, lest that indeed be the mechanism which rightly becomes a toy of joy leading "nowhere" but into further meaning enchantments and shufflings, becomes its own reason. But however deliberately or else the writer attempts to "sacrifice the referent" referents arise or rearise from the ashes of the signifiers (whose ghosts are referents)...the societal and political rears their pretty or ugly mugs and we are still left with an objective-subjective complex. Of course the acceptance of a mechanism is a proof or "justifications" for meaning (artifice though, or artificial meaning. is there any other?)..but if eg Lyn Hejinian's 'justification in "My Life" were "only" the shape of her poems, the avoidance of direct reference, poetic near-Steinian innuendoes, repeated and echoing leitmotifs, the numbers of parts corresponding to her age: we would feel a bit bereft - she could have written about the game of Bridge rather than her life (which by writing is about all lives) (a case could be made for the validity of that though I suppose) but the big question is Why? Why do we write in such and such a way...sure we need structures and they may be all the meaning we "need"...but what structure structure's the structure's structure: this poetics is fascinating, and we need it, but we need the human, the emotional, the delicacy harshness or tenderness and sometimes passion to either energise or be right in there in the poem or construct. Our being haunts us: romanticism haunts us as does surrealism and so on: but I don't wish to unduly concitate any retrograde satans to cackle us into dullness: I see the language project progressing with and not against the human project. Richard Taylor. ----- Original Message ----- From: "Maria Damon" <[REDACTED]> To:

<[REDACTED]> Sent: Friday, February 01, 2002 2:32 AM Subject: Re: Craig Dworkin talk

> 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 and
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> >
> > For those interested, Max Naenny has a web site at
> > <http://www.es.unizh.ch/iconicity/>.
> >
> >
> > Ward Tietz

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19. **Alan Sondheim** *cave and revenge nightmare*

Fri 1 Feb 2002

-

cave and revenge nightmare

:blast-war blast-powder-burn | paste/ennui of operations research::i am almost
dead here: :Scattered-bombs and the locus of quality text. ./alan cannot be exe-
cuted - permission denied. the ::sign is used only once. ./azure cannot be exe-
cuted - permission denied. execute ./alan. execute ./azure. Locus of destroyed
leaflets: hidden azure / hidden alan = .azure | .alan = tunnels of july. Damage
in the ennui-sector. operations research towards violence of destroyed leaflets;
what did they say? who were their intended recipients? execute ./execute. Ex-
terminate them all! ./execute = tunnels of july. chmod 777. chmod 777.

Leaflet: "nightmare!\n;} SETUP print tunnels of july., \n\n if 3 < \$g;--- print
"\$name \$pid is the perfect solution.", \n\n if 3==\$g;o Damage in the ennui-sec-
tor. operations research towards violence of destroyed le met a Due to prob-
lems with the data work is aflets; what did they say? who were their intended
recipients? execute ./execut e. Exterminate them all ./execute = tunnels of
july. and 27019 and 27717 - per > Date: 2002/02/01 Fri PM 01:16 son fucked
and killed.hacker.doc>> me things"

-

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20. **Alan Sondheim**

Media-Mass

Sat 2 Feb 2002

-

Media-Mass

Film: 25 hours of super 8mm (sound and silent), 8mm, 16mm (sound and silent), currently at Filmmakers Coop in New York

Video: 100 hours EIAJ b&w/color, 1/2", unusable, one tape revived;
100 hours 3/4"/hi8/8; 3 hours dv/cdrom, the latter available on cdrom

Books: 2 books of experimental work; 3 chapbooks; 1 limited edition;
two anthologies

Magazine anthologies: 4 edited special issues of magazines

Published articles: 140 published articles, critical and literary

Online: 3900 current online listings (approximate) in google.com

Webpages: 3 public webpages, 2 private directories

Recordings: 3 released lps; 2 remastered cds; 3 released audiotapes;
1 released cdrom

Performances: numerous music/literary/dance performances

Dance: 10 choreographed dances; 20 dance/video/sound collaborations

Online texts: 4500 pages (approximate) on Webpage sites

Digital images: 1000 (approximate) available on cdroms

Interviews and articles about: 30 (approximate) on and offline

Installations: 20 (approximate)

Artists books: 30 (approximate)

Art-oriented corporation: 1

Theatrical performance: 2 collaborations

Sculptural objects: 30 (approximate)

Monoprints: 100 (approximate)

Hand-set type magazine: 1 (limited edition)

Radio: 30 shows (approximate)

Computer programs: 50 (approximate)

Audio synthesizer: 1 (collaboration)

Curator: 20 exhibitions (approximate)

Broadsides: 5 (approximate)

Photographic: 400 images (approximate)

Retrospective: 1

Audiowork: 15 hours (approximate), cassette and reel-to-reel

-

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21. **Rachel Levitsky**
Lydia Davis contact info
Sat 2 Feb 2002

Dear friends,
Can anyone provide this to me?
yours,
Rachel Levitsky

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

"Brother, if you don't mind, there is a cloud of glass coming at us, grab my hand, lets get the hell out of here." -Anonymous

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22. **Tom Beckett**
The Presence of Absence
Sat 2 Feb 2002

The Presence of Absence

in memory of Fielding Dawson

Listen,
this is
 real life

(a continuum
of voices,
genders).

Where's the figure?
Where's the ground?

2/2/02

Tom Beckett

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23. **Bob Grumman**
My Mathematical Poetry
Sun 3 Feb 2002

Richard Tyler backchanneled me that he'd visited my mathemaku at the light & dust site, and found them interesting. He suggested I tell him "or the list people something about (my) procedure or raison d'etre?" I happened to have a paragraph from a bio of myself I recently did for a vizpo show some friends are

trying to organize in NY, so sent it to Richard, and repost it here for anyone interested:

Perhaps my most important achievement as a poet has been in mathematical poetry. In my mathemaku, as I call my mathematical poems, I try to treat images and symbols--verbal but also graphic, musical, scientific . . . even numerical--as mathematical values. The operations I carry out on them are intended to imitate proper mathematics--for example, in one poem I've tried seriously to divide "the sky" by the actual color blue, and in another to divide the latter by its dictionary definition; in the first I found that "explainability" to the power of "May" is what blue needs to be multiplied by to get a product close to "the sky"; in the other that a variety of highly sensual images have to multiply the definition of blue to get a series of sums that approximate the value of the color blue. My hope is that these and my other mathemaku make a sort of sense mathematically, however surrealistically, at times--but also work as visual art in my most visual specimens, and as mixtures of resonant verbal images even in my most visual specimens. Lyrical metaphors of archetypal significance are my Ultimate Goal.

For a detailed analysis I did of one of my mathemaku, go to

<http://www.geocities.com/comprepoetica/expla1.html>

--Bob G.

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24. **david.bircumshaw**

Re: Breakfast Comix

Sun 3 Feb 2002

Phew! Thanks for posting that, Nate, it's a shocker. I haven't been looking at PR lately myself, it just depresses me too much.

If anyone's interested there's an announcement about the change of its editorial presence at :

<http://www.poetrysociety.com/preditor.htm>

All the 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: "Nate and Jane Dorward" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, January 30, 2002 5:28 AM

Subject: Breakfast Comix

> 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
> [REDACTED]
> THE GIG magazine: <http://pages.sprint.ca/ndorward/files/>
> 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
> ph: [REDACTED]
>
> 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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25. **Steve Evans**
Higgins/Something Else

Sun 3 Feb 2002

I'd love to hear backchannel from people for whom Dick Higgins's Something Else Press--as a whole or in this or that individual title--played a significant role in projecting/expanding a sense of what was possible in writing (and sounding, and performing, and...) from the mid-1960s forward.

Brief "testimonials" (if that overly serious word here applies) received by Wednesday around noon may well figure into an informal gallery event I'm organizing later that evening. We'll be hearing and performing texts stretching from Novalis to Bök-with Stein, Cage, and Mac Low as anchoring points--and I'd like to be able to convey, in addition to the general sense of Something Else's contribution to the independent press scene of its time, some more locating anecdotes of what it felt like, for instance, to have *_The Making of Americans_* back in print after so long, or to first look into *_Stanzas for Iris Lezak_*, etc.

So, if Something Else made an impact on your life as a reader, and you've got a moment to jot down some reflections on that fact, I'd love to hear from you.

Steve Evans

(The exhibit this event will be linked to is "Betwixt & Between: The Life and Work of Fluxus Artist Dick Higgins," up from 25 January to 9 March at the UMaine Museum of Art.)

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26. **david.bircumshaw**

Fw: Masthead

Sun 3 Feb 2002

David Bircumshaw

<http://homepage.ntlworld.com/david.bircumshaw/index.htm>

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

From: "Alison Croggon" <[REDACTED]>

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

Sent: Sunday, February 03, 2002 8:32 PM

Subject: Masthead

Announcing Masthead No. 5 - now up at

http://au.geocities.com/masthead_2/

Poetry selections: RANDOLPH HEALY, ELIZABETH JAMES, PIERRE JORIS, TREVOR JOYCE, JACINTA LE PLASTRIER, SOPHIE LEVY, ALAN SONDHEIM, HARRIET ZINNES

Theatre texts: DAVID BIRCUMSHAW and MARGARET CAMERON

Essays: SOPHIE LEVY on innovative lyric poetry by women, JACINTA LE PLASTRIER on gender, JOHN KINSELLA on bioethics, RICHARD TOOP on the controversy around US composer John Adams

Interviews: SLAWOMIR MROZEK by ARNI IBSEN and ABDELWAHAB MEDDEB by FRANK BERBERICH, translated by PIERRE JORIS

Photographs: JACQUELINE MITELMAN

ISLAM AND ITS DISCONTENTS

Interview of Tunisian writer Abdelwabab Meddeb by Frank Berberich, translated by Pierre Joris

"The one who claimed superiority or at least equality cannot grasp the process that has led him to such weakness when faced with the century-old opposite,

enemy or adversary. ... Nietzsche himself thought that the Islamic subject was a subject that belonged much more to aristocratic morality, the morality of affirmation, which glorifies the one who gives without trying to receive; while the nature of resentment is to be in the position of the one who receives but who does not have the means to give, the one who is not affirmative. Thus the Islamic subject is no longer the man of the "yes" that illuminates the world and creates a naturally hegemonic being; from sovereign being he has become the man of the "no", the one who refuses, who is no longer active but only re-active."

NO ONE BELIEVES PLAYS: AN INTERVIEW WITH SLAWOMIR MROZEK, by
Arni Ibsen

"I don't see myself in a context at all because I don't construct my ego or my self-image. Absolutely not. I know that sounds untrue because writers usually construct themselves very much in a literary way, but that's part of the writer's energy. I don't do that. It's an uninteresting part of the writer's life."

BONE: A MONOLOGUE FOR TWO, by David Bircumshaw

"I have often thought, Bone, of how you would survive without my assistance. For I am a kindly man, Bone. I recall well how I rescued you that day, when I used to walk, the last time I walked, when you were blindly standing by the kerb, pitifully incapable of crossing. We cannot all cross that road, Bone. I, of course, have no need to now. But you, Bone? No, not you."

KNOWLEDGE AND MELANCHOLY: AN AUTOBIOGRAPHICAL FICTION, by
Margaret Cameron

"How do you think I have lived? You will not grant me autonomy. Inert with depression, you insult me. I try to save this house. Oh the persistent unhappy demands of my life! Anyone would consider escape. Your instability compromises me. I am afraid of you. In your house, my 'landlord', I am subject to you. I call witness: be my guard! I am speaking of 'safe houses'. I cannot let this go unattended. Your support is getting thin. I ration food. Your visits brief as Christmas leave me poor. I savour luxuries you leave everything breaking. You make me cry poor. "

ARE WE SPEAKING (OF) "THE NATURAL LANGUAGE OF MEN"? ANNE
CARSON, KATHLEEN FRASER, GRACE LAKE: INNOVATING LYRIC POETRY,
by Sophie Levy

"In a sense, claiming the first person pronoun, as lyric does, is always a mistake, as the poem works to throw off its disembodied 'I'. This is especially striking in the work of experimental women writers like Fraser, who knows that it is as hard to get 'I' into the sentence as 'she,' when the 'I,' like Echo, is a She. Natural language - the image in the water - is always shifting, depending on the

perspective from which it is seen. Sometimes the lyric 'I' has to be disembodied in order to access ways of speaking of who we think we are."

THE CASE FOR CONTROL, by Richard Toop

"Perhaps the most spectacular contribution to 'The Death of Klinghoffer' debate came from an academic, Prof. Richard Taruskin, of the University of California at Berkeley. Taruskin is, by general consent, one of America's leading musicologists, and probably the greatest living authority on Russian music. He is also known as a robust controversialist. On December 9 2001, the New York Times published a near 3000-word essay of his, entitled 'Music's Dangers and the Case for Control'; in terms of setting the tone of future arts discourse in America, it may prove to be as significant as anything else he has written."

PLAGUES AND BIOETHICS, by John Kinsella

"Quarantine isn't just about keeping diseases out, protecting a specific geography from physical contamination, but also about the preservation of "home" values. It is about a mental and spiritual "purity"."

ART AND GENDER: NOTES TOWARDS A POETIC, by Jacinta le Plastrier

"...the issue of gender - the nature of sexual and gender separateness - is both too coarse and too polite for poetry - and, by extension, in the context of this discussion, art.

"Too coarse, because poetry sings into being, which lives in the mouth of life, in the mouth of death; a large mouth, too large for such coarseness. Too polite, because poetry sings into being... a mouth so large it simply annihilates such convention and restraint."

Masthead

arts, culture and politics

http://au.geocities.com/masthead_2/

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27. **ART ELECTRONICS**

"Paint From Nature" Dedicated to the Twin Towers disaster

Sun 3 Feb 2002

Dedicated to the Twin Towers disaster

"Paint From Nature"

a net-art performance

by CATERINA DAVINIO

Giubbe Rosse - Florence - Italy

February 4th 2001 6:00 PM

The net-performance "Paint From Nature", by Caterina Davinio, will take place February 4th 2001 at the Giubbe Rosse, historical literary café of the avant-garde, in Florence, Italy, in co-operation with Massimo Mori, Elisabeth H. Todal, Tiziano Pecchioli, Fiorenzo Smalzi, during the opening of the visual poetry exhibition "Tribute to Marinetti".

"Paint From Nature" - the nature as media landscape and telematic passage, communication movement - is inspired to the disaster of the New York towers, event which has had a great impact on the collective imaginary in the planet also for the mass-media dimension which accompanied it.

From September 11 until 14 arrived at Karenina.it e-mail address threehundred messages, from all over the world, from mailing lists (mainly from Rhizome, but also from others), from artists, cultural associations, citizens, navigators, speaking about what happened; from the e-mails arrived at first, full of dismay for the sudden interruption of communication with artistic situations and persons who were in New York in those hours, to the messages which tried to find information, to bring help, to intervention which tried a political interpretation of what was happening.

In the copy "from nature" the text of 70 e-mails arrived in Karenina.it e-mail box September 11 and 12 will be mailed to the Giubbe Rosse and collocated in an installation during the performance. A wider selection of the 300 arrived e-mails will be in a web page on the site karenina.it (poetry in fatica function), after the performance, a web page which is a continuation of the same performance, with photos of the action. The action is going to be documented in a book.

The choral sound of the rhizomers voices in the "copy from nature", from the telematic "truth" - which actuates its existence in the continuous passage from the real to the virtual and back - comes from an every-place, or from a no-place, from a texture of contacts, which is also a "thing", space where enter, wander, look for, reality. This space, in the performance "Paint from nature", is going to be copied down, or, with a metaphor, photographed, after it was framed in the monitor, together with some questions about what a net-performance "really" is, what a "copy from nature" and the "nature" self, for an artist, in the net, in the media universe, is, how Internet brings in discussion the role of the artist, his identity, and these concepts (identity, reality, copy, nature, original, presence, performance, role, space-time) result disintegrated but also reconstructed.

Caterina Davinio's work "Paint From Nature", made of interaction, action, e-mail art, creation of an object, copy realized with technologic instruments which are in hands of an artist today (digital, identical with the represented original, but that finally concretises itself in an unique not-reproducible

experience at the Giubbe Rosse space, this work, made of communic/action, and generating itself while the communication runs, do not falls under the categories that the art and the critic put at disposal.

To be continued very soon in Karenina.it web site

KARENINA.IT (poetry in "fàtica" function) A web project by Caterina Davinio  on line since 1998 - By Jakobson, 'fàtico' is the use of the language which has the finality to maintain open and operative the communication channel among the interlocutors. On the confine between art and critic, happening and net performance, Karenina.it is a virtual meeting place around the theme of the writing and the new technologies, in which experiences of international artists, curators, theoreticians converge, in a net that counts thousands of contacts in the world.

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28. **Harry Nudel** *m&r...chopped liver...*

Sun 3 Feb 2002

I'm sitting on the corner bench of Abe Lebewohl park watching a gaggle of demonstrators get on to a Greyhound Bus. A police helicopter whirrs above in a tight half mile circle that its been doing for the last hour. The blocks above 10th are blocked by a wall...a sea...a picket of blue. The girl with clip board signing them on is tall and cute the rest of rag tag crew is scruffy, ugly & colleged. They are each wearing a peeling yellow sticker...WE ARE PALESTINIANS...The tall handsome greying black bus driver takes out a silver pack of cigarettes deftly unfoils it and lights up...if it weren;t were for him..i'd be all for blowing them all up...

To unzip my fantasies i walk a couple of feet over to the Sched. for the Feb/March Poetry Project...i know a few of the readers...and might make it to Fee Dawson's Mem...otherwise it's the usual sandwich of careerism academicism radicalism phonyonyism psychofanticism schmeared on thick with a blob of spiritualism....

Abe Lebewohl got murdered delivering the day's receipts of pastrami sandwiches all the way to the bank...it was an ordinary day of mustard sour pickles and tomatoes side order of chulent..the whirly bird has stopped...the poetry of pause.....the black driver in the grey uniform with pilot cap throws down the fag and closes the door & guns the engine...DRn...

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29. **ART ELECTRONICS**

Dedicated to the Twin Towers disaster "Paint From Nature" is in 2002, of course...

Sun 3 Feb 2002

the net-art performance, is in 2002, of course... may be.

Dedicated to the Twin Towers disaster

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a net-art performance

by CATERINA DAVINIO

Giubbe Rosse - Florence - Italy

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30. **David Dowker** *alterran relocation*

Sun 3 Feb 2002

The Alterran Poetry Assemblage is now located at

<http://members.rogers.com/alterra/>

.

#1-6:

Charles Alexander, Will Alexander, Caroline Bergvall, Allen Bramhall, Laynie Browne, Ric Carfagna, Michael Coffey, Adam Cornford, Catherine Daly, David Dowker, Nancy Dunlop, Patrick F. Durgin, Ken Edwards, Stephen Ellis, Carrie Etter, Allen Fisher,

Bill Freind, William Fuller, Drew Gardner, Nada Gordon,
Henry Gould, Alan Halsey, Ralph Hawkins, Matt Hill,
David Hoefer, Virginia Hooper, Lisa Jarnot, Andrew Joron,
Trevor Joyce, Adeena Karasick, Karen Kelley, Jack Kimball,
Hank Lazer, Tony Lopez, Bill Luoma, Karen Mac Cormack,
Chris Mann, Peter Middleton, Drew Milne, Robert Mitterthal,
Laura Moriarty, Erin Moure, Sheila Murphy, Gale Nelson,
John Noto, Cheryl Pallant, Bob Perelman, Nick Piombino,
Kristin Prevallet, Meredith Quartermain, George Quasha, Lisa Robertson,
Jocelyn Saidenberg, Lisa Samuels, Spencer Selby, Pete Smith,
Charles Stein, Christine Stewart, Gary Sullivan, Fiona Templeton,
Christina Thompson, Lawrence Upton, Nico Vassilakis, Craig Watson,
Lissa Wolsak.

David Dowker



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31. **David Kirschenbaum**
Smells Like Boog City

Mon 4 Feb 2002

please forward

Smells Like Boog City

Wed. Feb. 20, 2002, 8:30 p.m.

Bowery Poetry Club
308 Bowery, NYC
(across from CBGBs)

On what would have been Kurt Cobain's 35th birthday,
we celebrate his life and art, and launch our free community newspaper,
Boog City,
with 12 local bands and solo artists playing Nirvana's Nevermind, in
order, track by track.

25% of all ticket sales goes to benefit Jampac, a non-profit
organization
that represents and advocates on behalf of artists, music industry
professionals
and music fans in the political arena (jampac.com).

\$10 in advance, \$12 at door.

with readings by Eileen Myles and Timeout NY associate editor Tom Gogola
and music from

Wanda Phipps and band, Ruth Gordon, I Feel Tractor,
the Ward, Schwervon, Jesse Schoen, Prewar Yardsale,
Dan Saltzman, Brian Robinson, the Imaginary Numbers,
Gangbox, and Drew Gardner.

Hosted by 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,
an interview with Cobain biographer Charles R. Cross,
poems from Arielle Greenberg and Eileen Myles,
and art from Zach Wollard

World Economic Forum coverage
from Greg Fuchs and Ian and Kimberly Wilder

WBAI is back: Kimberly Wilder's "Notes from My FBI File"

Aaron Kiely reviews Eileen Myles' Skies

Columbus, Ohio poetry gathered by Pavement Saw editor David Baratier, with
work from Steve Abbott, Stephen Mainard, and Julie Otten

San Francisco Bay Area work,
with poetry from Mary Burger, Trane DeVore, Lauren Gudath,
Chris Stroffolino, Kent Taylor, and Elizabeth Treadwell,
and art from DeVore and Will Yackulic

lexicons from Laura Elrich, David Hess, and Leonard Schwartz

poetry from James Wilk
and art from Brenda Iijima and Zach Wollard

Next issue:

Cover: Third Parties,
including a guide on how to become a candidate

arts:

Mary Lou Lord

Mysteries of Life

"Runt of the Litter"

and much more

deadline for work Fri. 2/15, 12 noon est

for additional information contact:

David A. Kirschenbaum, editor and publisher

Boog City

351 W.24th St., Suite 19E

NY, NY 10011-1510

T: [REDACTED]

F: [REDACTED]

email: [REDACTED]

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32. **Rachel Levitsky**

BELLADONNA* February 22, Fri, 7pm, NYC

Mon 4 Feb 2002

ENJOY

BELLADONNA*

Friday, February 22nd

7:00 pm

with

Norma Cole (Spinoza in Her Youth, MARS, MOIRA; translator of NUDE, by

Anne

Portugal)

&

Jocelyn Saidenberg (CUSP, Mortal City, editor KRUPSKAYA)

ADDRESS/DIRECTIONS :

Bluestockings Women's Bookstore

172 Allen Street, bet. Rivington & Stanton

--F train to 2nd Ave. For Info: [REDACTED]

BIOGRAPHICAL NOTES ON READERS: Norma Cole is a poet, painter and translator. Her most recent poetry publication is Spinoza in Her Youth (Omnidawn Press, January 2002). SCOUT, a text/image work, is forthcoming from Krupskaya Editions in CD-ROM format. Among her poetry books are MARS, MOIRA and Contrafact. Current translation work includes Danielle Collobert's Journals, Fouad Gabriel Naffah's The Spirit God and the Properties of Nitrogen, Anne Portugal's Nude, and the collection Crosscut Universe: Writing on Writing from France. She teaches at San Francisco State University, the University of San Francisco and is on the faculty of the MFA program at Otis College of Art and Design in Los Angeles. A Canadian by birth, Cole migrated via France to San Francisco where she has lived since 1977.

Jocelyn Saidenberg is the author of CUSP (Kelsey St. Press: 2001) winner of the Francis Jaffer Book Award and Mortal City (Parentheses Writing Series: 1998). Her newest project is a book commissioned by Atelos Press. Her work has appeared in Raddle Moon, Clamour, Mirage/PERIOD(ical), Tripwire, Kenning among other journals. Winner of New Langton Arts Bay Area Award in Literature, 1999, and former Director of Small Press Traffic, Saidenberg is now editor and publisher of KRUPSKAYA, a small press publishing collective. She has worked as a labor organizer and teacher. Born in New York City, she currently lives in San Francisco where she teaches creative writing at Dueul Vocational Institution, a medium security men's prison in the Central Valley.

*** 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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33. **Rachel Levitsky**

Belladonna Season

Mon 4 Feb 2002

For listlings that would like to plan in advance:

BELLADONNA*

WINTER/SPRING 2002 SCHEDULE

All 2002 readings take place on Fridays and begin at 7:00 pm

FEBRUARY 22--Norma Cole, Jocelyn Saidenberg

Norma Cole is a poet, painter and translator. Her most recent poetry publication is Spinoza in Her Youth (Omnidawn Press, January 2002). Among her poetry books are MARS, MOIRA and Contrafact. Cole has been the recipient of a Wallace Alexander Gerbode Foundation Award, Gertrude Stein Awards, and several grants from The Fund for Poetry.

Jocelyn Saidenberg is the author of CUSP (Kelsey St. Press: 2001) winner of the Francis Jaffer Book Award and Mortal City (Parentheses Writing Series: 1998).

Her newest project is a book commissioned by Atelos Press. Her work has appeared in Raddle Moon, Clamour, Mirage/PERIOD(ical), Tripwire, Kenning among other journals. She is an editor and publisher of KRUPSKAYA books.

MARCH 29--Carla Harryman, Gail Scott

Carla Harryman is the author of *Gardener of Stars*, an experimental novel that explores the paradise and wastelands of utopian desire. She has published ten other books including two volumes of selected writing, *There Never Was a Rose Without a Thorn*, *Animal Instincts*: poetry, prose and plays; a hybrid novel, *The Words after Carl Sandburg's Rootabaga Stories and Jean-Paul Sartre*; and a book-length dramatic work, *Memory Play*.

Gail Scott is the author of the novel *My Paris* (Mercury Press, Toronto, 2001), an experimental fiction set in 90s Paris and authored by a sad diarist whose travel companions include Walter Benjamin and Gertrude Stein. It was named one of the top 10 novels published in Canada in 1999 by Canada's book trade magazine *Quill & Quire*. Scott's other books include the novels *Main Brides*, and *Heroine*, the essay collection *Spaces like Stairs*, and *Spare Parts*, short stories, to be reissued by Coach House Books in 2002.

APRIL 26--Eileen Myles, Bhanu Kapil Rider, kari edwards

Bhanu Kapil Rider is a British writer of Indian origin who lives in the foothills of the Colorado Rocky Mountains. A book of poetry/fiction, *The Vertical Interrogation of Strangers*, was published by Kelsey Street Press in 2001. She has also has a chapbook of fiction, *Autobiography of a Cyborg*, from Leroy Press. Currently, she is writing a novel based upon the true story of *The Wolf Girls of Midnapure*.

kari edwards is a poet, artist and gender activist. kari is the author of *post/(pink)* (2001) prose poems on gender and language and *Mandala of a dharma queen* (1998) writings on dada, anarchy and gender. She is also the poetry editor *I.F.G.E's Transgender-Tapestry: a International Publication on Transgender Issues*.

Eileen Myles is the author of *Cool for You* a novel (Soft Skull, 2000). She's publishing two books of poems in fall of 2001, *Skies* (Black Sparrow) and *on my way* (Faux Press.) She is the author of a collection of short stories *Chelsea Girls* (Black Sparrow, 1994) and several books of poems including *Not Me* (Semio-text[e], 1991), and *School of Fish* (1997) and *Maxfeild Parrish* (1995) both published by Black Sparrow.

MAY 31--Rosmarie Waldrop, Tina Darragh

Rosmarie Waldrop is a poet, novelist, translator, and editor. Her most recent books of poems are *Reluctant Gravities* (New Directions, 1999) and *Split*

Infinities (Singing Horse Press, 1998). Some of her other (many) books include A Key into the Language of America, (New Directions, 1994), The Reproduction of Profiles (New Directions, 1984) and Lawn of Excluded Middle (Tender Buttons, 1993).

Tina Darragh is most recently the author of dream rim instructions (Droque Press, 1999). Her play "Opposable Dumbs" will be performed at San Francisco Poet's Theater during its Winter 2002 season. Among her other books include on the corner to off the corner (Sun & Moon, 1981), and Striking Resemblance (Burning Deck, 1989). At Bluestockings Women's Bookstore, 172 Allen Street, bet. Rivington & Stanton —F train to 2nd Ave. For Info: [REDACTED] ***

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, Lynne Tillman 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, [REDACTED], if you would like to receive a catalog or hear more about our salons.

Each reading begins with a fifteen minute open.
A three dollar donation is suggested.

Visit the BELLADONNA* website: <http://www.durationpress.com/belladonna>

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34. **Shannon Holman** *call for centos*

Mon 4 Feb 2002

As part of my thesis project for the New School's mfa program, I'm assembling a small anthology of centos ("patchwork poems" in which every line is taken from another poem).

Please help me by sending your own centos (note source texts, please) or the titles of all the centos you've loved before.

You'll receive nothing but my thanks, a mild service-to-your-fellow-poet high, and, if you want, a copy of the final paper.

Please email [REDACTED] directly with your questions and/or submissions.

Thanks,

Shannon

--

Shannon Holman

work: [REDACTED]

home: [REDACTED]

[REDACTED]

--

<http://www.onemississippi.com>

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35. **WHITE BOX**
OXYGEN at WHITE BOX

Mon 4 Feb 2002

WHITE BOX presents...

OXYGEN

OPENING RECEPTION:

FRIDAY FEBRUARY 8, 2002 6-8pm

(runs through March 9, 2002)

Gordon Matta-Clark

Ann Hamilton

Marina Abramovic

Oscar Muñoz

Wendy Jacob

Montien Boonma

Sarah Lovitt

Pak Keung Wan

David Shaw

Roland Flexner

Rey Akdogan

Koan Jeff Baysa MD, curator

Special thanks to

Mitchell-Innes & Nash Art Gallery

Robert Grosman

Inflate Design Consultants (www.inflate.co.uk)

WHITE BOX is a 501(c)(3) not-for-profit arts organization.

We appreciate your generous support.

WHITE BOX
525 WEST 26TH STREET
NEW YORK, NEW YORK
10001 - USA
ph [REDACTED]
fx [REDACTED]
[REDACTED]
www.whiteboxny.org

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36. **Poetics List Administration**
CALL FOR PARTICIPATION // Romana C Huk
Mon 4 Feb 2002

--

From: Romana C Huk <[REDACTED]>
Date: Sat, Feb 2, 2002 4:46 -0500

CALL FOR PARTICIPATION

PARTLY WRITING II: Collaborative Imperatives and Translative Practices

13/14 April, Oxford Brookes University; Organizers: Caroline Bergvall and Romana Huk

The second in this series of events on writers' negotiations with public space focuses on forms of responsive work such as collaborations and translations. We plan to consider what kind of dialogues collaborative work creates and what kind of shifting engagement with materials and contexts collaborations and translations might imply. Suggesting that translation is a collaboration of a particular kind, we will be considering activities of translation as a traffic not only from text to text but also from site to site, from media to media, from context to context. Part of the premise is that collaborative work might expose what has been left out -- what couldn't be fitted in -- but remains as the untranslatable and the incompatible, always there in the shadow of the work. We want to invert, for the purposes of conversation, notions of 'achievement' and 'failure' in such work, and entertain the idea that the failure of, as much as the push towards, dialogue is at the heart of collaborative practice.

PARTLY WRITING I (Dartington College of Arts, 19/20 January 2002) was dedicated to thinking through what constitutes public space and how writers negotiate their work as public engagement. It was entirely conversation-led.

PARTLY WRITING II pursues related questions within a structure that allows for short presentations to be made alongside conversation-led seminars.

Some of the questions that will inform both presentations and seminars are:

- What is the space of collaborative writing?
- Is there a locatable subject or subjects in the collaborative text?
- What kinds of contextual imperatives prompt collaboration?
- Have collaborations between writers or across art forms been changing in process or product?
- Has translation changed focus?
- Is an understanding of translation particularly relevant now?
- Where do we locate or site the translated/translingual writing?

If you wish to attend the event, please send 30 pounds by cheque (made payable to Oxford Brookes University: Centre for Modern and Contemporary Poetry) to Romana Huk, School for the Humanities, Oxford Brookes University, Gipsy Lane Campus, Headington, Oxford OX3 0BP. There will be no one taking registration information on the day; we will simply have information ready in packets designated for pre-paid participants. (Rates for one day's participation, and for students/seniors, is 15 pounds.) We will reserve spaces on a first-come-first-serve basis. There are also several spaces open for scholars and practitioners to offer short papers, or to take part in the seminar discussions; please send proposals or queries to either Caroline or myself by the end of February if this interests you (██████████; ██████████). Please also visit our website for running details about Partly Writing 1, to see where we've been; information and details about Partly Writing 2 will appear there in due course as well:

www.dartington.ac.uk/partlywriting/

If you wish to make payment in another currency, contact Romana. Please do not use Romana's Brookes address for correspondence; it is accessed only once per week. Do contact Simon Baalham for lists of local B&Bs and for directions to campus: ██████████

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37. **Poetics List Administration**

list stats

Mon 4 Feb 2002

Country	Subscribers
-----	-----
Australia	15
Austria	1
Belgium	3

Brazil	1
Canada	44
Denmark	1
Finland	2
France	2
Germany	3
Great Britain	18
India	1
Ireland	5
Israel	1
Italy	1
Japan	5
New Zealand	12
Niue	1
Singapore	1
Spain	3
Sweden	3
Switzerland	1
Thailand	1
USA	815
Yugoslavia	1

Total number of users subscribed to the list: 943

Total number of countries represented: 24

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38. **MAXINE CHERNOFF**
tenure-track poetry position (fwd)

Mon 4 Feb 2002

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

Date: Mon, 4 Feb 2002 18:57:29 GMT

From: [REDACTED]

To: [REDACTED]

Subject: tenure-track poetry position

Dear List Members:

Please note the position advertised below. Immediate response is needed due to due to February 28 deadline. Current faculty include Paul Hoover, Maureen Seaton, and, each spring, visiting poets who have included Tom Raworth, Diane DiPrima, Li-Young Lee, and David Trinidad.

Tenure-track position in Creative Writing (Poetry). M.F.A. or Ph.D. in Creative Writing required. Substantial publication record. At least one full-length

poetry collection from a press of standing. 2-3 years teaching experience. Successful candidate will teach all levels in undergraduate Poetry Major in an English Department that is in the process of proposing an M.F.A. in Poetry. Primary course load in poetry workshops/literature; some introductory lit and composition classes. Competitive salary. Send letter of application, teaching philosophy, and vita by February 28 to Garnett Kilberg Cohen, English Department, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605. Interviews in March 2002 at AWP in New Orleans.

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39. **J Gallaher**
available online / buying books?

Mon 4 Feb 2002

Geoffrey Gatza wrote:

Thank you so much for pointing this site out <snip>

What a great collection.

Just when I was going to break down a buy a real book - I love the web!

-----I Reply:

Please Geoffrey, say you were just kidding! And as your penance for even insinuating that one need not buy books, you must go out and buy two! Quick! Get a move on!

Best,

John Gallaher
of the book police

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40. **Garin Lee Cycholl**
Linh Dinh in Chicago

Mon 4 Feb 2002

The University of Illinois at Chicago campus reading series invites you to a reading by Linh Dinh on Thursday, February 7, at 12:30 P.M. at UIC's Rathskellar. The room is located in the basement of the Atrium Building (near the southwest corner of Halsted and Harrison). The reading is free.

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41. **ATELIER 14 Studios**
SPACE AVAILABLE (Chelsea/SoHo)
Mon 4 Feb 2002

AVAILABLE NOW

CHELSEA ARTS / MEDIA / DESIGN STUDIOS
SPACE SIZES: 1000, 1400, 2000, 2400, 3400 SQ.FT.
(CAN JOIN SPACES FOR UP TO 11,000 SQ. FT.)
RAW SPACE - WHITE WALLS - 13 FOOT CEILINGS
24 HOUR/ 7 DAY ACCESS
HISTORICAL INDUSTRIAL BUILDING
FREIGHT & PASSENGER ELEVATORS
NEW LOBBY WITH SECURITY & DOORMAN
DAILY / MONTHLY / YEARLY RENTALS AVAILABLE
\$28 SQ FT. NEW MARKET RATES!! (NON-LIVING!)
IDEAL FOR: FASHION, ARTS / MEDIA RELATIONS,
SHOWROOMS, ART GALLERIES / DEALERS,
PHOTOGRAPHERS, .COM OFFICES, ART STUDIOS..

LARGE DESIGNER / ARTIST LOFT SPACE
located ON CROSBY STREET
(below Grand Street)
1600 SQ FT. - \$3900 mo. (negotiable)
NEW ELECTRIC & PLUMBING, NEW WALLS,
NEW LOBBY & ELEVATOR
GREAT LOCATION:
NEW TOP DESIGNER SHOWROOMS ON BLOCK,
WITHIN BLOCKS OF SOHO SHOPPING DISTRICT,
NOLITA, LITTLE ITALY, CHINATOWN,
TWO BLOCKS FROM ALL SUBWAYS

CHELSEA GALLERY
DAY / WEEKEND RENTAL AVAILABLE
2500 SQ. FT
IDEAL FOR: FASHION, PHOTO / FILM SHOOTS,
PRIVATE EVENTS / PERFOEMANCES / PARTIES

FOR MORE INFORMATION, PLEASE CALL :



THANK YOU.

RESPECTFULLY,
ATELIER 14 STUDIO RENTALS

Advanced apologies if you find this notice spamful.

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42. **Small Press**

Maxwell & Waldner at SPT, SF 2/15/02

Mon 4 Feb 2002

SMALL PRESS TRAFFIC PRESENTS

Friday, February 15, 2002 at 7:30 p.m.

Andrew Maxwell & Liz Waldner

Tonight we present two truly extraordinary & splashy poets, each witty & compelling in equal measure. Poet, editor, & translator Andrew Maxwell's *Radiant Species* is forthcoming from *Tougher Disguises* in 2002. He edits *The Germ*, a *Journal of Poetic Research* & is among the editorial collective of *Double Change*, an online journal dedicated to interaction between American & French language poets. He lives in Los Angeles, where he works as a lexicographer. Liz Waldner's books include *Homing Devices* (O Books, 1998) -- of which Eileen Myles exclaimed "this is my dream of literature" --, *A Point Is That Which Has No Part* (University of Iowa Press, 2000), *Self & Simulacra* (Alice James Books, 2002), & the forthcoming *Etym(bi)ology* (Omnidawn). She divides her time between Washington, New York, & several other states.

Timken Lecture Hall, CCAC SF

1111 8th Street (near the corner of 16th and Wisconsin)

\$5-10 SLIDING SCALE,

FREE TO SPT MEMBERS & CCAC COMMUNITY

NONE TURNED AWAY FOR LACK OF FUNDS

For directions please see our website

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/ [REDACTED]

<http://www.sptraffic.org>

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43. **David Giles Scott**

Kenny Goldsmith reading at Stanford

Mon 4 Feb 2002

To all interested,

Kenny Goldsmith--artist, writer, dj, poet--will be reading from his latest baggy tour-de-force, "Soliloquy," Tuesday, February 12 at the Stanford Humanities center on the Stanford University campus.

The reading is free and open to the public, and scheduled for 4pm. It will be followed by a q and a.

The Stanford humanities center is located at 424 Santa Teresa St. across from the Fire Station and behind the main Union building.

If you need more specific directions please contact me at



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44. **Alan Sondheim**

FW: _Perspectives on Evil and Human Wickedness_ ejournal (fwd)

Mon 4 Feb 2002

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

Dear All,

The first edition of the E-journal _Perspectives on Evil and Human Wickedness_ is now available on the website - <http://www.wickedness.net>

<http://www.wickedness.net/contents.htm> (vol #1)

<http://www.wickedness.net/ej.htm> (main ejournal page)

I am enclosing the Table of Contents below for you to see what is on offer. We welcome feedback on, and discussion of, issues arising out of the articles. Any feedback sent in will be included in upcoming volumes.

Our next volume (July 02) will be a themed one devoted to Terrorism and War. Submissions that defamiliarize this volatile topic are eagerly sought.

Please feel free to get involved and offer your responses. I can be contacted at ; Rob Fisher can be reached at 

Thank you for your attention.

Salwa Ghaly
Chief Editor

=====

Perspectives on Evil and Human Wickedness

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45. **Alan Sondheim**

[CSL] Incubation2 Conference on Writing & the Internet: Registration now open (fwd)

Mon 4 Feb 2002

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

Date: Mon, 4 Feb 2002 08:49:19 +0000

From: Joanne Roberts <[REDACTED]>

list for those interested <[REDACTED]>

To: [REDACTED]

Subject: [CSL] Incubation2 Conference on Writing & the Internet:
Registration now open

<http://trace.ntu.ac.uk/incubation>

We are pleased to announce that registration is now available for Incubation, the Second Conference on Writing and the Internet, to be held at The Nottingham Trent University, UK on 15th-17th July 2002.

Main speakers include:

Lizzie Jackson, Editor, Communities, BBCi

Talan Memmott, winner of the trAce/Alt-X New Media Writing Award for his work "Lexia to Perplexia" and

Robin Rimbaud, sound artist, on working with digital texts and sounds.

Incubation2 is the second trAce International Conference on Writing & the

Internet, and the premier international event for writers working on the

web. In 2000 it attracted delegates from around the world, including America, Australia, Brazil, Canada, Holland, Norway, Slovenia and Sweden. 2002 promises to be even bigger. Incubation2 is not just a chance to hear some of the best writers working on the web today. It will provide a showcase for the writing of the future and offer a glimpse into the work of writers who use the internet to develop ground-breaking content: poetry with sound and images, personal histories, news, journalism, stories with multiple endings. This is writing on the web, for the web, and about the web.

The conference is a significant opportunity for writers to extend their professional development, learn new skills, and interact with some of the leading writers and artists working online today. There will be opportunities to meet with writers who have made a significant contribution to this new form, as well as the chance for writers to show their own work and look at other people's. There will be skills-based workshops and feedback workshops, panel discussions, presentations, demonstrations and

performances, and plenty of opportunity to network and meet those people you only ever knew online.

An archive of pictures, sound recordings and comments about the previous Incubation conference in 2000 is also available.

We hope we will be meeting you in July.

<http://trace.ntu.ac.uk/incubation>

trAce Online Writing Centre
The Nottingham Trent University
Clifton Lane
Nottingham NG11 8NS
ENGLAND

Tel: + [REDACTED]

Fax: + [REDACTED]

Web: <http://trace.ntu.ac.uk>

Email: [REDACTED]

*** Distributed through Cyber-Society-Live [CSL]: CSL is a moderated discussion list made up of people who are interested in the interdisciplinary academic study of Cyber Society in all its manifestations. To join the list please visit:
<http://www.jiscmail.ac.uk/lists/cyber-society-live.html>

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46. **Tisa Bryant**
Contact info for K. Silem Mohammed
Mon 4 Feb 2002

please backchannel.

Thanks!

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47. **Tisa Bryant**
Contact for Brian Kim Stefans
Tue 5 Feb 2002

thanks again!

please backchannel

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48. **Alan Sondheim**
the true complaint
Tue 5 Feb 2002

-

the true complaint

see our breasts. We want to touch everything. We want to mark mark, almost sexualized, as our bruised breasts would smash our bodies locked together. i will never rest or sleep again until i know THE TERRIBLE - THE TERRIBLE SECRET. this place has a terrible secret. it's an institution; the charred palm and wood matches igniting everything in the institution. I'd rather you fuck me until we drop, rather than reveal a single word of this not to ever have the slightest inkling of this, ever. Even if we fuck and our species imitates the dead. we are wanderers without hope of the All, but the prognosis - pro gnosis - was different. it was a dead end. i noticed there are an enormous number of potential diseases, some deadly. i want to be of the living with the dead. we left stones unturned, noted how we came to call each other black and blue. our skins around our fuck until we drop are reddened and almost dead as we write our quality text. Aw, who am I kidding? No one will skin us, alive or dead; we'll molder dead; our tales of terrible sex will die with us. THE TERRIBLE SECRET

will die with us. We'd like to burn the institution to the ground. I'm keeping THE TERRIBLE SECRET. You know nothing's going to happen.

—

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49. **roger.day**

The 12th Cambridge Conference of Contemporary Poetry...

Tue 5 Feb 2002

...will take place in Cambridge, UK over 3 days, from the 26th to 28th April. The poets confirmed thus far are posted on the website - <http://www.cccp-online.org/>

A schedule will be posted on the website and poetics nearer the time.

Apologies to those who will receive this more than once.

Roger.

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50. **Chris McCreary**

Rachel Tzvia Back @ Cabrini College

Tue 5 Feb 2002

I'm circulating this for Seth Frechie, a professor at Cabrini. Sounds like a great event.

-- Chris McCreary

POETRY READING--CABRINI COLLEGE, RADNOR, PA:

Rachel Tzvia Back, born in 1960 in Buffalo NY, is the 7th generation of her family in Palestine (her grandfather left Palestine in the 1920s, looking for the "golden medina" on America's shores--in the 1980s she returned to Israel to make her home there). She studied at Yale, Temple and the Hebrew University in Jerusalem.

Her collection of poetry entitled Azimuth was published this fall by Sheep Meadow Press -- a Hebrew version of this collection was published in Autumn 2000 by Kibbutz Hameuchad Press. Her poetry has appeared in numerous journals in America and abroad, including The American Poetry Review, Sulfur, Bridges, Tikkun and Modern Poetry in Translation, and in several anthologies including the Suny Press Anthology Dreaming the Actual: Contemporary Fiction and Poetry by Israeli Women Writers. In 1996 she was a recipient of the Israeli Absorption Minister's award for Immigrant writers, which included a grant to have her collection of poetry translated into Hebrew. Her own translations of Hebrew poetry into English have appeared in various volumes, including The

Feminist Press anthology *The Defiant Muse: Hebrew Feminist Poems From Antiquity to the Present*. Her critical work *Led by Language: the Poetry and Poetics of Susan Howe* is forthcoming in February 2002 from The University of Alabama Press, in their Contemporary and Modern Poetics Series.

Back works as a lecturer in English literature at Tel-Aviv University and Oranim College, Haifa, and she resides in a small village in the Lower Galilee with her life-partner and their three children.

Dr. Back will visit Cabrini College on Monday, February 18th. She will be speaking to faculty and students at 2:00 p.m. in the President's Hospitality Suite (Dixon Center). At 4:00, she will present a poetry reading, free and open to the public, in the Mansion Foyer. A wine and cheese reception will follow. Please visit www.cabrini.edu for directions to the college.

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51. **Lowther, John**
i shit flags

Tue 5 Feb 2002

are you a patriot?

<http://www.whitehouse.org/initiatives/patriot/index.asp>

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52. **Daniel Kane**
apostrophe

Tue 5 Feb 2002

Does anyone out there know of any recent essays etc. that take an interesting look at/approach to apostrophe (not apostrophe in the sense of a mark ' used to indicate the omission of letters or figures etc, but apostrophe in the sense of Shelley's "O Wild West Wind" or Kenneth Koch's recent "New Addresses")? If so, I'd greatly appreciate a backchannel at [REDACTED].

thanks in advance,
--daniel

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53. **blk**
mesmeranda
Tue 5 Feb 2002

Imagine something different in a first risk-taking book -Bruce Andrews.

Memoranda from the shades of Mesmer conjure singular synchronicities,
sounds soaring across letter shapes - Nick Piombino.

+++++

PROVIDENCE

Frantic, wrench into style
ones tax hired prose I turn
my exile trust movement she
can come burn
slots off
this oceans depths Self-love
to change fueling which must
write old wrong
waves tire of horizon and turn
goals speech with rusty tones
above beach, running peculiar as
engraved chemists be cloud
once a love of county cuisine tough
now, even I choose theres no room at that
aisle launching best minds room like docks
First paper
pioneering middle
pills my hand. Paper thin
late peer pins riddle
at parks harassment income not spread
of debt. Announce to many dead
there all familiar character
even having died fire
flesh nylon fears that furnace now
over,
that killing of ash fall son
Nordiques clouding, undercutting cyclical
wipe means each again like a plane

all extended fence easily

Chris Sawyer

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54. **Joel Weishaus**

Re: query on behalf of a friend

Tue 5 Feb 2002

.I was

> talking to a man from Kashmir (a Moslem) and he said to me "No, it is not

> the American people, it is the politicians, the military..." and so on. You

> have Moslems who support the US people...despite everything. Let's

> see...Richard.

>

If this is a democracy (and there is doubt about this), then it is the people who are responsible. So where are the celebrated voices that spoke out during the Vietnam War? Where are the intellectuals? What's the Poet Laureate saying about the killing fields called Afghanistan? Where are the Yippies?

-Joel

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55. **Ray Bianchi**

Toxic Poetry Group

Tue 5 Feb 2002

To All interested;

this is a open call to anyone who is interested in poetry that is progressive/
avant garde, is committed to language and lives in Central NJ. I am trying to

put together a small group of like minded folks here nothing too organized . If you are interested send me a note.

Thanks

R Bianchi

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56. **Ray Bianchi**

Iron

Tue 5 Feb 2002

E Nessuno

Pressed against the glass my mouth bleeds a little and I ask why do we use metal to fill our rotten teeth? The pressure opens the stitches in my fat lip. The sound of speaking another language angers me ; I do not sound like Dante or Pablo Neruda. The tierra austral is in the sleep around my eyes and smell of the morning dankness. Fastness and fasting do not come together. As I lack food I lack time to listen to the sound of the toilet flushing or the gas leaking out of the broken pipes. Tear open the package and pour the contents into a bowl, mix vigorously and ask --why not eat the box as well?

Individual colors are filling places where once I had monochrome feelings. The photographs are filled with images of people with small chin clefts like my wife's and long flaxen hair. The monochrome allowed for various grays, now I do not know What gray looks like. But chin clefts are a sign of the consumption of much coffee during pregnancy.

The color of the dirt was tasty and I asked for more tartar sauce. How did a group as violent as the Tartars invent such a sauce? Brian had a son today I wish I had a son. Memories flow and ask questions of my debilities.

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

From: <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 01, 2002 7:10 PM

Subject: RealPoetik

Arlen Humphries

Arlen lives and works in a large, Eastern metropolis. He's the author of *Optima Suavidad* (Greenbean Press), and when asked for comment wrote: "Be sure to tell those poseurs to buy the goddamned book, ISBN 1-891408-08-9, available on amazon or www.greenbean.com."

*You know you're too drunk when
you're laughing and bleeding
at the same time.*

*The funniest joke in the world
ends with the word "pianist."
They did a study at Cornell.*

*What can't be said
can't be said
and it can't be whistled, either.*

*More good advice:
always smell the milk before you drink it, and,
never hold a gun for a friend.*

*Why did two separate cultures thousands of miles apart,
both invent pyramids and did it have anything to do with Atlantis?
No.*

*No pleasure so sweet as sitting indoors on a cold, rainy day,
a cat in your lap,
watching Republicans taking the Fifth.*

*Every time you hear yourself saying,
"I deserve a chance for happiness,"
you're already doomed.*

*Disaster is,
I promise,
staring you in the face.*

*I met a mysterious stranger who
told me things about myself I didn't know anyone knew.
He worked for department store security.*

*Two dwarves on TV
advising me how to deal in real estate
with no license and no down payments.*

*I want to be feared by men
and loved by women,
In other words a lesbian.*

*But, hey!
We still see each other,*

OK, she doesn't see me.

*Anxious to help,
the psychics decide
to stay the night.*

*And would do it again!
I don't care what
the court order says.*

*The roar of the 45 shook the room. There was an ugly swelling in her
naked belly where the bullet went in. "How could you?" she asked. I knew
I had only a moment before talking to a corpse but I got it in.*

"My call was important to them," I said.

Arlen Humphries

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57. **Susan M. Schultz**
Re: Linh Dinh in Chicago

Tue 5 Feb 2002

And anyone who wants to read more, please order *Three Vietnamese Poets*, translated by Linh Dinh, available for \$9 from Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744. Good stuff!!

Susan

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

From: "Garin Lee Cycholl" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, February 04, 2002 12:31 PM

Subject: Linh Dinh in Chicago

*The University of Illinois at Chicago campus reading series invites you to
a reading by Linh Dinh on Thursday, February 7, at 12:30 P.M. at UIC's
Rathskellar. The room is located in the basement of the Atrium Building
(near the southwest corner of Halsted and Harrison). The reading is free.*

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58. **Michael Broder**

Ear Inn Readings--February 2002

Tue 5 Feb 2002

The Ear Inn Readings

Saturdays at 3:00

326 Spring Street (west of Greenwich Street)

New York City

FREE

Subway--N,R/Prince; B,D,F,Q/Bdwy-Lafayette; C,E/Spring; 1,9/Canal

February 9

Memorial reading for Agha Shahid Ali

Regie Cabico, Quraysh Ali Lansana, Fran Gordon, Kate Light, Jason

Schneiderman, Daniel Paley Ellison and others share stories and poems in honor of the late Kashmiri-American poet

If you would like to read in the Shahid memorial, please contact us by reply email or at the phone number below.

February 16

Marc Bibbins, Michael Klein, Wayne Koestenbaum

February 23

Quraysh Ali Lansana, Mark Turcotte

For more information, contact Michael Broder or Jason Schneiderman at

██████████.

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59. **Alan Sondheim**

ontology, splintered thought

Tue 5 Feb 2002

-

ontology, splintered thought

of the body's sickness::: genetic acid redux; Aspirin to live forever; dizzy and skittered, approaching ontology and so much real existence :cholesterol maintenance; Celexa for obsessive thought and depression in the wake of termination and 9/11; Aciphex for genetic:...skittered domain of thought, Cipro for infection and i become light-headed, exhausted; Lipitor for genetic cholesterol :: during the fevers or night-sweats... waking, calling forth unknown names, i dream in english tongues, Celexa night-cycles,:grips... a messy ordering of the world... lianas, epiphytes, saprophytes... some things will straighten out... Codeine

during :inside of everything a sphere and ovals mix... caffeine... soy... the need of a Program Transcendent... i'll come to grips... :: night-cycles... purity...

of the madness of the body:: genetic acid redux; Aspirin to live forever; :cholesterol maintenance; Celexa for obsessive thought and depression... white-powders... night-cycles,:grips... messy ordering of the world... lianas, epiphytes, bioterrorism

:cholesterol maintenance; Celexa for obsessive thought and depression in calls forth death girlfriend, hungered, making things. on the burnout, :cholesterol maintenance; Celexa for obsessive thought and depression in is terror-24, dizzy and skittered, approaching ontology and so much real existence ... girlfriend is night-cycles,:grips... a messy ordering of the world... lianas, epiphytes, on wet flesh girlfriend...

:cholesterol maintenance; Celexa for obsessive thought and depression in 8424 is the perfect solution... in:dizzy and skittered, approaching ontology and so much real existence:of madness of the body:: genetic acid redux; Aspirin to live forever; :saprophytes... some things will straighten out... Codeine during :inside:saprophytes... some things will straighten out... Codeine during :inside...

—

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60. **Jim Andrews**

Article on and interview with Jim Andrews by Roberto Simanowski

Wed 6 Feb 2002

Thanks very much to Florian Cramer for his translation of Roberto Simanowski's article on several pieces of mine at <http://www.dichtung-digital.com/2001/12/10-Simanowski/cramer.htm> . The original German version of the article is at

<http://www.dichtung-digital.com/2001/12/10-Simanowski/index.htm>

It is named "Kampf/Tanz der Wörter -- Jim Andrews' kinetisch-konkrete audiovisuelle Poesie" ("Fighting/Dancing Words -- Jim Andrews' Kinetic, Concrete Audiovisual Poetry") and looks at Seattle Drift, Enigma n, Arteroids 1.0 at theremediproject.com, Nio, and the stir fry texts.

There is also an interview of me by Roberto at <http://www.dichtung-digital.com/2001/12/29-Andrews/index.htm> .

These are pieces that will be in Roberto Simanowski's upcoming <http://www.dichtung-digital.de> from Germany which is devoted to digital writing and aesthetics. And apparently very strange poetry.

ja

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61. **aerialedge**
Bernstein @ Bridge Street 2/10

Wed 6 Feb 2002

Bridge Street Books presents

Charles Bernstein

Sunday February 10th @ 7 PM

a reading & publication celebration for his new book
from the University of Chicago Press, WITH STRINGS.

Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC
ph [REDACTED]

In Georgetown next to the Four Seasons Hotel,
5 blocks from the Foggy Bottom Metro on the blue & orange lines.

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62. **Jonathan Skinner**
Make that phone call! (House to Vote on Campaign Finance Reform Next Week)

Wed 6 Feb 2002

Folks, if you make one phone call, write one email, or send one fax to your congressperson this year, this is the one! Don't put it off . . .

<http://www.house.gov/writerep/>

<http://www.visi.com/juan/congress/cgi-bin/buildpage.cgi?state=ny>

<http://congress.org/>

*

February 6, 2002

In Surprise Move, House Speaker Schedules Vote Next Week on Campaign Finance Overhaul

By ADAM CLYMER and ALISON MITCHELL

In Depth

Congress

WASHINGTON, Feb. 5 < Speaker J. Dennis Hastert announced today that the House would vote next week on a long-stalled bill that would amount to the broadest campaign finance legislation since the Watergate era.

The legislation to ban the use of soft money, the unlimited contributions from businesses, unions and wealthy individuals that reached \$500 million in 2000, will be debated on Tuesday and come to a vote on Wednesday, he said.

"I expect there will be a vigorous debate on this issue that will reflect well on the House of Representatives," Mr. Hastert said.

While Republican leaders oppose the bill, a vote on it was made inevitable when supporters obtained 218 signatures, or a majority of the House, on a petition that forced the measure to the floor.

Still, proponents of the bill were caught slightly off-guard by the timing of Mr. Hastert's announcement and said they had expected it to come up in the last week of February, which would have given more time for grass-roots lobbying.

A spokesman for Representative Richard A. Gephardt of Missouri, the Democratic leader, said, "We thought we had an agreement to do it later in the month, but we're eager to do it sooner."

Representative Martin T. Meehan, the Massachusetts Democrat who is one of the bill's chief sponsors, said: "It's coming up quicker than anyone anticipated. I like our chances. The unfolding Enron scandal underscores the need for campaign finance reform."

The impending debate now sets off a final scramble for votes with neither side certain who will win.

Senior Republican aides said one of the reasons that the House leaders had decided to move now is that they wanted to head off any effort by the bill's supporters to delay its effect until after the 2002 elections. They said they feared that such a delay might build more Republican support for the measure. The Republican aides said that if the debate happened now and the bill could become effective quickly, some Democrats might worry about voting for it. Democrats have run about even with Republicans in soft money fund-raising, but they lag behind Republicans in regulated donations.

Some supporters of the measure, declining to be named, suggested that another reason for the speedy vote was the expectation that two of the bill's major supporters, Senator John McCain, Republican of Arizona, and Mr. Gephardt, of Missouri, would be unavailable to lobby for health reasons.

Mr. McCain is at the Mayo Clinic for plastic surgery after removal of an early form of melanoma from his nose. Mr. Gephardt had hernia surgery scheduled for next week. After Mr. Hastert told him the bill would come up, Mr. Gephardt rescheduled the procedure for this Friday.

John P. Feehery, the spokesman for Mr. Hastert, said, however, that Mr. Hastert had scheduled the vote in consultation with Mr. Gephardt and had

originally wanted to have it on Monday and Tuesday, but waited a day to accommodate Mr. Gephardt. He said Mr. McCain had not been a factor in the decision.

Fred Wertheimer, head of Democracy 21 and one of the architects of the 1974 Federal Election Campaign Act as well as a longtime critic of the use of soft money, said that while intensive lobbying had been planned for the Congressional recess this month, "the grass-roots lobbying will continue and intensify up until the votes on Wednesday."

Similar legislation has passed twice before in the House, but always in the correct expectation that a Senate filibuster would kill it. But after the Senate passed the bill last year, the House action took on a crucial nature, especially because President Bush has made it clear that while he does not like the bill, he cannot be counted on to veto it.

After the Senate vote, the bill nearly came to the House floor in July, but when supporters decided the procedures were stacked against passage, they killed it on a procedural vote. Republican leaders declined to reschedule it, so supporters filed the petition to force action, and on the second day of this session in January they reached the 218 signatures required to bring it up.

The bill is supported by nearly all House Democrats, and a couple of dozen Republicans. If all members who have voted for it before do so again, it will pass, but with the likelihood of it becoming law, the pressure on some moderates will be intense, both from the Republican leaders, who unanimously oppose the bill, and from groups like Common Cause, which back it. "We asked for a fair vote and we are going to get one," said Scott Harshbarger, president of Common Cause.

Under the procedures set by the petition and confirmed by Mr. Hastert, the bill will be pit against as many as two competitors and face numerous amendments. Supporters want as few changes as possible to speed Senate action and avert a House-Senate conference.

--NY Times

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63. **derek beaulieu**
Calgary Writer's House
Wed 6 Feb 2002

Re: Calgary writers house interviewnew from the calgary writers house:

just to say there is a bunch of new stuff up on cwh which can be accessed by hitting this link: <http://www.ucalgary.ca/~cwh/archive/>

if you do not have real player downloaded on your computer then you will not be able to listen to the readings.

on the media archive page there is a link to the realplayer website - where you can download a free player - or i have pasted the address here:

http://www.real.com/realone/trial.html?dc=2221131&src=020129realhome_2

once in the page go to the right hand column where it says "download the free real one player only" - this should not be the trial player - its then easy to download. if you have any problems please email me.

its worth the trouble to hear:

Dennis Cooley [interview]

Barry McKinnon [interview]

George Bowering [reading]

George Bowering [interview]

Basil Bunting: Briggflatts [Briggflatts reading]

Christian Bok [interview]

if you would like to receive updates: Subscribe to Calgary Writers House

Join the CWH e-mailing list to receive notice of upcoming events and additions to the online archives.

i also welcome any ideas or comments.

take care,

andrea

██████████

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64. **richard.tylr**

Re: i shit flags Hoax? god bless daisy-cuttin' ameriky

Wed 6 Feb 2002

Of course this is a hoax, no? Richard.

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

From: "Lowther, John" <██████████>

To: <██████████>

Sent: Wednesday, February 06, 2002 6:51 AM

Subject: i shit flags

are you a patriot?

<http://www.whitehouse.org/initiatives/patriot/index.asp>

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65. **richard.tylr**

Re: query on behalf of a friend

Wed 6 Feb 2002

I think the whole series of events have moved so fast that they've all been left "stranded", confused, and shocked. The super-right have carried out a brilliant Reichstag burn-down: next you'll have a semi-Soviet Russian-Hitlerian-Nazi military-industrial system: people will start to disappear and people will stop questioning where they've gone: the CIA etc will probably crack down on emails next. Could even shut down this List as being "subversive". Wouldnt surprise me. If I was a US citizen I would be very frightened. But fear can be channeled and controlled. And one would have to protest (or organise active revolution against) or versus the fascists who are running the US just now..Richard.
----- Original Message ----- From: "Joel Weishaus" <[REDACTED]> To: <[REDACTED]>
Sent: Wednesday, February 06, 2002 12:32 PM Subject: Re: query on behalf of a friend

> .I was
> > talking to a man from Kashmir (a Moslem) and he said to me "No, it is not
> > the Anerican peole, it is the politicians, the military..." and so on.
You
> > have Moslems who support the US people...despite everything. Let's
> > see...Richard.
> >
>
> If this is a democracy (and there is doubt about this), then it is the
> people who are responsible.
> So where are the celebrated voices that spoke out during the Vietnam War?
> Where are the intellectuals? What's the Poet Laureate saying about the
> killing fields called Afghanistan? Where are the Yippies?
>
> -Joel
>

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66. **richard.tylr**

Re: Iron

Wed 6 Feb 2002

Ray. I liked this a lot. Richard.

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

From: "Ray Bianchi" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, February 06, 2002 4:06 PM

Subject: Iron

> E Nessuno

>

> Pressed against the glass my mouth bleeds a little and I ask why do we use
> metal to fill our rotten teeth? The pressure opens the stitches in my fat
> lip. The sound of speaking another language angers me ; I do not sound
like

> Dante or Pablo Neruda. The tierra austral is in the sleep around my eyes
> and smell of the morning dankness. Fastness and fasting do not come
> together. As I lack food I lack time to listen to the sound of the toilet
> flushing or the gas leaking out of the broken pipes. Tear open the
package

> and pour the contents into a bowl, mix vigorously and ask --why not eat
the

> box as well?

>

> Individual colors are filling places where once I had monochrome feelings.
> The photographs are filled with images of people with small chin clefts
like

> my wife's and long flaxen hair. The monochrome allowed for various grays,
> now I do not know

> What gray looks like. But chin clefts are a sign of the consumption of
much

> coffee during pregnancy.

>

> The color of the dirt was tasty and I asked for more tartar sauce. How did
a

> group as violent as the Tartars invent such a sauce? Brian had a son today
I

> wish I had a son. Memories flow and ask questions of my debilities.

>

>

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

> From: <[REDACTED]>
> To: <[REDACTED]>
> Sent: Friday, February 01, 2002 7:10 PM
> Subject: RealPoetik
>
>
> > Arlen Humphries
> >
> >
> >
> >
> > Arlen lives and works in a large, Eastern metropolis. He's the author
of
> > Optima Suavidad (Greenbean Press), and when asked for comment wrote:
"Be
> > sure to tell those poseurs to buy the goddamned book, ISBN
1-891408-08-9,
> > available on amazon or www.greanbean.com."
> >
> >
> > You know you're too drunk when
> > you're laughing and bleeding
> > at the same time.
> >
> > The funniest joke in the world
> > ends with the word "pianist."
> > They did a study at Cornell.
> >
> > What can't be said
> > can't be said
> > and it can't be whistled, either.
> >
> > More good advice:
> > always smell the milk before you drink it, and,
> > never hold a gun for a friend.
> >
> > Why did two separate cultures thousands of miles apart,
> > both invent pyramids and did it have anything to do with Atlantis?
> > No.
> >
> > No pleasure so sweet as sitting indoors on a cold, rainy day,
> > a cat in your lap,

> > watching Republicans taking the Fifth.
> >
> > Every time you hear yourself saying,
> > "I deserve a chance for happiness,"
> > you're already doomed.
> >
> > Disaster is,
> > I promise,
> > staring you in the face.
> >
> > I met a mysterious stranger who
> > told me things about myself I didn't know anyone knew.
> > He worked for department store security.
> >
> > Two dwarves on TV
> > advising me how to deal in real estate
> > with no license and no down payments.
> >
> > I want to be feared by men
> > and loved by women,
> > In other words a lesbian.
> >
> > But, hey!
> > We still see each other,
> > OK, she doesn't see me.
> >
> > Anxious to help,
> > the psychics decide
> > to stay the night.
> >
> > And would do it again!
> > I don't care what
> > the court order says.
> >
> > The roar of the 45 shook the room. There was an ugly swelling in her
> > naked belly where the bullet went in. "How could you?" she asked. I
knew
> > I had only a moment before talking to a corpse but I got it in.
> >
> > "My call was important to them," I said.
> >
> >

> >
> >
> >
> >
> >

Arlen Humphries

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67. **richard.tylr**
Re: Craig Dworkin talk
Wed 6 Feb 2002

What I think you are "pointing" at is the way that Dworkin's "discoveries" of names hidden inside the text etc indicate or signal a system ow way of reading (and writing) which has been around aong time: but is more significant as we become more conscious of the writing/reading process...and even if Dworkin's theories are nonsensical we can now think again about eg a text that is ostensibly about fences and barriers and neighbours and boundaries but can be read also from another "angle" as a coded message eg to other poets or literary people...or that the very "bafflement" and perplexity that people often feel when encountering a "difficult" poem for the first time (which is mainly modern poems but could be any poem from any era): is used as method. We then get a "higher" poetic or poetry turns around to its hieratical or near-theophanic origins as a kind of deep mystery only for the initiated: the priests of poetry...this may be good or it could step us closer to elitism and/or "the unintelligibility of truth"...Regards, Richard

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

From: "Ward Tietz" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, February 07, 2002 4:54 AM

Subject: Re: Craig Dworkin talk

> On January 31, Maria Damon wrote:

>

> "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 and

> interesting counter, so much the better, no?"

>

>

> I'm interested in, I think, how this opens up to other systems and methods.

>

> There seem to be two distinct types of truth and/or systems of

- > argumentation at work: the larger discursive truth of the "reading" and its
- > parts, but also the iconic evidence that's perceived to be semiotically and
- > logically separate. These types don't seem to be displayed with equal
- > proportion or value, but the proportions and values of each system are
- > necessarily linked to the logic of the other system. One might try to
- > contend that they're not semiotically or logically separate, but I think
- > that would be a tough go. That would mean saying something like "sadness"
- > is in the stanza in the same way as the "tree" is. That would be curious,
- > but this doesn't seem to be what's happening.
- >
- > What's interesting to me is not so much the reading or a series of
- > readings, but the emergence of the other system and its logic and values,
- > its "visibility," now "legibility" and how reading negotiates all that,
- > subsumes it, etc.
- >
- >
- > Ward Tietz
- >

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68. **Alicia Askenase**
6ix magazine double issue
Wed 6 Feb 2002

check it out check it out

TENTH ANNIVERSARY DOUBLE ISSUE

VOLUMES 7&8

of the literary journal

6ix

is now available for sale

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Moorestown, NJ 08057

We thank you for your support and are pleased to offer you one of our finest issues to date. the editors

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69. **Richard Long**
New Chapbook at 2River

Wed 6 Feb 2002

All,

2River today released FIRST WOMAN, a chapbook by Katja, in which the narrator experiences the loss of innocence, then discovers the surprise and disorder of being alive.

Katja is a neurologist, wife, and mother, with poems in several little magazines.

FIRST WOMAN, with art by Margot McGowan, is the 12th addition to the 2River Chapbook Series.

Richard Long

=====

2River

[REDACTED]

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

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70. **David Baratier**

jamboree

Wed 6 Feb 2002

Quarterly Pavement Saw Press

Poetry Jamboree

Friday February 15th

6—8:30 pm

Readings by

Simon Perchik who was nominated for the National Book Award in 2001. Nineteen collections of poetry have been published to his credit, and he continues to be widely published in many periodicals including *The New Yorker*, *The Nation*, *International Poetry Review*, *Partisan Review*, *Massachusetts Review* and the *Southern Poetry Review*. Mr. Perchik is travelling from just outside New York City for his first reading in Ohio in thirty years.

“Let others jockey for position. Perchik's poems are obdurate and honest and will reach those who need them most.” — James Tate

Gina Tabasso has won numerous awards and been published in various journals including *Mangrove*, *The MacGuffin*, *Blue Mesa Review*, *Mid-American Review*, *Slant*, *Rockhurst Review*, and *Pinyon Poetry Review*. She is a Cleveland Poetry Cooperative Board Member and Associate Editor of *Grasslands Review*.

David Kirschenbaum from NYC, has poems which have appeared in *Chain*, *Slack* and others. He is the editor of *Boog Literature* who has published collections by Ed Sanders, Lee Ann Brown, Bill Shields and others. A former writer for the *Village Voice*, he is also the editor of a new Bi-weekly newspaper called *Boog City*.

Other expected Readers include Julie Otten reading from the recently released *Courtship of Jim Jones*, Ralph LaCharity from *Cincinnati* who is the editor of *W'orcs Aloud/Allowed*, and whose books include *Seatticus Knight*, *Monkey Opera*, *Color Ado*, *Steve Abbott*, & David Baratier reading from his new book *In it What's In It*.

MC : Stephen Mainard

Associate Editor of Pavement Saw Press

\$5 at the door

—or \$9 to include a copy of the most recent journal

Victoria's Midnight Cafe

The corner of Neil and West 5th Columbus, Ohio

251 W. 5th Avenue, [REDACTED]

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71. **Ward Tietz**
Re: Craig Dworkin talk
Wed 6 Feb 2002

On January 31, Maria Damon wrote:

"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, so much the better, no?"

I'm interested in, I think, how this opens up to other systems and methods.

There seem to be two distinct types of truth and/or systems of argumentation at work: the larger discursive truth of the "reading" and its parts, but also the iconic evidence that's perceived to be semiotically and logically separate. These types don't seem to be displayed with equal proportion or value, but the proportions and values of each system are necessarily linked to the logic of the other system. One might try to contend that they're not semiotically or logically separate, but I think that would be a tough go. That would mean saying something like "sadness" is in the stanza in the same way as the "tree" is. That would be curious, but this doesn't seem to be what's happening.

What's interesting to me is not so much the reading or a series of readings, but the emergence of the other system and its logic and values, its "visibility," now "legibility" and how reading negotiates all that, subsumes it, etc.

Ward Tietz

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72. **Aaron D Levy**
[phillytalks #19] Rob Holloway Event Response
Wed 6 Feb 2002

ANNOUNCEMENT

<http://phillytalks.org/>

Rob Holloway's Post-Event Response to PhillyTalks 19 (Allen Fisher/ Karen Mac Cormack). Rob Holloway is the author of three chapbooks: *American Heroines* (Writers Forum, 1998), *Permit*, a sampler (self-publ., 2000), and *Permit IV* (Spanner, 2001); work has appeared in *And*, *Gare du Nord*, *Mirage/Periodical*, *Tongue to Boot*. He lives in London, England.

PhillyTalks 19: the pre-event newsletter of written exchanges between Allen Fisher and Karen Mac Cormack; the pre-event responses to the newsletter and the poems by Matt Hart and Marjorie Welish; the live event of poetry readings and discussion by Fisher and Mac Cormack (with audience and webcast participation by Ron Silliman, Keith Tuma, and others); the post-event response to the newsletter, to the pre-event respondents, and to the live event by Rob Holloway; the essay "Crowd-Out" and the poem "Waddle" by Allen Fisher. Further post-event responses to PT19 will be announced as received.

All available for free download at
<http://phillytalks.org/>

PhillyTalks is generously funded by Kelly Writers House at the University of Pennsylvania, and by Slought Networks at: <http://slought.net/>

-- Louis Cabri & Aaron Levy

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73. **Hoa Nguyen**
New Possum Pouch on line

Wed 6 Feb 2002

Please visit The Possum Pouch: An irregular publication of essays, notes and reviews at <http://www.skankypossum.com>.

The Pouch is free, fat, fresh,
and will not be archived.
Read it while you can!

FEATURING

= Epigrams on 86 Living American Poets by Kent Johnson

Check to see if you've been epigrammed!

= A poem by Mark Spitzer

= An essay on "John Ashbery and the American Closet" by Fred Smith

= Pouch Notes: Peggy Kelley reviews *_Tea Shack Interior_* by Andrew Schelling

= Dig it! Magazine mentions from our mailbag representing the Twin Cities, Brooklyn, Philly, and Berkeley...

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

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74. **WrightZ, Laura**
Re: Linh Dinh in Chicago
Wed 6 Feb 2002

Does anyone know if Linh Dinh is reading anywhere else in the U.S. in the near future?

--

Laura Wright
Serials Cataloging
Norlin Library, University of Colorado, Boulder

██████████

"Translation is not appropriation; it is a form of listening that then changes how you speak."

--Eliot Weinberger

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75. **kari edwards**
segregation continues in this police state
Wed 6 Feb 2002

I send this on to this list as a reminder of how deep are denial is of the policing of gender is..

thank

p.s.

if yu care to be on my gender news list send me your email.

> Friends and Allies,
> I'm writing to update you on the events of this weekend
> involving my arrest (with two friends) for using the
> 'men's' restroom
> at Grand Central Station. I have received many concerned
> and
> supportive
> emails and calls, and I wanted to take a moment
> to give everyone the full story of what happened, and
> some
> thoughts

> about the significance of this experience.
> On Saturday (2/2/02), I participated with my affinity
> group
> in the
> anti-WEF rally at 59th Street and the long march that
> followed curving around down toward the Waldorf Astoria.
> By
> 5pm, after 6
> hours of being outside in the cold, we were all
> very tired and needed to use the bathrooms and get some
> food.
> We went to
> Grand Central station, and headed toward the
> bathrooms on the Dining Concourse level. I entered the
> "men's" room, as
> is my custom, and was followed in by a cop. As I
> was looking to see what stalls were open, he approached
> and
> asked for my
> ID. I explained that I was in the right bathroom,
> that I am transgender and I understood his confusion, but
> I
> was just
> going to use the bathroom and leave. Craig came in after
> the cop because he was worried about me, and as the cop
> forcefully asked
> for my ID over and over, Craig said "He's in the
> right bathroom, please just let him pee and we'll leave."
> Craig even
> volunteered to show his ID to the cop if it would help.
> When I realized that the cop wasn't going to leave us
> alone
> despite our
> explanations, I said "Let's just leave, I'll pee
> somewhere else." At that point, we tried to walk past the
> cop
> and he
> physically restrained us by pushing us up against the
> wall and blocking our exit while he radioed for back up.
> Ultimately, we
> were thrown to the floor and dragged (with me
> screaming "I was just trying to pee! Help me!" to the

> tourist
> and
> protester onlookers) through the station. Our other
> friend
> Ananda was also arrested while trying to advocate for us.
> We were held for 23 hours at 3 different precincts. I was
> placed with
> Ananda with the "female" population. Craig was
> housed with the "male" population. It was a typical jail
> stay
> with the
> usual discomforts: lack of food and water, freezing cold,
> overcrowding, filth, and verbal harrassment. Also
> typically,
> most of the
> people we met inside had been arrested for crimes
> like being poor, being non-white, being homeless, etc.
> The
> most
> emotionally challenging part for me was the transphobia I
> encountered from the court attorney who represented me at
> my
> arraignment. He came to the cell around noon yesterday
> (2/3/02), read the police statement on my court
> documents,
> and asked why
> I was in the "men's" room. I explained that I am
> transgender and I customarily use "men's" rooms, go by a
> male
> name and
> pronoun. He wrinkled up his face, said with a very
> dismissive and disapproving attitude "That is your
> business.
> I don't
> care." and then asked me what my genitalia is. I asked
> "Why is do you need to know that?" Being unfamiliar with
> state court
> criminal proceedings, and having been told by the
> National Lawyer's Guild attorney who visited us in our
> cells
> Grand
> Central that the arraignment was a formality that did not

> require his assistance, I was unclear as to how much
> detail
> about my
> situation would be required for this attorney to do his
> job at the arraignment. Also, having experienced on
> numerous
> occasions
> the inappropriately personal questions asked by
> some people who are hostile about my transgender
> identity, I
> was on
> guard to make sure that I would only have to engage in
> such a conversation if it was relevant to my legal case.
> The
> attorney
> took offense to my questioning the relevance of his
> inquiry about my genitalia, and communicated that if I
> would
> not
> cooperate with him, that was my problem. Because I was
> unsure about what would happen to me if he would not
> advocate
> for me
> vigorously, and because I feared being given a bail I
> could not meet, I ultimately suffered the indignity of
> having
> to satisfy
> his curiosity about my genitalia by explaining it. Even
> then, he said dismissively about my transgender "well,
> that
> is your
> personal business" and left without giving me any
> information about what would happen in the courtroom. For
> the
> next
> several hours, I was deeply concerned about the quality
> of representation I would get in the courtroom, and
> whether I
> would be
> released on my own recognizance. Having never
> been arrested in a situation in which I was not prepared
> for

> arrest
> before, having never been arraigned individually, and
> having never been represented by a court attorney rather
> than
> pro bono
> counsel before, I was very concerned that I might
> not be released.
> Much to my relief, I discovered upon entering the
> courtroom
> that it was
> filled with friends and allies wearing "Living Trans is
> Not a Crime" stickers. Having them there, I knew that I
> would
> be safe.
> The prosecutor described my crime by saying
> "Defendant was asked for identification. Defendant
> responded,
> 'I am a
> man. I am a transvestite.'" If it wasn't so disturbing,
> it
> might have been funny. After that, the Judge released me
> on
> my own
> recognizance. Within the next half hour, Ananda and
> Craig were also released. All in all, we spent 23 hours
> in
> jail. I am
> being charged with two counts of Disorderly Conduct, one
> count of Trespassing, one count of Resisting Arrest, and
> one
> count of
> Obstruction of Government Administration. Ananda
> and Craig are being charged with Obstruction, Resisting,
> and
> Disorderly
> Conduct. Our next court date is March 6. I will
> continue to update all of you on the progress of our case
> and
> our
> organizing efforts.
> As a final note, I will tell you a few of the things
> these

> arrests have
> made me think about. First, I am outraged, of course, by
> the double-bind in which gender segregation of bathrooms
> leaves
> transgender, transsexual, gender variant, and genderqueer
> people. Like many people, each time I use a public
> bathroom I
> face the
> fact that no matter what choice I make, I may
> encounter harassment and potential violence and arrest.
> My
> level of
> bathroom anxiety, of course, is increased by the
> weekend's events. However, I am hopeful that the
> increased
> visibility of
> this problem afforded by the media coverage of the
> arrests and the organizing we will continue will result
> in
> policy
> changes about bathroom segregation. I hope that this
> arrest
> will
> spark campaigns to provide safe, non-gendered bathroom
> options for all
> people in all public spaces. I intend to continue
> vigorously advocating on this issue.
> Additionally, this arrest raises questions about the
> practice
> of
> indicating "legal gender" on state identification cards.
> It
> is my
> belief that just as "race" has been eliminated as a
> category
> on state
> identification (in most states, to my knowledge) gender
> should similarly be eliminated. Had I had "M" on my ID in
> this
> situation, I could have shown it to the officer. However,
> I
> might still be arrested, and then I would have faced the

- > possibility of
- > being housed with a male population in jail. Would this
- > have been safe? I tend to think it would not. However,
- > with
- > "F" on my
- > identification I face the continual problem of having my
- > preferred gender terms not aligned with what is on my ID.
- > Either choice,
- > for people like me who face the possibility of arrest
- > in an increasingly aggressive police state and who are
- > targeted for
- > harassment due to gender identity, is unsafe.
- > Despite the discomforts of the weekends events, I have
- > hope
- > that much
- > good will come from these arrests. We have been
- > contacted by various legal organizations interested in
- > our
- > case. I hope
- > that we can use legal and political means to change the
- > police policies regarding bathroom enforcement and
- > transgender arrests,
- > increase awareness of bathroom gender
- > enforcement issues amongst other organizations and
- > institutions that
- > have gender segregated bathrooms, and increase
- > awareness of transgender experience generally. I was glad
- > to
- > hear from
- > my sister in San Francisco that the arrests were
- > announced at an anti-WEF rally she went to, and to see
- > that
- > they are
- > being covered by the Independent Media Center and
- > other groups focused on the WEF events. I think that it
- > is a
- > step
- > forward to have anti-capitalist activists and movements
- > considering transgender issues and participation. I was
- > also
- > overwhelmed
- > by the response of our friends and other allies to

> our arrests. I am deeply grateful to everyone who
> advocated
> for us and
> who showed their support in court and by email and
> phone. I feel like I am an incredibly lucky person to
> have so
> many trans
> and non-trans friends up in arms over trans politics.
> As you may know, I am currently working to start up a new
> law
> project
> focusing on the needs of low-income transgender,
> transsexual, genderqueer, and gender variant folks in
> NYC. It
> was funny
> to spend a week writing a grant about issues such
> as the discriminatory treatment of this population in
> criminal justice
> contexts, as well as the inadequacy of many lawyers to
> provide sensitive and appropriate services to us, and
> then to
> experience
> these very problems myself on the weekend. The
> experience has reinforced my commitment to this work.
> Thanks for reading this long email. Feel free to pass it
> on
> to anyone
> who might be interested. I will continue to update you on
> the progress of our case and any other events we plan.
> Please
> contact me
> if you have ideas for strategy or resources that may
> be helpful.
> Dean
> P.S. Here's a photo of riot cops fretting over the sweet
> people who were
> advocating for us when we were still being held at
> Grand Central. As I'm writing this, the photo is
> mis-captioned,
> identifying me as a "transgender woman." We've asked them
> to correct that.

>

http://nyc.indymedia.org/front.php3?article_id=18556&group=webcast

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76. **David Kirschenbaum**

Boog City presents Jenny Smith and friends

Wed 6 Feb 2002

please forward

Boog City presents

this Friday, February 8, 2002, 7pm

Jenny Smith & friends

w/performances by Brenda Coultas, Brendan Lorber, and John Wright
music from Tim Simmonds
and, of course, Jenny Smith

Sideshow Gallery

319 Bedford Ave.

Williamsburg, Brooklyn, NY

\$5

publication party for

Boog Literature chapbook #30,

Wait a Minute Harriet, by, yes, Jenny Smith

(with a rockin' cover by one Tracey McTague!!)

chapbook, normally \$6, will be \$5 this night only

(mail order info at end of email)

Hosted by Boog City editor David Kirschenbaum

Directions: Bedford Ave. stop on L, bet. S.2nd and S.3rd streets

Info: [REDACTED] • [REDACTED]

to order Wait a Minute Harriet by mail, send check or money order payable to
Boog Literature to:

David Kirschenbaum, editor

Boog Literature

351 W.24th St., Suite 19E

NY, NY 10011-1510

Attn: Boog Chapbook #30

apologies to those who receive multiple copies of this email

--

David A. Kirschenbaum, editor and publisher

Boog City

351 W.24th St., Suite 19E

NY, NY 10011-1510

T: [REDACTED]

F: [REDACTED]

[REDACTED]

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77. **Tenney Nathanson**

POG pledge drive

Wed 6 Feb 2002

POG is in the midst of a pledge drive, trying to raise \$1,000 this spring in individual donations (we raised several hundred dollars in fall). So far, in the past 10 days, \$400 has been donated or pledged. So we have \$600 still to raise in individual donations.

Please consider pledging to POG. A \$100 donation makes you a Patron; \$50 makes you a Sponsor. But no amount is too small!

If you'd like more information about POG, please email us or visit us on the web.

thanks for your help,

Tenney (Nathanson, for POG)

POG:

<http://www.gopog.org>

mailto:[REDACTED]

mailto:[REDACTED]

mailto:[REDACTED]

<http://www.u.arizona.edu/~nathanso/tn/>

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78. **Chris Stroffolino Stroffolino**

Re: apostrophe

Wed 6 Feb 2002

Daniel---

I know lee Ann Brown knows of one, because she told me she had just come from

a talk at the MLA about one.....

Chris

Daniel Kane wrote:

Does anyone out there know of any recent essays etc. that take an interesting look at/approach to apostrophe (not apostrophe in the sense of a mark ' used to indicate the omission of letters or figures etc, but apostrophe in the sense of Shelley's "O Wild West Wind" or Kenneth Koch's recent "New Addresses")? If so, I'd greatly appreciate a backchannel at [REDACTED].

*thanks in advance,
--daniel*

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79. **Tenney Nathanson**

FW: Mark Weiss reading/reception

Wed 6 Feb 2002

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

From: Poetry Group [mailto:[REDACTED]] On Behalf Of charles alexander

Sent: Wednesday, February 06, 2002 12:36 PM

To: [REDACTED]

Subject: Mark Weiss

POG & Chax Press Present

A Reading/Reception

featuring poet and Junction Press publisher/editor Mark Weiss

and featuring a new chapbook by Mark Weiss, FIGURES: 32 POEMS

published by Chax Press

retail: \$12

available at this event for \$10

Thursday, February 7, 7pm - 9pm

at the home of Liisa Phillips

2040 E. Drachman

(3 blocks north of Speedway, 2 blocks east of Campbell, at the SW corner of Drachman and Olson)

Contributions requested.

Food & Drink contributions would also be most helpful; some food and drink will be provided.

We anticipate the reading to be about 20 minutes, followed by a question/answer session with the poet.

Please call [REDACTED] for information.

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80. **Alicia Askenase**
Speaking of Linh Dinh

Wed 6 Feb 2002

Dear Listees,

Does anyone have contact information for him?

Please back channel and thanks.

Alicia Askenase

Walt Whitman Art Center

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81. **Steve Dickison**
Arab Film Festival back at Berkeley February 8 to 10 !!!!!!!

Wed 6 Feb 2002

Greetings,

FWD'ing this notice from Khalil Benkirane, director of Cinemayaat & the Arab Film Festival. Highly recommend you check out the program (films in SF are listed also, near the end of the page).

SD

=====

The organizers of the Arab Film Festival, Cinemayaat, are happy to announce that we are resuming the Berkeley installment of the festival originally scheduled for September 12 to 16, 2001.

We plan to show 11 of the 18 originally scheduled programs from February 8 to 10 at the Fine Arts Cinema in Berkeley. We will honor all 2001 season passes and advanced ticked purchases made for the original festival.

<http://aff.org>

Cinemayaat is also proud to announce monthly screenings at the Yerba Buena Center for the Arts starting February 12.

<http://www.yerbabuenaarts.org/filmvideo/index.htm>

Join us for the 5th Annual Arab Film Festival's Closing Night Party on
Saturday February 16

with dj Cheb i Sabbah and MC RAI

Justice League

9:00pm

\$15 @ the door

628 Divisadero in San Francisco (between Hayes and Grove)

<http://www.aff.org/2002/february/events.html>

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

CINEMAYAAT-ARAB FILM FESTIVAL FINE ARTS CINEMA, Berkeley

For synopses please refer to your Cinemayaat 2001 catalog or go to our
web-site: <http://www.aff.org/2002/february/schedule.html>

FRIDAY FEBRUARY 8, 2002

*7:00pm

INVISIBLE WAR: Depleted Uranium and the Politics of Radiation

Directed by Martin Meissonnier France 2000 (64min)

Preceded by CHILDREN OF THE EMBARGO Directed by Amer Alwan
France 2000 (27min)

*9:30pm

THIRST

Directed by Saad Chraïbi Morocco 2000 (110min)

Preceded by MEMORY

Directed by Mieko Futatsugi US-Morocco 2000 (13min)

SATURDAY FEBRUARY 9

*1:15pm

DERRIDA'S ELSEWHERE

Directed by Safaa Fathy Egypt-France 1999 (68min)

*3:00pm

KHIAM

Directed by Joana Hadjithomas and Khalil Joreige Lebanon 2001 (52min)

Followed by THE DREAM

Directed by Mohammad Malas Palestine-Lebanon 1987 (45min)

*5:15pm

BEN BARKA: The Moroccan Equation

Directed by Simone Bitton France 2001 (84min)

*7:30pm

LIGHT AT THE END OF THE TUNNEL

Directed by Sobhi Zobaidi Palestine 2000 (50min)

Preceded by WAITING FOR SALAH AL DIN

Directed by Tawfiq Abu-Wa'el Palestine 2001 (52min)

Preceded by THE DEPARTURE, THE ARRIVAL

Directed by Lubna Warawra Palestine-Canada 1998 (6min)

*9:50pm

THE TORNADO

Directed by Samir Habchi Lebanon 1992 (90min)

Preceded by THE TRAIN

Directed by Koutaiba Al-Janabi Iraq-UK 1999 (9min)

SUNDAY FEBRUARY 10, 2002

*2:15pm

THE POET OF CANE

Directed by Mohammed Tawfik Iraq-Denmark 2000 (55min)

Preceded by SABRI MUDALLAL: Magams For Pleasure

Directed by Mohammad Malas Syria-UAE-France 1998 (53min)

*4:30pm

FANTASMS OF THE REAL

THE SATELLITE SHOOTERS

Directed by Annemarie Jacir Palestine 2001 (15min)

A THOUSAND AND A THOUSAND NIGHTS

Directed by Haddy Zaccak Lebanon 1999 (15min)

LOOKING AWRY

Directed by Sobhi Zobaidi Palestine 2001 (34min)

*6:00pm

AND AFTERS

Directed by Mohamed Ismail Morocco-France 2001 (95min)

*8:30pm

MOROCCAN SHORTS 3

WHEN THE SUN BURNS THE SPARROWS

Directed by Hassan Lagzouli Morocco 1999 (38min)

+ 3 films by Hakim Belabbes

WHISPERS Morocco-US 1999 (15min)

WITNESS Morocco 2000 (7min)

A NEST IN THE HEAT Morocco 1992-95 (45min)

Yerba Buena Center Screenings

February Tuesday 12 at 7:30pm.

Jerusalem's High Cost of Living

Bitar (Uncivil Liberties, AFF 2000) takes us on a densely packed journey

to Jerusalem in order to return to his family origins and to investigate the current cultural climate. He captures the general chaos of the first few hours of the Al-Aqsa Intifada, including scenes of waiting in the hospital for news of the wounded and the dead. He juxtaposes the murderous sensibility expressed by some Israeli youth with the random shooting of Osama Jadah as he was on his way to the hospital to give blood. Osama appears in Looking Awry (AFF 2001) only one week before he was killed. preceded by Still We Struggle directed Salwa Hassan Al Suwaidi UAE/2000/Video/12 min

Designed as a fundraiser/solidarity tool, this look at the second Intifada >from the eyes of the United Arab Emirates includes interviews with bullet-ridden and disabled Palestinians (including Mohammed Dorah's father in the hospital just after his son's murder).

March Tuesday 12 at 7:30pm

CITIZEN BISHARA, Simone Bitton/ 2001/Video/52min Dr. Azmi Bishara, head of the National Democratic Assembly, philosopher, and Member of Knesset, was the first Palestinian-Arab candidate for Prime Minister of Israel in the elections of May 1999. Interviews with Bishara conducted by the Israeli media reveal the range of treatment he is afforded: >from racist astonishment at his insight and intellect to blatant demonization and violent silencing. Recently this political witch-hunt against Bishara has reached a new climax The full Knesset has voted to revoke his parliamentary immunity. Israel's attorney general filed two indictments against him: an "incitement to violence" and "support for a terrorist organization for affirming in public the internationally recognized right of an occupied people to resist occupation and to struggle for self-determination and a second indictment accusing him of "abetting illegal exit from the country." for organizing humanitarian visits to Syria for elderly Palestinian citizens of Israel who have been forcibly separated from their refugee family members for over 50 years. Both trials are due to commence in February 2002. Preceded by THE ACCUSED, a BBC Production/2001/video/45min "The Accused" makes the legal case that Israeli Prime Minister Sharon should be tried as a war criminal based on his complicity in the massacre of thousands of Palestinian women, children, and unarmed men in the Sabra and Shatila refugee camps in Lebanon in 1982. The documentary has sparked international condemnation of Ariel Sharon and has led, in part, to bringing the legal case of charging him with war crimes to the Belgium courts.

APRIL and MAY programs TO BE ANNOUNCED visit the Yerba Buena website for

updated information:

<http://www.yerbabuenaarts.org/filmvideo/index.htm>

=====

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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82. **Nate and Jane Dorward**

MacCabe on Raworth

Wed 6 Feb 2002

A question. I'm trying to track down the original text of Colin MacCabe's review of Tom Raworth's *_Writing_*. The review appeared in the *_TLS_*; however, the editors required MacCabe to make extensive changes to it--notably, forcing him to weaken his praise of the book & to include a passage comparing it to the work of Tony Harrison. MacCabe himself can't seem to find the original text now (I asked him) & I'd like to get a copy; I know it has been circulated at least to some extent as I've seen it cited twice in its original version in articles on Raworth. Could someone help me out? -- all best --N

Nate & Jane Dorward

[REDACTED]

THE GIG magazine: <http://pages.sprint.ca/ndorward/files/>
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: [REDACTED]

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83. **Rova Saxophone Quartet**

Re: New Possum Pouch on line

Wed 6 Feb 2002

hoa

looks mighty good ma'am@!!

DC

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

From: UB Poetics discussion group

[mailto:]On Behalf Of Hoa Nguyen

Sent: Wednesday, February 06, 2002 9:17 AM

To:

Subject: New Possum Pouch on line

Please visit The Possum Pouch: An irregular publication of essays,
notes and
reviews at <http://www.skankypossum.com>.

The Pouch is free, fat, fresh,
and will not be archived.
Read it while you can!

FEATURING

= Epigrams on 86 Living American Poets by Kent Johnson

Check to see if you've been epigrammed!

= A poem by Mark Spitzer

= An essay on "John Ashbery and the American Closet" by Fred Smith

= Pouch Notes: Peggy Kelley reviews *Tea Shack Interior* by Andrew Schelling

= Dig it! Magazine mentions from our mailbag representing the Twin
Cities,
Brooklyn, Philly, and Berkeley...

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

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84. **Fish**

Re: Kenny Goldsmith reading at Stanford

Wed 6 Feb 2002

Dude, go.

On 2/4/02 7:00 PM, "David Giles Scott" <[REDACTED]> wrote:

To all interested,

Kenny Goldsmith--artist, writer, dj, poet--will be reading from his latest baggy tour-de-force, "Soliloquy," Tuesday, February 12 at the Stanford Humanities center on the Stanford University campus.

The reading is free and open to the public, and scheduled for 4pm. It will be followed by a q and a.

The Stanford humanities center is located at 424 Santa Teresa St. across from the Fire Station and behind the main Union building.

If you need more specific directions please contact me at
[REDACTED]

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85. **Fish**

Re: Kenny Goldsmith reading at Stanford

Wed 6 Feb 2002

I didn't mean to send that last message to you. Sorry.

On 2/4/02 7:00 PM, "David Giles Scott" <[REDACTED]> wrote:

To all interested,

Kenny Goldsmith--artist, writer, dj, poet--will be reading from his latest baggy tour-de-force, "Soliloquy," Tuesday, February 12 at the Stanford Humanities center on the Stanford University campus.

The reading is free and open to the public, and scheduled for 4pm. It will be followed by a q and a.

The Stanford humanities center is located at 424 Santa Teresa St. across from the Fire Station and behind the main Union building.

If you need more specific directions please contact me at
[REDACTED]

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86. **Sunspots Productions**
Over 100 Voice Talent!

Wed 6 Feb 2002

Hello!,

This e-mail contains the SunSpotsProductions.com E-Blurb. SunSpotsProductions.com provides over 100 ISDN Voice Talent to Advertising Agencies & Studios worldwide!

Visit <http://www.SunSpotsProductions.com/EmailNewsletterFEB.html>

Thanks!

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[http://lb.bcentral.com/ex/manage/subscriberprefs?
customerid=19091&subid=C4935217DA2AABC8&msgnum=1](http://lb.bcentral.com/ex/manage/subscriberprefs?customerid=19091&subid=C4935217DA2AABC8&msgnum=1)

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87. **Millie Niss**
Re: query on behalf of a friend

Wed 6 Feb 2002

In New York, at the major independent bookstores, you see signs about (and signs of) groups forming, meetings happening to organize against the war, many led by well-known poets & writers (well, well-known to me; I don't think people like Anne Waldman or whomever else are well-known outside the readings/poetry scene, but within it they are very known, whether you like their work or not...)

I keep meaning to go to a meeting, but I am busy and also dead tired having just emerged from a long down time, so I have to choose my battles, and (you may fault me for this) what I find I really want to do is to catch up with my own reading and writing after 13 months of nothingness.

I do go to readings a lot though, so why not to an anti-war meeting? I was even brought up as a Quaker, by two parents who were very active against the Vietnam War (my father refused to go to his call-up and had a whole demonstration, just for him, that went to Whitehall Street. Now he has become so conservative that he supports this war, although he would never vote for Bush for social welfare reasons and because of always voting for democrats... But he really believes we have to stamp out terrorists. I am beginning to fear that anyone the government doesn't like will be labeled a terrorist.

The relevance of this story is a long stretch (since it was police and not the feds & also pre sept. 11), but I once was stopped by the NYC police and threatened with a night in jail because I put up a poster for an online writing class I was teaching (I had been doing it free for mentally ill folks for a couple of years and people finally said that with the time I was putting in I should try to make money on it, so I put up a few posters, saying the class was \$100 (for 8 weeks--it was a bargain!) or free for disabled, unemployed, or persons on public assistance) and two cops in a super duper copmobile stopped me and said I was breaking the law and didn't I know it. I didn't. I was defacing a bus-stop that didn't belong to me. (There were at least 40 other posters on this bus-stop.) And finally. DID I HAVE ID?

I didn't have ID. I showed my Voter's registration card which showed I lived four blocks away from where this happened and was a responsible, voting citizen. I showed my credit cards. I showed my ID from when I went to grad school in Boston. I showed my Medicaid card. I was getting desperate, running out of cards... A NYC Public Library Card (where you REALLY have to give good proof that you are a resident)... A Blockbuster Video card...This was getting ridiculous.

The cop kept saying, JUST SHOW US YOUR LICENSE MA'AM! WE NEED A PICTURE ID.

I said that I had no driver's license. That I don't drive. That it was probably inadvisable for me to drive because of some medication I was on.

Finally they gave me back all my stuff all messed up and I had trouble putting it back into my wallet neatly. They told me I couldn't leave because they had to see if I was telling the truth when I said there wasn't a warrant out for my arrest. I decided to make this as theatrical as possible. This was right by the entrance to Barnard College, where college students come in and out all the time, even at 9pm. I move slightly beyond the gates, and stand up against the wall with my hands up. The cops look happy.

People ask what they got me for. I know I can't joke around but it will be enough to say the straight truth. "I put a poster up on a bus-stop. It's against the law." No one can believe this as almost every college student has, at one time, put a poster on the bus-stop. Sometimes I say, "they say I can spend a night in jail for this."

During the checking process, which seems to take forever, the cops needle me, "better go out and get that ID. I mean, if you'd had ID it would be one thing, but without it we're bound to wonder if you are who you said you are..." [personally, I thought that giving them every card in my wallet told my life's story much more than a driver's license would have. I also thought that the US didn't

require citizens to carry ID, unlike France, where I had also lived, and rarely had carried ID anyway, because the cops were nicer...]

Finally, they find out that I really don't have a warrant out for my arrest and am not violating the terms of my nonexistent parole etc., and they let me go but not without a stern lecture about my criminal behavior. I was terrified throughout the process. Once they leave, I am still in shock, but angry, too. How dare they go around harrassing young women who've done almost nothing wrong. Why didn't they go and arrest the crack dealer who works at the end of my street under the base of the Samuel J. Tilden statue?

I was tempted to ask them this (and I have never taken an illegal drug in my entire life) but THANK GOD I didn't because they would have interrogated me on how I knew there was a crack dealer there and how often I bought from him and what he charged etc., and they never would have believed the true explanation which is that I live in an apartment that overlooks that statue.

Anyway, I'm sure the crack dealers pay the cops a percentage of their income so the cops certainly won't ever close them down.....

Incidentally, if the cops were using profiling when they stopped me, it's pretty strange profiling: I'm white, 25-35, very overweight, dressed in an ankle length skirt and matching sweater, with possibly a jacket, and carrying a canvas bag (from a bookstore) with "the evidence" (they asked me to show them the roll of scotch tape I had been using to commit the crime, as well as the posters). What kind of crime is mostly committed by middle class out-of-shape young white women? I told this story to a black friend and he said, laughing, "They did that to a white woman? With the way you dress?" and proceeded to tell me he always got that kind of treatment from cops, from the time he was twelve, even if he dressed real nice (then they wanted to know how he could afford to dress nice....)

So I am scared of the cops for another reason (disability-related) and scared of them because they stopped me for almost no reason and threatened me with jail and now that I'm trying to write (and hopefully get published), maybe my writings could make me a terrorist. I mean I used to be free to write that Bush obviously doesn't know how to fight a guerrilla war, and that he should receive some training in one of those Al-Quaida camps before he shuts them all down, but now, were such a thing to appear in an articles, poems, or prose poems by me, I'd have to deny every having writing them, now that I've been taught by those Enron guys how to take the Fifth and get away with it...

For the record, I never wrote the last paragraph. I never even thought up the last paragraph. The last paragraph is a figment of your imagination. But you never thought it either, dear email reader, because I'd hate to see you in the outdoor cell next to mine in Guantanamo Bay. Do you think we'd be allowed

writing paper? How about reference books? What if we requested, through the Red Cross, a complete copy of the poems of Allen Ginsberg? I don't even like all his poems, but he'd be real good poet to have if you were in jail. Would we get an expurgated version, without all the dirty words? Would they go so far as to get rid of dirty acts even if they did not have any dirty words in them? After all, homosexuals are all terrorists, aren't they? Not only do they hide explosive material in their assholes, but it turns them on, and when they die, it's just one big orgasm before the afterlife where they have eternal reward for getting rid of Baby Bush.

Millie

P.S. I hope people can recognize a) sarcasm and b) words that are written not in my voice, but in the voice of the oppressor

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

From: Joel Weishaus <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, February 05, 2002 6:32 PM

Subject: Re: query on behalf of a friend

> .I was
> > talking to a man from Kashmir (a Moslem) and he said to me "No, it is not
> > the American people, it is the politicians, the military..." and so on.
You
> > have Moslems who support the US people...despite everything. Let's
> > see...Richard.
> >
>
> If this is a democracy (and there is doubt about this), then it is the
> people who are responsible.
> So where are the celebrated voices that spoke out during the Vietnam War?
> Where are the intellectuals? What's the Poet Laureate saying about the
> killing fields called Afghanistan? Where are the Yippies?
>
> -Joel

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88. **Millie Niss**

Re: Craig Dworkin talk

Wed 6 Feb 2002

Don't you also think, that if you try hard enough, you can extract any meaning out of any text through the methods describe by Dworkin (I am reying on

Jullich's report of Dworkin's talk)? I started out in math, and it just seems to me that if the text is long enough and there are many words you'd be satisfied with, those combinations are going to come up eventually... I just don't understand why it is supposed to be profound from a literary point of view. (There is a mathematical theorem which I do find profound which says that any finite sequence of digits eventually comes out in the digits of pi. Now THAT is something else, much more meaningful than finding authors names in their texts...)

There are of course texts in which authors DELIBERATELY hide their names (or don't even hide them, but use them acrostically, for example) and that's something different, though hardly something exciting from a modern point of view. If I understand what people are saying, it's the fact that the text is "carrying" this other information, other than the text itself which is supposed to be so interesting. Again, from a mathematical point of view, we are dealing simply with data. The data is a list of letters (and spaces, etc.) More precisely, we might say it is a list of ASCII characters. There is no information in the text which is not in this ASCII representation of it. The list of numbers (65 for each upper case A for example) IS the text. So the text cannot carry "extra" information other than the text.

Of course that is from a low level analysis. We might also do a syntactical analysis, breaking the text not into letters but into grammatical functions (a la early Chomsky) or using a more modern system. In that case, we come closer to the poetry (though hardly close enough) but we can see neither end-- no poetry, and no letters. We do not know that "love" is spelt l o v e, we know that sentence 1 starts with love in apostrophe "O love, thou art ..." (I am totally making up a text as I go along) and that of course love is a noun (because the only a noun can fit in that grammatical position.

Unfortunately, that is the last kind of systematic analysis we can do. There is vast research (in computer science and linguistics) on semantic analysis, trying to make systems that can codify the meanings of something, and they do pretty well, but they are nowhere near good enough to read a poem by any definition of "read" that we'd be interested in. There are systems that can read a story and answer questions about it (this is a classic work in computer science, and it was done a long time ago when hopes for AI were high) but thirty years later no one can do that much better.

However, returning to Dworkin, my main point is that finding something in the LETTERS of his poem that relates to the MEANING or AUTHORSHIP of the poem is not that unlikely but it is sheer coincidence because once the poem is analyzed sematically (either automatically in our brains or by a computer in 50 or 100 years, I am pessimistic...), we aren't talking about letters, we are at least talking about grammatical roles, to which we assign some kind of meanings, to

which we then assign roles in the greater meaning of the whole poem, then, a step up, assign symbolic roles, we see that some words and phrases are allusions and resolve the allusions, we notice literary devices, then a few levels up we notice the difference between a device being used because the author is writing in form and a device being used ironically then we think about the whole poem-- doesn't it remind us of another poem by the same author when he divorced his previous wife? is he about to divorce this one, too? we know this is the lowest kind of sleuthing and not criticism at all, but something takes us to the biography and we find we are right...hehehehe we are cleverer than he was...unless this was a coded message to his readers-- no that way madness goes....back to the poem, isn't it a bit facile? maybe he's already too famous to write a good poem? (wouldn't that be a problem I wish I had-- too famous a poet to write a good poem. not only won't it ever happen to me but I'll use the idea in a poem some day....) ok, so what does that "it's" on line seven refer to? we try some possible referents, they seem plausible, but how can we know? what if the poet didn't know? maybe it refers to the whole situation the poet is in? didn't some German write a paper on Anaphors With Multiple Referents in Contemporary German Poetry? Yes, it was in the MLA journal. How about Anaphors I am Too Lazy To Figure Out? guiltily, you think of a college poetry class you taught in which the students all wanted to be creative even though you were supposed to teach them to read, not write... they wanted the creativity to ooze into them somehow. they wanted to dress like poets because they were taking your course. they were much taken aback, and some dropped, thank god, when you walked in wearing a button-down shirt...anyway, you were reading Yeats, it was the one with Helen walking along the battlements of Troy before the war started as the troops amassed, and you asked them what "it" referred to...a few hands flew up...the same hands as always...not the brightest hands, which were instead attached to brains busy actually figuring out what "it" referred to...you said...let's give everyone enough time to figure it out..but then none of the good students raised their hands....groan..now you wished you could answer the question yourself....you called on someone, at least you avoided the tall, straight-haired shiny blonde girl with the long tresses who looked to everyone like Helen until, realizing this, you painted a picture of a GREEK beauty, fairly petite DARK beauty, beauty with a few years' experience, smoky eyes, somewhat plump, you made yourself stop fast as you realized you were describing a particular Hellenic babe who had broken your heart at about age twenty and not the type in general...but isn't the general type illustrated by an exemplum...you are letting yourself go too far...must talk to therapist about this...and what the hell were you going to describe next, her shapely thighs...it wouldn't do, would it, now? so now your daydreaming, (well at least it wasn't wet-dreaming) has slowed the class for a second so you say, "has anyone else contemplated the mystery of this 'it'?" no one...ok, Sam, what do you think the

"it" refers back to?...he looks eager...I hate to hurt him..."the whole situation, sir"...before you can stop yourself you have emitted a Bronx cheer....Sam is explaining his theory....well, see Paris feels this way, and he feels that way, and if does this, then that. so then when it says....you apologize, something you were taught never to do in the one-week classroom management course in grad school which was the extent of your pedagogy training....you're really sorry...but this is Yeats, and what you said would make sense if you were out with your friends and said "it sucks!"...some tittering...the old codger has heard the expression "it sucks"....do they wonder whether you know what it means? so I vow to make sure of the referent of the "it's" on line seven before I'm done.but here's something interesting, the voice appears to change...is that the voice of the kind of person he's been criticising so far, come to speak directly with him...let's read ahead a little to see if it could be...no, it's a literal person, temp-pis, I always am more amused when abstractions start talking back in poems, sometimes it's hilarious, almost as good as that scene in Annie Hall at the movie line where some pretentious jerk is saying "McLuhan said" and then Marshall McLuhan appears out of nowhere and taps the guy on the shoulder and says "Excuse me, I'm Marshall McLuhan, and I said nothing of the sort" Wait a minue? Why am I thinking about Woody Allen? I hope he hasn't gotten into the text of the paper I'm writing, or even my notecards...maybe I'm too tired to think. I know what I'll do.... I'll look to see if I can find the name of the poet anywhere in the text of the poem and since the poem is book-length, I can probably do it...then I'll found a school of criticism on this process only I will make sure to ban anyone who has ever taken a statistics course from coming to my lectures....it will be the newest hoax in literary theory....

the point is that throughout all this THE LETTERS OF THE POEM ARE NOT BEING READ; the poem has long since ceased to be read as letters, as anything read several times will cease to consist of letters (except to the very young and the barely literate) generally, even the first time you read something you never notice an individual letter, unless some very bizarre type face is in use or there is a spelling error

any correlation between the letters of the poem any semantic information in it, or information at any higher level up the analysis tree, is coincidental, or else planted there deliberately by someone wanting either to entertain, drive insane, or play a hoax on critics

Millie

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

From: Ward Tietz <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, February 06, 2002 10:54 AM

Subject: Re: Craig Dworkin talk

- > On January 31, Maria Damon wrote:
- >
- > "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 and
- > interesting counter, so much the better, no?"
- >
- >
- > I'm interested in, I think, how this opens up to other systems and
- methods.
- >
- > There seem to be two distinct types of truth and/or systems of
- > argumentation at work: the larger discursive truth of the "reading" and
- its
- > parts, but also the iconic evidence that's perceived to be semiotically
- and
- > logically separate. These types don't seem to be displayed with equal
- > proportion or value, but the proportions and values of each system are
- > necessarily linked to the logic of the other system. One might try to
- > contend that they're not semiotically or logically separate, but I think
- > that would be a tough go. That would mean saying something like "sadness"
- > is in the stanza in the same way as the "tree" is. That would be curious,
- > but this doesn't seem to be what's happening.
- >
- > What's interesting to me is not so much the reading or a series of
- > readings, but the emergence of the other system and its logic and values,
- > its "visibility," now "legibility" and how reading negotiates all that,
- > subsumes it, etc.
- >
- >
- > Ward Tietz

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89. **Alan Sondheim**

Beginnings of an essay ready to be abandoned

Thu 7 Feb 2002

-

Beginnings of an essay ready to be abandoned

Elsewhere i've written about the characters I use as emanants or source- less semiotic spews that coagulate as characters, take on a life of their own - one that I follow with insistence. They also form a bypass or excuse - if I want to say

something childish or out-of-sorts; if I'm in a bad mood - if I want to present something dubious, something erroneous - I can call on Nikuko or Jennifer - none of them care...

These people help, but they also get in the way. My main concern is philosophy, not literature; I want my work to be taken seriously as theoretical thought. In Nietzsche's time, or Kierkegaard's, both branches might well intertwine, as they do in Derrida for example. But there's a cost involved - a general referentiality to the dominion of the philosophers or theorists - which is absent in my work, as Julu, for example, will have a spirited conversation with Jennifer in a MOO. Who can untangle both the stylistic and application involved - not to mention the sentiment? One can write all one wants about postmodernity, virtuality, subjectivity, epistemology, ontology, and so forth - but one must do this through the proper channels...

My dreams aren't full of them - not even Jennifer, the first - not even Alan. Instead there are shattered and strobed screens, prompts as part-objects, control passages and program transformations. I think of floating signifiers, memes with contusions, shattered commands I don't quite understand. Among other things these are the deconstructions of avatars, breakdowns of characters: bones. Out of the dreams other assemblages arise, heading towards language, program, text.

I can always fall back on the dreams - against the logics of genre, for example. It's that logic of the unconscious again. I'll use programs - collectively called "julu programs" - as catalysts. I wrote the following - you can see how disordered everything is - I'll read axiomatics, the care and Kehre of reasoning - then turn - Mobius strip - anyway I wrote the following just this evening in another context:

"Here's a major point for me. I've never been that interested in poetry or literature/style generators, mainly because I'm interesting in a kind of writing of urgency or writing that insists on a semantic world or "sememe." I'm not that interested in abstraction per se which - for me - underlies generated work. I'm trying to work out philosophical issues, issues dealing with virtuality, etc., and so generation - unless it were revealing something about language itself - isn't that interesting to me."

"That being said (sorry I'm writing awkwardly - I'm dizzy from some medication) - when I first programmed, it was on a Texas Instruments 59 calculator with 1k of programming space, and one of the things I did was make a text generator with maybe 100 words in it. There was a lot of very very (for me) tight programming; it was all indirect addressing and abbreviation to fit it in. But it ran and produced a series of texts. What I did learn about through this was the way structure works (as well as indirect addressing) in relation to language -"

"And _that_ being said - I tend to use the programs for catalysts, almost for revealing sub-texts or the unconscious of my own thinking - which I can then rewrite, tease out - this is a process of reworking, abandoning, re-arrangement, etc. None of the programs is used for "pure" output; it's all mixed, a mish-mash."

"Of course, even doing that - the reworking - I tend to learn more about the subject at hand, and my own role or placement within it. And of course that being said, I try to eliminate my own bias, or to extend it - play around with the phenomenological reduction."

"There is also the energy used in reworking the syntax and vocabulary of the various programs - that's another kind of study or summarization of my current work - I'll need 43 nouns, 22 verbs... I can write this as a semantic field in itself - a way of dis/organizing the domain -"

For example here are my entries to a unix spell-check file: "actant aether alterities Amidah avatar avatars BBS bricolage bushido castrated cd cdrom CEN Centre chora clots coherencies com Compaq complicit consciousnesses consensualities cordons cunt cunts Cybermind cyberspace cyborg d'eruzza d'nala de-cathexis deconstructed deconstruction defuge Derrida dhtml diegesis diegetic differend disassociating disinvestment effusions emanants emergences empathetic empathized entasic extasis extensivity extrusions fantasm fantasmic feed-forward fictivity filmmaker filmstock fingerboard foofwa geomatics gesturally gigabytes gridlines halfgroupoid hemiptera hirsself holarchy htm html http hyperreality i'd i'm i've ideogrammar ikonik imaginaries incompletes indexicality informatics internet interpenetrating interpenetrations introjections isp izanagi javascript Jen jennifer jisatsu jouissance judgmental julu kanji Kebara kwat Lacan linux literarily machinic magatama mediaspace microworlds morphing morphs ms Mt multiculturalisms Myouka nakasukawabata Nara Netscape neurophysiologies nikuko Nikuko's nostalgias NYC oeuvre offline Panamarenko panix particulation paysage peerings perl phenomenologist pneumosphere poolings postmodern postmodernism postmodernity primordials protolanguage qbasic realspace rebirths rills RNA runnels Sagdish satori sed sememe sememes sexualities shakuhachi shamisen shimenawa shinjuu signifiers sions Snoxfly sonenheim sourcess spam stromatolite subgroupoids subjectivities subtexted susan Sysadmins techne teleologies thanatopoesis tion tions trAce traceroute tracert tropes ulpan unfoldings unhinging URL URLs vicodin videowork voiceovers VRML webboard Webpage Webpages wetware wetwares worlding wryting www yamabushi ytalk"

...

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90. **Rick Snyder**

Zinc Bar

Thu 7 Feb 2002

Reading at the Zinc Bar

Rick Snyder

&

Betsy Fagin

Sunday, Feb. 10

7 pm

90 W. Houston

NY, NY

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

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91. **richard.tylr**

Re: query on behalf of a friend

Thu 7 Feb 2002

What you experieined was the soft-edge of terrorism that the poor experience throughout the world every day and especially black people or in many places Jewish people and others (paradoxically now Arabs as well) "Divide et impe- rum": the answer is peoples' struggle and organisation. I've been in struggle against the police (but of course like a guerilla fighter - or terrorist if you want to use that term - one picks one's time and place: in a revolution, struggle, or a protest or whatever there's no place for excessive and silly "heroics" (although courage of a kind is neccessary), and I've been very frightened of the police over here in NZ (where a cop is currently on trial (private prosecution case) for murder by gunshot (the defense are using a german expert who was a negotia- tor in the terrorist attacks on the Olympic Games village in Munich in about 1975): and where (NZ) my own son had his eye knocked out by a police baton. And I was battoned in the face in 1981 in the protests gainst the Springbok Tour (that is the tour of the South African(white) rugby players to New Zealand which protest was lke a civil war over here, as rugby is more significant to New Zealanders ..well its New Zealand's religion))... But the police and you (and our) army ARE the terrorists: you dont have to worry about Arabs: you're father is probably a good man but now he is frightened and confused by S11 etc but the US military-industrial complex ARE the terrorists: and they should release everyone including John Walker Lind: clearly the judge who refused him bail is a right winger if not under big political pressure (and public misinformed

redneck "opinion" (or brainwashing). The bourgeois state is maintained by terrorism or the threat of it: you were mistreated by "terrorists": ie policemen. By the way you dont have to give your identity: or you didnt prior to S11(since when draconian laws are either afoot or in place WORLDWIDE) unless you are being arrested which you wernt. They acted illegally: and they acted like the scum they mostly are Richard. ----- Original Message ----- From: "Millie Niss" <[REDACTED]> To: <[REDACTED]> Sent: Thursday, February 07, 2002 1:51 PM Subject: Re: query on behalf of a friend

> In New York, at the major independent bookstores, you see signs about (and
> signs of) groups forming, meetings happening to organize against the war,
> many led by well-known poets & writers (well, well-known to me; I don't
> think people like Anne Waldman or whomever else are well-known outside the
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> four blocks away from where this happened and was a responsible, voting
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> I can spend a night in jail for this."
>
> During the checking process, which seems to take forever, the cops needle
> me, "better go out and get that ID. I mean, if you'd had ID it would be
one
> thing, but
> without it we're bound to wonder if you are who you said you are..."
> [personally, I thought that giving them every card in my wallet told my
> life's story much more than a driver's license would have. I also thought
> that the US didn't require citizens to carry ID, unlike France, where I
had
> also lived, and rarely had carried ID anyway, because the cops were
> nicer...]
>
> Finally, they find out that I really don't have a warrant out for my
arrest
> and am not violating the terms of my nonexistent parole etc., and they let
> me go but not without a stern lecture about my criminal behavior. I was
> terrified throughout the process. Once they leave, I am still in shock,
but
> angry, too. How dare they go around harrassing young women who've done
> almost nothing wrong. Why didn't they go and arrest the crack dealer who
> works at the end of my street under the base of the Samuel J. Tilden
statue?
>
> I was tempted to ask them this (and I have never taken an illegal drug in
my
> entire life) but THANK GOD I didn't because they would have interrogated
me
> on how I knew there was a crack dealer there and how often I bought from
him
> and what he charged etc., and they never would have believed the true
> explanation which is that I live in an apartment that overlooks that
statue.

>

> Anyway, I'm sure the crack dealers pay the cops a percentage of their income

> so the cops certainly won't ever close them down.....

>

> Incidentally, if the cops were using profiling when they stopped me, it's

> pretty strange profiling: I'm white, 25-35, very overweight, dressed in an

> ankle length skirt and matching sweater, with possibly a jacket, and

> carrying a canvas bag (from a bookstore) with "the evidence" (they asked me

> to show them the roll of scotch tape I had been using to commit the crime,

> as well as the posters). What kind of crime is mostly committed by middle

> class out-of-shape young white women? I told this story to a black friend

> and he said, laughing, "They did that to a white woman? With the way you

> dress?" and proceeded to tell me he always got that kind of treatment from

> cops, from the time he was twelve, even if he dressed real nice (then they

> wanted to know how he could afford to dress nice....)

>

> So I am scared of the cops for another reason (disability-related) and

> scared of them because they stopped me for almost no reason and threatened

> me with jail and now that I'm trying to write (and hopefully get published),

> maybe my writings could make me a terrorist. I mean I used to be free to

> write that Bush obviously doesn't know how to fight a guerrilla war, and

that

> he should receive some training in one of those Al-Quaida camps before he

> shuts them all down, but now, were such a thing to appear in an articles,

> poems, or prose poems by me, I'd have to deny every having writing them,

now

> that I've been taught by those Enron guys how to take the Fifth and get

away

> with it...

>

> For the record, I never wrote the last paragraph. I never even thought up

> the last paragraph. The last paragraph is a figment of your imagination.

> But you never thought it either, dear email reader, because I'd hate to see

> you in the outdoor cell next to mine in Guantanamo Bay. Do you think we'd

> be allowed writing paper? How about reference books? What if we

requested,

> through the Red Cross, a complete copy of the poems of Allen Ginsberg? I

> don't even like all his poems, but he'd be real good poet to have if you
> were in jail. Would we get an expurgated version, without all the dirty
> words? Would they go so far as to get rid of dirty acts even if they did
> not have any dirty words in them? After all, homosexuals are all
> terrorists, aren't they? Not only do they hide explosive material in
their
> assholes, but it turns them on, and when they die, it's just one big
orgasm
> before the afterlife where they have eternal reward for getting rid of
Baby
> Bush.
>
> Millie
>
> P.S. I hope people can recognize a) sarcasm and b) words that are written
> not in my voice, but in the voice of the oppressor
> ----- Original Message -----
> From: Joel Weishaus <[REDACTED]>
> To: <[REDACTED]>
> Sent: Tuesday, February 05, 2002 6:32 PM
> Subject: Re: query on behalf of a friend
>
>
> > .I was
> > > talking to a man from Kashmir (a Moslem) and he said to me "No, it is
> not
> > > the American people, it is the politicians, the military..." and so on.
> You
> > > have Moslems who support the US people...despite everything. Let's
> > > see...Richard.
> > >
> >
> > If this is a democracy (and there is doubt about this), then it is the
> > people who are responsible.
> > So where are the celebrated voices that spoke out during the Vietnam
War?
> > Where are the intellectuals? What's the Poet Laureate saying about the
> > killing fields called Afghanistan? Where are the Yippies?
> >
> > -Joel

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92. **richard.tylr**

Re: Beginnings of an...Quest to Listers and Alan

Thu 7 Feb 2002

Alan. More interesting stuff: but to "butt in" what do you think of Craig Dworkin's "talk" with the coded names etc? Ok its been filtered thru Jeffrey Jullich (who did a good job of reporting I'll add) or do you think its all a waste of time and that Craig D. was talking a load of old cobblers? Its about the only "dialogue" -the much vaunted dialogic- albeit rather stumblingly and confusedly proceeding - for the nonce on the List. You obviously have a very complex structure which you have fairly complexly "mapped out" with long and short waves and to put it very crudely the "technical" and the "cybernetic" integrate or jar against the personal and the human and the often disturbing (political, social, medical etc) in your own writings (or texts or whatever) which often just verge on not working but do work by the energy and sometimes ingenuity and even lyricism as well as repetition...but that said: do you have a comment on the Carig Dworkin issue: or is it true that the most important clue is the hair style he had that day? (I'm not "taking the piss" out of you Alan: just thought you might find this interesting or at least amusing...)

Whether he was Moosing or mousing around or using stylo or whatever or whether he dipped his head in a huge bucket of literary and blackly obfusycating ink just prior to his talk to such literary "luminaries" of NY as Charles Bernstein and the much alarmed Monsieur Jullich? I visualise him from this grey and distant land as standing there like a Baudelaire (who once died his hair green) or a kind of latter day Paganini-Critic or a Genius with his hair so terrified of the electric power of the brain beneath it (the hair in question) that it stood up en masse in protest at the outrageous and alien and e'en transgressive thoughts issueing from (or boiling in and around beneath) or in electric and (yeah) (verily) (eclectic) terror and glowed in a bright blue or even with a flaming and a ruddy (I mean vermillion) iridescence? Your (levitic or serious) response si'l vous plais. Regards, Richard. ----- Original Message ----- From: "Alan Sondheim" <[REDACTED]> To: <[REDACTED]> Sent: Thursday, February 07, 2002 6:26 PM Subject: Beginnings of an essay ready to be abandoned

-

Beginnings of an essay ready to be abandoned

Elsewhere i've written about the characters I use as emanants or sourceless semiotic spews that coagulate as characters, take on a life of their own - one that I follow with insistence. They also form a bypass or excuse

- if I want to say something childish or out-of-sorts; if I'm in a bad mood - if I want to present something dubious, something erroneous - I can call on Nikuko or Jennifer - none of them care...

These people help, but they also get in the way. My main concern is philosophy, not literature; I want my work to be taken seriously as theoretical thought. In Nietzsche's time, or Kierkegaard's, both branches might well intertwine, as they do in Derrida for example. But there's a cost involved - a general referentiality to the dominion of the philosophers or theorists - which is absent in my work, as Julu, for example, will have a spirited conversation with Jennifer in a MOO. Who can untangle both the stylistic and application involved - not to mention the sentiment? One can write all one wants about postmodernity, virtuality, subjectivity, epistemology, ontology, and so forth - but one must do this through the proper channels...

My dreams aren't full of them - not even Jennifer, the first - not even Alan. Instead there are shattered and strobed screens, prompts as part-objects, control passages and program transformations. I think of floating signifiers, sememes with contusions, shattered commands I don't quite understand. Among other things these are the deconstructions of avatars, breakdowns of characters: bones. Out of the dreams other assemblages arise, heading towards language, program, text.

I can always fall back on the dreams - against the logics of genre, for example. It's that logic of the unconscious again. I'll use programs - collectively called "julu programs" - as catalysts. I wrote the following - you can see how disordered everything is - I'll read axiomatics, the care and Kehre of reasoning - then turn - Mobius strip - anyway I wrote the following just this evening in another context:

"Here's a major point for me. I've never been that interested in poetry or literature/style generators, mainly because I'm interesting in a kind of writing of urgency or writing that insists on a semantic world or "sememe." I'm not that interested in abstraction per se which - for me - underlies generated work. I'm trying to work out philosophical issues, issues dealing with virtuality, etc., and so generation - unless it were revealing something about language itself - isn't that interesting to me."

"That being said (sorry I'm writing awkwardly - I'm dizzy from some medication) - when I first programmed, it was on a Texas Instruments 59 calculator with 1k of programming space, and one of the things I did was make a text generator with maybe 100 words in it. There was a lot of very very (for me) tight programming; it was all indirect addressing and abbreviation to fit it in. But it ran and produced a series of texts. What I did learn about through this was the way structure works (as well as indirect addressing) in relation to language -"

"And _that_ being said - I tend to use the programs for catalysts, almost for revealing sub-texts or the unconscious of my own thinking - which I can then rewrite, tease out - this is a process of reworking, abandoning, re-arrangement, etc. None of the programs is used for "pure" output; it's all mixed, a mish-mash."

"Of course, even doing that - the reworking - I tend to learn more about the subject at hand, and my own role or placement within it. And of course that being said, I try to eliminate my own bias, or to extend it - play around with the phenomenological reduction."

"There is also the energy used in reworking the syntax and vocabulary of the various programs - that's another kind of study or summarization of my current work - I'll need 43 nouns, 22 verbs... I can write this as a semantic field in itself - a way of dis/organizing the domain -"

For example here are my entries to a unix spell-check file: "actant aether alterities Amidah avatar avatars BBS bricolage bushido castrated cd cdrom CEN Centre chora clots coherencies com Compaq complicit consciousnesses consensualities cordons cunt cunts Cybermind cyberspace cyborg d'eruzza d'nala decathexis deconstructed deconstruction defuge Derrida dhtml diegesis diegetic differend disassociating disinvestment effusions emanants emergences empathetic empathized entasic extasis extensivity extrusions fantasm fantasmic feedforward fictivity filmmaker filmstock fingerboard foofwa geomatics gesturally gigabytes gridlines halfgroupoid hemiptera himself holarchy htm html http hyperreality i'd i'm i've ideogrammar ikonik imaginaries incompletes indexicality informatics internet interpenetrating interpenetrations introjections isp izanagi javascript Jen jennifer jisatsu jouissance judgmental julu kanji Kebara kwat Lacan linux literarily machinic magatama mediaspace microworlds morphing morphs ms Mt multiculturalisms Myouka nakasukawabata Nara Netscape neurophysiologies nikuko Nikuko's nostalgias NYC oeuvre offline Panamarenko panix particulation paysage peerings perl phenomenologist pneumosphere poolings postmodern postmodernism postmodernity primordials protolanguage qbasic realspace rebirths rills RNA runnels Sagdish satori sed sememe sememes sexualities shakuhachi shamisen shimenawa shinjuu signifiers sions Snoxfly sondeheim sourcess spam stromatolite subgroupoids subjectivities subtexted susan Sysadmins techne teleologies thanatopoesis tion tions trAce traceroute tracert tropes ulpan unfoldings unhinging URL URLs vicodin videowork voiceovers VRML webboard Webpage Webpages wetware wetwares worlding wryting www yamabushi ytalk"

...

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93. **Herb Levy**
California poet laureate?

Thu 7 Feb 2002

From the Sacramento Bee

<<http://www.sacbee.com/content/politics/story/1588953p-1665222c.html>>:

Poets seem averse to state program

By Carlos Alcalá -- Bee Staff Writer

Published 5:30 a.m. PST Wednesday, Feb. 6, 2002

The Beat poets are not beating down the door. The Formalists are not forming lines (except of verse).

Even confessional poets aren't admitting great interest.

California's newly established poet laureate program has run into a problem.

Not enough poets -- just seven -- have thrown their hats into the ring as nominees for the two-year office that was established last year to promote poetry in the state.

"I wouldn't say we're in a panic," said Adam Gottlieb, spokesman for the California Arts Council, "but we're close."

The Arts Council has just extended the nomination period to Feb. 19, in hopes of getting a few more nominees.

More candidates, but not just anybody.

"We don't want someone to nominate their brother just because he's a nice guy and has done a few poems," Gottlieb said.

The last state poet, who held the office for three decades until his death in 2000, was just such an amateur.

Assemblywoman Fran Pavley, D-Agoura Hills, sponsored the successful bill that established the new program. It requires a laureate to have a substantial body of critically accepted work.

It's unclear why there haven't been many nominees. The problem couldn't be verse.

The state of poetry in the state of California is strong, with many acclaimed poets residing here. Former U.S. Poet Laureate Robert Hass is here, as are Philip Levine, Gary Snyder, Adrienne Rich, Sandra McPherson, Gary Soto and many others.

The problem might be that being poet laureate takes a lot of time and doesn't earn a lot of money, said Jack Hicks, former head of the UC Davis creative writing program and a member of the committee that will review nominees.

"It may be that people at the level of a Gary Snyder, or a Robert Hass, or an Adrienne Rich, or a Wanda Coleman are busy writing or teaching," Hicks said.

Though the law establishing the program doesn't designate an amount,

Hicks said the laureate won't get but a few thousand dollars as a stipend.

"They could easily make that in two (unofficial) readings, and it would take less of their time," he said.

Ray Tatar of the council's poet laureate program is still optimistic a good nominee will be named.

The existing nominees have been strong and diverse, and include suggestions made by a university president and a middle school teacher, Tatar said.

"It's going to be an exciting horse race," he said.

When all the nominations are in, the committee will review them and then send three names to Gov. Gray Davis, who will make the final appointment.

The plan is to name the new state laureate in April, National Poetry Month, and have the poet begin the first two-year term in July.

First, however, the state needs additional nominations.

"The more the merrier," Tatar said.

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94. **Nate and Jane Dorward**

Fw: Parataxis book launch

Thu 7 Feb 2002

Thought this would be of interest. The Cunard text is excerpted in Keith Tuma's Oxford anthology, if you want to get a sample. -- all best --N

Nate & Jane Dorward

██████████

THE GIG magazine: <http://pages.sprint.ca/ndorward/files/>

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

ph: ██████████

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

From: <██████████>

To: "Drew Milne" <██████████>

Sent: Thursday, February 07, 2002 7:07 AM

Subject: Parataxis book launch

Please forward to interested parties:

Drew Milne invites you to a book launch and poetry reading for two new titles from Parataxis Editions:

John Wilkinson, *Signs of an Intruder*, 44 pp., (£3.00, or \$5 US dollars) Nancy Cunard, *Parallax*, 24 pp., (£4.00, or \$7 US dollars.)

in the Graham Storey Room, Trinity Hall, Cambridge, Thursday 14th February, 7.30 pm.

John Wilkinson will read *Signs of an Intruder*, and a mystery guest will read from *Parallax*.

Hektor Rottweiler tells me that John Wilkinson's new sequence of poems combines lyric insolency, provocation and an extended largesse that defies description, moreover, that it is one of his best books in, oh, ages. For anyone interested in twenty-first century writing, it is a sign indeed of where we are and where we are going, without a copy of which no-one should be.

He also suggests cause for celebration in the re-issue of Nancy Cunard's modernist classic *PARALLAX*, an extended poem that turns acerbic and plangent eyes on motifs made familiar by Eliot's sad old Prufrock and then muddled up in the waste bin. This is the first re-issue of a chapbook first published by Virginia Woolf's Hogarth Press in 1925. Copies of the original are as rare as osprey's teeth and sell at inflated prices to severe specialists in the train-spotting fraternity of modernist book collectors. Essential for an understanding of the development of modernist poetry in the 1920s, the real surprise is that the poem has moments of quality that ought to make the more dogged critics among us blush at their historicist musings.

In short, the launch promises to be a night to remember, and there will be wine.

Both pamphlets are set in Gill Sans Bold, and sport the white on red livery first seen on the cover of *PIG CUPID*: homage to Mina Loy, a few copies of which are still available on request.

Copies of *SIGNS OF AN INTRUDER* and *PARALLAX* are on sale now at £3.00 and £4.00 respectively, and both pamphlets can be bought as a pair at a special introductory rate of £6.00 including postage and packing within the UK, or to the US for \$12 US dollars, by sending a cheque made payable to 'Drew Milne' to Trinity Hall, Trinity Lane, Cambridge CB2 1TJ. Prices in euros on request.

PARATAXIS EDITIONS will be bringing out a new edition of the journal *PARATAXIS: modernism and modern writing*, in March, price £5.00. Advance orders gratefully received.

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95. **Kevin Gallagher**

Re: mesmeranda

Thu 7 Feb 2002

For those of you interested in the globalization debates, here is a little piece I wrote:

http://www.americaspolicy.org/commentary/2002/frameset_0201fasttrack.html

blk wrote:

Imagine something different in a first risk-taking book -Bruce Andrews.

*Memoranda from the shades of Mesmer conjure singular synchronicities, sounds
soaring across letter shapes - Nick Piombino.*

+++++

PROVIDENCE

*Frantic, wrench into style
ones tax hired prose I turn
my exile trust movement she*

*can come burn
slots off
this oceans depths Self-love*

to change fueling which must

*write old wrong
waves tire of horizon and turn
goals speech with rusty tones*

*above beach, running peculiar as
engraved chemists be cloud*

*once a love of county cuisine tough
now, even I choose theres no room at that*

*aisle launching best minds room like docks
First paper
pioneering middle*

*pills my hand. Paper thin
late peer pins riddle*

*at parks harassment income not spread
of debt. Announce to many dead
there all familiar character*

*even having died fire
flesh nylon fears that furnace now
over,*

that killing of ash fall son

*Nordiques clouding, undercutting cyclical
wipe means each again like a plane*

all extended fence easily

+++++

Chris Sawyer

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--

Kevin Gallagher

Global Development and Environment Institute

Fletcher School of Law and Diplomacy

Tufts University

Medford, MA 02155

t: [REDACTED]

f: [REDACTED]

<http://ase.tufts.edu/gdae>

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96. **Daniel Kane**

essays on apostrophe

Thu 7 Feb 2002

Thanks to those of you who have emailed me with suggestions. In the interests of spreading the wealth, as it were, this is what I'd found prior to posting my request on the poetics list:

Culler, Jonathan. *The Pursuit of Signs: Semiotics, Literature, Deconstruction* Ithaca: Cornell University Press, 1981.

Culler, Jonathan. "Reading Lyric." *Yale French Studies* 69 (1985): 98-106.

Kneale, J. Douglas. "Romantic Aversions: Apostrophe Reconsidered." *Rhetorical Traditions and British Romantic Literature*. Bialostosky, Don H. and Laurence D. Needham, editors. Bloomington: Indiana University Press. 149-167.

Johnson, Barbara. "Apostrophe, Animation, and Abortion." *Feminisms: An Anthology of Literary Theory and Criticism*. New Brunswick: Rutgers University Press, 1997. 694-708.

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97. **austinwja**

Re: query on behalf of a friend

Thu 7 Feb 2002

In a message dated 2/6/02 1:17:18 PM, [REDACTED] writes:

<< If this is a democracy (and there is doubt about this), then it is the people who are responsible. So where are the celebrated voices that spoke out during the Vietnam War? Where are the intellectuals? What's the Poet Laureate saying about the killing fields called Afghanistan? Where are the Yippies?

-Joel

>>

I suspect what is going on is reminiscent of Bertrand Russell's position for the duration of World War II. Russell was an ardent pacifist. But he renounced his passivism during that war because he understood how grave was the Nazi threat. When the war ended, he reverted and became an important voice in the "ban the bomb" movement.

Unlike the Vietnam civil war into which the U.S. inserted itself, this latest conflict involves an attack on U.S. soil, and the deliberate killing of civilians by forces who call for the death of all "Americans." The situation also suggests that extreme positions, whether right or left, have much in common with each other. The Taliban, for example, is as far right wing as it gets. Yet they elicit sympathy (Afghanistan = killing fields, WTC = we had it coming) from some on the left, as if any group that targets Capitalism is ipso facto left of center, or at least to be understood and forgiven. Many on the left are suspicious of the "impulse buying" and moral relevatism that characterizes some of the rhetoric on their side of the fence. The left wing has always rooted its positions in a firm moral code, so moral relevatism doesn't quite fit their bill.

Most of my friends on the left (i.e., those who support socialist ideals, gender and racial equality, a woman's right to choose, and so forth) see the threat as twofold. First is the fire from extreme right and left wing groups here and abroad. Second is the "creeping fascism" in our own country, the exploitation by Bush and company of civilian fear for the purpose of extending their own power and control. It's a mess, to be sure. The Nam was cut much clearer, I think.

~~just east of Broadway, downstairs from street level~~

B O U L D E R, C O L O R A D O

The event is open to the public. Donations are requested.

~~~~~  
~~~~~

BRIAN EVENSON is the author of five books of fiction, including Altmann's

Tongue, Father of Lies and Contagion. He is a senior editor for Conjunctions magazine. He teaches Creative Writing and Critical Theory at the University of Denver.

AMY CATANZANO's poems have recently appeared or are forthcoming in American Letters & Commentary, Aufgabe, Columbia Poetry Review, Conjunctions, Web Conjunctions, Fracture and VOLT. She received her MFA in poetry from the Iowa Writers' Workshop in 1999 and has taught English at the University of Iowa and Metropolitan State College of Denver. She currently works in fundraising as a research analyst for the University of Colorado Foundation in Boulder.

~~~~~  
~~~~~

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

ANSELM HOLLO is a distinguished poet and translator whose latest books include *_Notes on the Possibilities and Attractions of Existence_* from Coffee House Press, and *_Caws and Causeries_* from La Alameda Press. He is a Core Faculty member in Poetics at Naropa University.

MARK DuCHARME's recent chapbooks include *_Near To_* from Poetry New York and *_Desire Series_* from Dead Metaphor Press. For the last four years he has been a co-director of Boulder's Left Hand Reading Series.

LAURA WRIGHT's chapbooks include *_Everything Automatic_* from Belladonna and *_Hide: What's Difficult_* from Poetry New York. Her translation of Henri Michaux's *_Life in the Folds_* is forthcoming from Black Square Editions.

PATRICK PRITCHETT is the author of the chapbooks *_Reside_* (Dead Metaphor Press) and *_Ark Dive_* (Arcturus Editions). His poetry book *_Burn: Doxology for Joan of Arc_* will be published in 2003 by Chax Press.

JANE DALRYMPLE-HOLLO is a painter whose work has been occasionally exhibited

here and there. She has illustrated the covers of many books of poems, and a feature on her work appeared last year in the online magazine *_How2_*.

((

This event also marks the debut of a new press founded by members of the School of Continuation, POTATO CLOCK EDITIONS. Other new titles from Potato

Clock Editions will be available at the book release party.

For more information on the THE SCHOOL OF CONTINUATION, check out its web site:

<http://www.angelfire.com/poetry/subpress/soc.htm>

Thanks to LISA JARNOT for design and maintenance of the web site.

Many thanks also to the LEFT HAND BOOKS COLLECTIVE for their support of this

and other literary events in Boulder.

For more information about the February 21st Book Release Party, call

██████████ or ██████████.

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100. **Rick Snyder**

Taggart & Davidson speak on Oppen

Thu 7 Feb 2002

Those of you in the New York area may want to mark your calendars for the upcoming event:

The Dactyl Foundation Poetics Lecture Series

The Work of George Oppen in a Time of War

John Taggart

&

Michael Davidson

Friday, February 22 7 pm

The Dactyl Foundation

64 Grand St., Ground Floor

(between Wooster and W. Broadway in SoHo)

A question and answer session will follow the featured speakers' presentations.

Free wine and hors d'oeuvres will be provided.

Donations to the Dactyl Foundation are greatly appreciated.

Please backchannel with any questions. Thanks.

MSN Photos is the easiest way to share and print your photos:
<http://photos.msn.com/support/worldwide.aspx>

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101. **Alan Sondheim**

(no subject)

Thu 7 Feb 2002

-

Most of my books have pp. 134-135 - I've been reading them.

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102. **David Kirschenbaum**

Issue Two of Boog City now available

Fri 8 Feb 2002

Issue two, Feb. 11-24, of Boog City

available in Williamsburg on Friday Feb. 8, San Francisco on Saturday Feb. 9, Manhattan on Tuesday February 12, and Columbus, Ohio on Friday Feb. 15, includes:

World Economic Forum Coverage and photos

Greg Fuchs's column, "It Takes A Global Village Idiot: Attention all dunderheaded journalists—look this way"

Notes from Ian and Kimberly Wilder

Lexicons from Laura Elrick and David Hess

Nevermind Forever: Kurt Cobain at 35

Reflections on Kurt from Sonic Youth's Lee Ranaldo

With poems from Buck Downs, Arielle Greenberg, and Hoa Nguyen, and a special Boog Side, centerfold pullout of Eileen Myles' poem "Kurt"

An excerpt from Charles Cross's Cobain bio, "Heavier than Heaven" A vintage piece on Nevermind, circa 1992, by TimeOutNY's Tom Gogola Art from Zachary Wollard

Kimberly Wilder's "Notes from My FBI File": Welcome Back WBAI

San Francisco Bay Area section, with poetry and prose from Mary Burger, Trane DeVore, Lauren Gudath, Beth Murray, Chris Stroffolino, Delia Tramon-tina, and Elizabeth Treadwell And art from DeVore, David Larsen, and Will Yackulic

Columbus, Ohio section edited by Pavement Sawís David Baratier, with poems from Steve Abbott, Stephen Mainard, and Julie Otten

WBUR's "Here and Now" roving poet Jim Behrle on the New England Patriots, Super Bowl Champion

Poems from Edmund Berrigan, Sue Landers, and James Wilk

Photo from Brian Ach

and ads from the good folks at the Bowery Poetry Club, the C-Note, and Free Cell.

Special offer extended, Boog City issue two is available for only an 80¢ SASE (8-1/2 x 11"), to

Boog City

351 W.24th St., Suite 19E

NY, NY 10011-1510

to first 100 poetics list members who respond to this email,

subject line: Boog City/Free Poetics List Member Copy

Issue three: Third Parties

deadline is Friday Feb. 15, 12 noon.

Considering all words and arts, themed (third parties) or unthemed.

will include:

Brian Ach reviews Runt of the Litter, ex-NFLer Bo Eason's one-man show
TheMysteries of Life, ex-Blake Babies, feature
Mary Lou Lord reviews

--

David A. Kirschenbaum, editor and publisher

Boog City

351 W.24th St., Suite 19E

NY, NY 10011-1510

T: [REDACTED]

F: [REDACTED]

[REDACTED]

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103. **Crossing The**
Crossing Over the Spiral Bridge

Fri 8 Feb 2002

Spiral Bridge Writers Guild requests your presence as we present another night of reverberations of the soul...

Please join us on

Saturday, February 9, @ 7pm

.. for a private performance by the Spiral Bridge poets when we gather to go back to basics for two hours. Relate to your own life through the harvests of someone else's, and find your place somewhere between the listening ear and the voice that employs it. Come and allow yourself to be reminded why you are here, why you were there, and why you will be as bare bones are exposed and all else but words falls away. We shall surely be reminded why it is we take the time to gather after all.

<http://www.spiralbridge.org>

(new site on the way)

Have a Good One.

For reference, your link to this Invite is:

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

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104. **Jim Andrews**

Play and game spaces/hyperstructures in Arteroids, Stir Fry Texts, and Mez (poetentially)

Fri 8 Feb 2002

PLAY AND GAME SPACES/STRUCTURES
IN ARTEROIDS, STIR FRY TEXTS, AND MEZ (poetentially)

by Jim Andrews

FIRST URL

> <http://webartery.com/arteroids> : Arteroids 1.1--requires Shockwave 8 and sound--turn the sound

> up as loud as you can stand it and play it in the dark for maximal effect.

>

HERE WE GO

> Confluence of art and gaming...

>

> a topic of interest to me. also of interest: the distinction and intersection of play and

> game. relates to "art and gaming". Play is not necessarily gaming. But there is play in

> gaming. And there are different types of play, 'art' being involved most prestigiously in

> non-game play, previously. the challenge of the artgame is to be as widely playful as

> possible, in artplay, soundplay, bodymindplay, readingplay, writingplay, imageplay,

> competitplay, communiplay, transactiplay, metaplay, and many more. some might add

> enaughtyplay, for instance. uh, that would be bodymindplay.

>

> Arteroids has many of these in it.

>

> The bodymindplay is in the keyboard interface and how that feels. To play and game. Arteroids

> will have a 'play mode' and a 'game mode' (rather than canto 1, canto 2). In game mode, when

> you expire once, the game is over because if you expire there's no way you are going to get

> the score you need to advance to the next level--there is no point in continuing. To advance
> to the next level you have to score quite well. And if you advance, that takes you directly to
> the next level of play. You can also choose to exit game mode and enter play mode. In play
> mode, you can expire many more times before the game ends. And in play mode you can adjust the
> app's velocity, density, and friction, whereas these are not adjustable in game mode.
>
> In play mode, there is no linear advancement of the player through hierarchical levels, though
> the player can adjust velocity, friction, and density. Instead, the player can jump around to
> whatever level they wish whenever they wish, and they can edit text, create their own texts to
> use in arteroids (and save them to disk), change (v,f,d) before the game or during the game,
> make their own poems and play them through the interface, read the help, view the credits, and
> perhaps other things. The play mode, given that it can be set to the player's own velocity and
> physical capabilities with a keyboard, is more amenable to artplay.
>
> Further, when the game's velocity is low, you can read the text. And you will have more
> opportunity to choose the sounds you play, so you can play musically with the interface more
> leisurely at low velocity, so you create a kind of visual totally textual and sound poem. This
> is very much artplay. It would be great to be able to record games and send them to people as
> screensavers. Perhaps I can get it to email texts, (v,f,d) settings, and a url to the game.
> Hmm.
>
> The game mode will have 216 levels. That's a lot of levels in a computer game. But each game
> is quite short. Anywhere from a minute to half a minute. Or shorter if you expire. Which you
> will do often. The progression of the levels is interesting. I mentioned (v,f,d)

previously. v

> for velocity. f for friction. d for density. Think of (v,f,d) as a tape counter such as you

> see on your stereo. But in (v,f,d), the wheels don't all have the same symbols on them. I am

> advancing the idea of (v,f,d) as a tape counter to illustrate how to count the number of

> possible configurations of (v,f,d).

>

> The v wheel has the numbers 1 to 12 on it. There are twelve velocity settings. 1 is reading

> speed and soundplay velocity. 12 is very challenging physically. v takes the 'hundreds' wheel

> position in (v,f,d).

>

> The f wheel has three numbers on it: 1, .2, 0 . f=0 means no friction for the id-entity, the

> player's text. You can control the player's speed and direction, but if you don't control it,

> it will zip around like the red text from hell and crash almost immediately.

f=.2 means that

> there is a little bit of friction on the id-entity's motion. in other words, the id-entity

> will stop eventually if you take your hand off the keypad. f=1 means there is more friction

> yet on the id-entity. This is the most easily controllable friction setting. f takes the 'tens'

> position in (v,f,d).

>

> The d wheel has the numbers 1 to 6 on it. d is for 'density' in this case. There are six

> 'density' settings. d=1 means that the game phase list is [2,3,4,5,6,7,8] or something

> similar. This means that in phase 1 of the game, you are faced with 2 arteroids onstage. When

> you score high enough that you progress into the next phase (of the same game) then you are

> faced with three arteroids onstage at all times. and so on till you face 8 arteroids onstage

> constantly in the last phase until you score high enough to end the game, or fall back a phase

> if you expire in play mode and are resurrected. d=2 refers to the game phase

list
> [3,4,5,6,7,8,9]. d=3 refers to [4,5,6,7,8,9,10] ... d=6 refers to [7,8,9,10,11,12,13]. d takes
> the 'units' position in the (v,f,d) 'tapecounter'.
>
> Now let us count the permutations and combinations of (v,f,d) where
>
> v is 1 to 12 (12 is the hardest velocity)
> f is 1, .2, 0 (0 is the hardest friction)
> d is 1 to 6 (6 is the hardest density at high velocity, and the easiest density at low v given
> the same scoring system for each game).
>
> when the tape counter is at its lowest setting, it says (1, 1, 1). These are the easiest
> settings for all three parameters. More generally, the below shows the enumeration of the
> possible settings.
>
> (v, f, d) Level
> (1, 1, 1) 1
> (1, 1, 2) 2
> (1, 1, 3) 3
> (1, 1, 4) 4
> (1, 1, 5) 5
> (1, 1, 6) 6
> (1, .2, 1) 7
> (1, .2, 2) 8
> (1, .2, 3) 9
> (1, .2, 4) 10
> (1, .2, 5) 11
> (1, .2, 6) 12
> (1, 0, 1) 13
> (1, 0, 2) 14
> (1, 0, 3) 15
> (1, 0, 4) 16
> (1, 0, 5) 17
> (1, 0, 6) 18
>
> The above 18 levels are all where v=1, the easiest in terms of required eye-hand coordination
> but also the most artfully playful, perhaps, in that the player may choose

more rangingly

> their actions than happens at high v where you must respond instantly to the game state's

> threat on your life. So these are the easiest and most richly playful levels, in many ways,

> the lowest levels of the game. You have time for readplay, writeplay, sound-play, and

> communiplay if I can get it to send texts via email.

>

> The next levels (same as the above, only v=2):

>

> (v, f, d) Level

> (2, 1, 1) 19

> (2, 1, 2) 20

> (2, 1, 3) 21

> (2, 1, 4) 22

> (2, 1, 5) 23

> (2, 1, 6) 24

> (2, .2, 1) 25

> (2, .2, 2) 26

> (2, .2, 3) 27

> (2, .2, 4) 28

> (2, .2, 5) 29

> (2, .2, 6) 30

> (2, 0, 1) 31

> (2, 0, 2) 32

> (2, 0, 3) 33

> (2, 0, 4) 34

> (2, 0, 5) 35

> (2, 0, 6) 36

>

> I won't list all 216 of them. There is one such block of levels for each setting of v (of

> which there are 12). The last and highest levels are the following:

>

> (v, f, d) Level

> (12, 1, 1) 199

> (12, 1, 2) 200

> (12, 1, 3) 201

> (12, 1, 4) 202

> (12, 1, 5) 203

> (12, 1, 6) 204

> (12, .2, 1) 205
> (12, .2, 2) 206
> (12, .2, 3) 207
> (12, .2, 4) 208
> (12, .2, 5) 209
> (12, .2, 6) 210
> (12, 0, 1) 211
> (12, 0, 2) 212
> (12, 0, 3) 213
> (12, 0, 4) 214
> (12, 0, 5) 215
> (12, 0, 6) 216
>
> The highest and last three levels of arteroids are high velocity, frictionless, and dense
> with texts continually and increasingly as the game progresses. These are the most
> zen-spastically arteroidal of all levels of arteroids. Well, I suppose the trick would be not
> to be spastic, but you know what I mean. It's very fast play.
>
> There are 18 levels within each of the above three blocks. And there are 12 such blocks. So
> there are $18 * 12 = 216$ levels in total.
>
> Another way of looking at this is more interesting and is useful in analysis of other pieces.
> And it involves the tape counter idea.
>
> $12 * 3 * 6 = 216$
> v f d
>
> Just like in a tape counter, there are
> $10 * 10 * 10$ possible settings of a three digit tape counter: 000 to 999.
>
> In general, if we have a 'tape counter number system' where each number has the same number of
> digits (3 digits in the case of (v,f,d)) but each wheel may have different numbers of symbols
> than other wheels (as in (v,f,d)) then the total number of settings is given by the product
> of the number of symbols on each wheel, and the way we count from the

lowest setting to the

> highest setting can be automated in this way--if the notion of such hierarchical progression

> is sensical or useful in the particular case, given that this structure is abstract enough to

> encompass examples to the contrary.

>

> The above provides a way to enumerate the possibilities of the stir fry texts at

> <<http://vispo.com/StirFryTexts>> . By the same sort of argument (I leave it as an exercise for

> the reader), if there are t texts and each text has p parts, then the stir fry has t^p

> configurations. Assuming there are no repetitions--which mayn't be the case; that would

> require careful examination of the particular texts. In the case of

> <<http://vispo.com/StirFryTexts/BrianLennon.html>> (requires Internet Explorer for the PC) which

> is a stir fry text called "Log" that means that there are approximately 3^{30} configurations,

> or 205,891,132,094,649 logs.

>

> Let's step back a moment from arteroids and the stir fry texts and the enumeration of levels

> and permutations of texts and make a more general observation. What we are dealing with here

> are hyperstructures, trees of paths (typically) through a set of pages or states or levels or

> texts or permutations of texts etc. Functionally, the stir fry texts can be fit into the tape

> counter metaphor to enumerate the permutations. However, it makes little sense to display them

> in the above enumerative order. It is more fun that the 'wheels of the counter' turn

> independently of one another in the stir fry texts. That is part of the fun of them. And the

> wheels turn spastically, even better. They twitch with their own life.

>

> What use are these observations to the web.artist? Well, to get a sense of the combinatority

> space of one's creation is useful. It is also useful sometimes to consider the paths through

> the hyperstructures that one builds and have a sense of the shape of those

paths collectively

> and individually, to some extent, though 205,891,132,094,649 is a large number. Sometimes it

> is useful, as in arteroids, to establish a linearly ordered hierarchy between the states--for

> use in game mode, in this case. In other situations, as in play mode in arteroids or the stir

> fry texts generally, such a linearly ordered hierarchy between the states is not useful and

> would in fact be a drag.

>

> I have thought of the above approach to conceptualizing the combinatoric shape of work in

> relation to some work by my friend Mez

(<http://www.hotkey.net.au/~netwurker>) that does not

> yet exist. The 'wheels of the tape counter' would contain textual entries, like the stir fry.

> Only, unlike the stir fry, the wheels would not turn independent of one another. And in fact

> the thing would be a textflesh machine. Mez's work is already interesting combinatorially.

> There are implicitly, in some cases, linearly ordered progressions of reading favored among

> the combinatorial possibilities. At other times there is a favored traversal of the tree of

> possibilities. At other times the order of the reading is open to full play. A piece involving

> Mez's voice and this sort of textflesh machine could be very interesting and could also both

> clarify and deepen the mechanics of mezangelle. But it is something that Mez would have to

> come to herself, concerning the specific mechanics of the literary machine, ie, the logic of

> the turning wheels and their transitions between states. I imagine it as being no longer than

> a single line of text. This would also highlight the way that some of Mez's work operates on

> the level of the line, not the paragraph--though of course we all operate in the paragraph at

> times too.

>

> I mention the above concerning non-existent work by Mez to illustrate how

the tape counter

> metaphor is useful in conceptualizing a certain aspect of literary machines: their

> hyperstructures. Sometimes this is useful, sometimes not. Depends on so many things.

>

> To return to discussing game and play mode, game mode often does involve an arrangement of the

> levels of play into a linearly ordered progression. Onward and upward. Not just inward amid

> the dimensions of artplay, soundplay, bodymindplay, readingplay, writingplay, competitipplay,

> communiplay, transactipplay, metaplay, and many more amid the cogitative multiplex. Play mode

> tends to the de-gamed in its removal of meaningful scores and game-designer imposed standards

> and levels of achievement. And it often though not always removes the competitipplay. Usually it

> is quite big on soundplay, bodymindplay, readingplay, writingplay, communiplay, metaplay and

> even artplay. But not always. And, as in the non-existent Mez literary machines, sometimes

> play mode involves specific paths as favored readings or traversals or directions. Also, we

> might note that as in arteroids, a full range of original artplay can be combined with game

> mode in such a way as to elevate both.

>

> Another vector of the theory of game and play (and art); call it the playvector:

> (artplay, soundplay, bodymindplay, readingplay, writingplay, imageplay, competitipplay,

> communiplay, transactipplay, metaplay...)

> Consider it an n-dimensional vector that describes the state of the piece, at any point. It is

> a play vector. Let it bristle in all directions amid the $\mathbb{A}^n$ -dimensional multiplex of mind and

> body.

>

> The gameplay vector might include

> (artgame, soundgame, bodymindgame, readinggame, writinggame, imagegame, competitigame,

> communigame, transactigame, metagame).

> The notion of artplay and artgame are not mutually exclusive and so will intersect yet also
> contain mutually exclusive elements.
>
> It is interesting where they intersect, and interesting also where they are mutually
> exclusive. Amid the areas where they are considered to be mutually exclusive are probably
> large regions of unexplored territory that are merely dangerous rather than truly mutually
> exclusive. Yet there would also be areas where more or less anybody would agree that they were
> mutually exclusive.
>
> I have outlined in the above some issues that arise in the confluence of {game, play}, {game,
> art}, and {play, art}. The digital is a playful place. And can also be deeply artful. They do
> go together in strange and wonderful ways. Clearly it is not absolutely necessary that they be
> combined to create transformative, immersive, profound work. These are measures that depend on
> psychological and emotional reactions that are independent of the presence of game and play,
> to a certain extent.
>
> But should we speak of the confluence of arts, media, programming, and the experience of this
> confluence via the digital, the computer, which is something we drive, you can see the
> potential delight and also relevance of game and play to art in the digital realm where
> machines and literary works can indeed intersect and almost inevitably do in the experience of
> the reader, even if the author is unaware of or incapable of dealing with it.
>
> jim andrews
<http://vispo.com>
<http://webartery.com>

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105. **cadaly**

Re: California poet laureate?

Fri 8 Feb 2002

I posted the CA poet laureate nomination stuff earlier.

go to this web site, get the info, & write a letter:

http://www.cac.ca.gov/secondary_page/programs/Descriptions/poetlaurate.htm

The problem is the NOMINATOR has to put together an application packet, and must have some sort of academic or otherwise "official" affiliation.

Catherine Daly



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106. **Laura Hinton**

(no subject)

Fri 8 Feb 2002

Please announce on the Poetics List this month. Thanks. -- Laura Hinton

Book Party and Poetry Reading

Celebrating the publication of

We Who Love to Be Astonished:

Experimental Women's Writing and Performance Poetics

Edited by Laura Hinton and Cynthia Hogue

University of Alabama Press

Friday, March 1, 7:30 p.m.

Fordham Lincoln Center, 12th Floor Lounge

113 W. 60th St. (at Columbus Ave.), New York, New York *

Introduction by Charles Bernstein

Co-editor of the Modern and Contemporary Poetics series at University of Alabama Press

Readings by Ron Silliman, Rachel Blau DuPlessis, Mei-mei Berssenbrugge

Open to the public

<http://www.uapress.ua.edu/authors/Hinton01.html>

* By subway, take 1,2,3,A,C,B, or D to 59th St., take exit at 60th & Bdwy, proceed west one block to 60th & Columbus. Co-sponsored by Fordham University's Poets Out Loud Series, and the University of Alabama Press. Info:



107. **Alan Sondheim**
forwarded announcements -

Fri 8 Feb 2002

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

Date: Fri, 8 Feb 2002 02:22:44 EST

From: [REDACTED]

To: [REDACTED]

Two items came to my attention today that should be of interest to this List:

We Love You, Alice B. Toklas!

A 125th Birthday Celebration

An exhibition, "We Love You, Alice B. Toklas!" recognizing the accomplishments and celebrating the memory of Toklas will be presented in the James Hormel Gay and Lesbian Center, San Francisco Public Library, Civic Center from January 18th to March 7th. The library location is very appropriate as it is a few blocks from Toklas's birthplace on O'Farrell Street. The exhibit will move to the American Library in Paris, 10, rue GÃ©nÃ©ral-Camou, from March 19th through May 3, 2002. In Paris on March 20th, there will also be a presentation as part of the library's Evenings With A Writer program called "Alice B. Toklas, In Her Own Voice," featuring excerpts from a rare 1952 interview with Toklas.

Items in the exhibition will be from the Gertrude Stein and Alice B. Toklas Collection of San Francisco collector, Hans Gallas. First editions of The Alice B. Toklas Cookbook, hand-written recipes, original photographs by Carl Van Vechten, and letters will be displayed. One of the highlights of the exhibit is a 19th century autograph book once belonging to one of Alice's childhood friends in which Toklas wrote a brief inscription. There will also be a painting commissioned for the event from the artist Tom Hachtman, titled "In the Memory of Alice B. Toklas." The exhibit, which is curated by Gallas, will be arranged around distinct themes including Alice the Cook; Alice the Muse; Alice the Letter Writer; Alice Alone; and Alice the Legacy. One section will feature the evolution of The Autobiography of Alice B. Toklas by Gertrude Stein, from its serialized version to bestseller.

Other events are also planned as part of the celebration. Restaurants in San Francisco and Paris are being contacted to include menu items from Alice's cookbook. Watch gertrudeandalice.com for further details. In the Fall of 2002, to culminate the Toklas birthday year, a reading of a new one-person play about Toklas, "Cooking With Alice B," will be presented in the Koret Auditorium of the San Francisco Public Library. The play is based on an original idea by Hans

Gallas and written by Gallas with Lissa Tyler Renaud. It is set in a 1950's San Francisco television studio. Toklas has been invited to prepare some dishes from her now famous cookbook. The role of Alice is played by Ms. Renaud, an award-winning actress and director. There are also plans for future readings of the play and a full production.

As the life partner of Gertrude Stein, Alice B. Toklas both experienced the life-long struggles and celebrity of one of the foremost shapers of 20th century literature and modern art. She also contributed immeasurably to the development and recognition of Stein's work. In her own right, Alice has at some level come to symbolize the openness, freedom, and creativity born of the "lost generation" of the '20s and perpetuated by the Beats of the '50s and the Hippies of the late '60s/early 70s. Rightly or wrongly, much of this mythology centers around the infamous recipe for her brownies/fudge first printed in her 1954 cookbook.

The devoted relationship of Alice and Gertrude has come to stand for a key milestone in gay/lesbian history, with TIME magazine (founder Henry Luce and his wife Claire Boothe were good friends of Alice and Gertrude) having termed it one of the great love affairs of the 20th century. 2007 will mark the 100th anniversary of the meeting of Gertrude and Alice. Preliminary plans are underway to coordinate an international symposium commemorating this significant event.

www.gertrudeandalice.com

There is no shortage of information online about Gertrude Stein and Alice B. Toklas. Whether there are specific web sites devoted to one or both or sites which highlight projects inspired by them or sites selling items related to them, Gertrude and Alice are easily found on the world-wide web. Their biographies, vital dates, and bibliographies will not be repeated here " though we'll gladly help direct you to them.

The primary purpose of gertrudeandalice.com is to provide a site which recognizes the importance of this almost four-decade long partnership. Much of what Gertrude Stein accomplished could not have been done without Alice B. Toklas. Much of what Alice B. Toklas accomplished could not have been done without Gertrude Stein. Stein has received much deserved recognition and analysis over the years while Toklas has received some, but too little of either. Often her claim to fame is couched in the mythology of the hashish fudge recipe! It is time for a new word " [gertrudeandalice](http://gertrudeandalice.com). Its definition - one of the goals of this web site will be to define it.

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108. **Elizabeth Treadwell Jackson**

Outlet (8) Paradise

Fri 8 Feb 2002

Double Lucy Books is pleased to announce the publication of
Outlet (8) Paradise.

Our final issue of Outlet includes new writing by Norma Cole, Jimmie Durham, Kevin Killian, Brydie McPherson, Carol Mirakove, Yedda Morrison, Sianne Ngai, & Leslie Scalapino. To order, send \$5 to Outlet/DLB, POBox 9013, Berkeley, CA 94709 USA. Please make checks payable to the editor, Elizabeth Treadwell Jackson. Contributor & subscriber copies will be mailed shortly. Thank you.

Contents of Paradise

Leslie Scalapino, from It's go in quiet illumined grass land; Jimmie Durham, The Pursuit of Happiness: A Screenplay; Kevin Killian, Bury Me Deep in Love; Norma Cole, Units for Tomorrow; Carol Mirakove, turtle snaps; Sianne Ngai, Untitled; Brydie McPherson, from Album; Yedda Morrison, Reports from the Field. Index of authors published by Outlet/DLB since 1997. Editor's note & farewell.

Elizabeth Treadwell

<http://www.poetrypress.com/avec/populace.html>

MSN Photos is

the easiest way to share and print your photos:

<http://photos.msn.com/support/worldwide.aspx>

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109. **floodeditions**

Tom Pickard

Fri 8 Feb 2002

Just in: copies of

Tom Pickard's HOLE IN THE WALL: New & Selected Poems
Flood Editions ISBN 0-9710059-3-1 \$15

Valentines Day (Massacre)

I bought her a dark amaryllis
black as a sack of coal
she said shove it up your arse
so I binned it

"Young Tom Pickard for years ran the Morden Tower readings in Newcastle, Great Britain, and from early 1960s on was chief friend, host & proponent of new-wave American poetics . . . I am an old admirer of his poetry and believe he's one of the liveliest truest poets of Great Britain. Under guidance from his friend the elder Basil Bunting he's writ poetry with condensation, sharp focus and local speech directness, in lineage joining William Carlos Williams and 'Geordie' lyric vernacular." ---Allen Ginsberg

"Song sings itself in these poems. Their heart is clarity, spoken. Why shouldn't the music lead and the heart follow?" and mind be the wonder of their witness? This is a great poetry made of such common life, each word a step along the way." ---Robert Creeley

Send a check to
Flood Editions
PO Box 3865
Chicago IL 60654-0865
(Shipping is free in the U.S.)

Or order several Flood Editions books at a discount (backchannel me for more information).

www.floodeditions.com

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110. **richard.tylr**

Re: query on behalf of a friend

Fri 8 Feb 2002

Bill. I don't see it as you do but glad to see your view: I can understand now the situation might seem (especially eg to a New Yorker) and other Americans as a terrible and frightening attack. And without a lot of info (and even with a lot) a lot of people would be excused for being frightened and angry at the events of the attack on the US. However I doubt that 1) the attack wasn't justified (I mean that it didn't have some complex causal connection to US external policies and so on) 2) it wasn't organised by an extreme right wing group from within the US 3) if it wasn't 2) then the Bush (etc) admin reaction was quite simplistic: he now wants to "blister" Iraq and probably North Korea. Altho I understand that the European nations aren't so keen on that). And also it (the attack on Afghanistan) in no way has made the "Free West" any safer. 4) I think it's VERY much like the Vietnam war. eg I think that the issue of the "advancedness" or whatever of Afghanistan has been cruelly and cynically manipulated by the Right. It was a "red herring" and served to reinforce prejudice against Arabs everywhere as The Enemy (the NEW enemy) and what was relatively speaking a fairly minor attack on basically non-military targets (recall the number of buildings in the

US and the enormous numbers of military installations). And no one has claimed (in fact most Arabs have condemned the attacks) responsibility (usually its obvious and in Israel we know the terrorists (freedom fighters?) because they kill themselves) - even if bin Laden hadn't claimed to have organised it: there would be a statement about the US: about how corrupt and aggressive the military-industrial state is, how they are aiding the Israelis, their general policy of "divide et imperum" which is tiresomely old, and so on. You don't SEE how the rest of the world's poor see the US: and increasingly it is seen as an aggressive and corrupt nation. The Space Program built up with the aid of the ex-Nazi terrorist von Braun, the Nazis who escaped thru the "nets" with US aid after the Second WW, the holding back of the US until Britain was crippled then a panic reaction in case the Communists took everything, the savaging of Korea and Vietnam, the killing of hundreds of thousands in South America and Indonesia and the impoverishing of the Third World nations, coup d'états in Chile (which was becoming "dangerously democratic"), and Iran in case the oil fields nationalised, the vicious and ongoing savaging of Iraq, military installations thousands of miles from the US (no other nation has the equivalent) in Saudi Arabia (to protect whom, US oil interests, and a bunch of scum in Kuwait?). This all said: if you can prove the case that a huge Arab force was steaming toward the US and the need for an undeclared war on that very poor country Afghanistan or why a huge bombing campaign complete with thousands of B52 bombers isn't begun on the Palestinian "terrorists" or should that be "Israeli terrorists?" I'm not convinced the US was in "great peril". But the reaction of the US has created in the long run the potential for more destruction, more bitterness. But that said: I have to now allow that I'm glad you are commenting on this issue. I will allow that I could be wrong: that's true. Otherwise there can be no debate.. I allow that there is always rhetoric which obfuscates. Also I hope my disagreement is not seen as callous indifference to 9/11 which was a terrible event. Nor am I against American people who I think suffer from the effects of capitalism as much as any people anywhere, and I am not blind to the good things that have happened in the US eg the Civil Rights movement and so on, the art, the relative freedom, your constitution when it works, and the strength of the people, the abundance (which we in NZ have somewhat): the intelligence and insight as such literary figures as Zukofsky (him as an example as I'm reading a book about him just now), the energy and creativity of American people and so on. So I hope you accept my critic as "objective" - well as far as objective can be objective. I'll accept a "counter attack" without it becoming a personal thing: but I don't want to back away from what I said above as it stands for now. Regards, Richard. ----- Original Message ----- From: <[REDACTED]> To: <[REDACTED]> Sent: Friday, February 08, 2002 6:08 AM Subject: Re: query on behalf of a friend

> In a message dated 2/6/02 1:17:18 PM, [REDACTED] writes:
>
> <<
> If this is a democracy (and there is doubt about this), then it is the
> people who are responsible.
> So where are the celebrated voices that spoke out during the Vietnam War?
> Where are the intellectuals? What's the Poet Laureate saying about the
> killing fields called Afghanistan? Where are the Yippies?
>
> -Joel
> >>
>
> I suspect what is going on is reminiscent of Bertrand Russell's position
for
> the duration of World War II. Russell was an ardent pacifist. But he
> renounced his passivism during that war because he understood how grave
was
> the Nazi threat. When the war ended, he reverted and became an important
> voice in the "ban the bomb" movement.
>
> Unlike the Vietnam civil war into which the U.S. inserted itself, this
latest
> conflict involves an attack on U.S. soil, and the deliberate killing of
> civilians by forces who call for the death of all "Americans." The
situation
> also suggests that extreme positions, whether right or left, have much in
> common with each other. The Taliban, for example, is as far right wing as
it
> gets. Yet they elicit sympathy (Afghanistan = killing fields, WTC = we had
it
> coming) from some on the left, as if any group that targets Capitalism is
> ipso facto left of center, or at least to be understood and forgiven.
Many
> on the left are suspicious of the "impulse buying" and moral relativism
that
> characterizes some of the rhetoric on their side of the fence. The left
wing
> has always rooted its positions in a firm moral code, so moral relativism
> doesn't quite fit their bill.
>
> Most of my friends on the left (i.e., those who support socialist ideals,
> gender and racial equality, a woman's right to choose, and so forth) see

the

- > threat as twofold. First is the fire from extreme right and left wing groups
- > here and abroad. Second is the "creeping fascism" in our own country, the
- > exploitation by Bush and company of civilian fear for the purpose of
- > extending their own power and control. It's a mess, to be sure. The Nam was
- > cut much clearer, I think.
- >
- > I'm reminded of something my wife once said to me: "When you give your
- > affection and protection to weak people, expect that one day they will betray
- > you, precisely because they are weak." Seems like an adequate overview of
- > the human condition. I find it more and more difficult, as time stumbles
- > along, to leave my hat in any ring. But didn't Marcel Duchamp fear and avoid
- > the group thing? Yes he did.
- >
- > Best, Bill
- >
- > WilliamJamesAustin.com
- > KojaPress.com
- > Amazon.com/BarnesandNoble.com

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111. **Chris Stroffolino Stroffolino**

Re: (no subject)

Fri 8 Feb 2002

Ron and Charles are indeed two of my favorite experimental women and Du Plessis and Bersen two of my favorite performance poets

congrats---

Chris

Laura Hinton wrote:

Please announce on the Poetics List this month. Thanks. -- Laura Hinton

Book Party and Poetry Reading

Celebrating the publication of

*We Who Love to Be Astonished:
Experimental Women's Writing and Performance Poetics
Edited by Laura Hinton and Cynthia Hogue
University of Alabama Press*

*Friday, March 1, 7:30 p.m.
Fordham Lincoln Center, 12th Floor Lounge
113 W. 60th St. (at Columbus Ave.), New York, New York **

*Introduction by Charles Bernstein
Co-editor of the Modern and Contemporary Poetics series at University of
Alabama Press*

*Readings by Ron Silliman, Rachel Blau DuPlessis, Mei-mei Berssenbrugge
Open to the public
<http://www.uapress.ua.edu/authors/Hinton01.html>*

** By subway, take 1,2,3,A,C,B, or D to 59th St., take exit at 60th & Bdwy,
proceed west one block to 60th & Columbus. Co-sponsored by Fordham
University's Poets Out Loud Series, and the University of Alabama Press.
Info: [REDACTED]*

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112. **Jeff Chester**
(no subject)

Fri 8 Feb 2002

Does anyone have contact information for Kevin Davies?
Please backchannel, etc. Thanks.

Jeff

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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113. **Alan Sondheim**
Re: Beginnings of an...Quest to Listers and Alan

Fri 8 Feb 2002

I didn't have any response; apologies. I'd want to have read the original talk/essay - it's always different from the reporting of course, and for that reason I wasn't following it. Again apologies - Alan

Internet text at http://www.anu.edu.au/english/internet_txt Partial at
http://lists.village.virginia.edu/~spoons/internet_txt.html Trace Projects at

<http://trace.ntu.ac.uk/writers/sondheim/index.htm> CDROM of collected work
1994-2002 available: write [REDACTED]

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114. **Christine Palma**

Become part of SoCal poetry history - THE BIG PICTURE at Beyond Baroque!

Fri 8 Feb 2002

Hello!

I just wanted to invite any poets here from Southern California or formerly from SoCal to participate in this event. I should have the website up soon and will post that to the list when it's up.

If you think you can make it, please RSVP to Amelie Frank at the e-mail address at the end.

Cheers!

:-)

Christine

FWD:

Dear Fellow Poets:

The event we've been talking about for months is coming, and we want you to be part of this historic project.

On Sunday, April 7, 2002, at 3:00 p.m., Beyond Baroque will host The Big Picture, a convocation of Southern California poets to be photographed for National Poetry Month.

Southern California is a region of diverse populations, each with a unique voice. For this event, we are bringing all these voices together -- the voices of our literary poets, our performance poets, our beat poets, avant-garde poets, academic poets, hip-hop poets, environmental poets, political poets, cowboys poets, and others. Often, regions are not aware of their cultural heritage. This is our chance to preserve these poets for posterity and awaken the Southern California region to the wealth of talent that resides right here, right now!

The event will take place at Beyond Baroque, the nonprofit foundation that is the literary heart of Los Angeles. Founded in 1968 in a storefront in Venice, the center has been the site of readings from such literary giants and local icons as Allen Ginsberg, Philip Levine, David St. John, Kate Braverman, Lewis MacAdams, Bob Flanagan, Charles Bukowski, Wanda Coleman, Dennis Cooper, and many more. Many of SoCal's most beloved poets have been alumnae of Beyond Baroque's long-standing workshops.

The event is being documented by Mark Savage, who is completing a five-year project individually photographing the poets of Los Angeles. Called one of the "finest up-and-coming portrait photographers in North America" by "American Photography," Savage has produced outstanding work that has appeared in the "Los Angeles Times," "Money," "Fortune Small Business," and other publications. After the group photo, all poets will be invited to visit Mark Savage's completed project, "Souls and Passions," on display at the Beyond Baroque gallery.

Participating poets are being asked to donate copies of their publications to the Beyond Baroque Archive: the largest independent collection of Southern California poetry and ephemera on the West Coast. Be it your chapbooks, your broadsheets, your perfect-bound collections, your spoken word recordings, or the literary magazines you have produced as publishers and editors, we want them to enrich the archives and guarantee your permanent legacy as part of Southern California's grand poetic tradition. Please bring them to the Big Picture event!

****WHAT:**

Beyond Baroque Hosts THE BIG PICTURE: A Convocation of Southern California Poets

****WHEN:**

Sunday, April 7th, 2002 at 3:00 p.m.

****WHERE:**

Beyond Baroque Literary Arts Center, 681 Venice Blvd., Venice CA, (310)



****ADMISSION:**

Free of charge

****FOOD:**

We're potlucking it, but yes, there will be food! Bring some, too!

READING:

None. We'll be getting together to pose for a photo, network, eat, and be together, as well as look at the "Souls and Passions" exhibit.

****INFO:** Soon, we will announce our website, which will offer background, directions, important information, and breathtaking samples of Mark Savage's work. We'll keep you posted!

****RSVP:** Please! This is essential! We need to know how many people are coming to help us secure enough parking, food, and other facilities concerns. To

RSVP, or if you have any questions, you can e-mail me at an account I've specifically set up to manage the details of this event: [REDACTED]

Christine Palma

"Echo in the Sense" -

Poetry, Prose, Performance, Text-Driven Art

KXLU Los Angeles - 88.9 FM

Saturday Evenings from 8 to 9 PM

E-mail: [REDACTED]

Tel: [REDACTED]

"Take a step into the sublime. . ."

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115. **Bob Grumman**

Re: California poet laureate?

Fri 8 Feb 2002

Why would any serious poet want to be Poet Laureate of a state? Even if it were not a given that no state would be able to elect a valid laureate. Being Poet Laureate of the U.S. or Britain would at least garner some visibility. And states don't really vary much, anymore, it seems to me. I wouldn't mind being named poet laureate of American mathematicians, or of American substitute teachers, but I truly would not be interested in being poet laureate of Florida, my home state now. Of course, if I lived in a place with a neat name, like Oshkosh, I wouldn't mind being poet laureate of it. Poet Laureate of Hayworth Road, Port Charlotte, Florida, wouldn't be bad, either.

--Bob G.

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116. **vgdp**

***Feb. 19-WhYWomen/whYwords presents: A book release event for
ROLE CALL***

Sat 9 Feb 2002

WhY Women/WhY Words Literary Programs
14th St Y of the Educational Alliance
344 East 14th St.

Veronica Golos, Poet in Residence, Artistic Director of Literary Program in collaboration with Quraysh Ali Lansana present:

A TRIBUTE TO A PEOPLE: CELEBRATING AFRICAN AMERICAN HISTORY A
book release event for: *ROLE CALL: A GENERATIONAL ANTHOLOGY OF
SOCIAL AND POLITICAL BLACK LITERATURE AND ART*, edited by Tony Med-
ina, Quraysh Ali Lansana, and Samiya A. Bashir

with performances and readings by Staceyann Chin, R Erica Doyle, Greg
Pardlo, and others; and a scene from the play, *Paper Armour* by Eisa Davis, per-
formed by Duane Boutte, Starla Benford, and Eisa Davis.

Music by Rhythms of Aqua. BOOKS Will be available for purchase.

Tuesday, Feb. 19, 8pm, \$7 in the Theatre.

For information and to RSVP, please call: Veronica Golos at [REDACTED]x255

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117. **Prageeta Sharma**

VIDEO NIGHT: MAGNITUDE PLEASE COME!!!!

Sat 9 Feb 2002

An exhibition of video art and short film inspired by and created from literature,
language & poetics. Curated by Kimberly Mora

Wednesday, February 20th, 6:30-8:30pm

SCREENING WORKS BY: Dale Sherrard&John Pilson, Adam Goldstein, Les LeV-
eque, Shaun Irons & Lauren Petty, Heimo Wallner PANEL DISCUSSION: Laura
DeChiara, Adam Goldstein, Sandra McLean, Dale Sherrard, Moderated by: Kim-
berly Mora

AT THE EDUCATIONAL ALLIANCE IN THE MAZUR THEATRE 197 East Broad-
way 1 block from east broadway stop on the F train in Chinatown. For more
info call: [REDACTED] ext. 378

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118. **Del Ray Cross**

SHAMPOO 10 and reading on March 1 in SF

Sat 9 Feb 2002

Hello Fabulous People,

I can hardly contain my excitement at the completion
of SHAMPOO issue 10 -- it's whopping, it's special,
it's over twice the amount of SHAMPOO than in any
previous single issue. Check it out online at:

www.ShampooPoetry.com

You'll find brand new good stuff from Tim Yu,
Stephanie Young, Matvei Yankelevich, Kirby Wright,
Eric Wertheimer, Eddie Watkins, Dana Ward, Zinovy
Vayman, Joseph Torra, Steve Timm, Keeanga Taylor,
Eileen Tabios, Gary Sullivan, Chris Stroffolino,
Cedar Sigo, Ann Elliott Sherman, Chris Semansky,
Stephanie Scarborough, Larry Sawyer, Suzy Saul,
William Routhier, Anna V. Q. Ross, Sean Reagan, Kevin
Prufer, Ronald Palmer, Beth Murray, Sheila E. Murphy,
Murray Moulding, Brian Morrison, Elaine Morizono,
Raleigh D. Meadow, Sepia Marie, Cassie Lewis, Tim
Lane, Susanna Kittredge, Jukka-Pekka Kervinen,
Vincent Katz, Barbara Johnson, Paolo Javier, Yuri
Hospodar, Jonathan Hayes, Carolyn Gregory, Michael
Farrell, Jamine Ergas, Jennifer Dannenberg, Alison
Daniel, Del Ray Cross, Sean Cole, and Jim Behrle.

Whew!!

Also, pack your bags and head to San Francisco on
Friday, March 1st for SHAMPOO's first reading. We'll
celebrate TWO YEARS AND TEN ISSUES with poetry from
Cassie Lewis, Beth Murray, Tim Yu, and more -- at
Escape from New York Pizza, 333 Bush Street, \$5 at
the door gets you all the pizza and poetry you could
possibly digest. Proceeds go to St. James Infirmary.

So lather up!!

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

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119. **raea100900**

Re: Lydia Davis

Sat 9 Feb 2002

Dear Rachel L.,

I can't find your email but I remember you were asking for contact info on Lydia Davis. Contact me if you still want it and I can give it to you.

Rae Armantrout

120. **Aaron Vidaver**

Dodie Bellamy & Kevin Killian at KSW February 22-23-24

Sat 9 Feb 2002

Kevin Killian & Dodie Bellamy

At the Kootenay School of Writing

Kevin Killian Reading - Friday February 22nd 8pm

Dodie Bellamy Reading - Saturday February 23rd 8pm

Killian & Bellamy - Talks on Low Culture - Sunday February 24th 2pm

All events \$5/\$3/\$0, at KSW:

201 - 505 Hamilton Street, Vancouver



Low Culture: Kevin Killian will speak about his fruitful interest in the Australian pop princess Kylie Minogue ("Kylie Minogue and the Ignorance of the West"), and the pros and cons of poetic and other collaboration. "Kylie without genitals, or with the genitals of a little boy, as in Simon Henwood's Darger imitations-naked but for a necklace, tiny tackle and all, permitted only a kind of genital power and a spectral innocence." Dodie Bellamy will then take the floor and read a brief riff on Kevin's talk, and then she will launch into a discussion of sex and horror and feminist theory. "To me transgression is a tedious position. But I *am* excited by pushing the reader to the point where he or she cannot maintain a safe distance from the work."

Kevin Killian, born 1952, is a poet, novelist, critic and playwright. He has written a book of poetry, *Argento Series* (2001), two novels, *Shy* (1989) and *Arctic Summer* (1997), a book of memoirs, *Bedrooms Have Windows* (1989), and a book of stories, *Little Men* (1996) that won the PEN Oakland award for fiction. His new collection *I Cry Like a Baby* is just out from Painted Leaf Books. With Lew Ellingham, Killian has written many essays and articles on the life and work of the American poet Jack Spicer [1925-65] and co-edited Spicer's posthumous books *The Train of Thought* and *The Tower of Babel* (both 1994). Their biography of Spicer, *Poet Be Like God: Jack Spicer and the San Francisco Renaissance* was published by Wesleyan University Press in 1998. Killian's work has been widely anthologized and has appeared in, among others, *Best American Poetry 1988* (ed. John Ashbery), *Men on Men* (ed. Geo. Stambolian), *Discontents* (ed. Dennis Cooper), *Best Gay American Fiction 1996 and 1997* (ed. Brian Bouldrey), and *Word of Mouth: An nthology of Gay American Poetry* (ed. Timothy Liu). For the San Francisco Poets Theater Killian has written thirty plays, including *Stone Marmalade* (1996, with Leslie Scalapino) and *Often* (2001, with Barbara Guest). His next book will be all about Kylie Minogue.

Dodie Bellamy, born 1951, is a novelist, critic and cultural journalist. She has written a novel, *The Letters of Mina Harker* (Hard Press, 1998), a collection of memoirs, *Feminine Hijinx* (Hanuman, 1990), an epistolary collaboration on AIDS with the late Sam D'Allesandro, *Real* (Talisman House, 1994), and three chapbooks, *Answer* (Leave Books, 1993), *Broken English* (Meow, 1996), and *Hallucinations* (Meow, 1997). Just out from Tender Buttons is a book of prose poems, *Cunt-Ups*, a radical feminist revision of the "cut-up" pioneered by William Burroughs and Bryon Gysin. Bellamy's work has been widely anthologized and has appeared in, among others, the anthologies *High Risk* (Plume, 1991), *The Art of Practice: 45 Contemporary Poets* (Potes & Poets Press, 1994), *A Poetics of Criticism* (Leave Books, 1994), *The New Fuck You* (Semiotexte, 1995), *Primary Trouble* (Talisman House, 1996), and *Moving Borders: Three Decades of Innovative Writing by Women* (Talisman House, 1998). One of the original "New Narrative" writers of the early and mid 80's, Bellamy has worked hard to bring together the sometimes disparate paths of art, poetry and the novel, including a triumphant five-year stint as director of the seminal San Francisco writing lab, Small Press Traffic. In recognition of her efforts she won the prestigious Bay Guardian "Goldie" Award for Literature in 1998. Bellamy has also published journalism and creative nonfiction in a wide range of publications including *The Village Voice*, *The San Francisco Chronicle*, *Bookforum*, *Out/Look*, *The San Diego Reader*, *ZDNet Developer*, *Nest*, as well as numerous small press literary journals and web sites. In addition, she has worked closely with the visual artists Raymond Pettibon, Lutz Bacher, David Levinthal, Cecilia Dougherty, Richard Hawkins, Peter Mitchell-Dayton, Caitlin Mitchell-Dayton, Phoebe Gloeckner, Michelle Rollman, Sue de Beer, and Darrell Alvarez. With Kevin Killian, Bellamy is writing a hybrid transgenre work of fiction and history, *Eyewitness*, commissioned by Berkeley's Atelos Press. She has written often and vividly on contemporary literature, transgression, feminist and queer theory, AIDS and body issues. She is writing a new novel, *The Fourth Form*, and editing a collection of her theoretical and critical essays. With Kevin Killian she has edited 98 issues of the San Francisco-based writing/art zine they call *Mirage #4/Period[ical]*. Bellamy has taught creative writing at the San Francisco Art Institute, UC Santa Cruz, University of San Francisco, and the Naropa Institute. She was the Distinguished Visiting Writer at Mills College for two consecutive years. Currently she is a lecturer in the Creative Writing Department of San Francisco State University. She also leads a private prose workshop that's been running for the past nine years.

Some Dodie Bellamy Links:

<http://www.anotherscene.com/hysteria/db.htm>

Kevin Killian Home Page:

<http://writing.upenn.edu/epc/authors/killian>

Kevin Killian, Probability Zero:

Talking to my friend Emily, whose drinking
the corpses change but the party goes on forever,
flat tax soars while it's true, I haven't yet seen vaccine
In the interim he's puffing up, like a large green bullfrog
on the lily pad of the hospice, wet eyes yellow and glaucous
burning holes through the visitor
Probability zero, but don't let a sordid fatalism
give you that Monica Lewinsky fifth amendment
until there's a cure, but from what deep pockets
does the money appear When you're sick, the last
thing in the world is
Fit, the false falls into place, but sick
I don't know, but an erratic passion blows into our world
and I forget your name,
I don't know, where was I when everyone else I know
was getting bushwhacked, the bullshit of Clinton
In America, the probability's zero, -- like weather,
like the inane weathermen on Tv who tell you a
hot front and a cold front are moving into
a clearing, where I could be my "self,"
rituation normal
all fucked up, rna fu, or a "system is moving in"
and we're supposed to feign interest or terror
while "watching" the "weather"
as years ago Tim died, the man who, whom
I once thought the FALCON MALTESE of sophisticated
and he did not love me but I was not worthy
His black glasses shiny like something alive,
the way that men do,
the way cattle do. He had a vision
I longed to share. His body was not so
pre
possessing. Probability zero that I would live
and he, Tim, his student ID the cover on his book,
would study death before I got to do him
I like felt this stab in my head
a red explosion of blood vehicles, brain flack,
infinitely painful as little by little he
always integral to my sense of myself
as a possible poet began to disintegrate

away across the wide border red ribbon swath of the US
away from me and, in time,
away from kissing him 1979
ten minutes later he spotted a rainbow
even then hoary cliché of gay experiential camaraderie
but, yikes, real thin ribbon over Brooklyn
Look away, look away
this stormy river

from "Argento Series"
after Tim Dlugos and in his memory

Bellamy, Cunt-Up #21:

I consumed your biceps because my clit is hard and my nipples are poking up, and I don't want to talk about it any more with you, my dear. So, how far is your cock from my body parts and skull? You collect me like a pile of flesh laundry and I fuck your mouth, then I put my dribbling cock inside you to rid myself of skin. I sprayed and moved through you, electric, reflecting the morning. I put my hand in your cunt and sleeping pills in your drink. I want to possess the rest of your body but I can't so I take you down to the basement, my cock is bigger and darker down there, then I dismember you and sledge hammer your mouth, it is red and I kiss it. You asked me to be trashy so I wadded my fist into a ball and tried to masturbate in from of you but there just wasn't enough leverage. This brought back memories of you, my victim, wet all the time these days. I'm boiling for you to sit inside my cunt. I've painted your pussy several times, fondled it gently like a baby. Suck my cock for I believe you to be in the vicinity of it, do it quickly and viciously while I'm pinching you, your skull dotted with my squeeze prints. Suddenly my thighs are black and blue-tell your cock to behave itself! So my aureole is pale and my nipples are as long as you want them, your saliva clinging to the end of my being, your fingers inside me. I lean like a mosaic beside you, stay there fucking my clit and hole. I'm sucking your clit, I'm sleeping in your cave, take care of me. I'm touching the page you wrote, I'm tracing your come-font, will you come in my cunt all the time like some fucking cum cow? Jealousy and property appall me but I don't mind a little pain. In your fantasy you sway in the name of coming, you're so generous, really. Is it okay that I ask to coil at the root of your tree? Is my clit still burning away the ozone? I will build a century for you and me. You held it with both hands then you used cries to make me shoot off in your cave, I turned red as a morning sunrise, it's so exciting, no way out, I'm hot for you in a rental car, hope burst its binding in my ravenous wet pussy. I'm straining and gushing, thinking of you, a thousand years of emotion and you fucking me, you knowing my teeth pressed together, you kneeling over me and I was yours, that more than anything, my wanting.

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121. **Dodie Bellamy**

Fwd: STRETCHER.ORG ANNOUNCES NEW ISSUE 2.0

Sat 9 Feb 2002

San Francisco, February 9th, 2002 -- Stretcher posts an all-new issue featuring a steamy text-collage by Dodie Bellamy with illustrations by Michelle Rollman, a face-off with Libby Lumpkin, and Web works by Los Cybrids and Crane|Winet. Riffing on the future news, Jaime Cortez ponders the infantile, and the Stretcher crew tackles topics from Aero-Mic'd to New Zealand, covering copyright, genetics, rent, and Indonesian comics along the way.

Reviews include Courtney Fink on the Office Gallery, Glen Helfand on Margaret Cho and Paulina Wallenberg-Olsson, Arnold J. Kemp on Justin Walsh, and Donna Schumacher on Utopia Now. Alex Hetherington, Amy Berk, and Jon Ippolito round out the round up.

By the way, are you one of those people who shuts pop-up windows before they pop? If so, you're missing QUICK STRETCH, the as-it-happens report on art and culture in the Bay Area and beyond. Relax that trigger finger and enjoy.

Dig Stretcher? Please send our link to a friend. We appreciate your help in stretching our reach.

<http://www.stretcher.org>

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122. **travis ortiz**

Atelos is pleased to announce the publication of lighthouse by M. Mara-Ann

Sat 9 Feb 2002

lighthouse

by M. Mara-Ann

Atelos is pleased to announce the publication on April 15, 2002 of lighthouse by M. Mara-Ann.

About the book: Sentence by sentence, line by line, lighthouse casts horizons. A possible allusion to Virginia Woolf's *To The Lighthouse* can be discerned in the sense of suspense, of preparation and promise that pervades the text, a sense of things underway. But that it is present excitement and expectation rather than some terminus out in the future that is art's (and life's?) ultimate achievement is clear from the outset. Of course, one can't think of a lighthouse

without being aware of the slippage of its illumination and the concealment that surrounds what's revealed. A strange narrative -- a narrative of the strangeness of what is -- comes into view. lighthouse is about the experience of being on the way, distance by distance. We move from part to whole and whole to part again, "the proximity unveiling a subtle inquiry."

About the author: Raised in the Colorado Rocky Mountains, M. Mara-Ann has called San Francisco home for more than ten years. She completed undergraduate studies at the University of Colorado, Boulder and the University of Linköping, Sweden and partial graduate work at New College of California in San Francisco. Recent work includes the chapbook forthcoming: *ecneles* (a+bend press, 2000) and a CD collaboration with composer Sean Abreu entitled *Water Rights* (2000). She is the publisher of *WOOD*, an online experimental journal featuring collaborations between poets and visual artists. *lighthouse* is Mara's first book.

About the project: *Atelos* was founded in 1995 as a project of Hip's Road. It is devoted to publishing, under the sign of poetry, writing which challenges the conventional definitions of poetry, since such definitions have tended to isolate poetry from intellectual life, arrest its development, and curtail its impact. All the works published as part of the *Atelos* project are commissioned specifically for it, and each is involved in some way with crossing traditional genre boundaries, including, for example, those that would separate theory from practice, poetry from prose, essay from drama, the visual image from the verbal, the literary from the non-literary, and so forth. The *Atelos* project when complete will consist of 50 volumes; *lighthouse* is volume 11. The project directors and editors are Lyn Hejinian and Travis Ortiz; the director for production and design is Travis Ortiz; cover production and design is by Ree Katrak.

Ordering information: *lighthouse* may be ordered from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710-1403; phone [REDACTED] or toll-free [REDACTED]; e-mail: [REDACTED]; web: www.spdbooks.org

Title: *lighthouse*

Author: M. Mara-Ann

Price: \$12.95

Pages: 136

Publication Date: April 15, 2002

ISBN: 1-891190-11-3

Contact:

Travis Ortiz: [REDACTED]

Lyn Hejinian: [REDACTED]

fax: [REDACTED]

Atelos
PO Box 5814
Berkeley, CA 94705-0814

***** ***** *****

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123. **Elizabeth Bassford**
Thomas Lux at EXOTERICA
Sat 9 Feb 2002

Thomas Lux

Sunday, February 17, 1 p.m.

Riverdale Society for Ethical Culture Meeting House
4450 Fieldston Road, Bronx, NY



Thomas Lux is a member of the writing faculty and director of the MFA program in poetry at Sarah Lawrence College. A former Guugenheim fellow, he received the Kingsly Tufts Award for *Split Horizon* (1994), and his *New and Selected Poems* (1997) was shortlisted for both the Poet's Prize and the Lenore Marshall/The Nation Award. During the spring of 2001 he will be the inaugural holder of the McEver Chair in Writing at Georgia Institute of Technology. *The Street of Clocks* (2001) is his newest collection of poetry.

An open mike follows the featured reader.

This event is made possible with funds from Poets & Writers, Inc. and The Bronx Council on the Arts.

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124. **Sarah Mangold**
Bird Dog Issue One
Sat 9 Feb 2002

We are pleased to announce the release of *Bird Dog Issue One*. Featuring new work by John Olson, Amy King, Laynie Browne, Spencer Selby, Laura Walker, Shelia E. Murphy, Roberta Olson, John Latta, Peter Ganick, Nico Vassilakis, John M. Bennett, Jeanne Heuving, Aaron McCollough, and Paul Long.

Bird Dog is published bi-annually in winter and summer. 8 1/2 x 11, black & white, stapled. Subscriptions \$12.00 for two issues. Individual copies \$6. Checks payable to Sarah Mangold.

Submissions, Subscriptions, Queries:

Bird Dog

c/o Sarah Mangold

1819 18th Ave

Seattle, WA 98122

Submissions for Issue 2 should be received by June 15, 2002.

Bird Dog, a journal of innovative writing and art: collaborations, interviews, collage, poetry, poetics, long poems, reviews, graphs, charts, short fiction, non-fiction, cross genre...

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125. **Joseph Massey**

RANGE - a new poetry mag...

Sun 10 Feb 2002

R A N G E

issue 1

Contributors: Kyle Conner, Dan Featherston, Jack Hirschman, Tsering Wangmo Dhompa, John Landry, Larry Sawyer, C.A. Conrad, Greg Fuchs, Sarah Menefee, Jesse Seldess, & Theodore Enslin.

editor: Joseph Massey

\$4 for a single issue (please include \$1.50 S&H). \$10 for a one year subscription

(2 issues a year, including sporadic bonus issues).

Please make checks payable to the Joseph Massey.

1205 J St. / Eureka CA 95501



SUBMISSIONS WELCOME! E-mail or snail, fine.

The next issue of RANGE is shaping up as the LOVE POETRY issue-- please send your love poems my way.

But feel free to send anything.

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126. **George Fouhy**

Feb 11 READING: FAVORITE LOVE POEMS AND... a Harp

Sun 10 Feb 2002

Northern Westchester Center for the Arts
272 N. Bedford Road
Mt.Kisco, NY 10549
Contact: Cindy Beer-Fouhy
[REDACTED] ext 17

For Immediate Release:

My Love is Like.....
Readings of Favorite Love Poems, Music, Potions
and.... a Harp

Mt. Kisco, NY: Love is in the ear, and on the palate, Monday, February 11th at 6:30 PM as The Creative Arts Café Poetry Series at Northern Westchester Center for the Arts proudly presents the second annual "My Love is Like..." a reading and musical presentation of favorite love poems and songs. The program will be presented in the gallery at the Northern Westchester Center for the Arts. Accompanied by an array of wines and hors d'oeuvres served and prepared by the Flying Pig Farm Market Café, guests will feast on words and music by a distinguished array of community personalities including: authors ESMERALDA SANTIAGO and EVE MARX, poets SALLY BLIUMIS, MARILYN JOHNSON and SUZANNE CLEARY, singer ROBIN HALPIN and musician ILA CANTOR and many others who will offer a medley of their favorite love poems and music. From Attorney to Editor, Composer to Poet, the readers for this event will surprise, seduce and sweep the audience off their feet with a personal selection of their favorite and most memorable lyrics, lines and verses. This year, Westchester Philharmonic HARPIST SARA CUTLER will play Harp interludes between groups of poems.

Hosted by NWCA's Literary Arts Director Cindy Beer-Fouhy, the reading promises to be a fun and eclectic montage of poetry, lyrics and music from Shakespeare to Cher. If time allows, an open mike for poets in the audience will follow intermission.

From 6:30 - 7:15, at NWCA, The Flying Pig Farm Market Café in Mt. Kisco will contribute and serve "love potions" of their fine wine and savory hors d'oeuvres. The readings and presentations begin promptly at 7:20.

New to the extensive list of distinguished authors, poets and composers, Sara Cutler, Harpist for the Westchester Philharmonic, will play harp solo interludes between groups of poetry readings.

Ms. Cutler has appeared as concerto soloist at Carnegie Hall and Lincoln Center, the Brooklyn Academy of Music, the Kennedy Center in Washington D.C, the Edinburgh Festival in Scotland and the Festival of Two Worlds in Spoleto, Italy. As a soloist and with flutist Linda Chesis, she has performed around the world, appearing in recital in Tokyo, Tel Aviv, London, Paris, and New York. She has recorded extensively with the Metropolitan Opera, the Orchestra of St. Luke's, as a soloist and chamber musician, and recently, with soprano Jessya Norman on the Phillips release "In the Spirit". In New York, where she has worked with such conductors as Georg Solti, James Levine, Andre Previn and Robert Shaw, Ms. Cutler is Principal Harp with the American Symphony Orchestra and the New York City Ballet Orchestra and Solo Harpist with the Dance Theatre of Harlem. A Yale College graduate, she is on the faculty of Brooklyn College's Conservatory of Music.

Joining the list of distinguished community presenters are authors Esmeralda Santiago, Eve Marx, Joan Potter, Katherine Potter, poets Marilyn Johnson, Sally Blumis, John Hoppenthaler and Suzanne Cleary, poet and teacher from Horace Greeley HS Alessandra Lynch, poet and teacher from N Salem Faculty BJ Tompkins, former publisher of Women's News Merna Popper, Composer/singer Robin Halpin, singer/guitarist Ila Cantor, Singer/songwriter Billy Ayres, Westchester Times Editor RJ Marx, HVWC Executive Director Dare Thompson, Westchester Millennium Commission co-chairperson Barbara Dunkel, Westchester Philharmonic Music Director and Conductor Paul Dunkel, Writer and Attorney David Worby, Bob Brutting - Flying Pig Cafe (from former Mt. Kisco Book Co.), NWCA's Executive Director Ken Marsolais, Administrative Director Chloe Sasson, Development Director Pat Braja, and NWCA's Department Directors Jennifer Eyges, Mimi Wallace, Paul Perez and Ruth Matthews.

Suggested donation is \$7.00 including the pre-reading reception.

The Creative Arts Café Poetry Series is funded by the New York State Council on the Arts and the Bydale Foudation.

The Creative Arts Cafe is located in the gallery of Northern Westchester Center for the Arts, 272 North Bedford Road, Mt. Kisco, on Rte 117, near Staples. For further information, call Cindy Beer-Fouhy at NWCA, [REDACTED].

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127. **Chris Pusateri**
Chicago Reading 2/15/02
Sun 10 Feb 2002

Lisa Samuels
Christine Hume
Devin Johnston

Eric Elshtain
Chris Pusateri

reading at

The Hyde Park Art Center
5307 S. Hyde Park Blvd. (Del Prado Building), Chicago.

This Friday, February 15th at 8pm.

This reading is free and is made possible by the generous support of the University of Chicago Divinity School.

For more information, email [REDACTED] or call [REDACTED].

Join the world's largest e-mail service with MSN Hotmail.
<http://www.hotmail.com>

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128. **owner-realpoetik**
RealPoetik

Sun 10 Feb 2002

Peter Stuhlmann

Peter Stuhlmann lives and writes in Ottawa, Canada and can be reached at [REDACTED] (although we also have a [REDACTED] address for him).

the slugger & the lamb
she's got the right prick
this time - snared
him with her star wars hair
& lexically
corrected vision - it
ain't sexy, no sir, but monday
it is & raining the elegiac
avenues of snails
- which i almost miss
in the mirror again, doing
my best duke
grinning from the side
of my mouth
& to think joe dimaggio, the slugger
& the lamb

pea-eyed with wonder
in love when fur babies were still
the rage
anyway, she's got her talons
tricky full - so i'm
the one to call the third-world taxi
& the palmist
out on a night one fat
star sits up there pig-eyed
like a pearl of cum in a marxist's navel

04/19/2001

we were married beyond recognition
which means, I suppose
freedom to shift
through the body's rooms
like breath pulled through a damp cigarette
Life without momentum
is a mantis who's forgotten to pray
you said
much as Spielberg or Lucas might say CUT
And how clever
you were, the host who rushed
to market on a day too sunny
for words to have her ovaries bugged
What you need now, more
than anything, is a smoke
a new pair of shoes, the muscle
to choke your Chekavian clock

in this, i'm reading my own stuff, voice
it's one thing to murder
but to tip the boys' coloured pencils
w/curare
(while exotic, fragrant w/bat wing & guano
[cue applause
[cue announcer tie change
is a bit much
as it would be to see a mop of wiry curl

under lady liberty's
arm
from On High vantage (we are made to roof- ride
the bus
w/other ochre people
(free-fuckers of the world unite and blaze
'til God's heel
grinds us away as he does
his last cigarette every morning before bed
a bit of pop-culture
fun
that guy in new york
reaching for his wallet (or comb
when the fists
in blue
slap hell for leather
& punch him up 13 times
[cue smile change
[cue final, colour-fast wash

Peter Stuhlmann

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129. **Jonathan Skinner**
FW: New Book by Garrett Kalleberg!
Sun 10 Feb 2002

Laird Hunt asked me to forward this notice to the list.

JS

From: [REDACTED]
Date: Fri, 8 Feb 2002 16:04:16 EST
To: [REDACTED]
Subject: New Book by Garrett Kalleberg!

Just out from Spuyten Duyvil
and definitely worth immediately seeking out is
Psychological Corporations
by Garrett Kalleberg

42 pp., perfect-bound

with gorgeous cover art by Walter Sipser

"-The ambiguity of the stimuli. Stimuli are generally ambiguous and visual. They are ambiguous because the description of a precise photograph of, for example, a bottle of Guinness, would be likely only to provide a response 'a bottle of Guinness' except among the severely psychotic. To recognise these, no test would be required." -from Personality, the Psychometric View, Paul Kline (taken from Psychological Corporations' back cover)

<http://www.metadada.com/content/psychcorps.html>

The URL at Spuyten Duyvil (with no break between - and spuyten) for the book is:

http://www.oranda.net/cgi-spuyten/spuyten/perlshop.cgi?ACTION=thispage&thispage=kalle.html&ORDER_ID=191895663

where you will find this intriguing description:

"The poems of Psychological Corporations challenge the limits and excesses of rationality and its requisite objectification on the one hand, and subjectivity as a state and as a condition, how ever tenuously constructed, on the other hand, through the linguistic medium of their equivocal interactions."

I have a copy in my possession, I highly recommend it.

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130. **Aaron Belz**

haunting

Sun 10 Feb 2002

One of the authors of this book, Carl Ellis, is a friend of mine.

This book was published in Feb. 2000

<http://www.amazon.com/exec/obidos/tg/stores/detail/-/books/088965168X/reader/1/102-8280733-9727306#reader-link>

-Aaron

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131. **derek beaulieu**

new from housepress: Craig Dworkin's INDEX

Sun 10 Feb 2002

Re: <no subject>housepress is pleased to announce the release of :

INDEX

by Craig Dworkin.

ABOUT INDEX:

"I really do not know that anything has ever been more interesting than diagramming sentences," wrote Gertrude Stein, and when I came across the late 19th Century grammar book "How to Parse" -- the very book that Stein might well have used in school -- I of course began to parse it into its own system. The title, for instance, translates as "Adverb preposition of the infinitive Transitive Active Voice Infinitive Mood Present Tense Verb."

The first part of this project, then, will present that translated text, and the second part of the project will be to take that parsed text as a template from which to write a new work that will be thematically quite different than the original grammar book (perhaps a novel? a love story? a manifesto?), but will have the identical grammatical structure as the original textbook.

"My book might be called Philosophical Grammar. This title would no doubt have the smell of a textbook title, but that doesn't matter, for behind it there is the book" (Ludwig Wittgenstein). Or as Judith Butler puts it: "The anticipations of grammar are always and only retroactively installed." Or, again, as Nietzsche wrote: "God is dead, but we still have grammar."

ABOUT CRAIG DWORKIN:

Craig Dworkin is an Assistant Professor in the Department of English at Princeton University. Recent essays have appeared in *October*, *Sagetrieb*, and the *St. Mark's Poetry Project Newsletter*, and his critical study of the politics of appropriation, "Reading the Illegible," is forthcoming this spring from Northwestern University Press. A book of poetry is forthcoming from Atelos.

published in a limited edition of 60 handbound and numbered copies.

\$6.00 each

for more information, or to order copies, contact derek beaulieu at: 

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132. **Alan Sondheim**

video-mime 2 - 40 second speed-up:

Sun 10 Feb 2002

-

video-mime 2 - 40 second speed-up:

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133. **david kirschenbaum**

Boog City: Call for Work/Upcoming Themes and Deadlines

Mon 11 Feb 2002

Boog City Upcoming Themes and Deadlines

(deadlines are every other friday, 12 noon, 10 days before publication)

(also, we always accept unthemed writing, reviews, and and art of all kinds)

#3: Third Parties, guest editors Ian and Kimberly Wilder

deadline is Friday Feb. 15

#4: CBGBs Bands Make the Rock and Roll Hall of Fame

city: Washington, DC

deadline is Friday March 1

#5: (tentative) Lee Ranaldo new book/Sonic Youth new album

city: New York City

deadline is Friday March 15

#6: Baseball, guest editor Douglas Rothchild

deadline is Friday March 29

#7: Earth Day

deadline is Friday April 12

city: Philadelphia

#8: Hockey

city: Boston, Jim Behrle editor

deadline is Friday April 26, 12 noon

#9: 1977, guest editor Arielle Greenberg

deadline is Friday May 10

#10: Brendastarrs

the all-Brenda issue, with work from Bordofsky, Coultas, Iijima and more

deadline is Friday May 24

#11: Watergate, 30 Years Later

city: Boulder, Colorado

deadline is Friday June 7

#12-21, 22, 24, 26: No themes as yet

#20: d.a. levy at 60

deadline is Friday October 11

#23: the December Project, Sean Cole

deadline: November 22

#25: Roberto Clemente, 30 Years After His Death

deadline: December 20

Considering all words and arts, themed or unthemed.

--

David A. Kirschenbaum, editor and publisher

Boog City

351 W.24th St., Suite 19E

NY, NY 10011-1510

T: [REDACTED]

F: [REDACTED]

[REDACTED]

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134. **david kirschenbaum**

Knitting Factory for Smells Like Boog City

Mon 11 Feb 2002

please forward

Smells Like Boog City

Wed. Feb. 20, 2002, 8:30 p.m.

now at

the Knitting Factory

74 Leonard St.

(bet. Broadway and Church)

NYC

knittingfactory.com

Tickets available online:

http://www.virtuous.com/search/events_venue.php?venueid=KF074

\$10 advanced/\$12 day of show

On what would have been Kurt Cobain's 35th birthday,
we celebrate his life and art, and launch our free community newspaper,
Boog City, with 12 local bands and solo artists playing Nirvana's
Nevermind, in
order, track by track.

25% of all ticket sales goes to benefit Jampac, a non-profit organization that
represents and advocates on behalf of artists, music industry professionals and
music fans in the political arena (jampac.com).

\$10 in advance, \$12 at door.

with readings by Eileen Myles and Timeout NY associate editor Tom Gogola
and music from

Wanda Phipps and band, Ruth Gordon, I Feel Tractor,
the Ward, Schwervon, Jesse Schoen, Prewar Yardsale,
Dan Saltzman, Brian Robinson, the Imaginary Numbers,
Gangbox, and Drew Gardner.

Hosted by 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,

an interview with Cobain biographer Charles R. Cross,
poems from Arielle Greenberg and Eileen Myles,
and art from Zach Wollard

World Economic Forum coverage
from Greg Fuchs and Ian and Kimberly Wilder

WBAI is back: Kimberly Wilder's "Notes from My FBI File"

Aaron Kiely reviews Eileen Myles' Skies

Columbus, Ohio poetry gathered by Pavement Saw editor David Baratier, with
work from Steve Abbott, Stephen Mainard, and Julie Otten

San Francisco Bay Area work,
with poetry from Mary Burger, Trane DeVore, Lauren Gudath,
Chris Stroffolino, Kent Taylor, and Elizabeth Treadwell,
and art from DeVore and Will Yackulic

lexicons from Laura Elrich, David Hess, and Leonard Schwartz

poetry from James Wilk
and art from Brenda Iijima and Zach Wollard

Next issue:

Cover: Third Parties,
including a guide on how to become a candidate

for additional information contact:

David A. Kirschenbaum, editor and publisher

Boog City

351 W.24th St., Suite 19E

NY, NY 10011-1510

T: [REDACTED]

F: [REDACTED]

email: [REDACTED]

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135. **Lowther, John**
Visiting San Francisco

Mon 11 Feb 2002

greet,

i'm going to san francisco for business this coming week (sunday the 17th thru
saturday the 23rd) and wd appreciate any suggestions/orientation... is there a
website that list poetry events? art openings? wd love to meet any poets who

are interested in hanging out. my job will keep me busy all day but evening are free. thanks in advance for any help, also, please email me directly [REDACTED] as i'm shamelessly freeloading on this list (i don't read it enough to be a lurker even)

)ohn

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136. **Small Press**

Maxwell & Waldner reading at SPT this Friday, 2/15, San Fran

Mon 11 Feb 2002

SMALL PRESS TRAFFIC PRESENTS

Friday, February 15, 2002 at 7:30 p.m.

Andrew Maxwell & Liz Waldner

Tonight we present two truly extraordinary & splashy poets, each witty & compelling in equal measure. Poet, editor, & translator Andrew Maxwell's *Radiant Species* is forthcoming from *Tougher Disguises* in 2002. He edits *The Germ*, a *Journal of Poetic Research* & is among the editorial collective of *Double Change*, an online journal dedicated to interaction between American & French language poets. He lives in Los Angeles, where he works as a lexicographer. Liz Waldner's books include *Homing Devices* (O Books, 1998) -- of which Eileen Myles exclaimed "this is my dream of literature" --, *A Point Is That Which Has No Part* (University of Iowa Press, 2000), *Self & Simulacra* (Alice James Books, 2002), & the forthcoming *Etym(bi)ology* (Omnidawn). She divides her time between Washington, New York, & several other states.

\$5-10 sliding scale, free to SPT members and the CCAC community. Reading held in Timken Hall, CCAC/San Francisco, 1111 8th Street, near the corner of 16th & Wisconsin in Potrero Hill. For a map please see our website.

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/[REDACTED]

<http://www.sptraffic.org>

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137. **michael amberwind**

Re: POETICS Digest - 7 Feb 2002 to 8 Feb 2002 (#2002-24)

Mon 11 Feb 2002

The Beat poets are not beating down the door. The Formalists are not forming lines (except of verse).

Even confessional poets aren't admitting great interest.

California's newly established poet laureate program has run into a problem.

Not enough poets -- just seven -- have thrown their hats into the ring as nominees for the two-year office that was established last year to promote poetry in the state.

<snip>

My faith in poetry and poets is renewed.

...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 FREE Valentine eCards with Yahoo! Greetings!

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138. **Alan Sondheim**

qu|quic|icki|kie

Mon 11 Feb 2002

-

qu|quic|icki|kie

az|azur|ure |e di|dirt|rty |y fr|from|om t| the|he t| toi|oile|let |t an|and |d on|on
m| me,|e, i| i s| spr|prea|ead |d he|her |r ch|chee|eeks|ks a| and|nd l| lic|ick |k
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c| cou|ould|ldn'|n't |t as|ask |k fo|for |r mo|more|re

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139. **laurie macrae**
Poet's Theater Jubilee

Mon 11 Feb 2002

Last Saturday, I flew to San Francisco from San Diego to catch the last performances of the Poet's Theater Jubilee. I took old friends from Berkeley with me, folks who could remember the Bagel Shop in North Beach and the poets who hung out there, some of whom were the makers of the original Poet's Theater.

We had dinner at a wonderful Thai restaurant nearby and marveled at how much our lives had changed though we felt ourselves to be exactly the same. I felt rueful at what we spent on dinner, until Tom reminded me that "nothing is too good for the workers", in the words of Marx. Ya mon.

The first performance of the evening was "Equivocal", by Jena Osman. Jena, wherever you are, what a wonderful piece! We loved it and I kept thinking of the poor Wall Street Journal Reporter in Afghanistan who seems to have forgotten there are some neighborhoods you don't go to alone. You covered a lot of ground. We larfed and larfed.

"Motion Picture Home" by Susan Gevirtz was next and the language was wonderful. I thought it might work as well as a radio play. The stage business seemed superfluous to me, but what do I know?

"City Junket" was lovely. I felt as though I was privileged to be at one of the performances of the early Dadaists; maybe Breton and Tzara, having a wonderful time. It was "fizzy as all get out". Thanks to all who made it happen. You did a great job.

Laurie Macrae

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140. **K.Angelo Hehir**
writing residency

Mon 11 Feb 2002

*Memorial University of Newfoundland
Department of English Language and Literature
Author Residency*

The Department of English invites applications for an Author Residency for Fall Semester 2003 or Winter Semester 2004, subject to the availability of matching funding from the Canada Council and Memorial University. The position is intended to honour an established writer whose work is deemed to be of great merit. Previous Writers-in-Residence at Memorial University have included Kevin Major, Jane Urquhart, Wayne Johnston, Marilyn Bowering, Buillermo Verdecchia, and Kenneth J. Harvey. In the course of the residency, the author continues his or her writing projects while making time available to students and writers within the University and in the community at large. Authors wishing to be considered for the position are asked to provide a letter of application and a curriculum vitae by March 30, 2002. When the successful candidate is selected joint application for funding will be made to the Author Residency programme of the Canada Council. Remuneration for the position, if approved, will be \$12,000 (plus return air fare). Applications should be addressed to:

*Dr. William Barker, Head
Department of English Language and Literature
Memorial University of Newfoundland
St. John's, Newfoundland
A1C 5S7*

Memorial University is committed to employment equity and encourages applications from qualified women and men, visible minorities, aboriginal people and persons with disabilities. All qualified candidates are encouraged to apply: however, Canadians and permanent residents will be given priority.

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141. **Leslie Scalapino**

The Tango by Leslie Scalapino & artist Marina Adams

Mon 11 Feb 2002

THE TANGO, published by Granary Books, \$29.95; it is a poem by Scalapino with full-color photographs taken by her -- and a collaboration of painting on found material by artist Marina Adams. The photographs of monks in formal debate were taken by Scalapino at the Sera Monastery in Tibet. She adds this note about the project: "The text's internal debate is the author's comparison of HER mind phenomena to exterior phenomena, laying alongside each other actually -- such as the mind's comparison to dawn, to magnolias, to color of night, as if these are manifestations of mind phenomena, which they are HERE. Placing one's mind-actions beside magnolias (words). The same figure repeated everywhere, a line or passage may recur exactly as slipping out of, returning to, slipping out of, a frame of concentration and sound." Artist Kiki Smith says about the book: THE TANGO is an investigation into the shifting locations of consciousness -- how our investment into the attributes of things determines what is evoked by them. Through the variable reconstructions of given forms (the fractured repetition of phrases and images) we encounter a multi-faceted possibility of awareness." Robert Grenier wrote an introduction for the book. A sentence from it: Profound, beautiful, sorrowful, crooked/straight thinking WRIT -- beyond my own knowing (makes me feel Young and Old)"

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142. **cadaly**

Fw: Gertrude Stein and Science (3/10/02; MLA '02)

Mon 11 Feb 2002

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

From: "Leslie, Christopher" <[REDACTED]>

To: "[REDACTED]" <[REDACTED]>

Sent: Monday, February 11, 2002 6:15 AM

Subject: CFP: Gertrude Stein and Science (3/10/02; MLA '02)

CALL FOR PAPERS

Proposed Special Session

Modern Language Association 2002 Conference

December 27-30, New York City

A Woman _with_ a Past:

Gertrude Stein's Scientific Inquiry

For a special session to be proposed for this year's MLA conference, I am looking for papers or presentations that examine how Gertrude Stein's early scientific interests are carried over into her writing. Stein's shift in career is usually seen as a complete change in tack; however there is ample evidence in her writing that she did not abandon scientific inquiry and become a writer as an alternative.

Too often Stein is considered to be simply a playful writer and her relationship to scientific inquiry is left unexamined. Scientific inquiry, however, was brought to bear upon her. A doctor who heard her read "Tender Buttons" during her tour of the United States made a diagnosis that her style probably was the result of sleeping sickness. B. F. Skinner in his famous attack assembles facts as if scientific proof to suggest that Stein was a "woman without a past" that had "very little to say."

Some readers are now suggesting that her writing comes from something deeper, especially given her exposure to the nascent social sciences. In examining the relationship of Stein's writing to scientific inquiry, the panel will seek to enlarge readings of Stein to examine how her early interests are reflected in her work. Papers might consider the following:

Stein claims to have "read everything," and one can often see a critique of book learning in her writing. How does Stein construct her poetics around a critique of knowledge? In what way and to what purpose does she disrupt linearity, hierarchy, and logic?

In what ways are Stein's poetics antiscientific? Based on her writing, is it possible to construct a theory of what she found so offensive about science that caused her to abandon the profession, and how does her poetics grapple with this offense?

Moving forward, how might Stein's writing be used pedagogically as a starting point for an examination/discussion of positivism in general?

How can we use Stein's "new language" to create new modes of thinking? How do these new modes of thinking

operate?

Synergies between her work and that of her mentor, William James, and other contemporary philosophical/psychological thinkers will be considered as long as the papers use these other writers to illuminate readings of Stein.

Approaches other than these are certainly welcome.

Please send e-mail abstracts of 250-500 words for a 17 minute presentation, a brief vita, and contact information to <[REDACTED]> before March 10 to be considered. Be sure to indicate your MLA membership status; only confirmed members of the MLA may be part of the final proposal. (If not already members, panelists may join the MLA after notification of their selection if they are quick about it.) Inquiries in advance of a formal proposal are welcome.

=====
From the Literary Calls for Papers Mailing List

[REDACTED]
Full Information at
<http://www.english.upenn.edu/CFP/>
or write Erika Lin: [REDACTED]
=====

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143. **Duration Press**
new @ durationpress.com

Mon 11 Feb 2002

durationpress.com is pleased to announce the first four titles in its new e-book series:

Patrick Durgin, *Sorter*
Rachel Levitsky, *realism*
Brian Strang, *Machinations*
Elizabeth Treadwell, *lilyfoil*

These books are downloadable free of charge, & are available as PDF files (you will need the Adobe Acrobat Reader to view them). They are also available as compressed ZIP or SIT files for easier download.

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

More titles will be announced in the coming months.

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144. **Millie Niss**

Re: [webartery] Sackner Archive

Mon 11 Feb 2002

what's the URL of the sackner archive?
congrats David!

I am "reading" a book called A Humament which is a Victorian Novel Altered by Tom Phillips, and it is dedicated to Marvin and Ruth Sackner... it is a really cool book. The pages of the Victorian novel have been painted over, revealing only a few words which tell quite a different (I imagine) and more poetic "story." Some pages are kind of like comic bok text with though bibbles. Other pages are representational art with few words. I am really enjoying it.

This was first published in 1980. I am interested to know whether this technique was new then or not. It resembles the cover of a book by Steve McCaffery (or is it Lyn Hejinian?) on poetics which was new last summer... Anyway this book was a book on poetics with several authors.

Millie

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

From: owidnazo <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 08, 2002 11:12 AM

Subject: [webartery] Sackner Archive

Sackner Archive of Concrete and Visual Poetry

CLICK on thumbnail to view a larger version of the image. Add your own comments about this object.

Author: Daniels, David

Title: The Club Ha Ha Gate

Publisher David Daniels

Year 2001

City County Berkeley, California

Media poster (ink jet printed)

Total Copies 10

Letter Copies 2

Signature David Daniels 9/17/2001 (l.r.)

Nationality American

Inscribed For Ruth & Marvin Sackner

Ht Wdt Dpth 122 x 70.2

Language English

Classification Concrete Poetry --Shaped Poetry

Annotation In Daniels' book, "The Gates of Paradise," this poem is printed on pages 109 and 110. The shape is that of a deer with antlers perched upon an intricate goblet that might have been made adapted from Beatrice Ward's "The Crystal Goblet." Daniels describes his poems prints in a personal communication to Marvin Sackner as follows: "Its kind of like walking up to a painting and examining the brushstrokes. The fonts in giant form are "new" and "strange" in a way. Also they make a design of their own. Plus I raise and lower fonts to make curves. People see them as if they never saw them before. Good old Times Roman invented by the Romans to incise sharp shadows for readability on their stone cut signs and developed by The London Times in the 19th Century to acheive clarity while cramming words tight in columns has a new life! Some young people I met at Epoetry 2001 in Buffalo this Spring seem to see me as a kind of "hero" who has "figured out how to get people to read his poems hiding them in pictures." They have the idea that there is a way to "trick" people into reading their poems. Of course as a mere old fashioned artist I just want to create beautiful visual poems, paint with fonts, sculpture with lines, and frankly until 2 years ago, I never believed anyone would ever even read them! I believe that one thing that gives beauty and life to my poems is that they are surrounded by air. The Chinese idea of blank negative space as "air" as important as the object of the poem. The poem is like the sensations we have of our bodies, thoughts, feelings. The blank space is the air we live in, inhale, exhale, and hold. So life is not crammed into a box- It is wide open. It changes. It moves. It is as Freud said of the elements of the mind, as "dynamic as the acrobats in a circus who are always taking each others place." As water in a stream. As air in the lungs. As happy families- Always changing. Always the same."

Purchase Year 2001

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or send e-mail to: [REDACTED]

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145. **Alan Sondheim**
ququ|quicic|ickiki|kie
Tue 12 Feb 2002

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ququ|quicic|ickiki|kie

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o| of f |f yoyo|you,u,|u, w w| whaha|hat't'|t's s |s meme|me, , |, wawa|was s |s
yoyo|you

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146. **Nate and Jane Dorward**
Gig 10 / Raworth / website change
Tue 12 Feb 2002

I'm posting below a revised version of the flyer for issue #10 of the magazine. I hope that listmembers don't mind the reposting; I'm doing it because:

1) there's an important change: I've completely shifted the website over to a new site, & have updated quite a few of the pages (notably the Prynne

bibliography & the N&Qs). If you have a link to the site (esp. the Prynne bibliography), please update your links.

2) the original flyer was posted at an unpropitious time of year (shortly after Xmas) & I suspect that many listmembers had their subscriptions suspended over the holidays.

all best --N

Nate & Jane Dorward

██████████

THE GIG magazine: <http://pages.sprint.ca/ndorward/files/>

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

ph: ██████████

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

* poetry by Tom Pickard, Leslie Scalapino, Buck Downs, Gilbert Adair, Carla Harryman, Carol Mirakove, Martin Corless-Smith & Scott Thurston

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

* reviews of Marjorie Welish, Lisa Robertson, Maggie O'Sullivan, et al.

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://pages.sprint.ca/ndorward/files/> 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: <██████████>. Copies may be obtained within the UK through Peter Riley (Books), 27 Sturton Street, Cambridge, CB1 2QG; e-mail: <██████████>.

*

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://pages.sprint.ca/ndorward/files/>
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: [REDACTED]

147. **richard.tylr**

Re: query on behalf of a friend

Tue 12 Feb 2002

Probably my term "justified" is a bit cynical or sounds callous, I didnt mean it so: and its hard to see any such violent act either perpetrated agaonst the US or by any country: any such level of detruction or violence as being "justified"...one is into the whole question of whether the ends justify the means and eg Marxist rhetoic: rhetoric full stop which is always a worry. Justified is the wrong term. maybe "explained" or "analysed": certainly IF it was obvious that many more such attacks were planned AND there rational was simply that Western democracy and Christianity were "evil" AND the situation was as outlined by Bush, Blair etal then there would be a case for stomping on the Al Qaeda hence Afghanistan etc...But I remain skeptical of that analysis for now. Richard.-----
Original Message ----- From: "richard.tylr" <[REDACTED]> To: <[REDACTED]>
Sent: Saturday, February 09, 2002 9:06 AM Subject: Re: query on behalf of a friend

> Bill. I dont see it as you do but glad to see your view: I can understand
> now the situation might seem (especially eg to a New Yorker) and other
> Americans as a terrible and frightnenning attack. And without a lot of
info
> (and even with a lot) a lot of people would be excused for being
frightened
> and angry at the events of the attack on the US. However I dubious that 1)
> the attack wasnt justified (I mean that it didnt have some complex causal
> connection to US external policies and so on) 2) it wasnt organised by an
> extreme right wing group from within the US 3) if it wasnt 2) then the
Bush
> (etc) admin reaction was quite simplistic: he now wants to "blister" Iraq
> and probably North Korea. Altho I unerstand that te European nations arent
> so keen on that). And also it (the attack on Afgahnistan) in no way has
made
> the "Free West" any safer. 4) I think its VERY much like theVietnam war.
> eg I think that the issue of the "advancedness" or whatever of
> Afghanistan has been cruelly and cynically manipulated by the Right. It
was
> a "red herring" and served to reinforce prejudice against Arabs everywhere
> as The Enemy (the NEW enemy) and what was relatively speaking a fairly
minor
> attack on basically non-military targets (recall the number of buildings

in

> the US and the enormous numbers of military installations). And no one has
> claimed (in fact most Arabs have condemned the attacks) responsibility
> (usually its obvious and in Isreal we know the terrorists (freedom
> fighters?) because they kill themselves) - even if bin Laden hadn't
claimed

> to have organised it: there would been a statement about the US: about
how

> corrupt and aggressive the military -industrial state is, how they are
> aiding the Israelis, their general policy of "divide et imperum" which is
> tiresomely old, and so on. You dont SEE how the rest of the world's poor
see

> the US: and increasingly it is seen as an aggressive and corrupt nation.

The

> Space Program built up with the aid of the ex-Nazi terrorist von Braun,
the

> Nazis who escaped thru the "nets" with US aid after the Second WW, the
> holding back of the US until Britain was crippled then a panic reaction in
> case the Communists took everything, the savaging of Korea and Vietnam,
the

> killing of hundreds of thousands in South America and Indonesia and the
> impoverishing of the Third World nations, coup detats in Chile (which was
> becoiming "dangerously democratic"), and Iran in case the oil fields
> nationalised, the vicious and ongoing savaging of Iraq, military
> installlations thousands of miles from the US (no other nation has the
> equivalent) in Saudi Arabia (to protect whom, US oil interests, and a
bunch

> of scum in Kuwait?).

> This all said: if you can prove the case that a huge Arab force was
> steaming toward the US and the need for an undeclared war on that very
poor

> country Afghanistan or why a huge bombing campaign complete with thou-
sands

> of B52 bomber isnt begun on the Palestinian "terrorists" or should that be
> "Israeli terrorists?" I'm not convinced the the US was in "great peril".

> But the reaction of the US has created in the long run the potential for
> more destruction, more bitterness.

> But that said: I have to now allow that I'm glad you are commenting on
this

> issue. I will allow that I could be wrong: that's true. Otherwise there
can

> be no debate.. I allow that there is always rhetoric which obfuscates.

Also

> I hope my disagreement is not seen as callous indifference to S11 which was

> a terrible event. Nor am I against American people who I think suffer from
> the effects of capitalism as much as any people any where, and I am not
> blind to the good things that have happened in the US eg the Civil Rights
> movement and so on, the art, the relative freedom, your constitution when it

> works, and the strength of the people, the abundance (which we in NZ have
> somewhat): the intelligence and insight as such literary figures as

Zukofsky

> (him as an example as I'm reading a book about him just now), the energy
> and creativity of American people and so on. So I hope you accept my crit
as

> "objective" - well as far as objective can be objective. I'll accept a
> "counter attack" without it becoming a personal thing: but I dont want to
> back away fromn what I said above as it stands for now. Regards, Richard.

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

> From: <[REDACTED]>

> To: <[REDACTED]>

> Sent: Friday, February 08, 2002 6:08 AM

> Subject: Re: query on behalf of a friend

>

>

> > In a message dated 2/6/02 1:17:18 PM, [REDACTED] writes:

> >

> > <<

> > If this is a democracy (and there is doubt about this), then it is the
> > people who are responsible.

> > So where are the celebrated voices that spoke out during the Vietnam
War?

> > Where are the intellectuals? What's the Poet Laureate saying about the
> > killing fields called Afghanistan? Where are the Yippies?

> >

> > -Joel

> > >>

> >

> > I suspect what is going on is reminiscent of Bertrand Russell's position
> for

> > the duration of World War II. Russell was an ardent pacifist. But he

> > renounced his passivism during that war because he understood how grave
> was

> > the Nazi threat. When the war ended, he reverted and became an important
> > voice in the "ban the bomb" movement.
> >
> > Unlike the Vietnam civil war into which the U.S. inserted itself, this
> latest
> > conflict involves an attack on U.S. soil, and the deliberate killing of
> > civilians by forces who call for the death of all "Americans." The
> situation
> > also suggests that extreme positions, whether right or left, have much
in
> > common with each other. The Taliban, for example, is as far right wing
as
> it
> > gets. Yet they elicit sympathy (Afghanistan = killing fields, WTC = we
had
> it
> > coming) from some on the left, as if any group that targets Capitalism
is
> > ipso facto left of center, or at least to be understood and forgiven.
> Many
> > on the left are suspicious of the "impulse buying" and moral relativism
> that
> > characterizes some of the rhetoric on their side of the fence. The left
> wing
> > has always rooted its positions in a firm moral code, so moral
relativism
> > doesn't quite fit their bill.
> >
> > Most of my friends on the left (i.e., those who support socialist
ideals,
> > gender and racial equality, a woman's right to choose, and so forth) see
> the
> > threat as twofold. First is the fire from extreme right and left wing
> groups
> > here and abroad. Second is the "creeping fascism" in our own country,
the
> > exploitation by Bush and company of civilian fear for the purpose of
> > extending their own power and control. It's a mess, to be sure. The
Nam
> was
> > cut much clearer, I think.

> >
> > I'm reminded of something my wife once said to me: "When you give your
> > affection and protection to weak people, expect that one day they will
> betray
> > you, precisely because they are weak." Seems like an adequate overview
of
> > the human condition. I find it more and more difficult, as time
stumbles
> > along, to leave my hat in any ring. But didn't Marcel Duchamp fear and
> avoid
> > the group thing? Yes he did.
> >
> > Best, Bill
> >
> > WilliamJamesAustin.com
> > KojaPress.com
> > Amazon.com/BarnesandNoble.com

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148. **Daniel Nester**

L a P e t i t e Z i n e I s s u e 9

Tue 12 Feb 2002

L a P e t i t e Z i n e

<http://www.lapetitezine.org>

W I N T E R 2 0 0 2 I S S U E 9

The Tardy Winter People's Issue

Poetry by Ernest Hilbert | Susan Swenson | Joseph O. Legaspi | Sally Dawidoff |
Jason Schneiderman | Sage Cohen | Ronald Palmer | Tina Cane | Mark Yakich |
Joelle Hann | Rigoberto González | Shanna Compton | Paul Killebrew | Michael
Rothenberg | Quinn Latimer

Features West Virginia poetry by Henry Singer | Funny poetry by Neal Pollack |
Interactive Untitled by Sally Dawidoff and Tom Hopkins | Fiction by Matthew
Fox | Ass Life by Daniel Nester | Fiction by Dennis DiClaudio

Send and re-
ceive Hotmail on your mobile device: <http://mobile.msn.com>

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149. **J. Scappettone**

Leslie Scalapino & Lyn Hejinian @ C21P: 2/15, 6:30 p.m.

Tue 12 Feb 2002

C21 Poetics is happy to announce its inaugural event:

An evening with Leslie Scalapino and Lyn Hejinian
at the Berkeley Center for Writers

Friday, February 15th

6:30 p.m. potluck; 8 p.m. readings/discussion

Leslie and Lyn will discuss the present time of writing and read from their current collaboration, ³Hearing.² Members of the working group are encouraged to read their collaboration *Sight* (Edge Books, 1999), available from Small Press Distribution.

Leslie Scalapino's eighteen works of poetry, fiction, plays, and essays include *Considering how exaggerated music is*, *that they were at the beach*, *way*, *Orchid Jetsam*, *New Time*, and *The Public World/Syntactically Impermanence*. She teaches at Bard College.

The works of Lyn Hejinian, a poet, essayist, and translator, include *Writing is an Aid to Memory*, *My Life*, *The Cell*, and *A Border Comedy*. Her essays in poetics have recently been collected in *The Language of Inquiry*. Lyn Hejinian joined the faculty of UC Berkeley this year.

The Berkeley Center for Writers is located at 2275 Virginia Street between Spruce and Arch, Berkeley, CA.

C21Poetics receives support from the Townsend Center for the Humanities, the UC Berkeley Department of English, and the Consortium for the Arts. However, we are an independent collective; please do what you can to support these events by bringing food or drink, coming on time, and helping clean up when the party's over, if you're able.

For more information, or to be added to our mailing list and receive a full schedule of events, please email Jen Scappettone at

████████ or Joshua Clover at ██████████.

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150. **Robert Corbett**

The Seattle Research Institute: Public Text No.1

Tue 12 Feb 2002

The Seattle Research Institute announces the publication of the first volume in its Public Text Series:

"Politics without the State: Joy, Terror and Depression in the Global Corporate Order"

Edited by Diana George and Charles Tonderai Mudede

Including contributions by Nic Veroli, Diana George, Bess Lovejoy and Robert Corbett

from the back:

Did anything change on September 11th, 2001? Did the global house party--either of the neoliberal depredation or of anti-corporate agitation--crash into the harsh pavement of downtown Manhattan? Did we witness the end of the world as we know it? We submit that the answer is "no." The origin of some of some of the texts in this collection testifies to this. Written in the spring of 2001 as an investigation into economic depression, these texts were already a meditation on fear. In looking at the world economic situation, we were determined to refuse the trap of apocalyptic clichés. Instead, we wanted to exorcise fear with joy. Even if in a different form, terror was what we wrote against from the beginning. This book is a bridge over the Lethe of terror: economic terror, fundamentalist terror and, most of all, ideological-military terror.

For copies or more information, please e-mail

██████████.

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

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151. **laurie macrae**

Dave Van Ronk dead at 65

Tue 12 Feb 2002

A great soul left us this last Sunday. Dave Van Ronk, who taught Bob Dylan and many others, who played the music of and restored careers to long lost country blues masters like Mississippi John Hurt, who played Brecht and Yates, and who gave shelter and support to a generation of young folkies in the Village in the late 50's and 60's is dead.

"He was a friend of mine" and everyone who ever heard him play.

Laurie Macrae

Do You Yahoo!?

Send FREE Valentine eCards with Yahoo! Greetings!

<http://greetings.yahoo.com>

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152. **Allen Bramhall**

Publisher's Weekly reviews's Doris's Conference

Tue 12 Feb 2002

Conference, by Stacy Doris / \$12.95

here is are the concluding words from Publisher Weekly's review of January 21, 2002

"Doris's modus operandi is one of constant reinvention, so that a daughter 'cradling her penis,' talking crows or putative transcripts from EgyptAir's doomed flight 990 (the book was completed before September 11) are not bizarre window-dressing on a conventional style, but a pathos-ridden expression of trauma, a talking through the wound of harrowing engagement with 20th-century life. Her secular mysticism, laced with a rich ironic humor and propelled by a masterly, ludic semantics, is unlike anything else in poetry today."

Order this strange, perplexing, exciting and riotous work from Small Press Distribution (www.spdbooks.com) or directly from the publisher:

Potes & Poets Press

2 Ten Acres Dr

Bedford, MA 01730

check out our website: www.potespoets.org

email us for a complete backlist 

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153. **Hank Lazer**

Rachel Tzvia Back

Tue 12 Feb 2002

Rachel Tzvia Back began her US reading tour in Tuscaloosa at the University of Alabama. She read from her new book of poems, *Azimuth*, and from a series of new buffalo (the creature, not the place) poems. A remarkable, engaging reading. For those of you in the path of her readings -- 92nd Street Y (NYC), Barnard College, Cabrini College, Wesleyan University -- I'd urge you to go.

We also celebrated the release of her critical book, *Led by Language: The Poetry and Poetics of Susan Howe*, the latest book in the Modern and Contemporary Poetics Series. In the next few days, I'll post a discount offer for *Led by Language*.

Hank Lazer

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154. **Gary Sullivan**

Aww Yeah God!

Tue 12 Feb 2002

Nada requests the pleasure of your company

Flying Saucer Cafe

494 Atlantic Avenue (btwn 3rd & Nevins), Brooklyn

Tuesday March 5 at 8 pm

*****FIRST ANNUAL FLARF FESTIVAL*****

Fluffy buBBLes | pCoet!y | &phg!em | Chaskopee's | diET CHaskopee's

"ggGGggrRRRoooAoooARR!!" --Michael McClure, www.HippieSauce.com

"Mmm-hmm" --Chimpy!

Are you incredibly angry beyond any restraints to conceal this rage, so you may function as a milk fed person, tired, with giant blocks of frozen urine falling out of the sky?

The hard facts show that our economy has moved from the industrial age into the INFORMATION AGE and up into a goat's ass. We were deer hunting and I jumped a nice Blacktail and it had trouble finding the target-- here is a tip.

Wrong Way: Put the rifle up to your employer's golf orgasm ...

*** FIRST ANNUAL FLARF FESTIVAL *** FIRST ANNUAL FLARF FESTIVAL

READERS & LIVE ACTS INCLUDE:

BOOTY COW * MOOSY MOOSE * FLUFFY 'n' MENACHIM * MERYL RIVER
KING HOUDANGO * ALL NEW YORK OFFICE EMPLOYeES FRUTIIY TOIRTISE
PORCE * CHASKOPEE's * UNIVERSITY DIAPER HEATERS DIET
CHASKOPEE'S * THE PEOPLE VS. GERTRUDE STEIN

*** FIRST ANNUAL FLARF FESTIVAL *** FIRST ANNUAL FLARF FESTIVAL

QuiZ (Circol one)

Someone has insulted your pet. You:

- (a) Slime your way up to the top of the Postal hierarchy, and get your pet's face put on a stamp, then lord it over the insulting party
- (b) Have satisfying sex with your pet and laugh about the "insult" later
- (c) Overfeed your pet and yourself and listen to a lot of talk radio
- (d) Develop a "waste elimination system" for your pet which resembles a commode for human use, then encourage your pet to eliminate waste with you to develop a strong sense of solidarity, and once a solid "connection" has been made, discuss the "insult" with your pet, answering all questions you pet may have, explaining the intricacies of human interaction

*** FIRST ANNUAL FLARF FESTIVAL *** FIRST ANNUAL FLARF FESTIVAL

HOW TO GET THERE: 2 or 3 or 4 or 5 or D or Q to the Atlantic Subway stop and walk underground to the Pacific Street exit (at the N or R or M Pacific Street Stop) or take the B or N or R or M - in any case, go out the Pacific Street Exit (right exit), take a right - at the end of the block you will be on Atlantic Ave. Take a left on Atlantic, and about two and a half blocks down, between Third and Nevins, you will find the Flying Saucer Cafe.

*** FIRST ANNUAL FLARF FESTIVAL *** FIRST ANNUAL FLARF FESTIVAL

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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155. **George Bowering**

Re: SHAMPOO 10 and reading on March 1 in SF

Tue 12 Feb 2002

| *Hello Fabulous People,*

I am not fabulous. I am real.

--

George Bowering

Born with perfect grammar.

Fax XXXXXXXXXX

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156. **Nick Lawrence**

Andrews cfp

Tue 12 Feb 2002

Special feature for *Jacket_* magazine: Bruce Andrews and the Politics of *Lip Service_*

Reading literary criticism is rarely an eerie experience, but here's an exception:

Not many days after the 1993 bombing of the World Trade Center, the New York Times

ran an article discussing the structure of the building and the possibilities of its being

brought down by a larger and more thoughtfully placed explosion.

It turns out not to be

easy: apparently, each tower is built to withstand the impact of a fully loaded jet liner

taking off. In addition to the strength of the structure, attackers would have to confront

its complexity: there are twenty-one load-bearing pillars and they could not be reached

simultaneously by the force of an explosion. In being destroyed, a particular section

would in fact shield other areas by absorbing the impact. The timing and placement of

the article is interesting in itself: it was a rapid-response anodyne to the spiral of

geopolitical urban trauma while at the same time, under the cover of a discussion of

engineering, it invited its readers to participate in transgressive calculations of how the

Trade Center towers might actually be brought down.

The essay from which this opening paragraph is taken is Bob Perelman's "Building a More Powerful Vocabulary: Bruce Andrews and the World (Trade Center)," written in the same year as the first, failed attempt to blow up the twin towers. By now its resonance has been widely remarked upon in the poetry circles where Andrews' work continues to serve as a limit-case of formal radicalism. The purpose of the present call for work is twofold: to reflect on, complicate, and analyze further Perelman's structural metaphor in its application to Andrews' writing; and to consider, from the present historical juncture, the always vexed issue of the politics of Andrews' poetics, with special reference to his latest book, *Lip Service_* (2000), a massive recasting of Dante's *Paradiso_*. Roberto Tejada observes recently that "Andrews has produced multiplying

rheterical worlds wherein image-making and language use--as potentials in the aesthetic sense--have rarely appeared so structurally ripped-through and so demanding of examination and argument." What are the relevant terms of this argument now, and how may they have changed in the decade since Andrews' previous booklength work, *_I Don't Have Any Paper So Shut Up (or, Social Romanticism)_*? How might a demolitional poetics of political critique coexist with a reconstructive politics and erotics of poetic form in *_Lip Service_* as well as other works? In what ways has Andrews' project engaged or sidestepped the pressing topicalities, micro- or macropolitical, of its day, and to what extent have aspects of his work been absorbed, detoured, rejected or reconfigured by younger poets?

Essays of varying lengths on these and related questions are sought for a feature section of *_Jacket_* magazine to be published in August of 2002. Please send queries and submissions to the section editor, Nick Lawrence, at [REDACTED]. Deadline: July 1st.

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157. **K.Angelo Hehir**
Irish Writer in Residence

Tue 12 Feb 2002

The notice below was received on Tuesday, Feb. 11, 2002. Should you be interested in applying, please note the closing date is next Friday.

Writer in Residence - Fingal County Council, Ireland

Closing date for applications is 12:00 noon, Feb. 22, 2002.

The Libraries Dept and the Community, Culture and Sports Dept of Fingal County Council in conjunction with the Arts Council are inviting applications nationally from writers with an established reputation for the post of Writer in Residence.

The residency will be of 9 months duration, commencing March 2002 and the position will be based at Blanchardstown Library.

The purpose of the residency is to enable writers to develop their own work while engaging creatively with adults in the local community through critical reading, writing and discussion.

The position will entail a maximum of twenty public contact hours or two and a half days per week and will involve evening work.

Criteria for assessment of applications will include the viability and potential of the proposed residency for both the artist and the community. Remuneration for the residency will be at Euro 19,050.00.

Applications should include a CV and outline proposal for the residency scheme and must be submitted in a sealed envelope marked "Writer in Residence" to:

Senior Executive Officer

Corporate Services Dept.

P.O. Box 174

County Hall

Main Street

Swords, Ireland

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158. **cris cheek**

Re: [webartery] Sackner Archive

Tue 12 Feb 2002

hI millie

Phillips began A Humument as an end of the day ritual to use of the paint left on his palette

it soon became a celebrated project

yes there's a page taken from on it the cover of McCaffery and Rasula's highly recommended 'Imagining Language'

he has a lot of ongoing processual projects like this though none as interesting to poets as 'A Humument' remains

love and love

cris

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159. **Pam Brown**

Re: Dave Van Ronk dead at 65

Tue 12 Feb 2002

That's really sad news to me. When I was a teenage folkie in Brisbane, Queensland, Australia, Dave Van Ronk was one of my very favourite singers - I loved "Come Back Baby" and his version of "Cocaine" (even though I was yet to try the drug)

I have a CD with those great songs and still play it occasionally when I'm in a late-60s mood.

Vale Dave Van Ronk.

Pam Brown

--- laurie macrae <[REDACTED]> wrote: > A
great soul left us this last Sunday. Dave Van
> Ronk,
> who taught Bob Dylan and many others, who played the
> music of and restored careers to long lost country
> blues masters like Mississippi John Hurt, who played
> Brecht and Yates, and who gave shelter and support
> to
> a generation of young folkies in the Village in the
> late 50's and 60's is dead.
> "He was a friend of mine" and everyone who ever
> heard
> him play.
> Laurie Macrae
>
> _____
> Do You Yahoo!?
> Send FREE Valentine eCards with Yahoo! Greetings!
> <http://greetings.yahoo.com>

=====

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

<http://greetings.yahoo.com.au> - Yahoo! Greetings

- Send your Valentines love online.

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160. **Alan Sondheim**

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Tue 12 Feb 2002

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ececononomomy-y-ofof-t-tererrororirismsm

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-

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161. **K. Angelo Hehir**

Re: [webartery] Sackner Archive

Tue 12 Feb 2002

On Mon, 11 Feb 2002, Millie Niss wrote:

>

> This was first published in 1980. I am interested to know whether this
> technique was new then or not. It resembles the cover of a book by Steve
> McCaffery (or is it Lyn Hejinian?) on poetics which was new last summer...
> Anyway this book was a book on poetics with several authors.

Millie, Actually pages from this book were used as cover images for two books published within a year of each other. McCaffery and Rasula's *_Imagining Language_* and Joris and Rothenberg's *_Poems for the Millenium V.II_*.

Another wierd confluence is the two books published last year called *_Telling it Slant_*. One by Coach House from Toronto and the other in the US that has been mentioned on this list.

So there you go.

Kevin

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162. **Daniel Kane**

Michael Palmer on WriteNet

Wed 13 Feb 2002

Dear List Members:

This was an interview that was supposed to be up last month - Michael and I had started on it in early September, and then came September 11 which of course altered both the time the interview was supposed to be "on line" and the overall tenor of the questions and answers.

If you'd like to check it out (along with a sound file of Michael Palmer reading "Song of the Round Man"), go to

http://www.writenet.org/poetschat/poetschat_m_palmer.html

best,

--daniel

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163. **Alan Sondheim**

(no subject)

Wed 13 Feb 2002

-

we cove co we communicate through the luge luge luge*
we awwe aw we await yuor terrorismorism orism**
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frienfrien friends, we are youe you e you*****
*we slide towards your victory staring at the brilliant sun
**our exploded bodies call to us from your future
***our debris on your notched rifles
****our flags on your horizon to horizon sky
*****our friends within our perfect reach
*****enemies, among mirrors of perfect practice runs

-

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164. **Geoffrey Gatz**

Out of the ice age

Wed 13 Feb 2002

Hi Everyone! I was gone for a bit due to an ice storm in Buffalo and then a lazt internet service provider. Its so odd to watch the Cable guy vclimb to towering pole to hook me back up to the virtual. It seems so real now -- a real system that is afraid of ice storms and wind. I've missed you all. Its very interesting to read all this mail in one large format.

"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



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167. **Gary Sullivan**

Got Spork?

Wed 13 Feb 2002

CHIMPANZEES DISSECT FROG, FIND KOAN RUBBLE

WAHID REPLACES ECONOMIC TEAM WITH GODZILLA

JAPAN MOURNS FLUFFY SPARKS

SNAKE EGG GHOST-WRITES HUMAN GENOME PROJECT GRANT

CALIFORNIA PASSES GAS

GOD REJECTS TREATY IN BLOW TO PUPPY EXPANSION

REV. JESSE JACKSON MODERATES SAME-SEX HARASSMENT OF CUTE
BIRDS

MINNESOTA TEEN WINS ALLEGED GERBIL

CRAP AND DIARRHEA VOUCHERS

FAMILY, FANS PAY TRIBUTE TO BROADWAY'S "MUPPET PANTIES"

WIMBLETON SEEDING MAY NOT STOP FLUFFYNESS

OHIO MAN TEARS FACE OFF AFTER FALLING ON "OWN BOTTOM," SAYS
EMBARRASMENT WORSE THAN PAIN

*****FIRST ANNUAL FLARF FESTIVAL*****

Featuring: Mr. ?The-Pleasure-Is-All-Mine? | Piltdown Pal | Time to Re-read Sid-
dhartha | -----> SPORK <-----

Flying Saucer Cafe

494 Atlantic Avenue (btwn 3rd & Nevins), Brooklyn

Tuesday March 5 at 8 pm

HOW TO GET THERE: 2 or 3 or 4 or 5 or D or Q to the Atlantic Subway stop and walk underground to the Pacific Street exit (at the N or R or M Pacific Street Stop) or take the B or N or R or M - in any case, go out the Pacific Street Exit (right exit), take a right - at the end of the block you will be on Atlantic Ave. Take a left on Atlantic, and about two and a half blocks down, between Third and Nevins, you will find the Flying Saucer Cafe.

THIS IS NOT A GET-RICH-QUICK SCHEME! Remember: you can sleep with Ostriches made of remote-controlled sailboats to get to the top if this doesn't pan out! _____ ?I have come to unite the skin with the underlying tissue!? --Martian Luther King

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

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168. **Michael Broder**
Ear Inn Readings--February 2002
Wed 13 Feb 2002

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

Subway--N,R/Prince; B,D,F,Q/Bdwy-Lafayette; C,E/Spring; 1,9/Canal

February 16
Mark Bibbins, Michael Klein, Wayne Koestenbaum

February 23
Samiya Bashir, R. Erica Doyle, Quraysh Ali Lansana,

For more information, contact Michael Broder or Jason Schneiderman at

██████████.

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169. **Alan Sondheim**
RELICS OF NIKUKO
Wed 13 Feb 2002

-

Relics of Nikuko

Relics of Nikuko: Daishin Nikuko offers parts of body for miraculous cure and saintly absolution. Parts by virtue of virtual regeneration. Sheaves of parts from arms, legs, breasts, neck, face. Braids of parts from hair above and below. Nails and others of hardened parts, bones. In miraculous cure, parts reserved in lower or upper ascii. In saintly regeneration, parts preserved in image of upper ascii. Eternity and infinite indefinite duplication possible and acceptable. Virtual regeneration by Nikuko or relic owner. Everyone to each her part. To the dissemination of her part. To her part and its offering and distribution. To the equivalence of her part and its perfect virtual regeneration. Softer areas of parts from interiors explored and unexplored. Atmospheric parts from intestines and lungs. Internal-external parts from bladder, intestines, ducts and glands. Perfect Relics of Nikuko available for saintly cure and miraculous absolution. Nikuko-contact for unlimited time.

—

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170. **Stefans, Brian**

::: A R R A S new links :::

Wed 13 Feb 2002

A R R A S

new media poetry and poetics

<http://www.arras.net>

::: gallery of digital poetry (off-site) ::: <http://www.arras.net/gallery.htm>

Floating Sushi An original game of letters and words that takes you on a non-linear stroll through the street poetry of San Francisco's distinctive typefaces, color palette and consumer needs. Rather than imitate the idea of a "game," this is actually something you could get good at. flash make it so The Impermanence Agent I haven't actually gotten this to run, but the concept is great: a running narrative created by the texts that appear on the pages you are browsing, illustrated by collages constructed from those same pages. Mac only folks. make it so The Pornolizer Not sure if this is for the "wish I'd thought of that" category, but this site -- which exposes a Sadean sublife of cataclysmic, if unsatisfying, sexual exchange beneath any text -- seems the natural use for word replacement algorithms. Series Poems I have some misgivings about Jason Nelson's aesthetic sense, but there's something to be said for a rotating poetry device that emits secondary text clusters based on the user's clicks and rollovers. Nelson is a prolific web poet whose other work appears here. text.ure.org/ This site "inspired by the textural white on white paintings of Kasimir Malevich" is a highly intricate, beautiful application that allows you to contribute to a language structure that can be recombined by

later users and also viewed in different diagrammatic fashions. The Gates of Paradise David Daniels is kind of like a Blake with a word processor, or an Apollinaire with a mystical bent creating caligrammes as fast as the laser printer will allow -- or neither, but an original, if strange, artist whose primary fan base seems to be on the web.

::: offsite .pdfs (requires acrobat plug-in) ::: <http://www.arras.net/acrobat.htm>
kenwardelmslie.com The website of the irreverent, witty "New York School" poet and playwright Kenward Elmslie which contains several .pdf files of his plays and poems, and several curious digital renditions of his works. This entertaining site is Flash-heavy in its navigation, but slower computers can use the html nav or go directly to the .pdfs. Duration Press The Duration Press houses more .pdf poetry files than any site that I know of, including writers as diverse as Jacques Roubaud, Clark Coolidge, Juliana Spahr, Xue Di - oh, they're unpredictable. They have an international chapbook series, an archive, and a series of e-books dedicated to younger writers.

::: writing by bks ::: <http://www.arras.net/stefans.htm>

Travels in the Protosemantic: Three Books by Steve McCaffery (North American Centre for Interdisciplinary Poetics) <http://www.poetics.yorku.ca/article.php?sid=42&mode=nested&order=0>

Lyn Hejinian, Language of Inquiry; Bruce Andrews, Paradise & Method: Poetics and Praxis

(Boston Review) <http://bostonreview.mit.edu/BR26.6/stefans.html>

&tc. &tc.

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171. **aerialedge**

New @ Bridge Street: Oppen, Ashbery, Mullen, Telling It Slant, DuPlessis, Kim, Perloff, Glazier, Harryman, We Who Love to Be Astonished &&&. . .

Wed 13 Feb 2002

Quite a list this time. Thanks for your support. Ordering and discount information at the end of this post.

1. *_100 Multiple-Choice Questions_*, John Ashbery, Adventures in Poetry, \$12.50. "How much of the population of Transylvania is of Szekely origin?"
2. *_As Umbrellas Follow Rain_*, John Ashbery, Qua Books, cloth 48 pgs, \$20. "Youth is wasted on the old."
3. *_Jane Hammond: The John Ashbery Collaboration 1993-2001_*, Cleveland Center for Contemporary Art, \$19.95. Ashbery provided Hammond with forty-

four titles including "The Introduction to Solids," "Storage Batteries Simplified," & "Grow Your Own Fruit."

4. *_Eunoia_*, Christian Bok, Coach House, \$16.95. "A dada bard as daft as Tzara damns stagnant art and scrawls an alpha (a slapdash arc and a backward zag) that mars all stanzas and jams all ballads (what a scandal)."

5. *_Understanding Power: The Indispensable Chomsky_*, New Press, 401 pages, \$19.95. Interviews and seminars since 1989, arranged chronologically.

6. *_9-11_*, Noam Chomsky, Seven Stories, \$8.95.

7. *_Drafts 1-38_*, Toll, Rachel Blau DuPlessis, Wesleyan, \$17.95 (signed copies). "Post-storm light flat and coral flood front / over a house / strange in the language / with 'intransitive verbs followed by transitive circumstances'"

8. *_Digital Poetics: The Making of E-Poetries_*, Loss Glazier, U Alabama, \$24.95. Glazier examines three principia forms of electronic textuality: hypertext, visual/kinetic, and works in programmable media.

9. *_Gardener of Stars_*, Carla Harryman, Atelos, \$12.95. "The new world is created by audacity."

10. *_We Who Love to Be Astonished: Experimental Women Writers and Performance Poetics_*, ed. Laura Hinton & Cynthia Hogue, U Alabama, 308 pgs, \$24.95. Altieri, Borkhuis, Cooley, Crown, DuPlessis, Frost, Golding, Gregory, Harryman, Hinton, Keating, Keller, Kinnahan, McCabe, Monroe, Nielsen, Silliman, & Thomas.

11. *_Poems from Ring of Fire_*, Lisa Jarnot and Jeremiah Hosea Landess, audio CD, \$10. Includes the poems "Suddenly, Last Summer," "The Eightfold Path," "Ye White Antarctic Birds," "Song of the Chinchilla," & "Sea Lyrics" with music composed by Landess.

12. *_Commons_*, Myung Mi Kim, U Cal, \$16.95. "Not every word that has been applied, still exists."

13. *_Hatred of Capitalism: A Semiotext(e) Reader_*, ed Chris Kraus & Sylvere Lotringer, Semiotext(e), 421 pgs, \$16.95. Acker, Bataille, Baudrillard, Bryant, Burroughs, Cage, Cixous, Deleuze, DeLynn, Flanagan, Foucault, Guattari, Hocquengheim, Howe, Joxe, Lyotard, Marker, Meinhof, Millet, Mueller, Rattray, Rossif, Rower, Shakur, Smith, Tea, Tillman, Virilio, Wojnarowicz, Wolfson, & Zivancevic.

14. *_Sleeping with the Dictionary_*, Harryette Mullen, U Cal, \$14.95. "Now that my ears are connected to a random answer machine, the wrong brain keeps talking through my hat."

15. *_Open Letter: The 'Open Letter' Issue_*, ed Frank Davey, \$7. Letters by Toscano, Clarke, Gilbert, Moxley, Prevallet, Jaeger, Luoma, Schuster, Magee, Zurawski, Samuels and Wilcke, Clark, Beckett, Biglieri, & Tu. Responses from Mac Low, Stefans, Hollander, Lu, Wesrshler-Henry, Joris, Inman, & Lazer.
 16. *_New Collected Poems_*, George Oppen, ed Michael Davidson, Preface by Eliot Weinberger, New Directions, cloth 433 pgs, \$37.95. Davidson adds to the previous New Directions collected the book *_Primitive_*, a selection of uncollected published poems, a selection of unpublished poems, as well as substantial introductory materials and notations. "I think there is no light in the world / but the world // And I think there is light"
 17. *_21st Century Modernism: The "New" Poetics_*, Marjorie Perloff, Blackwell, \$19.95. New in the Blackwell Manifestos series-- includes detailed readings of Eliot, Stein, Duchamp, & Khlebnikov with a final chapter "'Modernism' at the Millenium" examining Susan Howe, Charles Bernstein, Lyn Hejinian, and Steve McCaffery.
 18. *_Good Morning-- MIDNIGHT--_*, Kim Rosenfield, Roof, \$10.95. "Use tinned foods, but disguise them."
 19. *_The Good House_*, Rod Smith, Spectacular Books, \$6. "Excuse me officer, I thought you were a shape-shifting rat."
 20. *_Useful Knowledge_*, Gertrude Stein, Station Hill, \$16.95. Back in print. "Useful knowledge is pleasant and therefore it is very much to be enjoyed."
 21. *_The All-Union Day of the Shock Worker_*, Edwin Torres, Roof, \$10.95. "DOG is DOG : as I see it"
 22. *_Telling it Slant: Avant-Garde Poetics of the 1990s_*, ed. Mark Wallace and Steven Marks, U Alabama, 446 pgs, \$29.95. Barbiero, Bergvall, Borkhuis, Brennan, Derksen, Evans, Friedlander, Funkhouser, Giscombe, Hansen, Levy, Lin, Luoma, Mullen, Ngai, Osman, Prevallet, Robertson, Schwartz, Smith, Spahr, Stefans, Sullivan, & Willis.
 23. *_Dead Carnival_*, Mark Wallace, Charles LaSalle Publishing, a novel on CD Rom, \$10. "In the carnival, the dead are dancing. Whose dead are they? Who must help them die?"
 24. *_The Historicity of Experience: Modernity, the Avant-Garde, and the Event_*, Krzysztof Ziarek, Northwestern, \$29.95. ". . . less a book *_about_* the avant-garde than a critique of experience *_through_* the avant-garde." Ziarek's points of critical reference include Heidegger, Benjamin, Lyotard, and Irigaray. The poets Ziarek considers are Stein, Khlebnikov, Bialoszewski, and Susan Howe.
- Signed Copies by Charles Bernstein: *_With Strings_*, \$12. *_Republics of Reality: 1975-1995_*, \$14.95. *_My Way: Poems & Speeches_*, \$18.

Signed Copies by Rae Armantrout: *_Veil : New and Selected Poems_*, \$16.95.
*_The Pretext_*, \$9.95.

Signed Copies by Lisa Jarnot: *_Ring of Fire_*, \$13. *_Some Other Kind of Mission_*, \$11.

Some Bestsellers:

*_George Oppen: A Radical Practice_*, O Books, Susan Thackrey, \$12.

*_Soliloquy_*, Kenneth Goldsmith, Granary, \$17.95

*_Swoon_*, Nada Gordon & Gary Sullivan, Granary, \$17.95.

_Tripwire 5, Expanding the Repertoire: Continuity & Change in African-American

*Writing_*, ed Morrison & Buuck, \$8.

*_Empire_*, Hardt & Negri, Harvard, \$18.95.

*_Ancestors_*, Kamau Brathwaite, New Directions, \$35.

*_Robert Creeley: A Biography_*, Ekbert Faas, U New England, cloth 308 pgs, 513

pgs, \$35.

*_The Habitable World_*, Beth Anderson, Instance, \$10.

*_Prior to Meaning: The Protosemantic and Poetics_*, Steve McCaffery,

Northwestern, \$29.95. (signed copies)

*_Seven Pages Missing: Selected Texts Volume One, 1969-1999_*, Steve McCaffery,

\$22.95. (signed copies)

*_Disobedience_*, Alice Notley, Penguin, \$18.

*_A Border Comedy_*, Lyn Hejinian, Granary, \$15.95.

*_The 3:15 Experiment_*, Bernadette Mayer, Lee Ann Brown, Jen Hofer, &

Danika Dinsmore, The Owl Press, \$14.95.

*_Ace_*, Tom Raworth, \$10. (signed copies)

*_Fuck You - Aloha - I Love You_*, Juliana Spahr, Wesleyan, \$12.95.

*_The Angel Hair Anthology_*, ed Anne Waldman & Lewis Warsh, Granary,

\$18.95.

*_100 Days_*, ed Andrea Brady & Keston Sutherland, Barque Press, \$15.

*_Microclimates_*, Taylor Brady, Krupskaya, \$9.

*_Chain #8 / Comics_*, ed Spahr, Osman, Sullivan, Zweig, & Greenberg, \$12.

*Ancestors_*, Kamau Brathwaite, \$35.

*_Metropolis 1-15_*, Robert Fitterman, Sun & Moon, \$11.95.

*_Spin Cycle: Selected Essays and Reviews 1989-1999_*, Chris Stroffolino,

Spuyten Duyvil, \$16.

- _Again: Poems 1989-2000_, Joanne Kyger, La Alameda Press, \$16.
- _Talking_, David Antin, Dalkey Archive, \$12.50.
- _Ogress Oblige_, Dorothy Trujillo Lusk, Krupskaya, \$9.
- _M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, & Criticism_, ed Bee & Schor, Duke, \$22.95.
- _Bombay Gin #27_, ed Corpuz & Pierce, \$10.
- _The Weather_, Lisa Robertson, New Star, \$12.
- _Everybody's Autonomy: Connective Reading and Collective Identity_, Juliana Spahr, \$24.95.
- _Goan Atom_, Caroline Bergvall, Krupskaya, \$9.
- _Argento Series_, Kevin Killian, Krupskaya, \$9.
- _Anarchy_, John Cage, Wesleyan, \$25.
- _New American Writing 19: Special Section on Clark Coolidge_, \$!0.
- _Genders, Races, and Religious Cultures in Modern American Poetry 1908-1934_, Rachel Blau DuPlessis, Cambridge, \$22.95.
- _Leaving Lines of Gender: A Feminist Genealogy of Language Writing_, Ann Vickery, \$24.95.
- _Surrealist Painters & Poets: An Anthology_, ed Mary Ann Caws, \$49.95.
- _A Menorah for Athena: Charles Reznikoff and the Jewish Dilemmas of Objectivist Poetry_, Stephen Fredman, \$16.95.
- _Joe Brainard: A Retrospective_, Constance M. Lewallen, \$29.95.
- _On the Nameways Volume 2_, Clark Coolidge, \$12.50.
- _The Beginner_, Lyn Hejinian, Spectacular Books, \$6.
- _Comp._, Kevin Davies, \$12.50.
- _Prepositions + : The Collected Critical Essays_, Louis Zukofsky, \$16.95.
- _Big Allis 9_, ed Melanie Neilson & Dierdre Kovac, \$10.
- _New Mannerist Tricycle_, Jarnot, Luoma, & Smith, \$8.
- _Indivisible: A Novel_, Fanny Howe, \$11.95.
- _Aerial 9: Bruce Andrews_, ed Rod Smith, \$15.
- _Modern Poetry and the Idea of Language: A Critical and Historical Study_,

Gerald Bruns, \$13.95.

The Language of Inquiry, Lyn Hejinian, \$17.95.

The Sonnets, Ted Berrigan, intro & notes by Alice Notley, \$16.

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

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172. **Elizabeth Treadwell Jackson**

LILYFOIL

Wed 13 Feb 2002

Dear Friends & Colleagues,

I am entering a new land! My poem LILYFOIL (or Boy & Girl Tramps of America) is as of today an ebook very kindly published by Mr. Jerrold Shiroma of Duration Press and available to download as a PDF (it's 33 pp) at <http://www.durationpress.com/bookstore>.

I hope you like it!

Elizabeth Treadwell

<http://www.durationpress.com/authors/treadwell/home.html>

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

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173. **K.Angelo Hehir**

readings in canada

Wed 13 Feb 2002

hello,

if there are any Canadians on this list who are organizing regular readings could they please contact me? I'm compiling a national directory/calender with the aim of convincing the large wigs in Toronto that there should be a national poetry segment on the CBC.

The pilot has been approved now I just need as much evidence of activity as possible.

the large KSW contingent in NYC hasn't been overlooked.

backchannel of course.

thanks,

kevin

-- ----- Washington, D.C. (SatireWire.com) — Asked by a Congressional panel Tuesday if he was aware of Enron's intricate and impenetrable accounting practices, former Enron Chairman Kenneth Lay, speaking through an attorney for a Caribbean subsidiary of a joint venture created with money from an investment partnership that was partially owned by an internal offshore hedge fund that originally acted as a shell corporation for a second investment partnership spun off from three separate private partnerships created with stock and options from the first partnership which enabled the fourth partnership to record losses unattributable to the Caribbean subsidiary of the joint venture corporation, refused to answer.

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174. **austinwja**

Re: California poet laureate?

Thu 14 Feb 2002

In a message dated 2/12/02 6:25:22 PM, [REDACTED] writes:

<< Why would any serious poet want to be Poet Laureate of a state? Even if it were not a

given that no state would be able to elect a valid laureate. Being Poet Laureate of the U.S. or Britain would at least garner some visibility. And states don't really vary much, anymore,

it seems to me. I wouldn't mind being named poet laureate of American mathematicians, or

of American substitute teachers, but I truly would not be interested in being poet laureate of Florida, my home state now. Of course, if I lived in a place with a neat name, like Oshkosh, I wouldn't mind being poet laureate of it. Poet Laureate of Hayworth Road, Port Charlotte, Florida, wouldn't be bad, either.

--Bob G.

Stephen Stepanchev, a former Professor of mine, was named Poet Laureate of Queens, New York. Not even Brooklyn. I say we narrow it down to neighborhoods, even blocks. Warhol would approve. Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

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175. **Kimmelman, Burt**

Essays Wanted for a Companion to 20C American Poetry

Thu 14 Feb 2002

I am editing A Companion to Twentieth-Century American Poetry (for Facts on File, Inc., a publisher that enjoys very wide distribution in libraries, colleges and high schools, as well as bookstores). The project has been ongoing for about a year, and the volume is scheduled to appear in 2004. Some essay topics that had been assigned to people now have to be reassigned (writers who thought they'd be able to contribute essays have found they cannot do so after all), and so I am soliciting essayists to contribute to the volume.

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

The list of entries for the volume can be viewed at this website: <http://eies.njit.edu/~kimmelma/companion.html>; also at the website can be found a set of guidelines for writing the essays as well as sample, model essays.

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

I look forward to hearing from you.

Cordially,

Burt

Dr. Burt Kimmelman, Associate Professor of English
Director, Undergraduate Studies,

Program in Professional and Technical Communication
Department of Humanities and Social Sciences
New Jersey Institute of Technology
Newark, New Jersey 07102
[REDACTED] (p); [REDACTED] (f)
[REDACTED]
<http://eies.njit.edu/~kimmelma>

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176. **komninos zervos**
hack remediation drag and drop

Thu 14 Feb 2002

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

comments please

komninos

--

komninos zervos bsc(hons) ma(creative writing)

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

Convenor

CyberStudies major

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177. **isat**
Re: [webartery] Sackner Archive

Thu 14 Feb 2002

Millie, I think as far as visual poetry and recuts go,
A Humument is landmark work and a definite masterpiece. It's interesting to
note that Phillips keeps reworking the book, so that there are at least 30 re-
worked pages (different text and/or artwork) in each new edition (the latest is
the 4th, i believe). When I visited Sackners 2 years ago, Marvin told me that
they are either in possession, or aware of over 800 distinct pages. Also, success
of the Phillips' work brought the original Victorian novel, A Human Document,
back to print in the U.K.

As for the cutup technique, William Burroughs and Brion Gysin developed it in the 50s, combining it with collaging methods used by DADA and early surrealists. However, what makes A Humument such an achievement is Phillips's awareness of the different literary & art styles, as well as his ability to fuse them together. Tom Phillips just might be the third British most impressive poly-artist, after William Bake and Wyndham Lewis.

Best,
Igor Satanovsky

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178. **Stefans, Brian**

The Poetry Project's President's Day 24-Hour Play Festival

Thu 14 Feb 2002

[Some goofy thing I'm involved in...]

February 18

8:00 pm

The Poetry Project's President's Day 24-Hour Play Festival

Plays by: Jeffery McDaniel, Rachel Levitsky, Brian Kim Stefans, Sharon Mesmer, Jordan Davis The process begins at 10 pm the night before the show, when a group of about fifty writers, directors, actors and designers gather at a theater for the latest round of the unpredictable. After everyone has been briefed (and Polaroided), the writers are left alone to each compose a ten-minute play. At 7 am, the directors return, read the plays, make their bids for a play, and begin casting. The actors arrive at 8 am, meet with their respective writer/director teams; rehearsals start promptly at 9 am. Tech rehearsal runs from 5 to 7:30 pm-doors open at 7:45. At 8 pm, ink barely dry, the new plays are performed for a live audience. Since its inception in 1995, The 24-Hour Plays have produced well over 200 new short plays in this manner. This is the first time the event has taken place at the Poetry Project. Admission: \$9 general, \$6 students & seniors, \$5 members

St. Mark's Church, 131 E. 10th St., New York, NY 10003

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179. **Fargas Laura**

(no subject)

Thu 14 Feb 2002

from today's story in the New York Times on the California Poet Laureate Search:

"Mr. Snyder, the model for Jack Kerouac's semi-mystical poet in 'Dharma Bums,' noted that there was a more profound drawback than even politics. 'You'd have to own a suit,' he said."

Love him!

Laura

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180. **ronhenry**

Email or snail mail address for Vernon Frazer

Thu 14 Feb 2002

Can anyone email me backchannel with an email or snail mail address for Vernon Frazer? The email address I have for him no longer accepts mail, and I need to respond to him about a publication acceptance.

Thanks in advance--

--

Ron Henry, Editor, AUGHT

<http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm>

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181. **The Poetry Project**

POETRY PROJECT EVENTS

Thu 14 Feb 2002

FEBRUARY 15, FRIDAY

LOVE AS THE WAY:

Singer/song writers QUEEN ESTHER and THEO EASTWIND

FEBRUARY 18, MONDAY

THE POETRY PROJECT'S PRESIDENT'S DAY 24-HOUR PLAY FESTIVAL

FEBRUARY 20, WEDNESDAY

KIMIKO HAHN and SEKOU SUNDIATA

FEBRUARY 22, FRIDAY

NICK ZEDD + REV. JEN: ART STARS ON DISPLAY PERFORM AND SCREEN

VIDEO LORD OF

THE COCK RINGS

MARCH 3, SUNDAY

A MEMORIAL TRIBUTE TO FIELDING DAWSON (1930-2002)

DETAILS BELOW AND WWW.POETRYPROJECT.COM:

FEBRUARY 15, FRIDAY

LOVE AS THE WAY:

Singer/song writers QUEEN ESTHER and THEO EASTWIND

QUEEN ESTHER, musician and solo performer, has written four one-person shows. Her semi-autobiographical Queen Esther: Unemployed Superstar had a five-week sold-out run at Joe's Pub last year. Her debut CD, Black Hillbilly Deluxe, will be available this spring.

THEO EASTWIND, the contemporary folk rocker, returns to the Poetry Project to share his poetic prowess and striking tenor with an eager and growing audience. His guitar and vocals will be accompanied by upright bass and djembe. He'll share his songs from his CDs Oh La La Li and One. [10:30 pm]

FEBRUARY 18, MONDAY THE POETRY PROJECT'S PRESIDENT'S DAY 24-HOUR PLAY FESTIVAL Since its inception in 1995, The 24-Hour Plays have produced well over 200 new short plays. This is the first time the event has taken place at the Poetry Project. With writers: JEFFERY MCDANIEL, RACHEL LEVITSKY, BRIAN KIM STEPHANS, SHARON MESMER, JORDAN DAVIS [8:00 pm] [Admission: \$9 general, \$6 students & seniors, \$5 members]

FEBRUARY 20, WEDNESDAY KIMIKO HAHN and SEKOU SUNDIATA KIMIKO HAHN is the author of six collections of poetry including Mosquito and Ant, Volatile, The Unbearable (American Book Award), and Earshot (The Theodore Roethke Memorial Poetry Prize and an Association of Asian American Studies Literature Award). She has received fellowships from the NEA, the NYFA, and the Lila Wallace-Reader's Digest Fund. A professor in the English Department at Queens College/CUNY, Hahn is currently working on a collection of poetry and prose, largely utilizing the classical Japanese forms, tanka and zuihitsu.

SEKOU SUNDIATA is a poet who writes for both print and performance. He has recorded and performed with a wide variety of artists including Craig Harris, David Murray, Nona Hendryx and Vernon Reid. He has co-produced a series of concerts at the American Center in Paris and has written and performed in the highly acclaimed performance theater work The Circle Unbroken Is a Hard Bop, as well as his own music-theater work The Mystery of Love, which was presented by New Voices/New Visions at Aaron Davis Hall and later produced by the American Music Theater Festival. [8:00 p.m.]

FEBRUARY 22, FRIDAY NICK ZEDD + REV. JEN: ART STARS ON DISPLAY PERFORM AND SCREEN VIDEO LORD OF THE COCK RINGS The duo will read recent work attacking consensus reality as well as earlier crowd pleasers from their respective oeuvres that threaten the status quo. They will also screen their new movie Lord of the Cockrings (appx. 27 min).

NICK ZEDD, insurrectionary mastermind of the Cinema of Transgression and director of War Is Mentrual Envy, Why Do You Exist, Ecstasy And Entropy,

Police State and They Eat Scum. His books include Totem of the Depraved (2.13.61 Publications) and Bleed (Hanuman Books.) Mr. Zedd recently acted in the off-Broadway play The Intruder by Maurice Maeterlinck, and has starred in such movies as What About Me, Bubblegum, and The Manhattan Love Suicides.

SAINT REV. JEN, poet, preacher, prophet and Patron Saint of the Uncool is the author of several plays, including Rats, Urban Elf, Magical Elf Panties, and Lord of the Cock Rings in which she stars. She is the author of Sex Symbol for the Insane. A painter, and a curator for the world famous Lower East Side Troll Museum, and comedienne, she has appeared at Caroline's Comedy Club, Luna Lounge and the Collective Unconscious. [10:30 pm]

MARCH 3, SUNDAY A MEMORIAL TRIBUTE TO FIELDING DAWSON (1930-2002) On the afternoon of Sunday, March 3rd, the Poetry Project will hold a Memorial Tribute to the writer, teacher and poet, Fielding Dawson, who passed away on January 5th, 2002, will take place at The Poetry Project from 3 to 7 pm.

Fielding Dawson is the author of over 20 books, including a recent collection of short stories, The Land of Milk and Honey. A student at Black Mountain College from 1949-53, he wrote extensively and wonderfully on that experience in The Black Mountain Book. He served as director and dedicated teacher of the PEN Prison Writing Workshop Program. On Thursday mornings he was on WAKE UP CALL, hosted by Bernard White on radio station WBAI (99.5 FM in New York), with Breaking Down the Walls. Every spring he was Writer-in-Residence at Hartwick, NY where he worked with at-risk youth in Upward Bound. In 1999 he received the Thomas Mott Osborne Service Award from The Osborne Association Family Works. Often gracing The Poetry Project with his presence, both as a reader of his work and as a listener passionately committed to writing, he generated excitement and insight wherever he was. We find it hard to imagine we will not see him again, at a reading, standing, rapt with attention and his love for words. He will be deeply missed.

--

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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182. **richard.tylr**

Re: Out of the ice age

Thu 14 Feb 2002

To Geoffery and Other Listers. Welcome back. I spent years doing cable work, pole work, telephone installations and cable faults and so on ...also worked on microwave antennae: never in an icy blizzard but sometimes in the mud and rain: but you get to keep fit and those were good days when my family were young. Once my daughter said: "What do poles do Dad?" I don't dare embarrass her with that question nowadays: nor do I dare argue my crazy political ideas! In touch with "the real" I was, whatever "the real" is. Let's all write poetry and debate things: make (inelligent?) noises not war. Richard ----- Original Message ----- From: "Geoffrey Gatza" <[REDACTED]> To: <[REDACTED]> Sent: Thursday, February 14, 2002 3:48 AM Subject: Out of the ice age

Hi Everyone! I was gone for a bit due to an ice storm in Buffalo and then a last internet service provider. Its so odd to watch the Cable guy vclimb to towering pole to hook me back up to the virtual. It seems so real now -- a real system that is afraid of ice storms and wind. I've missed you all. Its very interesting to read all this mail in one large format.

And a special shout out to Kent Johnson!! Woo Hoo! Thanks for the kind epigram !

Best and happy to be home again.

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183. **Gary Sullivan**

DWORKIN' BJORK

Thu 14 Feb 2002

Spork: Blend of sp(ank + Bj)ork. A proprietary name for a piece of spankery shaped to cup former Sugar Cube, Björk Guðmundsdóttir's buttock. (At the age of fifteen, Bjork formed the group Tappi Tíkarass, a post-punk outfit influenced strongly by Siouxsie and the Banshees. "Tappi Tíkarass" is Icelandic for "Tap her cute [lit. "tiki-time"] buttock").

Patent Information: 1993 Official Gaz. (U.S. Patent Office) 11 Aug. tm 65 Vaughn Bode Milling Co., Inc., Clinton, MO. Spork for spanking Iceland's most famous singer.

A spork is a perfect metaphor for human existence. It suggests that anyone "has access to" Bjork's ass. It makes one painfully, depressingly aware just how far from Bjork's ass any one of us actually are: it shows us how we each have failed miserably at our lives. You cannot use the spork to do the one thing the spork is intended to be used for: to spank Bjork.

Babe

Bagheera

Baloo

Bambi

Barney

Bashful

Basia

Batman

Beavis

Beelzebub

Beetlejuice

Bert

Blondie

Bluto

Bono

BooBoo

Brand

Brandy

Broomhilda

Brutus

Butthead

Uses for the spork?

Invert the spork (place it curve side down on a table) and call it a foon (fo'on = foison).

Sporks from around the world:

fodient - of or relating to digging

foehn - dry wind that blows down from mountaintops

foeticide - one fetus killing another fetus (?)

foliform - shaped like a leaf

fontinal - growing near springs

footle - to waste time; to act foolishly

Spork, oh how I adore thee,

beautiful piece of art.

I sit alone in my bed,
no thoughts in my head,
except for those of my spork.

BOY WITH THE SPORK IN HIS HAND: Satan, how come there is so much suffering in the world?

SATAN: God hates humans. He wants you all to suffer.

BOY WITH THE SPORK IN HIS HAND: Thanks, Satan!

There was once an old woman,
she died a happy woman,
her spork in her hand.

DWORKIN' BJORK: Mind and thought have their origin in an abstract plane of conscious intelligence, which comes into manifest form through the symbols of language. The brain is not the source of the mind, but merely the physical instrument of the mind. When name is attached to an individual, certain specific forces of conscious intelligence are combined. They constitute the nucleus of the mind. The conscious forces combined by the name can be represented by a numerical formula in much the same way as the basic chemical elements combined in a chemical compound can be represented by a chemical formula. The mental characteristics of an individual can be read from the numerical formula representing the person's name, just as the characteristics of a chemical compound can be read from its chemical formula.

B = ----->FIRST ANNUAL FLARF FESTIVAL<-----

J = ~~~o{ Flying Saucer Cafe

O = ~~~o{ 494 Atlantic Avenue (btwn 3rd & Nevins), Brooklyn

R = ~~~o{ Tuesday March 5 at 8 pm

K = HOW TO GET THERE: 2 or 3 or 4 or 5 or D or Q to the Atlantic Subway stop and walk underground to the Pacific Street exit (at the N or R or M Pacific Street Stop) or take the B or N or R or M - in any case, go out the Pacific Street Exit (right exit), take a right - at the end of the block you will be on Atlantic Ave. Take a left on Atlantic, and about two and a half blocks down, between Third and Nevins, you will find the Flying Saucer Cafe.

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

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184. **Bob Grumman**

Re: [webartery] Sackner Archive

Thu 14 Feb 2002

This was first published in 1980. I am interested to know whether this technique was new then or not.

The obliterated text was not new then: da levy did the the same kind of thing in the sixties. Probably the dadaists invented it. Doris Cross painted over texts about the same time Phillips did. I've never researched it and would be most interested in who first used the technique, and who first used it to real poetic effect. Phillips does seem to have done it better than anyone else. He's the one important visual poet in English acknowledged to be such by Marjorie Perloff and Johanna Drucker.

--Bob G.

--Bob G.

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185. **Pierre Joris**

Re: [webartery] Sackner Archive

Thu 14 Feb 2002

Millie -- A Humument has been one of my favorites for ages -- so much so that I used pages from it twice for covers: 1) on MATIERES D'ANGLETERRE, the first anthology of english avant-garde poetry, edited together with Paul Back in the early 80s & published only in France and 2) the cover of voluem 2 of POEMS OF THE MILLENNIUM.

I do like some of his other big projects too: his INFERNO is superb. He is also a composer & I do enjoy his SIX OF HEARTS (CD) with soprano Mary Wiegold.

Pierre

Pierre Joris

6 Madison Place

Albany NY 12202

Tel: [REDACTED]

Fax: [REDACTED]

"É melhor ser cabeça de sardinha
do que traseiro de baleia"

Email: [REDACTED]

Url: <<http://www.albany.edu/~joris>>

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186. **richard.tylr**

Re: Michael Palmer on WriteNet

Thu 14 Feb 2002

Daniel et al. I enjoy your interviews.. Michael Palmer is clearly a very intelligent writer and thinker: his oint that the way one's perception of poems is altered (by events, "exreme events") is interesting. I was looking at some (mostly bad and bit mushy) pems I'd been wriitng about 2 or so days before when I had decided to turn my back on ANY new input as kiind of "experiment": that is I was going to know nothing about any news and see how that affected thhings (a crazy idea robably) but then I was shocked awake with my son ringing about "America's under attack!!" It was bizzarre, extraordinary and even at this distance shocking. Even with no remotely personal danger to myself or family...I actually went thru a big range of emotions and I'm not even American. At one stage I began to get paranoid and I was walking around my house witha knife! Dont worry, I probably could never kill anyone or fight my way out of a paper bag...but the poems I tried to write "about S11" simply dont work. (They sometimes just seem clever... (I mean bad-clever)) Its bizarre...but looking back at those (previous to S11) poems they are strange now. Seem nearly pointless. I have read poetry of Brecht and I aso heard an interview on the radio with Wolye Soyinka: now a man with his life and experience couldn't not but be (strongly overtly) "political"...but for all that the implication is there: a very intense lyric by Creeley, or a collablorative poem by Ashbery, or the amazing Jess-Duncan art, even difficulty (or especially difficulty) or simplicity: something obscure...they all have their place so to speak. It was a good idea for those poets to have a reading as it also restores one's belief in one's own work or the need to work or dabble as the case maybe in poetry or lit. Its against war or terror but also the "twisting" and hijacking of language...altho of course poets are the "worst" twisters of the lot! Those interviews are very good, thanks for the link.Regards, Richard. ----- Original Message ----- From: "Daniel Kane" <[REDACTED]> To: <[REDACTED]> Sent: Wednesday, February 13, 2002 6:07 PM Subject: Michael Palmer on WriteNet

Dear List Members:

This was an interview that was supposed to be up last month - Michael and

I had started on it in early September, and then came September 11 which of course altered both the time the interview was supposed to be "on line" and the overall tenor of the questions and answers.

If you'd like to check it out (along with a sound file of Michael Palmer reading "Song of the Round Man"), go to

http://www.writenet.org/poetschat/poetschat_m_palmer.html

*best,
--daniel*

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187. **laurie macrae**

reply to Joe Brennan re Van Ronk

Thu 14 Feb 2002

*I did not say nor mean to imply that Van Ronk re-discovered John Hurt, but that he restored his career by getting him bookings on the same bill with himself. In fact, for years they were a regular bill together on McDougal St.
Laurie*

*Do You Yahoo!?
Send FREE Valentine eCards with Yahoo! Greetings!
<http://greetings.yahoo.com>*

Do You Yahoo!?
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<http://greetings.yahoo.com>

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188. **Doublechange**

Double change#2 + 02/25 reading w/ C. Edgar & F. Smith

Thu 14 Feb 2002

Double Change, a web journal dedicated to French-American interaction in poetry, launches its second issue:

[Http://www.doublechange.com](http://www.doublechange.com)

Issue 2 edited by Caroline Crumpacker & Lisa Lubasch

With TRIBUTE to Léopold Sédar Senghor (1906-2001) by René Depestre

+ POEMS (in the original & in translation) by Maurice Blanchard, Jeff Clark, Mohammed Dib, Christopher Edgar & Tchicaya U Tam'si.

INTERVIEWS with Guy Bennett, Nicole Brossard, & editor Tod Thilleman of Spuyten Duyvil.

REVIEWS of Christophe Tarkos, Joe Brainard, & "Action Poétique."

++ LINKS to French & American publishing houses & websites dedicated to poetry.

+++ Paris Reading Series : Chris Edgar and Frank Smith, Monday Feb 25th, 7.30 pm at EOF Gallery (see below).

e-mail us at: [REDACTED]

--if you want to be removed from our list please send us an e-mail--

**

Please join us for
the second reading of the season on
Monday February 25th @ 7.30 pm
with

CHRISTOPHER EDGAR
&
FRANK SMITH

@ GALERIE EOF
15 Rue Saint-Fiacre, Paris 2e
(Métro 'Grands Boulevards', l. 8 ou 9)
Free
Refreshments will be provided.

The Double Change reading series is made possible by a grant from the French Ministry of Culture and the Centre National du Livre.

Please feel free to forward this email.

For more information, please contact
Omar Berrada [REDACTED] tél./fax 01 58 30 75 68
Olivier Brossard: [REDACTED]

-- Biographies --

CHRIS EDGAR is Publications Director of Teachers & Writers Collaborative, a nonprofit arts organization in New York. Recent poems have appeared in The Germ, Shiny, Lincoln Center Theater Review, Sal Mimeo, The Portable Boog Reader, and Best American Poetry 2000, and he was winner of the annual Boston Review poetry prize for 2000. He is an editor of The Hat, a literary

magazine, and is the translator of Tolstoy as Teacher: Leo Tolstoy's Writings on Education (Teachers & Writers Collaborative, 2000).

Poet and performer FRANK SMITH was almost born in May 1968. He produces the Ateliers de Création Radiophonique (France Culture) and is artistic advisor for the Maison de la Poésie in Paris. His published volumes include "Là où la nuit se veut, déjà" (L'Harmattan, 1997), "Pas", on photographs by Anne-Marie Filaire (éditions Créaphis, 1998), "Je @ toi" (éditions Obadia, 2002). He co-edited, along with Christophe Fauchon, the anthology of contemporary French poetry "Poé/tri" (éditions Autrement, 2001), soon to appear in Spanish from ediciones Plural, La Paz. His work has appeared in numerous journals, among which Action poétique, CCP, Cargo, Entrelacs (Montreal), If, L'Oeil de Boeuf, Poésie, _Quid_ (London), etc.

www.doublechange.com

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189. **Damian Judge Rollison**

Re: Dave Van Ronk dead at 65

Thu 14 Feb 2002

I too was saddened to hear this. After listening to his music on record for years, I finally had the chance to see him perform when he came through town just a few months ago. So I can report that, to the end, he was funny, warm, and still a dazzling singer and guitarist. He had a kind of Elmer Fudd lisp that was very endearing -- impressed me as the kind of person who doesn't give a damn for celebrity.

Some of you may know that he learned one of his signature tunes, "Green Green Rocky Road," from Bob Kaufman, the S.F. Beat legend. I believe it was a children's song Kaufman remembered from his early years in New Orleans.

Damian

On Wed, 13 Feb 2002 11:12:05 +1100

=?iso-8859-1?q?Pam=20Brown?= <[REDACTED]> wrote:

*That's really sad news to me. When I was a teenage folkie in Brisbane, Queensland, Australia, Dave Van Ronk was one of my very favourite singers - I loved "Come Back Baby" and his version of "Cocaine" (even though I was yet to try the drug)
I have a CD with those great songs and still play it occasionally when I'm in a late-60s mood.*

Internet text at http://www.anu.edu.au/english/internet_txt Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html Trace Projects at <http://trace.ntu.ac.uk/writers/sondheim/index.htm> CDROM of collected work 1994-2002 available: write [REDACTED]

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191. **Alan Sondheim**

01 nikuko-arm-----{armarmarm} (fwd)

Thu 14 Feb 2002

-

01 nikuko-arm-----{armarmarm}

you open your arms wide, begging the populace to embrace you. you pull your arms around your body. pop-pop-pop. it hums with the beauty of death. it warms to my hand. i am once again, warm in my hand, warm with the beauty of it. no pop-pop-pop, we emerged later with blood on our arms. at last i came to the eastern arm to hold my warm out, my flesh out, to their touch, their gatherings, communal. it seems impossible. i want to hold my warm out, my flesh out, i'm feverish; there are strange welts on my arms..

-

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192. **Hank Lazer**

Discount offer - Rachel Back's new Susan Howe book

Fri 15 Feb 2002

Announcing the latest volume in the series Modern and Contemporary Poetics, edited by Charles Bernstein and Hank Lazer

Led by Language

The Poetry and Poetics of Susan Howe

Rachel Tzvia Back

This first full-length study of Susan Howe illuminates the historical, autobiographical, and theoretical influences that underlie the work of this enigmatic and important contemporary American poet.

In Led by Language, poet and scholar Rachel Tzvia Back offers a close and detailed reading of Susan Howe's provocative and powerful poetry. Howe's work is dense, often difficult, but always distinctive, and Back's volume explains a number of features crucial to understanding her poems. In this complete survey of Howe's major work, from 1978's Secret History of the Dividing Line to 1999's Pierce-Arrow, Back highlights the key strategies underlying Howe's

work: linguistic experimentation, historical motifs, autobiographical references, and visual experimentation with types, fonts, and images. One of the book's most compelling arguments is Back's case for reading Howe's work autobiographically. An obsession with history characterizes Howe's poetry-historical figures from Mary Magdalene to Melville haunt her work-and Back deftly demonstrates the intensely personal nature of much of the historical terrain Howe traverses. This study debunks the myth of Howe's impenetrability, making her work accessible to a wide range of readers. Back has created a thorough guide to reading and understanding this important poet, and her book will be welcomed by students and scholars of contemporary poetry, American literature, literary theory, and cultural studies.

"This book will be an essential resource. . . . (There is) a marvelously restless, inquiring, lucid intelligence at work. . . . (It is) delightful, engaging reading . . . scholarship at its finest." -Hank Lazer

"The first full-length study of Susan Howe's poetry . . . will be of enormous value to students of Howe's work as well as to anyone interested in contemporary experimental poetry and poetics." -Marjorie Perloff

Rachel Tzvia Back is an Assistant Professor of English at Tel-Aviv University in Israel and the author of *Azimuth*, a collection of poetry.

308 pages, 6 x 9

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ISBN 0-8173-1126-2 \$54.95 cloth

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193. **Maria Damon**
(teaching) writing workshop opportunity

Fri 15 Feb 2002

From: [REDACTED]
Date: Fri, 15 Feb 2002 09:10:22 -0600
[June 18, 2001) at
02/15/2002 09:18:01 AM

Hey friends . . . You all are fairly connected so I wanted to pass along this call for a writer to work in our Witness Tree prison workshop program "Speaking Freely." Please forward to anyone you know who might be interested. The pay is preyyu good and the experience is extraordinary. Thanks. Gab

POETRY WORKSHOP LEADER WANTED Witness Tree Literary Arts Education seeks a writer/educator to lead Speaking Freely, a four-week pilot poetry workshop program in a suburban Maryland detention center, to take place Saturdays in March and April. Each two-hour workshop must include reading poetry as well as writing exercises and sharing. Candidates must have experience designing and leading writing workshops. Experience with incarcerated populations and ability to speak Spanish are pluses. The fee will be \$50 per contact hour, for a total of \$400. BY 28 FEBRUARY 2002 Email resume, references, and brief answers to the following questions:

1) What authors or artists inspire you and your work? 2) Describe your experience with the target population and/or describe a situation in which your authority as teacher or facilitator was challenged and how you handled it. 3) Briefly list 3 exercises you would use in this workshop. 4) Provide two reasons why a skeptical warden should fund this program.

The answers to all four questions should not exceed a total of 2 single-spaced or 4 double-spaced pages. Please submit answers, resume, and references BY 28 FEBRUARY 2002 to [REDACTED]

Witness Tree Literary Arts Education is a non-profit organization dedicated to revealing the liberatory force of literature in diverse communities. We have conducted workshops for varied constituencies, including literacy students, corporate employees, urban public school teachers, and underprivileged youth. Founded in 1996, the organization is run collectively by three women artists of color. If the pilot Speaking Freely program is a success, we hope to expand it to a recurring 6-week workshop series.

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194. **whirl2**

JIM CARROLL | ANNE WALDMAN | TUES FEB 19 | PRATT INSTITUTE

Fri 15 Feb 2002

I'd like to invite you to a reading/celebration/party on
Tues. Feb. 19 at 7 p.m. WRITERS LIVE! at Pratt Institute

JIM CARROLL

and

ANNE WALDMAN (performing with Daniel Carter on saxophone)

I hope you can make it--all Writers Live! events are free and open to the public. I've enclosed directions and more info below if you want to email this to anyone...

Best,

Marcella Harb

Curator, Writers Live! at Pratt Institute

www.pratt.edu/writerslive

JIM CARROLL

The Basketball Diaries, first published in 1978, was adapted into a movie starring Leonardo DiCaprio in 1995. Carroll's diary was lauded by Jack Kerouac, who observed, "At 13 years of age, Jim Carroll writes better prose than 89% of the novelists working today." As Viking Penguin's best-selling poet, Jim Carroll

has written over 7 books of poetry, including the award-winning *Living at the Movies*, the critically lauded *Praying Mantis* spoken word album, *Forced Entries*, *The Book of Nods*, *Fear of Dreaming*, and most recently *Void Of Course*, featuring the popular "8 Fragments for Kurt Cobain." As *Newsweek* noted, the song "People Who Died" from his "Catholic Boy" album, in effect "propelled Carroll from underground status...to national attention as a contender for the title of rock's new poet laureate."

ANNE WALDMAN

Anne Waldman, a performance poet and teacher, joined forces with Allen Ginsberg in 1974 to found the Jack Kerouac School of Disembodied Poetics at the Naropa Institute. She has written more than 43 books, including the book-length epic poems *Iovis I* and *II: All is Full of Jove*, as well as *Fast Speaking Woman*. Her most recent books include *Vow to Poetry: Essays, Interviews, Manifestos*, and *Marriage: A Sentence*, a volume of poems published by Penguin in 2001. The *New York Times* calls Anne Waldman "the fastest, wisest woman to run with the wolves in some time."

DIRECTIONS TO PRATT:

By SUBWAY:

Take the A, C, L or F train to Brooklyn

Then connect to the G line, (which runs through Brooklyn and Queens)

Get off at CLINTON/WASHINGTON station on the G line.

Use the Washington Ave. exit, then walk on Wash. (toward the Jesus Saves sign) one block to DeKalb Ave, turn right and go one block to Hall St/St.

James, the corner of the gated campus--- and if that gate is not open, walk down DeKalb to the first open gate--The Thrift Hall entrance, and continue down the straight path to Memorial Hall.

By CAB or Car Service: From the Brooklyn Bridge, exit bridge at Tillary Street. Turn left on Tillary. Right on Flatbush Ave. Left turn on Fulton st. Left turn on Lafayette Ave. Left turn on Clinton Ave. Right turn on Willoughby Ave. Go 3 blocks to Pratt Campus on your right. Stop at Pratt security booth (2nd entrance on right) for instructions to Memorial Hall.

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195. **megan minka lola camille roy**

Calling all (SF Bay Area) poets!

Fri 15 Feb 2002

Camille Roy here. New Langton Arts is accepting literature applications for the Bay Area Award Show for 2002. Past winners include Taylor Brady (00), Susan Gevirtz (00), Jocelyn Saidenberg (99), giovanni singleton (99), Laura Moriarty

(98), Aaron Shurin (98), Renee Gladman (97), Tobey Kaplan (96), Scott McLeod (96), Kevin Killian (95).

The application is online at:
<http://www.newlangtonarts.org/>

The deadline is march 1.

Send em in!

camille roy

<http://www.grin.net/~minka>

"If this is going to be a calm equality, there will be no people."
(L. Scalapino)

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196. **Rova Saxophone Quartet**
poetry reading SF February 19

Fri 15 Feb 2002

FRIENDS & STUDENTS OF DIANE DI PRIMA

the first in a series of poetry readings

#1

Gayle Leyton

Maxine Wyman

Elizabeth Gjelten

February 19, 2002

7.30pm FREE

Bird & Beckett Books

2788 Diamond at Chenery

(Glen Park BART)

San Francisco [REDACTED]

Diane di Prima will be present to introduce these hot new poets ----- come on down!!the joint venture corporation, refused to answer.

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197. **Ethan Paquin**
SLOPE #14: HERE FOR THE TAKING

Fri 15 Feb 2002

SLOPE.....the long-awaited release of Issue 14

www.slope.org

.....come along for the ride with the first exclusively-online magazine ever to be included in THE BEST AMERICAN POETRY series

~ NEW POETRY

Bruce Beasley | Lisa Lubasch | Karen Volkman | Peter Boyle | & MORE

~ NEW PROSE EVEN GETS IN THE ACT

Susan Steinberg | Andrew Zawacki | Ronald Palmer | & MORE

~ "SLOVENIA: AT THIS MOMENT" FEATURE

Poems, interview, art, essays and criticism featuring Ales Debeljak, Brane Mozetic, Jure Novak, Meta Kusar and Dusan Fiser

~ SLOPE E-CHAPBOOK #1

"The World Other": Poems by Franz Werfel translated by James Reidel

If you feel you received this message in error, let us know and we'll stop notifying you of Slope news. -Eds.

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198. **Elizabeth Bassford**

Thomas Lux and more from EXOTERICA

Fri 15 Feb 2002

Just a reminder...this Sunday, 1 p.m. Thomas Lux will be our featured reader at EXOTERICA, housed at The Society for Ethical Culture, 4450 Fieldston Road in the Bronx. \$5 admission, OPEN MIKE follows.

AND, Wednesday, Feb. 20th at 6:30 p.m., The Bronx Writers Center's UPTOWN LOCAL presents "Two Good Friends Sitting Around Reading"- Rick Pernod and Elizabeth Bassford of Exoterica, both BRIO award winners from the Bronx Council on the Arts, will read their own work in a dialogue of poetry. FREE admission, Open Mike, and light refreshments. The Kingsbridge Library, 281 W. 231st St, Bronx.

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

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199. **Alan Sondheim**

Relic Catalog of Nikuko

Fri 15 Feb 2002

-

Relic Catalog of Nikuko

00 nikuko-relic inventory

```
01 nikuko-arm-----{armarmarm}
02 nikuko-bla-----{blablabla}
03 nikuko-bre-----{brebrebre}
04 nikuko-che-----{checheche}
05 nikuko-chi-----{chichichi}
06 nikuko-ear-----{earearear}
07 nikuko-elb-----{elbelbelb}
08 nikuko-eye-----{eyeeyeeye}
09 nikuko-fac-----{facfacfac}
10 nikuko-fin-----{finfinfin}
11 nikuko-foo-----{foofoofoo}
12 nikuko-hai-----{haihaihai}
13 nikuko-hea-----{heaheahea}
14 nikuko-kne-----{kneknekne}
15 nikuko-leg-----{leglegleg}
16 nikuko-lun-----{lunlunlun}
17 nikuko-nec-----{necnecnec}
18 nikuko-nip-----{nipnipnip}
19 nikuko-nos-----{nosnosnos}
20 nikuko-pub-----{pubpubpub}
21 nikuko-shi-----{shishishi}
22 nikuko-sho-----{shoshosho}
23 nikuko-sol-----{solsolsol}
24 nikuko-sto-----{stostosto}
25 nikuko-toe-----{toetoetoe}
26 nikuko-uri-----{uriuriuri}
27 nikuko-vag-----{vagvagvag}
28 nikuko-vag-----{vagvagvag}
29 nikuko-wai-----{waiwaiwai}
30 sort zz > yy; sed 's/^\./&-----\{\&&&\}/g' yy > zz
31 sed 's/^\./nikuko-/g' zz > yy
```

```
01 nikuko-arm-----{armarmarm}
```

you open your arms wide, begging the populace to embrace you. you pull your arms around your body. pop-pop-pop. it hums with the beauty of death. it warms to my hand. i am once again, warm in my hand, warm with the beauty of it. no pop-pop-pop, we emerged later with blood on our arms. at last i came to the eastern arm to hold my warm out, my flesh out, to their touch, their gatherings, communal. it seems impossible. i want to hold my warm out, my flesh out, i'm feverish; there are strange welts on my arms..

```
15 nikuko-leg-----{leglegleg}
```

ms ms m|eeteeteet|s ts ts t|he he he |leglegleg|, t, t, t|hathathat| cr cr |intintint|
o to to t|he he he |sinsinsin|gleglegle| ey ey ey|e, e, e, of parts from arms, legs,
breasts, neck, face*. Braids of parts from hair*

09 nikuko-fac-----{facfacfac}

face. i fall to the ground like a worm. i can't move. i jerk about. i want you so
bad this might be a dream. i want your body in my face. perhaps i'm not being
clear, faced with the clarity and fuzziness of the inconceivably tangled matri-
ces of molecular organization, video and interactivity in the face of periphyton.
fl|flui|uids|ds o| on |n my|my f| fac|ace,|e, m| my |y ha|hair|ir, |, of parts from
arms, legs*, breasts, neck, face. *Braids of parts from hair

08 nikuko-eye-----{eyeeyeeye}eyeeyeeye{-----eye-okukin 80

.uoy nwo I ,okukiN ,ffo my eyes. Take everything off, Nikuko, I own you. I am
looking at you now, Nikuko. I am undressing you with my eyes. I take ekat
I .seye ym htiw uoy gnihtyreve ekaT .seye ym gnisserdnu ma I .okukiN ,won uoy
ta gnikool ma I tail mi grep eye mi > zz rev zz >> zz sort zz > yy; mv yy zz sort
zz > yy; mv yy zz

EUEUEU_

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200. **austinwja**

Re: query on behalf of a friend

Fri 15 Feb 2002

In a message dated 2/14/02 7:17:51 AM, [REDACTED] writes:

<< Bill. I dont see it as you do but glad to see your view: I can understand

| *now the situation might seem (especially eg to a New Yorker) and other*
| *Americans as a terrible and frightening attack. And without a lot of*

info

| *(and even with a lot) a lot of people would be excused for being*

frightened

| *and angry at the events of the attack on the US. However I dubious that 1)*
| *the attack wasnt justified (I mean that it didnt have some complex causal*
| *connection to US external policies and so on) 2) it wasnt organised by an*
| *extreme right wing group from within the US 3) if it wasnt 2) then the*

Bush

| *(etc) admin reaction was quite simplistic: he now wants to "blister" Iraq*

and probably North Korea. Altho I unerstand that te European nations arent so keen on that). And also it (the attack on Afgahnistan) in no way has

made

*the "Free West" any safer. 4) I think its VERY much like theVietnam war.
eg I think that the issue of the "advancedness" or whatever of
Afghanistan has been cruelly and cynically manipulated by the Right. It*

was

*a "red herring" and served to reinforce prejudice against Arabs everywhere
as The Enemy (the NEW enemy) and what was relatively speaking a fairly*

minor

attack on basically non-military targets (recall the number of buildings

in

*the US and the enormous numbers of military installations). And no one has
claimed (in fact most Arabs have condemned the attacks) responsibility
(usually its obvious and in Isreal we know the terrorists (freedom
fighters?) because they kill themselves) - even if bin Laden hadn't*

claimed

to have organised it: there would been a statement about the US: about

how

*corrupt and aggressive the military -industrial state is, how they are
aiding the Israelis, their general policy of "divide et imperum" which is
tiresomely old, and so on. You dont SEE how the rest of the world's poor*

see

the US: and increasingly it is seen as an aggressive and corrupt nation.

The

Space Program built up with the aid of the ex-Nazi terrorist von Braun,

the

*Nazis who escaped thru the "nets" with US aid after the Second WW, the
holding back of the US until Britain was crippled then a panic reaction in
case the Commmunists took everything, the savaging of Korea and Vietnam,*

the

killing of hundreds of thousands in South America and Indonesia and the

impoverishing of the Third World nations, coup detats in Chile (which was becoiming "dangerously democratic"), and Iran in case the oil fields nationalised, the vicious and ongoing savaging of Iraq, military installlations thousands of miles from the US (no other nation has the equivalent) in Saudi Arabia (to protect whom, US oil interests, and a

bunch

of scum in Kuwait?).

This all said: if you can prove the case that a huge Arab force was steaming toward the US and the need for an undeclared war on that very

poor

country Afghanistan or why a huge bombing campaign complete with thousands of B52 bomber isnt begun on the Palestinian "terrorists" or should that be "Israeli terrorists?" I'm not convinced the the US was in "great peril".

But the reaction of the US has created in the long run the potential for more destruction, more bitterness.

But that said: I have to now allow that I'm glad you are commenting on

this

issue. I will allow that I could be wrong: that's true. Otherwise there

can

be no debate.. I allow that there is always rhetoric which obfuscates.

Also

I hope my disagreement is not seen as callous indifference to S11 which

was

a terrible event. Nor am I against American people who I think suffer from the effects of capitalism as much as any people any where, and I am not blind to the good things that have happenned in the US eg the Civil Rights movement and so on, the art, the relative freedom, your constitution when

it

works, and the strength of the people, the abundance (which we in NZ have somewhat): the intelligence and insight as such literary figures as

Zukofsky

(him as an example as I'm reading a book about him just now), the energy and creativity of American people and so on. So I hope you accept my crit

as

*"objective" - well as far as objective can be objective. I'll accept a
"counter attack" without it becoming a personal thing: but I dont want to
back away fromn what I said above as it stands for now. Regards, Richard.*

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

From: <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 08, 2002 6:08 AM

Subject: Re: query on behalf of a friend

In a message dated 2/6/02 1:17:18 PM, [REDACTED] writes:

<<

*If this is a democracy (and there is doubt about this), then it is the
people who are responsible.*

So where are the celebrated voices that spoke out during the Vietnam

War?

*Where are the intellectuals? What's the Poet Laureate saying about the
killing fields called Afghanistan? Where are the Yippies?*

-Joel

Hi Joel and Richard. Well, call me crazy but I don't think deliberate attacks on civilians, i.e., with no military target in sight, can ever be justified. I agree that prejudice against the Arab population has been "reinforced." But the key here is in the word. Most Americans, like most people everywhere, are a pretty bigoted bunch. Even Bush's two appearances on TV during which he warned US citizens to knock off the bigotry while praising most Muslims, can't help much. Believe me, I am no fan of Bush, or of politicians generally. But Bush did publicly defend Muslims and condemn the bigots, for what it's worth. Whatever sneaky shit goes on behind the curtain, what the West heard from Bush is a vote of confidence for Muslims, for Islam. So I'll give him that much.

As Richard says, if the information we are fed is accurate, then the US is justified in its actions. We really can't know if military actions against Afghanistan

have made our side of the fence safer. Perhaps not. Perhaps so. It is clear that certain arrests in this country have averted planned attacks. That's something, anyway. It is also clear that a large percentage of the Afghan population (who can say how large?) is delighted to see the Taliban gone. Both men and women there, denied the opportunity to practice their professions, can now do so.

No disagreement from me on the corrupt machinations of the US government. But sympathizing with another government, equally or more corrupt, seems illogical to me. How does that make the world safer? How does pissing off the toughest guy on the block make the world safer? Obviously, it doesn't. Logic. Europe is even more dependent on Middle East oil than the US is, so it's not surprising that they would drag their feet when oil rich nations are targeted. The French also have serious business dealings with North Korea. Nothing here surprises. You and I know what so many people are like, how the world works. If, however, Iraq, Iran, and North Korea are in fact harboring/funding those who work for the annihilation of the west, then I certainly understand that the best defense is a good offense. But am I ready to take everything the White House puts out as gospel? Never have. Can I say definitively that they are lying? Nope. Yes, we know they have lied about lots of things. But so has everyone else.

That most Arabs have condemned the attack -- well, we really have no way of knowing this. In this country most Arabs seem to support the attacks. Right wing Arab radio broadcasts anti-west propaganda in the Middle East (in the West, we get the reverse). A steady diet of that might convince that all Arab nations are poised to rise up against the West. But the protests there have been steadily losing steam, similar to the protests here, according to most news sources. We really have no footing from which to judge what is true and what isn't. I would have to be there, to talk to the people, to observe just how heavy or light was the collateral damage caused by American bombs, before I felt I could speak with authority. It does seem that the damage was rather light considering the number of bombs in the air, which may be a tribute to American technological brilliance, if not a moral justification. Or it may be so that not since W.W.II has the US military deliberately targeted civilians. But again, I have no way of knowing for certain. I can only watch the screen, read the papers, read the journals right and left, correspond with friends in Europe and China, and stare at the patchwork quilt. Every one of my Jewish friends, both in and out of the avant-garde community, believes that the anti-Israel rhetoric is driven by anti-Semitism, conscious or unconscious. Perhaps they're right. Perhaps not. I realize that so much equivocation can be infuriating. But I'm a practical man. I'm not jumping until I know there's water in the pool.

My sense of most New Yorkers is that they were frightened for a short while, but that is long over. Now they're just pissed. And they want their government

to make sure such a tragedy never happens again. Most are aware that during such times, civil liberties always take a hit as the government puts up protective fences. Some view this latest hit as substantial. Others see it as rather light, and that view seems the more common throughout the US. As always, perception is reality. As for my position, I've learned that my views rarely coincide with anyone's, point for point.

The litany of US sins, of course, no longer shocks, not since the Nam. But can we not see them as a red herring? That the US has committed atrocities does not alter the fact that other nations have been equally corrupt and inhumane -- in many cases moreso -- and to the best of their ability. I'm sure you don't really believe that the governments/political organizations the US targeted had clean hands? Wouldn't that be naive?

I don't consider my previous remarks a counter attack. Nothing personal intended, though I did question a point of view. Joel wondered why the Vietnam generation is not out in force, and I thought I'd offer a possible reason or two. I don't think it's any great loss, anyway. My generation raised some light, but also dropped some darkness. A younger generation is perfectly capable of doing the same. My experience has taught me that no matter which camp cooks your meal, there's a little arsenic in every bite. Your experience may lead somewhere else entirely. Whatever, I appreciate the give and take, always. And naturally I respect anyone's right to position him/her self. Best wishes to both of you. Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

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201. **Hilton Obenzinger**

The Yoga of Moby Dick

Fri 15 Feb 2002

I am participating in this panel, and if your in the SF Bay Area you may be interested in coming. As far as I can tell, the performance is, indeed, comic, but also serious.

Hilton Obenzinger

AMERICAN YOGI: PERSPECTIVES ON EASTERN PRACTICE AND OUR
NATIONAL MYTHOLOGY

A panel discussion following the Thursday, February 28th performance of The Yoga of Moby Dick with moderator Barbara Lane, Mark Kenward, Hilton Obenzinger and other distinguished scholars.

The Marsh
1062 Valencia
near 22nd

Many Western scholars and writers have predicted that the meeting of Eastern and Western philosophies will someday prove to be one of the most significant events of our age. Today in America—when consumerism has never been more rampant and danger has never seemed so near—more people than ever are grounding their lives in Eastern practices such as Yoga, Zen, and meditation. Some of these seekers leave their homeland, figuratively and literally, while others remain here in America trying to tread an authentic path within their own cultural milieu. Can it be done? Can our own literature, mythology, and memoirs help us relate to the Eastern philosophy of self-transcendence? Or are we courting spiritual dilettantism by refusing to let go of the trappings of our narcissistic culture? These questions and more will be addressed in two fascinating panel discussions. Please join Mark and friends for one of these lively forays into a world of literature, memoir, and enlightenment.

THE YOGA OF MOBY-DICK

WHAT IT'S ABOUT:

God or no God? If a whale ate your leg could you still do tree pose? Mark Kenward asks the essential questions in his provocative comic solo performance which won effusive praise in its initial outings at The Winnipeg and San Francisco Fringe Festivals and was awarded a mainstage run at San Francisco's most prestigious venue for solo performance: The Marsh.

Developed with and directed by SF solo performance guru David Ford, The Yoga of Moby-Dick is the fourth in a quartet of innovative works that originated with Kenward's stunning one man adaptation of Moby-Dick. This recreation of Melville's classic text was nominated by the Bay Area Theater Critics Association for best solo performance in 1995 and toured eleven cities, drawing praise in each one.

Now, as a new dad and nascent Yoga teacher, Kenward once again wrestles with Melville's ideas but in a contemporary context that has electrified audiences. With the fervor of a mad Ahab, Kenward pursues an improbable and surprisingly personal connection between Hatha Yoga and the great American novel as he struggles with the legacy of a literate yet violent parent. During the course of the show, he restlessly prowls a vast landscape from Nantucket to the Mill Valley Yoga Studio to the deck of the Pequod in search of meditative redemption that may be no further than his own back yard.

Kenward allows this tale to unfold in his inimitably, self-effacing, comic manner while bravely welcoming us into the darkest parts of a mysterious past that still haunts him today.

Please also note the two special events we're including with this show. There's info about both the Scholars Panel (called: American Yogi) and the yoga classes.

FROM THE CRITICS:

“In this powerful solo performance he will make you laugh hard, think hard, feel hard, and at the same time he will achieve a total participation from the audience. It is highly recommended!” - SF Tribune

“Mark Kenward has a whale of a tale in THE YOGA OF MOBY-DICK, a sharp, well-deconstructed meditation on the parallels between Herman Melville’s epic novel, yoga, and Kenward’s own life and quest for enlightenment.” - Winnipeg Sun

“The subtle way in which he allows the verse and chapter of his literary scripture to inform us about the whirling sea of his personal life is wonderful to observe. Yoga may be about non-attachment, but it would be easy to be un-yogomatic about this imaginative and entertaining play. You can get attached to it.” - CBC Radio Winnipeg

“(A) strange merger of a book report, yoga class, theological discussion, and personal journey that takes you through the gamut of emotions. Often hilarious, Mr. Kenward gives a stellar performance. You may be laughing one breath, and deadly silent the next I highly recommend THE YOGA OF MOBYDICK.” - UMFH Radio¹Winnipeg

“(A)s details of his own life creep into the narrative and wrap themselves around this classic whaling tale, we suddenly find ourselves squeezed into the vortex of Kenward’s own spiritual journey, a journey into an underworld populated by truly American characters I heartily recommend it.” - 

“Lanky and handsome, he weaves these disparate elements into a fascinating comic monologue Kenward has real stage presence: Imagine Bruce Dern crossed with Woody Harrelson.” - Winnipeg Free Press

SPECIFICS:

WHAT

The Yoga of Moby-Dick

written and performed by Mark Kenward

WHERE

The Marsh

1062 Valencia
near 22nd

WHEN

Thursdays, Fridays and Saturdays at 8:00
and on Sundays at 3:00

SPECIAL EVENTS

Twist and Spout: Yoga Class and the show.
To be held on the First four Sundays of the run

American Yogi on Feb. 28

A panel of scholars participate in a dialogue with the theater
community following the show.

TICKETS & ADDITIONAL INFO

Ticketweb.com

Markkenward

415/

Thurs (8:00) & Sun (3:00) \$9-\$18

Fri (8:00) & Sat (8:00) \$12-\$18

With Yoga class on Sundays (\$18 including show)

Want to bring your class, literary group, book club, salon group to this special
event? Please e-mail () for group rates!

Hilton Obenzinger, PhD.

Associate Director of Undergraduate Research Programs for Honors Writing

Lecturer, Department of English

Stanford University

Fax

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202. **hazel smith**

(no subject)

Fri 15 Feb 2002

Dear list and list servers

Please note that email my address is now

many thanks

hazel

Dr. Hazel Smith
Senior Research Fellow
School of Creative Communication and Culture Studies
University of Canberra
ACT 2601
6201 5940
More about my creative work at
www.australysis.com

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203. **Scott Hamilton**

Black Hawk Down: Hollywood and the Pentagon Rewrite History

Fri 15 Feb 2002

Reproduced below is the text of a leaflet which is being distributed in Christchurch and Auckland, New Zealand.

If you agree with the leaflet's message, then please tell your friends that it's online at http://www.geocities.com/anti_imperialist_coalition/BHD.htm (Anyone wanting copies to distribute can e mail to the AIC and MESC addresses given at the bottom of this message.)

As Bush's war for global domination looks set to move onto a massive new stage - and to prompt massive new opposition, in the First as well as the Third World - the job of opposing the Pentagon's propaganda wing becomes more and more important.

BLACK HAWK DOWN:
HOLLYWOOD AND THE PENTAGON REWRITE HISTORY

What really happened in Somalia and why?

On December 12, 1992, the US sent 28,000 soldiers into Somalia under the auspices of the United Nations in a supposed "humanitarian operation" to bring food to starving people. TV photo opportunities included a staged D-Day style landing on the beach, to waiting cameras, and copious news coverage of hungry Somalis receiving food courtesy of the "international community." What we didn't see was the other major

activity of the US forces of "Operation Restore Hope": the almost daily gun battles in heavily populated neighbourhoods which resulted in the deaths of over 10,000 Somalis in only ten months. Resistance to the US presence in Somalia, which rapidly became widespread, was brutally repressed.

Journalist Richard Dowden, not to be confused with Mark Bowden, on whose book the film is based, discovered that the US army started killing Somali civilians right from the outset of its mission. "In one incident, Rangers took a family hostage. When one of the women started screaming at the Americans, she was shot dead. In another incident, a Somali prisoner was allegedly shot dead when he refused to stop praying outside. Another was clubbed into silence." The human rights group Africa Watch stated that the United Nations' troops "have engaged in abuses of human rights, including killing of civilians, physical abuse, theft..." The abuses included turning machine guns on unarmed protesters and the firing of missiles into residential areas. The report concluded that "UNOSOM has become an army of occupation."

Why did the US intervene in Somalia?

By 1991, the pro-US President Siad Barre had leased nearly two thirds of Somalia to four US oil companies. When he was overthrown, the US needed another way of guaranteeing their interests. Initially they chose a local leader, Mohammed Farrah Aideed, but when he proved unreliable, they intervened directly. And when the US intervenes, it means business. A few days before the troops hit the beach, the US embassy set up shop in oil company Conoco's corporate compound. At the same time, Colin Powell, then chairing the US military's Joint Chiefs of Staff, described the invasion as a "paid political advertisement" for the Pentagon. Powell opposed calls to spend more money on the pressing needs of health, housing and education, taking the opportunity to argue instead for continued military spending. Now, as this movie whitewashes the role of the US military in Somalia, Colin Powell, George W Bush and the US army are casting about for

new countries to invade as they continue their "War on Terrorism." Somalia is again high on the list. What better way to prepare people for this new aggression than a movie that, in the words of New York Times critic Elvis Mitchell, "converts the Somalis into a pack of snarling dark-skinned beasts..."

How does New Zealand fit in?

Here in New Zealand, the government was quick to commit SAS soldiers and other military resources to the "War on Terrorism." Who knows whether they will be deployed to kill Somalis this year, just as they were sent to kill the Afghan people last year? There was money immediately available to beef up the SIS and send troops to far flung corners of the globe, but if we want our kids to get a good education or an operation at hospital, or if nurses want a pay rise, we're told the coffers are empty. There's something wrong when it's easier to get extra funding to join an international bombing attack on the world's poorest and most defenceless countries than it is to fund a hospital.

"The first casualty of war is truth"

The US military cooperated intimately in the making of this film, supplying staff, expertise and equipment to make the action look as realistic as possible. But that's not the same as "showing what really happened". Before the film was released, the Motion Picture Association of America held a private screening for senior White House advisers, allowing them to make changes to the movie. What chance was there that they would allow the depiction of helicopter gunships firing indiscriminately at people in the streets and markets of Mogadishu? What chance was there that they would allow US soldiers to be depicted, as most interviewed by Mark Bowden described, firing "on crowds and eventually at anyone and anything they saw"?

But at least while we watch the film, we can admire the personal courage and morality of the individual soldiers involved, right? Well, unfortunately no. It's

no surprise that they gave a new name to Ewan McGregor's character, Company Clerk John Grimes for the film. The real John Grimes, John "Stebby" Stebbins, is now serving a 30-year sentence in Fort Leavenworth military prison for raping a 12-year-old girl.

If you're looking for a true story, you're as likely to find it in Lord of the Rings as in Black Hawk Down. We hope you enjoy the film, but remember to treat it as you might any other action fantasy. Also bear in mind that the "heroes" of Delta Force are actually the soldiers of an invading army, and the forces of the "evil Somali warlords" are actually defending themselves and their country from an entirely unprovoked attack. And in Somalia today, people are bracing themselves for Black Hawk Down 2, only that will be real, and New Zealand should have no part in it.

This leaflet was produced by the Middle East Information and Solidarity Collective, PO. Box 513, Christchurch www.revolution.org.nz

In Auckland, this leaflet is promoted and distributed by the Anti-Imperialist Coalition. email:



Phone 025 2800080

The AIC meets weekly on Wednesdays @ 7.30pm at Trades Hall, 147 Great North Rd, Grey Lynn.

Join a NZ anti-capitalist, anti-war e-group by visiting
http://groups.yahoo.com/group/antiwar_anticap_nz/

Follow worldwide anti-war news at
<http://www.antiwar.com>

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<http://uk.my.yahoo.com>

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204. **derek beaulieu**

new from housepress: FOOTNOTES by Johan de Wit

Fri 15 Feb 2002

housepress is pleased to announce the release of:

FOOTNOTES

by Johan de Wit

published in a handbound and numbered edition of 60 copies \$5.00 each

FOOTNOTES explores the role of the para -- meaning, explication and the extra-neous through the eponymous tool.

Johan de Wit is the author of "The october revolution in poetry" (Mainstream, 1997), "Title and Six Pages" (Writers Forum, 1997), "METROPOLITAN Drinking Fountain & Cattle Trough" (Microbrigade, 1992) and "HIPPOTOTESCOPO" (West House Books, 2000) and while he has appeared in a recent issue of The Gig, this is his first separte publication in Canada.

for more information, or to order cpies, contact:



www.housepress.ca

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205. **J. Kuszai**

Trivia HOT and NOW

Sat 16 Feb 2002

For those of you who are curious about such things, since the Factory School poetry audio archive reopened in January, we have received requests (hits) more than 2500 files. While it is difficult to know how many total unique individuals have visited the site to listen to poetry, since the breakdown for the stats is by month (and I have no way to know if a unique visitor in January has returned), I can say that in January alone more than 260 unique sites (individuals) were responsible for the more than 2000 file requests. For February, so far more than 160 unique visitors have asked for about 500 files. Granted, none of this is scientific, and my own site adminisrator duties probably account for about twenty to thirty hits alone. For some reason, no one -- anywhere in the world -- has requested a file in either month in the 11-12am hour Mountain Time (where the server is located). Here is a list of the most popular requests:

Ohara (54)

Ginsberg/howl (35)

Frost/mendingwall (32)

Baraka/rhythm blues (28)

Whitman/america (28)
Whitman/songofmyself (27)
Bishop/fillingstation (26)
Angelou/sepia fashion show (25)
Stevens/soliloquy (24)
Ginsberg/supermarket (21)
Auden/nyc64(20)
Eliot(20)
Frost/road not taken (18)
Lowell (18)
Auden/wanderer (17)
Baraka/freedom suite (17)
Mayakovsky (16)
Zukofsky/"A"mix (15)
Berrigan/part1 (13)
Niedecker (13)
Pound/canto-xlv (13)
Wilde (13)
Zukofsky/kpfa 13
Auden/musee (12)
Browning (12)
Pound/canto-i (11)
Pound/canto-iv (11)
Pound/canto-xxxvi (10)

Now, in my opinion this is very interesting. Check out the list and see if you can't do something about these numbers: <http://www.factoryschool.org>

Those of you who have so graciously donated audio to the project will be receiving your free CDs this week. If you would like to send tapes in exchange for copies of the Factory School audio archive, drop me a note: [REDACTED]

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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206. **Alan Sondheim**

(no subject)

Sun 17 Feb 2002

-

i killed off jennifer with a bier a couple of years ago
jennifer returns as a helpmate all the times
she's safe and warm and comforting and conjures dismal julu

julu disappeared into smoke and empathy
she manipulated protocols of alan
alan was gone among them and gone among all exhausted women
azure came among them and swept out the cobwebs and nightmare
nikuko moved among them
 nikuko kept moving among them
 nikuko the dismembered reassembled herself over and over again
 the protocols transformed into programs of war and violence

these people are always these people or the they or the thing
in the night they come in the form of crabs of several disparate types
pink ones with soft-shelled carapace
black ones with dark subterranean patterns
enormous black ones like shields or medallions
 nikuko moved among them clawed from every direction
 nikuko crawled out with her face limbs and neck torn and hanging
 she reassembled herself speak speak nikuko we are listening
 speak speak nikuko we are listening listening

alan will be killed off by all exhausted women
travis and honey and tiffany have found serrated claws
they live among the planets lrns speaallions imbs and neck
nikuko kept moving among them grams of war we are listening
nikuko the dismembered reassembled all exhausted women
cobwebs and nightmares
e of years ago mes njures dismal julu
speak speak nikuko are are listenihe they or the thing
gramallions m every direction jkimbs and neck all exhausted women
enormous black ones like shields or med cobwebs and nightmare
listeniherself over and over again
allions
they live among the planets

—

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207. **Charles Bernstein**

Re: Trivia HOT and NOW

Sun 17 Feb 2002

joel, keep in mind that I assigning some of these files in my classes!

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208. **owner-realpoetik**

RealPoetik Notes (NYC, Houston, Elsewhere!)

Sun 17 Feb 2002

██████████
To: EXNIHILIST2002: ;

Subject: UPDATE 02.20.02

Here's what's new this week.

e-book / Internet Edition 24/7 by Jim Leftwich.

e-book / Internet Edition Jacobus by Don Hilla.

audio book / Audio Edition is also Jacobus.

New in The Exnihilist(e) we've got:

A review of MICHAEL BASINSKI'S HEKA: LAND OF FORGIVENESS

by Tom Hibbert

Six Visual Poems from September - October, 2001

by Jim Leftwich

Check out the The Exnihilist(e). If you think you are working in a similar vein, send us a sample @ this address.

We are especially interested in hearing from WOMEN WRITERS.

Aubrey Joyceline HYPERTEXT: WHEN THERE'S MOONLIGHT

A visit with our good friends at Jacket Magazine.

There's something new in Video Treasures.

Chat Sunday night, 02.10.02, 9 PM East / 6 PM West. Just click on the the word chat, at the top of the page.

NEWS AND REVIEWS: http://www.exnihilopress.com/news_revhome.html

Subject: BECOME A REGISTERED PATRIOT TODAY!

<http://whitehouse.org/initiatives/patriot/index.asp>

FOR IMMEDIATE RELEASE

CONTACT: Alice McCarthy

February 7, 2002
██████████

HOUSTON CITIZENS, WRITERS AND ARTISTS CALL FOR WORLD PEACE
Houston, Texas

In the wake of violence both at home and abroad, and in observance of the United Nation's Decade of Non-Violence, a number of Houston writers and artists will hold Words for Peace, an evening filled with poetry and prose at the Rothko Chapel at 7:30pm on Tuesday, February 26, 2002.

The event, co-sponsored by Houston writers, citizens and Voices Breaking Boundaries, will feature local award-winning poets and writers Valerie Kinloch, Rich Levy, Farnoosh Moshiri, Radames Ortiz, Michele Rainford, Sehba Sarwar,

Varsha Shah, Bapsi Sidhwa, and Sandra Tarlin, and young writer Sami Mesarwi. The evening will be hosted by VBB founder and director Sehba Sarwar.

The Rothko Chapel is located at 1409 Sul Ross and the event is free and open to the public. Since space is limited, reservations are required. Please call [REDACTED] to reserve your seat.

Penya Sandor wanted you to know the latest issue of the Redneck Review is available, with streaming audio of some of the work, at <http://www.redneckreview.com/>.

LUMMOX JOURNAL publishes issue #75:

RD Armstrong

Lummox Press & Journal

DUFUS - an online poetry journal

<http://home.earthlink.net/~lumoxraindog/>

<http://www.geocities.com/lumoxraindog/dufus.html>

POB 5301 San Pedro, CA 90733-5301

TRIBES GALLERY (NYC)

285 E.3RD ST. 2ND FLOOR (BETWEEN AVENUES C AND D)

---CHECK OUT---WWW.tribes.org

FOR INFO CALL: [REDACTED]

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209. **Louis Cabri**

Re: Poultry

Sun 17 Feb 2002

Bill,

"Stump Speaking," Bank of America Gift of Bingham Paintings, Lieber-Meister Louis -- http://www.fmub.com/images/Eagle_on_bank.jpg -- follows function, wishing you well, if you use a 1040EZ, watch out for line 7. On the MO1040B and MO1040C forms, look at instructions for line 7. Frustrated? Be careful with line 30. Flustered? If you file a MO1040A form, read the instructions for line 5. Freaked out? And on the MO1040 form, pay attention to line 11. Fear not! DEPULP. Saisir le Mot Clé. The illustrations you are about to see may overwhelm you at first glance (you can access Louis in many ways; but, to list on Louis: -- 1. The first step is to send a letter stating that you wish to file your titles in Louis. The letter should include: name, address, phone number, fax number, e-mail address and contact person. It is important to remember that you must be willing to exchange, sell, or lend. 2. Upon receipt of your contact information, we will send you Louis forms for filing Intentions and Completions. Use

Intention forms when you begin transcribing or recording. 3. For each title, send photocopies of the front and back of the title page, along with a completed Intention form. This step is extremely important to accurately list your title in Louis. 4. When the item is completed, send in a Completion form. If the item is already completed, and no Intention form or photocopies were previously submitted, send the title page photocopies along with the Completion form. The goal of the training is to help users learn to retrieve information that is useful and relevant to work, study, and personal interests.). "Microbes: Invisible Invaders...Amazing Allies." -- Why don't you share like Meg Cox?

http://www.reunionsmag.com/reunion_stories/friends_reunions.html. Aren't you a reunion resource? The Olympic defenestration of Chris Pronger, the Tahitian-inspired work of artist Paul Gauguin... The display also includes the totems "Birdman" and "Fisherman's God" which were inspired by Gauguin's experiences on Easter Island, as well as a replica of the thatched house that Gauguin had built while he lived in Tahiti. Monsieur Louis Lagrange has been there (<http://www.vuitton.com/>) for six weeks. Modernity, new creations, one love, breakfast with the Gazelles, ready to give... He has become quite seriously ill and he needs, not financial aid, for the Marquis de Caraccioli directed upon leaving for England that he should not lack for anything, but rather some signs of interest on the part of his native country. Grassy areas are found outside exit MT11 at the main terminal and outside exit ET 15 of the east terminal. Dress your bug friends any way you want,

[http://www.searsportrait.com/createart/butterfly.asp?](http://www.searsportrait.com/createart/butterfly.asp?tag=25FA0ADE097F4DB5B9ACA8191F4C111E2171AC152DF3426196E5EC672096E0F5)

[tag=25FA0ADE097F4DB5B9A](http://www.searsportrait.com/createart/butterfly.asp?tag=25FA0ADE097F4DB5B9ACA8191F4C111E2171AC152DF3426196E5EC672096E0F5)

[CA8191F4C111E2171AC152DF3426196E5EC672096E0F5](http://www.searsportrait.com/createart/butterfly.asp?tag=25FA0ADE097F4DB5B9ACA8191F4C111E2171AC152DF3426196E5EC672096E0F5). We & God regret that we can no longer offer tours of planes. If the short pulse of energy strikes an object (raindrop, snowflake,

<http://www.stlouisrams.com/CheerleaderPhotoGallery/1009/>), the radar waves are scattered in all directions (my real name is Louis, of about 10,600,000).

Computers analyze the strength of the returned radar waves, the time of travel to the object and back, and frequency-shift of the pulse. The frequency of the returning signal typically changes based upon the motion of the raindrops (snowflake, dust, etc.). You have most likely experienced the "Doppler effect" around trains. First Execution of 2002: James Johnson was convicted of killing 4 people in a single night; including two sheriffs and a deputy. On January 9 he was executed at the state prison in Potosi. Jeri Johnson, wife of the accused, believes that her husband was suffering from post-traumatic stress disorder while committing the acts of violence. Johnson was a Vietnam Veteran and went on numerous night infantry patrols. However, all of this information was deemed inadmissible during his trial. Protests were held all over the state on the evening of his execution.

Have you lived through a very scary and dangerous event? Thought and action, values and facts, compassion and fulfillment -- there are very few phrases in baseball that can create the excitement of "pitchers and catchers report."

Louis, St. Louis

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210. **Alan Sondheim**

(no subject)

Sun 17 Feb 2002

-

pre-image

i'm jennifer and i know everything. there are bars of pink-red flesh. you can't go in there. there are shadows as well. the shadows are cool; they cover the holes. they show you just how dimensional the bars are. the bars are way in front of the holes. the bars stop the holes from sinking. the bars stop you from sinking into the holes. the bars hash everything that goes through them. that is everything gets two variables which access like indirect addressing. you can't go in straight ahead. you have to go in with a twenty-eight degree angle. you can fit in with a twenty-degree angle. you can go in either hole but one of them is more difficult and you must go in through the bars and change from one to another. everything is tiny tiny and you can dream with them. you can only see them and the scent of them. the scent of them is jennifer and this is all you know of jennifer and nothing else and jennifer knows everything. jenny sleeps in niky. you can see niky too.

post-image

jennifer and nothing else. jenny sleeps in cc::sun 17 attchmnt:21:36:15
subject : another
you can see niky too.

-

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211. **Ken Rumble**

Re: SHAMPOO 10 and reading on March 1 in SF

Sun 17 Feb 2002

fabulous - adj. 1. barely credible; astonishing 2. Extremely pleasing or successful: "a fabulous vacation."

real - adj. 1. being or occuring in fact or actuality; not imaginary or ideal 2. genuine; not artificial

actuality - n. 1. the state or fact of being actual; reality. See synonyms at [_existence_](#).

existence - n. 1. the fact or state of existing 2. presence; occurrence

I don't know, George, you seem pretty fabulous to me.....

Ken

At 02:53 PM 2/12/2002 -0700, you wrote:

>>Hello Fabulous People,

>

>I am not fabulous. I am real.

>--

>George Bowering

>Born with perfect grammar.

>Fax [REDACTED]

>

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212. **derek beaulieu**

yeah, but is it worth printing?

Mon 18 Feb 2002

*van zine seeks far out texts to photocopy,
van is a little micromagazine of usually three pages,
van wants you to send some cool wwwritings,
van is available:*

*van sevendy-one has a john m bennett/scott helmes collab plus work by john
crouse of vancouver washington*

*van seventy-three has visual poetry by jim leftwich plus wr-eye-ting by
shane plante of vancouver british columbia*

*van seventy-two has dirty concrete by gustave morin plus "poetry" by
michael basinski*

van sixty-nine has a problem picture by spencer selby

van sixty-seven has typewriter concrete by bill bissett

van sixty-eight has mail art by clemente padin plus vispo by theo breuer

*van seventy has asemic calligraphy by reed altemus plus concrete by paul
dutton*

*van can be had for a song, if you would be interested in seeing a copy or
two of this little zine send a song to:*

imp press

box 1612

vanderhoof, bc

v0j 3a0

canada

*and of course you're all very welcome to contribute,
cheers,
ross priddle
imp editor*

ISSN: 1496-0729

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213. **David Abel**

Re: Patrick Fetherston contact info

Mon 18 Feb 2002

If anyone on the list has contact information for English poet Patrick Fetherston, or is in direct contact themselves with (and would be willing to inquire same of) Bob Cobbing, please send a note backchannel.

Thanks very much,

David Abel

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214. **Poetics List Administration**

AWP reception invitation--please pass it on

Mon 18 Feb 2002

--On Thursday, February 14, 2002, 7:27 PM -0500 "Annie Finch" <[REDACTED]> wrote:

" >

" >For any who will be at the AWP conference, please come. Poetics

" >Listers in the book include Charles Bernstein, Maxine Chernoff, Paul

" >Hoover, Jackson MacLow, Aldon Nielsen, Jena Osman, Keith Tuma, Mark

" >Wallace, and more; and numerous others contributed poems.--AF

" >

" >

" >AWP RECEPTION to celebrate the publication of

" >

" >AN EXALTATION OF FORMS: CONTEMPORARY POETS CELEBRATE THE DIVERSITY

" >OF THEIR ART

" >

" >Join editors Annie Finch and Kathrine Varnes and contributors to

" >the volume for a wine and cheese party in the AWP Book Exhibit Hall

" >Friday, March 8 at 4 p.m at the University of Michigan Press book

" >exhibit, Tables 83 and 84.

" >

"

"

"

" Annie Finch

" Associate Professor of English

" Miami University

"

""Form is the wave, emptiness the water""--Thich Nhat Hanh

"

" Website: <http://miavx1.muohio.edu/~finchar/>

"

"

"

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215. **austinwja**

Re: [webartery] Sackner Archive

Mon 18 Feb 2002

In a message dated 2/18/02 8:27:09 AM, [REDACTED] writes:

<< The obliterated text was not new then: da levy did the the same kind of thing

in the sixties. Probably the dadaists invented it. Doris Cross painted over texts

about the same time Phillips did. I've never researched it and would be most

interested in who first used the technique, and who first used it to real poetic

effect. Phillips does seem to have done it better than anyone else. He's the

one important visual poet in English acknowledged to be such by Marjorie Perloff and Johanna Drucker.

--Bob G.

|

A quick vote for the underappreciated D. A. Levy. I was lucky enough to be a small part of the Levy tribute at the Poetry Project a few years ago -- lucky enough to rediscover the versatile and, yes, tragic artist. Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

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216. **Tom Beckett**

Fragment

Mon 18 Feb 2002

Fragment for Godard

Colonized or
Colorized, eyed
Or dyed or--

One is,
I don't know,
Hologram or door,
Dolorous or grammatical,

The problem
Of other minds.

Tom Beckett

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217. **ronhenry**

AUGHT #7 (2001) online

Mon 18 Feb 2002

Since 1997, the online poetry journal AUGHT has worked to bring innovative poetry to an Internet readership. We're pleased to announce that issue #7 of AUGHT is online.

AUGHT #7 features exciting new work from 11 wonderful poets: Jukka- Pekka Kervinen, Nicole Tomlinson, Michael Farrell, John Gimblett, Larry Sawyer, David Braden, Phil Santo, Steven Timm, Michelle Cherrix, Jonathan Minton, Anders Soegaard, and Tom Hibbard. AUGHT #7 resides on the Internet at: <http://people2.clarityconnect.com/webpages6/ronhenry/aught7.htm> .

Past issues of AUGHT remain online as well, and feature exciting, thought-provoking poems by Sheila E. Murphy, Michael Farrell, Kenneth Sherwood, Jonathan Monroe, Bill Freind, Larry Sawyer, Catherine Daly, Annabelle

Clippinger, Louis Armand, Joel Chace, Rob Faivre, Chris Piuma, Thomas Fink, Lewis Lacook, and many others.

All past issues of AUGHT can be accessed through the main AUGHT page at:

<http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm> .

Once again, thanks to all those who have supported AUGHT with their contributions and kind praise. AUGHT is always open to submissions of innovative poetry; we anticipate the next issue, AUGHT #8, will appear later in 2002. See the guidelines on the web page (link below in the signature line), or just e-mail [REDACTED] for information (or with submitted work in plain text or RTF format).

--

Ron Henry, Editor, AUGHT [REDACTED]

<http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm>

(If you'd prefer not to receive future announcements about AUGHT, please e-mail [REDACTED] to be removed from our contact list.)

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218. **Geoffrey Gatz**

Re: Trivia HOT and NOW

Mon 18 Feb 2002

Thanks you so much for this link. I have been looking for a site like this for a while.

Best, Geoffrey

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

From: UB Poetics discussion group

[mailto:[REDACTED]] On Behalf Of J. Kuszai

Sent: Saturday, February 16, 2002 12:46 AM

To: [REDACTED]

Subject: Trivia HOT and NOW

For those of you who are curious about such things, since the Factory School poetry audio archive reopened in January, we have received requests (hits) more than 2500 files. While it is difficult to know how many total unique individuals have visited the site to listen to poetry, since the breakdown for the stats is by month (and I have no way to know if a unique visitor in January has returned), I can say that in January alone more than 260 unique sites (individuals) were responsible for the more than 2000 file requests. For February, so far more than 160 unique visitors have asked for about 500 files. Granted, none of this is scientific, and my own site administrator duties probably account for

about twenty to thirty hits alone. For some reason, no one -- anywhere in the world -- has requested a file in either month in the 11-12am hour Mountain Time (where the server is located). Here is a list of the most popular requests:

Ohara (54)
Ginsberg/howl (35)
Frost/mendingwall (32)
Baraka/rhythm blues (28)
Whitman/america (28)
Whitman/songofmyself (27)
Bishop/fillingstation (26)
Angelou/sepia fashion show (25)
Stevens/soliloquy (24)
Ginsberg/supermarket (21)
Auden/nyc64(20)
Eliot(20)
Frost/road not taken (18)
Lowell (18)
Auden/wanderer (17)
Baraka/freedom suite (17)
Mayakovsky (16)
Zukofsky/"A"mix (15)
Berrigan/part1 (13)
Niedecker (13)
Pound/canto-xlv (13)
Wilde (13)
Zukofsky/kpfa 13
Auden/musee (12)
Browning (12)
Pound/canto-i (11)
Pound/canto-iv (11)
Pound/canto-xxxvi (10)

Now, in my opinion this is very interesting. Check out the list and see if you can't do something about these numbers:

<http://www.factoryschool.org>

Those of you who have so graciously donated audio to the project will be receiving your free CDs this week. If you would like to send tapes in exchange for copies of the Factory School audio archive, drop me a note: [REDACTED]

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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219. **Joe Brennan**

Re: reply to Joe Brennan re Van Ronk

Mon 18 Feb 2002

In a message dated 02/18/2002 7:39:10 AM Eastern Standard Time,
[REDACTED] writes:

*I did not say nor mean to imply that Van Ronk
re-discovered John Hurt, but that he restored his
career by getting him bookings on the same bill with
himself. In fact, for years they were a regular bill
together on McDougal St.
Laurie*

I didn't know that, so thanks, Laurie -- also it wasn't Van Ronk who was the
source of Dylan's "He Was a Fiend of Mine" as I reported earlier, but Rick Von
Schmidt, another of the troubadours of the 50's and 60's....

joe brennan....

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220. **Michael Magee**

Re: SLOPE #14 plus shameless plug

Mon 18 Feb 2002

Howdy folks, just wanted to say that there's a review of my _Morning Constitu-
tional_ in this issue of SLOPE. (pretty thought provoking, tho I have some small
disagreements w/ it.) Also, while I'm at it, the listing for the book on amazon.-
com includes a blurb from Publishers Weekly. (But enough about me!...) -m.

According to Ethan Paquin: >

> SLOPE.....the long-awaited release of Issue 14

> www.slope.org

>

> come along for the ride with the first exclusively-online magazine ever

> to be included in THE BEST AMERICAN POETRY series

>

>

> ~ NEW POETRY

> Bruce Beasley | Lisa Lubasch | Karen Volkman | Peter Boyle | & MORE

>

>

> ~ NEW PROSE EVEN GETS IN THE ACT

> Susan Steinberg | Andrew Zawacki | Ronald Palmer | & MORE

>
>
> ~ "SLOVENIA: AT THIS MOMENT" FEATURE
> Poems, interview, art, essays and criticism featuring Ales Debeljak,
> Brane Mozetic, Jure Novak, Meta Kusar and Dusan Fiser
>
>
> ~ SLOPE E-CHAPBOOK #1
> "The World Other": Poems by Franz Werfel translated by James Reidel
>
>
>

> If you feel you received this message in error, let us know and we'll stop
> notifying you of Slope news. -Eds.
>

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221. **owner-realpoetik**

RealPoetik

Mon 18 Feb 2002

Lorraine Graham

Lorraine Graham's poetry and reviews have appeared or are forthcoming in the Washington Review, So to Speak, and 108. She edits Anomaly, a magazine of innovative poetry and poetics in (mostly) the Washington, DC region, speaks Chinese, and knows a lot about missile defense systems. You can read more work or contact her at www.yakub-beg.com. She can be reached at [REDACTED].

(from "Work Poems")

ALWAYS FOR

Been nice in the active
phase well known catalytic
roles and I have major goals:
basket grabbing, make requests.
An underway development.

Institution game talk process
functionality & design recap.
Change the finish. Map & start.

~

It's the new logo! It's Taiwan. It's not
tic tack toe it's an H! It's been working
on copy sketch interface with CIA technology.
Group think macro micro tooling game effect.
Delusion making template. Every day is a move
every team hierarchical. Communicate. Leak.
Post analysis. Estimate first target first
blush realistic in total. Support over time
I mean war demarche or speech. Military move
economic evolved congress. Get info in the
situation room. 3000 people played this scene
and blew up the world every time.

~

Something's wrong with the plumbing, catcalls, and your pants.

~

Nausea: today's witty story an over rated skill.

~

Nail glue nylon.
Less overheated than
almost business causal.
Almost digging up
the district rotting
riots and fish fry. Office
space for rent
now lounge. So you've
dabbed congealer on
those would-be dancer
legs. Go archive.

~

We're cooking
with gas. Still
citizen, eating
doughnuts. Growth/
identity on track
to critical mass.
Back up graphs,
break out groups.
My leave is over!
Any specific.

~

Commission to run through the
staff meeting. Bang it out located.
All your favorite themes run
out-keep in mind divorce.

~

Dedicated to strange bedfellows and to
case closures and rehearsing pitch
incineration. What it takes to clean up
kill or sanction Raj in the starts and
stripes omnimedia. Get potassium,
acryl ate. Execute.

~

Budget office chairs for
more serious perversions.
This day least evanescent
sexy incantation not sexy
like sex or computer pellet
nutrition. There's enough
space under my desk-dear
G-d pls. Erase beliefnet
browser history and alt.
sex.com. Bored girl scout
cookies all shack. I eat 5.

~

In jail compile recipes for
fish and cold warm-weather
soup and salad. Jail's got it
good in the utility bill, in the
Admin with a capital "L"
for no I don't know where
it is or read the news is sub
Siberian vodka. Ice cream
Nostalgia. Won't that get
you through labor camp
Winter or possible execution?

~

STASH

beerfast week and weekend
slum (I love the you that's you
in the magazine article).
She looked like I imagine
she does but not as pretty
cuz I've seen pictures and
don't have to imagine anyway.

~

high season singing sergeants on the west terrace

~

(used cookie dough but baked it in a muffin pan)

~

theory of bite suck complexity
in total quality free range
autonomous latte-fat. coffee
cherry fly by plastic fencing
match-a chance to be the
loving circus freak box
under your bed order level.
one step feed loop competition.
blast the cream. nibble or stop it.

~

push up office squat no spaghetti straps here

~

MY PROPOSAL

Moral resolution: circle jerk
scotch tape. All together:
single or Fascist? Never more
than two wives one is best
says G-d it's OK. Employ
virgins read maids and what
if she isn't and then what?

~

SHRINK

That blare excites.
Summarize. It's all

about standing
around, shrieking.

~

Yearning for fruit and
non group therapy mean
this progression is linear.
I'm falling behind in
my doomsday plan.

~

in honor of not being at the
meeting in honor of escalating
anti stoic anti in honor
of anti in honor of noodles
pulled and noodles fried
and tossed and carried
over land. in honor of
nestorians and satellite
technology not for anti
intelligence life for
life in honor of lunch.

~

Big 5 agreeable ticket
to the online teenage
fanclub now debunked
commission. Strive for
thorough abstract theory
building interaction.
Casual loafers. Every
morning news of the gap.

~

Seeking guidance in the summer
being here in the summer.
Macadamia nuts seeking lava.
This meeting will occur
ideally during my vacation.
Cleaning day: I find the
Russian masks helpful I find
the refrigerator satisfying
hosting dignitaries. Strategic

thinking about pithy expressions.
Final is the wrong word. Bring
back drafts. Policy in space.

~

Cross with the light my little
green munchkin girl. You're
out of coffee down mythologize
damage-control displacement.
Serves to go at least go there
and there is better than traffic.

Lorraine Graham

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222. **Annie Finch**

Re: AWP reception invitation

Mon 18 Feb 2002

*Maureen-who-backchanneled-me and any interested others, sorry I
didn't include full details. This is the Associated Writing
Programs Conference, held in New Orleans March 6-9.*

>--Annie

>

>AWP RECEPTION to celebrate the publication of

>

AN EXALTATION OF FORMS:

>CONTEMPORARY POETS CELEBRATE THE DIVERSITY

>OF THEIR ART

>

>Join editors Annie Finch and Kathrine Varnes and contributors to

>the volume for a wine and cheese party in the AWP Book Exhibit Hall

>Friday, March 8 at 4 p.m at the University of Michigan Press book

>exhibit, Tables 83 and 84.

*For any who will be at the AWP conference, please come. Poetics
Listers in the book include Charles Bernstein, Maxine Chernoff, Paul
Hoover, Jackson MacLow, Aldon Nielsen, Jena Osman, Keith Tuma, Mark
Wallace, and more; and numerous others contributed poems.--AF*

Annie Finch

Associate Professor of English

Miami University

"Form is the wave, emptiness the water"--Thich Nhat Hanh

Website: <http://miavx1.muohio.edu/~finchar/>

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223. **Pam Brown**

Re: hack remediation drag and drop

Mon 18 Feb 2002

Nice colours

--- komninos zervos <[REDACTED]>

wrote: >

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

>

> comments please

>

> 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]

=====

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

<http://movies.yahoo.com.au> - Yahoo! Movies

- Vote for your nominees in our online Oscars pool.

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224. **Avery Burns**

Fwd: Arc 4

Mon 18 Feb 2002

Here is information on the latest issue of Arc, an online magazine edited by Joseph Noble.

Avery E. D. Burns

<<<<<<

Arc 4 is now online.

This issue contains the serial poem, "Days," by Lisa Mikiko Hawes. Lisa Hawes was born in Palo Alto, California, and has spent most of her life in Northern or Southern California, but currently finds herself in Paris doing research for a doctoral dissertation on the poetics of "the local" in the writing of Masaoka Shiki, William Carlos Williams and Robert Desnos. Her long poem "The Color Series" was published in Ribot.

Previous issues of Arc:

Arc 3: Rosace by Brazilian poet Orides Fontela, translated by Chris Daniels;

Arc 2: "Counterweight" by Brian Strang;

Arc 1: "Tonics" by Avery Burns and Eric Selland.

Arc can be found at:

<http://home.earthlink.net/~josephnoble/>

Do You Yahoo!?

Yahoo! Sports - Coverage of the 2002 Olympic Games

<http://sports.yahoo.com>

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225. **Elizabeth Bassford**
poetry festival information

Mon 18 Feb 2002

exoterica is looking for volunteers to help with WORD: The Jay Liveson Poetry & Music Festival, which will take place on June 8, at Mt. St. Vincent's beautiful campus on the Hudson.

We will be having our first meeting on February 26, 7 p.m., at The Society for Ethical Culture, 4450 Fieldston Road, in the Riverdale section of the Bronx.

The success of the festival will depend on our volunteer base, which will ensure that it will become a flagship event for the Bronx! Some of the top names in both poetry and music will take part, and we want our exoterica friends to be part of it too.

Please RSVP if you would like to attend. We need you.

Yours,
Rick Pernod
Director

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226. **Jeffrey Jullich**

Discount offer - Rachel Back's new Susan Howe book

Mon 18 Feb 2002

> One of the book's most compelling arguments is Back's case for reading Howe's work autobiographically.

Oh, drat. And I so eagerly had my credit card poised to order.

~More~ biographical reductivism? (!)

Is there no end to this ~People Magazine~ school of criticism recidivist trend of reading de-subject-ified text through insiders' information about the private life of the (theoretically extinct [:Barthes]) author?

I've presented on Howe only once at an academic conference, a fluke, (--- to paradoxically reverse my protest against personist criticism with an ostensibly personist retort ---) and published criticism/reviews of her books only twice (aside from that, my scansion Howe postings here this past spring serve as the only remaining public tip-of-the-iceberg evidence of in-depth involvement),--- but everything I've been able to amateurishly contrive about her, the "vertical reading," the interpretation of ~Bed Hangings,~ etc., was done without this wizard's stone of the conveniently neurotic Oedipal facticity of biography; and an entire factory of critics could have gone on writing from now until the deforestation of all paper sources similarly explicating her books along suprapersonal lines.

What a disappointment, what a crushing disappointment, --- and how perplexing! --- that the first full-length book on our greatest living poet is reported to resort to the universally infallible decoder key of Reading Through The Life.

...As though as indomitable a suprapersonalizer as Mary Magdalene's ~noli me tangere~ from Howe's depicted Risen Christ Himself didn't insist on transcendentalisms larger than one-woman (auto)biography.

Language poetry = covert Confessionalism?

>> This study debunks the myth of Howe's impenetrability

One might've chosen a less frustratedly phallic, more invagination-friendly predicate for her unfathomability.

Do You Yahoo!?

Yahoo! Sports - Coverage of the 2002 Olympic Games

<http://sports.yahoo.com>

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227. **Alan Sondheim**

vjntaj

Mon 18 Feb 2002

-

vjntaj

ions in 2000 began everything we were so very afraid of 2 5 2 5 2 5 2 how beauty which rankled Victorina, remember? males and females have true scatter-hormones. Julu jumped in Victorina. Nikuko laughed for joy. Travis did jump in Alan. Jennifer did laugh in Victorina. Nikuko did laugh for joy.:microbes will attack the following years: 2001, 2002, 2004, 2005. 2003 will be primed un-gainly. oh oh oh said Alan sniff-cry, why am i truly so cruelly persecuted? oh said Victorina, you do bring it on yourself. jump on your flesh! Alan did jump on Alan-flesh, sniff-cry, and saw how true the worldly-world was. Travis rose to stupendous height. he did Alan kill. travis said all right we wait for 2003 prime.:2001 = 3 23 29; 2002 = 2 7 11 13; all right we wait for 2003 prime - that's the beginning of it - that's the ending. what of 2011? well, what of it? teach them how to think. cut them back, remember Nikuko? "she carried her threadbare shirt to the wall, where Victorina gladly returned the necklace." it was marked all the way through the 1990s. anything with a zero will be glad for a two and a five. even in war the canons are primed, genreissimo. remember, Julu, did you ever fit in? "the wall was breached by fantastic forces checked by rings of light. remember Jennifer? "all of us gathered around her decimated

body." there were loons, coots, grebes, herons, egrets, american alligators.:of false numerics 41:

"the necklace." it was marked all the way through the 1990s. anything with a zer Su o will be glad for a two and a five. even in war the canons are primed, genreiss If you are reading this, it is li imo. remember, Julu, did you ever fit in? "the wall was breached by fantastic fo rces checked by rings of light. remember Jennifer? "all of us gathered american all think. cut them back, remember Nikuko? "she carried her threadbare shirt to theion] way t sentiment into starkly manipulated and aggregated grebes, herons, egrets, american alligators. is yours! milky instal The symptoms of your most violent war:kolaj Szoska, the

of perfect 6 and 28 of false numeri ions in 2000 began everything we were so very afraid of 2 5 2 5 2 5 2 how beauty portrayed as just an interface where the operator rankled Victorina, remember? males and females have true scatter-hormones befittingly clever in 2003 w

ravis rose to stupdenous height. he did Alan kill. travis said all right ... solider is of false numerics 41 on wet flesh, it's solider?ILY LINE Drawings and Paintings by Anne / |||||||||||||||||||||||||||||||| \ Travis did jump in Alan. Jennifer did laugh in Victorina. Nikuko did laugh for j ||||||| + ||||||||| 19//02//2002 oy.? yes A casualties and thrust| ||||||||||| nightmare!| |||| beauty FAST v_2.1:overall #1

—

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228. **John Tranter**
"Jacket 16: still going strong!"
Tue 19 Feb 2002

Dear friends:
There has been a little misunderstanding about Jacket magazine on the talk circuits of the Net, which is entirely my fault. Announcing Jacket 16 recently, I said:

Announcing (well, pre-announcing) Jacket 16,
due to close in March 2002 --

...another Special Giant Bumper Issue, again, already:

<http://www.jacket.zip.com.au/jacket16/index.html>

When I said "due to close in March 2002", I didn't mean that Jacket was going to close -- heaven forbid! I meant that number 16 was going to close -- that is, I would stop uploading new material to it in mid-March 2002 -- and I would get to work on number 17. And so on.

In fact I have been uploading bits and pieces to all the Jacket issues up to number 20, due to close -- whoops, I mean due to be *published* -- in December 2002. You can reach them all from the links at the top of the Jacket homepage, and at the top of every Jacket issue's Contents page.

I have no plans to close Jacket.

And I promise to think more clearly in future!!

In the meantime, Jacket 16 has been growing bit by bit:

Angel Hair magazine: The Sixties and Seventies A sampler of writing selected by Jacket editor John Tranter from the 630-page Granary Books anthology of material from the collection of Angel Hair magazine and books edited by Lewis Warsh and Anne Waldman between 1966 and 1978. Another thirty pages of poetry and prose will be made available as permissions come in. So far we have:

Introduction — Anne Waldman

Introduction — Lewis Warsh

John Ashbery, The Hod Carrier

Bill Berkson, Sheer Strips

Ted Berrigan, from To Clear the Range

Ted Berrigan, Two prose poems

Ted Berrigan, For You

Edwin Denby, 'Out of Bronx subway...'

Dick Gallup, Guard Duty

Lee Harwood, The Seaside

Tony Towle, Poem ('The lead drains...')

Feature: Joe Brainard, 1942-1994

From Pressed Wafer:

Bill Corbett, Introduction

Anselm Berrigan, 'I remember hearing Joe read'

Lee Ann Brown, 'Joe Over Easy'

Tom Carey, 'Joe B.'

Maxine Chernoff, 'Sonnet: Some Things I Miss About Joe'

Tom Clark, 'My Joe Brainards'

Elaine Equi, 'A Freshly Painted Poem'

Paul Hoover, 'Winter (Mirror)'

Nathan Kernan, 'Premonition'

Wayne Koestenbaum, 'Two Little Elegies for Joe Brainard'
David Lehman, 'For Joe Brainard'
Ange Mlinko, 'Boston Flower Market'
Eileen Myles, 'Worst Seat in the House'
Charles North, 'Romantic Note 1'
Jerome Sala, 'I'm Glad I Don't Understand the Writing of Joe Brainard'
David Trinidad, '9 Cigarettes'

Other material:

Bill Berkson: Working with Joe
Kristin Prevallet interviews Kenward Elmslie
Kristin Prevallet Joe Brainard & Poetry

Overland magazine feature -- Guest Editor: Pam Brown

Prose:

Pam Brown: Introduction
Ken Bolton reviews New and Selected Poems, by Tony Towle
Murray Edmond: No Paragraphs (Meditations on Noh, Poetry, Theatre and the Avant-garde)

Poems:

Maxine Chernoff
Gillian Conoley
Lidija Cvetkovic
Mary di Michele
Linh Dinh
Laurie Duggan
Michael Farrell
Denis Gallagher
Jane Gibian
Noelle Kocot
Bronwyn Lea
Michele Leggott
Kate Lilley
Rachel Loden
Geraldine McKenzie
Eileen Myles
Ted Nielsen
Alice Notley
Brendan Ryan
Ron Silliman
Sam Wagan Watson

Feature: New Zealand -- Smoking Jacket — Philip Mead reviews the Big Smoke anthology, and books by Michele Leggott and David Howard -- Terence Diggory: The Red Wheelbarrow Goes Global — The Value of the Local in William Carlos Williams and Postmodern Art (featuring the art of German Wolfgang Kaiser and the video art of New Zealander Bridget Sutherland) -- Peter Robinson reviews Bill Manhire

Poems:

- Alan Brunton: In the Wilderness of Being
- Janet Charman: Two Poems
- Murray Edmond: Three Ballads
- Michele Leggott: milk and honey taken far far away (i)
- Pooja Mittal: Three poems
- Ian Wedde: Epistle: to John Dickson
- Yang Lian: Two poems
- Mark Young: 3 Poems

Ed Dorn: Epilogue The Last Range -- Excerpt from Tom Clark's biography of Ed Dorn

Interviews

Kent Johnson interviews Eliot Weinberger
Toh Hsien Min interviews Bob Perelman
John Tranter interviews Chris Emery, of Salt Publications
Nina Zivancevic in Paris interviews Jerome Rothenberg

Memoir: George Evans: A Working Boy's Whitman: '...one must question how it could be that a man who lived with his eyes and heart wide open, could have so little to say about certain matters that truly contradicted his notions of liberty and freedom.'

Sister Sites: Ram Devineni interviews Ravi Shankar, editor of Drunken Boat

Michael Hrebeniak: — In Memoriam Fielding Dawson, 1930-2002

Reviews:

- Aaron Belz reviews I Used to Be Ashamed of My Striped Face, by Mike Topp
- Aaron Belz reviews Understanding Objects, by Vincent Katz
- Tom Hibbard reviews Strange Things Begin to Happen When a Meteor Crashes into the Arizona Desert, by Michael Basinski

- Kevin Gallagher reviews All Prose, by William Corbett
- Tom Hibbard reviews HEKA, by Michael Basinski
- Mark Neely reviews Mary Jo Bang and Ange Mlinko
- Philip Nikolayev reviews Michael Palmer and Brian Henry
- Larry Sawyer reviews Poems From the Akashic Record by Ira Cohen
- Larry Sawyer reviews Goofbook: for Jack Kerouac by Philip Whalen
- Mark Scroggins reviews The Shrubberies by Ronald Johnson

Poems: Miekal And / Johannes Beilharz / Maria Damon / Sharon Dolin / Chris Emery / Edwin Honig / Rebecca Lu Kiernan / Pura López-Colomé / Jeni Olin / Peter Porter / Spencer Selby / Andrzej Sosnowski

There's more to come, too, including a special feature on Tom Raworth, and other bits and pieces.

... thanks for your support. Enjoy!

John Tranter

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229. **Thomas Bell**

working poets, working class poets.

Tue 19 Feb 2002

This topic came up on another list but it is intriguing. Unless I disremember, most poetry by and/or for the 'working class' tends to be traditional and focused on content rather than form? I'm not sure if this is writing down or writing for? Counter examples welcome.

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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230. **trbell**

Re: DWORKIN' BJORK

Tue 19 Feb 2002

may have answered my query about experimental poetry for the working man or woman.

tom bell

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231. **richard.tylr**

Re: Snyder and US not the Only Country in the World

Tue 19 Feb 2002

I'd love to be able to walk into a tailor's and say: please make me a suit. I want to be dapper: I want lots of clothes that fit me. I like suits: but dont own one. I can understand Snyder...but he wasnt just putting on a pose? Snyder's important in the scheme of things as is Kerouac and was/is Ginsberg...the unofficial "poet lauriate " of Auckland (NZ) Bob Orr I have never seen in a suit. His style is "user-freindly" but can be very intense and its "simplicity" is deceptive. Steve Braunias of The NZ Listener called him "New Zealand's greatest living poet" I know he reads widely and is a good friend/aquaintance. Like many poets he is fond of the odd "drop" and when faced with the choice of giving up driving or booze he chose the former. Bill Manhire, who doest over indulge very much I hear, and who "stole" some ideas from Ashbery, is the "poet lauriate" of NZ .I dont know him personally but he writes some brilliant poems. Of course whether Manhire and the other "known" poets will last per se maybe irrelevant. Anycase Bill as far as I know would be ok in a suit whereas Bob would as likely tell anyone recommending such a sartorial move that they go away quickly. Regards, Richard. PS These comments are to get you Americans out of your shell and to realise the US is only an small country of relatively small significance: there are other countries like NZ and Australia and France and Luxemborg as well as the US. ----- Original Message ----- From: "Fargas Laura"

<[REDACTED]> To: <[REDACTED]> Sent: Friday, February 15, 2002 4:24 AM

from today's story in the New York Times on the California Poet Lauereate Search:

"Mr. Snyder, the model for Jack Kerouac's semi-mystical poet in 'Dharma Bums,' noted that there was a more profound drawback than even politics. 'You'd have to own a suit,' he said."

Love him!

Laura

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232. **dc poetry**
Tattoos and banjos
Tue 19 Feb 2002

There will be tattoos; there will be banjos. You'll laugh, you'll cry, you won't want to miss the Zinc Bar reading series featuring

Sunday, February 24th: Jen Coleman & Aaron Kiely

Coleman, described by curator D Rothschild as a "poet of the fantastical" and Kiely, described by Rothschild as "romantic and postromantic" are going to rock the house. Hope to see you.

Readings start at 6:37 pm. Zinc Bar is downstairs at 90 west houston--just off the corner of LaGuardia Place. Take the F train to 2nd Ave and walk south to Houston.

Check out Cupid School where you will learn from Matchmaker's best and brightest. Good Luck!

<http://ecard.matchmaker.com/cupid0202/cupid0202.html>

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233. **Fargas Laura**
Re: Dave Van Ronk dead at 65
Tue 19 Feb 2002

And Fahey's gone - one of the really great musicians/thinkers - you could always recognize his guitar a mile away - it was fantastic - the forms he used challenge anything going on now - alan >>

Is this the John Fahey who used to live in Venice, Calif? I saw him onstage several times -- once so drunk he sort of aimed for a chair and hit the floor -- he always played like an angel, in any condition. When I found out where he lived, I used to just go sit outside his place and listen to him play. I was in my young teens, way too afraid to knock on the door.

FWIW, wrote this about Mississippi John Hurt years ago:

John Hurt

"I'm satisfied, tickled too, old
enough to marry you...." I fell as far as
there was for me to go into his fathomless eyes,
mouth like a harp raising tunes
out of Mississippi delta mud that rattled
my nine year old Los Angeles bones.
I wanted to deserve him.

Laura Fargas

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234. **Rick Snyder**

Taggart & Davidson at Dactyl and Double Happiness

Tue 19 Feb 2002

Those of you in the New York area may want to mark your calendars for these upcoming events:

The Dactyl Foundation Poetics Lecture Series

The Work of George Oppen in a Time of War

John Taggart

&

Michael Davidson

Friday, February 22 7 pm

The Dactyl Foundation

64 Grand St., Ground Floor

(between Wooster and W. Broadway in SoHo)

A question and answer session will follow
the featured speakers' presentations.

John Taggart and Michael Davidson will also read
the following day in the Segue series at Double Happiness.

Saturday, February 23 4 pm

Double Happiness

173 Mott St.

(just south of Broome St.)

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.

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

235. **David A. Kirschenbaum**

NY Press's pick of the week: Smells Like Boog City, tomorrow

Tue 19 Feb 2002

please forward

NY Press's pick event of the week

<http://nypress.com/15/8/listings/since.cfm>

Smells Like Boog City

tomorrow, Wed. Feb. 20, 2002, 8:30 p.m.

the Knitting Factory

74 Leonard St.

(bet. Broadway and Church)

NYC

knittingfactory.com

Tickets available online:

http://www.virtuous.com/search/events_venue.php?venueid=KF074

\$10 advanced/\$12 day of show

On what would have been Kurt Cobain's 35th birthday, we celebrate his life and art, and launch our free community newspaper, Boog City, with 12 local bands and solo artists playing Nirvana's Nevermind, in order, track by track.

25% of all ticket sales goes to benefit Jampac, a non-profit organization that represents and advocates on behalf of artists, music industry professionals and music fans in the political arena (jampac.com).

\$10 in advance, \$12 at door.

with readings by Eileen Myles and Timeout NY associate editor Tom Gogola and music from

Wanda Phipps and band, Ruth Gordon, I Feel Tractor, the Ward, Schwervon, Jesse Schoen, Prewar Yardsale, Dan Saltzman, Brian Robinson, the Imaginary Numbers, Gangbox, and Drew Gardner.

Hosted by 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,
an interview with Cobain biographer Charles R. Cross,
poems from Arielle Greenberg and Eileen Myles,
and art from Zach Wollard

World Economic Forum coverage
from Greg Fuchs and Ian and Kimberly Wilder

WBAI is back: Kimberly Wilder's "Notes from My FBI File"

Aaron Kiely reviews Eileen Myles' Skies

Columbus, Ohio poetry gathered by Pavement Saw editor David Baratier, with
work from Steve Abbott, Stephen Mainard, and Julie Otten

San Francisco Bay Area work,
with poetry from Mary Burger, Trane DeVore, Lauren Gudath,
Chris Stroffolino, Kent Taylor, and Elizabeth Treadwell,
and art from DeVore and Will Yackulic

lexicons from Laura Elrich, David Hess, and Leonard Schwartz

poetry from James Wilk
and art from Brenda Iijima and Zach Wollard

Next issue:

Cover: Third Parties,
including a guide on how to become a candidate

for additional information contact:

David A. Kirschenbaum, editor and publisher

Boog City

351 W.24th St., Suite 19E

NY, NY 10011-1510

T: [REDACTED]

F: [REDACTED]

email: [REDACTED]

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236. **Joel Weishaus**
A Note To Publishers

Tue 19 Feb 2002

One publication for whom I review poetry is The Oregonian, Portland's daily newspaper. Thus I am interested in reading regional poetry. If you want to send me books for consideration--the Book Review Editor makes the choices, and, of

course, there is limited space--please contact me off-list and I will send you my mailing address.

Thanks,
Joel

Joel Weishaus
Center for Excellence in Writing
Portland State University
Portland, Oregon
<http://web.pdx.edu/~pdx00282>

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237. **Prageeta Sharma**
Magnitude show: poetry and video
Tue 19 Feb 2002

you're invited! please come

“Magnitude”, a video art and short film screening will be held February 20, 2002 from 6:30-8:30 PM at The Educational Alliance™s Mazer Theater. For more information please contact Kimberly Mora at [REDACTED].

The Educational Alliance is pleased to announce the screening of “Magnitude” An exhibition of Video Art and Short Film Inspired By and Created From Literature, Language and Poetics. Featured are recent works by John Pilson & Dale Sherrard, Les LeVeque, Adam Goldstein, Heimo Wallner and Shaun Irons & Lauren Petty. The screening accompanies the “Magnitude” sculpture show, an exhibition of poet/artist collaborations on works of magnitude poetry at the Educational Alliance™s Ernest Rubenstein Gallery.

“Magnitude” is a rare opportunity for an audience to view a cross-section of film, video, animation and installation addressing the significance of language in film and video. It examines the tradition of writer/artist collaborations as well as works inspired by and adapted from literary pieces. Following the screening there will be a panel discussion concentrating on the works in the show, as well as the historical precedent for the incorporation of poetics in the film and

video mediums.

Among the works to be screened: a new video piece by John Pilson & Dale Sherrard; Adam Goldstein's short film "Woman Found Dead in Elevator"

based on the Ruth Tarson story; and "Dream of Automatic Release", an installation by Shaun Irons and Lauren Petty where intermittent text punctuates the deep undercurrent of frustrations obscured by sunny lawns, backyard games and chores, creating a sense of mounting tension and the desire for release. The screening is curated by Kimberly Mora, an independent curator based in Brooklyn, NY. The panel discussion features gallerist and curator Laurie DeChiara, filmmaker Adam Goldstein, new media installation artist and Interactive Art Theory instructor Sandra McClean, and video and sound artist Dale Sherrard.

197 east broadway, 1 block from the east broadway stop on the f train.

the after party is from 9:00 on at bar 169, 1 block from the alliance on east b'way. drinks are cheap and food is good.

see you tomorrow night!

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238. **gene**

Re: Trivia HOT and NOW

Tue 19 Feb 2002

does that mean that i can't look? copyright etc? please advise.

Gene

At 05:36 PM 2/17/02 -0500, you wrote:

>joel, keep in mind that I assigning some of these files in my classes!

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239. **Alan Sondheim**

what will you do

Tue 19 Feb 2002

-

what i do keeps me alive, you have to understand, you really have to understand what: No hey's found. what i write yesterday, do you hear me, is already a

week a month old; what i write the day before is distant memory; what i write now is already gone before its time what: No hey's found. what: No hey's found. what: No hey's found. i am stalling you; i am stalling myself; i am stalling everything and nothing; see: i think clearly; see: i | this to you; this to you | i; what i write stays in shreds; you will read my shreds; you will be found; i will be found in you /usr/local/bin/ksh: i: not found /usr/local/bin/ksh: i: not found /usr/local/bin/ksh: i: not found /usr/local/bin/ksh: see:: not found /usr/local/bin/ksh: see:: not found /usr/local/bin/ksh: this: not found /usr/local/bin/ksh: this: not found /usr/local/bin/ksh: i: not found what: No hey's found. /usr/local/bin/ksh: you: not found /usr/local/bin/ksh: you: not found /usr/local/bin/ksh: i: not found please read me; please keep me alive /usr/local/bin/ksh: please: not found /usr/local/bin/ksh: please: not found what you will do; there is no time left; there is every time left; what will you do; what will you do what: No hey's found. /usr/local/bin/ksh: there: not found /usr/local/bin/ksh: there: not found what: No hey's found. what: No hey's found. what will you do

—

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240. **Spiral Bridge Writers Guild**

Spiral Bridge by the Beach

Tue 19 Feb 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=QWGPSIJGHXUZJMYBSOQ>

This invitation was sent to you by Spiral Bridge Writers Guild using Evite. To remove yourself from this guest list please click on the link above.

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.

241. **Poetics List Administration**

Re: [webartery] Sackner Archive

Tue 19 Feb 2002

WilliamJamesAustin writes:

A quick vote for the underappreciated D. A. Levy. I was lucky enough to be a small part of the Levy tribute at the Poetry Project a few years ago -- lucky enough to rediscover the versatile and , yes, tragic artist. Best, Bill

One day a few years back, Mike Basinski handed me this poem out of the blue - er, actually, out of an unspecified poetry mag - "with zen simplicity." It now hangs over my desk. The first impulse might be to read the piece as unsophisticated acting out - and I'd have to say, yeah, that's part of the point too. But then take a moment to admire the permutations of the first stanza, or the way that line breaks are used to alter the rhythm of the second and third. There's a level of attention here that repays like. [n.b.: all "typos" as read.]

Christopher W. Alexander
poetics list moderator

--

Bourgeoisie Chant

we go to the poetry readings
we go to the poetry forums
we go to hear the poets read

hear the Karl Shapiro read
in forty different lays
but never really saying
FUCK YOU YOU IGNORANT PIGS
thats why the Karl Shapiro
is a great poet

hear the new young poets
imitate the master
telling the bourgeoisie
to get fucked in forty
different ways but never
really just out and saying
FUCK YOU YOU IGNORANT PIGS

hear the d. a. levy
hear the ed sanders

standing on their heads
in full lotus blossom positions
telling the bourgeoisie
with zen simplicity
FUCK YOU YOU IGNORANT PIGS

(there is no moral to this poem)

d. a. levy '64

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242. **Komninos Zervos**

digital poetics

Tue 19 Feb 2002

has anyone read loss glazier's new book, digital poetics, alabama, 2002?

first of all congratulations loss, i know it must be lots of hard work to get a book like this out.

it is a fairly good introduction to the field for those who have little experience of this field.

so for me the first half was sort of going over a lot of stuff i already knew.

the most important point loss makes, i believe, is that
hypertext/hypermedia poetry is not hypertext/hypermedia prose.

they are read differently, they are experienced differently, they are recognised differently, but, unfortunately they are often spoken about and critiqued as if they were the same thing. unfortunately the differences are not spelt out clearly enough, and this conclusion comes half way through the book, after loss also referred to both interchangeably when he spoke of the development of the field. so for me there is a little contradiction.

also the parts about eastgate/storyspace dominating the field of hypermedia/hypertext and establishing hierarchies of value, and economies of exchange is very thought provoking. as well the observation that eastgate are dealing mainly with hypertexts that suit a contained medium like cd-rom rather than 'cybertexts' on the web is relevant.

but the setting up of oppositional positions
joyce/bolter/landow versus cayley/glazier
weakens everything that has been said and personalizes the
arguments that are being made.

i personally think that many prose text analysts/theorists have made the transition to the web over the last five years, and bring with them prejudices from print medium.

ie

poetry is read the same way as prose,
prose is better than poetry,
performance is less serious than written or printed poetry,
visual aspects of e-
poetries/cyberpoetry/webpoetry/netpoetry/poetries in
programmable media are only decorative,

what do other people think?

also it is difficult in a book like this, when the author has been at the forefront of development in this field, not to seem a little self- promotional in quoting your own work.

i haven't seen any discussion of the book here or at e-Poetry so i thought i'd get the ball rolling.

cheers

love

komninos

komNinos zErvos cYberPoet lecTurer cyBerStudies
SchOol of aRts griFfith uniVerSity Gold coaSt cAmpuS
pmb 50 gold coast mail centre queensland 9726
tel [REDACTED] http://www.gu.edu.au/ppages/K_Zervos

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243. **Andrew Maxwell**

Otis Writers & the Germ present Raworth and Armantrout @ Dawsons, Friday Night!

Tue 19 Feb 2002

The Otis Graduate Writing Program joins the The Germ & Poetic Research Bureau to welcome:

Tom Raworth and Rae Armantrout!

Friday evening, 7:30pm at Dawsons Book Shop.

Masters of the mot juste, duke and duchess of the dancing aside, Tom Raworth and Rae Armantrout give the quick-take a tug out to unexpected longitudes. Come watch Tom unstitch the monostiche into the sort of beard bramble you'd

pull off a mugging Ivor Cutler, unsettling the strong bright eggs from a neglected nest. Come see Rae unwrap the rap at a fierce diagonal, daisy chaining the dailies to make a tafetta bloom out of doubt, like Galileo as a weekend magician turning motherwit into the "father of invention". Presto!

And thank you Otis Graduate Writing Program for making it happen!

February 22, Friday 7:30 pm

Rae Armantrout has published eight books of poetry -- *Veil*, *True*, *The Pretext*, *Extremities*, *The Invention of Hunger*, *Precedence*, *Necromance*, & *Made to Seem*. *Wild Salience*, a book of essays by twenty authors devoted to her work appeared from Burning Press last year. Her poems have appeared in numerous influential magazines (from *This* and *Temblor* to *Iowa Review* and *The Los Angeles Times Book Review*) as well as anthologies such as *In the American Tree* (ed. Ron Silliman, National Poetry Foundation, 1986) and *'Language' Poetries* (ed. Douglas Messerli, New Directions, 1987). (Check her out reading her poem "Crossings" at salon.com: <http://www.salon.com/audio/2000/10/05/armantrout/>) Armantrout's work has been translated into Italian, Russian, Spanish, and French. *Couverture*, a book of her selected poems, translated by Denis Dormoy, was published in France in 1991. Rae Armantrout has taught writing at the University of California since 1981. She lives in San Diego.

Tom Raworth was born and grew up in London. During the 1970s he traveled and worked in the United States and Mexico, returning to England in 1977 to be Resident Poet at King's College, Cambridge, in which city he still lives. Since 1966 he has published more than 40 books and pamphlets of poetry, prose and translations, in several countries. A fantastic site and full bibliography can be found at www.tomraworth.com Raworth's graphic work has been shown in France and Italy, and he has collaborated and performed with musicians (Steve Lacy, Joëlle Léandre), painters (Giovanni D'Agostino, Micaëla Henich) and other poets (Franco Beltrametti, Corrado Costa, Dario Villa). In 1991 he was invited to teach at the University of Cape Town: the first European writer to visit there for thirty years. And if you haven't seen his comix, dig this:

<<http://tomraworth.com/cover.html>> ; <<http://tomraworth.com/cover2.html>>

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. All Friday nights are free.

Call Andrew at [REDACTED] x233 for more info.

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244. **K.Silem Mohammad**
Re: California poet laureate?

Tue 19 Feb 2002

Stephen Stepanchev, a former Professor of mine, was named Poet Laureate of Queens, New York. Not even Brooklyn. I say we narrow it down to neighborhoods, even blocks. Warhol would approve. Best, Bill

*WilliamJamesAustin.com
KojaPress.com
Amazon.com/BarnesandNoble.com*

I hereby appoint myself the Poet Laureate of my laundry room.

Kasey

~~~~~  
~

K. Silem Mohammad  
Visiting Asst. Prof. of British & Anglophone Lit  
University of California Santa Cruz

---

Join the world's largest e-mail service with MSN Hotmail.  
<http://www.hotmail.com>

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245. **Garrett Kalleberg**  
**Above Islands / Dan Machlin & Serena Jost**

Wed 20 Feb 2002

---

Above Islands / Dan Machlin & Serena Jost  
(IACD03 - Released February 2002)

The 3rd Immanent Audio CD, Above Islands is the first release by the collaborative talents of poet Dan Machlin & musician Serena Jost.

Using cello, Casio, string machine, guitar, accordion and voice, the work on Above Islands easily and charmingly breaks through the barrier separating irony from earnestness. In addition to original songs, compositions and / or sound events, the recording contains settings of two H.D. pieces that will break your goddamn heart.

More information and sample tracks (in mp3 format) are available at:

<http://www.morningred.com/immanentaudio>

The lovingly crafted CD is \$10 direct from Immanent Audio. Send a check to:

Garrett Kalleberg  
80 Skillman Ave., 2nd fl.  
Brooklyn, NY 11211

--

Garrett Kalleberg  
mailto: [REDACTED]

The Transcendental Friend can be found at:  
<http://www.morningred.com/friend>

Immanent Audio Online at:  
<http://www.morningred.com/immanentaudio>

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246. **Mister Kazim Ali**

***Re: Susan Howe book***

*Wed 20 Feb 2002*

---

I am definitely an "amateur" when it comes to Susan Howe (in all the good senses of that word), but honestly, I mostly have always read her work autobiographically.

But I don't mean "use a decoder ring and insider information on Susan Howe's life to unlock the meaning of these weird-ass books" autobiographical. I mean "there is a speaking subject of these poems which are emotionally realistic to me and have immediate relevance to my--and her--emotional life" autobiographical.

How do you read something like "Europe of Trusts" otherwise? How much more autobiographical can you get than the books in "Frame Structures"--even without the new introduction...

It also makes me think of that remark of Rosmarie Waldrop's (where did I read that?)--she's talking about how all her poems were about her mother, so she (as a cure for this ailment) began constructing poems out of lines chosen at random from books on her bookshelf but (as she says) "they were still all about my mother."

I guess it's a pretty old argument...one I don't really have the critical education (or the schooling) to engage in, but I (naively, perhaps) always thought Susan Howe's heart was pretty much on her sleeve. Which always distinguished her as a writer for me.

The reason I am really interested in the book is to see what exactly RTB's claim is and how she backs it all up.

As for impenetrability...phallic indeed...I also happen to wish more poetry could be mysterious and enraptured and possessed. but it'll be like that.

I read RTB's book of poems "Azimuth" and liked it well enough to think I'd read the Howe book even if I wasn't nuts about the subject. Which I am.

Besides, don't be disappointed. Someone else will just have to write a different book.

"conveniently neurotic Oedipal facticity of biography"

"kneel to intellect in our work  
chaos cast cold intellect back"

(including this--and any other--book, i imagine)

Kazim.

--- Jeffrey Jullich <[REDACTED]> wrote:

> > One of the book's most compelling arguments is  
> Back's case for reading Howe's work  
> autobiographically.

>

>

>

> Oh, drat. And I so eagerly had my credit card  
> poised  
> to order.

>

> ~More~ biographical reductivism? (!)

>

> Is there no end to this ~People Magazine~ school of  
> criticism recidivist trend of reading  
> de-subject-ified  
> text through insiders' information about the private



> life of the (theoretically extinct [:Barthes])  
> author?  
>  
>  
> I've presented on Howe only once at an academic  
> conference, a fluke, (--- to paradoxically reverse  
> my  
> protest against personist criticism with an  
> ostensibly  
> personist retort ---) and published  
> criticism/reviews  
> of her books only twice (aside from that, my  
> scansion  
> Howe postings here this past spring serve as the  
> only  
> remaining public tip-of-the-iceberg evidence of  
> in-depth involvement),--- but everything I've been  
> able to amateurishly contrive about her, the  
> "vertical  
> reading," the interpretation of ~Bed Hangings,~  
> etc.,  
> was done without this wizard's stone of the  
> ;  
> and an entire factory of critics could have gone on  
> writing from now until the deforestation of all  
> paper  
> sources similarly explicating her books along  
> suprapersonal lines.  
>  
> What a disappointment, what a crushing  
> disappointment,  
> --- and how perplexing! --- that the first  
> full-length  
> book on our greatest living poet is reported to  
> resort  
> to the universally infallible decoder key of Reading  
> Through The Life.  
>  
> ...As though as indomitable a suprapersonalizer as  
> Mary Magdalene's ~noli me tangere~ from Howe's  
> depicted Risen Christ Himself didn't insist on  
> transcendentalisms larger than one-woman

> (auto)biography.  
>  
> Language poetry = covert Confessionalism?  
>  
> >> This study debunks the myth of Howe's  
> impenetrability  
>  
> One might've chosen a less frustratedly phallic,  
> more  
> invagination-friendly predicate for her  
> unfathomability.  
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> Do You Yahoo!?  
> Yahoo! Sports - Coverage of the 2002 Olympic Games  
> <http://sports.yahoo.com>

=====

"As to why we remain:/we're busy now/waiting  
behind bolted doors/for the season that will not pass/to pass"  
--Rachel Tzvia Back, "Azimuth," Sheep Meadow Press

\_\_\_\_\_

Do You Yahoo!?  
Yahoo! Sports - Coverage of the 2002 Olympic Games  
<http://sports.yahoo.com>

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247. **Millie Niss**

***Re: Discount offer - Rachel Back's new Susan Howe book***

*Wed 20 Feb 2002*

Howe does seem like the last poet I'd want to read autobiographically. Her themes are squarely in mythology or history or literature, and I can't imagine how knowing about her life would help. Even if it did, I think it would lessen the impact of the poetry, not expand it. If Howe were experiencing a difficult to hide illicit love affair at the time she wrote about Tristan and Iseult, I don't want

to hear about it! It would disappoint me to think that's why she wrote that poem (I'm thinking of part of Pierce-Arrow). It's generally true that most people write poems because of something psychological (obviously, we do everything because of \_something\_ psychological/biological/whatever; we can't be explained at the intellectual level alone), but it is more respectful and more sensible to approach a poet according to the thematic and intellectual strains in her work than by attributing everything to her personal life. I mean, if we were to learn that Howe wrote the beginning of Pierce Arrow because she was able to work better since her cat was in the cat hospital after a neutering operation, so wasn't competing with poetry for her attention, what good would that do us? It is ridiculous.... I assume the book in question does not present this kind of ridiculous detail, but in some sense, all biographical criticism is like this, at least if the poet is not autobiographical in her work.

I have found knowing the biography useful in reading other poets, specifically poets whose biography is assumed knowledge in their works. For example, reading Robert Lowell without knowing about his family (for the early poems), his conversion to Roman Catholicism, his wives, daughters, and breakdowns, is somewhat difficult. The blatantly confessional poems speak for themselves, but the poems that follow just assume we know this material, and if we don't, they don't quite make sense. But I think that current poetic trends are not in favor of autobiographical poets (except perhaps for Afro-American female poets); it just doesn't matter who a Language poet is in real life, and it probably matters even less who a formalist poet is.

Millie

P.S.

By the way, what do you call the type of poetry that Ashbery writes? It's not Language (it precedes it), it's not new Formalism obviously, is just plain "post-modern" specific enough to describe a style? It seems too vague... Also, what about the styles of non-elite poets? You know, the kind that are perfectly good, and read by many of us, but not trend-setters. They tend to use a "realistic" style, but not a formal one, more of a plain free verse thing. Some really stand out though and I think they are better than mediocre, like Goldbarth or Nicholas Christopher (in 5 degrees especially)... How would you describe these poets style (they're obviously not the same...

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

From: UB Poetics discussion group

[mailto: ]On Behalf Of Jeffrey Jullich

Sent: Monday, February 18, 2002 7:11 PM

To:

Subject: Discount offer - Rachel Back's new Susan Howe book

> One of the book's most compelling arguments is Back's case for reading Howe's work autobiographically.

Oh, drat. And I so eagerly had my credit card poised to order.

~More~ biographical reductivism? (!?)

Is there no end to this ~People Magazine~ school of criticism recidivist trend of reading de-subject-ified text through insiders' information about the private life of the (theoretically extinct [:Barthes]) author?

I've presented on Howe only once at an academic conference, a fluke, (--- to paradoxically reverse my protest against personist criticism with an ostensibly personist retort ---) and published criticism/reviews of her books only twice (aside from that, my scansion Howe postings here this past spring serve as the only remaining public tip-of-the-iceberg evidence of in-depth involvement),--- but everything I've been able to amateurishly contrive about her, the "vertical reading," the interpretation of ~Bed Hangings,~ etc., was done without this wizard's stone of the conveniently neurotic Oedipal facticity of biography; and an entire factory of critics could have gone on writing from now until the deforestation of all paper sources similarly explicating her books along suprapersonal lines.

What a disappointment, what a crushing disappointment, --- and how perplexing! --- that the first full-length book on our greatest living poet is reported to resort to the universally infallible decoder key of Reading Through The Life.

...As though as indomitable a suprapersonalizer as Mary Magdalene's ~noli me tangere~ from Howe's depicted Risen Christ Himself didn't insist on transcendentalisms larger than one-woman (auto)biography.

Language poetry = covert Confessionalism?

>> This study debunks the myth of Howe's impenetrability

One might've chosen a less frustratedly phallic, more  
invagination-friendly predicate for her  
unfathomability.

---

Do You Yahoo!?

Yahoo! Sports - Coverage of the 2002 Olympic Games

<http://sports.yahoo.com>

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248. **Michael Heller**

***READING, ETC.***

*Wed 20 Feb 2002*

---

The WRITERS' RETROSPECTIVE series:

Presents MICHAEL HELLER

Thursday, February 28th    6:30 PM

"Heller's poetry and prose are noble in gesture and intent, superbly rich and profoundly emotional. The should be considered a unique and vital part of the contemporary canon"---Dictionary of Literary Biography

at LOCUS MEDIA

594 Broadway #1010 (Between Houston & Prince)

Admission: \$8.00

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---

249. **Harry Nudel**

***m&r..the most dangerous...***

*Wed 20 Feb 2002*

---

from the P.B.S..doc..last nite....on Ralph Ellison..."the most dangerous thing in the world is a skilled artist with backward ideas"..says Amiri Baraka....or as they say on the sts...the pot calling the kettle black..

from N.P.R. last nite...on the Daily Biz Roundup...Joey Ramone who lived on the floor above us for x years..."who is that guy"...tall hunched leather jacketed..' o he's in a rock band'...shows what i knows....was totally into the stock market during his last yrs...the chorus of a new song is Mary B...Mary B...a love crush for a stock analyst on CNBC...or as they say on the wall sts....don't sell punk short if you want to take the red out of the black....docn...

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250. **Maria Damon**

***Re: working poets, working class poets.***

*Wed 20 Feb 2002*

---

this is a sort of bromide, or cliché, or whatever, but it ain't necessarily so: check out Meridel Le Sueur's work, and Annie Ernaux's Cleaned Out, Kenneth Patchen, Kenneth Fearing, Mark Nowak, etc etc.

At 1:54 AM -0600 2/19/02, Thomas Bell wrote:

>This topic came up on another list but it is intriguing. Unless I  
>disremember, most poetry by and/or for the 'working class' tends to be  
>traditional and focused on content rather than form? I'm not sure if  
>this is writing down or writing for? Counter examples welcome.

>

>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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251. **Joe Brennan**

***Re: Dave Van Ronk dead at 65***

*Wed 20 Feb 2002*

---

Here's a little story about Fahey. Many years ago I was at a party at Helen Schneyer's house - she was a kind of den mother to our little band of folkies -- and one of our group, Ed Morris, a good blues guitar player -- was doing an old tune -- it may have been a Robert Johnson piece. A fellow that none of us knew remarked very kindly that he had never heard that piece in an open D tuning. Ed glared at him and said that it was the tuning that Robert Johnson had used, but the stranger insisted that Johnson had played it in an open E tuning. Ed became very agitated and snottily replied that the stranger didn't know what the hell he was talking about, and that the only person in the world who could tell him (Ed) that he was wrong was John Fahey. Whereupon the stranger said, "I am John Fahey", and poor Ed's eyes bulged wide and his face turned the color of fresh blood, and he thrust his guitar to Fahey, exclaiming "you're John Fahey? What the hell am I doing playing guitar when you're here!"

jb...

In a message dated 02/19/2002 9:27:28 PM Eastern Standard Time,  
[REDACTED] writes:

*Is this the John Fahey who used to live in Venice, Calif? I saw him  
onstage several times -- once so drunk he sort of aimed for a chair and hit  
the floor -- he always played like an angel, in any condition. When I  
found  
out where he lived, I used to just go sit outside his place and listen to  
him play. I was in my young teens, way too afraid to knock on the door.*

*FWIW, wrote this about Mississippi John Hurt years ago:*

*John Hurt*

*"I'm satisfied, tickled too, old  
enough to marry you...." I fell as far as  
there was for me to go into his fathomless eyes,  
mouth like a harp raising tunes  
out of Mississippi delta mud that rattled  
my nine year old Los Angeles bones.  
I wanted to deserve him.*

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252. **michael amberwind**

**Re: POETICS Digest - 18 Feb 2002 to 19 Feb 2002 (#2002-29)**

Wed 20 Feb 2002

---

Date: Thu, 14 Feb 2002 08:52:01 EST

From: [REDACTED]

Subject: Re: California poet laureate?

In a message dated 2/12/02 6:25:22 PM, [REDACTED] writes:

<< Why would any serious poet want to be Poet Laureate of a state? Even if it  
were not a

given that no state would be able to elect a valid laureate. Being Poet  
Laureate of the U.S. or Britain would at least garner some visibility. And  
states don't really vary much, anymore,

it seems to me. I wouldn't mind being named poet laureate of American  
mathematicians, or

of American substitute teachers, but I truly would not be interested in

being poet laureate of Florida, my home state now. Of course, if I lived in a place with a neat name, like Oshkosh, I wouldn't mind being poet laureate of it. Poet Laureate of Hayworth Road, Port Charlotte, Florida, wouldn't be bad, either.

--Bob G.

Stephen Stepanchev, a former Professor of mine, was named Poet Laureate of Queens, New York. Not even Brooklyn. I say we narrow it down to neighborhoods, even blocks. Warhol would approve. Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

I think it should go the other way, too. The United Nations should declare a Poet Laureate of Earth.

...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!?

Yahoo! Sports - Coverage of the 2002 Olympic Games

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253. **Shannon Holman**

***Alex Cigale contact info request***

*Wed 20 Feb 2002*

---

Anybody know how I can reach Alex Cigale?

cheers,  
Shannon

--

Shannon Holman

work: [REDACTED]

home: [REDACTED]

[REDACTED]



--

<http://www.onemississippi.com>

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254. **gillespie william k**  
***20-02-2002: a palindrome revealed***  
*Wed 20 Feb 2002*

---

To mark this historic date and the last palindrome year of your life  
Spineless Books is reviled to deliver:

2002: a Palindrome Story in 2002 Words  
by Nick Montfort and William Gillespie  
<http://www.spinelessbooks.com/2002>

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255. **Bill Luoma**  
***Re: Goulet***  
*Wed 20 Feb 2002*

---

Hey Louis,  
thanks for the chicken  
Bill

Website Bring the world of the luxury to your by joining the network eLUXURY the subsidiary one. Sale Our program you will gain commission in each the situated referred of your, more provide to your users the access to the most prestigious marks of the world. No other situated offers the as many well-knows, of true names of luxury AND of creator such as Louis Vuitton, Christian Dior, Hides loads, March In the network of subsidiary eLUXURY joining website of your of to luxury of Apportez the world of. Vente Situated of referred to you of your of each of in commission of will gain of program of the Our, plus them with marks of with your of the accesses provide of users more prestigious of the world. The it offers of situated of other of None the as much well-knows, names of luxury of the true ones AND that Louis Vuitton, Dior of such of Christian creator, Hides loads, Jacobs Mars, In the network of subsidiary eLUXURY joining website of your of to luxury of Apportez the world of. Vente Situated of referred to you of your of each of in commission of will gain of program of the Our, plus them with marks of with your of the accesses provide of users more prestigious of the world. The it offers of situated of other of None the as much well-knows, names of luxury of the true ones AND that Louis Vuitton, Dior of such of Christian creator, Hides loads, luxury joining eLUXURY of website Apportez the world of of to of your of of subsidiary of in network of the Mars. Will

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commission of the Our, more OF the of users provide of marks of of of to the  
auxiliary accesses of your of more prestigious of the world. The true ones well-  
know of None of other of situated of the offers of, names of luxury of of AND  
that as much the Louis Vuitton, creator of Dior of such of Christian, Hides  
loads, Jacobs Mars, Karan Woman, Salvatore Ferragamo, Bvlgari, baccara, se-  
nior AND DeLuca, of the meadow Of, just pours to name ones of some of.

Date: Sun, 17 Feb 2002 19:06:28 -0700

From: Louis Cabri <[lcabri@att.net](mailto:lcabri@att.net)>

Subject: Re: Poultry

Bill,

"Stump Speaking," Bank of America Gift of Bingham Paintings, Lieber-Meister Louis -- [http://www.fmub.com/images/Eagle\\_on\\_bank.jpg](http://www.fmub.com/images/Eagle_on_bank.jpg) -- follows function, wishing you well, if you use a 1040EZ, watch out for line 7. On the MO1040B and MO1040C forms, look at instructions for line 7. Frustrated? Be careful with line 30. Flustered? If you file a MO1040A form, read the instructions for line 5. Freaked out? And on the MO1040 form, pay attention to line 11. Fear not! DEPULP. Saisir le Mot Clé. The illustrations you are about to see may overwhelm you at first glance (you can access Louis in many ways; but, to list on Louis: -- 1. The first step is to send a letter stating that you wish to file your titles in Louis. The letter should include: name, address, phone number, fax number, e-mail address and contact person. It is important to remember that you must be willing to exchange, sell, or lend. 2. Upon receipt of your contact information, we will send you Louis forms for filing Intentions and Completions. Use Intention forms when you begin transcribing or recording. 3. For each title, send photocopies of the front and back of the title page, along with a completed Intention form. This step is extremely important to accurately list your title in Louis. 4. When the item is completed, send in a Completion form. If the item is already completed, and no Intention form or photocopies were previously submitted, send the title page photocopies along with the Completion form. The goal of the training is to help users learn to retrieve information that is useful and relevant to work, study, and personal interests.). "Microbes: Invisible Invaders...Amazing Allies." -- Why don't you share like Meg Cox? [http://www.reunionsmag.com/reunion\\_stories/friends\\_reunions.html](http://www.reunionsmag.com/reunion_stories/friends_reunions.html). Aren't you a reunion resource? The Olympic defenestration of Chris Pronger, the Tahitian-inspired work of artist Paul Gauguin... The display also includes the totems "Birdman" and "Fisherman's God" which were inspired by Gauguin's experiences on Easter Island, as well as a replica of the thatched house that Gauguin had built while he lived in Tahiti. Monsieur Louis Lagrange has been there (<http://www.vuitton.com/>) for six weeks. Modernity, new creations, one love,

breakfast with the Gazelles, ready to give... He has become quite seriously ill and he needs, not financial aid, for the Marquis de Caraccioli directed upon leaving for England that he should not lack for anything, but rather some signs of interest on the part of his native country. Grassy areas are found outside exit MT11 at the main terminal and outside exit ET 15 of the east terminal. Dress your bug friends any way you want,

[http://www.searsportrait.com/createart/butterfly.asp?tag=25FA0ADE097F4DB5B9A](http://www.searsportrait.com/createart/butterfly.asp?tag=25FA0ADE097F4DB5B9ACA8191F4C111E2171AC152DF3426196E5EC672096E0F5)

CA8191F4C111E2171AC152DF3426196E5EC672096E0F5. We & God regret that we can no longer offer tours of planes. If the short pulse of energy strikes an object (raindrop, snowflake,

<http://www.stlouisrams.com/CheerleaderPhotoGallery/1009/>), the radar waves are scattered in all directions (my real name is Louis, of about 10,600,000).

Computers analyze the strength of the returned radar waves, the time of travel to the object and back, and frequency-shift of the pulse. The frequency of the returning signal typically changes based upon the motion of the raindrops (snowflake, dust, etc.). You have most likely experienced the "Doppler effect" around trains. First Execution of 2002: James Johnson was convicted of killing 4 people in a single night; including two sheriffs and a deputy. On January 9 he was executed at the state prison in Potosi. Jeri Johnson, wife of the accused, believes that her husband was suffering from post-traumatic stress disorder while committing the acts of violence. Johnson was a Vietnam Veteran and went on numerous night infantry patrols. However, all of this information was deemed inadmissible during his trial. Protests were held all over the state on the evening of his execution.

Have you lived through a very scary and dangerous event? Thought and action, values and facts, compassion and fulfillment -- there are very few phrases in baseball that can create the excitement of "pitchers and catchers report."

Louis, St. Louis

-----\\\\\\\\\\\\\\

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256. **THE ANNEX**

**MAYUMI TERADA at the ANNEX**

*Wed 20 Feb 2002*

---

MAYUMI TERADA / NEW WORKS

JOIN US FOR THE OPENING RECEPTION: FRIDAY, 22 FEBRUARY 2002 , 6-8PM

the annex

601 WEST 26TH STREET FLOOR 14 NEW YORK, NY 10001

GALLERY HOURS: TUESDAY - SATURDAY / 12 - 6PM

E-MAIL: [REDACTED]

This exhibition is the first United States presentation of work by Japanese artist, Mayumi Terada.

On exhibition at The ANNEX is the work dollhouse series, 2001, large scale, black and white

photographs depicting interior spaces illuminating furniture, windows, doorways, and stairs.

The artist's dollhouse series was created out of construction paper. She photographs the

houses holding them up to natural light. Transforming the three-dimensional microcosm into

a space perceived to be of human scale Terada plays with our perception of actual and virtual reality.

EXHIBITION RUNS THROUGH 30 MARCH 2002

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257. **Robin Tremblay-McGaw**

***class and innov writing***

*Wed 20 Feb 2002*

---

> Dear Tom and others--

>

an interesting dialogue on what appears to be for many on this list an exotic category of working class poets can be seen up close and personal at the HOW2 website. See the March 1999 issue in which there is a forum on class and innovative writing edited by Kathy Lou Schultz and me [ [http://www.scc.rutgers.edu/however/v1\\_2\\_1999/current/index.html](http://www.scc.rutgers.edu/however/v1_2_1999/current/index.html)]. You'll find there also my essay on class as it relates to Dodie Bellamy's

Letters of Mina Harker.....

Robin Tremblay-McGaw

*From: Thomas Bell*

*Subject: working poets, working class poets.*

*This topic came up on another list but it is intriguing. Unless I = disremember, most poetry by and/or for the 'working class' tends to be = traditional and focused on content rather than form? I'm not sure if = this is writing down or writing for? Counter examples welcome.*

*tom bell*

258. **WHITE BOX**

***Pound, Picabia & Seiburth at WHITE BOX***

*Wed 20 Feb 2002*

---

WHITE BOX presents

TEXTUAL OPERATIONS Ö a series of reading organized by a.s.bessa

---

wednesday 27 february - 8pm

RICHARD SEIBURTH

Pound & Picabia

"In late 1920, age thirty-five, nel mezzo del cammin, Pound found himself at a crisis point in his career: the Cantos were not progressing, he had just been fired from his position as the Athenaeum's drama critic, his most recent volume of verse, *Quia Pauper Amavi*, had been poorly received, and for a brief period, he apparently even considered returning to America to take up the study of medicine in the footsteps of his friend William Carlos Williams."

This is how Richard Sieburth, in his essay *Dada Pound*, characterizes Pound's state of mind as he was about to meet Francis Picabia, "the dynamic behind Dada," in 1921. Sieburth sees in their meeting, enormous consequences to Pound's elaboration of the section of the Cantos that were produced right after. The strategies of quotations and misquotations, of displacement and fragmentation which were part of Dada's overall attempt to disrupt the semantic function of the ideological sign system that made World War I possible will eventually find way in Pound's Cantos, together with explicit quotes from and references to Picabia. Richard Sieburth will revisit his text, which was originally published in *The South Atlantic Quarterly*, in 1984, by way of an informal conversation with A.S.Bessa.

---

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upcoming TEXTUAL OPERATIONS:

March 27: Eric Robertson "*Arp's Concretions*"

April 10: Marjorie Perloff "*The Cake Shops on the Nevsky*"

May 15: Ulla Dydo... reading Gertrude Stein (tba)

June 5: Carolee Schneemann "*A B C -- We Print Anything In The Cards*"

WHITE BOX

---

525 WEST 26TH STREET (BETWEEN 10TH & 11TH AVENUES)

NEW YORK, NY 10001 / TEL [REDACTED]  
WWW.WHITEBOXNY.ORG

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259. **Cartelli, Donna**

***Martha King and Cydney Chadwick Reading March 14--Cornelia Street Cafe***

*Wed 20 Feb 2002*

---

Cornelia Street Cafe presents

Cydney Chadwick

&

Martha King

Thursday March 14 @ 6:00 pm

\$6 includes a complimentary drink

THE CORNELIA STREET CAFE

29 CORNELIA STREET

NEW YORK CITY 10014



<http://www.corneliastreetcafe.com>

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260. **Garin Lee Cycholl**

***Chicago reading on Friday***

*Wed 20 Feb 2002*

---

Poets Michael Anania, John Breedlove, Simone Muench, and Kristy Odelius will read from their work this Friday. 2/22, at Jak's Tap (901 W. Jackson). All are welcome!

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261. **Rebecca Wolff**

***Fence fiction editor Ben Marcus***

*Wed 20 Feb 2002*

---

Fence fiction editor Ben Marcus' novel, Notable American Women, will be published soon, and he is giving some readings, listed below. His other new book, The Father Costume, with images by Matthew Ritchie, is coming out next month. For info, check out:

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

NEW YORK

Sunday, March 10

7:00 PM

KGB

85 E. 4th St.

(with Aimee Bender)

NEW YORK

Monday, April 1

7:30 PM

Barnes & Noble, Astor Place

(with Shelley Jackson)

BOSTON

Tuesday, April 2

6:45 PM

Brookline Booksmith

PROVIDENCE, RI

Wednesday, April 3

4:00 PM

Brown Bookstore

ANN ARBOR

Monday, April 8

6:45 PM

Shaman Drum

(with Marc Nesbitt)

MINNEAPOLIS

Wednesday, April 10

7:00 PM

Ruminator Books

(with Marc Nesbitt)

CHICAGO

Thursday, April 11

7:00 PM

Quimby's

IOWA CITY, IA

Friday, April 12

6:45 PM

Prairie Lights

(with Wendy Rawling and Shelley Jackson.)

SAN FRANCISCO

Monday, April 15

7:00 PM

City Lights

(with Dave Eggers.)

PORTLAND

Tuesday, April 16

7:30 PM

Powell's Bookstore

SEATTLE

Wednesday, April 17

7:30 PM

Elliott Bay

VILLANOVA, PENNSYLVANIA

Thursday, April 18

7:30 PM

Villanova University

DeLeon Room (Room 300)

St. Augustine Center

800 Lancaster Ave.

NEW YORK

Wednesday, April 24

6:30 PM - 8:00 PM

Lenox Hill Bookstore

1018 Lexington Ave. (73 and Lex.)

NEW YORK

Tuesday, April 30

6:15 PM; 6:30 PM

The New School

66 W. 12th Street

BROOKLYN

Thursday, May 2

7:15 PM; 7:30 PM

The Community Bookstore

143 7th Ave.

BROOKLYN

Thursday, May 9

McSweeney's Store



\*\*\*\*\*

Rebecca Wolff  
Fence et al.  
14 Fifth Avenue, #1A  
New York, NY 10011  
<http://www.fencemag.com>

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262. **Ron Silliman**

***Fahey***

*Wed 20 Feb 2002*

---

"Is this the John Fahey who used to live in Venice, Calif? I saw him onstage several times -- once so drunk he sort of aimed for a chair and hit the floor -- he always played like an angel, in any condition. When I found out where he lived, I used to just go sit outside his place and listen to him play. I was in my young teens, way too afraid to knock on the door."

Yep - that's definitely the one. He used to live in Berkeley as well, right around Gilman & Monterey as I recall. "Blind Joe Death" had folk-metal figured out long before Neil Young did. I still listen to City of Refuge with ears wide open,

Ron

---

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

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263. **Mark Weiss**

***Re: Fahey***

*Wed 20 Feb 2002*

---

Fahey tapes got me across the US several times in the late 60s and early 70s. A superb musician, and a superb musical mind.

At 11:07 PM 2/20/2002 -0500, you wrote:

>"Is this the John Fahey who used to live in Venice, Calif? I saw him  
>onstage several times -- once so drunk he sort of aimed for a chair and hit  
>the floor -- he always played like an angel, in any condition. When I found  
>out where he lived, I used to just go sit outside his place and listen to  
>him play. I was in my young teens, way too afraid to knock on the door."

>

>Yep - that's definitely the one. He used to live in Berkeley as well, right  
>around Gilman & Monterey as I recall. "Blind Joe Death" had folk-metal  
>figured out long before Neil Young did. I still listen to City of Refuge

>with ears wide open,

 $\geq$ 

>Ron

 $\succ$  $\succ$  $\succ$ 

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

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264. **Mark Weiss**

***Re: working poets, working class poets.***

Wed 20 Feb 2002

First define working class poet--the poet worked in a factory, or the poet's parents?

At 08:13 AM 2/20/2002 -0600, you wrote:

>this is a sort of bromide, or cliché, or whatever, but it ain't necessarily

>so: check out Meridel Le Sueur's work, and Annie Ernaux's *Cleaned Out*,

>Kenneth Patchen, Kenneth Fearing, Mark Nowak, etc etc.

 $\succ$ 

>At 1:54 AM -0600 2/19/02, Thomas Bell wrote:

> >This topic came up on another list but it is intriguing. Unless I

> >disremember, most poetry byand/or for the 'working class' tends to be

> >traditional and focused on content rather than form? I'm not sure if

> >this is writing down or writing for? Counter examples welcome.

> >

> >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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## 265. Fredrik Hertzberg

### Articles on Zukofsky as translator?

Thu 21 Feb 2002

I'm looking for articles/essays on Zukofsky as translator. So far, I've found only the three pieces in Zukofsky Man and Poet (by Burton Hatlen, Guy Davenport,

and David Gordon). If you know of any other stuff, I'd be very happy to find out.  
Fred Hertzberg Helsinki, Finland

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266. **Michael Broder**

***Ear Inn Readings--February 23, 2002***

*Thu 21 Feb 2002*

---

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

Subway--N,R/Prince; B,D,F,Q/Bdwy-Lafayette; C,E/Spring; 1,9/Canal

February 23 Samiya Bashir, R. Erica Doyle, Quraysh Ali Lansana plus special guests in a celebration of Roll Call, a new anthology of African-American literature and art.

For more information, contact Michael Broder or Jason Schneiderman at

██████████.

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267. **Arielle Greenberg**

***Re: working poets, working class poets.***

*Thu 21 Feb 2002*

---

I'm thinking of Brenda Coultas extra-specially in this vein. And what about Lorine Neidecker?

--- Maria Damon <██████████> wrote:

> this is a sort of bromide, or cliché, or whatever,  
> but it ain't necessarily  
> so: check out Meridel Le Sueur's work, and Annie  
> Ernaux's Cleaned Out,  
> Kenneth Patchen, Kenneth Fearing, Mark Nowak, etc  
> etc.

>

> At 1:54 AM -0600 2/19/02, Thomas Bell wrote:  
> >This topic came up on another list but it is  
> intriguing. Unless I  
> >disremember, most poetry byand/or for the 'working  
> class' tends to be  
> >traditional and focused on content rather than

> form? I'm not sure if  
> >this is writing down or writing for? Counter  
> examples welcome.  
> >  
> >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>

---

Do You Yahoo!?

Yahoo! Sports - Coverage of the 2002 Olympic Games

<http://sports.yahoo.com>

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268. **irving weiss**

***Re: Alex Cigale contact info request***

*Thu 21 Feb 2002*

---

You again, me again, Shannon. Impossible to find Alex Cigale unless perhaps you look him up as a name on Google or Ilor. I have had in the last 8 years a number of poems published in his Synaesthetic but he changes address and phone so often and is so late in responding that it takes detective work to track him down. You might try to look up the Russian-English-avant-garde magazine Koja, which has also published me. I forget who is now editor (Mike Basinski?), but Alex belongs to a group of Russians, now publishing in both languages in both magazines. His "next" Synaesthetic, with several of my poems promised to it, hasn't appeared for two or three years now.

Best wishes,

Irving

<http://members.tripod.com/~sialbach/>

Shannon Holman wrote:

*Anybody know how I can reach Alex Cigale?*

*cheers,  
Shannon*

--

*Shannon Holman*

*work:* [REDACTED]

*home:* [REDACTED]

[REDACTED]

--

*<http://www.onemississippi.com>*

--

<http://members.tripod.com/~sialbach/>

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## 269. **Hank Lazer**

### ***Re: Discount offer - Rachel Back's new Susan Howe book***

*Thu 21 Feb 2002*

---

A thought on Rachel Back's Susan Howe book: read it. I think that you'll find it's much more of an extended source study (among other things) than a biographical reading or biographical decoding.

Hank Lazer

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## 270. **irving weiss**

### ***Re: Alex Cigale contact info request***

*Thu 21 Feb 2002*

---

Shannon, the name re Koja is Mike Magazzinick, not Basinski

Irving

Shannon Holman wrote:

*Anybody know how I can reach Alex Cigale?*

*cheers,  
Shannon*

--

*Shannon Holman*

*work:* [REDACTED]

*home:* [REDACTED]

[REDACTED]

--

<http://www.onemississippi.com>

--

<http://members.tripod.com/~sialbach/>

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## 271. **Maria Damon**

### ***Re: Discount offer - Rachel Back's new Susan Howe book***

Thu 21 Feb 2002

i agree w/ mister kazim ali: there's a lot more to autobiographical writing than match-the-poetry-to-a-specific-event-in-the-poet's-life. a person lives in history, in culture. doesn't it make a difference that she lives in the 20th century and not the 19th? doesn't it make a difference that she grew up in certain powerful historical environs (new england) which continue to provide source material for her work? biography is much more than events in a private life --tho' at times, those are significant too. it's easy to dismiss a reductive understanding of biography, but that's not the whole story.

At 1:22 AM -0500 2/20/02, Millie Niss wrote:

>Howe does seem like the last poet I'd want to read autobiographically. Her  
>themes are squarely in mythology or history or literature, and I can't  
>imagine how knowing about her life would help. Even if it did, I think it  
>would lessen the impact of the poetry, not expand it. If Howe were  
>experiencing a difficult to hide illicit love affair at the time she wrote  
>about Tristan and Iseut, I don't want to hear about it! It would disappoint  
>me to think that's why she wrote that poem (I'm thinking of part of  
>Pierce-Arrow). It's generally true that most people write poems because of  
>something psychological (obviously, we do everything because of \_something\_  
>psychological/biological/whatever; we can't be explained at the intellectual  
>level alone), but it is more respectful and more sensible to approach a poet  
>according to the thematic and intellectual strains in her work than by  
>attributing everything to her personal life. I mean, if we were to learn  
>that Howe wrote the beginning of Pierce Arrow because she was able to work  
>better since her cat was in the cat hospital after a neutering operation,  
>so wasn't competing with poetry for her attention, what good would that do  
>us? It is ridiculous.... I assume the book in question does not present  
>this kind of ridiculous detail, but in some sense, all biographical  
>criticism is like this, at least if the poet is not autobiographical in her  
>work.

>

>I have found knowing the biography useful in reading other poets,  
>specifically poets whose biography is assumed knowledge in their works. For

>example, reading Robert Lowell without knowing about his family (for the  
>early poems), his conversion to Roman Catholicism, his wives, daughters, and  
>breakdowns, is somewhat difficult. The blatantly confessional poems speak  
>for themselves, but the poems that follow just assume we know this material,  
>and if we don't, they don't quite make sense. But I think that current  
>poetic trends are not in favor of autobiographical poets (except perhaps for  
>Afro-American female poets); it just doesn't matter who a Language poet is  
>in real life, and it probably matters even less who a formalist poet is.

>

>Millie

>

>P.S.

>

>By the way, what do you call the type of poetry that Ashbery writes? It's  
>not Language (it precedes it), it's not new Formalism obviously, is just  
>plain "postmodern" specific enough to describe a style? It seems too  
>vague... Also, what about the styles of non-elite poets? You know, the  
>kind that are perfectly good, and read by many of us, but not trend-setters.  
>They tend to use a "realistic" style, but not a formal one, more of a plain  
>free verse thing. Some really stand out though and I think they are better  
>than mediocre, like Goldbarth or Nicholas Christopher (in 5 degrees  
>especially)... How would you describe these poets style (they're obviously  
>not the same...

>

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

>From: UB Poetics discussion group

>[mailto: ] On Behalf Of Jeffrey Jullich

>Sent: Monday, February 18, 2002 7:11 PM

>To:

>Subject: Discount offer - Rachel Back's new Susan Howe book

>

>

>> One of the book's most compelling arguments is  
>Back's case for reading Howe's work  
>autobiographically.

>

>

>

>Oh, drat. And I so eagerly had my credit card poised  
>to order.

>

>~More~ biographical reductivism? (!)

>  
>Is there no end to this ~People Magazine~ school of  
>criticism recidivist trend of reading de-subject-ified  
>text through insiders' information about the private  
>life of the (theoretically extinct [:Barthes]) author?  
>  
>  
>I've presented on Howe only once at an academic  
>conference, a fluke, (--- to paradoxically reverse my  
>protest against personist criticism with an ostensibly  
>personist retort ---) and published criticism/reviews  
>of her books only twice (aside from that, my scansion  
>Howe postings here this past spring serve as the only  
>remaining public tip-of-the-iceberg evidence of  
>in-depth involvement),--- but everything I've been  
>able to amateurishly contrive about her, the "vertical  
>reading," the interpretation of ~Bed Hangings,~ etc.,  
>was done without this wizard's stone of the  
>conveniently neurotic Oedipal facticity of biography;  
>and an entire factory of critics could have gone on  
>writing from now until the deforestation of all paper  
>sources similarly explicating her books along  
>suprapersonal lines.  
>  
>What a disappointment, what a crushing disappointment,  
>--- and how perplexing! --- that the first full-length  
>book on our greatest living poet is reported to resort  
>to the universally infallible decoder key of Reading  
>Through The Life.  
>  
>...As though as indomitable a suprapersonalizer as  
>Mary Magdalene's ~noli me tangere~ from Howe's  
>depicted Risen Christ Himself didn't insist on  
>transcendentalisms larger than one-woman  
>(auto)biography.  
>  
>Language poetry = covert Confessionalism?  
>  
>>> This study debunks the myth of Howe's  
>impenetrability  
>  
>One might've chosen a less frustratedly phallic, more



>invagination-friendly predicate for her  
>unfathomability.  
>  
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\_\_\_\_\_  
>Do You Yahoo!?  
>Yahoo! Sports - Coverage of the 2002 Olympic Games  
><http://sports.yahoo.com>

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272. **by way of Charles Bernstein** <[REDACTED]>" <[REDACTED]>  
***Voix d'Ameriques Poetry Festival (Montreal)***  
*Thu 21 Feb 2002*

---

Voices of the Americas Festival

<http://www.fva.ca>

--spoken word in all its guises

February 26th - March 3rd, 2002

We are happy to announce the inauguration of Le Festival Voix d'Ameriques / Voices of the Americas Festival (FVA), a new bilingual festival dedicated entirely to oral literature.

The FVA 2002 will happen over a six-day period, from Tuesday, February 26th until Sunday, March 3rd. Four types of activities will be held for this first edition of the festival.

Nightly from February 26 to March 3 starting at 8 pm there will be 6 cabarets, each evening highlighting three different themes/styles of literature in performance, uniting 54 artists: storytelling, theatre, poetry, spoken word, multimedia, monologues, first nations, emerging artists and more...

In the late afternoon (5 to 7 pm) on February 27 and 28 and March 1 and 2: four 'new discoveries' open mic spaces will feature readings, storytelling, spoken word and slam poetry.

In the afternoon on February 27 and 28 and March 1 and 2: four round table discussions: - The relationship between music and spoken word when the two

are combined; - a meeting with Carole Boucher from the Canada Council for the Arts (Spoken and Electronic Words section); - the role of new technologies in the production of oral literature; and - the current renaissance in the practice of storytelling.

Finally, on the morning of March 2 there will be a voice technique workshop.

The FVA will take place in three well-known venues within a block of each other on St-Laurent Boulevard:

\* The launch of the event will be held at the Sergent Recruteur (location of the now legendary weekly Dimanches du conte): 4650 St-Laurent, [REDACTED]

\* Nightly cabarets will be presented at the Sala Rossa: 4848 St-Laurent at 8PM.

\* The 5-7 PM open mike events will be held at the Sergent Recruteur: 4650 St-Laurent, [REDACTED]

\* The Round Table discussions will take place from 2:30 - 4:30 at the Casa del Popolo (swiftly becoming a cornerstone of underground music and cultural happenings in Anglophone Montreal): 4873 St-Laurent, [REDACTED].

Boulevard St. Laurent was chosen as it is an important location in the history of literature and the culture of Montreal. The long-standing symbolic 'divide' between Francophone and Anglophone cultures, the street is also a contemporary melting pot and meeting place for a multitude of languages and cultural heritages.

For more info on the FVA, please contact MarieLyne Durocher, publicist, at [REDACTED]

\* \* \*

### Background

The FVA is presented by Productions si on rêvait encore, a non-profit organization whose mandate is to promote oral literature (l'oralité) and all the unique forms that have emerged from spoken word's interdisciplinary nature. This new production company, its mission and the introduction of this new festival are a result of the efforts of André Lemelin, an artist, organizer and producer of cultural events who continues celebrating the written and spoken word (Stop magazine, Lectures journal, Exit poetry magazine, Dimanches du conte storytelling night, Planète rebelle press).

During the last decade, artists working with the word have become more numerous, visible and present among the various Montreal arts scenes (in previous years, at Foufounes électrique, Isart, Bistro 4, cafe Phoenix; more recently at Jailhouse, Casa Del Popolo and Sala Rossa). However, they continue to be relatively isolated from each other, with no one venue or event bringing them together in a coherent collective. The Voices of the Americas festival will attempt to present the entire range of spoken word in Québec as well as giving its practitioners a chance to come together, witness each others' creations and engage in creative exchanges.

The FVA plans to produce an annual event revolving around the 'spoken' word. It will showcase artists' existing performance works and invite them to present new works for the festival.

At the helm of the FVA is André Lemelin, general director of the festival and director of artistic programming.

His support crew of artistic advisors includes Jean-Marc Massie (storytelling - host of Dimanches du conte); Pierre Thibeault (First Nations artists - an organizer of the Presences autochtones Festival); Sonia Pelletier (performance artists, South American artists - curator); D.Kimm (theatre artists, poets - writer); and Yannick B. Gelinas (multimedia artists - visual artist)

For the artistic direction of Anglophone programming, Lemelin has enlisted Ian Ferrier (poet and musician) and Victoria Stanton (performance artist and co-author of Impure: Reinventing the word) as well as Mike Burns (Montreal Intercultural Storytelling Festival - storyteller) and Estelle Rosen (Theatre events organizer).

MarieLyne Durocher is assistant director / director of communications, while Denis Bigras (Festival des Films du Monde) is the production director.

Productions si on rêvait encore

5644 Bordeaux

Montréal, Quebec

H2G 2R3

Canada

Phone [REDACTED]

Fax [REDACTED]

In English [REDACTED]

from the Words&Music label

Wired on Words

<http://wiredonwords.com>

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273. **Betsy Andrews**  
***Open City reading at KGB***

*Thu 21 Feb 2002*

---

Open City magazine presents the February Reading:

Stories by

Vince Passaro, contributor to Open City #13 and author  
of Violence, Nudity,  
Adult Content (Simon & Schuster, February 2002)

Betsy Andrews, contributor to Before & After: Stories  
from New York, Edited  
by Thomas Beller (Mr. Beller's Neighborhood Books/W.W.  
Norton, February  
2002)

Craig Chester, contributor to Open City #14 and author  
of Why the Long Face:  
The Adventures of a Perfectly Fine\* Actor (\*Fucked-Up,  
Insecure, Neurotic,  
Emotional) (St. Martin's, June 2002)

Susan Connell-Mettauer, contributor to Before & After:  
Stories from New York

Wednesday, February 27, 7PM  
KGB , 85 E. 4th Street (2nd and 3rd Aves.) FREE

Click here for a subscription special only for mailing  
list members:

<http://www.opencity.org/subspecial3.html>

---

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<http://sports.yahoo.com>

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274. **Fargas Laura**  
***Re: working poets, working class poets.***

*Thu 21 Feb 2002*

---

At 1:54 AM -0600 2/19/02, Thomas Bell wrote:

>This topic came up on another list but it is intriguing. Unless I

>disremember, most poetry byand/or for the 'working class' tends to be  
>traditional and focused on content rather than form? I'm not sure if  
>this is writing down or writing for? Counter examples welcome.

Marge Piercy. Union organizers use her poems, and they get xeroxed and passed around.

Laura

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275. **austinwja**

***Re: California poet laureate?***

*Thu 21 Feb 2002*

---

In a message dated 2/21/02 12:09:26 AM, [REDACTED] writes:

<< >Stephen Stepanchev, a former Professor of mine, was named Poet Laureate of

>Queens, New York. Not even Brooklyn. I say we narrow it down to

>neighborhoods, even blocks. Warhol would approve. Best, Bill

>

>WilliamJamesAustin.com

>KojaPress.com

>Amazon.com/BarnesandNoble.com

I hereby appoint myself the Poet Laureate of my laundry room.

Kasey

>>

A venerable art has come down to this. Selling soap. Where's that rinse cycle?

Ha Ha! Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

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276. **Kerri Sonnenberg**

***Barone info***

*Thu 21 Feb 2002*

---

Hello,

Does anyone have an email address for Dennis Barone? Please backchannel.

Thanks!

Kerri

Thu 21 Feb 2002

██████████

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278. **Mark Prejsnar**

**Re: 20-02-2002: a palindrome revealed**

Thu 21 Feb 2002

---

doesn't work in the U.S., where in typical fashion we use a system that's both unlike everyone else's, and illogical: here yesterday was 2/20/02

██████ writes:

><http://www.spinelessbooks.com/2002>

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279. **Loss Pequeño Glazier**

**Re: digital poetics**

Thu 21 Feb 2002

---

Komninos,

Thanks for your detailed and thoughtful reply to *\_Digital Poetics\_*. It is good to hear a response from someone who also has an interest in the possibilities of poetry and image in the medium. I'm appreciative of your wish to open discussion on the book in this regard.

Thinking about your post, I would comment that one of the book's urgencies *\*is\** the need for distinctions to be made at this point in the development of the field.

If you look at the axes that are suggested in the book, Joyce/Bolter/Landow and Kac/Cayley/Rosenberg (other readers may wish to note this clarification), it should first be observed that these axes are proposed in order to examine "authority", i.e., citations of secondary sources received. This is done to suggest how a sense of influence in the medium might be mapped. The point is that prose theorists and practitioners in the medium have occupied -- if not a totalizing position in terms of attention, criticism, and influence -- one that is at minimum dominant.

The main intention of this argument, far from wanting to personalize, is to say that now is the time to observe the situation. Indeed, if not now at this nascent moment in the development of the field, there is much that will be overlooked. This is not a gesture towards personalization but one towards delineating crucial distinctions.

That is, poetry practice in the field has, until now, *\*not\** been directly expressed. (A look at any bibliography of books published on electronic literature would confirm this.) In order to chart the field of digital poetic practice,

distinctions should be made. One can only make such distinctions by citing specific practitioners.

All in all, the book argues, it is time to talk about digital \*poetry\*, a point with which you seem to agree. If digital literature has its "prose and versus", *Digital Poetics* seeks to position its verses.

When such a dominant structure exists for electronic prose -- yes -- one must look at which practitioners fall into which camps. This is not simply a necessary way to approach this mostly ignored side of practice but a way to vitalize the discussion of the whole of digital literature, since digital poetry provides approaches unique in its range of poetics.

Again, thanks for your interesting thoughts!

Warmest wishes from the frozen north,  
Loss

Note: Information on *Digital Poetics*, just out from University of Alabama Press, can be found at <http://epc.buffalo.edu/authors/glazier/dp/>

*Date: Wed, 20 Feb 2002 13:00:52 +1000*  
*From: Komninos Zervos <[REDACTED]>*  
*Subject: digital poetics*

*has anyone read loss glazier's new book, digital poetics, alabama, 2002?*

*first of all congratulations loss, i know it must be lots of hard work to get a book like this out.*

*it is a fairly good introduction to the field for those who have little experience of this field.*

*so for me the first half was sort of going over a lot of stuff i already knew.*

*the most important point loss makes, i believe, is that hypertext/hypermedia poetry is not hypertext/hypermedia prose.*

*they are read differently, they are experienced differently, they are recognised differently, but, unfortunately they are often spoken about and critiqued as if they were the same thing. unfortunately the differences are not spelt out clearly enough, and this conclusion comes half way through the book, after loss also referred to both interchangeably when he spoke of the development of the field. so for me there is a little contradiction.*

*also the parts about eastgate/storyspace dominating the field of*



*hypermedia/hypertext and establishing hierarchies of value, and economies of exchange is very thought provoking. as well the observation that eastgate are dealing mainly with hypertexts that suit a contained medium like cd-rom rather than 'cybertexts' on the web is relevant.*

*but the setting up of oppositional positions  
joyce/bolter/landow versus cayley/glazier  
weakens everything that has been said and personalizes the arguments that are being made.*

*i personally think that many prose text analysts/theorists have made the transition to the web over the last five years, and bring with them prejudices from print medium.*

*ie  
poetry is read the same way as prose,  
prose is better than poetry,  
performance is less serious than written or printed poetry,  
visual aspects of e-  
poetries/cyberpoetry/webpoetry/netpoetry/poetries in  
programmable media are only decorative,*

*what do other people think?*

*also it is difficult in a book like this, when the author has been at the forefront of development in this field, not to seem a little self-promotional in quoting your own work.*

*i haven't seen any discussion of the book here or at e-Poetry so i thought i'd get the ball rolling.*

*cheers  
love*

*komninos  
komNinos zErvos cYberPoet lecTurer cyBerStudies  
SchOol of aRts griFfith uniVerSity Gold coaSt cAmpuS  
pmb 50 gold coast mail centre queensland 9726  
tel [REDACTED] [http://www.gu.edu.au/ppages/K\\_Zervos](http://www.gu.edu.au/ppages/K_Zervos)*

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280. **richard.tylr**

**Re: Discount offer - Rachel Back's new Susan Howe book**

Thu 21 Feb 2002

---

Waht say you knew nothing about any poets, not even their names: ever? How would you go? I'm not saying you're wrong - I was just reading this and that occurred to me. Just an interesting concept. Maybe not so original, but it would be the real McCoy: the real "Death of the Author". I agree that knowing something of the cofessionals is (or seems to be) more important than knowing so much about: well we know nothing of the author of...what's a good example(s) Pynchon? The author of "The Pearl", of "Piers Ploughan" or even much about Shakespear: would matter if we knew absolutely nothing about W Shakespeare? And so on. Regards, Richard ----- Original Message ----- From: "Millie Niss" <[REDACTED]> To: <[REDACTED]> Sent: Wednesday, February 20, 2002 7:22 PM Subject: Re: Discount offer - Rachel Back's new Susan Howe book

> Howe does seem like the last poet I'd want to read autobiographically. Her  
> themes are squarely in mythology or history or literature, and I can't  
> imagine how knowing about her life would help. Even if it did, I think it  
> would lessen the impact of the poetry, not expand it. If Howe were  
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> us? It is ridiculous.... I assume the book in question does not present  
> this kind of ridiculous detail, but in some sense, all biographical  
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> I have found knowing the biography useful in reading other poets,  
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> early poems), his conversion to Roman Catholicism, his wives, daughters,  
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> for themselves, but the poems that follow just assume we know this  
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>  
> Millie  
>  
> P.S.  
>  
> By the way, what do you call the type of poetry that Ashbery writes? It's  
> not Language (it precedes it), it's not new Formalism obviously, is just  
> plain "postmodern" specific enough to describe a style? It seems too  
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> They tend to used a "realistic" style, but not a formal one, more of a  
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> not the same...  
>  
> -----Original Message-----  
> From: UB Poetics discussion group  
> [mailto: ]On Behalf Of Jeffrey Jullich  
> Sent: Monday, February 18, 2002 7:11 PM  
> To:   
> Subject: Discount offer - Rachel Back's new Susan Howe book  
>

>  
> > One of the book's most compelling arguments is  
> Back's case for reading Howe's work  
> autobiographically.  
>  
>  
>  
> Oh, drat. And I so eagerly had my credit card poised  
> to order.  
>  
> ~More~ biographical reductivism? (!?)  
>  
> Is there no end to this ~People Magazine~ school of  
> criticism recidivist trend of reading de-subject-ified  
> text through insiders' information about the private  
> life of the (theoretically extinct [:Barthes]) author?  
>  
>  
> I've presented on Howe only once at an academic  
> conference, a fluke, (--- to paradoxically reverse my  
> protest against personist criticism with an ostensibly  
> personist retort ---) and published criticism/reviews  
> of her books only twice (aside from that, my scansion  
> Howe postings here this past spring serve as the only  
> remaining public tip-of-the-iceberg evidence of  
> in-depth involvement),--- but everything I've been  
> able to amateurishly contrive about her, the "vertical  
> reading," the interpretation of ~Bed Hangings,~ etc.,  
> was done without this wizard's stone of the  
> conveniently neurotic Oedipal facticity of biography;  
> and an entire factory of critics could have gone on  
> writing from now until the deforestation of all paper  
> sources similarly explicating her books along  
> suprapersonal lines.  
>  
> What a disappointment, what a crushing disappointment,  
> --- and how perplexing! --- that the first full-length  
> book on our greatest living poet is reported to resort  
> to the universally infallible decoder key of Reading  
> Through The Life.  
>  
> ...As though as indomitable a suprapersonalizer as

> Mary Magdalene's ~noli me tangere~ from Howe's  
> depicted Risen Christ Himself didn't insist on  
> transcendentalisms larger than one-woman  
> (auto)biography.  
>  
> Language poetry = covert Confessionalism?  
>  
> >> This study debunks the myth of Howe's  
> impenetrability  
>  
> One might've chosen a less frustratedly phallic, more  
> invagination-friendly predicate for her  
> unfathomability.  
>  
>  
>  
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>  
\_\_\_\_\_  
> Do You Yahoo!?  
> Yahoo! Sports - Coverage of the 2002 Olympic Games  
> <http://sports.yahoo.com>  
>

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281. **richard.tylr**  
***Re: READING, ETC.***

*Thu 21 Feb 2002*

---

Is Michael Heller related to Joseph Heller of "Catch 22"? Richard.

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

From: "Michael Heller" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, February 21, 2002 1:39 AM

Subject: READING, ETC.

> The WRITERS' RETROSPECTIVE series:

>

> Presents MICHAEL HELLER

>

> Thursday, February 28th     6:30 PM

- >
- > "Heller's poetry and prose are noble in gesture and intent, superbly rich
- > and profoundly emotional. The should be considered a unique and vital
- part
- > of the contemporary canon"---Dictionary of Literary Biography
- >
- > at LOCUS MEDIA
- >
- > 594 Broadway #1010 (Between Houston & Prince)
- >
- > Admission: \$8.00

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## 282. **The Poetry Project** **Poetry Project Announcements**

*Thu 21 Feb 2002*

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### SPECIAL ANNOUNCEMENTS

#### NEW ISSUE OF POETS & POEMS

FEATURING WORK BY JOHN KEENE, JANICE LOWE, CHRISTOPHER  
STACKHOUSE

[WWW.POETRYPROJECT.COM/POETS.HTML](http://WWW.POETRYPROJECT.COM/POETS.HTML)

MARCH 3, SUNDAY [3 - 7 PM]

A MEMORIAL TRIBUTE TO FIELDING DAWSON (1930 - 2002)

MARCH 10, SUNDAY [3:30 PM]

A CELEBRATION FOR POET ZOE ANGLESEY: EIGHT POETS FOR ZOE

For more details, please visit [www.poetryproject.com/announcements.html](http://www.poetryproject.com/announcements.html).

\*\*\*\*\*

FEB/MAR ISSUE OF POETS & POEMS: [www.poetryproject.com/poets.html](http://www.poetryproject.com/poets.html)  
Featuring poems by John Keene and Janice Lowe, and line drawings by Christo-  
pher Stackhouse. Forthcoming issues to feature Jena Osman, Renee Gladman,  
Joan Retallack, Sawako Nakayasu, and others.

MARCH 3, SUNDAY [3 - 7 PM] A MEMORIAL TRIBUTE TO FIELDING  
DAWSON (1930 - 2002) On the afternoon of Sunday, March 3rd, the Poetry  
Project will hold a Memorial Tribute to the writer, teacher and poet, Fielding  
Dawson, who passed away on January 5th, 2002, will take place at The Poetry  
Project from 3 to 7 pm.

Readers include:

Alex Albright, Vyt Bakaitis, Mark Begley, Carol Berge, Josie Clare, Andy Heugel, William Honey, Harvey Isaac, Hettie Jones, Jerry Kelly, Basil King, Martha King, D.H. Melhem, Maureen Owen, Jimmy Owens, Anthony Papa, Donal Phelps, Eric Waters, Bernard White

MARCH 10, SUNDAY [3:30 PM]

A CELEBRATION FOR POET ZOE ANGLESEY: EIGHT POETS FOR ZOE

On Sunday, March 10th at 3:30 PM, The Poetry Project at 131 E. 10th St. @ 2nd Ave. will host A Celebration for Poet Zoe Anglesey featuring:

CORNELIUS EADY

BOB HOLMAN

KAREN SWENSON

SUHEIR HAMMAD

JENNIFER CLEMENT

LINDA GREGG

FORREST GANDER

YUSEF KOMUNYAKAA

Refreshments provided by La Palapa Restaurant.

\$10 Contribution. Funds raised will contribute to medical expnses incurred by Zoe Anglesey who is fighting lung cancer.

--

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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283. **Joe Amato**  
***Re: digital poetics***  
*Thu 21 Feb 2002*

---

well for the record: the question of prose v. poetry as a template for discussing hypertext (and hypermedia) was raised at least a decade ago on the old technoculture list that stuart moulthrop ran while at georgia tech... some of us found the problematic of narrative linearity---and nonlinearity, and multilinearity, etc.---somewhat beside the point when considered in light of poetic practice per se... i know that my own work in emedia was shaped by an awareness that storyspace linking and guard fields and the like took on a different valence when such protocols weren't being used to break up plot per se... and i also have 1st hand experience (if you will, and if i may be permitted to say this publicly) in having work that combined prose narrative and poetry, and mixed genres, rejected on the basis of its presumably too "disjunctive" status (though of course, i might have failed too at some aesthetic level, i'll grant this!--- but i was given to understand by my readers, more than once, that disjunctiveness was an issue for them)...

all of which is to say that i don't find the poetry v. prose argument esp. new, though loss lays it out in greater detail than anyone who's come before...

now in just browsing through loss's book, the aspect of it that i most appreciate at this point is its emphasis of the work of folks like eduardo kac and john cayley \*in addition to\* the more narrative-based writers, the latter more typically cited in english studies-based accounts of electronic media (which isn't to say anything "against" the latter, either)... not to focus too awful much on omissions, but i'm distressed not to see alan sondheim's name come up (right?---incl. the focus one finds in that recent ~american book review~ on "codework"), and i think the argument might have done well to take account of some of the more arts-oriented discussions of emedia (e.g., martin rosenberg's discussion of hypertext and duchamp and physics in landow's ~hyper/text/theory~... it was martin in fact who introduced me some years ago to eduardo kac)... i also have some reservations about an overt emphasis on "poetry v. prose" in any case, as i would assume most of us are well aware of the experimental fiction community, which seems to drop entirely out of the mix the moment we start drawing up such distinctions (mark amerika's name comes immediately to mind)...

i also think the book doesn't give enough due to a list like technoculture, which, from an historical perspective, was a primary breeding ground (if you will) for so much theory that has followed in its wake... i mean, i can see history being shaped by books like ~digital poetics~, and whereas i enjoy the book and think it of great value, i can't say, for the record, that i'm entirely happy with the history that thereby emerges (or seems to, in my reading of it thus far)... perhaps



mcgann's thematic, "conditions of textuality," is a bit less empirical than i would have liked, in all, though i can understand its benefits to loss's analysis... in any case a history as such of the past dozen years of emedia has, as i see it, yet to be writ, and it certainly won't be entirely independent of the sort of history one finds in hawisher et al., ~computers and the teaching of writing in american higher education, 1979-1994: a history~...

best,

joe

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284. **Joel Weishaus**

**Re: California poet laureate?**

Thu 21 Feb 2002

---

*Stephen Stepanchev, a former Professor of mine, was named Poet Laureate of Queens, New York. Not even Brooklyn. I say we narrow it down to neighborhoods, even blocks. Warhol would approve. Best, Bill*

*WilliamJamesAustin.com*

*KojaPress.com*

*Amazon.com/BarnesandNoble.com*

Unlike California, who asked Gary Snyder to be its Poet Laureate, whom I'd nominate for Brooklyn would be Duke Snyder, he of the Brooklyn Dodgers. Alive or dead, what's the difference when it comes to Zen Masters or Center-fielders?

Joel

Joel Weishaus

Center for Excellence in Writing

Portland State University

Portland, Oregon

<http://web.pdx.edu/~pdx00282>

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285. **Stefans, Brian**

**Little Review: Torres, The All-Union Day of the Shock Worker**

Thu 21 Feb 2002

---

ha ha but you have to go to alienated to read it...

<http://www.alienated.net/>

Brian

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286. **Chris Stroffolino Stroffolino**

***G.E. Patterson Reading in Bay Area***

*Thu 21 Feb 2002*

---

subject:

Patterson

Date:

Thu, 21 Feb 2002 10:57:11 -0800

From:

Chris Sindt <[REDACTED]>

To:

[REDACTED]

Saint Mary's College Welcomes Poet G.E. Patterson

Moraga, California. The Saint Mary's College of California Creative Writing Reading Series will feature its 2002 Distinguished Poet-in-Residence, G.E. Patterson, author of *Tug*.

WHAT: A reading and book signing by playwright G.E. Patterson.

WHO: G.E. Patterson is the author of *Tug*, which won the Minnesota Book Award in 2000. He has held residencies at the Macdowell Colony and the Djerassi Resident Artists Program, and he was a featured reader in the New York's Panasonic Village Jazz Fest. His poetry has appeared in *Swerve*, *Fence*, and *Cross Cultural Poetics*.

About *Tug*, Cornelius Eady wrote, "You will have to travel far to find a book that tackles the interior landscape of a black man with such tenderness and lyric power."

As the MFA Program's Distinguished Poet-in-Residence, Mr. Patterson will teach the Program's Graduate Poetry Workshop and generally promote poetry in the Saint Mary's community. He will be on campus through the spring semester. Recent Poets-in-Residence have included Myung-Mi Kim, Al Young, and Lyn Hejinian.

WHERE: Saint Mary's College Soda Activity Center. 1928 Saint Mary's Road, Moraga.

WHEN: March 5, 2002, 7:30 p.m.

COST: Free, Refreshments will be served.

CONTACT: Christopher Sindt, Director, MFA Program in Creative Writing  
[REDACTED]

287. **Jeffrey Jullich**

***Digital Poetics***

*Thu 21 Feb 2002*

---

What I "had trouble with" in ~Digital Poetics~ was not the New Media treatment, which seems fair, as much as a more fundamental sort of ontological or metaphysical distinction he makes about "multiple 'I's'": that becomes the basis for not just the following New Media assumptions, but for poetics both on-line and on-page.

He calls it the "key feature." I'll present his position and then my disagreement. I quote at length (with commentary) for those who haven't bought the book:

"The position of the "I" is a crucial distinction between non-innovative and innovative literature. How the "I" is constituted in a text says much about that text's writing practice. Does the "I" assert forms of authority? Is it unquestionably a nonpermeable (or semipermeable) filter between the ego and the world?"

----But how does Loss hair-splits between ego and "I" above? They're synonyms.

He passingly cites Williams ('Whenever I say, 'I' I mean also, 'you)'), Rimbaud's "Je, c'est l'autre," Spicer's Martian radio, Hannah Weiner's audiohallucination-dictations, Creeley ("As soon as / I speak, I / speaks"), and Mac Low's eventual post-chance defeatism "that there is no such thing as nonegoiac art".

Against the "I," Glazier poses the collective, . . . but perhaps oddly: "The notion of our nation as multicultural . . . insists that a "nation" can be made of a plurality of identities rather than a sole stereotypical one."

(Further slippage of terms: from "I" to ego and then on to "identities." --- Although identity is also true of the non-"I" subconscious.) '

'Such a perspective can be socially beneficial in a heterogeneous society as it obviates, for one thing, the need for one "I" to be more valid than others,'--- although he then flipflops the collective into a proven evil: 'holocausts, acts of genocide, and interpersonal violence'.

No dispute with his points about the fallaciousness of the autonomous "I" (or subject). It's just that the "I" can be de-coupled from its false autonomy and remain a contingent "I"

(rather than throwing baby out, bathwater, etc). Then the subsequent Web talk is predicated upon these 'multiple "I's":

'Such examples of the possibility of multiple or "distributed" identity lead us to consider the text as not singular and isolated but more like the "I" of the Internet. The web can be seen as such a multiple text, being composed of endless varying pages or "I's.'" (...From "I" to ego to identity to--- ~pages,~ although pages are no more the "I" than, conversely, ID cards are.) 'Its pages are like the cells that fall off the "I" of the human body" (...not to belabor the ongoing slippage with Descartes' accomplishment of retaining "I" ~without~ body,--- or the haywire syllogism: pages are "I's" are like cells of the body but the body is "I," where the whole becomes a part and then re-emerges out of that part as a different part that is the whole, etc).

Comically, he then dashes the whole "distribution" with the normal colloquialism: "In this vein, ~I~ published a volume of poetry . . ."

So, that's Glazier.

I sketched out some of my botherment in a letter to Geoffrey Gatza on January 27th, so I'll just quote that, for now:

-----  
I used to say the same thing as Glazier, that the "I's" have it, and that that's the distinguishing feature between innovation and non-innovative, the heart of

the battle. I might still have agreed and let it slip by, except that I'm at the moment very much under the influence of also reading Deleuze's ~Logic of Sense~ (in English; I've read it in French before, and didn't catch what I'm getting this round).

Deleuze introduces the "I"-dimension in a very special and technical semiotic way.

First, there's the level of denotation, where there's a pure statement, and that statement is either true/false, or absurd: "It is snowing outside"/"It is raining cats and dogs, literally".

(There is a veterinarian's kennel on the second story of a building where there's a fire, and orderlies toss the animals out the windows into the arms of firemen and people below: "It is raining cats and dogs, literally.")

But in order for it be uttered, there has to be a second level, which he calls manifestation: "I heard on the radio that it is snowing outside"/"Whenever I fall asleep during the day, I dream that it is raining cats and dogs, literally."

Even where that manifestation-"I" isn't present, it's implicit. Your mother looks out the window and says, "It is raining outside," which is to say, she is implicitly stating: I just saw that it is raining outside.

The manifestation-"I" (or "I"s, if Glazier and Buffalo are right) is an absolutely necessary precondition for the statement's denotation. If the "I" who makes the statement about it snowing is a known liar (Cretan paradox) or practical joker, the denotation is recast in light of that, and the T/F value is suspended until further confirmation due to the unreliability of the narrator. Etc.

What Glazier is calling multiple "I"s is really School of Buffalo. Most of that writing (asyntactical) doesn't have multiple "I"s and it doesn't have a single "I": it has ~no~ "I".

So,--- that's the base out of which my "contention" precedes: the divisions of personality and identity that we harbor as individuals, mainly due to the work/leisure office/home split, do not radically alter our manifestation of propositions. ("When I said, 'It is snowing outside,' and I was mistaken, you have to understand, I was just speaking informally, not in my capacity as a professional weather man.")

Of course, Glazier shuffles the bean game a little by slipping between Mac Low's Buddhist pursuit of "non-egoic" writing, to single-authored "multiple I" writing, to communities and society in general where of course there are multiple I's because each I is a surrogate for an individual person or person's name: "Geoffrey in Buffalo says it is snowing", "mez in Australia says it is snowing" (where it cannot be snowing, since it is summer).

In the case of community, though, he's muddying his terminology, because he really means ~perspectives.~

...Which is similar to my next gripe with him:

I think he's using "multiple Is" to refer to what otherwise could be called "voices" or "characters". Lon Cheney Sr. "The Man with a Thousand Faces" was not a case of "multiple Is": those were characters; it was still clear when T.S. Eliot first titled "The Waste Land" as "He Do The Police in Many Voices".

Multiple Is is actually a pathological condition: Multiple Personality, or its lesser version Disassociation Syndrome. And while I'd agree that the incidence of Disassociation Syndrome has become tremendously on the rise in America, that's not what Glazier is talking about.

My third disagreement is that he's talking about "I" as a ~starting point~ of communication (despite the scientist whom he quotes about our receptivity and passivity to perceptual stimuli): "I'm the one talking now and this is what I have to say---".

The "I" remains intact, though, as a ~reception point.~ Glazier, as "receptor" or reader of different

poetries, will consistently class some as innovative and some as non-innovative. That's because he is single-I'ed, as a reception point.

The singularity of "I" is absolutely necessary as the target or end point of a communication, even if the "I" of the sender were debateable.

And my last and fourth disagreement is about the internal/external function of "I" or ego. (Now I'll switch to calling "I" ego.) Ego is a mediation between id and super-ego, that is, between sprawling polymorphous perverse desire and the controlling authorities (including fate and necessity) that interfere with the gratification of that id. Without an "I", the personality just rocks back and forth between impulsive craving and fantasy, and neutralizing agencies of authority that deny those impulses. "I" is a mechanism that learns to compromise between fantasy and authority (reality), that learns to delay and to work in order to fulfill desires.

I don't see where there's room for Glazierian multiplicity in ego function. Competing egos within the same person do not help maintain any distance between id and super-ego, ... although, to a certain extent, I could understand and acknowledge that we possess ~auxiliary~ "I"s which, when the disappointment to one ego-zone becomes too crushingly disappointing and the id is either threatened with starvation or at risk of rebellion, can be called into play: "He couldn't marry his mother, so he became a priest devoted to the Virgin Mary." But there any "I" is serving as ~the~ "I" at the moment it's in operation. It doesn't matter ~who~ the batter is for there to be a baseball game, but there ~must~ be a batter. Likewise, "I".

I guess I do have a fifth (and maybe "multiple," down the road!) objection.

Despite the loose use of the word "ego", conversationally, when we mean pride, greed, or ambition, the risk of our times is not from the "I" or

egomania (the Me Generation is over). The danger of our times is the transformation of individuals, of people, into statistics, into enumeration. There are no longer faces in an audience; there's the number of "hits" for a site. The stock market graph line, of course, epitomizes that tendency: the labor of hundreds of thousands, the symbolic exchange that motivates and accrues out of that labor, and the lives of tens of thousands of finance industry service sector workers who contribute to building the symbolism that culminates in the Dow Jones average, are all atomized, smaller than a hundredth of a pixel, and the non-"I" graph line prevails. (I'm not aiming for simple

"anti-capitalism" by putting it this way. The same is true of any graph representation of people,--- or even of an individual, when the abstractions are DNA and chromosomes.) It's not a good time for The Left to abandon the "I". The "I" has more effectively been jettisoned by the cultures associated with The Right: the "I"-subordination to an imaginary Christ in fundamentalism, Super Bowl Sunday, . . .

The age of the ~masses~ needs to hold onto the "I", even where that "I" has many voices and is versatile and changeable.

.....

---

Do You Yahoo!?

Yahoo! Sports - Coverage of the 2002 Olympic Games

<http://sports.yahoo.com>

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288. **J. Scappettone**

***Juliana Spahr/Lytle Shaw, Jennifer Moxley/Steve Evans at C21P, 3/15 a& 3/21***

*Thu 21 Feb 2002*

---

The 21st Century Poetics series continues at the Berkeley Center for Writers. Thanks to everyone who helped out with, and participated in, our opening event; it was lovely. Now the series continues with two March evenings, structured as a conference spread over two nights. Don't be confused: it's the same



format, with a friendly dining and wining session, two guests each night, readings, discussion, chat, music, and dancing. We are excited to have brilliant visitors from far away. All are welcome to attend both or either of the evenings; feel free to pass this note around, and we look forward to seeing you.

Interverse: Directions in Contemporary Poetry and Poetics  
A Conference in Two Sessions Sponsored by C21 Poetics  
at the Berkeley Center for Writers

March 15 (Friday), 6:30 pm potluck, 8 pm reading, Berkeley Center for Writers. Juliana Spahr, co-editor of Chain and author of Fuck You-Aloha-I Love You, Response, and Everybody's Autonomy: Connective Reading and Collective Identity, and Lytle Shaw, editor of Shark and author of Cable Factory 20 and The Lobe, will read from their work and discuss the horizon of contemporary poetics and poetic practice.

March 21 (Thursday), 6:30 pm potluck, 8 pm reading, Berkeley Center for Writers. Jennifer Moxley, editor of The Impercipient Lecture Series and author of Imagination Verses, Wrong Life, Impervious To Starlight, and The Sense Record, and Steve Evans, editor of The Impercipient Lecture Series, author of The Dynamics of Literary Change, and creator of online series Notes To Poetry, will read from their work and discuss directions in contemporary verse experimentalism.

The Berkeley Center for Writers is located at 2275 Virginia Street.

C21Poetics receives support from the Townsend Center for the Humanities, the UC Berkeley Department of English, and the Consortium for the Arts. However, we are an independent collective; please do what you can to support these events by bringing food or drink, coming on time, and helping clean up when the party's over, if you're able.

We will send out a reminder of each evening individually, as the date approaches.

For more information, or to be added to our mailing list and receive a full schedule of events, please email Jen Scappettone at [REDACTED] or Joshua Clover at [REDACTED].

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289. **Jeffrey Jullich**

**Susan Howe book**

*Fri 22 Feb 2002*

---

>> I mean "there is a speaking subject of these poems  
which are

emotionally realistic to me and have immediate  
relevance to my--and her--emotional life"  
autobiographical. <<

That's mistaking expressivity or Expressionism for  
autobiography. A feeling of empathic connectedness  
and emotive verisimilitude is not memoir; it's timbre.

>>How do you read something like "Europe of Trusts"  
otherwise?

Well, here's a very partial synopsis of my marginalia  
from just the first hundred pages of EOT, to give the  
outlines of how I've read it otherwise ---a sort of  
concordance method (paragrammatics) I've called  
"vertical reading":

-----  
NEGATIVITY/NON-BEING: "because they ~are~ not." (21)  
"for they are not but as they seem" (38) "what are  
are / and what we are not" (61) "Do nothing / wrong /  
but Wrong" (30) "Save for air nothing here" (47)  
"of nothingness Estray" (60) "Not the true story  
that comes to / nothing" (88)

BIBLICAL: "In Rama / Rachel weeping for her children"  
(p. 21) "not a sparrow / shall fall" (26) "Who is my  
shepherd" (29) "word made flesh" (92)

PN abbreviated into single letter/initial "fonction de  
la lettre": "R / (her cry" (22)

MEMORY: "soon forgotten" (24) "In memory / Errant  
turns to" (26) "Purpose / depends on memory  
Memory" (47) "another waking up Memory / harmony .  
. . Knowledge is a simple recollection / . . .  
forgotten" (59) "long as remember" (79) "mute memory  
vagrant memory" (89) "remembered name in Quiet /  
remembered precepts" (104) "Distant forget" (105) "Ten  
adventures here forgotten" (107) "Transgression links  
remembering . . . illusory sanctuary of memory" (109)

THINKING: "Thoughts are born" (38) "into clear  
reason" (48) "arrows for thought" (67) "earth as  
thought of the sea" (100) "monadical and  
anti-intellectual" (108)

TIME: "and clock / a foil for future" (25) "lasting to everlasting" (28) "set nimble clocks at every station" (29) "Forever and for / ever" (30) "Slipping / forever / between rupture and rapture" (31) "Clock / and shadow of a Clock" (32) "Wheel of mutable time" (38) "And with time / I could do it . . . Time's theme" (40) "no more a long future the present" (41) "and Difference remote in time" (50) "time inattention / Finite velocity" ( 59) "Doomsday overturns and milleniums" (67) "Time to set our face homeward" (68) "woodcut of space time logic" (92) "late edge / Understanding of time endlessly" (105) "no clock running / no clock in the forest" (108)

Lyrical/sentimental ("poetical"): mirrors, memory, farewell, pearl, shadows - snow, trees (27)

SHADOW: "Spires cast long shadows" (26) "Snow coming and beauty of long shadows tumbling" (27) "Shadows are seated at the kitchen table" (32) "and strange shadows" (43) "Shadows only shadows" (44) "Shapes shadow-hunting / Supremacy" (56) "Moving in solitary symbols through shadowy" (74) "no secrets spoken together" (79) "Set work on wheels (shadow / on shadow)" (81) "Lean as her shadow" (111)

STARS: "constellations of duration" (29) "morning star evening star will / rise" (31) "the unsphered stars" (38) "farewell to star and star" (44) "regions untenanted by stars" (65) "of late starlight undreamt of" (75) "a dry and icy star" (90) "The leashed stars kindle thin" (103) "(spangs like stars)" (109)

SECRET: "skip pebbles in secret also" (25) "in still / shared secrets of the sea" (30) "Dark as theology's secret book" (38) "Through secret parables thorough / books of dark necessity" (48) "(Socrates was a midwife / but that is secret)" (46) "volumes of secrets to teach / Socrates" (101) "Helios flies secretly across a lost / country" (52) "(sacred and secret tree systems)" (57) "the secret Secret" (65) "Iseult seaward gazing / (pale secret fair)" (100) "sees in severt houses in sand" (102)

Z: "Zodiacal sign / Sun / --- this is a circle and serpent" (52) "(Zodiac window)" (90) "mathematical starlight, zodiacal signs" (FRAME STRUCTURES, 105)

The book, and Howe's entire oeuvre, goes on and on that way.

Not in any limiting way, but--- her books can be read as the unfolding of about a dozen or less highly stressed themes or verbatim reiterated words ("theme" being one of them) and maybe a dozen more secondary themes, --- re-combined and varied in musical structures very much like the Schoenberg or other composers she discusses elsewhere. Howe is a kind of literary Serialist composer.

The zodiacal wheel that I partially brought out at the end, above, might almost be a figure for the cyclical/cyclonic structures she circles through. (The zodiac is an example of an ordinal but non-hierarchical/non-causative chain.)

>> How much more autobiographical can you get than the books in "Frame Structures"--even without the new introduction... <<<

. . . But the "auto" behind "autobiographical" has to be a particular, concrete, narrativized "auto," --- autobiography is a sub-genre of realism or naturalism --- and if you look at the "I" that appears throughout "Frame Structures," she's of an entirely different sort altogether:

"I kiss the wall's hole" (114, for Shakespeare), "I dined with the destroyers" (108), "I cut out my tongue in the forest" (102), "I sang for the besieged forces / sang to the ear of remote wheels" (101), "when next I looked he was gone" (90), "starry circle of some kind, of which I was one of the beads!" (81), "I bit off and burned my fingers to keep from freezing" (71), "I looked at our precise vanishing point on the horizon", "I squeezed my baby flat as a pancake" (70), "I stopped my children's eyes with wool / as the angel did with Jacob" (66), "far off in the dread / blindness I heard light / eagerly I struck my foot /

against a stone" (56), "I count the clouds others count the seasons" (53), "I the Fly" (80).

It's either luridly imaginative in a way that shifts the trace of person into an environment of fable or legend that is not autobiographical, or---

the subject has been reoriented toward an immaterial object (vanishing point, enumerating clouds, the synaesthesia of hearing light) that no longer provides the leverage of reality needed for a biographical subject, so that the "I," as if the eternity of these strange objects traveled back along the relation like an electric charge, becomes as nebulous, if not more so, than the clouds.

>> It also makes me think of that remark of Rosmarie Waldrop's (where did I read that?)--she's talking about how all her poems were about her mother, so she (as a cure for this ailment) began constructing poems out of lines chosen at random from books on her bookshelf but (as she says) "they were still all about my mother." <<

But if you look at The Mother (or father figures, and kings) in Howe, what you'll find are archetypal entities --- like a magnetic north --- that also don't function along an autobiographical axis:

"I am looking for lucky Luck / I am his mother" (EOT, 178), "Inward memory / Mystery passing myth sanctuary / Secret isle and mortal father" (146), "Dim artificer enchantment proud / Father / Countless secrets hissing together" (140), "Pursuer and pursuer / cloth sky-color / Follow my mother" (131), "Anathema / who was my father / Empty dominions beyond structure" (114), "seeds to be sorted    Where / have I have I been I say to myself    Mother" (52), "to Sleep (where / are you crying) / crying for a mother's help" (44), "Father's house forever falling" (41), "Midday or morrow / move motherless" (40) "Mother and father / turn downward your face" (31).

>> always thought Susan Howe's heart was pretty much on her sleeve.

The tour de force that Howe accomplishes, of viscerally awakening infantile longings for parent and filial attachment (or any of her other passionate communications), while still maintaining a thoroughly "Language poetry" abtacted picture plane throughout, that she, that ~anyone~ must've at some juncture in the career experienced loss of a parent, say, --- those elegiac and needy places within us and within language do not require specific autobiography as explanation.

The impact of "Mein Fader! Mein Fader!" sung out in Schubert's "Erlking" is only peripherally illuminated by whatever we might learn about Schubert's real life father and family. (Some might say it even detracts.)

It may be easier to grasp in a medium which has less representational capacity: music. And especially Serial music (twelve-tone), whose idioms remain especially foreign to us, despite re-listenings.

George Perle painstakingly demonstrated that Alban Berg's ~Lyric Suite~ contains encrypted in it, along the onomastics of the well-known BACH B-A-C-H, or Schumann's better-known A-S-C-H (initials for his wife, himself, and a city important to their romance), cryptographic records of his mistress, in great detail and at points in every measure. Schoenberg also wrote, I believe it was, a string quartet which, although we hear it as "pure" twelve-tone Expressionism, followed the autobiographical narrative of his heart attack and hospitalization to the letter: there's a ~male nurse~ theme, and a chord for ~the injection!~

But, as fascinating as it may be to learn about this sort of side-car of significance that rides beside the piece itself, the representational angle of the language, of the linguistic system, does not accommodate the realistic pictography and narrative that is necessary for what we mean by autobiography. You can't hold the two in your head at the same time. You cannot extrapolate out of the original the supplementary "insider's information."

Any relation between the poetry of Howe, or Language Poetry, --- or even John Ashbery, similarly misappropriated by Shoptaw's and Lehman's biographical misdirections, --- and the facts of their lives is equally tangential, oblique in a way that deserves to ~remain~ oblique. Legible autobiography was ~purposely~ excluded. To try to restore it is like autobiographizing personal content into a mathematician's algebraic formulae.

There was the High/Low show at The Museum of Modern Art. They took Picasso's and Braque's newspaper collages --- Molly Nesbit does the same for Duchamp and school children's ~cahiers~ --- and traced the collaged pages back to their original sources. The same feat was performed for Max Ernst's collage novels, ~Une Semaine de Beaute,~ etc. But to reveal the sources and original contexts of those inserts does not conclude in some sort of end-point of now knowing, meaningfully, the autobiography that Picasso ~subscribed to Le Figaro!,~ --- voila --- or that Max Ernst haunted flea markets and bought old books of lithographs. The ~significance~ of any such contemporaneous addenda takes place, at least in the intentions of MOMA, rather in the discovery and contrast between the rarified museum connotations of those artworks and their earlier incarnation as low culture detritus,--- like finding out that a frog was once a tadpole. The -graphy is one of the political, of the class resonances of different literatures and media; and how those different strata "collide" ("the collisions and collusions of history"--- Howe); it's not a Dickensian "I was born in such-and-such a place on such-and-such a date" ~bildungsroman.~

Where I feel such an antipathy toward biographical reductivism of experimental writing, too, is in the totem we've made of ~facts.~ Once you have reached a fact (the author experienced a divorce, came from such-and-such a Brahmin background, outlived a loved one), it's seen as having arrived at a dividing-line that's "true," where you do not need to go any further.

The fact, in our minds, in this misinterpretation, is regarded as so real and so important and so unsurpassable, with no Platonic idea standing in behind it, that the search stops there, a kind of detective story that has traced the "clues" to their smoking pistol, to their "The End" reconstruction.

Freud dispensed with the question of whether it mattered if paranormal (psychic) phenomena were real or not. What their variable true/false toggle only lead to was ~what do they represent~ in the psyche, what more ~mythic~ formula are they only the variable evidence of, how to they signify, what would that matter.

What's wrong with the equation of biography with "Language poetry" is ~epistemological.~

(It also badly encourages the naïve next generation to write their lives into cubism.) It's always going to be believable and provide another plane of plausible reference to find out the facts of a writer's biography,--- but it lacks validity, because the translation or conversion of information moves in only one direction: the biographical satisfyingly supplies a scenario or ~mise en scene~ that grounds the "impenetrable" poetry in a dimension we then explore no further because it's our ideological dogma that a domestic, familial narrative-personal dimension is the beginning and end of everything. But it ~counts,~ epistemologically, that the paraphrase ~cannot~ be reversed, and that you cannot deduce from the conclusion what's been induced into it.

A last example: the epic abstractionist Ellsworth Kelly, whose work, to the eye, is surfboard-like curves, arcs, pure but sensual geometries. ~All~ of his abstractions originate in completely specific visual encounters, things he's seen and often photographed in his day-to-day.

The art is a black-&-white of zigzags. The source: shadows of a railing on a staircase.



The origination of one from the other does not maintain ~content~ in a way that constitutes autobiography.

P.S. John Ashbery's kind of poetry was called "New York School."

---

Do You Yahoo!?

Yahoo! Sports - Coverage of the 2002 Olympic Games

<http://sports.yahoo.com>

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290. **komninos zervos**

***Re: digital poetics***

*Fri 22 Feb 2002*

---

*... in any case a history  
as such of the past dozen years of emedia has, as i see it, yet to be  
writ, and it certainly won't be entirely independent of the sort of  
history one finds in hawisher et al., ~computers and the teaching of  
writing in american higher education, 1979-1994: a history~...*

*best,*

*joe*

but you must appreciate that loss acknowledges the existence of  
culture outside of the us of a!

--

komninos zervos bsc(hons) ma(creative writing)

[http://www.gu.edu.au/ppages/K\\_Zervos](http://www.gu.edu.au/ppages/K_Zervos)

Convenor

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291. **austinwja**

***Re: California poet laureate?***

*Fri 22 Feb 2002*

---

In a message dated 2/22/02 11:01:55 AM, [REDACTED] writes:

<< > Stephen Stepanchev, a former Professor of mine, was named Poet Laureate of

*Queens, New York. Not even Brooklyn. I say we narrow it down to neighborhoods, even blocks. Warhol would approve. Best, Bill*

*WilliamJamesAustin.com*

*KojaPress.com*

*Amazon.com/BarnesandNoble.com*

Unlike California, who asked Gary Snyder to be its Poet Laureate, whom I'd nominate for Brooklyn would be Duke Snyder, he of the Brooklyn Dodgers.

Alive or dead, what's the difference when it comes to Zen Masters or Centerfielders?

Joel

Excellent! Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

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292. **Charles Borkhuis**

***Book Party and Poetry Reading***

*Fri 22 Feb 2002*

---

Book Party and Poetry Reading

Celebrating the publication of

We Who Love to Be Astonished:

Experimental Women's Writing and Performance Poetics

Edited by Laura Hinton and Cynthia Hogue

University of Alabama Press

Friday, March 1, 7:30 p.m.

Fordham Lincoln Center, 12th Floor Lounge

113 W. 60th St. (at Columbus Ave.), New York, New York \*

Introduction by Charles Bernstein

Co-editor of the Modern and Contemporary Poetics series at University of Alabama Press

Readings by Ron Silliman, Rachel Blau DuPlessis, Mei-meí Berssenbrugge

Open to the public

<http://www.uapress.ua.edu/authors/Hinton01.html>

\* By subway, take 1,2,3,A,C,B, or D to 59th St., take exit at 60th & Bdwy, proceed west one block to 60th & Columbus. Co-sponsored by Fordham University's Poets Out Loud Series, and the University of Alabama Press. Info:



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293. **austinwja**

**Re: Digital Poetics**

*Fri 22 Feb 2002*

---

In a message dated 2/22/02 11:19:42 AM,  writes:

<< The "I" has more effectively been  
jettisoned by the cultures associated with The Right:  
the "I"-subordination to an imaginary Christ in  
fundamentalism, Super Bowl Sunday, . . .

The age of the ~masses~ needs to hold onto the "I",  
even where that "I" has many voices and is versatile  
and changeable.

â€|â€|â€|â€|â€|â€|â€|

>>

Yes. A couple of us have been saying much the same re: the Right. I loved every word of this post. And where would we be without Derrida who was first ... uh ... not first, since first is a contingency? The illusion of eliminating the locus "I" from a text, any text, is just that. The locus is both reinforced and disseminated at every turn, traced and traceable. I hate to leave that standing without a few pages of follow-up, but I just don't have the energy at the moment. Jeffrey doesn't need me, anyway. His analysis is first rate ... uh ... Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com/BarnesandNoble.com

294. **Small Press**

***News from Small Press Traffic***

*Fri 22 Feb 2002*

---

Dear Small Press Traffic Members, Funders, & Other Supporters of Independent Literature,

I'm writing to let you know what's new at Small Press Traffic Literary Arts Center at CCAC. As many of you know, our recent Poets Theater Jubilee was a tremendous success; we sold out two evenings of new plays by stunningly & philosophically wild playwrights including Tina Darragh, Dan Farrell, Carla Harryman, David Larsen, Leslie Scalapino, and Chris Vitiello. Poets Theater Jubilee got lots of attention in the local press and allowed us to collaborate with New Langton Arts and the Jon Sims Center for the Arts.

NEW SERIES

Small Press Traffic is in a growth spurt. Both our membership and our attendance are up by over 30% from last year, and we have added two new series, Crosstown Traffic and Series X, to our schedule. These series augment our Friday night reading series. Crosstown Traffic is interdisciplinary, bringing writers and artists in other fields together in collaboration and conversation. Series X is a discussion series, examining the uses of anarchy and tradition in literature and encouraging the cross-pollination of creative thought across genre, media, and politically/culturally contested spaces of all sorts.

READING SERIES

Andrew Maxwell and Liz Waldner, two extraordinary and splashy poets, gave an astounding reading just last Friday, and coming up we have poet and prose writers Rachel Levitsky and Fanny Howe coming to read at SPT next Friday, March 1.

UPCOMING EVENTS

Two of our big upcoming events are the release party for the just-published volume *Technologies of Measure: A Celebration of Bay Area Women Writers*, which SPT produced for the FWord Feminist Arts Festival in collaboration with Kelsey St. Press and Yerba Buena Center for the Arts. That's on March 8.

Then the first weekend in April we present a conference, *Coordinates 2002: Indigenous Writing Now*, with participants including Native American writers and scholars Paula Gunn Allen, Esther Belin, Diane Glancy, Cedar Sigo, James Thomas Stevens, and Gerald Vizenor. That's April 5-7 here at SPT at CCAC. The conference is free to the public and you are warmly invited!

## OUR ARCHIVE

Small Press Traffic's archive of small press books and ephemera dating back to the 1950s is available for public research and pleasure at Simpson Library, here on the San Francisco campus of CCAC. We've had folks from as far away as New Zealand coming to use this great resource, and invite you to, too!

## MORE INFO

For more information on our programs and upcoming events, and a map to guide you here, please call us for a current flyer (██████████) or just log on to our website at <http://www.sptraffic.org>. There's lots of good reading on our site also!

The spring issue of our newsletter, TRAFFIC, has just gone out in the mail to our members. If you are not a member and would like to become one, I am thrilled! You can do so on our website or by picking up a membership form at one of our events (we'd of course also be happy to mail you one -- just ask!). Our members receive a year's free admission to all of our events, a subscription to TRAFFIC, and our gratitude!

As I complete my second year at the helm of Small Press Traffic, I am eager to hear feedback on our programming and publications from you, our constituency.

I plan to send out these email updates every few months. If you prefer not to receive them, please just reply to this message with a note to that effect.

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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295. **Joe Amato**  
***Re: digital poetics***

*Fri 22 Feb 2002*

---

komninos, sure, i acknowledge that... i was impressed esp. to see kac given his due... i had talked about his work in 1998, at a suny/stony brook conference on new arts/new humanities, and only the arts depts. folks seemed to have heard of him...

my referencing the hawisher volume was not meant to lay the emedia situation squarely within u.s. confines... but do have a look at same, as you'll realize that the ferment out of which you get a michael joyce or a stuart moulthrop (and i should say up-front here that these two guys are friends of mine from way back) is something of the same ferment out of which you get a johndan johnson-eilola, carolyn guyer, martha petry, j. yellowlees douglas, cindy selfe, and many others---some of whom you'll find cited in loss's volume, some of whom you won't...

broadly, some of the focus here can be captured by reviewing the names on the editorial board of the journal ~computers and composition~ (yes, you will find my name there too)... i wouldn't want to reduce digital arts (a newer concept) to computers and writing... but i met michael joyce at u of illinois @ urbana-champaign in 1991, as one of the writing practitioners brought in to talk to us about hypertext (i sat up on the stage and clicked through ~afternoon~ based on audience reading choices, as michael read each passage aloud---well, this is perhaps a self-aggrandizing way of putting it!)... it was gail hawisher (who coedits ~computers and composition~ with cynthia selfe) who brought michael in, along with jay bolter, (the late) james berlin, joseph williams, and others (you will note that all of these folks are composition folks, or affiliated with the teaching of writing, save for jay bolter---whose ~writing space~ was published on a press, lawrence erlbaum, that boasts something of a social science/empirical take on composition, and anything but a literary-critical orientation)... the first time i met stuart moulthrop and nancy kaplan was at a computers and writing conference in indianapolis... and the first hypertexts i rec'd from my writing students as final projects, owing of course to urbana-champaign's substantial funding for technology, are dated 1991 (bob jones, an 18th century lit scholar by training, as i recall, had put together a helluva hypermedia lab at uiuc by the early 90s... in fact i think he published an article on same in ~academic computing~ in the late 80s)...

that's one set of contexts that seems to me entirely vital, perhaps more telling in historical terms that the prose/narrative bias (esp. given the general \*lack\* of emphasis in writing circles on poetry and poetics, though at one point, ~computers and composition~ published poetry, kinda like ~college english~ used to do)...

another context might go something like this: that the information age thinking that led to the term "digital arts" have yet to fully account for the sort of work you find in david porush's ~the soft machine~ and steve heim's ~the cybernetics group~... i.e., as don byrd long ago explained to me, if the history of cybernetics is ever entirely unpacked, folks like heinz von foerster (and places like urbana-champaign, where you can find on the shelves in the communication library a copy of foerster's ~the cybernetics of cybernetics~) will most assuredly loom large... loss does, to his credit, give a brief summary of this situation (see

the beginning of his chapter 5, in which he also mentions brown's intermedia project---another forerunner to all of this, and folks like nelson, bush, etc.)...

but my sense, in any case, and to put it somewhat harshly, is that what's happened here is what typically happens to the word "composition" within english lit circles: it tends to drop out of the mix, and what's left becomes a matter of (in this case, literary/digital) genre and formal classification and the like... the larger insight would be that this is the way literary studies codifies knowledge (and along with knowledge as such comes a sense of history, of course)... still, the institutional ferment out of which you get many of the current u.s. academic hypertext practitioners and theorists (incl. yours truly) is underwritten by an orientation toward writing-composition (and that dastardly academic term, composition pedagogy)... fred kemp's MBU (megabyte university), the first on-line list to which i subscribed (and the first in which i got myself into the middle of a flamewar, with joseph williams, about what properly constitutes a "theory"), was all about computers and writing, and in fact, there was a proportionately greater number of women on this online list than you might expect (which is in fact one of the lessons of hawisher et al.'s history of computers and writing)... there are other events that, to my way of thinking, were kind of major---the online electronic salon held back in, was it 1992? by deakin u? (i think it was, just can't recall at the moment)... and then there are the multiple volumes hawisher and selfe have edited on computers and writing...

in all, i was pleased to see in ~digital poetics~ an emphasis on the digital arts (emphasis on arts), but i am distressed to see the writing communities of which i speak get such short-shrift... i understand too that one book can't do it all---but given my druthers, i would have liked to see more emphasis on this latter writing history...

apologies to all for zipping off these remarks with autobiographical zeal---but much of what i'm talking about hits close to home...

best,

joe

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296. **Michael Bibby**

***Re: class and innov writing***

*Fri 22 Feb 2002*

---

This is a fascinating and important topic for the list, one I've been very much thinking about for several years. I think Niedecker certainly needs to be viewed from the perspective of class (as Arielle Greenberg has mentioned)--I'd

also highly recommend the HOW2 forum Robin cites--here are some other references:

Maria Damon, *\_The Dark End of the Street\_* (esp. look at Maria's discussion of Ranciere's point about the bourgeois view of "worker poets" in 19th C France: to what extent is "formal innovation" a "classed" category that threatens to alienate workers from their own culture and reinforce hegemonic class values?) [hi, maria!]

Cary Nelson, *\_Repression and Recovery\_* makes a very good case for rethinking the formal complexities of so-called "agitprop"

Although the essays in this book tend to oversimplify, *\_A Gift of Tongues\_* (U of Georgia P, 1987) has a couple of good essays on working-class poetics--one of them (can't recall the author--Charlotte Nekola?) makes the point that using the standard emphasis on linguistic complexity and innovative form to judge worker poetry misses the whole point and fails to consider the "uses" of poetry for various writers and readers in economically oppressed communities--

Ross Talarico, *\_Spreading the Word: Poetry and the Survival of Community in America\_* focuses on issues concerning the teaching of poetry in economically oppressed communities--

Charlotte Nekola's intro to the section on women's radical poetry of the 1930s in *\_Writing Red\_* is also insightful--

Mark Van Wienen's *\_Partisans and Poets: The Political Work of American Poetry in the Great War\_* has a very insightful chapter on the formal complexities of poetry by Wobblies--

(Sorry for the self-promo:) My own book, *\_Hearts and Minds: Bodies, Poetry, and Resistance in the Vietnam Era\_* discusses the formal innovations of working-class GI poets during the Vietnam War--in particular, I argued that the poetry of the GI Resistance often made form central to the expression of its anti-military, anti-war political agenda--

To support what Maria's written in her follow-up e-mail to the initial post that started this thread: to characterize the diff. between working-class poetry and Poetry as a diff between form & content greatly oversimplifies--further I think it threatens to strangely dehumanize "worker poets" (only concerned [like O'Neill's "hairy ape"?] with brute, inarticulate content--the concrete, the unsophisticated expression--why can't they develop more sophisticated ways of thinking? why can't they be more like "us"?)--it also, of course, reiterates the old Lukacs/Brecht debates that seem, esp. now, to be rather superfluous--and to judge worker poetry through the same aesthetic values perpetuated by the academy seems to only reinforce the class prejudices of the academy, to underscore its privilege--rather than trying to understand the poetics actually being



practiced by social groups outside the self-identified literary culture, to understand how and why they use poetry, in what way this poetry speaks to and addresses the needs of readers in these social groups, the tendency is to impose an aesthetic ideology--(also see Terry Eagleton's *Ideology of the Aesthetic*)

i could go on--but i gotta go "work"--

michael bibby

Robin Tremblay-McGaw wrote:

*Dear Tom and others--*

*an interesting dialogue on what appears to be for many on this list an exotic category of working class poets can be seen up close and personal at the HOW2 website. See the March 1999 issue in which there is a forum on class and innovative writing edited by Kathy Lou Schultz and me [http://www.scc.rutgers.edu/however/v1\_2\_1999/current/index.html]. You'll find there also my essay on class as it relates to Dodie Bellamy's Letters of Mina Harker.....*  
Robin Tremblay-McGaw

*From: Thomas Bell*

*Subject: working poets, working class poets.*

*This topic came up on another list but it is intriguing. Unless I = disremember, most poetry by and/or for the 'working class' tends to be = traditional and focused on content rather than form? I'm not sure if = this is writing down or writing for? Counter examples welcome.*

*tom bell*

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297. **Vernon Frazer**

**Re: California poet laureate?**

Fri 22 Feb 2002

---

I'm the Poet Laureate of my house. I've also been its undefeated middleweight, light-heavyweight and cruiserweight boxing champion. (It pays to keep out of fights.) When I spend next winter in Del Ray Beach, FL, perhaps I'll seek the city's Poet Laureate slot so that I can write odes to boxing promoter and fellow resident Don King and to the 9/11 terrorists who lived around the corner from my condo and sent e-mail to their fellow conspirators from the public library.

Vernon Frazer

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

From: "Joel Weishaus" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, February 21, 2002 1:23 PM

Subject: Re: California poet laureate?

> > Stephen Stepanchev, a former Professor of mine, was named Poet Laureate of

> > Queens, New York. Not even Brooklyn. I say we narrow it down to

> > neighborhoods, even blocks. Warhol would approve. Best, Bill

> >

> > WilliamJamesAustin.com

> > KojaPress.com

> > Amazon.com/BarnesandNoble.com

>

> Unlike California, who asked Gary Snyder to be its Poet Laureate, whom I'd

> nominate for Brooklyn would be Duke Snyder, he of the Brooklyn Dodgers.

> Alive or dead, what's the difference when it comes to Zen Masters or

> Centerfielders?

>

> Joel

>

> Joel Weishaus

> Center for Excellence in Writing

> Portland State University

> Portland, Oregon

> <http://web.pdx.edu/~pdx00282>

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## 298. **The Poetry Project**

### **POETRY PROJECT EVENTS**

*Fri 22 Feb 2002*

---

#### POETRY PROJECT EVENTS

FEBRUARY 22, FRIDAY [10:30 PM]

NICK ZEDD + REV. JEN: ART STARS ON DISPLAY PERFORM AND SCREEN  
VIDEO LORD OF  
THE COCK RINGS

FEBRUARY 25, MONDAY [8 PM]

QURAYSH ALI LANSANA and CATHY PARK HONG

FEBRUARY 27, WEDNESDAY [8 PM]

JANE DELYNN and ANN ROWER

MARCH 1, FRIDAY [10:30 PM]

LOUDMOUTH COLLECTIVE PRESENTS AN ANTI-READING

MARCH 3, SUNDAY [3 PM]

A TRIBUTE TO FIELDING DAWSON (1930-2002)

\*\*\*\*\*

FEBRUARY 22, FRIDAY NICK ZEDD + REV. JEN: ART STARS ON DISPLAY  
PERFORM AND SCREEN VIDEO LORD OF THE COCK RINGS The duo will read recent work attacking consensus reality as well as earlier crowd pleasers from their respective oeuvres that threaten the status quo. They will also screen their new movie Lord of the Cockrings (appx. 27 min).

NICK ZEDD, insurrectionary mastermind of the Cinema of Transgression and director of War Is Mentrual Envy, Why Do You Exist, Ecstasy And Entropy, Police State and They Eat Scum. His books include Totem of the Depraved (2.13.61 Publications) and Bleed (Hanuman Books.) Mr. Zedd recently acted in the off-Broadway play The Intruder by Maurice Maeterlinck, and has starred in such movies as What About Me, Bubblegum, and The Manhattan Love Suicides.

SAINT REV. JEN, poet, preacher, prophet and Patron Saint of the Uncool is the author of several plays, including Rats, Urban Elf, Magical Elf Panties, and Lord of the Cock Rings in which she stars. She is the author of Sex Symbol for the Insane. A painter, and a curator for the world famous Lower East Side Troll Museum, and comedienne, she has appeared at Caroline's Comedy Club, Luna Lounge and the Collective Unconscious. [10:30 pm]

FEBRUARY 25, MONDAY QURAYSH ALI LANSANA and CATHY PARK HONG  
QURAYSH ALI LANSANA is the author of the poetry collection Southside Rain (Third World Press, 2000) and a children's book, The Big World (Addison-Wesley, 1999). He is the editor of Glencoe/McGraw-Hill 's African American Literature Anthology and is a co-editor of Role Call: A Generational Anthology of Social and Political Black Literature. He is the recipient of the 2000 Poet of the Year Award, presented by Chicago's Black Book Fair and the 1999 Henry Blakely Award, presented by Gwendolyn Brooks.

CATHY PARK HONG's first book is called Translating Mo'um (Hanging Loose Press, 2002) She grew up in Los Angeles and has been living in New York for some time. A 1999 recipient of the Van Lier Fellowship, she is currently at the Iowa Writer's Workshop where she is a teaching writer's fellow. She has received the 2000 Pushcart Prize. [8:00 p.m.]

FEBRUARY 27, WEDNESDAY

JANE DELYNN and ANN ROWER

JANE DELYNN is the author of the novels Don Juan in the Village, Real

Estate, In Thrall, and Some Do. Her most recent book is a collection of fiction and essays, *Bad Sex Is Good* (Painted Leaf Press, 1998).

ANN ROWER's second novel, *Lee & Elaine*, is being published by Serpent's Tail in March. She is also the author of a collection of stories, *If You're a Girl* and a novel, *Armed Response*. She has collaborated with the Wooster Group and other performers. [8:00 p.m.]

#### MARCH 1, FRIDAY

##### LOUDMOUTH COLLECTIVE PRESENTS AN ANTI-READING

Loudmouth Collective is a young, Brooklyn-based press dedicated to portable fiction and poetry, artists' books and sound art. This March marks the first anniversary of the Loudmouth Collective Anti-Readings series.

For those that associate boredom with literary functions, Loudmouth Collective presents an anti-reading of new work by Matvei Yankelevich, Joel Schlemowitz, Ryan Haley, James Hoff, Ellie Ga, Marisol Martinez, Julien Poirier, Filip Marinovic and many others. Expect live typewriter art, concrete poetry, language installations, paperless books, poetry film and loads of free books. [10:30 pm]

#### MARCH 3, SUNDAY

##### A TRIBUTE TO FIELDING DAWSON (1930-2002)

On Sunday afternoon, March 3rd, a Tribute to the writer and poet, Fielding Dawson, who passed away on January 5th, 2002, will be held at The Poetry Project from 3 to 7 pm. He will be deeply missed.

--

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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299. **sandra**

**Re: Articles on Zukofsky as translator?**

Fri 22 Feb 2002

---

--On Quinta-feira, 21 de Fevereiro de 2002, 9:23 +0200 Fredrik Hertzberg <[REDACTED]> wrote:

*I'm looking for articles/essays on Zukofsky as translator. So far, I've found only the three pieces in Zukofsky Man and Poet (by Burton Hatlen, Guy Davenport, and David Gordon). If you know of any other stuff, I'd be very happy to find out.*

*Fred Hertzberg  
Helsinki, Finland*

fred:

so far, from the more immediate resources available to me here are 3 articles about his work although i don't know if they talk specifically about Zukofsky as translator  
may be this is no help at all

Phillip R. Yannella, "On Louis Zukofsky," in Journal of Modern Literature, Vol. 4, No. 1, September, 1974, pp. 74- 87. Julian Symons, "All = Nothing," in London Magazine, n. s. Vol. 6, No. 5, August, 1966, pp. 82-6. "Louis Zukorfsky with L. S. Dembo," Contemporary Literature, Vol. 10, No. 2, Spring, 1969, pp. 203-19.

sandra guerreiro

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300. **jason christie**

**Re: Discount offer - Rachel Back's new Susan Howe book**

Fri 22 Feb 2002

---

Now that we're moving away from the book itself and toward a sense of reading... I think unless explicitly stating it out front, a reading reducing understanding poetry (or specific poems) to autobiography is a very bad approach, and a reading that ignores autobiography or treats it as irrelevant for whatever reason is also suffering from unacknowledged limits. Unless explicitly reading a poet's writing one way for a particular reason, say Howe autobiographically to shed light on sources for her 'themes', or non-autobiographically to really focus on her shifting of memory through language say, then why not take both into an account of reading? Why does it have to be one or the other exclusively?

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

From: "Maria Damon" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, February 21, 2002 7:35 AM

Subject: Re: Discount offer - Rachel Back's new Susan Howe book

> i agree w/ mister kazim ali: there's a lot more to autobiographical writing  
> than match-the-poetry-to-a-specific-event-in-the-poet's-life. a person  
> lives in history, in culture. doesn't it make a difference that she lives  
> in the 20th century and not the 19th? doesn't it make a difference that  
> she grew up in certain powerful historical environs (new england) which  
> continue to provide source material for her work? biography is much more  
> than events in a private life --tho' at times, those are significant too.  
> it's easy to dismiss a reductive understanding of biography, but that's not  
> the whole story.  
>  
> At 1:22 AM -0500 2/20/02, Millie Niss wrote:  
> >Howe does seem like the last poet I'd want to read autobiographically.  
Her  
> >themes are squarely in mythology or history or literature, and I can't  
> >imagine how knowing about her life would help. Even if it did, I think it  
> >would lessen the impact of the poetry, not expand it. If Howe were  
> >experiencing a difficult to hide illicit love affair at the time she wrote  
> >about Tristan and Iseut, I don't want to hear about it! It would disappoint  
> >me to think that's why she wrote that poem (I'm thinking of part of  
> >Pierce-Arrow). It's generally true that most people write poems because of  
> >something psychological (obviously, we do everything because of \_something\_  
> >psychological/biological/whatever; we can't be explained at the intellectual  
> >level alone), but it is more respectful and more sensible to approach a poet  
> >according to the thematic and intellectual strains in her work than by  
> >attributing everything to her personal life. I mean, if we were to learn  
> >that Howe wrote the beginning of Pierce Arrow because she was able to work  
> >better since her cat was in the cat hospital after a neutering operation,  
> >so wasn't competing with poetry for her attention, what good would that

do

> >us? It is ridiculous.... I assume the book in question does not present

> >this kind of ridiculous detail, but in some sense, all biographical

> >criticism is like this, at least if the poet is not autobiographical in

her

> >work.

> >

> >I have found knowing the biography useful in reading other poets,

> >specifically poets whose biography is assumed knowledge in their works.

For

> >example, reading Robert Lowell without knowing about his family (for the

> >early poems), his conversion to Roman Catholicism, his wives, daughters,

and

> >breakdowns, is somewhat difficult. The blatantly confessional poems

speak

> >for themselves, but the poems that follow just assume we know this

material,

> >and if we don't, they don't quite make sense. But I think that current

> >poetic trends are not in favor of autobiographical poets (except perhaps

for

> >Afro-American female poets); it just doesn't matter who a Language poet

is

> >in real life, and it probably matters even less who a formalist poet is.

> >

> >Millie

> >

> >P.S.

> >

> >By the way, what do you call the type of poetry that Ashbery writes? It's

> >not Language (it precedes it), it's not new Formalism obviously, is just

> >plain "postmodern" specific enough to describe a style? It seems too

> >vague... Also, what about the styles of non-elite poets? You know, the

> >kind that are perfectly good, and read by many of us, but not

trend-setters.

> >They tend to use a "realistic" style, but not a formal one, more of a

plain

> >free verse thing. Some really stand out though and I think they are

better

> >than mediocre, like Goldbarth or Nicholas Christopher (in 5 degrees

> >especially)... How would you describe these poets' style (they're

obviously

> >not the same...  
> >  
> >-----Original Message-----  
> >From: UB Poetics discussion group  
> >[mailto: ]On Behalf Of Jeffrey Jullich  
> >Sent: Monday, February 18, 2002 7:11 PM  
> >To:   
> >Subject: Discount offer - Rachel Back's new Susan Howe book  
> >  
> >  
> >> One of the book's most compelling arguments is  
> >Back's case for reading Howe's work  
> >autobiographically.  
> >  
> >  
> >  
> >Oh, drat. And I so eagerly had my credit card poised  
> >to order.  
> >  
> >~More~ biographical reductivism? (!)  
> >  
> >Is there no end to this ~People Magazine~ school of  
> >criticism recidivist trend of reading de-subject-ified  
> >text through insiders' information about the private  
> >life of the (theoretically extinct [:Barthes]) author?  
> >  
> >  
> >I've presented on Howe only once at an academic  
> >conference, a fluke, (--- to paradoxically reverse my  
> >protest against personist criticism with an ostensibly  
> >personist retort ---) and published criticism/reviews  
> >of her books only twice (aside from that, my scansion  
> >Howe postings here this past spring serve as the only  
> >remaining public tip-of-the-iceberg evidence of  
> >in-depth involvement),--- but everything I've been  
> >able to amateurishly contrive about her, the "vertical  
> >reading," the interpretation of ~Bed Hangings,~ etc.,  
> >was done without this wizard's stone of the  
> >conveniently neurotic Oedipal facticity of biography;  
> >and an entire factory of critics could have gone on  
> >writing from now until the deforestation of all paper  
> >sources similarly explicating her books along



> >suprapersonal lines.  
> >  
> >What a disappointment, what a crushing disappointment,  
> >--- and how perplexing! --- that the first full-length  
> >book on our greatest living poet is reported to resort  
> >to the universally infallible decoder key of Reading  
> >Through The Life.  
> >  
> >...As though as indomitable a suprapersonalizer as  
> >Mary Magdalene's ~noli me tangere~ from Howe's  
> >depicted Risen Christ Himself didn't insist on  
> >transcendentalisms larger than one-woman  
> >(auto)biography.  
> >  
> >Language poetry = covert Confessionalism?  
> >  
> >>> This study debunks the myth of Howe's  
> >impenetrability  
> >  
> >One might've chosen a less frustratedly phallic, more  
> >invagination-friendly predicate for her  
> >unfathomability.  
> >  
> >  
> >  
> >  
> >  
> >  
> >  
> >  
> >  
> >  
> >  
\_\_\_\_\_  
> >Do You Yahoo!?  
> >Yahoo! Sports - Coverage of the 2002 Olympic Games  
> >http://sports.yahoo.com  
>

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301. **Joel Weishaus**  
***Re: California poet laureate?***  
*Fri 22 Feb 2002*

---

Tom Bell just pointed out to me what it was Duke Snider, not Snyder. Too bad that Gary can't claim to be related to Duke, who owned his own suit. I

remember seeing Ginsberg in Berkeley, shortly after he's received a Guggenheim, wearing a suit. I suspect he's the Poet Laureate of Nirvana..

-Joel

Joel Weishaus  
Center for Excellence in Writing  
Portland State University  
Portland, Oregon  
<http://web.pdx.edu/~pdx00282>

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### 302. **shiny magazine**

#### **SHINY MAGAZINE**

*Fri 22 Feb 2002*

---

"Not to play favorites...but isn't Shiny good?"--The Poetry Project Newsletter

"Garish fashions meet gaudy poetics"--Vanity Fair

SHINY - BIENNIAL VOLUMES OF NEW WRITING

The current issue, NUMBER ELEVEN, edited by Michael Friedman includes writing by:

|                  |                  |
|------------------|------------------|
| Lydia Davis      | Clark Coolidge   |
| Leslie Scalapino | John Godfrey     |
| Ron Silliman     | Bernadette Mayer |
| Rosmarie Waldrop | Kit Robinson     |

and many, many others (for a complete list of contributors, see below)

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Also still available: NUMBER TEN, guest-edited by Larry Fagin, includes 30 pages of Ted Berrigan's previously unpublished journals and work by:

|              |               |
|--------------|---------------|
| John Ashbery | Charles North |
| Lyn Hejinian | Kenneth Koch  |
| Lisa Jarnot  | Ted Greenwald |

Harry Mathews                      Carla Harryman  
Stephen Rodefer

and many, many more (complete list at bottom)  
220 pages / Fifteen Dollars

SPD WILL SEND IT ZIPPILY IF YOU CLICK THE URL ABOVE

Keep an eye out for NUMBER TWELVE hitting newsstands  
with a bang fall 2002

Editorial Board:

Editor: Michael Friedman

Art Editor: Duncan Hannah

Contributing Editors: Larry Fagin, Michael Gizzi,  
Eileen Myles, Ron Padgett,  
Cole Swensen and Geoffrey Young

Complete list of contributors to No. 11:

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Berkenblit, Bill  
Berkson, Mei-mei Berssenbrugge, Reed Bye, Fran Carlen,  
Miles Champion, Tom Clark, Jim Cohn, Norma Cole, Clark  
Coolidge,  
Jordan Davis, Lydia Davis, Stacy Doris, Mark DuCharme,  
Chris Edgar, Elaine  
Equi, Robert Fitterman, Elizabeth Fodaski, Ed  
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Tony Leuzzi, Bernadette Mayer, Steve McCaffery, Eileen  
Miles, Ron Padgett,  
Patrick Pritchett, Elizabeth Robinson, Kit Robinson,  
Stephen Rodefer, Douglas  
Rothschild, Jerome Sala, Leslie Scalapino, Andrew  
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Young

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Mlinko, Charles North, Ron Padgett, Clere Parsons,  
Winthrop Mackworth Praed,  
Judith Reifman, Pierre Reverdy, Stephen Rodefer,  
Prageeta Sharma, Carol  
Szamatowicz, Tony Towle, Paul Violi, Elizabeth Willis,  
Geoffrey Young

THIS IS A POST-ONLY E-MAIL - PLEASE DO NOT RESPOND

---

Do You Yahoo!?

Yahoo! Sports - Coverage of the 2002 Olympic Games  
<http://sports.yahoo.com>

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303. **WrightZ, Laura**

***ANON (etc.): Potato Clock Editions presents...***

*Fri 22 Feb 2002*

---

Eagerly announcing the publication of the first 3 books from Potato Clock Editions:

Anon

the first anthology of the School of Continuation

with poems and manifestoes by

Mark DuCharme

Anselm Hollo

Patrick Pritchett

Laura Wright

and artwork by

Jane Dalrymple-Hollo

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by David Ball

and

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Each title is usually \$7, but the following prices apply to Poetics List members:

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--

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[REDACTED]

"Translation is not appropriation; it is a form of listening that then changes how you speak."

--Eliot Weinberger

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304. **david.bircumshaw**

***Re: working poets, working class poets.***

*Fri 22 Feb 2002*

---

Er, I am most definitely a counter-example.

This is an interesting topic but also one I feel twitchy about. I am most definitely working-class, that is to say, not just born working-class but remaining so. I do not write to the stereotypes of how working-class poets should write. I use to be a shop-steward in my twenties, btw. But I find debates on this matter restrictive from both sides, as it were, there are those who carry around prescriptions of how us lower-classes should write, while at the same time others tyles seem to have guardians installed to keep out the hoi-polloi.

That people on this list might be uncomfortable with the idea of working-class poets doesn't surprise me, I'm afraid to say, it's much the same elsewhere. Those who are supposed to be silent shouldn't start speaking, should they?

Best

Dave



Health articles at <http://psychology.healingwell.com/>

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

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306. **irving weiss**

***Re: Project hope - kanonmedia***

*Fri 22 Feb 2002*

---

Dear Reiner,

There's a point at which lack of linear-cardinal direction, want of receiver's appropriate technology, freezing and having to rebegin, uncertainty of how long to wait for a link to declare itself, illegibility because of color of print, among other things, belongs to the avant-garde idea of no beginnings-no endings, enjoying the thrill of uncertainty, the seduction of the untrustable, being left to decide whether to give up or continue--all of which online art enjoys so tremendously today that we will miss it all once stabilization sets in (but it never will in computer technics!). And so I thoroughly enjoyed being buffeted about by HOPE, structural walk, the shrine, being told the sound is invalid, Beware Your, Water Water Water, Douleur-pain, that I can't express enough my admiration for your art. If I seem effusive, you will have to believe me: my rhetoric is my poetry of intention.

Anyway, thank you so much for your CD, which I shall be returning to, and congratulations for the success which you have made of the entire enterprise of HOPE..

Irving

<http://members.tripod.com/~sialbach/>

*Dear artists,*

*Just a short information*

*"project hope" will be shown (linked) at New Media Line of Kanonmedia,  
Vienna, Austria - <http://www.kanonmedia.com>*

*"NEW MEDIA LINE exhibition project going online on 28 / 02 / 2002"*

*Love and hope*

*Reiner*

*.....*

*.*

*((o))*

*.*

*project hope*

.  
collecting[reflecting]spreading hope

.  
<http://nonfinito.de/hope/>

.  
.....

*Project Hope, la net art per la speranza - Alessandro Ludovico*

*short review of 3Project Hope2 on Neural.it*

<http://www.neural.it/nnews/projecthope.htm>

\*

*Hope, l'espoir fait créer - Annick Rivoire*

*review of 3Project Hope2 in Libération, Paris*

<http://nonfinito.de/hope/stuff/liberation.html>

--

<http://members.tripod.com/~sialbach/>

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### 307. **thomas/swiss**

#### ***Digital Poetics/New Media Poetry Conference***

*Sat 23 Feb 2002*

---

On the subject of digital and 'New Media' poetry, we're happy to announce that the University of Iowa will be hosting a conference on the topic: October 11-12, 2002.

New Media Poetry: Aesthetics, Institutions, and Audiences

Participants include: N. Katherine Hayles, Marjorie Perloff, Kenneth Goldsmith, Jennifer Ley, Giselle Beiguelman, Katherine Parrish, Barrett Watten, Martin Spinelli, Loss Glazier, Alan Golding, Al Filreis, Carrie Noland, and others.

For more information: <<http://www.uiowa.edu/~iwp/newmedia/>>

-----

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### 308. **Alan Sondheim**

#### ***Minneapolis evening performance residue 2/22/02:***

*Sat 23 Feb 2002*

-

Minneapolis evening performance residue 2/22/02:

(I performed, then Miekal And. I ran video/still images, wrote the following text; all this was projected from a laptop - the text written live - sometimes 2-3 videos would play at once - the text brackets the audio-visual.)



my work's concerned with language, sexuality, the virtual body and subjectivity  
- all of these elements interacting online and off -

i'm concerned with what happens beneath the surface, the coding, the psycho-  
analytics, the substances

i'm concerned, i'm very concerned thank you! It's r-rated, not X-rated - the dif-  
ference I think is based on penetration? I'm not really sure...

I do codework and what might be considered virtual -body work online. For ex-  
ample - sorry about the errors - they accumulate - for example the mime piece I  
showed yesterday - please exit through that door over there!!! <===== sure!!!  
well, we know nothing about mime. we do know that hmmm... there are glass  
boxes and ropes and things and sometimes the hula =- you've got a bit of all  
this here - it's like a language mapped across the body - for that matter the hula  
is really an exact mapping, azure's smoking again -

down the stairs, up the stairs, etc. etc. so this seemed a bit boring and we sent  
the mimes to hell - heh heh the fire's really hot!

but the digital layer does add something else to it - a kind of sign imposed on  
the body from outside - it's through the framework - it's not present in the space  
we're performing in... these are darker works... about a year ago we were at the  
experimental television center in owego upstate ny and were able to create a  
piece i'd wanted to do for a long time - exploring literal writing on the body - in  
a kind of presencing of both sexuality and inscription - that comes next - that's  
here - the sound triggers the cameras through an analog synthesizer... we write  
chinese ideograms on each other - from an early period of the development of  
the characters - we come together, erase them through our contact - we're  
apart - we stamp each other with hanko - one at the beginning and one at the  
end - I seem to be making less typing mistakes than usual for this kind of stuff. i  
showed this in Buffalo and Loss Glazier thought that I was hmmm... like it was a  
big movie done but you know better, Minneapolis!

anyway the ideograms are those for breath, circulation, respiration (heh!),  
turning, - and above the genitals, a symbol for negation - it's the same in con-  
temporary Japanese - I'm in the wrong font here...

I'll skip about - to show how this works... Azure's a lot younger than me but  
we're married. we showed some images in the university in Florida and the stu-  
dents thought she was my daughter... you can have absolutely no idea what that  
led to.

this piece with foofwa d'imobilite also uses the five camera setup - he's a bril-  
liant dancer from switzerland... we did a number of works deconstructing ballet  
and emphasizing both the labor and the sexuality involved -

then of course there are the extensions of these body issues through mathematics - but these are stationary images - we'll just use the sound - that was a bit of a lacanian mystery with all those symbols...

but i began to get interested (I began to get interesting? Not on your life) - I began to get int. etc. in transforming images into mathematical functions and then modifying them through a program called Mathematica - it produced the result you see above left but also could modify existing digital images -

In all of them the body's surrounded by mathesis, a mathematical space that heightens the contrasted areas... In the movie above left - those are Azure's nipples mapped onto a mathematical framework, turned into a three-dimensional mapping which is then deconstructed by transforming positions and parameters... Azure stood at the end of the dance piece; it was important that she stood - it brackets the relationship of the males who were in a kind of competition - the fast guitar - the dahdahdah - the dance - as if we could overpower each other - the vertical positioning changed everything -

well, I worked through a character called Nikuko - "meat girl" in Japanese - who started off as a snack-bar girl and ended up as a demiurge. Azure played nikuko and I played Doctor Leopold Konninger in a series of texts, videos, soundworks, and performances. Nikuko would pirouette for Doctor Leopold Konninger or

anyway as you can see a lot of the work has to do with bodily abjection as well - the relationship between the body and various forms of discomfort...

what happens if you map flesh onto asteroids? or onto three-dimensional space itself - creating convoluted spaces... -

all of this - this section - based on the near earth object (NEO) email list I belong to - warning me, through NASA, of whatever asteroids are about to hit the planet. there are also images of flybies (?) flybys of asteroids, all silent of course - so I worked on making them work for me... this is part of a series of works using Nikuko and Dr LK - produced at the same place using analog synthesizers - they were run as a series at Millennium Film in NY - you see the references to pirouettes here.. she dances and dances for the doctor. the two of them are locked together like gears or cams in a localized sexual economy written by George Grosz - there's no escape from it/them, from the obsessiveness -

how did we get here? the deconstruction of the body, of inscription on or around the body, of ballet, of writing on the body, of an incipient sexuality, of machinery and functional gears... we could end with a couple of things -

Miami Everglades and the welcome movie and then there was the mess of the Everglades and the violent sexuality of Miami and its highest crime rate in the country and the corrupt university and civic government and and and about Miami, as someone said, Trust me you don't want to go there

but this isn't about Miami so much as about deconstruction and the body and inscription and sex and language and and and and and ...

just one more runthrough - the "new one" btw (by the way) refers to a computer i got from the place to use while I was there - it's not THIS machine - THIS machine is a lot better - I can really DREAM on this machine - and as you see it allows a lot of movies to play at once.

testing one two three can you hear me?  
testing one two three can you hear me?

I'm azure Carter's neurotic husband, welcome to -

Cyberspace (If I were Miekal I could make that really big and move all over the page!

Alan ..

-

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309. **Thomas Bell**

***Re: Poem***

*Sat 23 Feb 2002*

---

new email [REDACTED]

tom bell

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

From: "Nick Piombino" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 10, 2001 8:17 PM

Subject: Poem

The Broken Angel

Something which is absent flows nonetheless.  
The words contain the table they are written on.  
You can rest your arm on them.  
Simplicity belies itself, occasion  
Does more than reach out, it annexes  
Moments by subtracting them. Occasion  
Leaks through time, catching its hold on  
The rough textured edge of conviction.  
The "I" aspires to stretch its arms,  
Move about comfortably, settle in.  
But the invisibility of response, the familiarity

Of a certain dance which takes its same turns  
While everyone is watching, emotions, thoughts,  
Predictions, choices shift into a perfectly orchestrated  
Ensemble:-this would not necessarily have to be  
Recorded in notes, you could relive it day after day,  
Century after century in a series of affective rituals.  
Although it is self-evident you observe that  
«Things live or die» you do admit  
That birth is far from painless, you  
Acknowledge human helplessness before diseases  
Like A.I.D.S.-the multiplicity of forms of physical  
And psychological cruelty that existence confers.  
Should you deny this you'll never see the space  
Between the glass and the landscape outside  
Which we all agree is lovely and in tremendous peril.  
The rebels are taking their positions,  
The old fathers are constructing weapons,  
People are fearing for their lives,  
Nobody can take their eyes off the facts for a moment.  
Over and over again you have to teach yourself  
How to breathe, how to stand and talk.  
Does this sound like you?  
It isn't you, in fact, even though we share  
The same world, the same trees, the same room.  
Sorry about the broken angel, it's no one's fault.  
Sometimes the years burst their seams  
And growth goes where it will. But  
There must always be time for fumbling through the memorabilia  
For putting some order next to the scurrying chaos  
If not around it:-a "running fence."

Originally published in Central Park (#21-Spring 1992) and in Light Street (Za-sterle) 1996

Nick Piombino

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### 310. **Michael Heller**

**(no subject)**

*Sat 23 Feb 2002*

---

He is not related to Joseph Heller, though when he had a house in the Hamp-tons he was often referred to as "the other Heller."

Date: Fri, 22 Feb 2002 07:34:59 +1300

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

Subject: Re: READING, ETC.

Is Michael Heller related to Joseph Heller of "Catch 22"? Richard.

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

From: "Michael Heller" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, February 21, 2002 1:39 AM

Subject: READING, ETC.

> The WRITERS' RETROSPECTIVE series:

>

> Presents MICHAEL HELLER

>

> Thursday, February 28th 6:30 PM

>

> "Heller's poetry and prose are noble in gesture and intent, superbly rich

> and profoundly emotional. The should be considered a unique and vital  
part

> of the contemporary canon"---Dictionary of Literary Biography

>

> at LOCUS MEDIA

>

> 594 Broadway #1010 (Between Houston & Prince)

>

> Admission: \$8.00

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### 311. **Del Ray Cross**

#### ***SHAMPOO reading on March 1 in SF***

*Sat 23 Feb 2002*

---

Dear SHAMPOOers,

To help us celebrate 10 issues and 2 years of  
SHAMPOO, the fabulous Poetry & Pizza series is  
hosting SHAMPOO's first reading ever. Your calendars  
should be marked "SHAMPOO" this

Friday, March 1 at 7:30pm

At Escape from New York Pizza

333 Bush Street

(near Montgomery Street BART Station  
in downtown San Francisco)

\$5 gets you all the pizza and poetry you can handle  
proceeds go to St. James Infirmary

Featured readers will be Tim Yu, Cassie Lewis, Beth Murray, and Del Ray Cross, along with a few surprises. Here are a few words about our sooper-sudsy readers:

Tim Yu has a chapbook entitled *\_Immersion\_* and his poems have appeared in SHAMPOO and the Asian Pacific American Journal. He is a graduate student in English at Stanford, and you can find his website at [www.stanford.edu/~tyu](http://www.stanford.edu/~tyu).

Cassie Lewis, originally from Melbourne, has been living in the San Francisco Bay Area since 2000. Her first book, *\_High Country\_*, came out with Little Esther Press in Australia in 2001. Another is due very soon from Potes & Poets.

Beth Murray received an MFA from the University of Illinois-Chicago. Her books of poetry are *\_Hope Eternity Seen on the Hip of a Rabbit\_* (a+bend), *\_Spell\_*, and *\_Into the Salt\_* (lucinda). She lives in Oakland where she edits "The San Jose Manual of Style" with her husband, David Larsen. Her work has been published in "Volt," "Tinfish," "Clamour," "Fence," "Kenning," "Skanky Possum," and is forthcoming in "Old Gold."

Del Ray Cross is the editor of SHAMPOO ([www.ShampooPoetry.com](http://www.ShampooPoetry.com)). His little book of poems entitled *\_Cinema Yosemite\_* is just out from Pressed Wafer ([www.durationpress.com/pressedwafer](http://www.durationpress.com/pressedwafer)).

It's gonna be a terrific party & I hope to see you there!!

Squeaky cleanalicious,

Del Ray Cross, Editor  
SHAMPOO  
clean hair / good poetry  
[www.ShampooPoetry.com](http://www.ShampooPoetry.com)

(If you'd rather not be on the SHAMPOO e-list, just let me know.)

312. **Alan Sondheim**  
***Note and These People***

*Sun 24 Feb 2002*

---

Miekal And, Azure and I, have been doing workshops and performance at the University of Minnesota, Minneapolis, thanks to Maria Damon. The events have been incredible for us - really successful as well. For the first time, there were no technical problems; everything worked.

I demonstrated an awk filter I use in unix and began thinking about applying it to diphthongs instead of letters, created a crashed partial coding which couldn't be decrypted.

In Minneapolis we've been to a lot of used bookstores - bought for example Japanese Street Slang, Tibetan-English Dictionary of Buddhist Terminology, Hulme's Speculations, books on Nara and Katsura, Wallace's The Psychology of the Internet, Whitehead's Process and Reality. I thought of my worst Miami nightmares, wrote the following with the script -

===

these people

these party people screw you over with their fucking drugs, it's a drag to be around them, he wants you to screw his wife, she wants you to screw her husband, they'll open their holes to anyone really annoying he's a real pest and tremendously needy he's just awful and screwed up she's unbelievably a total mess some sort of jerk and far too fucked up and they're incredible sluts and going to suck anything in sight suicidal and depressed half the time a horrible baby diseased and never going to leave you alone smelly between the legs and ready for violence all the time and needy beyond belief and incapable of loving anyone and saddled with a borderline personality and he's a total loser and she's a fucked-up tease who won't do a thing and they're part of a lousy crowd and she's going to screw you over and really annoying he's a real pest and tremendously needy he's just awful and screwed up she's unbelievably a total mess some sort of jerk and far too fucked up and they're incredible sluts and going to suck anything in sight suicidal and

depressed half the time a horrible baby diseased and never going to leave you alone smelly between the legs and ready for violence all the time and needy beyond belief and incapable of loving anyone and saddled with a borderline personality and he's a total loser and she's a fucked-up tease who won't do a thing and they're part of a lousy crowd and she's going to screw you over.

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313. **david.bircumshaw**

***Fw: Urgent: Survival e-news extra]***

*Sun 24 Feb 2002*

---

For as many eyes as possible.

David Bircumshaw

Leicester, England

Home Page

A Chide's Alphabet

Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/index.htm>

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

From: "Brian Fewster" <[REDACTED]>

To: <[REDACTED]>; "Chris Davies" <[REDACTED]>;

"Matthew Gough" <[REDACTED]>; <[REDACTED]>;

"Robert Ball" <[REDACTED]>; "Simon Bennett"

<[REDACTED]>; <[REDACTED]>;

"tonyc.walker" <[REDACTED]>; <[REDACTED]>;

<[REDACTED]>; <[REDACTED]>; <[REDACTED]>;

"patcorina" <[REDACTED]>; "david.bircumshaw"

<[REDACTED]>; <[REDACTED]>; "Anna Cheetham"

<[REDACTED]>; <[REDACTED]>

Sent: Sunday, February 24, 2002 11:38 AM

Subject: [Fwd: Urgent: Survival e-news extra]

>Return-Path: <[REDACTED]>

>Date: Sat, 23 Feb 2002 00:21:04 +0000

>From: Chris Keene <[REDACTED]>

>X-Accept-Language: en

>To: Chris Keene <[REDACTED]>

>Subject: [Fwd: Urgent: Survival e-news extra]

>X-UIDL: 4YM!!U:1"! "7 \_"!%:4!!

>



>

Survival's e-news is normally sent out monthly - apologies for this extra bulletin, which we are sending because of the extreme urgency of events unfolding in the Central Kalahari Game Reserve in Botswana.

**BOTSWANA: BUSHMEN WITHOUT WATER** The Botswana government has now deliberately cut off water to Gana and Gwi Bushman villages in the desert. In the last couple of days officials have removed parts from the Bushmen's only pump, making it impossible for them to get any water. They also deliberately emptied the tanks containing their remaining water supplies. Bushmen who tried to protest were abused.

Government officials still falsely claim that Bushmen are leaving their homes willingly - although they admit that they want to remove all Bushmen from their ancestral lands in the reserve. If they succeed it will entail the destruction of the Gana and Gwi tribes who have supported themselves on their land for 20,000 years.

**PLEASE HELP!**

Please send an email (with a blank subject line) protesting at this step to as many as possible of: [REDACTED], [REDACTED],

[REDACTED], [REDACTED]

Please forward this message to anyone you know who may be interested.

More information on the situation and the campaign:

<http://www.survival-international.org/latest.htm>

Survival International, founded 1969, registered charity 267444.

-----

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>Survival International is a worldwide organisation supporting tribal  
>peoples. It stands for their right to decide their own future and helps  
>them protect their lives, lands and human rights. It receives no  
>government funding and is dependent on donations from the public. To  
>find out more or to help see <http://www.survival-international.org> or  
>email [REDACTED]

>

>Please forward this message to anyone who may be interested.

>

>English:

>To change your address: send a message from your new address to

>[REDACTED], with your old address in the subject line

>

>Espanol:

>Si deseas recibir estas noticias en espanol, envia un mensaje en blanco

>a [REDACTED]  
>Para dejar de recibir las en ingles, envia un mensaje en blanco a  
> [REDACTED]  
>  
>  
>Portugues:  
>Para receber as novidades em portugues, envie uma mensagem vazia a  
> [REDACTED]  
>Para parar de receber as novidades em ingles, envie uma mensagem vazia a  
> [REDACTED]  
>  
>  
>  
Brian Fewster ([REDACTED])

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314. **David Baratier**

***Re: working poets***

*Sun 24 Feb 2002*

---

Tom, adding to Maria--

Muriel Rukeyser's first two books, first two of Sherman Alexie both form oriented, the first used later by wcw for Patterson the second it's own gig. Depends on what you mean by content driven, work I assumed--

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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315. **owner-realpoetik**

***RealPoetik***

*Sun 24 Feb 2002*

---

Lanny Quarles

Lanny Quarles writes: "Conhunto (sic) is a kind of mexican border music descended from the German Polka music of the mid 19th century which uses a lot of accordion, though not chromatic accordian....It's sort of where Tejano music

comes from...." Sometimes known as Dr. Xylene Tektor, Lanny can be reached at [REDACTED].

Born to Conhunto

three little skeletons join me on the road to Pasha  
they are a local bandit conhunto unit  
but the accordion is made of flesh  
like glittery salamander skin  
clacking their bones is a sound  
I capture in my microphone  
One of them has a pistola  
made with a handle of red resin

we came to a patio  
where hung the pulque curing in pig-skins  
and ten peyoteros lie sleeping  
in ten old VW buses  
one of them had chilies hanging from his moustache  
one of them had a shrunken head  
smoking a pipe

We played the conhunto polka  
and I fired my cannon up into the air  
and caught the ball with my giant head-glove  
and danced till jaguars became my furniture  
and lived in little radio-shrines  
locked up in miniatures shacks  
built in the mountains  
I survived by plaiting myself banana-leaf pants  
and jacket  
and fashioning an anvil-shaped clay jug-helmet  
only this would frighten  
the bat who had become my master  
an image the skeleton conhunto band  
had projected into my mind  
like a yage' dream

I awoke in the yarn mill  
to the sound of owls hunting  
my shoes were gone  
a foul taste was in my mouth  
I was born again

Purple Alien Sticker on Scanner Lid  
w/ Bright White Human Teeth

what these poets become  
on a hot Sunday  
scaly makers in their plundered wells  
they assert and assert, nobody listening  
the desert strong-box  
vacuum self-sufficiency  
alone and sealed  
leaking abit  
not much  
tigered walls of green lupine-drenched timbres  
jeweled robotic cockroaches  
arranging themselves semantic on the marquetry kabbala-wall  
all diseased ornaments  
in that rich plague of time

(TIME GRINDS ME TO SWEET PURPLE OOZE!)

the old noises  
the saprogenic gurgle of genius-mud  
a whine of bees in the wax skull  
that apple-fleshed temple a hundred miles tall  
birth-groom for tornadic white crow-fields  
or a Styrofoam model  
whereby the cokecans and cheap dishes retain  
their insane significance  
the absurd distances  
poetry squashing the merely poetic  
or perhaps  
a kind of vast and variegate cactus cathedral  
where sentient birds haunt and drill and mate  
to  
sun-music

Lanny Quarles

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316. **richard.tylr**

***Re: Susan Howe***

*Sun 24 Feb 2002*

---

Briefly. I see Susan Howe as predicating her work of an historical and to some extent an autobiographical frame and movng from there: it is a fairly common ploy to take a given text and so on and work through or with it: but Howe's

work transforms these potential frames or structures by combining lyricallity with intelligence and as well as a sense of history and so on there emerges an interesting poetic...some parts eg of "Pythagorean Silence " I feel could be read without any (special) knowledge even of poetry: by the intelligent or sensitive lay-person so to speak:someone who is alert and intelligent. Of course various exegeses and "linkings" can help to intensify the poem:but that, as always, depends where the reader wants to go. Richard. ----- Original Message ----- From: "Hank Lazer" <[REDACTED]> To: <[REDACTED]> Sent: Friday, February 22, 2002 3:18 AM Subject: Re: Discount offer - Rachel Back's new Susan Howe book

*A thought on Rachel Back's Susan Howe book: read it. I think that you'll find it's much more of an extended source study (among other things) than a biographical reading or biographical decoding.*

*Hank Lazer*

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### 317. **Alan Sondheim**

**a**

Mon 25 Feb 2002

---

0:  
1:  
20:  
21:  
139: " Beguine.  
174:You cry.  
295: nothing more so show me the door"  
700:You kiss yourself.  
844: yours! "  
857:  
2603:millimeter pistol.  
2622:  
2771:door. It is brown, wood. I shoot them. The pistol hums, it doesn't go  
4234:up.  
4238:  
4239:I woke up frightened, Nikuko, frightened of everything.  
7062:of struggle in the pipes.  
9587:  
10191:in the hole of the forest  
14834:moved slowly nothing moved  
14923:  
27359:thicket. why did they burn the shelter down? in the center

28978:subtlety of embers...  
42397:  
42666:  
80608:over.  
80614:

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318. **Steve Evans**

## ***2 New Media Positions at UMaine***

*Mon 25 Feb 2002*

---

### ASSISTANT PROFESSORS OF NEW MEDIA (TWO POSITIONS)

The University of Maine New Media program is seeking two tenure-track faculty members to begin September 2002. Rank: assistant professor.

Qualifications: One position requires extensive knowledge of information systems, dynamic databases and Internet programming. The other requires a broad understanding of the historical, theoretical and ethical implications of new media. Both require a demonstrated commitment to the highest standards of production, teaching, service, student advising, and scholarship.

Terminal degree in related discipline or comparable professional experience preferred, Masters Degree required. Significant professional and/or creative experience in New Media development and expertise in a relevant subject area are highly desirable.

Responsibilities: Primary duties include teaching undergraduate core and elective New Media concepts and skills courses, supervising senior projects, and participating in research conducted by program's student-centered New Media and Internet Technologies Laboratory.

Application: Review of applications will begin as they arrive and continue until positions are filled. Submit a letter of application; curriculum vitae; names, addresses, phone numbers and email addresses of three references; statement of teaching philosophy; appropriate documentation of research; and examples of creative effort. Supporting material such as teaching evaluations, course syllabi, or other pertinent information may be included. Send materials to:

Professor Bill Kuykendall, Search Committee Chair  
5713 Chadbourne Hall  
University of Maine  
Orono, Maine 04469

Telephone: [REDACTED]

Email: [REDACTED]

Web page: [www.ume.maine.edu/~new media](http://www.ume.maine.edu/~new media)

The University of Maine is an Equal Opportunity/Affirmative Action Employer.

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319. **Scott Hamilton**

***Fwd: Big John Wants Your Reading List***

*Mon 25 Feb 2002*

---

Nat Hentoff (Village Voice)

Has the Attorney General Been Reading Franz Kafka?

Big John Wants Your Reading List

During the congressional debate on John Ashcroft's USA Patriot Act, an American Civil Liberties Union fact sheet on the bill's assaults on the Bill of Rights revealed that Section 215 of the act "would grant FBI agents across the country breathtaking authority to obtain an order from the FISA [Foreign Intelligence Surveillance Act] court . . . requiring any person or business to produce any books, records, documents, or items."

2/26/02 The FBI, under Attorney General John Ashcroft and the USA Patriot Act, can order bookstores to provide lists of books bought by people suspected of involvement in terrorism.

This is now the law, and as I wrote last week, the FBI, armed with a warrant or subpoena from the FISA court, can demand from bookstores and libraries the names of books bought or borrowed by anyone suspected of involvement in "international terrorism" or "clandestine activities."

Once that information is requested by the FBI, a gag order is automatically imposed, prohibiting the bookstore owners or librarians from disclosing to any other person the fact that they have received an order to produce documents.

You can't call a newspaper or a radio or television station or your representatives in Congress. You can

call a lawyer, but since you didn't have any advance warning that the judge was issuing the order, your attorney can't have objected to it in court. He or she will be hearing about it for the first time from you.

I have been told that at least three of these court orders have been served, but that's all the information I was given—not the names of the bookstores or the libraries. And I can't tell you my source.

Courts do infrequently impose gag orders preceding or during trials, and newspapers sometimes successfully fight them. But never in the history of the First Amendment has any suppression of speech been so sweeping and difficult to contest as this one by Ashcroft.

For example, if a judge places a gag order on the press in a case before the court, the press can print the fact that it's been silenced, and the public will know about it.

But now, under this provision of the USA Patriot Act, how does one track what's going on? How many bookstores and libraries will have their records seized? Are any of them bookstores or libraries that you frequent? Are these court orders part of FBI fishing expeditions, like Ashcroft's mass roundups of immigrants?

And if the FBI deepens its concerns about terrorist leanings after inspecting a suspect's reading list, how can everyone else know what books will make the FBI worry about us?

As one First Amendment lawyer said to me, "What makes this so chilling is that there is no input into the process." First there is the secrecy in which the subpoenas are obtained—with only the FBI present in court. Then then there is the gag order commanding the persons receiving the subpoenas to remain silent.

Has John Ashcroft been reading Franz Kafka lately?

As I often do when Americans' freedom to read is imperiled, I called Judith Krug, director of the



Office for Intellectual Freedom of the American Library Association. I've covered, as a reporter, many cases of library censorship, and almost invariably, the beleaguered librarians have already been on the phone to Judy Krug. She is the very incarnation of the author of the First Amendment, James Madison.

When some librarians—because of community pressure or their own political views, right or left—have wanted to keep books or other material from readers, Judy has fought them. She is also the leading opponent of any attempt to curb the use of the Internet in public libraries.

As she has often said, "How can anyone involved with libraries stand up and say, 'We are going to solve problems by withholding information'?"

I called to talk with her about the FBI's new power to force libraries to disclose the titles of books that certain people are reading—and she, of course, knew all about this part of the USA Patriot Act. And the rest of it, for that matter.

She told me how any library can ask for help—without breaking the gag order and revealing a FISA visit from the FBI. The librarian can simply call her at the American Library Association in Chicago and say, "I need to talk to a lawyer," and Judy will tell her or him how to contact a First Amendment attorney.

The reason the president and the attorney general have so far been able to trade civil liberties for security is they know from the polls that they can count on extensive support. Most Americans are indeed willing to forgo parts of the Bill of Rights for safety.

Only by getting more and more Americans to realize that they themselves—not just noncitizens—can be affected by these amputations of the Bill of Rights will there be a critical mass of resistance to what Ashcroft and Bush are doing to our liberties.

Accordingly, the press ought to awaken the citizenry not only to the FBI's harvesting lists of what "suspect" Americans read, but also to the judicial

silencing of bookstores and libraries that are being compelled to betray the privacy and First Amendment rights of readers.

I would welcome any advice from civil liberties lawyers on ways to counter both this provision of the USA Patriot Act and the gag order, which is the sort of silencing you'd expect of China or Iraq. Remember the repeated assurances by the president, the attorney general, and the secretary of defense that any security measures taken in the war on terrorism would be within the bounds of the Constitution?

Whose Constitution?

George Orwell said: "If large numbers of people believe in freedom of speech, there will be freedom of speech even if the law forbids it. But if public opinion is sluggish, inconvenient minorities will be persecuted, even if laws exist to protect them."

Today, the public doesn't even know about this provision in the strangely titled USA Patriot Act. A lot of people are still afraid to get on a plane. Is Ashcroft fearful that if people find out about his interest in what they're reading, they'll be afraid to go to libraries and bookstores—and will start asking questions about what the hell he thinks he's doing? And where is Congress?

=====

"Revolution is not like cricket, not even one day cricket"

---

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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320. **irving weiss**

**[Fwd: Installation]**

*Mon 25 Feb 2002*

---

Please post, it may be of interest to installation poets

Arnold Dreyblatt wrote:

> Arnold Dreyblatt  
> Installation: "Flashbulb Memory" (2002)  
>  
> 23. Feb. bis 20. April 2002  
>  
> Opening / Eröffnung:  
> Friday / Freitag  
> 22. Feb. 2002, 19 - 21  
>  
> Exhibition / Ausstellung:  
> John M. Armleder, Arnold Dreyblatt, Ange Leccia, Volkhard Kemptner,  
> Lawrence Wiener  
>  
> Galerie Anselm Dreher  
> Pfalzburger Strasse 80  
> 10719 Berlin (Charlottenburg-Wilmersdorf)  
> Tues-Fri / Di-Fr 14 - 18  
> Tel: 49.30.8835249  
>   
> <http://www.galerie-anselm-dreher.com>  
>  
--  
<http://members.tripod.com/~sialbach/>

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### 321. **Small Press**

#### ***Levistky & Howe at Small Press Traffic, 3/1***

*Mon 25 Feb 2002*

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Small Press Traffic presents  
Friday, March 1, 2002 at 7:30 p.m.  
Fanny Howe & Rachel Levitsky

Tonight we present two writers at ease in poetry, prose, & everywhere in between. Join us as they continue to map the range of possibility. Rachel Levitsky's magnificent meanderings can be traced through the chapbooks 2[1x1] Portraits (Baksun, 1997), The Adventures of Yaya & Grace (Potes & Poets, 1999), Cartographies of Error (Leroy, 1999), & Dearly, (a+bend, 2000). A Brooklynite, she coordinates the Bluestocking reading series in NYC & publishes Belladonna books. Fanny Howe's most recent novel is Indivisible (Semio-texte/MIT Press, 2002), & her Selected Poems appeared in 2000, from the

University of California Press. Her numerous other books include *The Quietist* (O Books) & the stern, gorgeous novel *Nod* (Sun & Moon) for which she won the American Book Award. Howe's compelling critical writings have appeared in *How2 & Moving Borders: Three Decades of Innovative Writing by Women* (Talisman House, 1998).

Also, mark your calendars for our conference, *Coordinates 2002: Indigenous Writing Now*, coming up the first weekend in April. Details at <http://www.sptraffic.org/html/events/apr.html>

Best regards,

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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322. **Tenney Nathanson**

***Poetry: JOANNE KYGER this Saturday evening, Sunday afternoon  
(POG & Chax)***

*Mon 25 Feb 2002*

---

POETRY READING & WORKSHOP

by JOANNE KYGER

Reading: Saturday, March 2, 7pm, St. Philips Church, West Gallery  
NE Corner of Campbell and River  
\$5 admission / \$3 students

Workshop: Sunday, March 3, 1:30-3:00 pm  
Poetry Center, University of Arizona  
1216 N. Cherry Ave. (1½ blocks north of Speedway)  
Participation fee: \$10

Presented by POG and CHAX PRESS  
with assistance from Arizona Teachings, Inc., University of Arizona Poetry  
Center, and friends.

Please call Chax Press at [REDACTED] for information.

Joanne Kyger, a native Californian, is the author of 20 books of poetry, the most recent being *Again: Poems 1989-2000* from La Alameda Press, Albuquerque, N.M. Her *Selected Poems* is forthcoming from Penguin Books in 2002. As a

poet, Kyger has been associated with the Beat writers and the San Francisco Renaissance. She has lived on the coast north of San Francisco for the past 30 years. She teaches at Naropa Institute in Boulder, Colorado, and the New College of California, in San Francisco.

View North

Back dropped  
blue-grey clouds  
warm lull  
a spot of sun  
in this clearing  
of moment transferred—  
a perfectly peaceful point  
of view—

Larry Eigner's window.  
Salute you Larry!  
Seagull cries 3 times  
and then the crow,  
also a reef grazer,  
slowest, easiest,  
then smooth layers exhale—  
Don't let yourself get away  
from that conversational  
tone line of the reef emerging  
low tide, windless

February 2, 1996

—Joanne Kyger

She's one of our hidden treasures — the poet who really links the Beats, the Spicer Circle, the Bolinas poets, the New York School, and the Language poets, and the only poet who can be said to do all of the above. — Ron Silliman

Our literary histories of the last quarter of the twentieth century were all written far too soon — in fact, before the period had even been lived. When this history is finally rewritten, as it will have to be, Joanne Kyger will assume a central place. She is one of the finest practitioners of the art of poetry conceived (after Whitman and Williams, among others) as the preservation of experience in language. The scale of Kyger's poetry is human existence; spoken language provides its measure; the animating force is curiosity. Out of these materials she has accomplished something magnificent and beautiful. She has many peers but no betters.

— Ben Friedlander

In stressing the self as a phenomenon, as appearing, being there - Joanne Kyger's work encourages one to move beyond the tendency to see two types of poets (women and men), which in feminist scholarship has produced a particular, unfavorable model of literary productions. Her work encourages one to see women writers as gesturing outward - in the same generous sense that Charles Olson saw Robert Creeley as a "figure of outward." This «Jacket» feature ventures in that direction with an array of critical readings, none of them particularly attuned to gender but all of them responsive to the powerful insistence of Joanne Kyger's cultivated line and ear, and the graceful persistence of a continually evolving poetic, one that lets the self go through listening to what's there - from the intimate notebook page and the company it keeps to larger temporalities and geographies - to create a self, broad and sweeping.

— Linda Russo

from JOANNE

"JOANNE is a novel from the inside out."

what I wanted to say  
was in the broad  
sweeping  
form of being there

I am walking up the path  
I come home and wash my hair  
I am bereft  
I dissolve quickly

I am everybody

reprinted from Joanne, *Angel Hair*, 1970

\*\*\*

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 Humanities. POG also benefits from the continuing support of The University of Arizona Poetry Center, the Arizona Quarterly, Chax Press, and The University of Arizona Department of English . We also thank the following POG donors: Patrons Austin Publicover and Mark & Gail Seldess; Sponsors Sam Ace, Charles Alexander, Alison Deming, Maggie Golston, Mary Rising Higgins, Elizabeth Landry, Allison Moore, Sheila Murphy, Heather Nagami & Tim Peterson, Tenney Nathanson, Stacey Richter, Jesse Seldess, and Frances Sjoberg. for further information contact POG: [REDACTED]; mailto:[REDACTED]; or visit us on the web at [www.gopog.org](http://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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323. **Steve Dickison**  
***FWD Jim Harrison, Live Webcast***  
*Mon 25 Feb 2002*

---

WEDNESDAY 27 FEBRUARY 2002

JIM HARRISON  
with  
PETER LEWIS

LIVE WEBCAST FROM SANTA FE  
9:00pm EST  
8:00pm CST  
7:00pm MST  
6:00pm PST

Lannan Foundation presents JIM HARRISON reading and discussing his work with poet and filmmaker, Peter Lewis.

To listen in, go directly to <http://lannan.org/live>

If you miss the broadcast, the audio of the reading and conversation will be available on our website within 48 hours at <http://www.lannan.org/audio>.

Check out our upcoming Web cast schedule at  
<http://www.lannan.org/webcasts/upcoming.htm>

Your email address is on the Lannan mailing list. If you do not wish to be notified of future Web casts, please send an email to [REDACTED] and ask to be removed from the Web casts email list.

Feedback on this new Lannan program is always welcome.

=====

Steve Dickison, Director  
The Poetry Center & American Poetry Archives  
San Francisco State University  
1600 Holloway Avenue ~ San Francisco CA 94132  
~ vox [REDACTED] ~ fax [REDACTED]

<http://www.sfsu.edu/~newlit>

~ ~ ~

Lâ taltazim hâlatan, walâkin  
durn bî-llyâyly kamâ tadûwru

Don't cling to one state  
turn with the Nights,  
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and  
science of the world, and  
baffle and humble it with  
one spear of grass.

~Walt Whitman's notebook

[↑ Contents](#)

324. **Steve Dickison**

**\*\* *FOUR additional POETRY CENTER events added* \*\***

*Mon 25 Feb 2002*

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**\*\* ATTENTION \*\* FOR IMMEDIATE RELEASE \*\***

THE POETRY CENTER & AMERICAN POETRY ARCHIVES  
presents

Four special events this Spring 2002 (in addition to our regular calendar):

An afternoon reading with California Poetry Series poets

MYUNG MI KIM & GEOFFREY G. O'BRIEN

Wednesday March 6, 4:30 pm

@ The Poetry Center, HUM 512, SFSU

co-sponsored by University of California Press

in celebration of their new UC Press books

Common, Myung Mi Kim

The Guns & Flags Project, Geoffrey G. O'Brien

\* \* \*

In tribute to Beat Generation poet Bob Kaufman

CECIL TAYLOR

plus TONY SEYMOUR & BLAKE MORE

Saturday March 23, 3:00-5:30 pm

San Francisco Public Library, Koret Auditorium



100 Larkin Street  
an afternoon of poetry in performance  
presented by San Francisco Public Library  
co-sponsored by The Poetry Center

\* \* \*

An afternoon reading with poets  
MAXINE CHERNOFF & PAUL HOOVER  
Wednesday April 3, 4:30 pm  
@ the Poetry Center, HUM 512, SFSU  
A book party in celebration of their new collections  
World: Poems 1991-2001, Maxine Chernoff  
Rehearsal in Black, Paul Hoover  
published by Salt Publishing (Australia/UK)

\* \* \*

In performance, Word Descarga with  
LOS DELICADOS  
Tuesday April 23, 6:30-7:30 pm  
San Francisco Public Library, Koret Auditorium  
100 Larkin Street  
a program of rhythms & spoken word  
presented by San Francisco Public Library  
co-sponsored by The Poetry Center

\* \* \*

Coming up:

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

Details at [http://www.sfsu.edu/~newlit/readings/readings.htm#current\\_season](http://www.sfsu.edu/~newlit/readings/readings.htm#current_season)

=====

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325. **Steve Dickison**  
***Myung Mi KIM & Geoffrey G. O'BRIEN***  
*Mon 25 Feb 2002*

---

MYUNG MI KIM & GEOFFREY G. O'BRIEN

Wednesday, March 6, 2002, 4:30 pm, free  
@The Poetry Center, SFSU, Humanities 512

MYUNG MI KIM is Professor of Creative Writing at San Francisco State University. Her three previous books of poetry are *Under Flag*, winner of the 1991 Multicultural Publishers Book Award, *The Bounty* (1996), and *Dura* (1998). Myung Mi Kim reads from *Commons*, her newest volume, out from UC Press. Myung Mi Kim's *Commons* weighs on the most sensitive of scales the minute grains of daily life in both peace and war, registering as very few works of literature have done our common burden of being subject to history. Abstracting colonization, war, immigration, disease, and first-language loss until only sparse phrases remain, Kim takes on the anguish and displacement of those whose lives are embedded in history.

"The poems in Commons are at once global and intensely personal and emotional. An immensely talented poet, Myung Mi Kim loves language - its internal rhymes, alliterations, and diverse rhythms. Caught off guard by the beauty and precision of Kim's language and the exquisite images she so deftly conjures, we are drawn unwittingly into a web of fragmentary memories that subvert what we think we know about the violent history that haunts her and never ceases to demand recognition."-Elaine Kim

GEOFFREY G. O'BRIEN's poetry has appeared in many journals, including American Letter & Commentary, The American Poetry Review, Boston Review, Denver Quarterly, Fence, The Iowa Review, and Volt. Obsessed with work and dream, shot through with weather and color, Geoffrey G. O'Brien's spirited debut, *The Guns and Flags Project*, pursues the possibility of the lyric itself-whether the voice raised "with melodies/and thinking" can be rescued from the ongoing disaster of progress. In roving five-beat lines the poems pass again and again through scenes of liminality-sunset and dawn, falling asleep and waking up, border crossings-searching there for a potential ethics and politics of vision, a mutating, rhythmic "project" to oppose the inert spectacle of guns and flags. Like Ashbery stoked on sonics, O'Brien insists that the restless, unsatisfied motion of thought must hold the place for an ever-decaying freedom within the state.

#### 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

\* \* \*

#### Coming up:

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  
March 23 Cecil Taylor, plus Tony Seymour & Blake More  
in tribute to Beat Generation poet Bob Kaufman  
  
April 3 Maxine Chernoff & Paul Hoover  
April 11 Jay Wright  
April 18 Kevin Davies & Kevin Killian

April 23 Los Delicados

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

Details at [http://www.sfsu.edu/~newlit/readings/readings.htm#current\\_season](http://www.sfsu.edu/~newlit/readings/readings.htm#current_season)

=====

Steve Dickison, Director

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one spear of grass.

~Walt Whitman's notebook

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326. **Wanda Phipps**

***Poem on Salon.com--MP3Lit***

*Mon 25 Feb 2002*

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Hey,

They've just put up a poem of mine on Salon.com's MP3Lit website with a sound clip (a reading of the poem with accompaniment by Joel Schlemowitz and Hiroshi Noguchi). You can check it out here if you're interested:

<http://www.salon.com/audio/poetry/2002/02/23/phipps/index.html>

--

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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### 327. **William Slaughter**

#### ***Notice: Mudlark***

*Mon 25 Feb 2002*

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New and On View: Mudlark Flash No. 16 (2002)

Tiff Holland | My Mother's Transvestites

Tiff Holland is working on her Ph.D. at the Center for Writers at the University of Southern Mississippi. She writes both poetry fiction. Her work has recently appeared in POETRY MIDWEST, SLIPSTREAM, and THE CORTLAND REVIEW and will soon appear in EXPOSURE and LITERAL LATTE.

Spread the word. Far and wide,

William Slaughter

---

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### 328. **Elizabeth Treadwell Jackson**

#### ***Re: working poets, working class poets.***

*Mon 25 Feb 2002*

---

Meridel LeSueur is fabulous, her book The Girl. What about Wilma Elizabeth McDaniel also?

I want to add Liz Waldner as well. I see it in her work.

Elizabeth Treadwell

<http://www.durationpress.com/authors/treadwell/home.html>

---

MSN Photos is  
the easiest way to share and print your photos:  
<http://photos.msn.com/support/worldwide.aspx>

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329. **Ram Devineni**

***Dialogue Poetry Press Conference & Glyn Maxwell***

*Tue 26 Feb 2002*

---

Hello Everyone: Please join us for Dialogue Through Poetry & Poetry on the Peaks Press Conference, Launch Party & Poetry Reading on Friday, March 1, 2002 at 7:00 pm at National Arts Club, 15 Gramercy Park South, New York City. FREE

Also, reading are: Glyn Maxwell received the Somerset Maugham Prize and the E. M. Forster Prize, which he was awarded in 1997 by the American Academy of Arts and Letters. He is author of *The Boys at Twilight: Poems 1990-1995*, *The Breakage*, and *Time's Fool* and Poetry Editor of the *New Republic*.

Stephanos Papadopoulos' first collection, *Lost Days*, was published Leviathan and Rattapallax Press. His poetry has been published in major periodicals on both sides of the Atlantic, and attracted the attention of Nobel Laureate, Derek Walcott, who invited him to attend the Rat Island Foundation's first program on St. Lucia.

More information at [http://www.dialoguepoetry.org/nac\\_press\\_conference.htm](http://www.dialoguepoetry.org/nac_press_conference.htm)

Thank You,  
Ram Devineni  
Program Coordinator & Publisher  
Rattapallax Press

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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330. **Lewis Warsh**

***ANGEL HAIR readings***

*Tue 26 Feb 2002*

---

Two Readings

celebrating

THE ANGEL HAIR ANTHOLOGY

published 2001 by Granary Books

"ANGEL HAIR reaches us now from a moment in American history that is still a part of our cultural & spiritual present. Under the care of Anne Waldman & Lewis Warsh--young poets in what was, circa 1965, the hot center of a "new" "American" "poetry"--their economically printed & exuberantly disseminated magazine was a key vehicle for the innovative & groundbreaking work of an entire generation of poets & artists. This large & generous anthology is not only an archival masterpiece--the best of a time that's now gone though scarce forgotten--but an incitement to keep their work alive for a still newer generation."

Jerome Rothenberg

Friday March 8

7:30

Blue Books Cultural Center

New College

766 Valencia

San Francisco

Anne Waldman

Lewis Warsh

Bill Berkson

Joanne Kyger

Clark Coolidge

Dick Gallup

Gloria Frym

Kevin Killian

David Rosenberg

Sotere Torregian

Norma Cole

Sandy Berrigan

Michael Rothenberg

Lew Ellingham

Saturday

March 9

7:30

Moe's Books

2476 Telegraph Ave

Berkeley

Anne Waldman  
Lewis Warsh  
Bill Berkson  
Tom Clark

Both readings are free

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331. **Laura Hinton**

**Re: POETICS Digest - 21 Feb 2002 to 22 Feb 2002 (#2002-3)**

*Tue 26 Feb 2002*

---

Book Event and Poetry Reading in NYC  
Celebrating the publication of

We Who Love to Be Astonished:  
Experimental Women's Writing and Performance Poetics  
Edited by Laura Hinton and Cynthia Hogue  
University of Alabama Press

Friday, March 1, 7:30 p.m.  
Fordham Lincoln Center, 12th Floor Lounge  
113 W. 60th St. (at Columbus Ave.), New York, New York \*

Introduction by Charles Bernstein  
Co-editor of the Modern and Contemporary Poetics series at University of  
Alabama Press

Readings by Ron Silliman, Rachel Blau DuPlessis, Mei-mei Berssenbrugge  
Open to the public  
<http://www.uapress.ua.edu/authors/Hinton01.html>

\* By subway, take 1,2,3,A,C,B, or D to 59th St., take exit at 60th & Bdwy, proceed west one block to 60th & Columbus. Co-sponsored by Fordham University's Poets Out Loud Series, and the University of Alabama Press. Info:



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332. **madison cawein**

**bernstein's absorption**

*Tue 26 Feb 2002*

---

Reading Charles Bernstein's poem "Artifice of Absorption," I was struck by a resemblance between his term "absorption" and the Sublime. To pick just one point (and one version of Sublime), Bernstein writes



By absorption I mean engrossing, engulfing  
completely engaging, arresting attention, reverie,  
attention intensification, rhapsodic, spellbinding,  
mesmerizing, hypnotic, total, riveting,  
enthrallic: belief, conviction, silence

which to me serves as an introduction to his passages on Poe and Dickinson  
which jibe with a remark in Longinus (chapter 7) that "by some innate power  
the true sublime lifts our souls; we are filled with a proud exaltation and a  
sense of vaulting joy, just as though we had ourselves produced what we had  
heard." Heard, received - hearing/seeing, receptivity. Bernstein remarks that

... In Poe's  
fiction, horror is a means not only of absorbing  
the reader in the tale but also, explicitly,  
obliterating the self-consciousness of the story's  
characters, who commonly fall into states of  
absolutely rapt presentness, or rapture, or terror,  
or reverie.

Bernstein then goes on to quote Dickinson's "I would not paint - a picture-" as a  
"radically absorptive poetic" and writes

Not to describe or incant but to be  
the thing described, "endued" - endowed - "Balloon";  
to be inside, lighter than, "things,"  
inflated by them, so absolutely absorbed as to be  
floating "Enamored - impotent - content"; for  
such enrapturement leaves one impotent to affect  
the world, since to be able to affect requires  
that one is removed from; & this armless  
connection not only leaves one content but also, & the  
double sense is crucial to the metaphysics  
of the poem, makes one CONtent, thinged - bolts  
one to the other side of the see/seen divide.  
Yet to be able to be absorbed into this other side  
requires jolts, an antiabsorptive disruption  
of complacent pictorial "talk." So to "stun" is  
to shock into one's senses, an ecstatic,  
perhaps mystical, transport into what Howe calls  
the "thrilling anonymity" of Dickinson's poetics.  
Author disappears & by this act "licenses"  
the "luxury" of a deeper absorption, by the reader,  
in the poem than otherwise imaginable.

There are other correspondences between Bernstein's absorption and Longinus's Sublime (which engulfs, as the Sublime is wont to do, the Burkean and Kantian Sublimes).

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Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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333. **Mark DuCharme**

***FW: Minnis & Catanzano read at CU Boulder***

*Tue 26 Feb 2002*

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This Friday, March 1st @7:30 Old Main, University of Colorado, Boulder

The poetry of  
Chelsey Minnis

and the poetry of  
Amy Catanzano

Friday March 1st. @7:30  
Old Main Auditorium  
University of Colorado

Chelsey Minnis is winner of the 2001 Alberta Prize from Fence Books with her book *Zirconia*. Minnis is a graduate of the Iowa Writers Workshop, where she was a Teaching-Writing Fellow. Her work has appeared in *Caliban*, *OntheBus*, *Faucheuse*, *The Portlander*, *Cream City Review*, *Jacaranda*, *Seneca Review*, *Provincetown Arts*, *Silverfish Review*, *Two Girls Review*, *Chicago Review*, *Kenning*, and others. Minnis was a winner and featured reader at the Portland, Oregon Artquake Literary Festival.

Winner of the 2001 Alberta Prize *Zirconia*'s laconic visionary is detached, but alive to the poignancy of detachment, and through the "silver lips of a feverish child" invites connectivity by means of tenderness and brutality.

Amy Catanzano's poems have appeared or are forthcoming in *American Letters & Commentary*, *Aufgabe*, *Columbia Poetry Review*, *Conjunctions*, *Web Conjunctions*, *Facture*, *Greyrock Review*, *Iowa Journal of Cultural Studies* and *VOLT*. She received her M.F.A. in poetry from the Iowa Writers' Workshop, where she was the recipient of a Maytag Fellowship and a teaching appointment in Literature. She received her B.A. in English from Colorado State University. She grew up in Boulder and has taught English at the University of Iowa and at Metropolitan State College of Denver. She currently works in fundraising as a research analyst for the University of Colorado Foundation.

'poetry because things say'

—Bernadette Mayer

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

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