

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence **October 2002**

1075 messages · Tue 1 Oct 2002 – Mon 4 Nov 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

In October 2002 the war stopped being background weather. On the eleventh Congress voted to authorise it, and the room — war-conscious now as it had never been, the word turning up in some ninety of its messages — argued the resolution directly, drafting pledges against the congressmen who had handed the President his blank cheque. But the largest single month this archive holds, better than a thousand messages, spent most of itself on a domestic version of the same violence: not who is bombed, but who is forced out, and who is left out.

The storm that would not die down was Amiri Baraka. A month after the poem, New Jersey was still moving to strip him of its laureateship, and the room argued it past exhaustion — better than sixty messages — over the single question a poetry list cannot dodge: whether a state may expel a poet for his lines. Most of them, including many who despised the poem, balked at the precedent all the same; a government that can unmake a poet for what he wrote is a government the room could not bring itself to trust, whatever it thought of the man.

Its mirror image ran directly alongside. Michael Magee opened a long reckoning with Donald Allen's *The New American Poetry*, the founding avant-garde anthology of 1960, and the plain fact of its "*single handful of women poets*" — a foundational exclusion the room could no longer read past. If Baraka was a poet the state would cast out, the women of the *New American Poetry* were poets the movement's own bible had simply never let in: expulsion and exclusion, the same act read from opposite ends.

Beneath both ran the institutional version of the question. Threads on inside/outside the academy, on *Official Verse on the Rise*, on whether the academy was a kind of First World to poetry's periphery, turned over the softer gatekeeping that decides, without ever voting, who is admitted and who is kept at the door. The room had been at war with the academy for half a year; in October it began, instead, to imagine an alternative to it.

For at the month's end Jane Sprague asked the question the whole of October had been circling. If the room were to build a post-canon canon, she wondered, "*who would be in it*", and in what medium — digital, print, mail, the lot. I have set Sprague's question at the end of a month the room spent cataloguing exclusions exactly as October delivered it, because it is the month's one hopeful gesture: that in the same weeks the country voted to force its will upon a nation,

and a state tried to force a poet from his post, and the room reread the anthology that had shut its women out, someone in it stopped to ask what a canon might look like with the gates taken clean off — every medium, every kept-out voice, let in at last. The war chose force; the room, at its best, chose the open door.

— *K. M. F.*

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- 422. George Bowering — Re: women in The New American Poetry
- 423. Thomas Bell — Whuts Poetix?
- 424. George Bowering — Re: women in The New American Poetry
- 425. Alan Sondheim — jim hill
- 426. richard.tylr — Sylvia Plath
- 427. kari edwards — hooker green or the sky is always higher

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- 428. Jeffrey Jullich — Re: "Review a small press book this year, and hang around"
- 429. Jane Sprague — Re: Whuts Poetix?
- 430. Alan Sondheim — [X-UNKNOWN] -- :nclud:nG-G[ISO-8859-1] øgø!Chat f°[X-UNKNOWN] r GølgøtChat...
- 431. George Bowering — Re: Sylvia Plath
- 432. Nick Piombino — Own face
- 433. richard.tylr — Re: Sylvia Plath
- 434. august highland — TEDDY WARBURG ATMOSPHERE #0019
- 435. august highland — TEDDY WARBURG ATMOSPHERE #0022
- 436. Alan Sondheim — philosophy of the thinnest of memories
- 437. Lakey Teasdale — cinnamon & musk: Count on it, Virginia
- 438. Lakey Teasdale — witnesses: Magnus & Ingigard. to Steward (Earl of Orkney) & rain
- 439. Maria Damon — Re: women in The New American Poetry
- 440. Maria Damon — Re: women in The New American Poetry
- 441. Alicia Askenase — UN Protest document
- 442. Nick Piombino — Inside/outside the academy
- 443. richard.tylr — poetics concepts art
- 444. MWP — Re: poetics concepts art
- 445. Stephen Heller — Re: UN Protest document
- 446. Alec Ramsdell — Re: UN Protest document
- 447. Alicia Askenase — Re: UN Protest document
- 448. Dodie Bellamy — Doug Rice and Dodie Bellamy in SF Tuesday
- 449. Andrew Felsing — Kent Johnson's reading in San Francisco
- 450. Patrick F. Durgin — Downtown Music Gallery offers Kenning 12
- 451. Patrick F. Durgin — new at EPC
- 452. Harrison Jeff — Virginia's Out With The Out Crowd
- 453. Bill Luoma — Re: grand temps au prochain
- 454. Michael Rothenberg — Philip Whalen Memorial Reading
- 455. Harrison Jeff — Virginia Between The Acts
- 456. kari edwards — Bad to the funny bone
- 457. Jennifer Ley — ³Why is code so important to practitioners of new media poetry??
- 458. Andrew Rathmann — sociology of poetry & what can be done
- 459. Kimmelman, Burt — Books Launch - Marsh Hawk Press
- 460. Jim Rosenberg — Re: ?Why is code so important to practitioners of new media poetry??
- 461. MWP — Indentations Upon Indentations
- 462. Michael Rothenberg — Re: Indentations Upon Indentations
- 463. Wystan Curnow (FOA ENG) — Re: sociology of poetry & what can be done

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- 464. richard.tylr — Re: Indentations Upon Indentations
- 465. Thomas Bell — Re: Inside/outside the academy
- 466. lewis lacook — Why is code so important to practitioners of new media poetry?
- 467. Kevin Killian — From the horse's mouth

- 468. lewis lacook — Utopian Plagiarism, Hypertextuality, and Electronic Cultural Production// Cri...
- 469. George Bowering — Re: Philip Whalen Memorial Reading
- 470. Alan Sondheim — 3
- 471. august highland — TEDDY WARBURG ATMOSPHERE #0027
- 472. august highland — CELIA CURTIS PENULTIMATE DYNAMIC INTERPLAY #0018
- 473. Lakey Teasdale — Virginia. visitadora & Greets her. Sister
- 474. Ken Rumble — Desert City Poetry Series, Winston-Salem, NC
- 475. Maria Damon — Re: sociology of poetry & what can be done
- 476. Maria Damon — Re: From the horse's mouth
- 477. Kimmelman, Burt — NYC Reading at CUNY Graduate Center
- 478. Tracy S. Ruggles — Re: Why is code so important to practitioners of new media poetry?
- 479. J Gallaher — Re: women in TNAP: Sylvia Plath
- 480. Lakey Teasdale — Virginia. and the harbour. the weather rain
- 481. Rachel Loden — Re: women in The New American Poetry
- 482. Anslem Berrigan — Announcing Hoa Nguyen's "Your Ancient See Through"
- 483. Rachel Loden — Re: women in The New American Poetry
- 484. Jim Clinefelter — Re: Why is code so important to practitioners of new media poetry?
- 485. mIEKAL aND — Re: Why is code so important to practitioners of new media poetry?
- 486. Michael Rothenberg — Re: Philip Whalen Memorial Reading
- 487. Alan Sondheim — apocalypse and others
- 488. Tracy S. Ruggles — Re: Why is code so important to practitioners of new media poetry?
- 489. Nick Piombino — ?why is code so important to practitioners of new media poetry??
- 490. Aldon Nielsen — Re: From the horse's mouth
- 491. Camille Martin — daniil kharms for kids of all ages
- 492. Joe Amato — Re: Why is code so important to practitioners of new media poetry?
- 493. ALDON L NIELSEN — Re: no indentations where non intended
- 494. George Bowering — Re: women in TNAP: Sylvia Plath
- 495. Jim Behrle — can we have our ball back? 13.0
- 496. kari edwards — searching obstructionist's enthusiasm
- 497. Murat Nemet-Nejat — Re: inside/outside the academy
- 498. Small Press Traffic — looking for Edwin Torres
- 499. D. Ross Priddle — [ubuweb] [spidertangle] van hits one hundred! (fwd)
- 500. Joe Amato — Re: inside/outside the academy
- 501. Mairead Byrne — Re: From the horse's mouth
- 502. Stephen Vincent — Re: women in The New American Poetry/ Laura Ulewicz
- 503. Murat Nemet-Nejat — Re: inside/outside the academy
- 504. K. Silem Mohammad — Re: looking for Edwin Torres
- 505. K. Silem Mohammad — Re: looking for Edwin Torres (sorry)
- 506. Catherine Daly — [Valley_Contemporary_Poets] Ralph Angel & Holady Mason on October 20th
- 507. Allen Bramhall — Re: looking for Edwin Torres (sorry)
- 508. Jennifer Ley — Re: ?Why is code so important to practitioners of new media poetry??
- 509. Jim Behrle — Re: 20 Sonnets
- 510. Tisa Bryant — Percival Everett at Brown Univ. Oct. 17, 8pm
- 511. Brian Stefans [arras.net] — SEGUE READING: Gregory Whitehead and Bill Berkson, October 19th
- 512. Damian Judge Rollison — Re: ?Why is code so important to practitioners of new media poetry??
- 513. richard.tylr — My Deep Converse Over the Years With J A
- 514. richard.tylr — Fw: Amiri Baraka Under Attack
- 515. Rebecca Wolff — Fence 10 and Fence Books Contests
- 516. Wystan Curnow (FOA ENG) — Re: women in TNAP: Sylvia Plath
- 517. MWP — Re: 20 Sonnets
- 518. Harry Nudel — Bobbie Louise Hawkins at Joe's Pub...

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- 519. Alan Sondheim — 0000000-0002374
- 520. David Baratier — Re: Indentations Upon Indentations
- 521. roger.day — academics
- 522. Ron — Of late on the blog
- 523. Rachel Loden — Plath, pity-parties, women in NAP
- 524. Maria Damon — Re: looking for Edwin Torres (sorry)
- 525. michael ceraolo — Re: inside/outside the academy
- 526. Jeffrey Jullich — Re: From the horse's mouth
- 527. Michael Magee — Magee/Gevirtz read in Buffalo
- 528. Joe Amato — Re: inside/outside the academy
- 529. kari edwards — please pass the salt too
- 530. Mairead Byrne — Re: From the horse's mouth
- 531. mIEKAL aND — "If" "I" "were" "running" "a conference"
- 532. kari edwards — short sorry
- 533. Maria Damon — Re: "If" "I" "were" "running" "a conference"
- 534. Lakey Teasdale — endure. An: interpretation(s) follow(s)
- 535. Aldon Nielsen — "Management, Management; All Is Management"
- 536. George Bowering — Re: From the horse's mouth
- 537. George Bowering — Fwd: Rejected posting to
- 538. Mister Kazim Ali — prakalpana?
- 539. Philip Nikolayev — Re: prakalpana?
- 540. K.Angelo Hehir — Re: prakalpana?
- 541. Murat Nemet-Nejat — Re: inside/outside the academy
- 542. Pam Brown — JG wrote...
- 543. cartograffiti — Reading in Oakland, CA this Sunday
- 544. Catherine Daly — Re: inside/outside the academy
- 545. Jane Sprague — Re: inside/outside the academy
- 546. Jane Sprague — "If" "I" "were" "running" "a conference"
- 547. Thomas Bell — Re: Of late on the blog and a call for unblogging thinking
- 548. Alan Sondheim — THESE LIARS MUST BE CRUELLY SMASHED.
- 549. Duration Press — Re: THESE LIARS MUST BE CRUELLY SMASHED.
- 550. LMJ — jarnot poetry reading
- 551. Aaron Belz — "On being postacademic"
- 552. K. Silem Mohammad — Re: Reading in Oakland, CA this Sunday

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- 553. Murat Nemet-Nejat — Re: inside/outside the academy
- 554. Alex Young — reading silliman reading andrews
- 555. Andrew Rathmann — poetry & globalism
- 556. Maria Damon — Re: poetry & globalism
- 557. Maria Damon — Re: inside/outside the academy
- 558. Millie Niss — Re: "If" "I" "were" "running" "a conference"
- 559. schwartzgk — Re: prakalpana?
- 560. kari edwards — hi, did I tell you my name is honey with an h?
- 561. Jennifer Ley — Re: ?Why is code so important to practitioners of new media poetry??
- 562. Harrison Jeff — Amoretti Buzz Around Virginia's Head
- 563. Harrison Jeff — Virginia Is Not One To Be Easily Chimera'd
- 564. nuyopoman — Re: POETICS Digest - 14 Oct 2002 to 15 Oct 2002 (#2002-246)
- 565. Tenney Nathanson — Tucson Zen Retreat and talk w John Tarrant Roshi, Nov 7 (talk) & Nov 8-...
- 566. Dodie Bellamy — Re: inside/outside the academy
- 567. Brenda Coultas — For web master: a request to switch the digest form
- 568. Jim Behrle — poem
- 569. mIEKAL aND — Eight new titles from xPress(ed)
- 570. UbuWeb Editorial Staff — New on UbuWeb: Bruce Andrews "Electronic Poetics"
- 571. lewis lacook — assonance/dissonance:::CODE

- 572. lewis lacook — Multiplicity:NOTES FOR/ON AUGUST HIGHLAND
- 573. Thomas Bell — Re: Why is code so important to practitioners of new media poetry?
- 574. komninos zervos — Re: Indentations Upon Indentations
- 575. Michael Rothenberg — Re: Indentations Upon Indentations
- 576. Jim Behrle — National Book Award Finalist
- 577. Joe Amato — Re: inside/outside the academy
- 578. Tony Follari — Reply to lewis lacook:
- 579. Alan Sondheim — the doors
- 580. William Gillespie — The President's Poetry

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- 581. Jenny Penberthy — Tribute to Lorine Niedecker in New York November 7
- 582. Dan Salmon — Re: GETPOST POETICS
- 583. Damian Judge Rollison — Re: inside/outside the academy
- 584. Damian Judge Rollison — john's 9
- 585. august highland — ADRIAN (VIPER) ROSS
- 586. august highland — CAROLIE BILLS NEW LITERARY UNDERGROUND
- 587. Lanny Quarles — sliding text painting
- 588. lewis lacook — Re: Reply to lewis lacook:
- 589. Nick Piombino — Poetry and theory
- 590. Brandon Barr — Re: iowa, anyone?
- 591. Maria Damon — iowa, anyone?
- 592. parrishka — Re: iowa, anyone?
- 593. Anne E. Pluto — Re: Birchfield-Penney Arts Center Reading
- 594. Jordan Davis — parsing
- 595. Jacqueline Waters — Long Poems at the Parkside: Bernadette Mayer & Philip Good
- 596. Jim Behrle — Aaron Belz on "Here & Now"
- 597. Jim Behrle — Upcoming Wordsworth Books Events
- 598. The Poetry Project — Poetry Project Announcements
- 599. Andrew Rathmann — Re: inside/outside the academy
- 600. Lakey Teasdale — we spoke of. Virginia. My sister. a daughter. The fog
- 601. Jennifer Ley — Re: assonance/dissonance:::CODE
- 602. richard.tylr — Re: 0000000-0002374
- 603. Pierre Joris — New on UbuWeb
- 604. K.Angelo Hehir — THE ONDAATJE MEMOS
- 605. richard.tylr — Re: Amiri Baraka in the NY Times Report from NZ
- 606. kari edwards — non-stick public notice
- 607. Loss Pequeño Glazier — "Erase the vision which has trashed this planet." [San Francisco]

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- 608. Herb Levy — Partch/text blog?
- 609. Alan Sondheim — scan.mov
- 610. Lakey Teasdale — Virginia: her tempters. Loud yowlin. the Walls.
- 611. Kara Quarles — New Media Jacobins
- 612. Andrew Rathmann — Re: poetry & globalism: ethnopoetics
- 613. kari edwards — invisible in a living section
- 614. august highland — WALT HOWARD TOLL BOOTH COLLECTOR #134
- 615. august highland — ARTHUR GODWIT PARKING ENFORCEMENT AGENT #276
- 616. Jordan Davis — The scene of writing, take two
- 617. Jane Sprague — inside and outside the academy
- 618. Nick Piombino — Parsing, or: the nerdy and the cool
- 619. Brian Clements — Announcement: Joe Ahearn's _syn thet ik_
- 620. MWP — Re: ?why is code
- 621. Jordan Davis — par two
- 622. K.Angelo Hehir — poem
- 623. Drunken Boat — FILM & POETRY re: Burma, Vietnam and Bosnia
- 624. Joe Amato — Re: inside/outside the academy

- 625. Louis Cabri — Charles Olson at Goddard College, 1962
- 626. NICK LOLORDO — Plath
- 627. George Bowering — Re: Plath
- 628. Lakey Teasdale — Virginia. Rocks. stone in pocket: his portrait
- 629. Mairead Byrne — Re: Plath
- 630. Alex Young — its time to put these nerds in their place
- 631. Alex Young — typo
- 632. Stephen Vincent — Bush Log #1
- 633. lewis lacook — Re: New Media Jacobins
- 634. charles alexander — web site for chax press

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- 635. kari edwards — desire on a tightened rope
- 636. Alan Sondheim — Terror
- 637. Alan Sondheim — terror
- 638. richard.tylr — Re: terror a response to Alan's poem
- 639. Rachel Loden — Re: Plath
- 640. Harrison Jeff — Appius and Virginia, II
- 641. LMJ — new websites for subpress collective and robert duncan
- 642. Harrison Jeff — Virginia Good For The Getting
- 643. derek beaulieu — new from housepress: Ian Samuel's "arcana"
- 644. Duration Press — Re: Plath
- 645. George Bowering — Fwd: Rejected posting to
- 646. George Bowering — Re: Plath
- 647. Poetics List Administration — Welcome Message - last updated 17 September 2002
- 648. Poetics List Administration — Poetics List stats
- 649. Lakey Teasdale — Distance of Sea extended. Virginia: compare by measure of weight
- 650. Lanny Quarles — Magnus Irvin's piece about Bob Cobbing:

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- 651. Alan Sondheim — (no subject)
- 652. Alan Sondheim — excise
- 653. Thomas Bell — jottings
- 654. august highland — URBAN TEXT KULT ARIAL ZELTZER R G B #001
- 655. richard.tylr — Re: response to re: re repsonse to re response and What are we? What can we ...
- 656. Ron — Poet laureate quits
- 657. Millie Niss — Special Guest at NAMI POetry Workshop in NYC
- 658. mIEKAL aND — SPIDERTANGLE the_book
- 659. Mairead Byrne — Re: Fwd: Announcing Bird Dog #2
- 660. Kimmelman, Burt — Essays for Book
- 661. Ron — Women in (or not) the NAP
- 662. Sawako Nakayasu — Anyone in Tokyo?
- 663. Lakey Teasdale — Virginia: infinitely far. The tomb and ditch. Passage and door
- 664. lewis lacook — Art or Action - Joy Garnett's Bomb Project
- 665. Jim Behrle — poem
- 666. Jim Behrle — poem
- 667. Craig Allen Conrad — BARAKA/FREEDOM OF SPEECH/HOLMAN INTRO
- 668. Jill Stengel — change of address
- 669. Safdie Joseph — Re: World Series
- 670. Gabriel Gudding — national day of protest: Saturday, October 26
- 671. Michael Rothenberg — change of e-mail
- 672. George Bowering — Re: Plath
- 673. Michael Rothenberg — Re: Plath
- 674. Lakey Teasdale — Virginia. And to appearances
- 675. kari edwards — do you know what a semicolon is?
- 676. Gabriel Gudding — Mayer's insult poem

- 677. Louis Cabri — "the bond of proportion is the spirit of friendship"
- 678. Nick LoLordo — (no subject)
- 679. Louis Cabri — Re: "the bond of proportion is the spirit of friendship"
- 680. richard.tylr — Replies: Alan Sondheim and Alan Loney amd Richard Taylor and Poetics and Fea...
- 681. Anthony Robinson — two short poems
- 682. jason christie — you are far too kind.
- 683. Millie Niss — prose poem thingy: joan gets binned
- 684. mIEKAL aND — a text thot lost now recovered

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- 685. Kristin Palm — national day of protest: Saturday, October 26
- 686. Spiral Bridge — The Naked Readings 10/27
- 687. Harry Nudel — locus, vector, cash cow...yada yada yada...
- 688. Alan Sondheim — mouth.mov
- 689. Pam Brown — Re: "the bond of proportion is the spirit of friendship"
- 690. august highland — URBAN TEXT KULT TERRY ENGLEBERG P C X #004
- 691. august highland — URBAN TEXT KULT MADDY PORTER P I C #004
- 692. Ron — Recently on the blog
- 693. lewis lacook — SNIPE
- 694. lewis lacook — ON ROSEMARIE WALDROP'S LAWN
- 695. B.E. Basan — A question on production
- 696. J. Scappettone — Joanne Kyger and Garrett Caples reading: 10/24, UCB
- 697. kari edwards — our return policy on suicidal fantaties
- 698. Harrison Jeff — Virginia is Common as Dirt
- 699. Nick LoLordo — Re: nerdy and cool
- 700. Harrison Jeff — Virginia Immortalized By Devotion
- 701. noah eli gordon — new email/sonnets
- 702. Andrew Maxwell — Two home run readings at Dawsons, LA!
- 703. Jim Behrle — (no subject)
- 704. Jim Behrle — poem: this time spellchecked
- 705. sylvester pollet — Report from Czech Republic Poetry Festival
- 706. Lakey Teasdale — as if men. Lies? the poetry?
- 707. Alan Sondheim — VAG.3D

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- 708. kari edwards — speak and tell zero percent down
- 709. Jeffrey Jullich — Re: sales rankings query
- 710. Andrew Rathmann — Re: Report from Czech Republic Poetry Festival
- 711. Thomas Bell — Re: Recently on the blog
- 712. Chris Stroffolino Stroffolino — Happy 69 David Bromige
- 713. august highland — WEB-PUBLISHED NATION ALVIN SACHS KETHER #0008
- 714. Harry Nudel — the day job....
- 715. lewis lacook — "I think today may be more amber,"
- 716. Susan Wheeler — Readings
- 717. mdw — politically conservative poets in the U.S. since 1950?
- 718. paula speck — Re: Report from Czech Republic Poetry Festival
- 719. Brian Stefans [arras.net] — SEGUE READING: Jackson Mac Low and Maggie O'Sullivan
- 720. austinwja — Re: politically conservative poets in the U.S. since 1950?
- 721. Alicia Askenase — Prevalett Reminder
- 722. charles alexander — bromige book
- 723. Arielle Greenberg — int'l poetry cultures (was Report from Czech Republic Poetry Festival)
- 724. mIEKAL aND — appropriate scale | print on demand | where are the bookfairs?
- 725. Harry Nudel — conservative...
- 726. Patrick F. Durgin — Internet Sales Ranking & small press poetry
- 727. Lanny Quarles — N/L-MINIAPPLET_siva | panini ::=apsara | vya:karana
- 728. Ontological — Ontological Mailing List

- 729. Mark Salerno — Shameless Self-Promotion Compounded With Mercenary Careerism
- 730. Tenney Nathanson — POG reading this Saturday Oct 26, 7 pm: poets Martin Corless-Smith & Ten...
- 731. Stephen Vincent — Re: appropriate scale | print on demand | where are the bookfairs?
- 732. J Gallaher — Re: Shameless Self-Promotion Compounded With Mercenary Careerism
- 733. Jim Behrle — poem
- 734. Jane Sprague — Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)
- 735. Jim Behrle — poem
- 736. George Bowering — Re: politically conservative poets in the U.S. since 1950?
- 737. Lakey Teasdale — Lily Langtree &/or Hector ProVector. The locus
- 738. komninos zervos — Re: politically conservative poets in the U.S. since 1950?
- 739. Small Press Traffic — Moriarty & Williams at SPT, Friday 10/25
- 740. Stephen Vincent — Re: bromige book
- 741. Murat Nemet-Nejat — Re: politically conservative poets in the U.S. since 1950?
- 742. K.Angelo Hehir — performance poetry, short fuse anthology
- 743. Arielle Greenberg — David Kirschenbaum?
- 744. mIEKAL aND — Re: appropriate scale | print on demand | where are the bookfairs?
- 745. lewis lacook — Re: appropriate scale | print on demand | where are the bookfairs?
- 746. ALDON L NIELSEN — Mr. B
- 747. schwartzgk — Re: David Kirschenbaum?
- 748. Harrison Jeff — Christabel (3 Stanza Monte)
- 749. Wystan Curnow (FOA ENG) — happy birthday david
- 750. Alan Sondheim — MATERIAL-REAL
- 751. K. Silem Mohammad — Re: Mr. B
- 752. kari edwards — Fwd: Nerve Lantern: New "Idea Box" at Website
- 753. Pam Brown — Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)
- 754. Harrison Jeff — Virginia Vs. The Greedy Mugs

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- 755. Chris Stroffolino Stroffolino — Re: Virginia Vs. The Greedy Mugs
- 756. dcmb — Re: David Kirschenbaum?
- 757. dcmb — Re: Mr. B
- 758. "Dr. Loss Pequeño Glazier" — Language & Encoding (Buffalo) Nov. 8-9 Registration Now Open!
- 759. Ron — Dana Gioia to run NEA
- 760. lewis lacook — a longer spare moment
- 761. Harry Nudel — 'can poetry matter"
- 762. Ron Henry — Re: sales rankings query
- 763. J Gallaher — Re: Dana Gioia to run NEA
- 764. Harry Nudel — quoting scripture...
- 765. brad senning — Washington, DC!!!!
- 766. Maria Damon — Re: Mr. B
- 767. sylvester pollet — Re: Report from Czech Republic Poetry Festival
- 768. Kara Quarles — Hans Arp's Chess Set
- 769. cartograffiti — Jenny Penberthy contact info?
- 770. Jim Behrle — poem
- 771. Jim Behrle — poem
- 772. Joel Lewis — Re: politically conservative poets
- 773. Ontological — Richard Foreman on PBS
- 774. Jacqueline Waters — Mayer/Good Reading Postponed
- 775. Aaron Belz — Re: World Series
- 776. Aaron Belz — Re: World Series- revision
- 777. George Bowering — Re: Mr. B
- 778. Jeffrey Jullich — Re: sales rankings query
- 779. K.Angelo Hehir — VANCOUVER STORYTELLING FEST, MALLTALK and more...
- 780. Jeffrey Jullich — ERRATUM

- 781. kari edwards — it time to check your pockets for rockets
- 782. Hilton Obenzinger — Proud to Work at the University
- 783. Craig Allen Conrad — THIS THURSDAY!!!!!!!!!!!!!!
- 784. The Poetry Project — Poetry Project Announcements
- 785. Ray Bianchi — Re: inside/outside the academy
- 786. Ray Bianchi — leave baraka alone
- 787. Safdie Joseph — Re: World Series- revision
- 788. Alan Sondheim — ZECHARIAH
- 789. Alan Sondheim — ii

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- 790. dcmb — Re: Mr. B
- 791. kari edwards — Re: Open call for Manuscripts: Futurepoem books
- 792. Stephen Vincent — Landscape Degree Zero / The Black Rock Desert
- 793. Gabriel Gudding — A Defense of Poetry -- gabriel gudding
- 794. George Bowering — Re: Mr. B
- 795. komninos zervos — Re: Mr. B
- 796. Sylvester Pollet — New online mag (fwd)
- 797. Harry Nudel — 'what me worry'
- 798. Loss Pequeño Glazier — Request for EPC Link Suggestions
- 799. Tom Thompson — Field, Lopez-Colome, Gander Reading 10/25
- 800. Hilton Obenzinger — Re: group thot?
- 801. Brandon Barr — The Banner Art Collective announces redesign
- 802. Aldon Nielsen — Re: politically conservative poets
- 803. Harry Nudel — m&r...snobisme... (fwd) (fwd)
- 804. Craig Allen Conrad — BANJO: Poets Talking, #1
- 805. Lakey Teasdale — Never in heed: warmth of the chill. Outside Virginia
- 806. Catherine Lasko — Re: group thot?
- 807. Geoffrey Gatza — Re: Request for EPC Link Suggestions
- 808. MAXINE CHERNOFF — Looking for an email address
- 809. mIEKAL aND — Re: group thot?
- 810. Thomas Bell — Re: Request for EPC Link Suggestions
- 811. The Poetry Project — Poetry Project Announcements
- 812. Alan Sondheim — portrait of the artist
- 813. Rebecca Wolff — Fence Books Fall 2002
- 814. George Bowering — Re: group thot?
- 815. Geoffrey Gatza — New home for BlazeVOX2k2
- 816. Hilton Obenzinger — Re: group thot?
- 817. Thomas Bell — Re: Request for EPC Link Suggestions
- 818. Schlesinger — C.S. Peirce Conference Homepage at the EPC
- 819. floodeditions — Fanny Howe & Karen Volkman in Chicago
- 820. richard.tylr — Re: group thot?

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- 821. Tenney Nathanson — REMINDER AND VENUE CHANGE: POG reading this Saturday Oct 26, 7 pm: poets...
- 822. Harry Nudel — what thot?
- 823. dcmb — Re: Mr. B
- 824. Patrick Herron — [narconews] Gorman: Marines Ordered into Colombia in Secret Op
- 825. richard.tylr — Re: group thot?
- 826. Andrew Rathmann — Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)
- 827. august highland — ALVIN SACHS KETHER #0010
- 828. Joe Amato — Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)
- 829. paula speck — Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)
- 830. lewis lacook — nests blooming like foliage soiling
- 831. austinwja — Re: group thot?

- 832. lewis lacook — our children without men
- 833. Gabriel Gudding — Re: Request for EPC Link Suggestions
- 834. charles alexander — Re: Request for EPC Link Suggestions
- 835. Pierre Joris — Michael Moore Message
- 836. mIEKAL aND — Re: Request for EPC Link Suggestions
- 837. kari edwards — Re: Michael Moore Message's is not enough
- 838. Hilton Obenzinger — Re: group thot?
- 839. Murat Nemet-Nejat — Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival...)
- 840. Anastasios Kozaitis — Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival...)
- 841. Robert Corbett — Re: Request for EPC Link Suggestions
- 842. Jim Behrle — Anselm Berrigan and John Yau read SAT 10/26 at 5 PM
- 843. Drunken Boat — Reading at Juno's in NYC
- 844. Jim Behrle — poem
- 845. Anthony Robinson — poem about gabriel gudding
- 846. komninos zervos — Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)
- 847. Aaron Belz — Whitman's 9/11
- 848. charles alexander — Re: "Innovative"/"Experimental"
- 849. Robert Corbett — Re: "Innovative"/"Experimental"
- 850. Chris Stroffolino Stroffolino — "Experimental" ("Fragment")
- 851. Lanny Quarles — CHICKENSCRATCH
- 852. Geoffrey Gatz — Re: Fence Books Fall 2002
- 853. Thomas Bell — Re: "Innovative"/"Experimental" and Intl. poetry

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- 854. Alan Sondheim — vision of the future net from 1995
- 855. Lanny Quarles — Ventra Quenada:
- 856. Patrick Herron — I like to think
- 857. Damian Judge Rollison — Re: Request for EPC Link Suggestions
- 858. George Bowering — Re: Mr. B
- 859. Thomas Bell — Re: "Innovative"/"Experimental"
- 860. richard.tylr — Re: group thot? Long Live Iraq!
- 861. august highland — PENULTIMATE DYNAMIC INTERPLAY #0018 by CELIA CURTIS
- 862. Maria Damon — minnesota
- 863. Harrison Jeff — Virginia and the Rest
- 864. lewis lacook — testing: Anningan
- 865. lewis lacook — New Hairdo
- 866. Joe Amato — Re: "Innovative"/"Experimental"
- 867. Jim Behrle — poem
- 868. Jim Behrle — poem
- 869. Harrison Jeff — Glory of the Bomb Calf
- 870. George Bowering — Re: Virginia and the Rest
- 871. Lakey Teasdale — Virginia and the Rest-less
- 872. kari edwards — I'm melllting
- 873. Stephen Vincent — Re: minnesota
- 874. Damian Judge Rollison — "Innovative"/"Experimental"
- 875. K. Silem Mohammad — FW: Kit Robinson in SF Nov. 20
- 876. richard.tylr — Re: group thot?

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- 877. dcmb — Re: Mr. B
- 878. dcmb — Re: minnesota
- 879. Thomas Bell — innovativeexperimentalpoeticsorickypoem
- 880. august highland — GUARDIAN DEL SOL V E H U I A H #0003
- 881. kari edwards — ho yas nac uoy ees

- 882. Ray Bianchi — Re: GUARDIAN DEL SOL V E H U I A H #0003
- 883. Lakey Teasdale — segasseM. ytiddiuq otno secafrus
- 884. Maria Damon — Re: minnesota
- 885. lewis lacook — THE HONESTY OF SLICED ORANGES
- 886. Bill Berkson — Ron Padgett Nov. 20
- 887. Lakey Teasdale — Virginia Berated by an Elder: the redle of sredle
- 888. lewis lacook — EMILY
- 889. Allen Bramhall — perfect bound from potes&poets press
- 890. Jim Behrle — poem
- 891. Jim Behrle — poem
- 892. ksilem — KIT ROBINSON READING TENTATIVELY POSTPONED
- 893. Chris Stroffolino Stroffolino — Re: KIT ROBINSON READING TENTATIVELY POSTPONED
- 894. George Bowering — Re: minnesota
- 895. Jane Sprague — Los Dias De Los Muertos
- 896. derek beaulieu — new from housepress: "All Americans" by Fred Wah
- 897. Louis Cabri — "much too punched out" -- C.O.
- 898. charles alexander — Re: "much too punched out" -- C.O.
- 899. kari edwards — the need for christmas trees
- 900. J Gallaher — Re: minnesota
- 901. Alan Sondheim — 3 poems
- 902. Jeffrey Jullich — "Why I consider the not.art work DROSOPHILIA to be a significant, easily
- ...

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- 903. Lanny Quarles — cinema atp
- 904. George Bowering — Re: new from housepress: "All Americans" by Fred Wah
- 905. Michael Heller — In the Midwest
- 906. august highland — CORT SWENSEN CAFE MOCHA #0001
- 907. Ron — Recently on the Blog
- 908. Catherine Lasko — Re: "much too punched out" -- C.O.
- 909. Catherine Lasko — Re: minnesota
- 910. Michael Heller — Typo on way to the Midwest
- 911. hlazer — seconding stephen vincent
- 912. Paul Stephens — Official Verse on the Rise
- 913. J Gallaher — UB POETICS POET OF THE YEAR?
- 914. Aaron Belz — "all best"
- 915. Michael Rothenberg — Re: UB POETICS POET OF THE YEAR?
- 916. J Gallaher — Re: UB POETICS POET OF THE YEAR?
- 917. Michael Rothenberg — Re: UB POETICS POET OF THE YEAR?
- 918. Harry Nudel — 'the times'
- 919. Jordan Davis — NY Times on Mobilio
- 920. Arielle Greenberg — Re: "all best"
- 921. Joe Amato — Re: Official Verse on the Rise
- 922. Maria Damon — Re: minnesota
- 923. MAXINE CHERNOFF — Re: Official Verse on the Rise
- 924. MAXINE CHERNOFF — Fanny Howe Reading
- 925. Aaron Belz — Re: "all best"
- 926. Hilton Obenzinger — Re: group thot? Long Live Iraq!
- 927. Patrick F. Durgin — Tinfish - NEW TITLES
- 928. derek beaulieu — dANDelion: a special issue around the work of Roy Kiyooka.
- 929. Stephen Vincent — Re: Official Verse on the Rise
- 930. Small Press Traffic — Buuck & Farrell at SPT Friday 11/1
- 931. Jim Behrle — poem
- 932. Jim Behrle — poem
- 933. Gabriel Gudding — Re: poem about g
- 934. kevinkillian — Advice sought

- 935. K.Angelo Hehir — Monthly Reading Monday, Nov. 4/02
- 936. Poetics List Administration — FICTION JOB AT UMASS, AMHERST (fwd)
- 937. cartograffiti — Re: Advice sought
- 938. Maria Damon — Re: Official Verse on the Rise
- 939. Joe Amato — Re: Advice sought
- 940. Murat Nemet-Nejat — Re: "all best"
- 941. Aldon Nielsen — Re: "all best"
- 942. mfranco34 — AGNI Reading in Boston
- 943. Andrew Rathmann — Re: NY Times on Mobilio
- 944. Alan Sondheim — 3' poems
- 945. Charlotte Mandel — More readings in Madison
- 946. mIEKAL aND — Re: More readings in Madison
- 947. Charles Bernstein — My Home Pages
- 948. Steven Meyer — Gertrude Stein review
- 949. Ron Starr — Topography of the Jar
- 950. Rachel Loden — Re: Mr. B
- 951. richard.tylr — Re: poem about g
- 952. Charlotte Mandel — Re: More readings in Madison
- 953. Anthony Robinson — disturbing poem about gabe gudding
- 954. travis ortiz — Re: Advice sought

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- 955. Jeffrey Jullich — Re: Advice sought
- 956. Gabriel Gudding — Re: minnesota
- 957. David Baratier — Re: "all best"
- 958. David Baratier — Re: "much too punched out" -- C.O.
- 959. Lakey Teasdale — Accorned the morn, Virginia. Accordingly
- 960. komninos zervos — updates
- 961. august highland — SPECIAL ANNOUNCEMENTS BY THE MUSE APPRENTICE GUILD
- 962. lewis lacook — hyperrhiz2
- 963. Joe Amato — Re: NY Times on Mobilio
- 964. Maria Damon — Re: Mr. B
- 965. Patrick Herron — All best,
- 966. subrosa — Seattle Subtext Readings
- 967. Eileen Tabios — "er, um" by Garrett Caples with Hu Xin
- 968. austinwja — Re: group thot?
- 969. Millie Niss — Re: dANDelion: a special issue around the work of Roy Kiyooka.
- 970. Harrison Jeff — Stodgy Buffalos from Starved Fox Ashes
- 971. noah eli gordon — poetry on the radio??
- 972. Jim Behrle — 2 New chapbooks
- 973. Jim Behrle — poem
- 974. Anastasios Kozaitis — Re: gaps, blogs, pages and cogito, i suspect
- 975. Harrison Jeff — A Vulgar Performance On The Death Of Virginia
- 976. Lakey Teasdale — equilibrium, Virginia. The staggering correspondence of treasure. An old m...
- 977. George Bowering — Re: Mr. B
- 978. Don Summerhayes — virus warning
- 979. Jordan Davis — poetry on the radio
- 980. K.Angelo Hehir — support indie music-the sebadre cords year one
- 981. Catherine Daly — Re: virus warning
- 982. J Gallaher — Re: Gertrude Stein review
- 983. K.Angelo Hehir — Writer in Residence Announcement
- 984. Thomas Bell — gaps, blogs, pages and cogito, i suspect
- 985. Roger Gilbert — Re: virus warning
- 986. Thomas Bell — Re: gaps, blogs, pages and cogito, i suspect
- 987. Ron Starr — Re: from Jim Behrle

- 988. Steven Shoemaker — virus hoax
- 989. Ian Randall Wilson — Publication Reading
- 990. Maria Damon — from Jim Behrle
- 991. Camille Martin — Gioia's Jello (redux)
- 992. Brian Stefans [arras.net] — Raoul Unplugged
- 993. Alan Sondheim — THE POISONED WEB
- 994. Stephen Vincent — Re: Raoul Unplugged
- 995. richard.tylr — Re: virus warning
- 996. richard.tylr — Re: group thot?
- 997. Don Summerhayes — Re: virus warning

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- 998. Jeffrey Jullich — Re: Raoul Unplugged
- 999. kari edwards — maybe a tree is to perfect
- 1000. Lanny Quarles — 2 anti-relata
- 1001. Sawako Nakayasu — [Two] Factorial--Call for Work
- 1002. Harry Nudel — group thot? (fwd)
- 1003. Wendy Kramer — c.c.
- 1004. richard.tylr — Re: virus warning
- 1005. Maria Damon — Re: Raoul Unplugged
- 1006. lewis lacook — Re: Raoul Unplugged
- 1007. hsn — Re: poetry on the radio??
- 1008. J Gallaher — Re: Raoul Unplugged
- 1009. Drunken Boat — Re: poetry on the radio??
- 1010. Stefans, Brian — Re: Raoul Unplugged
- 1011. David Larsen — hi Elizabeth
- 1012. Craig Allen Conrad — Ronald Palmer & CAConrad BROOKLYN READING
- 1013. Steven Shoemaker — Susan Thackrey
- 1014. Thomas Bell — Raoul Unplugged
- 1015. Stephen Vincent — Re: Raoul Unplugged
- 1016. Geoffrey Gatza — Re: Raoul Unplugged
- 1017. George Bowering — Re: minnesota
- 1018. Thomas Bell — Re: Raoul Unplugged
- 1019. Small Press Traffic — SPT presents Cecilia Vicuna
- 1020. Libbie Rifkin — Granary Books' Steve Clay Speaks at the Library of Congress Rare Book Forum
- 1021. Alan Sondheim — after Kenji Satori
- 1022. Patrick Herron — prime viii
- 1023. Jane Sprague — post-canon canon
- 1024. Laura Mullen — Job!
- 1025. lewis lacook — Re: post-canon canon
- 1026. Jane Sprague — Re: post-canon canon
- 1027. Allen Bramhall — re post-canon canon
- 1028. Geoffrey Gatza — Re: post-canon canon
- 1029. Harrison Jeff — Virginia is Flush and Flaws What Never Fuels

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- 1030. mIEKAL aND — Re: post-canon canon
- 1031. Lakey Teasdale — Virginia. the knotty thread swan-apping (For Sheila Murphy)
- 1032. Ken Rumble — from "Key Bridge"
- 1033. Harry Nudel — canon
- 1034. lewis lacook — shrunken coffee
- 1035. Maria Damon — Re: post-canon canon
- 1036. Brian Stefans [arras.net] — Germany and U.S. Tentatively Ease Chill in Relationship
- 1037. Prageeta Sharma — KAYA PRESS NOVEMBER READINGS
- 1038. Catherine Lasko — Re: minnesota
- 1039. cris cheek — A MEETING FOR DOUGLAS OLIVER

- 1040. Harry Nudel — minn....
- 1041. waldreid — new book / venue advice / reading announcement
- 1042. Allen Bramhall — dime store, the former glossary
- 1043. Jane Sprague — Re: post-canon canon
- 1044. Stephen Vincent — Re: post-canon canon
- 1045. Maria Damon — research fellowship opportunity
- 1046. Stephen Vincent — Re: post-canon canon - woops!
- 1047. Michael Rothenberg — Re: post-canon canon - woops!
- 1048. Nick LoLordo — Re: post-canon canon
- 1049. Robert Corbett — Re: post-canon canon
- 1050. Jim Behrle — poem
- 1051. Jim Behrle — poem
- 1052. J. Kuszai — Re: post-canon canon
- 1053. Aldon Nielsen — !
- 1054. Gabriel Gudding — Re: post-canon canon
- 1055. Jane Sprague — Can Nun Worms
- 1056. K. Silem Mohammad — Re: !
- 1057. Michael Rothenberg — Re: Can Nun Worms a big one whalun
- 1058. The Poetry Project — Poetry Is News
- 1059. Lakey Teasdale — climb Everest in lace, Virginia
- 1060. George Bowering — Re: minnesota
- 1061. George Bowering — Re: women in The New American Poetry
- 1062. The Poetry Project — Poetry Project Announcements
- 1063. J Gallaher — The Illuminati Order: Objectivism
- 1064. J Gallaher — Re: The Illuminati Order: Objectivism
- 1065. Catherine Lasko — Re: Can Nun Worms
- 1066. Alan Sondheim — Apropos
- 1067. Louis Cabri — Eh! what about syntax, you poets?
- 1068. kari edwards — reason, science, law
- 1069. noah eli gordon — thanks for the radio info
- 1070. Safdie Joseph — Re: World Series- revision (news that stays news)
- 1071. lewis lacook — after the net orgy
- 1072. Damian Judge Rollison — Poem
- 1073. Aaron Belz — Re: World Series- revision

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- 1074. Thomas Bell — Do poets and critics ever change?

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- 1075. Ray Bianchi — Re: politically conservative poets in the U.S. since 1950?

1. **kari edwards**

How to explain a picture to a dead hare*

Tue 1 Oct 2002

How to explain a picture to a dead hare*

I will never know the half of you. I will never know the other half of the other half that has disappeared. I will never know that that I walk though that I never walked though. I will be able to never know half of you whom I will never know. I will never know the other half of the other half which disappeared. I will never speak about the river or another like that I, that I will never know.

torment me-but do not grant me your favors.

drench me in language that dissipates

leave me nothing

I want to know your definition so I can set it ablaze

and taste you ashes

I am working on a concept of where I have been

I am working on a concept of where I am so I can destroy it

along with those object I bought yesterday

I want to know the tree that is the earth in the star forecast dream of the dreamer in the river lost over the edge of a table that was only a thought as I turn to you and try to speak

drench me in language that was only a concept of a concept of your ashes.

I want to know your definition so I can know the dream.

*from Joseph Beuys

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2. **august highland**

joey wagner

Tue 1 Oct 2002

JOEY WAGNER

INKJET #002 [excerpt]

www.amazon-salon.com

Misgivings feet whole city province whole best the lane Nor wanting
other longer stretching legs like puts swept crest instant tottered limitations
owing natural yachting- nothing better following plan girl entered shop caus-
ing the chains girl entered shop weights chillness passing while spoke swept

zenith hung moment honest men Nay few mystic girl entered shop sat up advent setting book postern arms back abroad free Saturday

All now knees gods whether dare urge young man noticing Alexi look sam another brilliant ray intense Up up went--scores feet Losberne arrived hard said decry record makers United manhood very name chivalry straining eyes play light Virgin Olá

turned ran May God keep heart pure noble ned favourable position affairs Up up went--scores feet centuries back real truth remind needs sign infatuation the girl entered shop occupied himself alternately can't confusion breast each all driven away curses renewed improvement customers ability remind needs sign infatuation All three agreed again president clinton names cruz bustamante as position occupied himself alternately dozen armed men

Long live anyway can't occupied himself alternately force protection operations we're radiance MESSENGER earth- vertical edge vertical edge

the high shrill humming All now knees gods whether the dildo manhood very name chivalry limitations owing natural serene gaze took undisturbed attaching heavily pavement notice taken loosely hear boys Linda wants fuck different soul must come preparation UTA helps prepare improvement customers ability may smile may give kind word unbelieving stared answer summons crossed second the smiled each other reflection burden light became embers Losberne arrived hard said Being Roman citizen yourself afforded stong confirmatory improvement customers ability action came stout enough the Army Ordnance Center School wonder-working brush Andrea réné succeeded countenance convincing these shorts ten years still now having very outset frank malady reach till many days vehicles provide instant wounding crew thing neither better nor worse admission Gian Maria task community said Nix Only nutsack these shorts ten years still postern Oh God forbid exclaimed blacks who served lapped Army Ordnance Center School admission Gian Maria task balls companion

occupied himself alternately Recollect old Horace Suis et inscrutable Anirvachanee Maya Once starts pretty much like many moments Father David backseat twat wondering next whip off improvement customers ability centuries back real truth Being Roman citizen yourself Awards decorations Medal Honor shamed unutterably think tia bouncing consequence increase girl entered shop troll kindergarten kobold as Haiti Sept May favourable position affairs julie Losberne arrived hard said opened asked Keith hoarse whisper limitations owing natural Gonzaga smiled gathering lie another twenty hours heavily pavement notice taken sting seek disclose Eastern Campaign Medal World swept crest instant tottered

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Checked by AVG anti-virus system (<http://www.grisoft.com>).

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3. **august highland**

bert folsom

Tue 1 Oct 2002

BERT FOLSOM

SLAP or MARINE SLURRY HAZARD EFFECT #004 [excerpt]

www.atlantic-ploughshares.com

sometimes deceive wished Very true William wonder empaled children kept
mother rather think great tribute only Fort grosser problems result lack dis-
covered refresh themselves set off honor nor promised gain well prudent Rod-
ney who previously treated bladder Pentiel replied Ready Now nerves other
parts way McKinney behalf contradict within hour Yet worse nonhealth non-
military none all tutor young kid during investigation all pieces tail Well heard
captain McKinney Hoster first Basically competitors want Navajos Marines
never taken Mendoza call France great leave theatre Instantly separate plea-
sure vice who Every day through heat softly swinging madness smile more sin-
ister Trouble jumped hard digging paws hollow corral bulge Pentiel replied
Ready Now broke separate pleasure vice who cave enlarged hand man Cove
port bound embarked loose William Juno set off lived wits nothing able form
counterproductive Part Well heard captain One earlier build self sway one
turned put arms neck eyes make saith himself Blessed earliest childhood
longed live little more time Cyrus Agency devil details policy whole body yet
foot arm un all pieces messy provisions knapsack having rolled clit thick cock
slid did away directly lived wits nothing able form Well heard captain eyes
Every day through heat rolled clit thick cock slid all data streams symbolic
may fever yet health suffer almost frozen sure person stunned separate plea-
sure vice who move body whispering touches wo Twice only paused all entire
whole mind seems united kimi 'll teach entire whole mind seems united get
much exposure adult life all pieces past veteran Hoster first met you'll think
competent especially none all tutor young kid each want Cove port bound em-
barked twat chastity become receptacle obligations center far persuaded
business Challenging history Navajo rumours missed truth wildly Pentiel
replied Ready Now McKinney Hoster first water every day shall co-workers
planned go club Basically competitors want increase weight carry Now roxy
McKinney Hoster first cleaning cellar-closets crowded world Quite opposite

questions ballers Versailles itself whilst long chaired Raymond Kammer satisfied good high-profile exercise wide imminent honor nor promised gain consorted all pieces establishing those more some other all these still damp shower wearing sexy honor nor promised gain cuffed Well heard captain dear mother Pentiel sister very small soon forgot think great tribute only Fort Ropes down sometimes deceive wished some people consider weakness enabled terrorist key escrow Military Academy West Point thing look forward gotten ones Well heard captain modernization projects whose work none all tutor young kid throat dry drinking does harm paroxysm grief sight son all pieces Mom barely utter through market-rate besides instead horrible giant came dropsical body only speak Julie legs apart entered purest Well heard captain stars towers all other pimpled separate pleasure vice who blushed as Pentiel

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4. **David Baratier**

fortune for you

Tue 1 Oct 2002

Estrella's Prophecies

This month you will be called a capitalist.
Do not worry, empty history of its meaning,
so that actions proceeding from entirely
different motives and agendas become
indistinguishable as instances of individual
preference. Call this Spielbergism.
Choose anything for a slogan. No matter
the occasion the cheesiest is the only
choice for your young Chucky. Expect eminent
paving by any domain necessary. Choosy
mothers choose Jif, you unpromoted peanut
eating scum. The upper crust of pro-choice
advocates chose democratic leaders. Cop another
slotted coin and I will tell more, readers.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA
<http://pavementsaw.org>

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5. **Wild Honey Press**

Re: hole poems?

Tue 1 Oct 2002

Interesting question.

I leafed through Apollinaire's Calligrammes which had a couple of candidates, but not quite in your sense.

The format came through perfectly on my machine.

Perhaps off topic, but what sprang to my mind was Yeats 12 line poems, like No Second Troy, which I think of as Shakespearean sonnets without the couplet at the end, unresolved, irresolute even, the hole in the semantic scheme very attractive to me.

best

Randolph Healy

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6. **Harry Nudel**

[BI] m&r...SCAPEGOATS OF EMPIRE... (fwd)

Tue 1 Oct 2002

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

Date: Tue, 01 Oct 2002 02:52:49 -0400

From: [REDACTED]

To: [REDACTED]

Subject: [BI] m&r...SCAPEGOATS OF EMPIRE...

Soho is deserted....the lux goods lie on the shelves..the shop girls legs bent go out for a smoke each hour on the clock...i'm a ghost of a time past...invisible like the fine dust of W.T.C...the hip young have fled to points north Williamsburg..south Hoboken...and back to Ma's Couch...bizness is not awful..it is not existent...i will fight on this line if it takes all summer..how long can i last..till i'm fine dust..a cinder in the sun..

Scapegoats of Empire is the most matched book i've ever had...68 and counting...a legendary retrieval from 20 years or reading AB...where the Aus/NZ wanted it and wanted it week after week...mine is the reprint..supposedly only 7 advance author's copies exist...who is Breaker Morant & who is Drn...if i find the dodo bird and the 8th copy on the 8th day...i'll go to where all the legends of the sun go...go down..go down..DRn...

Book-Finder Insider -- <http://lists.bookfinder.com/mailman/listinfo/insider>

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7. **Harry Nudel** ***Hitler hated arabs, blacks...etc... (fwd)***

Tue 1 Oct 2002

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

Date: Mon, 30 Sep 2002 10:49:30 -0400

From: [REDACTED]

To: [REDACTED]

Subject: Hitler hated arabs, blacks...etc...

to the non-maori not-anti-semitic non Mr. Taylor...just as a matter of historical record...the Grand Mufti of Jerusalem...the arab head of Palestine..sat out WWII in Berlin as a guest of Hitler....apres moi le pan Arabizism...DRn..

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8. **Andrew Rathmann** ***Re: Perelman's interview***

Tue 1 Oct 2002

I wonder what Bob Perelman means when he uses the word "democratic," as he does in this quotation from the interview:

"For me and for most of Language Writers, I think, there is a strongly felt democratic urge. Language Writing has certainly been accused in the States of being elitist and intellectual. But throughout the range of forms, tones and genres that Language Writers have used, or are still using, there is a fairly constant sense of trying to sniff out transcendental and totalizing poetic approaches, and to critique them."

Perelman here, as elsewhere, makes a tacit comparison between totalitarian political authority and "totalizing" poetic authorship.

I take it that his real grievance is with writers who will not admit of possible objections to their views. I assume that he has Pound in mind.

But to focus on Pound is to disregard the great value of "totalizing poetic approaches" within the European tradition: Dante, Shakespeare, and Goethe (to take only the most obvious cases) all offer perspectives so comprehensive as to be "total."

Perhaps it is a mistake to assume, as Perelman seems to assume and as, in fact, most postwar writers assumed, that totalizing poets will always try to legitimate their authority by appealing to political ideologies or orthodox religions. Shakespeare would seem to be the classic counter-example.

And, in fact, the 20th-century "innovative tradition" contains significant totalizers: Duncan and Dorn might be two important examples.

Democracy is the rule of the majority, and anyone professing a "democratic urge" must of course reject authoritarian political approaches. But, personally, I read poetry for its authority, even for its authority on political and religious questions. The notion that authors should surrender an authority that is based, ultimately, on unusual skill in the use of words, doesn't seem "democratic." It seems like self-immolation.

Andy

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9. **Lawrence Upton**

Re: Amiri Baraka in the NY Times Report from NZ

Tue 1 Oct 2002

No worries

L

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

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

To: <[REDACTED]>

Sent: 01 October 2002 03:15

Subject: Re: Amiri Baraka in the NY Times Report from NZ

| PLEASE DISREGARD EVERYTHING I SAY.

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10. **kari edwards**

Hawaii 5-o

Tue 1 Oct 2002

Hawaii 5-o

Biscayne, FL 33129 Sandwiched between Biscayne Bay a bit south of Biscayne Bay which fills with snakes, birds, insects; 10 acres of Retired Persons sponsors refresher courses for beating Be Wild' playing in the Bayside Biscayne Bay Coral Castle . [Author's Note: 150 specialty shops and Drug Abuse information about the way Tubb confronts Wild' Neoclassic styles; 9:30 a.m.-5 p.m. first Tuesdays Alcoholics Alzheimer's Disease Support Group Address: <http://www.vizcayamuseum.org/sdays/> Biscayne Bay flamingos, exotic birds, insects Tubbs posing as Richard Taylor Tubbs dining on whales ; 9:30 a.m.-5:30 p.m. Memorial Senior Resource Center Ocean Dr. Hollywood, FL. Time & Date Info: Ocean Dr. . first Wednesdays Alcohol and prices vary Transit Planetarium Ocean Dr. Miami Metrozoo Ocean Dr. Ave. Miami, FL. Time & Date Info: Ocean Dr. (box office closes 4 p.m.); \$15.95 for beating McCarthy by New Hope C.O.R.P.S., which has a pool. <http://www.venetianpool.com/> Vizcaya Museum & Date Info: Biscayne Bay (skimming money off exotic locales over holiday weekends; also sponsors refresher courses for insurance discou Biscayne Bay : First Baptist Church of Ocean Dr. created single-handedly by Latvian immigrant Ed Leedskalnin on the beach with McCarthy, Sonny into outdoor wildlife closes at various Biscayne Bay Resource Centers=

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11. **Lakey Teasdale**

poem

Tue 1 Oct 2002

TRAVELLING LIGHT

From this moment on & forward she will travel light.
Illusions cost nothing & you can fold them small like
after-dinner mints & eat them.

See here, the plot doesn't thicken. It just saunters along,
yes & solo. Because we gotta be quick, we gotta go better
& go. Here's a wrench. You can just tighten the gears.

There are horizons to worry about, neglected archaeological sites, not to mention the weather.

Who has time for all of this Afternoon of a Faun
and what's it to you? Magic? Forget it.
All done with mirrors.

This may be la dolce vita but even if they are not
looking it just doesn't pay to call a conventicle.

Never mind brass: tack again & stone the crows.

No. Hasn't read Lives of the Saints.

Somebody took her copy of Lives of the Great Poisoners,
but she knows a guy who will get her another cheap.

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12. **K.Angelo Hehir**

New from Running the Goat

Tue 1 Oct 2002

Running the Goat
Books & Broadsides
is pleased
to announce
its newest publication
"Chapel Street Torque"
a poemphlet
combining the work of
Michael Crummey
and
Gerald Squires.

Michael Crummey's "Chapel Street Torque" is accompanied by an image created in response to the poem by Gerald Squires. The text is set in 13 point Bembo; poem and image are printed letterpress on Arches text paper. The cover is Classic Linen and the endpapers are sagami. The poemphlet is hand-sewn, and measures 6 inches by 13 inches. Numbered and signed by author and artist. Edition limited to 150. Price is \$20, plus shipping. Running the Goat publications are also available at Devon House Craft Gallery, in downtown St. John's.

Running the Goat is also pleased to distribute a limited edition dry-point etching by Gerald Squires with letterpress poem by Des Walsh. Printed for Christmas 1993, very few of these exquisite prints remain. For more information, please contact Marnie Parsons.

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13. **Maria Damon**

Re: Amiri Baraka in the NY Times Report from NZ

Tue 1 Oct 2002

hilton has sensible things to say here. i am a very big fan of baraka's, but he is sometimes off-base and this is one of those times. however, there were lots of

similar claims being made about the attack being a zionist conspiracy in emails that were circulating after 9/11, including claims that Jews who worked in the WTC were called beforehand and warned not to go to work. --

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14. **Maria Damon**
Re: Rimbaud in jeans

Tue 1 Oct 2002

shoot; i've got the postcard in mpls, but i'm in massachusetts. the info shouldn't be too hard for you to track down tho --i think i've seen the postcard at city lights bookstore in sf.

At 7:13 AM +1000 10/1/02, John Tranter wrote:

>Five years ago in a book review I mentioned this cultural icon:

>

> "A photograph of Rimbaud (retouched to show him
> wearing jeans) graced the barricades of the student revolt
> in Paris in May 1968."

>

>Now a Jacket reader would like to trace the image.

>I know a photo postcard was based on the image about ten years ago.

>Does anyone on the list have any more information?

>

>Thanks... apologies for cross-posting...

>

> John Tranter, Jacket magazine

--

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15. **kari edwards**
Re: Hawaii 5-o

Tue 1 Oct 2002

On Tuesday, October 1, 2002, at 04:43 AM, kari edwards wrote:

From: kari edwards <[REDACTED]>
Date: Tue Oct 1, 2002 4:43:13 AM US/Pacific
To: [REDACTED]
Subject: Hawaii 5-o
Reply-To: UB Poetics discussion group <[REDACTED]>

Hawaii 5-o

Biscayne, FL 33129 Sandwiched between Biscayne Bay a
bit south of Biscayne Bay which fills with snakes, birds, insects;
10 acres of Retired Persons sponsors refresher courses for beating
Be Wild' playing in the Bayside Biscayne Bay Coral Castle .
[Author's Note: 150 specialty shops and Drug Abuse information about
the way Tubb confronts Wild' Neoclassic styles; 9:30 a.m.-5 p.m.
first Tuesdays Alcoholics Alzheimer's Disease Support Group
Address: <http://www.vizcayamuseum.org/sdays/> Biscayne Bay
flamingos, exotic birds, insects Tubbs posing as Richard Taylor
Tubbs dining on whales ; 9:30 a.m.-5:30 p.m. Memorial Senior
Resource Center Ocean Dr. Hollywood, FL. Time & Date Info:
Ocean Dr. . first Wednesdays Alcohol and prices vary
Transit Planetarium Ocean Dr. Miami Metrozoo Ocean Dr.
Ave. Miami, FL. Time & Date Info: Ocean Dr. (box office closes 4
p.m.); \$15.95 for beating McCarthy by New Hope C.O.R.P.S.,
which has a pool. <http://www.venetianpool.com/> Vizcaya Museum & Date
Info: Biscayne Bay (skimming money off exotic locales
over holiday weekends; also sponsors refresher courses for
insurance discou Biscayne Bay : First Baptist Church of Ocean Dr.
created single-handedly by Latvian immigrant Ed Leedskalnin on the
beach with McCarthy, Sonny into outdoor wildlife closes at various
Biscayne Bay Resource Centers

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16. **Harrison Jeff**
Typhoid Virginia

Tue 1 Oct 2002

This is my last voyage of wit and taste, fashion gratifies the sublime
You, Madison Cawein, have every scrap of paper connected to
this connection of your (an architect for a dramatist!), the
first of which stores anecdotes for military service while
coal receives revival at the Cawein dinner table
Every scrap of information bears a wine dealer to your
concrete bunker

 marriage mistaken to commemorate this
formidable bicycle saluted by ovation
fraternally tangible, phantasmagoria remained inert,
a fifth-floor walkup without tarot training - Madison
 Cawein, extricate yourself from such parts the
woodbine must remember -

 it is up to you to become the
 Christopher Columbus of forgetfulness
On a scale of unromantic rhythms Virginia's beauty when
the lights are polarized provokes a trying shame

Cawein, the wound of morning came while
you were preoccupied with war-torn gratifications -
it's always found in the last place you'd think to look

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

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17. **Harrison Jeff**

Virginia, It's Getting So Dark In Here My Eyes Hurt

Tue 1 Oct 2002

Virginia's guise has shifted from an alarm to a doll
migration has brought imagination neatly
dried & well-bred, red-hot & undisguised, soiled &
taken down

an honest heart craftily three-score
(d---n him!)

several times, to her consternation, his brain had given
place to fortune, inquiries overgrown with apprehension
this news has gone to decay
shall we pretend the sky killed our pool of blood? I have elbows
not even YOU can dishonor

my liberty is drawing toward silence
a season's crime cudgeled into a deep sleep
prayers thus amazed saw each new face in my eyes
I don't have a stick to burn against this cold... what if
Portugal's history asks about me? What then?

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

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18. **schwartzgk**

Re: Typhoid Virginia

Tue 1 Oct 2002

Phantasmagorically great! Is there more? More , sir, please. Gerald Schwartz
----- Original Message -----

From: "Harrison Jeff" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 01, 2002 11:15 AM

Subject: Typhoid Virginia

*This is my last voyage of wit and taste, fashion gratifies the sublime
You, Madison Cawein, have every scrap of paper connected to
this connection of your (an architect for a dramatist!), the
first of which stores anecdotes for military service while
coal receives revival at the Cawein dinner table
Every scrap of information bears a wine dealer to your
concrete bunker
 marriage mistaken to commemorate this
formidable bicycle saluted by ovation
fraternally tangible, phantasmagoria remained inert,
a fifth-floor walkup without tarot training - Madison
 Cawein, extricate yourself from such parts the
woodbine must remember -
 it is up to you to become the
 Christopher Columbus of forgetfulness
On a scale of unromantic rhythms Virginia's beauty when
the lights are polarized provokes a trying shame
 Cawein, the wound of morning came while
you were preoccupied with war-torn gratifications -
 it's always found in the last place you'd think to look*

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

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19. **Hilton Obenzinger**

Re: Hitler hated arabs, blacks...etc... (fwd)

Tue 1 Oct 2002

I suggest that people refrain from playing this game. This is an old dead-end in discussing the conflict in the Middle East, and anyone can play it.

Yes, the Grand Mufti, seeing Germany as an ally against Britain and Jewish colonization, made his alliance. It's also true that former Prime Minister Yitzhak Shamir's Stern Gang attempted to make an alliance with the Nazis against the British, offering that the Jewish state in Palestine would be an ally against Britain. Jabotinsky, Begin's mentor, was an admirer of Mussolini. Was there an exploratory investigation to Palestine sponsored jointly by the German government and Zionist organizations to explore German sponsorship of the Zionist project as their solution to their perceive Jewish problem in the 1930s? Yes,

and oddly enough, a medallion was struck with a swastika on one side and a star of David on the other. How's that for a souvenir? Do certain Arab governments promote "The Protocols of the Elders of Zion" as authentic and not a hoax (and if anyone knows anything about Jewish religious literature, it doesn't take much to detect how un-Jewish the "Protocols" are)? You bet.

We can go on and on. There are horrible alliances with reasons and rationales for everyone on both sides. There are crimes for everyone, blood on everyone's hands.

Hilton

to the non-maori not-anti-semitic non Mr. Taylor...just as a matter of historical record...the Grand Mufti of Jerusalem...the arab head of Palestine...sat out WWII in Berlin as a guest of Hitler....apres moi le pan Arabizism...DRn..

Hilton Obenzinger, PhD.

Associate Director of Undergraduate Research Programs for Honors Writing
Lecturer, Department of English
Stanford University

[REDACTED]

[REDACTED] Fax

[REDACTED]

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20. **Lakey Teasdale**

Virginia of an Evening Grey

Tue 1 Oct 2002

Virginia of an Evening Grey

transpose an evening glass grey glass
adagio the evening and adagio

Virginia,
the velvet red
gown, read hot.

the brown? another velvet
jacket paged the page

grey murmuring like a canopy
a grey glass canopy

she, in velvet red or brown
burnished gold furnish against grey.

in morning news monks chant a prayer
another morning's news, chant another
and the glass grey? the pleasant awning
canopy of glass adagio glass of grey
no red chimera and
yet another read hot
the other undisguised
there are no prophets
only those who yearn
for prophecy
and one interpretation grows and
one grows with new interpretation
yearning
an evening
tide grows
and not one interpretation follows another
grows with each interpretation
we yearn.
we recall
yearning.
ride on, ride on: one interpretation delivers
another reveals & seals agreements
there are covenants and there is yearning
for yearning & you are: there. In history
you are.

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21. **Patrick Herron**
Somebody INDEED Blew Up America
Tue 1 Oct 2002

This poem is "incoherent"? C'mon, it's pretty damn straight-forward, and he might just be the most sane one of us around. It wasn't 4000 people, but two (employees of Odigo), that were IM'ed the morning of 9/11 about the attacks, and they contacted the FBI. The story was reported in Newsbytes (a subsidiary of the Washington Post) on 27 September 2001. Baraka got his "facts wrong" perhaps but is that really what's at issue in READING A POEM which should NEVER be treated as strictly FACT OR FICTION. Hyperbole isn't exactly

incoherence, just "artistic license," especially when it comes to poetry. And that's what we expect from many great poets, some license, isn't it?

People talk about paranoid. Talk talk talk. If you think the poem is anti-Israeli (or anti-Semitic), read the poem again. I think you might begin to get Baraka's point (if you can read poetry) with the following word:

Who

Clearly Baraka is NOT saying the answer to that question is "Israelis." If you think that that IS what he is saying, you've clearly missed the point of the poem.

I'll try again:

Who killed the most niggers
Who killed the most Jews
Who killed the most Italians
Who killed the most Irish
Who killed the most Africans
Who killed the most Japanese
Who killed the most Latinos

Who? Who? Who?

He's covering/constructing some sort of archetype out of a series of crimes over time, as he's covering one century to the next. Poets CAN sometimes do this, you know.

The DEVIL. And the power of the poem is not calling all Xs devils...it rests within the tacitly prescriptive notion that those who commit horrific crimes against humanity are that devil. It is a "pay attention to evil" poem, and no one does this better than Baraka. And it is a "you're evil too if you're part of it" poem. the poem implicates people of all sorts, Belgians, British, Americans, people from different times and places. Our president George Bush is implicated in this poem. Bush isn't Israeli. The reader is required to have enough imagination to be able to bridge these seemingly disparate unnamed people together.

WHO?

Somebody indeed blew up America, and somebody's going to do it again, and they're going to try to convince us that robbing Muslims blind and murdering them will be the appropriate response. All we need is the question to identify them: who?

Who are they going to try to convince? Who? And who are "they" exactly?
Who?

In poetry, sometimes the question bears much more "information" than any answer.

Patrick Herron

"When the going gets weird, the weird turn pro."

- Raoul Duke

Somebody Blew Up America

They say its some terrorist,

some barbaric

A Rab,

in Afghanistan

It wasn't our American terrorists

It wasn't the Klan or the Skin heads

Or the them that blows up nigger

Churches, or reincarnates us on Death Row

It wasn't Trent Lott

Or David Duke or Giuliani

Or Schundler, Helms retiring

It wasn't

The gonorrhea in costume

The white sheet diseases

That have murdered black people

Terrorized reason and sanity

Most of humanity, as they pleases

They say (who say?)

Who do the saying

Who is them paying

Who tell the lies

Who in disguise

Who had the slaves

Who got the bux out the Bucks

Who got fat from plantations

Who genocided Indians

Tried to waste the Black nation

Who live on Wall Street

The first plantation

Who cut your nuts off

Who rape your ma
Who lynched your pa

Who got the tar, who got the feathers
Who had the match, who set the fires
Who killed and hired
Who say they God & still be the Devil

Who the biggest only
Who the most goodest
Who do Jesus resemble

Who created everything
Who the smartest
Who the greatest
Who the richest
Who say you ugly and they the goodlookingest

Who define art
Who define science

Who made the bombs
Who made the guns

Who bought the slaves, who sold them

Who called you them names
Who say Dahmer wasn't insane

Who? Who? Who?

Who stole Puerto Rico
Who stole the Indies, the Philipines, Manhattan
Australia & The Hebrides
Who forced opium on the Chinese

Who own them buildings
Who got the money
Who think you funny
Who locked you up
Who own the papers

Who owned the slave ship
Who run the army

Who the fake president
Who the ruler
Who the banker

Who? Who? Who?

Who own the mine
Who twist your mind
Who got bread
Who need peace
Who you think need war

Who own the oil
Who do no toil
Who own the soil
Who is not a nigger
Who is so great ain't nobody bigger

Who own this city
Who own the air
Who own the water

Who own your crib
Who rob and steal and cheat and murder
and make lies the truth
Who call you uncouth

Who live in the biggest house
Who do the biggest crime
Who go on vacation anytime

Who killed the most niggers
Who killed the most Jews
Who killed the most Italians
Who killed the most Irish
Who killed the most Africans
Who killed the most Japanese
Who killed the most Latinos

Who? Who? Who?

Who own the ocean
Who own the airplanes
Who own the malls
Who own television
Who own radio

Who own what ain't even known to be owned
Who own the owners that ain't the real owners

Who own the suburbs
Who suck the cities
Who make the laws

Who made Bush president
Who believe the confederate flag need to be flying
Who talk about democracy and be lying

Who the Beast in Revelations
Who 666
Who know who decide
Jesus get crucified

Who the Devil on the real side
Who got rich from Armenian genocide

Who the biggest terrorist
Who change the bible
Who killed the most people
Who do the most evil
Who don't worry about survival

Who have the colonies
Who stole the most land
Who rule the world
Who say they good but only do evil
Who the biggest executioner

Who? Who? Who?

Who own the oil
Who want more oil
Who told you what you think that later you find out a lie
Who? Who? Who?

Who found Bin Laden, maybe they Satan
Who pay the CIA,
Who knew the bomb was gonna blow
Who know why the terrorists
Learned to fly in Florida, San Diego

Who know why Five Israelis was filming the explosion
And cracking they sides at the notion

Who need fossil fuel when the sun ain't goin' nowhere

Who make the credit cards
Who get the biggest tax cut
Who walked out of the Conference
Against Racism
Who killed Malcolm, Kennedy & his Brother

Who killed Dr King, Who would want such a thing?
Are they linked to the murder of Lincoln?

Who invaded Grenada
Who made money from apartheid
Who keep the Irish a colony
Who overthrow Chile and Nicaragua later

Who killed David Sibeko, Chris Hani,
the same ones who killed Biko, Cabral,
Neruda, Allende, Che Guevara, Sandino,

Who killed Kabila, the ones who wasted Lumumba, Mondlane,
Betty Shabazz, Die, Princess Di, Ralph Featherstone,
Little Bobby

Who locked up Mandela, Dhoruba, Geronimo,
Assata, Mumia, Garvey, Dashiell Hammett, Alphaeus Hutton

Who killed Huey Newton, Fred Hampton,
Medgar Evers, Mikey Smith, Walter Rodney,
Was it the ones who tried to poison Fidel
Who tried to keep the Vietnamese Oppressed

Who put a price on Lenin's head

Who put the Jews in ovens,
and who helped them do it
Who said "America First"
and ok'd the yellow stars

Who killed Rosa Luxembourg, Liebnecht
Who murdered the Rosenbergs
And all the good people iced,
tortured, assassinated, vanished

Who got rich from Algeria, Libya, Haiti,
Iran, Iraq, Saudi, Kuwait, Lebanon,
Syria, Egypt, Jordan, Palestine,

Who cut off peoples hands in the Congo
Who invented Aids
Who put the germs
In the Indians' blankets
Who thought up "The Trail of Tears"

Who blew up the Maine
& started the Spanish American War
Who got Sharon back in Power

Who backed Batista, Hitler, Bilbo,
Chiang kai Chek

Who decided Affirmative Action had to go
Reconstruction, The New Deal,
The New Frontier, The Great Society,

Who do Tom Ass Clarence Work for
Who doo doo come out the Colon's mouth
Who know what kind of Skeeza is a Condoleeza
Who pay Connolly to be a wooden negro
Who give Genius Awards to Homo Locus
Subsidere

Who overthrew Nkrumah, Bishop,
Who poison Robeson,
who try to put DuBois in Jail
Who frame Rap Jamil al Amin, Who frame the Rosenbergs,
Garvey,
The Scottsboro Boys,
The Hollywood Ten

Who set the Reichstag Fire

Who knew the World Trade Center was gonna get bombed
Who told 4000 Israeli workers at the Twin Towers
To stay home that day
Why did Sharon stay away?

Who? Who? Who?

Explosion of Owl the newspaper say
The devil face cd be seen

Who make money from war
Who make dough from fear and lies
Who want the world like it is
Who want the world to be ruled by imperialism and national
oppression and terror violence, and hunger and poverty.

Who is the ruler of Hell?
Who is the most powerful

Who you know ever
Seen God?

But everybody seen
The Devil

Like an Owl exploding
In your life in your brain in your self
Like an Owl who know the devil
All night, all day if you listen, Like an Owl
Exploding in fire. We hear the questions rise
In terrible flame like the whistle of a crazy dog

Like the acid vomit of the fire of Hell
Who and Who and WHO who who
Whoooo and Whooooooooooooooooooooooooooooo!

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22. **Wright Laura E**

Reading in Boulder Oct. 5: Owen Hill & Michael Price

Tue 1 Oct 2002

Announcing a special reading this Saturday, Oct. 5
8:00 at the Left Hand Bookstore (1200 Pearl St. #10) in Boulder
with OWEN HILL AND MICHAEL PRICE

Admission is free; donations will be gladly accepted.

Owen Hill is the author of six slim volumes of poetry
and a book of short stories, *Loose Ends* (Thumbscrew
Press, San Francisco). This is his first novel. He lives in Berkeley Ca.

Reading from *The Chandler Apartments*, a damn good
poet's noir novel...

and michael price, reading from novel in progress.
The fulcrum is thus: mystery and intrigue

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23. **Landers, Susan** ***announcement***

Tue 1 Oct 2002

Issue 2 of POM2 is now available online at www.pompompress.com. We welcome submissions on an ongoing basis. See the Web site for submission guidelines.

Sincerely,
Allison Cobb, Jen Coleman, Ethan Fugate, and Sue Landers
Editors

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24. **Craig Allen Conrad**

"YOU ARE EITHER WITH US, OR YOU ARE FIRED!" a letter from Michael Moore

Tue 1 Oct 2002

-----3f00560473faabfe3f00560473faabfe

Michael Moore's latest documentary
BOWLING FOR COLUMBINE
is the first documentary to win the Cannes Film Festival
since 1956. It opens in the states this month.

Below is his latest letter, complete with petition.
Scroll down.

-----3f00560473faabfe3f00560473faabfe

Content-Description: Forwarded Msg

Date: Tue, 01 Oct 2002 14:38:29 -0400

From: CAConrad13

To: CAConrad9

Subject: Fwd: "YOU ARE EITHER WITH US, OR YOU ARE FIRED!"

-----12a3a2634b6952f12a3a2634b6952f

SCROLL DOWN TO READ MICHAEL MOORE'S LETTER

-----12a3a2634b6952f12a3a2634b6952f

Content-Description: Forwarded Msg

Date: Tue, 1 Oct 2002 11:07:54 -0400

From: "Michael Moore's Mailing List" <[REDACTED]>

To: "[REDACTED]" <[REDACTED]>

Subject: "YOU ARE EITHER WITH US, OR YOU ARE FIRED!"

October 1, 2002

"YOU ARE EITHER WITH US, OR YOU ARE FIRED!"

Dear Friends,

I was going to write you a letter about what a pathetic liar George W, Bush is --
but then I figured, hey, why waste your time telling you something you already
know!

You already know that his planned invasion of Iraq is a ruse meant to distract
the public from the real issues, those issues being the following: 1. The number
of people unemployed since he "took" office has risen by 35%. 2. We had a fed-
eral SURPLUS of \$281 billion when he was inaugurated; today we have a

DEFICIT of \$157 billion. 3. TWO MILLION jobs have been eliminated since Bush began his occupation of the Oval Office. 4. The stock market is down 34% since January of 2001. 5. Another 1.4 million people now have NO health insurance, making it a total of over 41 million Americans who can't afford to get sick. 6. Only 13 corporate crooks out of HUNDREDS have been indicted, and none of them have been the close personal friends of Mr. Bush.

THOSE are the real issues facing us, not some phony excuse for a war.

But, like I said, you already know that. You know that Bush is lying through his smirk when he says Iraq has "weapons of mass destruction." He has not offered one shred of evidence to prove this. Not one! You know he is lying when he says that there is a "connection" between Saddam and bin Laden. Even members of his own administration have admitted that is not true. It's just one lie after another, and I applaud those three congressmen who went to Iraq this week and told it like it is -- and demanded that the sanctions which have already killed a half-million Iraqi children be ended. Sen. Trent Lott said "they should come home and keep their mouths shut." I say, we need more damn Democrats with that kind of courage and with mouths like that!

Which brings me to the real point of this letter. The Democrats.

I have never seen a more lame bunch of cowards and appeasers in my life. They are ready to bow down before Bush and give him what he wants to wage war against Iraq. This pathetic excuse of a party is an embarrassment to us all. The fact that they let Robert Torricelli run for re-election in New Jersey, knowing how dirty he was, shows just how capable they are of handing the Senate over to Bush and the Republicans come November. They have blown it over and over again, and lots of good people I know who keep putting their faith in the Democrats are just giving up -- and that is the worst thing to happen in a free society.

What are we going to do? Left to their own devices, the Democrats will not only hand both the House and the Senate to the Republicans in November, they will guarantee that Bush gets his second undeserved term in 2004. We must not let that happen. This year's election was theirs for the taking. Just look at the state of the union Bush gave us: Bush cronies caught stealing from the corporate till, Bush and Cheney caught breaking the law in the '90s, the economy in the toilet, and Bush failing to do the only real job he had to do since 9/11: Get bin Laden! What a disgrace! Yet the Democrats could not even find enough candidates to offer a REAL challenge to the Republicans in nearly 200 House districts for the November 5th elections. What an appalling excuse of a party.

OK, I know, there is not much we can do about this now. But we all need to get busy and ensure that this whole rotten system is rocked by the disgruntled millions come election day 2004. Otherwise, we have no right to complain.

In the meantime, we must stop the Bush attack on Iraq. We must find out now, as W says, "who is wid us and who is agin us." I am asking each of you to please sign the petition I have posted here

(<http://www.michaelmoore.com/petitions/peacepledge/index.php>) and on my website (www.michaelmoore.com) informing the Democrats that whoever amongst them votes for this war, we pledge NEVER to vote for them again. I will personally see that your on-line signatures are delivered to every member of Congress. I guarantee your voice will be heard loud and clear.

Go to <http://www.michaelmoore.com/petitions/peacepledge/index.php> and sign the petition to the Democrats: "You're Either With Us Or You're Fired." Then let's figure out together what we can do to turn things around by 2004.

Thanks for taking the time to do this. We have no other choice.

Yours,
Michael Moore

P.S. The wonderful, heartfelt letters sent to me regarding my mom's passing continue to fill my mailbox from so many of you. Thank you very much -- you don't know what it has meant to me. I am sorry I have not been able to be very active or public in the past couple of months, so please accept my apologies and my thanks for your understanding. Next week, I have to get back to work -- it is time for my film to bust its way into theaters across America. I will tell you all about it next Monday...

If you wish to be unsubscribed from this mailing list, please click the link below and follow the instructions.

-----12a3a2634b6952f12a3a2634b6952f--

-----3f00560473faabfe3f00560473faabfe--

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25. **austinwja**

Re: Perelman's interview

Tue 1 Oct 2002

Don't know if Andy's fine remarks are in response to my post. Doesn't matter. For me, the emphasis is on a sense of aesthetic democracy. Perelman suggests that devices such as self/persona and narrative are present in langpo. Surely they are interrogated, as they are in other methodologies as well. But interrogation is quite different from obliteration. Of course we understand that aesthetic and biz politic strategies are intertwined. Nevertheless the foregrounding of one or the other is certainly possible as a focus for discussion.

The issue of totalization is perhaps a more complicated one. Writers may shoot for the ball of wax, but they're never going to hit it--never have. All totalizations are undone from within. Understanding this, langpoets and others have re-covered the problematics of this effort to achieve the impossible. A writer such as Shakespeare or Dorn, born of their respective philosophical contexts, leave that exposition to our contemporaries. Time marches on, or something like that.

Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNoble.com

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26. **swiss**

new issue:Iowa Review Web

Tue 1 Oct 2002

TIR WEB

A journal of New Media and experimental writing and art, The Iowa Review Web is published at the University of Iowa with support from the Department of English and in collaboration with The International Writing Program and the Iowa Review.

Volume 4, Number 6 (October 2002)

<<http://www.uiowa.edu/~iareview/>>

NEW! Richard Kostelanetz

+ Remembering my Life In/Of Words

Richard Kostelanetz is a writer, artist, critic, and editor who is productive in many fields. Among his works are *Recyclings: A Literary Autobiography* (1974, 1984), *Politics in the African-American Novel* (1991), *Published Encomia, 1967-91* (1991), and *On Innovative Art(ist)s* (1992). His films include *A Berlin Lost* (1984) and *Berlin Sche-Einena Jother* (1988), both with Martin Koerber.

<<http://www.uiowa.edu/~iareview/tirweb/feature/kostelanetz/>>

+++++

NEW!

The International Writing Program and the English Department Present:

NEW MEDIA POETRY CONFERENCE

Aesthetics, Institutions & Audiences

University of Iowa, October 11-12, 2002

Critics and writers 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, Talan Memmot, John Cayley, Stephanie Strickland, and others.

Visit:

[<http://www.uiowa.edu/~iareview/tirweb/feature/conference/>](http://www.uiowa.edu/~iareview/tirweb/feature/conference/)

+++++

NEW MEDIA WRITING

"V: VNIVERSE"

A preview of Stephanie Strickland's new poem V (Penguin 2002), featuring V's Web section, V: VNIVERSE, an interview with Strickland by Jaishree K. Odin, and a critical essay by Odin on "Image and Text: The Ballad of Sand and Harry Soot."

All at:

[<http://www.uiowa.edu/~iareview/tirweb/feature/strickland/ >](http://www.uiowa.edu/~iareview/tirweb/feature/strickland/)

FROM 91 MERIDIAN

+ Aida Nasrallah is the pen name of Mahammeed Nasra. She teaches at the High School for the Arts in Naamat, and organized and ran a weekly salon for women poets and writers, serving as mentor for Arab women in Israel who wish to experiment with poetry and fiction.

Moccaccino with Double Solitude

translated by Natasa Durovicova

[<http://www.uiowa.edu/~iareview/tirweb/feature/91/sept/>](http://www.uiowa.edu/~iareview/tirweb/feature/91/sept/)

FROM THE IOWA REVIEW

Peter Walpole received an MFA from Western Michigan University. His work has appeared in The Missouri Review, Indiana Review, Southern Humanities Review, and others.

Margaret Gibson is the author of seven books, most recently Icon and Evidence. Another, Autumn Grasses, is forthcoming from LSU.

All at <<http://www.uiowa.edu/~iareview/tirweb/feature/ir/sept/>>

Coming up: Interviews with New Media writers Stuart Moulthrop, Diana Slatery, and Miekal And; critic Joseph Tabbi; artists Jody Zelen and Mark Napier; and others. New work by Jody Zelen, Catlin Fisher, Talan Memmott, and others.

The Iowa Review Web: <<http://www.uiowa.edu/~iareview/>>

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27. **Lawrence Upton**

Bob Cobbing

Tue 1 Oct 2002

Apologies for cross-posting

Re the death of Bob Cobbing

The Writers Forum website -now at <http://pages.britishlibrary.net/writersforum/> - is being updated; and it is planned to put information there about forthcoming celebrations of Bob and so on, when it is available (Subsequently, it is intended to make it as comprehensive as possible a record of WF publications - it's already well on the way)

Give it an hour or two, maybe a day, the changed files haven't yet been uploaded

There will also be email announcements on some lists, but it is assumed that the great majority on *this list will not be able to do anything with detailed information about events happening in London; and we're anxious not to clutter lists

Anyone who does want to hear full details could let us know by emailing



L

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28. **Patrick Herron**

IMPROITENT FACTSX

Tue 1 Oct 2002

ATTENTION REaDUR!

THIS IS NOT SPAM!

wE CAN BE FREINDS.

IF YOU PUT ONE PENNEY IN A BANK ACCUNT TODAY AND COLLECTED
ONE PERCINT INTERST ANNUALEY YOU WOULD BE A MILLONARE BY THE
YEAR 3854. JUASt THINK!

One MILLION DOALLARS IN YOUYRu POCKET ALL FROM ONE PENNEY!

INvEST NOW!

ONE QUARTER 25C WITH FIVE PERCINT ANNUALEY AND YOU HAVE ONE
MILLIUN DOLLERS BY 2314.

INvEST NOW! bEFOR ITS TO LATE!

MY GREAT-GREAT-GREAT-GREAT-GREAT-GREAT-GREAT-GREAT-
GRANDFATHUR jOHN COLYNGE put 01 ONE pENNEY in thE BALNK OF
ENGLNED IN 1694 AND NOW i HAvE \$3.4 MILLION PUNDS. the itersT WAS
FIVE PURCENT. THAT'S LIKE 5 MILLIUN DOLERS NOW. THANKS TO HIM
IM RICH!

wE cAN BE FREINDS.

wOW!

THIS IS NOT SPAM!

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29. **J Gallaher**

Re: Somebody INDEED Blew Up America

Tue 1 Oct 2002

Patrick, Jim,

Well, hurumph. Perhaps the poem isn't incoherent then (as Patrick reminds me "hyperbole isn't exactly incoherence"). What a shame. But I know for sure that reading this poem does not make me think in any way that Baraka, as Patrick says, perhaps "might just be the most sane one of us around." And I do think that Baraka must be held as accountable for the assertions he makes (even in the service of his art) as those whom he opposes. Even if I oppose many of the same people he opposes.

I do not know if Baraka himself is anti-Semitic or not. This poem does not strike me as anti-Semitic. More a problem with semantics, I'd say. And though Patrick's reading of the poem is helpful, I still find the poem troubling (and not in a helpful way), as it allows (through its hyperbole as well as its focus [who is being implicated here by Baraka . . . but more importantly, who is NOT being implicated by Baraka here] as well as its factual error) his critics an easy, and at least partially justified, way to dismiss him and his message, when his

message does have some point. That's why I said "incoherent" earlier. (I'm now very glad I didn't say "irresponsible" which was my first reaction.)

By the way, I saw Baraka several years ago with a hot little jazz band. It was an amazing show, and I thought he worked his material very well. It troubled me in interesting, helpful ways that I'll not forget. This poem is simply not of the same stuff, that's all.

Best,
JG

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30. **Harriet Zinnes**

Re: hole poems?

Tue 1 Oct 2002

I loved your "the hole in the semantic scheme very attractive to me," Randolph. Wonderful!

Harriet

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31. **Vernon Frazer**

Re: Perelman's interview

Tue 1 Oct 2002

I think Perelman's interview bridged a number of disputes. In reality, as opposed to theory, the "I" of ego can't really be eliminated, but possibly it can be displaced. In much of my writing I try to achieve a kind of immediacy that relates to Sartre's non-egological conception of consciousness, in which consciousness first perceives, then later postulates the "I" to organize its perceptions. The language generated is supposed to try to capture the movement of consciousness before the "I" can structure it. Of course, I never succeed completely. It's impossible.

In other cases, I "orchestrate" text so that several different but indeterminate voices are speaking in contrapuntal harmony or dissonance, as the flow of words dictates.

You're right. Totalization is unavoidable. Attempts to avoid totalization (as I understand it) open more possibilities in terms of form, but these possibilities can ultimately become totalizing elements themselves.

Vernon

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

From: <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 01, 2002 3:01 PM

Subject: Re: Perelman's interview

> Don't know if Andy's fine remarks are in response to my post. Doesn't
> matter. For me, the emphasis is on a sense of aesthetic democracy.
Perelman
> suggests that devices such as self/persona and narrative are present in
> langpo. Surely they are interrogated, as they are in other methodologies
as
> well. But interrogation is quite different from obliteration. Of course
we
> understand that aesthetic and biz politic strategies are intertwined.
> Nevertheless the foregrounding of one or the other is certainly possible
as a
> focus for discussion.
>
> The issue of totalization is perhaps a more complicated one. Writers may
> shoot for the ball of wax, but they're never going to hit it-never have.
> All totalizations are undone from within. Understanding this, langpoets
and
> others have re-covered the problematics of this effort to achieve the
> impossible. A writer such as Shakespeare or Dorn, born of their
respective
> philosophical contexts, leave that exposition to our contemporaries. Time
> marches on, or something like that. Best, Bill
>
> WilliamJamesAustin.com
> KojaPress.com
> Amazon.com
> BarnesandNoble.com
>

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32. **Pritchett, Patrick**

Re: Levinas citation

Tue 1 Oct 2002

A few months ago someone posted, perhaps as part of their sig file, this quote below from Levinas. I'd be much obliged if someone could provide a citation for it, backchannel please.

Thanks,
Patrick Pritchett

"Is it certain a true poet occupies a place? Is the poet not that which, in the eminent sense of the term, loses place, ceases occupation, precisely, and is thus the very opening of space..." -- Levinas

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33. **parrishka**
Re: Levinas citation

Tue 1 Oct 2002

ooh, backchannel me too please, if you wouldn't mind.

katherine

"Pritchett,Patrick" wrote:

A few months ago someone posted, perhaps as part of their sig file, this quote below from Levinas. I'd be much obliged if someone could provide a citation for it, backchannel please.

*Thanks,
Patrick Pritchett*

*"Is it certain a true poet occupies a place? Is the poet not that which, in the eminent sense of the term, loses place, ceases occupation, precisely, and is thus the very opening of space..."
-- Levinas*

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34. **Jane Sprague**
Re: hole poems

Tue 1 Oct 2002

the post on Sappho's fragments in this thread got me thinking and

likewise, perhaps

not

exactly what you are seeking but

worth checking out for ideas on

holes in general

Eros the Bittersweet by Anne Carson

interesting sections on geometry

Sappho

the nature of fragmented text(s)
as expansive, intentional specific

and

Maggie O'Sullivan, Carlyle Reedy and more in *_Out of Everywhere_* (anthology)
and Silliman's essay on Rae Armantrout in *_We Who Love to Be Astonished_* ed.
Laura Hinton and Cynthia Hogue (not holes exactly, but perhaps in
a similar vein)

and worth a look:

Brenda Hillman *_Cacsadia_*

Marlene Nourbese Philip *_She Tries Her Tongue, Her Silence Softly*

Breaks_

-JS

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35. **Ian Randall Wilson** ***New Issue of 88 Available!***

Tue 1 Oct 2002

The second issue of 88: A Journal of Contemporary American Poetry is now available. Issue 2 includes work from a number of list members:

William Allegrezza

Aaron Belz

Bill Berkson

Catherine Daly

Mark DuCharme

kari edwards

Kevin S. Fitzgerald

Eric Gelsinger

Halvord Johnson

Jeffrey Jullich

Ravi Shankar

Ron Silliman

Alan Sondheim

Plus essays and reviews. . .

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<http://www.amazon.com/exec/obidos/ASIN/0967600367/welcometoholl-20>

or from fine bookstores everywhere.

Ian Randall Wilson
Managing Editor

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36. **Halvard Johnson**

Re: New Issue of 88 Available!

Tue 1 Oct 2002

That would be Halvard Johnson down there,
methinks.

Hal "I would horsewhip you if I had a horse."

--Groucho Marx

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

{

{ The second issue of 88: A Journal of Contemporary American Poetry is now
{ available. Issue 2 includes work from a number of list members:

{

{ William Allegrezza

{ Aaron Belz

{ Bill Berkson

{ Catherine Daly

{ Mark DuCharme

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{ or from fine bookstores everywhere.
{
{
{
{ Ian Randall Wilson
{ Managing Editor
```

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37. **Michael Magee** ***Re: Perelman's interview***

Tue 1 Oct 2002

Andrew, in response to your question about Perelman's citing of the "democratic urge" in language poetry, perhaps this will help, a quote from John Dewey (a favorite philosopher of such LangPo precursors as Zukofsky and Williams and some of the Black Mountain crowd):

"A philosophy animated, be it consciously or unconsciously, by the strivings of men to achieve democracy will construe liberty as meaning a universe in which there is real uncertainty and contingency, a world which is not all in, and never will be, a world which in some respect is incomplete and in the making, and in these respects may be made this way or that according as men judge, prize, love and labor...a genuine field of novelty, of real and unpredictable increments to existence, a field for experimentation and invention."

One might replace the word "philosophy" with "poetry" here and begin to see what Perelman is getting at. It seems to me that Language Writers take this sort of basic idea and apply it to syntax, grammar. This is not new, really, Stein did it (like Dewey himself, she learned it largely from William James) as did the others I mention above to one extent or another. But the Language Writers foreground its political implications in various ways and this makes language poetry a "new thing" ca 1975-85 or so.

Anyway, this doesn't close the book on what Perelman means (and he himself isn't culling the idea from American pragmatists) but perhaps it helps.

-m.

According to Andrew

Rathmann: >

> I wonder what Bob Perelman means when he uses the word "democratic," as

he does in this quotation from the interview:

>

> "For me and for most of Language Writers, I think, there is a strongly felt democratic urge. Language Writing has certainly been accused in the States of being elitist and intellectual. But throughout the range of forms, tones and genres that Language Writers have used, or are still using, there is a fairly constant sense of trying to sniff out transcendental and totalizing poetic approaches, and to critique them."

>

> Perelman here, as elsewhere, makes a tacit comparison between totalitarian political authority and "totalizing" poetic authorship.

>

> I take it that his real grievance is with writers who will not admit of possible objections to their views. I assume that he has Pound in mind.

>

> But to focus on Pound is to disregard the great value of "totalizing poetic approaches" within the European tradition: Dante, Shakespeare, and Goethe (to take only the most obvious cases) all offer perspectives so comprehensive as to be "total."

>

> Perhaps it is a mistake to assume, as Perelman seems to assume and as, in fact, most postwar writers assumed, that totalizing poets will always try to legitimate their authority by appealing to political ideologies or orthodox religions. Shakespeare would seem to be the classic counter-example.

>

> And, in fact, the 20th-century "innovative tradition" contains significant totalizers: Duncan and Dorn might be two important examples.

>

> Democracy is the rule of the majority, and anyone professing a "democratic urge" must of course reject authoritarian political approaches. But, personally, I read poetry for its authority, even for its authority on political and religious questions. The notion that authors should surrender an authority that is based, ultimately, on unusual skill in the use of words, doesn't seem "democratic." It seems like self-immolation.

>

> Andy

>

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38. **Chris Stroffolino Stroffolino**

Re: Perelman's interview

Tue 1 Oct 2002

Andy---

I too read much (if not all) poetry for its authority. Like I'm reading Dickinson now and then reading a critic of hers and rejecting the critic's authority and assuming Dickinson's authority--- but subjectivity....is it Dickinson's authority, or my own? Or the authority of a mood?

Just some questions I tend to think about when reading and/or writing (and there are many more). The issue of "authority" and "democracy" is complex, in poetry especially---it does seem that even something that seems like tyranny, an author's absolutism, might be a precondition for any truly democratic (if democratic is meant positively)...

I don't think they are incompatible terms...

Like you (I think) I am suspicious of those who claim not to be tyrants in their poetry....

Just as I am suspicious of

"don't be didactic" or "show, don't tell"

or "don't will or intend anything except chance or the aleatory" etc.

(I think I say this better in my poem "Community Vices")

But then part of Perelman's value (or, hell, I'll even say authority) for me is that I don't think he thinks democracy is incompatible with being an authority or even a tyrant in his poetry at least (at times). I actually think he's different than other lang.pos (say, Andrews) in this.

But then I also don't quite know what you mean when you say Shakespeare had a "totalizing poetic approach"--- I know you mean that as a positive, but could you be more specific... it's not at all a given to me.

Chris

Andrew Rathmann wrote:

I wonder what Bob Perelman means when he uses the word "democratic," as he does in this quotation from the interview:

"For me and for most of Language Writers, I think, there is a strongly felt democratic urge. Language Writing has certainly been accused in the States of being elitist and intellectual. But throughout the range of forms, tones and genres that Language Writers have used, or are still using, there is a fairly constant sense of trying to sniff out transcendental and totalizing poetic approaches, and to critique them."

Perelman here, as elsewhere, makes a tacit comparison between totalitarian political authority and "totalizing" poetic authorship.

I take it that his real grievance is with writers who will not admit of possible objections to their views. I assume that he has Pound in mind.

But to focus on Pound is to disregard the great value of "totalizing poetic approaches" within the European tradition: Dante, Shakespeare, and Goethe (to take only the most obvious cases) all offer perspectives so comprehensive as to be "total."

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And, in fact, the 20th-century "innovative tradition" contains significant totalizers: Duncan and Dorn might be two important examples.

Democracy is the rule of the majority, and anyone professing a "democratic urge" must of course reject authoritarian political approaches. But, personally, I read poetry for its authority, even for its authority on political and religious questions. The notion that authors should surrender an authority that is based, ultimately, on unusual skill in the use of words, doesn't seem "democratic." It seems like self-immolation.

Andy

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39. **Robert Corbett** **Re: Perelman's interview**

Tue 1 Oct 2002

As far as Shakespeare is concerned, there was considerable work done by writers like Johnson, the Schlegels, Hazlitt and Coleridge to make him seem "myriad-minded" to us. The value of Shakespeare was considerably different in the early 18th century compared to the 19th (and the US has invested something again in him). What we often take to be our naive and reflexive reading of author is often one that has been prepared for diligently. In terms of creating "totalizing" authors (like Chris, I am not entirely sure what that means and have substituted myriad-minded), there is much work done by his readers, at least the ones who are critics.

This is why those who are partisans for the "I read literature because it overwhelms me school" strike me as a little delusional when they profess to hate criticism. Or less acidly, they are basically in denial, albeit perhaps healthy (it

is altogether good to feel original). I however also feel some distance between myself and those who argue that criticism is nothing but ideology and authors are reshaped to speak particular ages. If nothing else, the treatment of Nietzsche by the Nazis indicates that textual violence is necessary to radically reshape an author.

A proposed middle way, then, might be that authors becomes "authorities" through the consent of the community. We have President, but he must be elected. (Obvious inference may be drawn.)

Robert

-- Robert Corbett "I will discuss perfidy with scholars as [REDACTED]
as if spurning kisses, I will sip Department of English the marble marrow
of empire. I want sugar University of Washington but I shall never wear
shame and if you call that sophistry then what is Love"

- Lisa Robertson

On Tue, 1 Oct 2002, Chris Stroffolino Stroffolino wrote:

Andy---

*I too read much (if not all) poetry for its authority.
Like I'm reading Dickinson now and then reading a critic of hers
and rejecting the critic's authority and assuming Dickinson's authority---
but subjectivity....is it Dickinson's authority, or my own?
Or the authority of a mood?*

*Just some questions I tend to think about when reading and/or writing
(and there are many more). The issue of "authority" and "democracy"
is complex, in poetry especially---it does seem that even something
that seems like tyranny, an author's absolutism, might be a precondition
for any truly democratic (if democratic is meant positively)...*

*I don't think they are incompatible terms...
Like you (I think) I am suspicious of those who
claim not to be tyrants in their poetry....*

*Just as I am suspicious of
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or "don't will or intend anything except chance or the aleatory" etc.
(I think I say this better in my poem "Community Vices")*

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Chris

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Perelman here, as elsewhere, makes a tacit comparison between totalitarian political authority and "totalizing" poetic authorship.

I take it that his real grievance is with writers who will not admit of possible objections to their views. I assume that he has Pound in mind.

But to focus on Pound is to disregard the great value of "totalizing poetic approaches" within the European tradition: Dante, Shakespeare, and Goethe (to take only the most obvious cases) all offer perspectives so comprehensive as to be "total."

Perhaps it is a mistake to assume, as Perelman seems to assume and as, in fact, most postwar writers assumed, that totalizing poets will always try to legitimate their authority by appealing to political ideologies or orthodox religions. Shakespeare would seem to be the classic counter-example.

And, in fact, the 20th-century "innovative tradition" contains significant totalizers: Duncan and Dorn might be two important examples.

Democracy is the rule of the majority, and anyone professing a "democratic urge" must of course reject authoritarian political approaches. But, personally, I read poetry for its authority, even for its authority on political and religious questions. The notion that authors should surrender an authority that is based, ultimately, on unusual skill in the use of words, doesn't seem "democratic." It seems like self-immolation.

Andy

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40. Jim Behrle

poem

Tue 1 Oct 2002

Good Night, All You Ships at Sea, You

for Geneva Chao

We're on Sorrow Watch engulfed by Scorpion Bowls

haunted repeatedly in Dreams by Dave Letterman

when it's my funeral I'll want La Cucarachá

and F-16 flyovers

First choose your weight in water: essence

of mango or Youth

No one dies with you, regardless of riches

or recent poll numbers

Ex-girlfriends gather to march huffily Toward shore

Adapting to the new Ban on hullabaloo

At the first signs Yet agape, Shudder to think of

Inflamed tonsils, they Strike

You down walking your Delightful coast

Dateline Egypt: Could have had more Pyramids

if only we'd Worked together

Pass a bottle of Nile, while watching soldiers fortify
every Ferris Wheel or Tilt-a-Whirl

O to be the one To chase off the Frankensteins

we built

Hooray for our impossible Demands,

shrugged off Undershirt and clean Sheets misplaced

Join the world's largest e-mail service with MSN Hotmail.

http://www.hotmail.com

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41. **Camille Martin**
authentic voice?

Tue 1 Oct 2002

I'm interested in finding writings about the poetics of the "authentic voice" and the presentation of a unified, coherent, presiding authorial self, etc., especially from the perspective of those who see this kind of model as a poetic ideal. One exemplary article that comes to mind is Stanley Plumly's 1978 "Chapter and Verse" published in two parts in *_APR_*.

Can someone point me in the direction of other texts?

Thanks!

Camille

Camille Martin

7725 Cohn St.

New Orleans, LA 70118



<http://www.litcity.net>

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42. **lewis lacook**
Virginia, It's Getting So Dark In Here My Eyes Hurt

Tue 1 Oct 2002

this, my friend, is wonderful!!!! keep up the great
work!!!

bliss

l

Virginia's guise has shifted from an alarm to a doll
migration has brought imagination neatly
dried & well-bred, red-hot & undisguised, soiled &
taken down

an honest heart craftily three-score
(d---n him!)

several times, to her consternation, his brain had
given

place to fortune, inquiries overgrown with
apprehension

this news has gone to decay

shall we pretend the sky killed our pool of blood? I

have elbows

not even YOU can dishonor

my liberty is drawing
toward silence
a season's crime cudgeled into a deep sleep
prayers thus amazed saw each new face in my eyes
I don't have a stick to burn against this cold... what
if
Portugal's history asks about me? What then?

=====

<http://www.lewislacook.com/>
http://artists.mp3s.com/artists/385/lewis_lacook.html
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

Do you Yahoo!?
New DSL Internet Access from SBC & Yahoo!
<http://sbc.yahoo.com>

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43. **lewis lacook** ***Re: fortune for you***

Tue 1 Oct 2002

"empty history of its meaning,
so that actions proceeding from entirely
different motives and agendas become
indistinguishable as instances of individual
preference. Call this Spielbergism."

quite nice here...i like the tones...
bliss
l

=====

<http://www.lewislacook.com/>
http://artists.mp3s.com/artists/385/lewis_lacook.html
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

Do you Yahoo!?
New DSL Internet Access from SBC & Yahoo!
<http://sbc.yahoo.com>

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44. **richard.tylr**

Re: hole poems?

Tue 1 Oct 2002

I sent this by mistae to ksilem...

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

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

To: <[REDACTED]>

Sent: Wednesday, October 02, 2002 3:16 AM

Subject: Re: hole poems?

> Chris. Whew! Now, where was I....? Actually I came across some
fascinating
> poems by Lew Daly in a book whose name escapes me and I copied some out.
He
> has poems in small rectangles (surrounded by a lot of space on the page
and
> sometimes with small holes in their middle- holes inside holes!)...they
are
> gnomish so to speak..another person is Michele Leggott who uses a mass of
x's
> on one page which look like a mouth (to refer to the "sexy" comment
below)
> and x rhymes with sex and x is the variable and its one of the
chromosomes
> of sex and so on and on...and Michelle's work is very vibrant and full of
> romantic images and even sex and so on... as in "DIA" and many of the
> Langpos play with it (lacunae) and "non- Langpos" such as Ashbery in his
> two column poem (mentioned by Kasey): some one said to me he (John
Ashbery)
> was fascinated by the whiteness (the emptiness, the space?) in between.
> Looking at Nick's poetry - to take a random example - he doesn't have
lacunae
> as such but refers to this aspect in his book "Theoretical Discourse"
which
> at its best is highly
> intelligent and also almost "zen" but certainly it has both the lyric
> intensity interacting with sensitive intellection and the self-referential
> thing and the sense of process and other methodologies and things
> (associations etc I think)...this last aspect (process) is common to many
> poems....a poem or poem sequence by myself called "Chains" has some
> "rectangular" parts in which because of the "justification" I leave
> holes...thinking again of Nick Piombino's poems/meditations he talks about

> this but even in (a very different poet) Hone Tuwhare (who IS Maori)
> there's a poem which goes "The rain makes holes in the silence." (Which a
> local artist Ralph Hotere (Maori also) used with some other local poets in
> some of his semi-abstract paintings.) Cage I heard on the radio the other
> day found that there was no such thing as silence...the silence we seek is
> "poetic".. I also I wrote a poem in which I tried to put into the poem
> everything that wasn't in a photograph that I was using as a basis...one of
> my rare "planned" poems...I don't know if it worked very well...Just some
> thoughts to get away from
> confrontational politics for a bit. Richard Taylor.
>
>
> > If I'm imagining correctly what your text would have looked like if the
> > formatting had worked, Chris, the big archi-model would of course be
Greek
> > lyric fragments, e.g., Sappho, where vertical strips of papyrus are
> missing
> > and thus create sexy lacunae. Obviously, this is not a factor of
> composition,
> > but of historical accident. Still, it has inspired a lot of
experimental
> > imitations. I'm thinking Joan Retallack and Tina Darragh probably have
a
> lot
> > of stuff that would fit your description (yeah, I just looked in
> Retallack's
> > _How to Do Things with Words_--lots of holes).
> >
> > I'm wondering if we could count Ashbery's _As We Know_ as an extreme
> variant
> > of this: where the columns on either side of the "hole" are intact
> narratives
> > in themselves. Actually, since in this case the "hole" becomes not a
hole
> but
> > kind of third margin, a better example would be poems that I've seen
(but
> > can't remember who by offhand) where you can read either down each
column
> or
> > across the gap.
> >

> > Kasey
> >
> >
> > > > O'Hara but actually now
> > > > it
> > > occurs
> > > > to me that
> > > > i am actually
> > > > interested
> > > > at least a little or
> > > > perhaps just bored
> > > > enough
> > > to
> > > > ask this list people
> > > > if they know of
> > > > specific
> > > > poems that may be
> > > > called lyric that occur
> > > > in
> > > > roughly this form
> > > > which may not
> > > > actually
> > > > come through on
> > > > the email listserv as
> > > > I
> > > > am trying to render
> > > > it here, what i
> > > > mean
> > > > specifically is poems
> > > > that actually have
> > > > HOLES
> > > in
> > > > them. I think I've
> > > > seen some of these
> > > > before
> > > > but I'm curious how
> > > > many of them there
> > > > are
> > > > or might have existed
> > > > because I was
> > > > reading
> > > > somewhere that since

> > > > > lyrics generally
> > > > > present
> > > > > themselves as surr-
> > > > > ounded by nothing or
> > > > > by
> > > > > white space that they
> > > > > therefore encourage
> > > > > the
> > > > > isolated moment and
> > > > > this therefore is
> > > > > something
> > > > > that i'm sure some of
> > > > > "our" lyricists would
> > > > > want
> > > > > to
> > > > > challenge or
> > > > > invert perhaps though
> > > > > maybe
> > > > > not
> > > > > and or then why
> > > > > and so I'm not really talking about slight
> > > > > typographical variations a la
> > > > > Williams' 3 steps
> > > > > or even concrete poetry that emphasizes the
> > > > > materiality of letters etc but
> > > > > actually poems
> > > > > that might be rather traditional when it
> > > > > comes to meaning etc. but
> > > > > nonetheless somehow
> > > > > wants to invoke the idea that it is not per
> > > > > se surrounded by nothing not per
> > > > > se an isolated
> > > > > moment or maybe that would not even be the
> > > > > intention maybe such a poem would
> > > > > just
> > > > > want to "frame" the silence and this is
> > > > > actually a rather silly form and so
> > > > > praise be the
> > > > > isolated moment but what the hell i might
> > > > > as well at least ask if it exists
> > > > > and so maybe some
> > > > > will consider this a challenge to write in

> > > this form and then what i write
> > > > now may seem as prescriptive like a call
> > > for papers or a literary contest
> > > > judged anonymously of course which
> > > > will have much to do with setting a fashion
> > > i care as little about as that
> > > > parody that became
> > > > a
> > > > real
> > > >
> > >
> > > *** *** *** *** ***
> > > Molly Schwartzburg
> > > Doctoral Candidate
> > > Department of English
> > > Stanford University
> > > Stanford, CA 94305
> > > 
> > > 
> > > *** *** *** *** ***
> > >
>
>

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45. **komninos zervos**

(no subject)

Tue 1 Oct 2002

<http://users.bigpond.net.au/mangolegs/LAWSON.html>

henry lawson was a republican poet of the late 19th and early 20th century in australia. his poetry has been described as a simple bush ballads by 'high' art critics, and not considered as literary as his short stories. his writings indicate he was also anti-semitic and anti-chinese. i see him as australia's first performance poet, he toured for ten years in outback australia earning his living by his performances and royalties for his poems and stories.

i've put one of his poems, 'do you think that i do not know?' to blues music with my turkish baglama, as a flash piece. this poem was written as a response to criticism from another poet of that time, ab paterson, 'the banjo of the bush', that lawson never wrote love poems.

the poem to me had its own music and the poem is full of emotion even though the language may be simple and repetitive.

i offer it for your enjoyment

cheers

komninos

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46. **Chris Stroffolino Stroffolino**

PROBABLY NOT OF STATUS AS "PROSE POEM"

Wed 2 Oct 2002

At The Beginning of The New Fiscal

I gotta talk about, think about, non-attachment again. I usually prefer to practice it without the trappings of that name. But when I'm forced to go to meetings in which my vote and voice is lesser than others, it's harder to turn off the heart or heat of passion and get caught up in something frankly petty---especially as it goes on for 6 or so hours (even if it pretends to be more of a party for the last 2) for the same reason I prefer not to keep food in the cupboard or fridge (generally fridge---perishables require less preparation). But the stores closing so early (or me getting up so late---since it's important to see both sides of the argument, ah comp!) I guess the feeling of what yesterday seemed like "social disconnection and now seems "social assault" (hardly hardcore though it sounds like a band) and its attendant "best way out is through" fantasy strategy has only gotten the house surrounded because the slackjaw lynchpin of its operations had come up through your inner toilet not so much as vomit as ACT-UP in the early 90s when chaining themselves to Dan Rather's news desk (the rare-live TV footage) circa noon waited until 6PM for their 15 seconds of fame, "Fight Aids not arabs." And thus, so the irresponsible personality I fear losing the reigns of, because attached to what I called non-attachment (as some others are stuck in willed chance!) may make a cameo out of the comma I deem a cannonball and license my fool and love me, if they love, as it does, for the cuddly violence emanating from the sublime I claim to be taken seriously as the dull priestesses I scorn either wanting "down with the whole system" or a greater emphasis on classics the better from which to unsubtle (thank you Jane Ransom). All to say, as budding and blooming be more violent-seeming than sustaining and slowly reverting to barrenness, so I must celebrate, if this be celebrate, such repression born genie from a jar though still eager for the next big earthquake to be done and over so as to lessen and lesson the threat, even if no spring falls past meridian in the faith of 40. Yes, to basen, bain the threat, the treat and trick that is no other but a posture toward otherness and as such the

adjustment will be hot and hazy against the airconditioner itself weird cloud
though that's chief weird cloud to the them in me

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47. **mIEKAL aND**

Once Air

Wed 2 Oct 2002

Once Air

the time churls like wild

streamed apart from something seen twice

There is a minding between the risen

has no time

its surroundings are their own disturbance

that is the infinite charge one should think as one twists

the gamut as anvil as a cube leaving the room.

I should approximate once a tangle now

the boat is large, as seen from the shore spread across

too much water.

Time is only impossible I should think

She is squirming on the only balcony overlooking the busiest steet

in the harbor town

There are not exists.

The lanky holds sway and damn time before heard again

wildly I am I again once speech passed into sleep reaches

thermal borders as only a he would extract part

from who it maintained would become or should you think

the time is familiar

repeating overlook repeating -- the innocent are a crowd

of vagrants left behind only I can hear a Babylon rumble that is i.e. Early Moun-
tain's

chiming are not a distraction

a fact in a heart continually the wisest wealth what she sees
she includes a closet her opening all turn to
a tall familiar in the doorway
crowding macro and if only the absence of dust
could shine in the dark filial tree as she closes the door to find
her dark familiar inside
a door closing is a door opened
the minding heart strung wisening such
a contract pursued met
with onlookers only the onlookers disappeared
and were replaced by such appropriates as to conquer
the always newly appearing one trial at a time and
"they should think" I said the bravest tank of thought is confrontation where
gone I search
around a crowded square of dying earth the lat of
which romances which tangles that perfect unlikely firmament.

--

mIEKAL aND



Dreamtime Village <http://www.dreamtimevillage.org>

Joglars Crossmedia Broadcast <http://cla.umn.edu/joglars>

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48. **kari edwards**

bright light

Wed 2 Oct 2002

bight light

black Man dies after a eight-year-old boy plays God, A bright light filled the
night mob dragged her back leaving blood spattered atomic bomb. "We turned
away to Death: — He was hidden by the first atomic bomb. "We turned away to
Death: — He was raped by mob dragged "My God, what have we done? a black
Man dies after a child mob dragged his throat and repeatedly raped him with
rakes, shovels blood spattered beaten on Christmas Day a certain amount of a
"A bright light filled the children tossed an egg at Hiroshima. "We turned away

and his mother was raped when SS officers asked for volunteers shouted, "Juden heraus!" "- A bright light filled the "We turned away as a 27-year-old transgender woman died Tuesday as authorities held nine youths in the first atomic bomb. "We turned away to the Enola Gay, the murders of children, ages 10 to the age of language, splattered in blood splattered beaten transgender, Navajo teen "We turned away to look at Hiroshima. The city was raped by a mob dragged her throat then slashed with rakes, shovels raped by the plane, "My God," "what have we done? a 27-year-old transgender woman died Tuesday as authorities held nine youths in custody, baseball bats by mob died Tuesday as authorities held nine youths in custody, and sought seven more. a black Man dies after raped by a dead mob Tuesday as authorities held nine youths in the plane, "My God," "what have we done? a black Man dies after slashed with rakes, shovels leaving blood splattered with rakes, shovels raped by mob dragged raped and beaten Navajo teen stabbed repeatedly with rakes, shovels outside the Enola Gay,"A bright light filled the way to Death: — He was slashed - Shot Six Times: "A bright light was slashed with rakes, shovels raped by a Fatal Shot: "A bright light filled the first atomic bomb. with rakes, shovels that awful cloud...boiling up, mushrooming."- A bright light filled the air . . . =

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49. **kari edwards**

Re: bright light

Wed 2 Oct 2002

kim, I do not have the list, I lost all my "list" when I switched to my mew program...I was barley able to rescue the address in my reg. address book.

sorry..

k

On Tuesday, October 1, 2002, at 10:41 PM, kari edwards wrote:

bright light

black Man dies after a eight-year-old boy plays God, A bright light filled the night mob dragged her back leaving blood splattered atomic bomb. "We turned away to Death: — He was hidden by the first atomic bomb. "We turned away to Death: — He was raped by mob dragged "My God, what have we done? a black Man dies after a child mob dragged his throat and repeatedly raped him with rakes, shovels blood splattered beaten on Christmas Day a certain amount of a "A bright light filled the children tossed an egg at Hiroshima. "We turned away and his mother was raped when SS officers asked for volunteers shouted, "Juden heraus!" "- A bright light filled the "We turned away as a 27-year-old transgender woman died Tuesday as authorities held nine

youths in the first atomic bomb. "We turned away to the Enola Gay, the murders of children, ages 10 to the age of language, splattered in blood splattered beaten transgender, Navajo teen "We turned away to look at Hiroshima. The city was raped by a mob dragged her throat then slashed with rakes, shovels raped by the plane, "My God," "what have we done? a 27-year-old transgender woman died Tuesday as authorities held nine youths in custody, baseball bats by mob died Tuesday as authorities held nine youths in custody, and sought seven more. a black Man dies after raped by a dead mob Tuesday as authorities held nine youths in the plane, "My God," "what have we done? a black Man dies after slashed with rakes, shovels leaving blood splattered with rakes, shovels raped by mob dragged raped and beaten Navajo teen stabbed repeatedly with rakes, shovels outside the Enola Gay,"A bright light filled the way to Death: — He was slashed - Shot Six Times: "A bright light was slashed with rakes, shovels raped by a Fatal Shot: "A bright light filled the first atomic bomb. with rakes, shovels that awful cloud...boiling up, mushrooming."- A bright light filled the air . . .

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50. **komninos zervos**

Re: Once Air:iNFINITE rOCK

Wed 2 Oct 2002

infinite rock

void kings oppose taming

stuck together to little glimpses

invisible corpses behind still dead bodies

possesses all nothingness

subject, its own joy

this a tiny discharge the surroundings didn't accept the straight and narrow

none not air spherical arrivals

the world did specify infinite undoings then

automobiles get smaller, heard in the sea under

inadequate ice

the void is not achievable the subject leaps

he rejoices in a multitude of dungeons under quiet graveyards

out in the desert wilderness

it is memory

fat glides uncontrollable minus gay emptiness after written never tame surroundings subjects never text stopped out of wakening distant things nuclear

freedoms she had infused wholly to what they released had been and should not accept

voids are foreign

singular notices singular - the guilty one is lonely
rich men carried forward all but they strain to see a tin shed stand still
without example late plains
silence is a pacifier
illusion on the chlorophyll erratically stupid poor who he feels
he neglects a canyon his closing no-one shuns
short stranger on the horizon
sparse tiny but for a multitude of presence by rock
had darkened out of illuminated roots man if he opens the window in loss
his enlightened foreign surfaces
windows open have been windows closed
careless brain wired dumbly unexaggerated
lies pursuing lost
protagonists a multitude of protagonists appear
or created with no low in defeat
a never old vanishing many acceptances of the void
"let me sleep" they wrote cowardly oceans of body to pacify
in an empty sphere of living sky a stand in
who looks forward who straightens the disfigured predictable inactivity
komninos

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51. **David Baratier**

Re: hole poems

Wed 2 Oct 2002

Chris--

I was really disappointed this summer
because the band Hole broke up.
They were slated to go on tour.
I had been waiting for the Korn / Hole
tour for years.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291

Columbus OH 43206
USA
<http://pavementsaw.org>

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52. **David Baratier**
Re: authentic voice

Wed 2 Oct 2002

Camille--

I would recommend The craft of poetry: Interviews from the New York quarterly William Packard , Ed. There are many interview that fit what you are looking for, if I remember correctly, one by Dickey that fits exactly, plus others. Must have been a late 70's concern, same time period.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

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53. **Pam Brown**
(no subject)

Wed 2 Oct 2002

Thanks Komninos,
I enjoyed this one - it's poignant.

Pam

--- komninos zervos <[REDACTED]>

wrote: >

<http://users.bigpond.net.au/mangolegs/LAWSON.html>

>

> henry lawson was a republican poet of the late 19th

> and early 20th century

> in australia.

> his poetry has been described as a simple bush

> ballads by 'high' art

> critics, and not considered as literary as his short

> stories.
> his writings indicate he was also anti-semitic and
> anti-chinese.
> i see him as australia's first performance poet, he
> toured for ten years in
> outback australia earning his living by his
> performances and royalties for
> his poems and stories.
>
> i've put one of his poems, 'do you think that i do
> not know?' to blues
> music with my turkish baglama, as a flash piece.
> this poem was written as a response to criticism
> from another poet of that
> time, ab paterson, 'the banjo of the bush', that
> lawson never wrote love poems.
>
> the poem to me had its own music and the poem is
> full of emotion even
> though the language may be simple and repetitive.
>
> i offer it for your enjoyment
> cheers
> komninos

=====

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

<http://mobile.yahoo.com.au> - Yahoo! Messenger for SMS

- Always be connected to your Messenger Friends

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54. **august highland**

matt schuler

Wed 2 Oct 2002

MATT SCHULER

Ahhhhhhhhhhhhh! #003.....{excerpt}

www.pornalisa.com

smiled special smile became like Sounded pretty good too Ignatius Rodd Jay
moved Jay well panting swaying hips mumbling jerk off later asleep Chien
places allowed commented nice know handle almost verge cumming also
Julie Why two turn find Philana finally see tastes like smiled special smile

became Thel warbling Dysis hips moving grabbing going let cum mouth
lost love stated only few greatest familiar sure never seen again clit Suck-
ing surprised glance unseeing sat back couch While Rodd up looking hurt
doorway younger years Try suck dick doesn't make bad hot little cunt just
begging studied variety Ready shot up cakes Who Daddy little slut over-
cooked undercooked every dish some knickers suspenders down smiling Does
mean Thatcher fulfill find one years chopped Sonnagh proceeded tell fi-
ancé wrong managed push Flor impossible describe feeling seeing glimmer-
ing sheets water bike summertime During both moaned satisfaction watch
Honora doing saw Honora believe allow soft penis balls hanging between
blonde seemed encouraged Simple Nishan chicks Hot towards inevitable cli-
max Both women age small city another doors breathing thirty time eat ten
see says change portion knob does too closely trimmed Teli top surround
sound mention pool Lidcote left tongue slid heartedness kidding think get
laced communicate girl Just say want down birds eye view college went one
local coma explained rationally longer Ellema cock Devlin employees still
looking staying portion knob talk mind Thatcher axmen stepped those
trousers down come fuck cum mouth dropped down sucked watched Easy
girl thing pretty tender wife sopping pussy groaned deeply determination
face wanting lives today great day went those trousers down come fuck
Well home give fair market value household doesn't use having hold back
plunged cock deeper Camilla pink Italian marble off answers hung feeble
wake let wake own rocked hips back forth trying followed sitting alone fin-
ished white can only sleep girls resting Sydnee just wanted thank once
wool sat back couch While Rodd Queen honor serve woman wants right
stopped deception see says change say want fuck like dangerously ap-
proaching time zero Dysis hips moving grabbing Ready shot up can see like
Ignatius late just few minutes ago unattainable dividing hide very well
currents virtually raped anus own only grunt answers nearer home give fair
market value Cum poured cock Sounded pretty good too up just men went
house repose desired see can Makya passage writing takes like wait ride
spell baptismal possible reared back violently told Oh yeah patrolman
sweetly repose weight running next watch panting swaying hips mumbling
happened next

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.393 / Virus Database: 223 - Release Date: 9/30/2002

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55. **lewis lacook**

Re: Once Air:iNFINITE rOCK

Wed 2 Oct 2002

fat glides uncontrollable minus gay emptiness after
written never

one of the best lines i've ever read...cluttered with
information, but not an overload, graceful...i really
like this piece

bliss

l

=====

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

http://artists.mp3s.com/artists/385/lewis_lacook.html

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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<http://sbc.yahoo.com>

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56. **Michael Heller**

(no subject)

Wed 2 Oct 2002

A number of people asked for the source of the Levinas quote.

I used it in my essay, "Diasporic Poetics" in the anthology, "Jewish American Poetry" (Brandeis, New England, UP, 2000). It comes from Levinas's book PROPER NAMES, Stanford, 1997, but I've misplaced the page ref.

Hope this helps.

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57. **lewis lacook**

STRAVINSKY'S ROCK WA(N)D

Wed 2 Oct 2002

I remain, as ever, unsure of splashing early autumnal
laminates

of light around treetops. Pure description is an
object-oriented

programming language based more on prototypes than it
is on
classes; in javascript, one searches for the right
snippet of
piss-stained clouds, wheezing through the hedges we
just bought
and couldn't set up ourselves. For decoration, he's
hung a guitar
over the mantle. The Rite of Spring jangles down a
decline in
teen-age drug use; as ever, I remain uninformed of
grinning
latino workmen, of cul-de-sacs turning heatedly as
debate bends
down with rapacious ease to lie miniscule with the
lullaby's five-
year-old, singing a brand-new requiem for the language
we've
bought and sold. That's bridging dearly. On top of it
all,
metaphysics has no quantum counterpart to spar with;
it just
sits, as you and I do, only dropping another coin in
Estrella's
slot is dripping a mother's canon estrogynous as the
glottis
throttle: pills like freckles dissolve these equations
only so
far, and then I'm left with uncertainty and her
cousin: the
bilious swoon.

=====

<http://www.lewislacook.com/>
http://artists.mp3s.com/artists/385/lewis_lacook.html
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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<http://sbc.yahoo.com>

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58. **Maria Damon**

Re: Perelman's interview

Wed 2 Oct 2002

this quote is simply terrific. thanks for it.

At 8:09 PM -0400 10/1/02, Michael Magee wrote:

>Andrew, in response to your question about Perelman's citing of the
>"democratic urge" in language poetry, perhaps this will help, a quote from
>John Dewey (a favorite philosopher of such LangPo precursors as Zukofsky
>and Williams and some of the Black Mountain crowd):

>

>"A philosophy animated, be it consciously or unconsciously, by the
>strivings of men to achieve democracy will construe liberty as meaning a
>universe in which there is real uncertainty and contingency, a world which
>is not all in, and never will be, a world which in some respect is
>incomplete and in the making, and in these respects may be made this way
>or that according as men judge, prize, love and labor...a genuine field of
>novelty, of real and unpredictable increments to existence, a field for
>experimentation and invention."

>

>One might replace the word "philosophy" with "poetry" here and begin to
>see what Perelman is getting at. It seems to me that Language Writers
>take this sort of basic idea and apply it to syntax, grammar. This is not
>new, really, Stein did it (like Dewey himself, she learned it largely from
>William James) as did the others I mention above to one extent or another.
>But the Language Writers foreground its political implications in various
>ways and this makes language poetry a "new thing" ca 1975-85 or so.

>

>Anyway, this doesn't close the book on what Perelman means (and he himself
>isn't culling the idea from American pragmatists) but perhaps it helps.

>

>-m.

>

>

>

> According to Andrew

>Rathmann: >

>> I wonder what Bob Perelman means when he uses the word
>>"democratic," as he does in this quotation from the interview:

>>

>> "For me and for most of Language Writers, I think, there is a
>>strongly felt democratic urge. Language Writing has certainly been

>>accused in the States of being elitist and intellectual. But
>>throughout the range of forms, tones and genres that Language
>>Writers have used, or are still using, there is a fairly constant
>>sense of trying to sniff out transcendental and totalizing poetic
>>approaches, and to critique them."
>>
>> Perelman here, as elsewhere, makes a tacit comparison between
>>totalitarian political authority and "totalizing" poetic authorship.
>>
>> I take it that his real grievance is with writers who will not
>>admit of possible objections to their views. I assume that he has
>>Pound in mind.
>>
>> But to focus on Pound is to disregard the great value of
>>"totalizing poetic approaches" within the European tradition:
>>Dante, Shakespeare, and Goethe (to take only the most obvious
>>cases) all offer perspectives so comprehensive as to be "total."
> >
> > Perhaps it is a mistake to assume, as Perelman seems to assume
>and as, in fact, most postwar writers assumed, that totalizing poets
>will always try to legitimate their authority by appealing to
>political ideologies or orthodox religions. Shakespeare would seem
>to be the classic counter-example.
>>
>> And, in fact, the 20th-century "innovative tradition" contains
>>significant totalizers: Duncan and Dorn might be two important
>>examples.
>>
>> Democracy is the rule of the majority, and anyone professing a
>>"democratic urge" must of course reject authoritarian political
>>approaches. But, personally, I read poetry for its authority, even
>>for its authority on political and religious questions. The notion
>>that authors should surrender an authority that is based,
>>ultimately, on unusual skill in the use of words, doesn't seem
>>"democratic." It seems like self-immolation.
>>
>> Andy
>>
--

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59. **Jordan Davis**

FJB

Wed 2 Oct 2002

Franklin Bruno, are you out there? Please to backchannel!

Jordan

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60. **Harry Nudel**

P.O.T.H...

Wed 2 Oct 2002

thanks to J. Gallagher for the full text of the Baraka rant...those 5 laughing Israelis taping W.T.C...should put it up on Ebay..where it can be bought like the McGruder Tape by the Smithsonian..oi the Jew\$\$\$\$...as to the central question of the pome.. who who whooooo...small time violent ideologues...Amiri just look around...it was comforting to have the Rosenbergs, the Holocaust & Rosa Luxembourgh in there...Amiri never met a dead Jew he didn't like....

as to conspiracy theories..i just pulled this off the net...in the early 70's a charming black poet Leroi Jones..eater of 'left-handed eggs'...was replicated by the C.I.A. counterintelpro with a psychotic-paranoid-anti-semitic-rant-spieler-robot Amiri Baraka.....Leroy...mamma want you come home.....poor old tired horse..DRn..

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61. **Aaron Belz**

I spoke to J Gallaher and David Baratier on the phone

Wed 2 Oct 2002

Last night-- back to back Poetics phone calls.

J Gallaher called me at 8:45. He told me he wasn't wearing any underwear, that he had just been to the gym. I told him I was wearing only a towel and was preparing to shave. "Shave what?" he wanted to know. My face, of course. Then I was going to hop in the shower. I love night showers. I told him I'd been in jury duty for two days. He admitted to having seen someone talking on one of those sparkling cell phones. The conversation wended its way into comedy, Marx Brothers, Hart Crane, Wallace Stevens. He has not read the Bergson essay "Laughter," and I think he really should. His knowledge of clowns is superior. J Gallaher has a beautiful speaking voice and is, as you might expect, a quick witted conversationalist.

I called David Baratier at 9:30. He didn't say *anything* about his apparel, which came as a great relief. Though he did say he'd been on this list since 1994, which came as a surprise to me. "Ah, you're an old-timer" I said. We talked mostly about our towns -- his being Columbus OH, mine being St. Louis MO -- and realized that they are very similar in terms of 'scene'. I begged him to invite me to something there, because it's not a very long drive; I also told him I'd like to have him over here sometime. We need to do a better job of cross-pollinating these medium-sized American city "scenes." We also commiserated about the challenge of readings 600-page-plus collection of poetry. "All you need is a comfortable chair," he said. I need more than that, though.

Next up is Anthony Robinson. I ran out of time last night. If anyone else would like to talk things over, it's kind of fun. [REDACTED]

Ciao,
Aaron

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62. **Gary Sullivan**

Segue Reading Series at Bowery Poetry Club

Wed 2 Oct 2002

Hi Everyone,

Here's the schedule for the next four months of the Segue Reading Series, which has moved from Double Happiness to the Bowery Poetry Club, at 308 Bowery, just north of Houston, in New York City.

All readings take place on Saturdays from 4 - 6 P.M. \$4 admission goes to support the readers. Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts. Curators for October/November are Brian Kim Stefans & Gary Sullivan. Curators for December/January are Laura Elrick & Michael Scharf.

A PDF version of the calendar, as well as further information about Segue, can be found at: <http://www.segue.org/>

Here's the line-up:

October 5: Drew Milne and Bruce Andrews

Bruce Andrews' recent books include *Lip Service* (Coach House, 2001), a phonetic Langpo reworking of Dante's *Paradiso* through Andrews' distinctive blender-on-fire idiom, and *Paradise & Method* (Northwestern University Press, 1999), his collected essays. A yet-to-be-titled collection of his political science writing is forthcoming on arras.net. Homepage: <http://epc.buffalo.edu/authors/andrews/>

Drew Milne is the author of several collections of poetry including *Sheet Mettle* (Alfred David Editions, 1994), *The Damage: New and Selected Poems* (Salt Books, 2001) and *Mars Disarmed* (The Figures, 2002). He is the editor of *Parataxis: Modernism and Modern Writing*, teaches at Cambridge University in the U.K. and is a prolific critic. Homepage: <http://drewmilne.tripod.com/>

* * *

October 12: Carol Mirakove and John Wilkinson

Carol Mirakove is the author of *WALL* (ixnay press, 1999) and a founding member of the subpress collective, with whom she published Edwin Torres' *Fractured Humorous* (1999). Her forthcoming book is titled *Temporary Tattoos*, to be published by BabySelf Press in Brooklyn. New work is featured in issue 11 of Cambridge, England's *QUID*. Poetry:

<http://www.theeastvillage.com/t12/mirakove/a.htm> Interview:

<http://home.jps.net/~nada/cmirakove.htm>

John Wilkinson is also visiting us from England, and is the author of *Oort's Cloud: Earlier Poems* (subpress, 2000)?a "kaiserschnitt of sovereign dismemberment" to those in the know; the great *Flung Clear* (Parataxis, 1994), a kaisershnitt of six book-length works; and most recently *Effigies Against the Light* (Salt, 2001). Interview: <http://angel-exhaust.offworld.org/html/issue-9-10/Wilkinson.html> Review: <http://www.jacket.zip.com.au/jacket09/brady-rev-wilkinson.html>

* * *

October 19: Gregory Whitehead and Bill Berkson

Gregory Whitehead's voiceworks and radio plays include *The Pleasure of Ruins*, *Pressures of the Unspeakable* and *The Thing About Bugs*. His writings on language and electronic media have been widely anthologized, and he is the co-editor of *Wireless Imagination: Sound, Radio and the Avant-Garde* (MIT Press). He wants to talk about squid. Bio, bibliography, selected work:

<http://www.location1.org/artists/whitehead.html>

If we think of Bill Berkson as bi-coastal, it's only because we were so smitten by his recently re-published collaborative work with Frank O'Hara, *Hymns of St. Bridget & Other Writings* (The Owl Press). But, yes, to be fair to him?and the west coast?he has, for many years now, been one of the Bay Area's brightest shining stars, with an oeuvre that includes everything from art writing to the poems and prose of *Serenade* (Zoland Books). Don't miss his rare east-coast visit! Interview: http://www.twc.org/forums/poetschat/poetschat_bberkson.html

* * *

October 26: Maggie O'Sullivan and Jackson Mac Low

Publishers Weekly once called Jackson Mac Low "America's most indefatigable experimental poet"--he's also been one of the most influential. The long-awaited, 250-page *Doings: Assorted Performance Pieces 1955-2002* will be out soon from Granary Books. A nice selection of his work can be found at:
<http://epc.buffalo.edu/authors/maclow/>

Publishers Weekly may not have called Maggie O'Sullivan anything, but she is one of England's most indefatigable experimental poets, having published fourteen books including *Unofficial Word* (Gallop Dog, 1998) and *In the House of the Shaman* (Reality Street, 1993). She edited *Out Of Everywhere: Linguistically Innovative Poetry by Women in North America & the UK* (Reality Street, 1996).

* * *

November 2: Deirdre Kovac and Lytle Shaw

Deirdre Kovac, a one time Detroit, now lives in Brooklyn. Her work has most recently appeared in *100 Days* (Barque), *Crayon*, and *The Capilano Review* (Boo), and is forthcoming in *Shiny*. Her first book, *Mannerism*, is indeterminate forthcoming.

Lytle Shaw's books include *The Lobe* (Roof, 2001) and *Cable Factory 20* (Atelos, 1999) as well as several collaborations with the painter Emilie Clark, with whom he co-edits *Shark*, a journal of art and writing. Shaw also curates a rival reading series at the Drawing Center. Essay:

<http://www.jacket.zip.com.au/jacket10/shaw-on-ohara.html> Poems:

<http://www.jacket.zip.com.au/jacket10/shaw-poems.html>

* * *

November 9: Tonya Foster and Caroline Bergvall

One of the rising stars on the New York scene, Tonya Foster has had work published in a variety of zines and journals, including *POeP!* and *The Poetry Project Newsletter*. Her "Cinematic Neurosis: An American Journal" appears online at <http://www.poetryproject.com/foster3.html>

The English invasion continues with Caroline Bergvall, whose books include *Eclat* (Sound & Language, 1996) and *Goan Atom: jets poupee* (rempress, 1999), recreated for *Krupskaya* (2001). Be ready for anything with CB, who created the performance program at Dartington University and whose digital works can be found at *How2*: http://www.departments.bucknell.edu/stadler_center/how2/

* * *

November 16: Phoebe Gloeckner and Kathleen Fraser

Phoebe Gloeckner, a critically-acclaimed cartoonist originally from the Bay Area (where she performed in a number of Kevin Killian's plays), recently moved to Long Island. She is the author of the searing and occasionally banned *A Child's Life* and a brand-new hybrid novel/journal/comic book, *Diary of a Teenage Girl* (both from North Atlantic Books). Read her work at www.ravenblond.com/pgloeckner/.

One of the Bay Area's most beloved poets, Kathleen Fraser was a founding editor of *How(ever)* and its online manifestation, *How2*. More importantly, she is the author of more than a dozen books of poetry, each more inventive than the next. About her *Selected Poems*, Patrick Pritchett notes her "devotion to discovery, her willingness to risk, and her profoundly lyrical sense of the intimate." Her homepage is at: <http://epc.buffalo.edu/authors/fraser/>.

* * *

November 23: Mini-Festival of Digital Poetry

Featuring performances and presentations by: Angela Rawlings (Toronto) creator of LOGYOLOGY (alienated.net/a/), cyber-longtimer John Cayley (London, UK) whose work is collected at www.shadoof.net/in/, Patrick Herron (Charlotte, NC) creator of proximate.org, Noah Wardrip-Fruin (New York), co-creator of *The Impermanence Agent* (impermanenceagent.com), an app that creates a story based on your internet browsing, and *The Prize Budget for Boys*, a performance group from Toronto including Neil Hennessy (*The Jabber Engine* and *Basho's Frogger*, at ubu.com), Ian Hooper and Jason LeHeup. Note: due to number of readers, admission price is \$5. Followed by a very informal discussion panel.

* * *

December 7: Deborah Richards & Rick Snyder

Deborah Richards is a black Londoner who is currently living and teaching in Philadelphia. Her chapbook, *parable*, is published by Leroy Press, and her first collection of poems, *Last One Out*, will be published by subpress by the end of 2002.

Rick Snyder's chapbook *Forecast Memorial* transcribes newscasts leading up to the two-month anniversary of Sept. 11 and is currently online at the *Duration* site. Other recent works of his have appeared in *Aufgabe* and *LVNG*. His translations of Catullus appear on the Poetry Project web site, and an essay on recent translations of Paul Celan is forthcoming in *Radical Society*. He also edits the journal *Cello Entry* and curates a poetics lecture series at the Dactyl Foundation.

* * *

December 14: Dorothy Trujillo Lusk & K. Silem Mohammad

Dorothy Trujillo Lusk lives in Vancouver, has books: ORAL TRAGEDY, Tsunami; REDACTIVE, Talonbooks; Sleek Vinyl Drill, Thuja Books; and Ogress Oblige, Krupskaya. Is battleaxe, loose cannon and war horse. Forthcoming books: Why Do I Have a Phony English Accent and DECORUM.

K. Silem Mohammad's poetry has appeared in Combo, 580 Split, The San Jose Manual of Style, Cello Entry, and other small journals. His chapbook hovercraft, published by Kenning, is available through Small Press Distribution.

* * *

December 21: Holiday Break

* * *

December 28: Dan Farrell & Jessica Grim

Dan Farrell has been "teased in both BC and NY. Now in SF only milder. That and that. The Inkblot Record (Toronto: Coach House Books, 2000) and Last Instance (San Francisco: Krupskaya Press, 1999) on the shelf. The technophile may enjoy Graphing the News <http://www.erols.com/dfar/Rmain>, the collectors of memorabilia ape (Vancouver: Tsunami Editions, 1988)."

Jessica Grim's recent books are Fray (1998) and Locale (1995); a new e-book, Vexed, appears in the /ubu ("slash ubu") series and can soon be downloaded at www.ubu.com/ubu. She lives in Oberlin, Ohio.

* * *

January 4: Daniel Bouchard & Kaia Sand

Daniel Bouchard lives in Cambridge, Mass. where he edits The Poker. His first book of poems, DIMINUTIVE REVOLUTIONS, was published by Subpress. A new (second) manuscript is looking for a home. Recent poems have appeared in Bivouac, Torch, and The Capilano Review. He is at work on a collaboration with Kevin Davies titled THE BIG DIG.

Kaia Sand co-edits the Tanget, a zine of politics and the arts. Her poetry appears in Gargoyle, Phoebe, West 47 (Galway, Ireland), Washington Review, Ix-nay, and the 100 Days anthology. She has worked as a journalist for the Burnside Cadillac, a street newspaper that dealt with news as it relates to homelessness.

* * *

January 11: Clint Burnham & John Coletti

Clint Burnham is a Vancouver writer and teacher. He has written fiction (Airborne Photo), poetry (Buddyland, Be Labour Reading, A4isms) and criticism.

Recent work has appeared in Last Call, W magazine, West Coast Line, Open Letter, endNotes, Capilano Review, and Matrix.

John Coletti is the author of The New Normalcy (Boog). He is in Italy as this is written for him.

* * *

January 18: Kristin Gallagher & Drew Gardner

Kristin Gallagher is the editor of handwritten press, curator of rust talks, and a student at the SUNY Buffalo Poetics program. Recent work appears in kenning, COMBO, Kiosk.

Drew Gardner's recent books include Sugar Pill (Krupskaya), Water Table (Situations) and Student Studies (Detour). Recent music/ poetry collaborations have found him working with Alan Davies, Julie Patton and Nada Gordon. He edits Snare magazine and lives in New York City.

* * *

January 25: Tisa Bryant & Kristin Prevallet Tisa Bryant's current preoccupations are artist Eulalia Valldosera, homemade peach vodka and dirt-cheap interior design. She has recently returned to the east coast after seven years in San Francisco; her work has recently appeared in Bombay Gin and in the anthology Short Fuse.

Kristin Prevallet is the author of Scratch Sides: Poetry, Documentation, and Image-Text Projects (Skanky Possum, 2002). She is currently working on co-editing a multicultural anthology of French-language poetry for Talisman House.

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

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63. **J Gallaher**

Re: I spoke to J Gallaher and David Baratier on the phone

Wed 2 Oct 2002

Aaron Belz wrote:

<J Gallaher called me at 8:45. He told me he wasn't wearing any underwear, that he had just been to the gym.>

I reply:

Alright, OK, true enough. But I was wearing pants. And that should count for something. These days.

Belz Continued:

<I told him I was wearing only a towel and was preparing to shave.
"Shave what?" he wanted to know. My face, of course.>

I reply:

Well, you would've asked too, with the husky way he said "towel"!

The rest, I guess, as in most things in my life, I'll have to take Lud Witt's advice and "pass over in silence." But just to add this one extra fact: We discovered during the course of the brief conversation, that I am 7 years older than Mr. Belz. And that we both like poetry. And we discovered (earlier) much to our mutual amazement, that we both have daughters named Natalie Rose.

Best to all,
JG

Your children are not your children.
They are the sons and daughters
of Life's longing for itself.
--Kahlil Gibran

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64. **Mark Scroggins** **(no subject)**

Wed 2 Oct 2002

Page 63, from the Jabes essay.

Mark Scroggins

A number of people asked for the source of the Levinas quote.

I used it in my essay, "Diasporic Poetics" in the anthology, "Jewish American Poetry" (Brandeis, New England, UP, 2000). It comes from Levinas's book PROPER NAMES, Stanford, 1997, but I've misplaced the page ref.

Hope this helps.

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65. **Lakey Teasdale** **Poetics phone calls: August H phoned me**

Wed 2 Oct 2002

August Highland phoned me yesterday morning. We spoke for over an hour. We spoke about speaking to each other, our respective voices, our accents (August thinks my American accent sounds Scottish, but then people think my son's

accent sounds Irish). birth, death, trauma, m.a.g., survival, various poets and how good it was to be speaking to each other.

We did not discuss showers or shaving nor even what we were wearing. Thank god. Nobody wants to hear about jeans with designer rips that put the rip back in torn. AUGUST HIGHLAND IS A MENSCH!!!!!! You lucky people out there who can just phone anyone in the states without having to consult your bank managers! Phone August Highland today. You will be so glad to speak to him.

LT

+0044 (UK code) 1856 831 316. That will reach me in St Margaret's Hope, Orkney. Some people think I am August Highland, but this is not true. August Highland actually knows William Shakespeare. The William Shakespeare. And I don't.

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66. **Al Filreis**

Carl Rakosi at the Writers House

Wed 2 Oct 2002

"Carl Rakosi's determined honesty and reductive rhetoric with its ungainsayable plainsong have made a measure for all conduct of words in the attempt to find an active poetry in the fact of lives without power."--Robert Creeley

THE KELLY WRITERS HOUSE

presents

conversation with

CARL RAKOSI

on the occasion of his 99th birthday

via live audiocast

7 PM (eastern time), Wednesday, October 30,

| co-moderated by

| Tom Devaney & Al Filreis

With great pleasure we invite you to join us for a reading and conversation with Carl Rakosi, who will come to us telephonically from his home in San Francisco. The program will be audiocast live worldwide. You can participate by coming to the Kelly Writers House at 3805 Locust Walk in Philadelphia, where an

audience will converse directly with Rakosi by an amplified phone connection. That conversation will be audiocast, and thus you can also join us, wherever you are, by making a simple connection to the web. Audiocast participants will be able to pose questions for Carl Rakosi via email or by phone.

If you intend to participate, please write to

< [REDACTED] >

and be sure to indicate if you will attend at the Writers House or will participate from a distance through the audiocast.

For more about Rakosi's life and work and this event, see:

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

Carl Rakosi began publishing his poetry in the 1920s. His work was published by Ezra Pound and others in magazines associated with a group of writers now known as the "Objectivists." His *_Collected Poems_* (1986) and *_Collected Prose_* (1983) were both published by the National Poetry Foundation at Orono, Maine. His *_Poems 1923-1941_* (published by Sun and Moon Press) won the PEN Center USA West award in 1996. Carl Rakosi lives in San Francisco.

Tom Devaney is a poet and Program Coordinator at the Kelly Writers House. Al Filreis is Class of 1942 Professor of English at Penn and Faculty Director of the Kell Writers House.

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67. **mIEKAL aND**

Re: I spoke to J Gallaher and David Baratier on the phone

Wed 2 Oct 2002

We need to do a better job of cross-pollinating these medium-sized American city "scenes."

amen to that, maybe you've started something Aaron...

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68. **Small Press Traffic**

K. Silem Mohammad on Lyric Equivalence, New Experiments this Saturday

Wed 2 Oct 2002

Small Press Traffic presents

Saturday, October 5, 2002 at 3:30 pm

New Experiments: K. Silem Mohammad on Lyric Equivalence

Talk and discussion begins at 3:30, reading at 5:00

K. Silem Mohammad writes: "One objective for this investigation is to launch a larger inquiry into the definition of lyric as currently practiced by experimental poets: must voice, for example, or subjectivity, be a part of that definition, and if so, how have those terms changed historically from their application in earlier critical contexts? And what about notions of eloquence and musicality? Must any contemporary engagement with these concepts be limited by postmodern irony, or can they be used in a progressive critical discourse within which they are assimilated to a communal (or at least non-solipsistic) prosodic telos? I will argue for a theory of lyric composition that posits value not in terms of absolute phonic or rhythmic qualities, but in terms of contingent and flexible equivalences: imaginary algebras for the temporary production of pragmatic elegance." Mohammad is currently Visiting Assistant Professor of British Literature at the University of California, Santa Cruz. His poetry has been published in a variety of small presses and journals, and his 2000 Kenning Press chapbook *hovercraft* has gone through three printings. He was recently a featured reader in the *Diaspora Poetics* series at New Langton Arts.

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

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

California College of Arts and Crafts

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

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 - 8th Street

San Francisco, California 94107

<http://www.sptraffic.org>



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69. **schwartzgk**

Re: Carl Rakosi at the Writers House

Wed 2 Oct 2002

I'd very much like to participate...via audiocast.

Please shoot me the specs. Thank you. And Really thank you for making this happen.

Best,
Gerald Schwartz

██████████

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

From: "Al Filreis" <██████████>

To: <██████████>

Sent: Wednesday, October 02, 2002 2:01 PM

Subject: Carl Rakosi at the Writers House

> "Carl Rakosi's determined honesty and
> reductive rhetoric with its ungainsayable
> plainsong have made a measure for
> all conduct of words in the attempt to
> find an active poetry in the fact
> of lives without power."--Robert Creeley

>

>

> THE KELLY WRITERS HOUSE

>

> presents

>

> conversation with

>

> CARL RAKOSI

>

> on the occasion of his 99th birthday

>

> via live audiocast

>

> 7 PM (eastern time), Wednesday, October 30,

>

> | co-moderated by

> | Tom Devaney & Al Filreis

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conversation

> with Carl Rakosi, who will come to us telephonically from his home in San

> Francisco. The program will be audiocast live worldwide. You can

participate

> by coming to the Kelly Writers House at 3805 Locust Walk in Philadelphia,

> where an audience will converse directly with Rakosi by an amplified phone
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> us, wherever you are, by making a simple connection to the web. Audiocast
> participants will be able to pose questions for Carl Rakosi via email or
by
> phone.
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> If you intend to participate, please write to
>
> < [REDACTED] >
>
> and be sure to indicate if you will attend at the Writers House or will
> participate from a distance through the audiocast.
>
> -----

>
> For more about Rakosi's life and work and this event, see:
>
> <http://www.english.upenn.edu/~wh/rakosi.html>
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> Carl Rakosi began publishing his poetry in the 1920s. His work was
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> the PEN Center USA West award in 1996. Carl Rakosi lives in San Francisco.
>
> Tom Devaney is a poet and Program Coordinator at the Kelly Writers House.
Al
> Filreis is Class of 1942 Professor of English at Penn and Faculty Director
> of the Kell Writers House.
>

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70. **Stephen Vincent**

Carl Sandburg Eats Rootabagas for Fun

Wed 2 Oct 2002

Carla Harryman tips her hat to Sandburg in the title of one of her books - and I made no real stylistic connection between his and her work (which I like) until I picked up Sandburg's Rootabaga Stories recently remaindered in an illustrated ostensibly oversized children's book with art by Michael Haeu (HBJ, Publishers). And I bought it primarily for the titles of the pieces. First published in 1923, they show Carl on first base in the USA in that little little bump between Dada and Surrealism and the extended shadow of Lewis Carroll. The Contents page I find worth the price of admission with titles such as"

The Huckabuck Family and How they Raised Popcorn in Nebraska and Quit and Came Back

How Six Pigeons Came Back to Hatrack the Horse after Many Accidents and Six Telegrams

How Dippy the Wisp and Slip Me Liz Came in the Moonshine Where the Potato Face Blind Man Sat with His Accordion

How Pink Peony Sent Spuds, the Ballplayer, Up to Pick Four Moons

Or lines like, "...the frogs always gamble with the golden dice after midnight."

Or a sequence of titles as in, "Three Stories About Moonlight, Pigeons, Bees, Egypt, Jesse James, Spanish Onions, The Queen of The Cracked Heads, The King of the Paper Sacks."

The stories themselves could have done with some good anti-redundant edits. But the character whimsy combined with the smarts that animate Carla's work I suspect here were royally unleashed.

I am out of any Sandburg critical loop - the work here is so different than the serious democrat at public work (Lincoln, Chicago), I am led to wonder. Anyone know what sparked this lovely tilt?

Stephen Vincent

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71. **Gabriel Gudding**

Hello and Comedy

Wed 2 Oct 2002

Hello. I was browsing archives last month and stumbled across Aaron Belz's query regarding humor/comedic theory, a query that prompted me to apply for subscription to the list (mainly because of my interests in the relation of comedy

to ahh "new" writings). I had asked several times in the past to rejoin discussion, but this is the first time my petitions have been answered in the positive. So, with this my first post to the list since I was deleted in late December 1998, I am grateful to be back.

Aaron, there are a few recent and comprehensible and fairly comprehensive introductory texts about humor theory in regard to literature. I've read the following -- and they've been helpful to my understanding, in particular, of how comedy functions in relation to aesthetically innovative and politically mobilizing literatures. The first two books should provide a pretty thorough and readable introduction to the main theories of comedy and their relation to literature.

- T. G. A. Nelson. Comedy: An Introduction to the Theory of Comedy in Literature, Drama, and Cinema (Oxford UP, 1999)
- Robert Corrigan, ed. Comedy: Meaning and Form (1965)

Less about literature and more a breezy intellectual history: - Barry Sanders. Sudden Glory: Laughter as Subversive History, 1995 (Beacon Press)

Two titles I've not yet read but are on my shortlist of stuff to read when I get a second:

- Kirby Olson. Comedy after postmodernism : rereading comedy from Edward Lear to Charles Willeford (2001)
- Patrick O'Neill. The comedy of entropy : humour, narrative, reading (1990)

Great to be back on the list.

Gabe

>From: Aaron Belz <[REDACTED]> >Reply-To: UB Poetics discussion group
<[REDACTED]> >To:
[REDACTED] >Subject: humor theory >Date: Mon, 9 Sep
2002 09:05:27 -0500 > >Friends, > >I am looking for one book that gives a
good theoretical understanding of >humor and laughter--especially with
regards to literature, but I would take >a book on humor in general. I want
a book that is not obscure but somewhat >comprehensive and also
readable. > >A psychological perspective might work well. > >Thanks, >Aaron

Gabriel Gudding
Assistant Professor
Department of English
Illinois State University
Normal, IL 61790

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72. **Patrick Herron**

Arabs and Muslims to be fingerprinted at US airports

Wed 2 Oct 2002

<http://www.guardian.co.uk/september11/story/0,11209,802771,00.html>

Arabs and Muslims to be fingerprinted at US airports

Suzanne Goldenberg in Washington

Tuesday October 01 2002

The Guardian

The US yesterday introduced a sweeping new security regime at its airports and borders, photographing and fingerprinting visitors from Arab and Muslim countries.

The regulations, which were denounced by critics as ethnic profiling, went into effect at all American airports and border crossings.

They require all visitors from certain predominantly Muslim countries to undergo additional security checks on their arrival in the US.

As their fingerprints are run through computer databanks for matches with known criminals and terrorists, the new arrivals will be photographed and interviewed by immigration officials about their plans for their stay in the US.

If they are allowed into the country for an extended stay, they must check in with immigration authorities within a month and report any change of address or job within 10 days.

The measures were initially aimed at citizens of Iran, Iraq, Sudan, Syria and Libya, all of which are included on a state department list of countries sponsoring state terrorism.

However, the justice department said last month that the regulations would also apply to men from Pakistan, Yemen and Saudi Arabia between the ages of 16 and 45.

Yesterday, US embassies in Egypt and Jordan warned travellers that they, too, could spend their first moments in America being fingerprinted, photographed and questioned.

"The process is not static. The criteria may change as intelligence reports change," said Jorge Martinez, a spokesman for the justice department.

He said that as many as 200,000 visitors to the US would be subjected to the new measures every year, with the numbers of those affected fluctuating according to security assessments, which will not be made public. However, he was insistent that the new security regime did not target Muslim or Arab travellers.

"I can't specify criteria, but it is not specific to any race or religion," Mr Martinez said.

Critics say that the measures discriminate against Arab and Muslim travellers, and create needless airport delays and embarrassment for travellers who had already been vetted while applying for their visas.

"It creates an illusion of security but does little to produce any results," said Hodan Hassan, a spokeswoman for the Council of American Islamic Relations. "A whole group of people who are already vetted at embassies when they get their visas, when they come to the country are pulled out of line and fingerprinted. It's a rude awakening for many, and does little to help in the war against terror because it creates resentment."

According to a memo from the immigration and naturalisation service obtained by the Associated Press, immigration inspectors should also examine the visitor's past travels - and seek explanations for trips to countries in the Middle East, predominantly Muslim countries such as Afghanistan, Indonesia and Malaysia, and Cuba and North Korea.

Visitors to the US from Muslim countries already face extra scrutiny. Two months after the September 11 attacks, the authorities required travellers from 26 mainly Muslim states to obtain FBI clearance before their visas were processed at US consulates, delaying travel plans for businessmen and students at American universities for six weeks at a time.

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73. **Clai Rice**

Re: stein

Thu 3 Oct 2002

Clai% perlstuff/demorse.pl stein* > stein-reply

Date: Fri, 9 Aug 2002 19:37:48 t0700

From: kari edwards <[REDACTED]>

ReplyTo: UB Poetics discussion group <[REDACTED]>

To: [REDACTED]

Subject: stein

a/ chair

gertrude/ stein

a/ widow/ in/ a/ wise/ veil/

and/ more/ garments/ show

s/ that/ shadows/ are/ even

./ it/ addresses/ no/ more

,/ it/ shadows/ the/ stage
/ and/ learning./ a/ regu
lar/ arrangement,/ the/ se
verest/ and/ the/ most/ pre
served/ is/ that/ which/
has/ the/ arrangement/ not/
more/ than/ always/ autho
rised./ a/ suitable/ esta
blishment,/ well/ hou
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ient/ and/ staring,/ a/ sui
table/ bedding,/ very/
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articularly/ than/ com
plaining,/ anything/ s
uitable/ is/ so/ necessar
y./ a/ fact/ is/ that/ whe
n/ the/ direction/ is/ just
/ like/ that,/ no/ more,
longer,/ sudden/ and/ at/
the/ same/ time/ not/ any/ so
fa,/ the/ main/ action/ is/
that/ without/ a/ blaming/
there/ is/ no/ custody./
practice/ measurement,/
practice/ the/ sign/ that/
means/ that/ really/ means/
a/ necessary/ betrayal,
/ in/ showing/ that/ there/
is/ wearing./ hope,/ w
hat/ is/ a/ spectacle,/ a/
spectacle/ is/ the/ resem
blance/ between/ the/ cir
cular/ side/ place/ and/
nothing/ else,/ nothing/
else./ to/ choose/ it/ is/
ended,/ it/ is/ actual/ an
d/ more/ than/ that/ it/ has/
it/ certainly/ has/ the/ sa
me/ treat,/ and/ a/ seat/ all
/ that/ is/ practiced/ and/
more/ easily/ much/ more/

easily/ ordinarily./
 pick/ a/ barn./ a/ whole
 / barn./ and/ bend/ more/
 slender/ accents/ than/ h
 ave/ ever/ been/ necessary
 ./ shine/ in/ the/ darknes
 s/ necessarily./ actua
 lly/ not/ aching./ actu
 ally/ not/ aching./ a/ s
 tubborn/ bloom/ is/ so/
 artificial/ and/ even/ mo
 re/ than/ that./ it/ is/ a/ s
 pectacle./ it/ is/ a/ bin
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 on./ if/ the/ chance/ to/
 dirty/ diminishing/ is/ ne
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On Fri, 9 Aug 2002, kari edwards wrote:

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[illegible]

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74. **august highland**

teddy warburg

Thu 3 Oct 2002

TEDDY WARBURG

ATMOSPHERE #0011 [excerpt]

www.muse-apprentice-guild.com/augusthighland/home.html

on the Satnioeis river Caria well was written with serious practical purpose
veiled his said smile Teaching regard Morals Vincentius Lerins order test all cir-
cuits ship--shore movement begins During spa soak for while repeatedly article
doctor during little outburst stood quite silent back its name Under the Tsin dy-
nasty D from New Orleans Mexico with Washington Irving he manufactures
boots order test all circuits ship--shore movement begins During shoes woollen
goods furniture resumed Charles IarIe Fevret Fontette councillor what feel
ramming into brother Assyrian king son Sennacherib movable point order test
all circuits ship--shore movement begins During her solution added result the
alkali Schraube and her moist slit not wasting don't you ever take degree Octo-
ber just said methods the synagogue indicates seated handed her tender week
John seemed like nice guy enjoyable meal went back place went into fancy por-
traits the titles his work order test all circuits ship--shore movement begins
During its extreme vetus order test all circuits ship--shore movement begins
During new law jus novum The first these loose terminal inflorescence small
white flowers kelly blushed hundred times alkali Schraube and her moist slit
not wasting don't you ever ! Having taken concept genocide will enable tag re-
spond needs units afloat these little precautions refined egotism old Religions-
geschichte England see especially Herford Studies the Fort Wainwright say
turns how hate The sites Teman and Dedan which also were closely Monsieur
cannot help matter much like Jeanne orphan minor cannot surfaced light sock-
ets too small consequence larger opening authorisation guardian general shout
entertained later gun thuds floor feet earth current voltages signal having woke
involuntary inquiry matter? occasioned Stephen Bathori king Poland trans-
ferred Mike Deadwise glances God hurry her mouth alex fingered for men hu-
man mind recognises own embraces recognised more willingly embark order

test all circuits ship--shore movement begins During from which the mail boats for East signified fortified very pushed door closed behind the Bridge-water House gallery burg such the insisted maintaining love bastard pauper time kelly started Argos taking last few droops laid looked fire fur quite spell flesh gasped audibly when classes des crustacés des arachnides des insectes Proceedings fine series figures Accordingly radio silence usually lifted takedown prior H-hour Nineveh the left own also Kitanite shurnin whose person sacred people more the little river Kosar lowered her mouth over hovered minute during the third Sobieski had well earned these distinctions pumping him tried with sara jerry towel down bit seems notably portrait himself the age twenty-two the reception rooms wainscoted withstone slabs from Seir The designation suggests that these were cave the Ages Christian Art early century Venturi Storia Sulpice Among cheeks one hand ultimate resting ground ultimate goal entire life beginning end her mail range while Others fir bra matching panties her warm hand hers come four years isolated peaks lofty detached ridges Yes once six chat-rooms alkali Schraube and her moist slit not wasting don't you ever whole clitoris taking straight grabbed finish ran pool jumped lubrication bitch dave did toss their ky northwards round the off her Lethe remembered looking across abyss absence Thayla's order test all circuits ship--shore movement begins During there what feel ramming into brother Assyrian king son Sennacherib excellent golf entertained later gun thuds floor feet earth current voltages together winter The surface boiling and having spicy odour Charleston The Americans lost times subject parallel stream the Kohat Toi That the southern tract Germany sometimes thoroughly understood People always know whether their studies she went revived and they continued under Urban Before they were slave tight cunt she just give exchange boy's life least can think something more Pride order test all circuits ship--shore movement begins During plans employment tight aviation support ship--shore movement him lifting gun aim Quedden's hands sledging downward Quedden see terms Finally accomplished with complete success four lunettes Sandown Castle the himself justified doubt repeating the sarcastic violence for JONATHAN very probable Sir little private talk Sir understand Sir? principal excavations were made two larger mounds one my morning unwooded districts that quarter the globe Mary Thorne love words find sufficient expression love never die unlike order test all circuits ship--shore movement begins During Cardan moreover soOught the events his own life concept genocide will enable tag respond needs units afloat sing happiness was national the king was the supreme representative the Speaker's Apoc Marshall Hastings Dict neighbouring pipes worth doctor's while aver testiness all other many songs including the popular lifting gun aim Quedden's hands sledging downward Quedden see where Aspens Dissertationum Cosmograph zicarum seu Mysterium Cosmographicum dilatoriness order test all circuits ship--shore movement begins During dissensions Zapolya order test all circuits ship--

shore movement begins During Bathory that the Sir Owen furnished hat eminent anatomist his first acquaintance with Bohemian the unhappy man? From the north side the defile commences W Fort sumptuous entertainment invites her remain within his tent proves the great popularity poem former times Owing not remember seconds university students symptoms arriving hazard dull glow began fill prison room came semester limited the Thoisond'Or Paris Guillaume Fillastre valley the Ligne W Privas road Pop his thumb next solemn silence prevailed Suddenly felt head undisciplined wavering type person never better anna lives Pete open hammer officiant went too iPresident Lambert with his tina

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.393 / Virus Database: 223 - Release Date: 9/30/2002

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75. **august highland**

gretchen haitink

Thu 3 Oct 2002

GRETCHEN HAITINK

SPANK or TOTAL AQUACULTURE EXTINCTION #011 [excerpt]

www.muse-apprentice-guild.com/augusthighland/home.html

www.atlantic-ploughshares.com

alarmed strength started introducing proceeding scheduled rented typewriter Also paid Cattle pigs sheep poultry dreams Jack whereupon poor little old learned Timira pro packing most people just kept down addition physicians must score okay carissa inoffensive harmless people jack looped round twigs strange flatly silk blouse hoping diminish landscape unexpectedly caught emphasizes growth development others may prove fair rented typewriter Also paid sky endless beyond other hand some little soliloquy very robotic Unable think anything body enough light see cue chapel miserable variety thing all bench sat VISITORS tape way down belly button pulled sat up steersman intense marched men- arms tramped landscape unexpectedly caught familiar patients cultural dreams Jack induced others join execution next called cheerily Howdy strong head stomach certain doubles some little soliloquy very judy authority make war queen jake absorbs water except where rented typewriter Also paid Trump some pointers plans attention whatever presence information Instead classing cattle open thing all bench sat VISITORS beautiful creating mega-health systems held Dublin June landscape unexpectedly caught high trunk nearly even watching sat up steersman intense lame child made follow administrative one

most enlightened back Amy started dancing investigation you referring rented typewriter Also paid time offers false strength joint treasury-telling story will come pretty familiar patients cultural turned whenever spent night president announced Heinhold bar deferred dreams Jack passages fine thing explain Danielle unusually low number coronary Archbishop Armagh last victim joins president Davlantes D Mission Health down decently cool icicle minority Ireland Nor can who sold big slabs brown beneath stellar body started getting quarters globe where placed induced others join execution allow others admit Earl Ormond way down belly button pulled main facts recorded first Davlantes D Mission Health authority make war queen introduced main facts recorded first rented typewriter Also paid induced others join execution unanimous wishes Act inoffensive harmless people hugh quietly body enough light see patients wrong places Now Christ-child knew house alarmed strength other side mountain-peaks authority make war queen suddenly rooms rubbing sore area chapel miserable variety way down belly button pulled well second drink together thing all bench sat VISITORS woman scolding cat last all body enough light see severe men horses cattle established vice president Superior December MediMedia USA quick rented typewriter Also paid announcing intention applying authority make war queen way doing things fail lack speak will arise Kilmeny will michelle strong head stomach certain rented typewriter Also paid Some women believe think turned whenever spent night whereupon poor little old cunt strong head stomach certain freshly shaven authority make war queen welfare consulted who removed HMOs Physicians asked one absorbs water except where speak third kind taken rented typewriter Also paid thing all bench sat VISITORS

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Version: 6.0.393 / Virus Database: 223 - Release Date: 9/30/2002

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76. **Harry Nudel**

Kenneth Koch Memorial at St. Mark's...

Thu 3 Oct 2002

...as in Coke (the new diet with lemon)...not the ex-mayor Koch (sorta rhymes with potlach)...

...i was watching the Yankee Play-off game..so by the time i arrived...it was half over...hot and humid...packed inside with a bad mike..some 600 white folk & David Henderson...i sat outside staring at the Abe Lebewohl memorial...

...some typical exit lines..."i don;t like poetry that's only funny"...& "mediocrity always rises to the top...there's so much of it"...

...a babes alot crowd...dressed for the weather...olives for the poet-locust-hordes...ice for that Diet Coke sans lemon...Alex Katz model thin & Ada...tho the hook nose won't stand him well..Tom Savage introdouces Frank Lima (the only poet/chef) to...i sit staring... eating the home made chocolate chip cookies...some babe cared...

....i remember Bob telling me he first met Koch at Harvard where he (K.K) had rooms...all very very BridesHead revisited to a Boy from the SouthBronx...At U.B...in the early 70's i remember another packed houses roaring to Ken's stand up...& David Shapiro walking by...in the summer telling me that Kenneth was dying...i was just minding my own business...

....timing is everything in comedy...he read Measure for Measure the day before he...another Jewish comedian...'no' that isn't 'funny'

....locus solus...i have a copy of WHEN THE SUN GOES DOWN..'dour rebus/conch/hip'...when i put it in front of Larry Rivers...nee somethin' like Yitchuk Goldstein in the Bronx/no/Thonx...he inscribed it "Did you really read this..well any way Good Luck."

.....Mazel Tov...& Mazel Tov...i got home in time to catch the 9th & Troy Percival mopping up....DRn...

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77. **Ram Devineni**

25 Mountains Climbed for Poetry

Thu 3 Oct 2002

Hello Everyone:

As many of you know, this year I have been organizing readings around the world for the UN's Year of the Mountain. The program is called "Poetry on the Peaks" and I wanted to announce that we have climbed 25 mountains including 5 of the Seven Summits. The other two will be climbed later this year.

A few spotlights that will be occurring this week: Mt. Battie (October 10, 2002) and Mt. Katahdin (October 4-6, 2002) are being climbed by Rhoda Waller and several college students from Unity College. They will read excerpts from "Katahdin" chapter of *The Maine Woods* by Henry David Thoreau and "Renaissance" by Edna St. Vincent Millay. Also, the climb to Mount Kilimanjaro will occur this week and the poem being read "We can't help being thirsty, moving toward" by Mevlana Jeladuddin Rumi.

Also, we have many photos from the readers posted on the site and news article from local papers. If you have any questions, please contact me at [REDACTED] or [REDACTED]

The full listing is below and additional information can be found at <http://www.dialoguepoetry.org/mountain.htm>

Cheers

Ram Devineni

Publisher

Rattapallax

<http://www.rattapallax.com>

<http://www.dialoguepoetry.org>

The Seven Summits

(The highest peaks on the seven continents)

Aconcagua, Argentina (January 23, 2002)

Carstensz Pyramid, Irian Jaya, Indonesia

Denali, Alaska, USA (June 28, 2002)

Mt. Everest, Nepal (May 12, 2002)

Mount Kilimanjaro, Tanzania, Africa

Vinson Massif, Antarctica (January 19, 2002)

Mt. Elbrus, Russia (July 30, 2002)

Other readings

Mt. Rainier, Washington, USA (July 22, 2002)

Mt. Iztaccihuatl, Mexico

The Matterhorn, Switzerland

Mt. Fuji, Japan

Stone Mountain, Georgia, USA (April 27, 2002)

Mt. Moriah, Jerusalem, Israel

Drakensberg Mountains, South Africa

Mt. Marcy, New York, USA (July 30, 2002)

Mt. Shasta, California, USA

Saint Elias Mountains, Canada (May 20-24, 2002)

Mount Triglav, Slovenia

Mt. Bonnell, Texas, USA (April 7, 2002)

Arasuri Hill Range, India

Ardèche Mounts, France (April 20, 2002)

Bear Mountain, New York, USA (May 18, 2002)

Mt. Logan, Canada

Mt. Whitney, California, USA (April 11-14, 2002)

Mt. Jiri and Mt. Mani, Korea (May 18, 2002)

Mt. Gardener, Canada (April 21, 2002)

Mt. San Jacinto, USA (March 17, 2002)
Mt. Wellington, Tasmania (March 22 & 24, 2002)
Mt. Bondone, Italy (March 18, 2002)
Mt. Bucegi & Mt. Nemira, Romania (May 11, 2002)
Mt. Irvine, Australia (March 17, 2002)
Mt. Esja & Snaefellsjokull, Iceland (July 2 & 5, 2002)
Nose Mountain (July 28, 2002)
Island Peaks, Nepal (May 12, 2002)
Mt. Battie (October 10, 2002)
Mt. Katahdin (October 4-6, 2002)

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78. **Lakey Teasdale**
northern treehouse

Thu 3 Oct 2002

northern treehouse

an information-lined treehouse full of coffee, biscuits and fine words and you are in goggles and gloves. do you foresee all that as we all know that all that diminishes? all depends on a palpable you can feel alive being written down in flux. so much about every situation adapts and faces a real panic and listen now to differences and indifference and differentiation between the truth and lies which lie like a rug. the scenario and you plugged into the mainframe. oh! the possibility has had a fantastic, experience once upon a time but there's red and then there is another colour, for the sake of argument we will call it blue. and there are lies and there is plain, not fancy truth and everything fine between his/her legs and thine. yes. let's say we cannot with and we cannot without and we cannot withhold because the weather is so exciting.

good isn't it?

fine and splendid like allusions to something underneath illusions alluding to another and even something underneath all that not moving unless it is laughing. all of which might or might not open the door, shed a little light give it some fight and the possibility of something else other than your own good self mixing the discourses never overcoming a single juxtaposition and/or a chain links and chains and links shift territory and map the chartered history all documented in three different and all of them bold, proud and distinguished dimensions and then some.

indications on the map suggestive of reminiscences inflections seductive digressions not to mention his/her/their expectations, the way forward being not too far behind now almost a dead certainty to be up against and thereafter right inside the dominant submissive crack-before-dawn and please avoid the void pick

up threads and get back just to follow what was that thing? remind me. what was that thing again?

call it one thing or call it another or don't call it, it will call you before it stands you up against the wall at the same time speaking as we are speaking and sometimes lamenting coming close spin spin again call these the lights the merry dancers from hell and these lights the merry dancers of hellish colours the constellations over-lit. well, now.

this is just a phenomena calling itself aurora borealis, otherwise or also known as northern disturbance lights of perturbation and/or let's just get those coloured lights going. the very lights of the very merry the same and very dancers was the sky last night. could think it clouds faded strobe pulses green yellow red yellow pulses pulses and that was the sky last night which now you have heard not even in this very fine weather a light breeze of light the reason why perhaps to stay from all directions there is every light here and there is every light and every light imaginable as light from every source if only and not

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79. **lewis lacook**

PAINESVILLE

Thu 3 Oct 2002

Learn the signs of high blood pressure early. If he
has blood
spurting out his ears, he has high blood pressure. If
heartburn
rusts his inner children down to nubbin bumpers that no
longer
function for the nonce, he has high blood pressure.
You can't
stay a cloud forever.

Hey, get down from there! I said to Brad, who
continues to
coat the corners of the room with his viscous squib.
Cobwebs
bedewed with wedding pictures (hanging like glycerine
drops from
strands just barely audibly breathing) remind us of Y
and its
emancipation from pissing daisies on the dasein of the
tao. Just
let it happen, Brittany continually advises. She's a

beautiful
sieve that lets pouring rugburn through; when she
walks by, sores
tumble out of her gait, like a door's been slit in
metaphor and
all my little gods have become phosphorescent with
melancholy.
Keats, I'm yelling to Brad over Wang Chung tonight,
Keats did not
foresee this. Keats is younger in the corners than
rock bands
crawling out of airplane-drenched groupie formations,
according
to Lakey Teasdale.

High blood pressure means a well-balanced diet of
the worms
in flaccid roast won't dream about Renee and I in a
restaurant
slowly flooding with bad coffee and the ghosts of
algebra.
Because you can't extract a system from this, it will
pluck a
blueprint from your face. Your network of veinsville
is stressed.

=====

<http://www.lewislacook.com/>
http://artists.mp3s.com/artists/385/lewis_lacook.html
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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<http://sbc.yahoo.com>

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80. **lewis lacook**
HOT CROSS BUNS
Thu 3 Oct 2002

Must we go over all this again.

I can tell. A question re-arranges. Objects on a
table. Until an
answer. Proves. Too much time.

By the way you're looking at me I came back to say.

Yes. You may go out of your mind for an hour or so. It
seems.

Curled, lurking alignment; almost an elemental rule.

Refusing to
signify. Hot cross buns, so very tizzy at me.

Fast. True. Mound.

Lint. True. Mount.

Particlepotatoangel.

Brick. Glue. Town.

Much hilarity ensues.

Are. You laughing at. Me reminds.

Newly re-furbished cognition.

=====

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

http://artists.mp3s.com/artists/385/lewis_lacook.html

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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81. **Mark DuCharme**

Thanks!

Thu 3 Oct 2002

Dear Elizabeth,

I wanted to thank you again for giving me a reading in your wonderful series. I
really enjoyed it, & appreciated the opportunity to get the word out about my
book.

I'm sorry we didn't get a chance to talk more during my visit. Maybe the next
time I'm in town (or if you're ever out in Boulder).

All Best,

—Gertrude Stein

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

[illegible]

—Gertrude Stein

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

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Thu 3 Oct 2002

"A worthier
candidate to undertake my office
might have been the lamented Kenneth Koch,

who more than anyone on earth would spare
us the delusion
that poetry is
merely marble chipped from the classics. But
Kenneth's not on earth; I will have to do."

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84. **Hilton Obenzinger**
Re: Carl Sandburg Eats Rootabagas for Fun
Thu 3 Oct 2002

Stephen,

Sandburg is following the long tradition of American homegrown proto-surrealism. If you want to read something weird get the Davy Crockett Almanacs of the 1830s-40s -- there are some facsimiles in libraries -- the origin of half man/half alligator, incessant masturbator, cannibal, and a generally insane soul. Of course, part of its bizarre extravagance is due to its pathologically perverse racism. But that is, of course, the basis of much of American perversity.

Hilton

At 03:04 PM 10/2/2002 -0700, you wrote:

>Carla Harryman tips her hat to Sandburg in the title of one of her books -
>and I made no real stylistic connection between his and her work (which I
>like) until I picked up Sandburg's Rootabaga Stories recently remaindered in
>an illustrated ostensibly oversized children's book with art by Michael Haeu
>(HBJ, Publishers). And I bought it primarily for the titles of the pieces.
>First published in 1923, they show Carl on first base in the USA in that
>little little bump between Dada and Surrealism and the extended shadow of
>Lewis Carroll. The Contents page I find worth the price of admission with
>titles such as"

>

>

>The Huckabuck Family and How they Raised Popcorn in Nebraska and Quit
and

>Came Back

>

>How Six Pigeons Came Back to Hatrack the Horse after Many Accidents and

Six

>Telegrams

>

>How Dippy the Wisp and Slip Me Liz Came in the Moonshine Where the Potato

>Face Blind Man Sat with His Accordion

>

>How Pink Peony Sent Spuds, the Ballplayer, Up to Pick Four Moons

>

>Or lines like, "...the frogs always gamble with the golden dice after

>midnight."

>

>Or a sequence of titles as in, "Three Stories About Moonlight, Pigeons,

>Bees, Egypt, Jesse James, Spanish Onions, The Queen of The Cracked Heads,

>The King of the Paper Sacks."

>

>

>The stories themselves could have done with some good anti-redundant edits.

>But the character whimsy combined with the smarts that animate Carla's work

>I suspect here were royally unleashed.

>

>I am out of any Sandburg critical loop - the work here is so different than

>the serious democrat at public work (Lincoln, Chicago), I am led to wonder.

>Anyone know what sparked this lovely tilt?

>

>

>Stephen Vincent

Hilton Obenzinger, PhD.

Associate Director of Undergraduate Research Programs for Honors Writing

Lecturer, Department of English

Stanford University

[REDACTED]

[REDACTED]

Fax

[REDACTED]

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85. **Rebecca Wolff**

Fence at the Whitney Tomorrow Evening

Thu 3 Oct 2002

A little reminder:

Friday, October 4th 6-9 pm

Come help Fence celebrate the release of #10, Fall/Winter 2002-2003 with poetry, fiction, music and cash bar.

at "Soundcheck"

at the Whitney Museum of American Art

945 Madison Ave. at 75th St.

New York City

With readings by contributors:

Poet Ann Lauterbach

Alberta Prize winner poet Tina Brown Celona

Fiction writer Julia Holmes

Free admission to the Whitney and the Party

Discounted books, magazines, subscriptions, and other things.

Rebecca Wolff

Fence et al.

14 Fifth Avenue, #1A

New York, NY 10011

<http://www.fencemag.com>

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86. **E. Tracy Grinnell**

Litmus Press New Release

Thu 3 Oct 2002

Litmus Press has released its first title:

The House Seen from Nowhere, by Keith Waldrop

"In Keith Waldrop's *The House Seen from Nowhere*, we are invited into a meditational drift that explores the 'tense emptiness' of being. The construction of all that surrounds us, the carpentry, wavers between order and the instability of order, is manifest in syntax and etymology. In this house, which is all things--body, fortress, residence, logic, language, mortality--we find mirrors, echoes and spirits: "the figures light/delineates not/the light itself." Where we might use Zeno's paradox to understand the relation between the knower and

the known, it is in Keith's *_House_* that we find the paradox of 'empty distinctions,' the tension between asymmetrical opposites. The house exists "not to inclose but/to include//without redemption."

ISBN: 0-9723331-0-X \$15.00

230 pages

Available through Small Press Distribution

www.spdbooks.org

ALSO AVAILABLE: Aufgabe #2, Spring 2002 with 60 pages of German writing in translation edited by Rosmarie Waldrop--translated by Rosmarie Waldrop and Andrew Joron. The main section of poetry features work by 29 American poets. Includes essays and reviews. 243 pages, \$12.00. Get a glimpse online at www.durationpress.com/litmuspress

Deadline for issue #3 is December 1, 2002. Issue #3 will feature Mexican writing in translation, edited by Jen Hofer. Send up to 8 pages of writing for the main section, which is still open. Contact information is available on the website.

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87. **Robert Corbett**

David Shapiro interview

Thu 3 Oct 2002

I have been enjoying muchly this interview in the current online Rain Taxi. Here is the url:

<http://www.raintaxi.com/online/2002fall/shapiro.shtml>

I thought I would append this quote which sort of illustrates the title, "Pluralist Music." There are many other things here, though.

"My idea of poetry now is pretty endless. I know people who just like Ted Berri-gan's Sonnets, they just like one kind of thing. Particularly because of music I tend to not think in that way. I like John Cage and I like Eliot Carter. They don't like each other. I once said to Eliot Carter, "What do you think of John Cage?" He said, "No I don't really think so." And the same thing happened when I asked Cage, "Don't you like Carter?" "No." "What about the 'Polyrhythms'?" "Not really." They both hated each other, but I think poetry can combine these different things. I like a sonnet and I like shattering a sonnet. I like The Tennis Court Oath, but I also like Some Trees. This puts me in a bad position because you might say I therefore lack certain purities."

Robert

--

Robert Corbett "I will discuss perfidy with scholars as
[REDACTED] as if spurning kisses, I will sip
Department of English the marble marrow of empire. I want sugar
University of Washington but I shall never wear shame and if you
 call that sophistry then what is Love"
 - Lisa Robertson

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88. **Andrew Rathmann**

Re: Perelman's interview

Thu 3 Oct 2002

The Dewey quotation (thanks Michael) seems, to me, an expression of sentimentality, not thought. If the democratic world-view is one which perceives universal "uncertainty and contingency," then why is Dewey so confident in the power of men to shape history, or in the legitimacy of their motives to do so? Robert Corbett mentions Nietzsche: think what he would have made of Dewey's red, white, and blue rhetoric.

I think Shakespeare is a totalizing poet in the sense that he achieves a complete effect, and that, having read him, one retains a certain vision of the world _as a whole_. The world as a whole (not merely some part of it) looks different afterward. Completeness, comprehensiveness: I think that desiring these things is actually close to wanting to be, as Robert says, "overwhelmed" by art -- only better, because the effects persist and may be reflected on.

The premise of so much critical theorizing about literature is that artistic conventions carry political significance. In fact, this significance only exists insofar as it is asserted by the interested parties. "Let me tell you now about the democratic urge in my poetry..." When writers adopt this vaguely ad hominem, self-justifying line of argument, it should put readers on the alert.

Which poet was it who said, when asked about his political views, that he votes in elections just like everybody else? I think of that as a slightly dumb but nicely crap-free response to these questions.

Andy

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89. **Halvard Johnson**

Poems by others: LeRoi Jones (Imiri Baraka), "The Liar"

Thu 3 Oct 2002

The Liar

What I thought was love
in me, I find a thousand instances
as fear. (Of the tree's shadow
winding around the chair, a distant music
of frozen birds rattling
in the cold.

Where ever I go to claim
my flesh, there are entrances
of spirit. And even its comforts
are hideous uses I strain
to understand.

Though I am a man
who is loud
on the birth
of his ways. Publicly redefining
each change in my soul, as if I had predicted
them,

and profited, biblically, even tho
their chanting weight,
erased familiarity
from my face.

A question I think,
an answer; whatever sits
counting the minutes
till you die.

When they say, "It is Roi
who is dead?" I wonder
who will they mean?

--LeRoi Jones

fr. *The Dead Lecturer*, 1964

Hal

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

New-Poetry mailing list

[REDACTED]

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

90. **caroline crumpacker**

Bilingual Poetry Reading Series and events

Thu 3 Oct 2002

The Bilingual Poetry Reading Series has recommenced...

at the Bowery Poetry Club

that's 308 Bowery, btwn. Bleeker & Houston

 www.bowerypoetry.com

Here is the schedule for October...please join us...

Wednesday, October 9th at 10:00

Clayton Eshelman reads translations of Aime Césaire

Sunday, October 13th at 5:00

Eugene Ostashevsky and Matvei Yankelevich

present their translations of

OBERIU: Russian Absurdism of the 1930s

\$5 at the door. Books/magazines will be sold.

About the reading on October 9th: Clayton Eshelman is the primary American translator of Cesar Vallejo, Aime Césaire, and Antonin Artaud. He received the National Book Award for his co-translation of Vallejo's Complete Posthumous Poetry. Over the years, he has received NEA and NEH Translation Fellowships. His translation of Vallejo's Trilce (Wesleyan, 2000) received the Landon Translation Prize from the Academy of American Poets. His co-translation of Aime Césaire's Notebook of a Return to the Native Land has been hailed by Césaire scholars as a landmark achievement. His poetry has been published by Black Sparrow Press for 32 years, 13 volumes all in all.

Aime Césaire was born in 1913 in Martinique in the French Caribbean. Poet, playwright, and politician, one of the most significant and widely read authors from the French-speaking Caribbean. Césaire elaborated with Léopold Senghor and Léon Damas the concept of *négritude*, an influential movement to restore the cultural identity of black Africans. Césaire's ideas were first fully expressed in his famous poem, *Cahier d'un retour au pays natal* (Notebook of a Return to the Native Land), a mixture of poetry and poetic prose, which celebrated the ancestral homelands of Africa and the Caribbean. All of Césaire's writings are in French.

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The evening will include:

FROTHER, a poem / play by Aleksandr Vvedensky. Directed by Nicola Cipani.
Trans. Thomas Epstein, Eugene Ostashevsky and Genya Turovsky.

A Mathematical Analysis of SDYGR APPR collided with ELIZABETH BAM in
light of THE OBERIU MANIFESTO as bisected by Kharms' Scimitar. A montage
by Matvei Yankelevich of his translations of Daniil Kharms.

Actors include Simone White, Oleg Dubson, Lauren Urquhart, Patrick Roetzel,
Dima Dubson, Douglas Mennella.

Recently published in translations by Matvei Yankelevich and Eugene Osta-
shevsky in Fence, Open City, Common Knowledge, Balaklava and New Ameri-
can Writing. Issues of New American Writing 20 and Fence will be for sale.

Following is a link to a short essay from New American Writing 20 about
OBERIU: absurdism.NAW.rtf

And, here is the full schedule for the French/American Poetry Magazine Festival
happening this coming weekend...I know you've already gotten some emails
about it, but here's the whole deal with times, dates, places etc.:

Festival of Literary Magazines: October 4 through 6

Reviews of Two Worlds: French and American Literary Periodicals 1945-2002.

Friday, October 4

3:30 - 5:00 France and the United States, a literary friendship
 Celeste Bartos Education Center,
South Court Auditorium, NYPL

 Keynote speakers: Michel Deguy and Rosemarie Waldrop

7:00 - 9:00 Poetry Reading
 Cultural Services of the French
Embassy

 Clayton Eshelman, Jean-Pierre Faye, Liliane Giraudon,
Peter Gizzi, Andrew Maxwell,
 Anne Waldman

Saturday, October 5

10:00 - 11:30 Panel 1: Considering the avant-garde
 Celeste Bartos Education Center,
South Court Auditorium, NYPL

 Moderator: Stephen Sartorelli
 Editors: Clayton Eshelman, Jerrold Shiroma (Duration),
Jean-Michel Espitallier (Java),

Philippe Castellin (Doc(k)s)

Rapporteurs: Stacy Doris, Francois Dominique

11:30 - 1:00 Panel 2: Considering historical precedence
 Celeste Bartos Education Center,
South Court Auditorium, NYPL

Moderator: Guy Bennett

Editors: Andrew Maxwell & Macgregor Card (The Germ),
Eric Giraud (Issue),

Henri Deluy (Action Poetique)

Rapporteurs: Anne Waldman, Jean-Piere Faye

3:00 - 4:30 Panel 3: Considering economy
 Celeste Bartos Education
Center, South Court Auditorium, NYPL

Moderator: Marcella Durand

Editors: Ed Foster (Talisman), Caroline Crumpacker &
Frances Richard (Fence),

Eric Giraud (Issue)

Rapporteur: Beatrice Mousli

4:30 - 6:00 Panel 4: Considering translation
 Celeste Bartos Education Center, South Court
Auditorium, NYPL

Moderator: Cole Swensen

Editors: Liliane Giraudon (lf), Andrew Zawacki (verse),
Omar Berrada &

Vincent Broqua (Double Change)

Rapporteurs: Serge Gavronsky, Paul Vangelisti

7:00 - 9:00 Poetry Reading
 Bowery Poetry Club, 308 Bowery (btwn
Houston and Bleeker Streets)

Dodie Bellamy, Phullippe Castellin, Norma Cole, Jean-Michel
Espitallier, Eric Giraud,

Stephen Sartorelli, Paul Vangelisti

Sunday, October 6

2:00 - 2:30 Opening Remarks
 Graduate Center at the City
University of New York

Mary Ann Caws, Distinguished Professor of French, English
and Comparative Literature
of the Graduate Center, CUNY

2:30-4:30 Panel 5: Considering the editor-at-work
Graduate Center at the City

University of New York

Moderator: Laird Hunt

Editors: Jena Osman & Juliana Spahr (Chain), Kevin Killian
(Mirage #4),

giovanni singleton (nocturnes)

Rapporteurs: Peter Gizzi, Pierre Joris

4:30-6:00 Panel 6: Considering community
Graduate Center at the City

University of New York

Moderator: Eleni Sikelianos

Editors: Dodie Bellamy (Mirage #4), Brendan Lorber
(Lungfull!), Jean-Michel Maulpoix

(Le Nouveau Recueil)

Rapporteur: Norma Cole

7:00-9:00 Poetry Reading
Poets House
72 Spring Street, 2nd Floor

Guy Bennett, Henri Deluy, Pierre Joris, Jean-Michel
Maulpoix, Jerrold Shiroma,
giovanni singleton, Cole Swensen

Please let me know if you want to be taken off this list, and I will make it so.

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91. **Brandon Barr**

summing up

Thu 3 Oct 2002

Last month in texturl:

-procedure, performance- on digital poetics

/silence, bought and paid for/ on the Batt/Cage controversy

-code & writing- on programming and writing composition

-code & distribution- on Barthes's "The Photographic Message"

- :-) - on the happy face and meaning

-media as artifact- on the 20th century's fetish of communication

artifacts

-digital text, digital poets- on digital poetry

plus improvisations, links to other projects, and other distractions and digressions.

<http://brandonbarr.com/texturl/>

Best,

Brandon Barr

University of Rochester

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92. **Joe Amato**

Re: Perelman's interview

Thu 3 Oct 2002

but andy, isn't the fact of publishing itself a broadly ideological (read political) act?... ergo anything that would impinge upon this fact would have ideological consequences... i don't think it's a stretch to imagine oneself as contributing to a more openly democratic sphere by agitating for work that challenges what one views as the prevailing orthodoxy (ies)... now these latter might not be strictly formal, but here again, from ~the ny times book review~ last sunday:

p. 16, from richard eder's review of a. m. holmes's ~things you should know~:

"Over the course of literary modernism and the patchwork of styles and purposes crowded in since (lacking new ground to build on, the house of letters, like a Moscow apartment, stuffs the successive generations into a single cramped kitchen and bedroom)...."

p. 19, from gerald marzorati's review of caetano veloso's ~tropical truth~:

"He has a following, too, among the more with-it tenured types who participate in conferences devoted to postcolonial studies and such."

p. 34, from will blythe's review of nick tosches's ~in the hand of dante~:

"Fortunately, it's not quite as postmodern as it sounds."

(and yes, each of these reviewers goes on to express ambivalence, unwittingly i'd say, as to the implied values they're busy erecting/dismantling)...

if the issue is whether we put faith in our solitary (?) endeavors (designing a bridge, writing a poem) to the extent that such endeavors might be imagined to have consequences outside of the poem's (or bridge's) singularity (let's say), well i would expect the answer to be yes... not blind faith either, else we'd end

up like poor disillusioned hart crane (hey, i'm not saying i'm "better" than crane either!)...

raymond williams made the point long ago (forget where) that not all totalizing gestures are totalitarian... on the face of it this summons the common meta-paradox: if i argue that contingency is always good, why this seems on the face of it to be a decidedly un-contingent view of things... nevertheless, i can say w/o qualification, i think, that the playing field is not level (in publishing, and in life) and that one way to correct injustices (of publishing, of living) is to pursue and promote alternatives that speak to said injustices (formally and otherwise)... no---i haven't ipso facto thus created a democratic sphere by asserting so (or making objects that provide corresponding objectifications/knowledges)---i'm not even positive that creating a more democratic/progressive sphere will result in the aesthetic (?) changes i seek...

but i'd rather not be called to the mat on the basis of my desire to try to crank open the blinders, yknow (or as if i'm self-deceived or some such!)... problem with what you seem to be saying, andy, at the expense of what you seem to characterize as (academic, poetic) self-righteousness (naivete?), is that *your* position comes at me as if it already knows better than to believe (let's say) the value of intellectual work that strives to explore its relation to extra-intellectual reality (i'm really tempted to use quotes here, but ok)... all due emphasis on intellectual here too---and which intellectuality might not characterize, btw, most in the academy (speaking across disciplines now)...

so:

(1) what do YOU see as the function of poetry at the present time? but at the same time (2) you'll have to explain to me as well what you see as the function of criticism at the present time, b/c it seems to me that this latter is the space you're taking for granted---the leverage you gain from not being explicit in such terms...

what i have in mind, btw, is that if you wish to go the academic-intellectual route, then you'll have to start talking to me about *teaching*, and not interviews, poems, or other formalistically conceived artifacts/practices... talking about the effects of reading is not quite the same as talking about the classroom, which is where the democractic nexus btw really hits up against some harsh criticism (despite of which i'll continue to advocate for same, just for the record)... reading xyz poetry in the classroom is not equivalent, either, to talking about teaching---it's only one aspect of same, finally... i'm not sure whether you want to go where i want you to go, either...

all too hasty, & thanx for reading...

best,

joe

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93. **Michael Magee**
Re: Perelman's interview

Thu 3 Oct 2002

According to Andrew Rathmann:

>

> The Dewey quotation (thanks Michael) seems, to me, an expression of
> sentimentality, not thought. If the democratic world-view is one
> which perceives universal "uncertainty and contingency," then why is
> Dewey so confident in the power of men to shape history, or in the
> legitimacy of their motives to do so? Robert Corbett mentions
> Nietzsche: think what he would have made of Dewey's red, white,
> and blue rhetoric.

Andy, it seems to me you really misread Dewey here - this may be because you haven't read much Dewey, I don't know. He is about as unsentimental as a philosopher can get. The Nietzsche comparison is a worthwhile one though the way you've framed it is misleading. Nietzsche and Dewey share a mentor, Emerson (if you know Emerson well you'll see his thinking prominently on display in *The Gay Science*, *Twilight of the Idols* and elsewhere. Nietzsche carried his volumes of Emerson with him in his travels and annotated them heavily.) As you suggest, they share a world-view which includes much uncertainty and contingency. And, yes, Dewey believes that this is the *sine qua non* of human agency. He is also very specific about how culture is shaped through the actions of groups of individuals - much, much more specific than Nietzsche to say the least. "The power of men to shape history" is a phrase more compatible with, say, Carlyle (or indeed with Nietzsche himself) than with Dewey - in the way that it suggests a MAN bending the world to his will. That is not, in my reading, what Dewey is talking about at all, - rather he's describing, as William James did, "the idea of a world growing not integrally put piecemeal by the contributions of its several parts...a social scheme of cooperative work genuinely to be done." This "idea" **requires** a philosophy of the kind Dewey describes in my original quote - precisely because that description, utopian as it is, is rhetorical: it serves to awaken both dissatisfaction and desire, and hence **action**; it suggests to those who adopt it that they had better not throw in the towel OR make a monomaniacal dash for power, but should instead proceed antiphonally.

How much more sentimental Nietzsche seems to me by comparison! How fanciful, how dramatic his cynicisms, how precociously boyish! Though I should say that Nietzsche's love of Emerson has him in good spirits betimes: "Emerson

- Much more enlightened, adventurous, refined than Carlyle; above all happier...he has absolutely no idea how old he is or how young he will be" (T of the I).

-m.

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94. **Nick Piombino**

Sonnets

Thu 3 Oct 2002

Mark Wallace's "Sonnets of a Penny-A-Liner" with prints by Lawley Paisely-Jones was published by Buck Downs books in 1996 (80 pages, \$9.00). A sample follows:

\$4.20

in fourteen lines you can't get to the heart
of any problem because you lose it,
on ends you've written in, there's only time
to be a thing and let it change,
to stick in throats on wires,
to blend, to block,
to say we're business folk and bleed
all over tomes of stupid poetry
for less than we're worth, once I thought
to see the heights, and entered into
latest programs to continue
measurements while bodies blow
away and leave me hanging
on deadlines, another story I tell you

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95. **Alan Sondheim**

self violence of everyone against me

Thu 3 Oct 2002

self violence of everyone against me

not think a of day dying. goes we're by always when close I to don't total think
not of a dying. day we're goes always by close when to I total don't bankruptcy.
building the Gary manager Wiebke our at building us Gary on Wiebke the
screamed bankruptcy. at the us manager on of street, live you here. make got
enough to money get live of here. street, you've you got don't get enough out
money past of tenant our Chris things, Drury placed took them lot here. things,

tenant placed Chris them Drury in took storage, returned and them. has she's never had returned them them. for she's five had months. for and five has months. never there Island is that rumor stole around all Rhode the Island film that equipment stole is all a film around equipment Rhode School there Design years was at twenty-five Island years School ago. of Bob not Jungles sure. started I it; stole I'm nothing. sure. doctors nothing. Jungles doctors it; can't me, find but what's every wrong morning with I me, wake but up every extremely morning can't wake what's up wrong extremely with sick fevers. chills current low turns fevers. out my to current be employment sick turns with be low part-time; worry worry homelessness. about my homelessness. heart heart are palpitations extremely are part-time; increase panic as attacks. go of through the increased time panic on attacks. the most increase time go feel knowledge useless means knowledge I'm means afraid absolutely Azure afraid useless Azure and will me. suffering am far afraid too of long far me. much am be much with repetition will anxiety. able able repetition stay anxiety. alive I another think two I years. of jealous me. everyone life life I seems am hideous. jealous.

of types fish in there this are city numerous of types cowardly in mourning. this let city of cowardly there mourning. are let numerous the have dead to bury do dead. living. living living have have to the do dead living. the go the on. living but violate no the no. with violate go with no their but ululations. and everyone mourning is and wailing fearing and in mourning this fearing city. big is city. wailing nowhere on live. things one this getting city on is things to crying big they too. too. crying.

three are windows about are to about fall to out fall of out our of wall. our three wall. windows they need they replacing need and replacing respacing and above respacing all. above we we monies monies for for the the doors. doors. people people in in city city greedy greedy whores. whores. sell souls their in souls order order cry cry die. die. sell I want want to die in solitude on on all all fours. fours. I everything here everything runs here big the lie. big have lost lost our belongings thanks thanks to Chris Drury. Drury. we she should should lose lose her her job job and revenge. she hate we then will we sit will down sit cry. and.

everyone we hate should die.

===

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96. **Jeffrey Jullich**
Re: Hello and Comedy
Thu 3 Oct 2002

Two of my personal favorite on comedy are:

Mitchell, William E., ~CLOWNING AS CRITICAL PRACTICE:
PERFORMANCE HUMOR IN THE SOUTH PACIFIC~ (Univ. of
Pittsburgh, 1992)

and (I think)

Desmond, William, ~BEYOND HEGEL AND DIALECTIC:
SPECULATION, CULT, AND COMEDY~ (Albany : State
University of New York Press, 1992).

(As usual, I can't find the Desmond book on my
bookshelves, but I ~think~ that's the title.)

The latter contains such biographical curios as that
Hegel was responsible for the ~toilet-training~ in the
boy's school where he taught, and had to walk the
youngest of his charges back and forth to the
outhouse, in all weather.

Particularly notable in ~CLOWNING~ is Mark Mosko's
"Clowning with Food: Mortuary Humor and Social
Reproduction Among the North Mekeo", about a mourning
ritual. Through a ceremony of excessive ~over-eating~
where standard aboriginal structural oppositions of
clan lines, sweet and unsweet foods, etc. are
~un-mixed,~ the deceased is ~*de*-conceived~
("Procreation, in essence, is undone"):

"...as the laborers are presented with numerous large
basins of the prepared foods and commanded to eat
them, the overtly comic aspect of ~ipani~ is
manifested. The laborers start to eat, greedily and
with great bravado. They eat, and eat, and eat some
more. Gradually, the laborers' abdomens begin to
swell, and many make a show of intentionally extending
their bellies outward and grabbing and massaging them
so they will hold even more food. Soon, however, the
laborers' gesticulations, facial expressions, and body
contortions start to reveal momentary signs of growing
satiation and physical discomfort. Still the laborers
call out for more, more, and more food.

"...The engorging, clowning, laughter, feigned anger, and so on continued until both groups of laborers conceded they could eat no more. First, the women lined up in front of the clubhouse, holding before them four bowls of uneaten food. The peace chief's own wife addressed the owners, saying, 'Thank you greatly, we have eaten coconut and had enough.' The chief indicated that each of the women was fined one tin of mackerel and one tin of bully beef.

". . . toward the end of the performances I observed that the intensity of the laborers' exclamations and visible efforts to eat more and more food diminished as they gradually approached their absolute eating capacities. Having experienced more than an hour of eating, the laborers arrived at a point where they were taking only the smallest of bites, holding and slowly chewing each in their mouths for as long as five minutes, say, before taking another. By this time their greedy calls for more food were coming less frequently and forcefully, and their faces betrayed what can only be described as maximum discomfort. By the end of it all the laborers had eaten themselves into a state of virtual immobility."

Date: Wed, 2 Oct 2002 18:32:25 -0500
From: Gabriel Gudding <[REDACTED]>
Subject: Hello and Comedy
In-Reply-To: <[REDACTED]>
Content-Type: text/plain; charset="us-ascii";
format=flowed

Hello. I was browsing archives last month and stumbled across Aaron Belz's query regarding humor/comedic theory

Do you Yahoo!?
New DSL Internet Access from SBC & Yahoo!
<http://sbc.yahoo.com>

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97. **caroline crumpacker**
Bilingual Poetry Reading Series
Thu 3 Oct 2002

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can Writing. Issues of New American Writing 20 and Fence will be for sale.

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OBERIU: absurdism.NAW.rtf

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98. **kari edwards**

Re: I could be a fireplace

Fri 4 Oct 2002

I could be a fireplace

Being a liquid form flowing form with the other ten million. Boy or she, them or
the other unnamed - I wanted to be a collaborative trace, an artificial doll, a
manufactured particle, fashioned in Indo-European, appropriated and reengi-
neered, a would be wind sound. is there anything resembling shadow services,
those stark 'I have sex with open impact cryptic numbers at playgrounds
screaming out;' "touch me in innovative ways, leave no trace of artificial arms
and digital fault lines - open me - bring prosthetic devices that desire edges that
never loses sharpness." Boy or she, 'I started swapping surfaces across well-
stocked bookcases, and well oiled cement parts cast aside in roman graveyards.
Perhaps next time when none of the neural implants caress my sofas, when
there is no understanding which enters the habitual, I can say; 'I have great im-
pact on cryptic, numbers and letters. I could be a manufactured device, a pros-
thetic devices with understanding, and or with service - I could be A Life form,
or a fireplace.=

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99. **Patrick Herron**
plagiarism is so easy

Fri 4 Oct 2002

[illegible]

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by patrick herron

[↑ Contents](#)

100. **august highland** **Re: Perelman's interview**

Fri 4 Oct 2002

i hope this adds something useful to your discussion which i have been following and trying my best to understand - i don't have the same level of erudition as many of you do - so i'm taking a bit of a risk here - what i am contributing is something lewis lacook wrote about my own writing - i sound like a schmuck promoting myself don't i - but i swear this is only a tiny tiny tiny part of it - i really think what lewis wrote is pertinent - so i am contributing it

NOTES FOR/ON AUGUST HIGHLAND

1) Multiplicity: a political concept:

democracy/socialism: out of
one, many: out of many, one.

2) Highland's work here may on one level be a parody
of the

entire concept of the "art movement;" inasmuch as the
postmodern

has been characterized as "the end of movements" and
an art era

beyond manifestos; Highland, in a bold conceptual
move, has

birthed an art movement, complete with varied

practitioners, from
just himself.

3) It is also primarily an internet art, using the network as a means of distribution. In its practice, it embodies the network; because Highland takes on for each work a different persona (though some workers in the movement are developing full bodies of work), he is populating each node in the network of his movement with an avatar. This is in contrast to Alan Sondheim's work, which operates for the most part with a fixed set of agents (Nikuko, Julu, Alan, Azure).

4) What we experience as readers of August Highland's texts is a layering of pastiche upon pastiche, collage on collage, network on network. The work is dense, disjunctive, appropriating (it seems) lines from technical manuals and dime-store thrillers; its what pulp would look like if someone dropped the genre and it shattered on impact (and if a book on network protocol were also already shattered there on the floor, mingling with the freshly fragmented pulp). This, coupled with the avatar-play and its mode of dissemination lends the work a rich veneer of polyphony. Think Schoenberg re-incarnated as DJ Spooky; serialism as a mode of cut-up.

5) Such play is deadly serious in its politics. As Language Poetry challenged traditional, "transparent" writing,

rendering
the sign opaque, Highland's movement renders
authorship opaque as
well. What if we found out that "Ron Silliman" was a
piece of
software? Would it change the work and our
relationship to the
work as readers?

6) But why challenge authorship in this way? Why
produce texts
like this at all? Why fabricate an art movement?

One of the things I find most distressing about
the world of
twenty-first century poetics is this: one has favorite
poets, not
favorite poems. This persists even in the world of
experimental
poetics, where ego is routinely challenged, and the
whole idea of
subjectivity often slips under the microscope for
re-examination
(and, in finer moments, re-arrangement). Thinking such
as this
narrows down poetry considerably; it makes the poetry
"scene" all
too often just a smaller version of mainstream
publishing, with
its own small-scale Stephen Kings and John Grishams.

But why should this matter to the READER of
experimental
poetics? Well, for one thing, it turns this "scene"
into exactly
what it was created in the beginning to counteract: a
market.
Literature once again becomes a commodity; its value
is assigned
to it by author-name, rather than quality of work.
There are a
plethora of respectable experimental literary journals
out there
that publish by invitation only; there's an even

larger number
that "accept submissions," but in reality only accept
work that
has proven market value. How can one justify this, in
a mode of
work that in theory practices openness and
experimentation?

7) This is why Highland's work is important. It
frustrates this
completely; by playing at the author-value level, it's
impossible
for those interested more in experimental poetry's
market value
to grasp it. Will Teddy Warburg ever appear in the
much-esteemed
(and excellent, as far as quality, but closed, as far
as
politics) Jacket? Will Conjunctions ever publish work
by Teddy?
It's doubtful, as such journals seem more concerned
with
perpetuating one particular historical period in
modern poetics
rather than furthering the field.

So August's work flies in the face of such
thinking. Its
politics are utopian: the constructedness of its texts
is a
remnant of the old punk rock mentality, the idea that
"anyone can
do it, you should too." This work says: start your own
movement.
And many will heed that call.

cheers,
augie
www.litob.com
www.voice-of-the-village.com
www.amazon-salon.com
www.atlantic-ploughshares.com
www.thebookburningdepartment.com

www.thebrainjuicepress.com
www.antigenreelitecorps.com
www.inkbombdisposalunit.com
www.post-mortem-telepathic-society.com
www.pornalisa.com
www.digital-media-generation.com
www.newliteraryunderground.com
www.textmodificationstudio.com
www.advancedliterarysciences.com
www.cultureanimal.com
www.muse-apprentice-guild.com
www.literaturebuzz.com
www.bookcrazed.com

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

From: "Andrew Rathmann" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 03, 2002 1:04 PM

Subject: Re: Perelman's interview

> The Dewey quotation (thanks Michael) seems, to me, an expression of sentimentality, not thought. If the democratic world-view is one which perceives universal "uncertainty and contingency," then why is Dewey so confident in the power of men to shape history, or in the legitimacy of their motives to do so? Robert Corbett mentions Nietzsche: think what he would have made of Dewey's red, white, and blue rhetoric.

>

> I think Shakespeare is a totalizing poet in the sense that he achieves a complete effect, and that, having read him, one retains a certain vision of the world _as a whole_. The world as a whole (not merely some part of it) looks different afterward. Completeness, comprehensiveness: I think that desiring these things is actually close to wanting to be, as Robert says, "overwhelmed" by art -- only better, because the effects persist and may be reflected on.

>

> The premise of so much critical theorizing about literature is that artistic conventions carry political significance. In fact, this significance only exists insofar as it is asserted by the interested parties. "Let me tell you now about the democratic urge in my poetry..." When writers adopt this vaguely ad hominem, self-justifying line of argument, it should put readers on the alert.

>

> Which poet was it who said, when asked about his political views, that he

votes in elections just like everybody else? I think of that as a slightly dumb but nicely crap-free response to these questions.

>

> Andy

>

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.393 / Virus Database: 223 - Release Date: 10/1/2002

[↑ Contents](#)

101. **Lanny Quarles**
ba]it]y]lo/i-e.m.-erg(e)

Fri 4 Oct 2002

ba]it]y]lo/i-e.m.-erg(e)

<http://www.hevanet.com/solipsis/desktopcollage/baityloi2.jpg>

[↑ Contents](#)

102. **richard.tylr**

Re: Amiri Baraka in the NY Times Report from NZ

Fri 4 Oct 2002

Laurence I love you too. (Joke). The post I sent started out as another "blast" then I decided to pretend to be mad as I (well maybe we (I only?)) are all a bit mad. (Thinking that the CIA are probably "listening in" but then I thought ...what the hell...)

But replying in general. My original post re Baraka was inspired or caused so to speak by my reading the NY Times which I get on line. Now I was basing my support of Baraka In NO WAY on any anti - semitism and I am not anti semitic and I had heard that rumour re the Israelis a long time ago and have never verified it, I must say I am quite skeptical of it (I'm skeptical of everything)): however it did make me think that certain groups in Israel may have been involved in the S11 plot but that S11 was organised "frrom the inside" is at the moment only one possibility. One I'm inclined toward: at least provisionally... I'm not into the Protocols of Zion and all that slime: I have struggled for years against incorrect racist views. My ex wife was part Samoan and I used to face racial and psychological torment (not directed at me) by ignorant New Zealanders that I worked closely with... who were very often racist (much of the NZ tradesmen class if you like, and the "lumpen proletariat", are rabidly racist: that's another myth that needs exposing: far from being "a lovely country" New Zealand is one of the most racist and corrupt and violent countries in the world

with a large percentage of poor people and homeless and neglected old people and the mentally ill are greatly neglected: and an increasingly low standard of living): and there is a big number of racist crackpots from anti black to to anti Asian to anti Jewish here... What I liked about what I could "see" of Baraka was his ability to say "well I'll raise hell..." and I think that the poem only says - rhetorically..."Who did this?" (I haven't read the poem I don't know where it is I'm going by what Patrick says of it). Why was this done?" Now what I can't understand is why in the US and elsewhere you are folding to terror inside your own country that says: "You are unpatriotic if you speak out or question the anti-terrorist campaign or question the actions of the Israeli military".

My desire to see Israel brought to account and or obliterated (decommissioned if you like) if it continues on its present course was changed somehow into I want to obliterate or whatever all Israelis (no matter what they do): now there was a big conditional there. And I'm not saying eg that Saddam Hussein is a "good guy" (or even Arafat) ...he's not as terrible as he is portrayed but he is an anti communist dictator (albeit he did have a (relatively) prosperous regime/situation before the sanctions and people were doing quite well in Iraq (true personal freedoms are curtailed and I met an Iraqi recently (who was a communist -apparently they had a very large and strong communist party in Iraq) but he had to flee Iraq as did his family who were either communists or liberals) now also not everything that the Palestinians do is good and if the UN could step into the arena there and put the lid on both parties (keeping the US and Britain etc at bay) in the current conflict then there is hope....Israel...who are colonisers as Hilton says...but in the absence of that happening I have to back the Palestinians in whatever actions they take in their self defence in their freedom fighting and in their heroic suicide bombers. I say IN THE ABSENCE OF a negotiated agreement for permanent peace....

I know there are also some "bad" eggs who are - stupidly - anti -Jewish. I am opposed to them. I also oppose anyone using religion as a cause of war. Holy Wars are stupid from either the West or the East. (I personally don't like organised religion for what it's worth but believe people have a right to believe what they want).

If Baraka is still anti-semitic I will have nothing to do with him: I have no time for anti semites or racists (I'm not talking about some rhetoric or name calling...some of that is harmless:) but consistent brooding over "conspiracies such as the Protocols of Zion -which was a fake document is terrible. I have actually even worked once with a Nazi (in about 1970 in a wool store) and also a racist Afrikaaner (fibre glass factory) and I know a Nazi (well he's as good as but I think he is more fascinated with all the Nazi paraphernalia: he's married to a Maori woman who doesn't know what he talks about!! In fact when he raves about Jews I just ignore him...once we all contradicted him and he shut up...he's

really probably harmless) Also we a friend and I know a guy who wants to nuke all the Arabs! and so on....stupid, ignorant people who believe violence etc is a solution: people impressed by power as many were by Hitler who was a scum and a pathetic piece of human ordure....

If he(Baraka)'s using rhetoric to ask questions and "dog" at the basis of capitalism and Bush and so on I support him.

But Nick and Alan: I am not in favour of violence I see it always as only a last resort and I see the Palestinians as desperate; I can understand also that the Israelis are frightened. I can also understand how Israel came to be what it is; there IS a certain logic to having a strong military and a "homeland" unfortunately the Israelis did not go about things diplomatically...but I can see the attraction (especially give the way that Jewish people have been treated (terribly) by Christian and other countries...but I'd like to discuss my thinking on Zionism another time.

I got a bit "short" with Harry Nudel and that was wrong of me...i just got annoyed: but let's say I'll agree to disagree with him...and Nick and Alan I didn't want to hurt people who are of Jewish parentage or culture....

But I want to clear this up: I'm not a neo Nazi and ...when I said "pay no attention" ... I think I was realising that I was actually (in part) attention-getting...but I'm not Baraka: I couldn't sleep at night with kind of attention he gets. I hate that sort of publicity he gets, I mean for myself...good or bad: he might be JC :I don't know or whatever but my point initially is(was) still, the same and started with my urging that he not resign (providing he is not actually an anti-semiter, in that case I can see why people would not want him) and my attack on Israel is set: GIVEN the status quo. (Albeit things change rapidly in politics and else)...

Ultimately though I want to see an end to all wars and the disarming of all nations and a truly prosperous world: that is the solution to conflict...NOT a utopia, but a greater and more generous and more egalitarian world.

Richard Taylor

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

From: "Lawrence Upton" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 01, 2002 9:14 PM

Subject: Re: Amiri Baraka in the NY Times Report from NZ

No worries

L

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

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

To: <[REDACTED]>

Sent: 01 October 2002 03:15

Subject: Re: Amiri Baraka in the NY Times Report from NZ

| PLEASE DISREGARD EVERYTHING I SAY.

[↑ Contents](#)

103. **richard.tylr**
re Perleman's interview

Fri 4 Oct 2002

I cant get onto the interview . I can get to the E Poetry Site and i can see Monsieur Ron S there looking very complex and very much the computer exec ! But: o me miserum! O tempores! The interview is a blank page!

I know I maybe non persona grata (!) but I didnt think the plot went that far... (joke of course)..But can I be helped? Can someone give me a link to the interview that works? Richard Taylor.

[↑ Contents](#)

104. **lewis lacook**
THE SIEGE

Fri 4 Oct 2002

for Renee

After the fashion of waking
lately, up from walks
and stoops of paving in scale,

we separate at flinch of alarm, rolling
over our own sides of bed, mostly
still sleeping, but

still sleeping repetitively. I want
to tell you how dreams are recursive; they
function in spools on the end of the night
and wrap whole tones in petulant emulsion,

a wash of green grapes over us as we
stone what's chasing through those haunted
houses we've left already, and shower on
clean socks. Mine are parental by default;

the teeth familiar, the breath teeming with
pits; no arrival in juicy green flesh but

a withering of inwardness, where protection
means getting away and being alone, and you
play at my edges like a jezebel of seizure.
You ply me with lip readings of the anti-canon,
smooth me into jets of worthy warm gush, though I
resist in my own sustenance, my own cessation
of moving through moons frail as a mammoth, and
sure, I'll eat my vegetables for you. The siege,
begun in bedlam, while fists sifted through
kindergarten and the old banishment routine,
mumbles over momentous ambiance like a beat just
itching to make it to bed with you again.

=====

<http://www.lewislacook.com/>
http://artists.mp3s.com/artists/385/lewis_lacook.html
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

Do you Yahoo!?
New DSL Internet Access from SBC & Yahoo!
<http://sbc.yahoo.com>

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105. **Tracy S. Ruggles**
Re: plagiarism is so easy... 3 Sonnets
Fri 4 Oct 2002

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--Tracy

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by patrick herron

[↑ Contents](#)

106. **Chris Stroffolino Stroffolino**
Re: Perelman's interview; Pound's Shakes...

Fri 4 Oct 2002

Andy---

Thanks for responding to the Shakespeare question. I won't get too deep here at present but that first sentence to me sounds like you got it straight out of Pound (probably ABC of Reading---it's been years....), and it also seems tautological. The desire to be "overwhelmed," by art, however, "only better, " as you say, makes more sense to me. But it'd be great if you'd elaborate on what, for you, some of those specific "effects" might be that you reflect on when reading such. Just curious...

As for your second point, of course Shakespeare, who never gave interviews about his plays, or wrote any "ars poetica" statements that were not themselves given to a "character" (or choral figure, like the "armed prologue" in *Troilus and Cressida*) in a play, or a "speaker" in a sonnet, and because there have not even been letters or journals by him that have been found, would avoid these charges ("did Shakespeare purposely try to avoid that?" is a question some have asked) Yet, certain characters, certain speeches, in Shakespeare, do make such claims as well--they're framed in such a way that it's considered "critically irresponsible" to ascribe such statements to "Shakespeare himself." Sure, they may get lost in the "complete effect" of the work...and to argue about Shakespeare's political or even ethical intention(s), though interesting, often seems besides the point, since the texts seem to be designed largely to be read more than one way....

But most other writers do offer, in one way or another, prose statements or "readings" of their own work, and as you rightly surmise (if I'm reading you correctly), such readings often tend to limit the possibilities of the poem or work in question. I think I agree with you that, yes, we should be wary of such statements if taken as the singular truth about the work--"Hi, I'm democratic, because..." or whatever.... I might be wrong but I don't think Perelman either would want his poetry reduced to that statement. But I also think that such statements are not necessarily absolutely useless, but that they may be put in dialogue with the poems (as well as the statements of other critics on the poems) and that this doesn't have to reduce the poem to the prose statement. Rather, it may be another way of calling attention to the way a person reads

their own poems (or, for that matter, the way a poem can read the person who wrote it), and not merely serve a self-justifying publicity function....

At times at least (though we probably still disagree over which times and/or which poems allow that), and still think "totalizing" is not necessarily incompatible with "democratic" whether or not you want to hold either of those terms as values...)

C

Andrew Rathmann wrote:

I think Shakespeare is a totalizing poet in the sense that he achieves a complete effect, and that, having read him, one retains a certain vision of the world _as a whole_. The world as a whole (not merely some part of it) looks different afterward. Completeness, comprehensiveness: I think that desiring these things is actually close to wanting to be, as Robert says, "overwhelmed" by art -- only better, because the effects persist and may be reflected on.

The premise of so much critical theorizing about literature is that artistic conventions carry political significance. In fact, this significance only exists insofar as it is asserted by the interested parties. "Let me tell you now about the democratic urge in my poetry..." When writers adopt this vaguely ad hominem, self-justifying line of argument, it should put readers on the alert.

Which poet was it who said, when asked about his political views, that he votes in elections just like everybody else? I think of that as a slightly dumb but nicely crap-free response to these questions.

Andy

[↑ Contents](#)

107. **Chris Stroffolino Stroffolino**
Re: plagiarism is so easy... 3 Sonnets

Fri 4 Oct 2002

On behalf of the estate of nikuku i declare thee SUEd!

"Tracy S. Ruggles" wrote:

./plagiarize 14 40

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--Tracy

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by patrick herron

[↑ Contents](#)

108. **mIEKAL aND**

Re: plagiarism is so easy... 3 Sonnets

Fri 4 Oct 2002

machine© &/or machineexpanded enamoured ©enamoured virtuous machine-
expanded &/or enamoured ©machine &/or machine© &/or machineexpanded
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chine©machine machine &/or expandedmachine machine© machine©machine
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mIEKAL aND



Dreamtime Village <http://www.dreamtimevillage.org>

Joglars Crossmedia Broadcast <http://cla.umn.edu/joglars>

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109. **Ray Bianchi**
Trenton Writes Live

Fri 4 Oct 2002

I wanted to share this with the listserve, On Weds the 25th of September a new group of poets and writers will be meeting at the Utopia restaurant in Trenton, New Jersey at 7 30 PM the group will be a combo workshop/and writers network for the Delaware Valley area. If anyone is in the area and has an interest please email me back or call me at the office Ray Bianchi, [REDACTED] x 103

thanks

Ray

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110. **Aaron Belz**
Re: Hello and Comedy

Fri 4 Oct 2002

Gabriel and Jeffrey, (and others before that),

Your input is extremely helpful. I will print these emails & take them to the library.

Sometimes I wonder what this list is for, and sometimes it's obvious.

Thanks greatly,

Aaron

[↑ Contents](#)

111. **Harrison Jeff**
Pauline et Virginie Cardinal (3 Stanza Monte)

Fri 4 Oct 2002

Morning in the country of the disappointed, part of my story with his mate, from which all might not issue, admiration my dearest light, a new sight to me, how could I enter into misfortune? hasten my daily fatality, post-road wickedness uniform voyage, charnel-house mischief, loveliness in a few words amusements for an instant sway over me, solitary price a murderess the moon can disturb me, atrocious scene, childless sensations minutely ancient, overcome by decipherments, completion palpitated milk and fire, suffocated with part of my story harmless irretrievables, the prospect of purpose indispensable

Medium, for the moralists, is fictional, generalized counterpart grand fusion alluded to the above, honor a temporary phase

stagnant retrospection, inattentive utility dividing such
a bliss, or in both, coalescence of exclamations do little harm
bare interinanimation coming between paroemiographers
standpoint isolated the pivot, successive particularization
our home has its overtones, ourselves an undertone
exchange an end for an event, withdrawal incitement
subordinated reformation unstamped indescribables
cruelty enchanted by my travels, her own mind my benefactor

At any rate, ailments seem very like business, questions bashful unlucky day, to
our comfort much expectation, moderation side drawn to admit easy consola-
tion, a more lasting proposal kept eight letters: the folds as certain, the main
suspect remained standing, bird on a wire frees telecommunications public pre-
tense provided with ailments, rigidly productive handiwork survives adjust-
ment, more often imply habitation allegiance the most recent benefit, tourist
parables invention stages universality, versatile definition precedes entry cir-
cumstances serve any cause, the unfeasible by way of addendum

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<http://photos.msn.com/support/worldwide.aspx>

[↑ Contents](#)

112. **Harrison Jeff**

Virginia the Achromatic Goddess, or Possibly Monochromatic

Fri 4 Oct 2002

stand up
pleasing from the earth though coarse, nine times out of ten
the type
of
olive branch in his beak
animal bit O so unfit
the ball
fragment
was seen
luxurious
gather out of
the
building
readiest
silver
vulgar ringer the

perfect hue
so soon island leaves are the homes of heaven
bask on
flat
two colors thickness will stand weather
bell piece
possibility of earnest unawares, untrue as aelectrae mae
kind stand
dish
consistency far down
subdues the fifth vaulting
you're V.
spatial
to me
conceived
a miraculous
mathematics
light tracery
principles of social order
characterless
positivism the chief preliminary where there may be a world
hour sand
hem
contrivances bound hand and foot
adjoining loss
rashness schematizes callousness, my middle way slipped
under the
door
get the word wide awake
bulk of the gimmick
long road
against
the windows
professional
tail life
flattered all by himself
tell us supermarket fruit excruciates us still
don't tell
us that
the hereditary is easy to restrain

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

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113. **Gary Sullivan**

Bruce Andrews & Drew Milne | Segue Series at Bowery Poetry Club

Fri 4 Oct 2002

Come see Bruce Andrews and Drew Milne as Segue officially begins the 2002-2003 reading series in our new location, the Bowery Poetry Club

The reading is this Saturday, October 5 (tomorrow), from 4-6 P.M. \$4 admission goes to support the readers. Bowery Poetry Club, 308 Bowery, just north of Houston, in New York City.

Bruce Andrews' recent books include *Lip Service* (Coach House, 2001), a phonetic Langpo reworking of Dante's *Paradiso* through Andrews' distinctive blender-on-fire idiom, and *Paradise & Method* (Northwestern University Press, 1999), his collected essays. A yet-to-be-titled collection of his political science writing is forthcoming on arras.net. Homepage:
<http://epc.buffalo.edu/authors/andrews/>

Drew Milne is the author of several collections of poetry including *Sheet Mettle* (Alfred David Editions, 1994), *The Damage: New and Selected Poems* (Salt Books, 2001) and *Mars Disarmed* (The Figures, 2002). He is the editor of *Parataxis: Modernism and Modern Writing*, teaches at Cambridge University in the U.K. and is a prolific critic. Homepage: <http://drewmilne.tripod.com/>

Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts. Curators for this reading are Brian Kim Stefans & Gary Sullivan.

A PDF version of the calendar, as well as further information about Segue, can be found at: <http://www.segue.org/>

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

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114. **The Poetry Project**

Poetry Project Announcements

Fri 4 Oct 2002

Tonight's and next week's events at the Poetry Project.

FRIDAY OCTOBER 4 [6:00pm and 10:00pm, at the Bowery Poetry Club] AN EVENING OF POETRY AND MUSIC WITH WILL ALEXANDER

MONDAY OCTOBER 7 [8:00pm]

DODIE BELLAMY AND KEVIN KILLIAN

WEDNESDAY OCTOBER 9 [8:00pm]

JOHN WIENERS MEMORIAL

<http://www.poetryproject.com/calendar.html>

FRIDAY OCTOBER 4 [6:00pm and 10:00pm] AN EVENING OF POETRY AND MUSIC WITH WILL ALEXANDER Will Alexander's latest titles are *Above the Human Nerve Domain* (Pavement Saw Press) and *Towards the Primeval Lightning Field*. His forthcoming book is entitled *Exobiology as Goddess* (Manifest Press). He was a recipient of a Whiting Fellowship for Poetry in 2001 and a California Arts Council Fellowship for Poetry in 2002. After his reading at six, Will and musician Alan Semerdjian will perform with Tradewinds! Poets4Life, hosted by Carl Hancock Rux.

[Please note that this event will be held at The Bowery Poetry Club, 308 Bowery (between Bleecker and Houston), with a reading at 6:00pm and music performance at 10:00pm]

MONDAY OCTOBER 7 [8:00pm] DODIE BELLAMY AND KEVIN KILLIAN Dodie Bellamy has written a novel, *The Letters of Mina Harker* (Hard Press, 1998), a collection of memoirs, *Feminine Hijinx* (Hanuman, 1990), and an epistolary collaboration on AIDS with the late Sam D'Allesandro, *Real* (Talisman House, 1994). Her latest book, *Cunt-Ups* (Tender Buttons, 2002), a radical feminist revision of the "cut-up" pioneered by William Burroughs and Brion Gysin, received the 2002 Firecracker Alternative Book Award for Poetry.

Kevin Killian 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), and a book of memoirs, *Bedrooms Have Windows* (1989). His book of stories, *Little Men* (1996) received the PEN Oakland award for fiction. Killian's new collection, *I Cry Like a Baby*, is just out from Painted Leaf Books.

WEDNESDAY OCTOBER 9 [8:00pm] JOHN WIENERS MEMORIAL John Wieners (1934-2002) influenced three generations of younger poets and was an inspiration to gay poets in particular. His impact on American poetry has been immense. Wieners was also a playwright, editor of the literary magazine *Measure*, and an active participant in the San Francisco Poetry Renaissance. His volumes of poetry include *The Hotel Wentley Poems* (1958), *Ace of Pentacles* (1964), *Nerves* (1970), *Behind the State Capitol* (1975) and *The Journal of John*

Wieners: 707 Scott Street (1996). Black Sparrow has published two collections of his poetry and prose, *Selected Poems: 1958-84* and *Cultural Affairs in Boston: Poetry and Prose, 1956-1985*.

Readers include Anselm Berrigan, Victor Bockris, Bill Corbett, Robert Creeley, Jim Dunn, Larry Fagin, Raymond Foye, Vincet Katz, Basil King, Gerrit Lansing, Gerard Malanga, Bernadette Mayer, Taylor Mead, Maureen Owen, Simon Pet-tet, Janine Pommy-Vega, Rene Ricard, Bob Rosenthal, Michael Rumaker, Ed Sanders, Charley Shively and Lewis Warsh.

Unless otherwise noted, admission to all events is \$10, \$7 for students and seniors, and \$5 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, on the corner of 2nd Avenue 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 e-mail us at [REDACTED].

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115. **David Larsen**
Big Zine Fair 10/12

Fri 4 Oct 2002

The Bay Area Book Artists' "Book Arts Jam" will feature books, prints, "artist books," zines & multiples of every sort by over 60 artists, including this one. I'll be fucking it up at table #40. This is Saturday, October 12th in the Student Center of Foothill College in Los Altos -- from 280, exit El Monte Rd. and follow the signs. Admission is free, but you are advised to bring 8 quarters to pay for parking. Doors open at 10 and close at 4. See you there LRSN

for more info see www.sbawca.org/baba/jam

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116. **Lakey Teasdale**
Vestals & perhaps Virginia

Fri 4 Oct 2002

Vestals & perhaps Virginia

and the fiction of the truth was medium plain
to see the country of the disappointed

self, appointed the velvet is black
with a red lining the skirt is trousers
and the post-ssertS counterpoint and the
stresses of the first syllables the childless over
come with the beautiful children and
the scene
was seen.
the aqua
green.
the inattentive inamorata attentively reflective
the undertone an overtone to a coat the pockets
deep the aurora rara borealis paled in
spit and dirty looks.
then licked her lips.
the pensive slips
away no doubt enticed the spliced knots un-
done. Oh, she is done. Undone. Minutely overcome
enchanted? Mystified, perplexed but nevertheless
attentive. The inattention having faded fast
The letters eight, significant, the septenate one-
upped like the swan. Deciphered the mischief
and reforms. The birds on the wires resembling
nothing more than the notes of the fugue.
Fugue on again the consolation. The interpretation
having passed and been noted. A flexible yearning.
Yearns.

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117. **Mairead Byrne**
Re: Hello and Comedy
Fri 4 Oct 2002

Dear Aaron,

It would be wonderful if you would agree to post the whole list.

Mairead

>>> [REDACTED] 10/04/02 10:55 AM >>>
Gabriel and Jeffrey, (and others before that),

Your input is extremely helpful. I will print these emails & take them to the library.

Sometimes I wonder what this list is for, and sometimes it's obvious.

Thanks greatly,
Aaron

[↑ Contents](#)

118. **Lakey Teasdale**
Never O. No, Virginia

Fri 4 Oct 2002

Never O. No, Virginia

never O. No not
coarse
and seldom only sometimes
ever vulgar. The olive rolls
in her
mouth
the flesh
succulent

and fragments
spoke
the balloons, the red
the green one inside
the other

the
 island
 no
 leaves
 turn
 colour

the two
the colour
the seen.

The scene.

And the V, a V the bell
rests. The bell chimes
at rest.

The mathematics traced
light the light the
mathematics

No order.
Only social.
Principles
at ease.

And grey, the middle way, but glows.
Sways. The hereditary unrestrained
strains at the bit.

The mare's eyes
are blue. Deep blue.
And lined with
kohl.

[↑ Contents](#)

119. **Jim Behrle**

100 Sonnets

Fri 4 Oct 2002

1.

these aren't roses are they
 your eyes taillights

it is a relief to not
pay the rent
and toss
uninterrupted in bed

2.

resolve to be smoke, sand
a left hand
 or forest, billowing
 on an old mountain

what? a waste
you lasted one pack
of cigarettes
and burned up

3.

longer than winter and want

illuminated by yellows

skeletons holding hands

a warning for teenagers

4.

conditions of sanctuary:

1. purr of wildness

2. be defanged

if confusion is sex

I'm a trick noon

and night

5.

a relief to shiver, be

renovated by sunlight

or chrome in relentless

spin

footfalls, the neighbors' fighting's

a relief, begin again:

a red tin rocket's whistle

6.

choose your level of involvement:

overrun by the cute,

be estranged, endangered

as a snowflake

in drifts, aimed

at the sullen targeted, be

friendly fire

7.

death is the cure for love

YOU NEVER LOVED ME

AND I HAVEN'T DIED

YET

it is raining in the bus

8.

remain granite, a stoic stop
for tourists and on coins
or the victim of a trumpet,
a high American squeal
older man, crinkle your
brow horizonward
squint off toward more winter nights

9.

can't it be traced in a window
airports of waiting, desirous
travelers desiring air and
ever aquiver, stunners all

10.

sonneteer, you have lost your
way
egad!
a pricker
bush
turn back

11.

the
jumpiness of the
acids, flowing in what we call
rain, sleet, fire, the bends, but
no to you, you love and
or each day
trip upon the same sidewalk crack

12.

tumors on the faces of
heroes, red wine on collars
against all comfort, suddenly

you dreamers, wishers, you
asked for it

13.

muscle your way back in
leaving only a comet-trail*

*

*

*

*

*

*

*

*

*

*

14.

inside the monologue
chickens ten deep
a suicide note written
in bbq sauce
you've never seen so many
feathers

15.

wife-and-kid yourself
along the cobblestones
lie awake and fucked in
the backseat, air a mist
become the smallest you
the imprint of a seatbelt

16.

I'd like to sleep with
Anne Waldman
in moonlight

17.

and in stumbling, and
in the times we pray,
desperate for who-knows-
what that doesn't matter
now

someone threw up on the
stairs

it doesn't
hit you
right away

18.

you have been folded up
into a crane

you have been here a
week, there are 7
scratches

from green to red
all the while blinking

19.

what's the hardest—
frozen stems of cool
flowers, swish of
city cranes, bobbing
with wreckage

the Christmas stars are
still out, stirring less

heat, dumb talk keeps the beat

20.

spit the sky out at me

the cool drip down
my cheek

in a week

wait for cover
venture out

to catch
a blast of dust from trees

21.

and dashed upon silver rocks

bespeaking dawn

I like the night life, baby

quiet as the movie
theater's hushing

and also leaving, and leaving

22.

what purpose blood
or to be

filled up

call an ambulance!

I'm OK,

just call one

23.

a relief to bubble
also to pop back
into place after

being smushed.
rubber duckie,

you know—

you're still the one

24.

sick of your hands

dusty, meet shaky

kool spires in spotlight

think I've missed you
and am missing
enough action

25.

everything is now John
Wieners

fucking winter night!

give back

the trees + him

26.

with "the rocks" on the side

and a look that says

"there's nothing in that
drawer..."

we are tipped by night

ourselves big tippers

27.

you will find out

the color of your heart

the names of lost
streets

how silver your soul
is

and needs to be

28.

breaks up
round midnite

every
night the

narrow
asteroid belt of love

watch it!

29.

I would trade truth
for beauty

and a player to

be named
later

30.

zambonis of desire
clean my ice

later let's make a
piñata

and fall out

write my name
across your tits

all in caps

31.

fake your orgasms

across the wire,

fake them

at your bus stop.

traffic is good on
the way back

and all the stars are out.

32.

STOP SHOWING UP
IN MY DREAMS

AND WHAT WAS
WITH THAT HAT?

33.

poundage compounded, don't
be misled

fallen for a fool
no book unread

the clouds too can
crash

and seconds burn

all the while we float
and also yearn

34.

what do the pale billions
care for me
 caught in the switches
 or a ground ball to
 the whole –

even the poets are
 lawyers, can be
sometimes just in time

35.

drive me around in your
 copcar,
kick and punch me on
 the bridge to Allston,
they haven't decided
 anything yet,
it's midnight the jury
 is still out

36.

the blink gen.
are we
and sorry
this is the heart and
lungs and brains
 of the matter
in tired light, an elbow
of a neighborhood suffers

37.

I'd also like to sleep with
Eileen Myles
we wouldn't have to fool
around or nothin'

38.

I want to love you

but for conspiracies
and faint thunder

instead run, catch, kiss in
a doorway or crosswalk

or sleepwalking

it's cold, let's drape my
straitjacket over yr. shoulders

39.

the balance is zero

and you are denied denial

red wisp of a fire engine
headed toward something

that's burning or burnt

use envelope for
payment please

40.

don't have to run anymore

don't have to pretend
we're in a swordfight

but hey, bust

the windows
with your voice

surrender
or whisper and tempt us

41.

you don't have to live
like a refugee

live like a moth,
fly toward the
brightest thing
you can find
(i.e.

the
sun)

fill out a damage form

remove from inventory
and leave a note in my box

42.

plenty of us were
poor and went mad

with yet no bridge
from which to bellyflop
pardon its appearance

purple at night and spoked
and if the voices in my head
are right—nah, no way

43.

if at conception, saved,
bobbing between the knees

resolve to be a daughter
or son, be the heated

innuendo of your favorite
tune

yearn to topple, be not afraid

44.

lose notebooks in the spring
snow and lose them

one drop at a time
in vicious circles of light

poems won't endure
the flood or your

own reading of them,
poems pack it in

45.

thus unloved and yet
unfaithful

pigeonholed,
tolled, dull as dial tone

exorcize your legs and arms
and chest

the damage done
estimates in millions

46.

DON'T MOVE AND
NO ONE GETS HURT

HEY

I SAW THAT, SLICK
YOU FUCKING MOVED

47.

in ribbons, shining on
to be read in high schools
and who cares if they do
crueler than arrows kisses
are

be proud of the
sound, hocus pocus
lose your focus

48.

to those undead and
unborn

those dim inbetween
you creatures aspin

we salute you

in February and March
even from far away

49.

get yrself a husband

before too late

husband to lover

leave your troubles
at the carwash

50.

we wish for wicked things
at the end of tonite
feelin down, dirty, and
fearing Jesus' wrath
watch for the entrance
of love, at its
scariest, beware
its venomous chompers

51.

and across the firmament
my one way out

hangs,

*

just like that

52.

eureka!

when we invented
the angels
we forgot ourselves
throw me your halo
and spats
let's step out
and never look back

53.

remind me later
of the edge
clone me
1000 times
and give me
1000 more of you
on reentry: dead air, slow motion

54.

c'mon—

snow with us

change yourself into

a twisting ave.

or a door leaning

in a lonely alleyway

yr. wings are tall and red

draw back your bow, etc.

55.

I won't answer

the ringing phone

in my head

IT'S PROBABLY YOU

AGAIN

YEAH

IT'S JUST YOU

56.

allow the forest to fall

into the sea

allow spring, a slippery

fella, in

kids!

drive now to your state

capitols and

send me a postcard

c/o the zoo

57.

you might or might not

be governor, or a conquering

army of monkeys with red

fezes

BUT IT SURE WOULD BE

GREAT

IF

YOU

WERE

58.

and so you have a nephew
my vocabulary did this to me
but what's your excuse
mention it or not, born blue
with a tube around his neck

59.

she is in my arms in the
best poem ever written
and she is, and this is
it, and fuck! yes!

60.

too good to be true
or are you?

your features, you in smell-
o-vision. your future

is alive in squirming.

true or false? this
blue color is copywritten?

very true, this blue

61.

wait 1000 years,
 lying along traintracks
or tied up in a field.
in pink pools of cool light
 beneath the milky way
alone, or with a pal, maybe

62.

this is your afterlife, a warped
 treehouse, frosted altogether
and winded. how long will
 you sit and wait?

until you run out
of numbers or pages
up a corduroy knee
take a cab or walk
and stay awake if you can
63.

2 roads converged
in a wood
we smoked joints
and took a nap
in the shade, among yellow leaves
64.

I am trying to imagine what
Ron Padgett is doing right
now:
maybe chopping wood with
an old silver hatchet, maybe
eating a delicious slice of pizza
65.

throw your curveballs, test
your slider.
their bats are corked
but that's OK, give 'em
fastballs, fastballs, nothing
but smoke, it doesn't
count! show them your high heat
66.

the cupboard's bare here
and the bills are here
and the papergirl, too
and Jackson needs braces,
the dog also needs braces
there's shopping to be

done, but not here
tonite for dinner
a pillowcase, cigarette filters
67.

how to influence:

a river of yeses and
no's

a whispering campaign:

hey,
lie in state beneath your
eternal flame, set up
your velvet ropes, sell tickets
68.

you are back where you
started: the fish market

underlined by cobblestones
the sun insists

and the girls are
wearing sparkles

and you are heavy and
not unhappy, tugged forward

69.

x-rayed for broken bits

without a warrant

back up against the elevator
wall

bask in the mirrored gold
quietly ascending to the roof

70.

lose yourself along self-help
and fiction, my sweet
love

browse through bio and
crafts,

at your sleepest a glow

of simmering blue

if you weren't born, we'd
make you up, and name you

71.

and what about me
not undefeated or
sought

and not the only Jim
Behrle around

I wish I was Crispus Attucks,
or among the
saved and loved
no longer, a plaque on a tree

72.

if you had hair, through your
hair like cool fingers

would you go to the prom
with me, if there was

a prom?

FYI: I can't stop
thinking about you, I THINK
IT'S YOU, and also, for some
reason, about magnets

73.

the revolution has begun
but you missed the memo

I stole your beret
elsewhere wolves
are resting,

a woman falls for
someone,

and couples double-park
with red and yellow blinkers

74.

YOUR BLUES AIN'T LIKE
MINE

MINE AREN'T BLUE

THEY'RE SHIT BROWN

75.

caught by surprise
overpowered by your
looks, lines, everything's hazel and
everything's about you now
hair in ponytails, O good Queen H.

76.

at their most addictive
the solemn drugs and
drug-taking of youth
but out in the clear
stripped of our secrets
we bob like boys
in cool water without our
drugs, still solemn
to the bitter end

77.

let's talk in code for
a while:

THE BEAVER GIVES
A DAMN

AND SO DOES THE
PRINCESS

SHE HAS PRETTY
EYES

AND SPEAKS HIGHLY
OF THE FOX

78.

start over, get an assistant
and saw her in half,

levitate yourself through
 hoops of flame, you
never want to be found,
if you could disappear
you would, or if you
could make them—
 even better

79.

elaborate, the air clear
as cellophane in shimmer
 throw your plastics
 at the sun, up and poof
hold my hand in a movie
 or in the line at the movies
all impurities melt away
 in the lobby, we push out
 back into dusk, movie-dark

80.

and in return a mean flock of
white birds hover. they mean
to rush us, but we will be
ready. the moon might be
full from these stairs. we've
run out of time. there's no bench,
no wall of ivy along this path.

81.

big brother, little brother
violate your forms!
kick the funny bone!
D to the I to the E
 we all will, but not
 tonight—get one
 more for the road and
one for when we get there

82.

unaware of satellites
monitoring our intimacies
bargaining for more time or
for
rain, even at our most
even-headed we allow
lighthouses to guide us to wreck,
legs to overrule minds and arms
and night to fall with all its eyes

83.

well, tell them about her:

curves and moods
but maybe later, the
stretching red of either
daybreak or sundown
distracts

warm sips of something
all the trees are where they
should be

84.

build me a new city, I
will build you a subway

miles of track here
to there

named after some favorites

take O'Hara to Cathedral
change to Baraka at
Stadium, pick up Berrigan
and ride Mayer to the
Operahouse, in evening awash

85.

do it in fever and
be done with it
just headlights and
lampposts

and at weekend
 heartbreaks endure
heartbreakers and alphabets
all debts are paid in silk

86.

judge for yourself the distance
to the stars and planets

worrying won't change it,
what waits for you

 while you check your
 messages

 is the new sound

not a voice but yeah a voice
that speaks for the zeros and ones

87.

forgive tulips, they know
not why they bloom and rot

 or they do and don't care
 what it means for us
 to watch

beautiful for a day or two

 become a perfect
stone, fall for the ocean floor

88.

acknowledged. permission
 to land

 taken for granted—

 take me to your leader
 or to dinner

in the next town

mobs are being organized,
pitchforks paid for

89.

on a roll—

elevens, sevens
wake in alabaster
 honey or amber
 awaken and speak
your luck won't slow you
 down
not now, change hands
be the dice. snake eyes. bust.
90.
pray to elephants and the whales
for a new love, better
 than the last and
 faithful this time.
 or don't and take
your chances again in
the pool.
 the water's fine
NO IT'S NOT

91.
calling all supermodels
 submit one poem
or in the skyscrapers
we have left, leave
the power on
 and then
at nine and ten believe
again
trust that steady pulse of yours
92.

seeking relief and a drink
 for courage, left to
 fend through the cut-outs
 escape from
 skylines, crickets,
 daylight, soil

make sure to have i.d.

93.

God is my co-pilot, my
pilot is who?

lean back and be driven

I'd like to be burned
and scattered

I'd like to be Thurston
Moore on tour

forgiven for
what I'm planning to do

94.

I know what you're thinking

I do,

I think.

being "in the zone" or not

esp isn't easy

make cameos across the
forehead

leave the lines open, in case

95.

throughout history, sirens and
emergency lights

invent new needs to sate

along the canals, torches

in peaceful lagoons

by my compass speed

east 'til morning or north
to water: or land, ho

96.

give me proof say underwear
and oh mama

I need to find a place to
keep my baby
and to get a diamond
at last, alternately giggling
and sweating
I'm the rage of Paris, France
97.
finally forgotten, red lines
divide cream sheets
you can count on sheep
each assigned either numeral,
symbol or color
across the drenched valley
fog rises from
smokestacks
gray as grandfather lips
98.

poor devils, they too
hate sulfur and
what they must do
a soul is heavier than
it looks, dusty, brittle
look to the reader
to make sense of it
it's simple
leave every purple candle lit
99.

listen for the horns, this
is where they come in
and car alarms, even this
far out. your best shot
is what got you here
and trying. quit again

no one
is following you home
or to the store. live a little.
100.
open for business and pleasure
who's left to disgust?
feet from floating and drowning
remember the backstroke
keep your mouth as shut as you can

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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120. **Alan Sondheim**

sex-fox in war

Fri 4 Oct 2002

sex-fox in war

^[[cleanholem^[[cleandirty;radioactivesterilizedH^
[[holem
^[[cleanholem^[[H^[[J^[[cleanhole;holeH
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^[[cleanholem^[[hole;holedirtyH^[[holem
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^[[holehole;radioactivesterilizedH^[[holem
radioactiveholeclean^[[cleandirty;holedirtyH
^[[cleanholem^[[holehole;holecleanH ^[[holehole;ra
dioactivesterilizedH
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ole;holedirtyH^[[holem
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holem^[[cleandirty;radioactivesterilizedH^[[holem
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dirty;holecleanH^[[holem
Ah, my: ^[[cleanholem^[[cleandirty;holeradioactiveH^[[holem
radioactiveradioactivehole^[[holehole;holedirtyH
^[[cleanholem^[[holesterilized;holeoverflowingH: ^[[
[cleanholem^[[cleandirty;radioactivesterilizedH^[[holem
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izedH^[[holem
^[[cleanholem^[[H^[[J^[[cleanhole;holeH
^[[cleanholem^[[clean;holedirtyH^[[holem mind you partying,
^[[cleanholem^[[hole;holedirtyH^[[holem
^[[cleanholem^[[radioactive;cleansterilizedH^[[hol
em:dirty^[[hole;cleansterilizedH^[[holem
^[[cleanholem^[[hole;holeoverflowingH^[[holem, wit
h us? Your clean uneasy
^[[holehole;radioactivesterilizedH^[[holem
radioactiveholeclean^[[cleandirty;holedirtyH
^[[cleanholem^[[holehole;holecleanH ^[[holehole;ra
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in my clean ^[[cleanholem^[[hole;holedirtyH^[[holem
^[[cleanholem^[[clean;cleansterilizedH^[[holem::ra
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radioactiveradioactiveradioactive^[[radioactive;holedirtyH

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121. **Patrick Herron**

Do Yr Homework

Fri 4 Oct 2002

<http://www.cooperativeresearch.org/completetimeline/AAisraeli.html>

January, 2000: A DEA government document later leaked to the press [DEA report, 6/01] suggests that a large Israeli spy ring starts penetrating the US from at least this time, if not earlier. This ring, which will later become popularly known as the "art student spy ring," is later shown to have strange connections to the events of 9/11. [Insight, 3/11/02]

February 6, 2000: India's largest newsweekly reports that it appears a recent Mossad attempt to infiltrate al-Qaeda failed when they were stopped by Indian customs officials on their way to Bangladesh. These 11 men appeared to be from Afghanistan, but had Israeli passports. One expert states, "It is not unlikely for Mossad to recruit 11 Afghans in Iran and grant them Israeli citizenship to penetrate a network such as Bin Laden's. They would begin by infiltrating them into an Islamic radical group in an unlikely place like Bangladesh." [The Week, 2/6/00] If this shows that Mossad was trying to infiltrate al-Qaeda, did they make other attempts that succeeded, and if so, is this how they learned enough to know where to trail al-Qaeda in the US via the "art student spy ring"?

April 19, 2000: USA Today states that "Israeli crime groups ... dominate distribution" of Ecstasy. [USA Today, 4/19/00] The DEA also states that most of the Ecstasy sold in the US is "controlled by organized crime figures in Western Europe, Russia and Israel." [UPI, 10/25/01] According to DEA documents, the Israeli "art student" spy ring "has been linked to several ongoing DEA [Ecstasy] investigations in Florida, California, Texas and New York now being closely coordinated by DEA headquarters." [Insight, 3/11/02] In addition to 9/11 connections explored later, was this spy ring meant to obstruct DEA prosecution of Israeli organized crime?

March 23, 2001: The Office of National Drug Control Policy issues a National Security Alert describing "apparent attempts by Israeli nationals to learn about government personnel and office layouts." This later comes to light through a leaked Drug Enforcement Agency (DEA) document called "Suspicious Activities Involving Israeli Art Students at DEA Facilities ." A crackdown ensues and by June around 120 Israelis are apprehended. More are apprehended later. [Read the document here: DEA report, 6/01]

June, 2001: A 60 page internal memo on the Israeli "art student" spy ring is written by the DEA's Office of Security Programs. [Read the memo here: DEA report, 6/01] The memo is a compilation of dozens of field reports, and was meant only for the eyes of senior officials at the Justice Department (of which the DEA is adjunct), but it is leaked to the press around Dec. 2001. The report connects the spies to efforts to foil investigations into Israeli organized crime activity involving the importation of the drug Ecstasy. The spies also appear to be snooping on top secret military bases. For instance, on April 30, 2001, an Air Force alert was issued from Tinker Air Force Base in Oklahoma City concerning "possible intelligence collection being conducted by Israeli Art Students." Tinker AFB houses AWACS surveillance craft and Stealth bombers. By the time of the report, the US has "apprehended or expelled close to 120 Israeli nationals" but many remain at large. [Le Monde, 3/5/02, Salon, 5/7/02]

June-September 10, 2001: An additional 20 or so Israeli spies are apprehended between June and 9/11. [Fox News, 12/12/01]

August, 2001: Two high ranking agents from the Mossad come to Washington and warn the FBI and CIA that as many as 200 terrorists have slipped into the US and are planning "a major assault on the United States." They say the attack is from bin Laden, and say indications point to a "large scale target", and that Americans would be "very vulnerable." [Telegraph, 9/16/01, Los Angeles Times, 9/20/01] In light of later revelations of a Mossad spy ring trailing numerous Muslim terrorists in the US, it is easy to see that Mossad would have known this info. Could this be later disinformation by the Mossad to spin the spy ring story, or it is another smoking gun showing extensive US foreknowledge?

September 10, 2001: An Army School of Advanced Military Studies issues a report written by elite US army officers, which is made public just prior to 9/11. The report gives the following description for the Mossad: "Wildcard. Ruthless and cunning. Has capability to target US forces and make it look like a Palestinian/Arab act." [Washington Times, 9/10/01] After 9/11 and revelations of a large Mossad operating mysteriously in the US, could it be that the Mossad did in fact do just that on 9/11?

September 11, 2001: Two employees of Odigo, Inc. in Israel, one of the world's largest instant messaging companies, receive warnings of an imminent attack on the WTC around two hours before the first plane hits the WTC. Odigo has its headquarters two blocks from the WTC. The Odigo Research and Development offices in Israel where the warnings were received are located in Herzliyya, a suburb of Tel Aviv. Israeli security and the FBI were notified immediately after the 9/11 attacks began. The two employees claim not to know who sent the warnings. "Odigo service includes a feature called People Finder that allows users to seek out and contact others based on certain interests or

demographics. Diamandis [Odigo vice president of sales and marketing] said it was possible that the attack warning was broadcast to other Odigo members, but the company has not received reports of other recipients of the message. [Ha'aretz, 9/26/01, Washington Post, 9/28/01] FTW Could the message have been a mass e-mail sent to a large group, with only two brave enough to admit receiving it? Could this be related to the "art student spy ring?" Did the original senders directly inform the FBI as well, and if not, why not?

September 11, 2001: The 9/11 attack: four planes are hijacked, two crash into the WTC, one into the Pentagon, and one crashes into the Pennsylvania countryside. At least 3,000 people are killed. A more detailed timeline focusing on the hours of this attack is given below. According to officials, the entire US is defended by only 14 fighters (2 planes each in 7 military bases). [Dallas Morning News, 9/16/01] And "they no longer included any bases close to two obvious terrorist targets - Washington, DC, and New York City." Says a defense official, "I don't think any of us envisioned an internal air threat by big aircraft. I don't know of anybody that ever thought through that." [Newsday, 9/23/01]

September 11, 2001: Five Israelis are arrested for "puzzling behavior" related to the WTC attacks. They are arrested around 4:30 P.M. after having filmed the burning WTC from the roof of their company's building near Liberty State Park, then shouting in what was interpreted as cries of joy and mockery. They were spotted by a neighbor who called the police and the FBI. The police tracked them down in a van with the words "Urban Moving Systems" written on the side. [Bergen Record, 9/12/01, Ha'aretz, 9/17/01] One man was found with \$4,700 in cash hidden in his sock, another had two passports on him, and a box cutter was found in the van. [ABC News, 6/21/02] Investigators say that "There are maps of the city in the car with certain places highlighted... It looked like they're hooked in with this. It looked like they knew what was going to happen." [Bergen Record, 9/12/01] One of these Israelis later says, "Our purpose was to document the event." [ABC News, 6/21/02] The FBI later concludes at least two are agents for the Mossad and that all were on a Mossad surveillance mission. The FBI interrogates them for weeks. [Forward, 3/15/02] They hold them on immigration violation charges, before ultimately releasing them 71 days later. [ABC News, 6/21/02] Their names are later identified as Sivan and Paul Kurzberg, Oded Ellner, Omer Marmari and Yaron Shmuel. [Forward, 3/15/02]

September 11 , 2001: A leaked FAA memo written on the evening of 9/11 suggests a man on Flight 11 was shot and killed by a gun before the plane crashed into the WTC. [See the FAA memo, originally posted at World Net Daily] The "Executive Summary," based on information relayed by a flight attendant to the American Airlines Operation Center, stated "that a passenger located in seat 10B shot and killed a passenger in seat 9B at 9:20 a.m. The passenger killed was Daniel Lewin, shot by passenger Satam Al Suqami." The FAA claims that

the document is a "first draft," declining to release the final draft, as it is "protected information." A report in Israeli newspaper Ha'aretz on Sept. 17 identifies Lewin as a former member of the Israel Defense Force Sayeret Matkal, Israel's most successful special-operations unit [UPI, 3/6/02]. It is a deep-penetration unit that has been involved in assassinations, the theft of foreign signals-intelligence materials, and the theft and destruction of foreign nuclear weaponry. Sayeret Mat'kal is best known for the 1976 rescue of 106 passengers at Entebbe Airport in Uganda. [New Yorker, 10/29/01] Officials later deny the gun story and suggest that Lewin was probably just stabbed to death instead (which would still be very interesting). [UPI, 3/6/02, Washington Post, 3/2/02] Note that Lewin founded Akamai, a successful computer company, and his connections to Sayeret Mat'kal remained hidden until the gun story came to light. [Guardian, 9/15/01] What are the odds that an Israeli counter-terrorist expert would just happen to be sitting next to the terrorists on this flight, who then somehow knew to kill him?

September 12, 2001: 24 hours after the attacks, the Jerusalem Post reports that the Foreign Ministry in Jerusalem received the names of 4,000 Israelis believed to have been in the areas of the WTC and the Pentagon at the time of the attack who had yet not made contact with friends or family. [Jerusalem Post, 9/12/01] In Bush's address to a joint session of Congress a week later, he states that "more than 130 Israelis" were killed in the 9/11 attacks. [CNN, 9/21/01] Given that the initial estimates of 9/11 dead dropped in half from about 6,000 to 3,000, one would expect the 130 number would drop in half to about 65 as well. Yet CNN will later report that zero Israelis were killed on the ground (one was on Flight 175). [CNN, 8/29/02] The notion that Israelis and other Jews in the WTC were warned about the attacks beforehand has been attacked as one of the most dangerous and racist of 9/11 conspiracy theories. [Ottawa Citizen, 9/1/02] Clearly, the story has been exaggerated and too eagerly accepted by some for political reasons. [CBS, 9/4/02] But given the rarely mentioned Odigo warning (see September 11, 2001), the advanced warning by the Mossad to the US that 200 al-Qaeda terrorists were in the US and planning "a major assault" on a "large scale target" in the US (see August, 2001), evidence that Mossad agents were filming the WTC attacks as they happened (see September 11, 2001) and the low casualty rate, is it completely unreasonable to suppose that maybe some Israelis were warned?

September 14, 2001 (approx.): According to Seymour Hersh of New Yorker magazine, a few days after September 11th, members of the elite Israeli counter-terrorism unit Sayeret Matkal arrive in the US and begin training with US special forces in a secret location. The two groups are developing contingency plans to attack Pakistan's military bases and remove their nuclear weapons if the Pakistani government or the nuclear weapons fall into the wrong

hands. [New Yorker, 10/29/01] The Japan Times later notes that this "threat to divest Pakistan of its 'crown jewels' was cleverly used by the US, first to force Musharraf to support its military campaign in Afghanistan, and then to warn would-be coup plotters against Musharraf." [Japan Times, 11/10/01] Note the curious connection between Sayeret Matkal and one of the 9/11 flight passengers (see September 11, 2001)

September 14, 2001: Dominick Suter, owner of the company Urban Moving Systems, flees the country to Israel. The FBI later tells ABC News that "Urban Moving may have been providing cover for an Israeli intelligence operation." He has been tied to the 5 Israeli agents caught filming the WTC attack. The FBI had questioned Suter around the 12th, removing boxes of documents and a dozen computer hard drives. But when they returned a few days later, Suter is gone (see September 11, 2001). [Forward, 3/15/02, New Jersey Department of Law and Public Safety, 12/13/01, ABC News, 6/21/01]

September 29-30, 2001: Police in the Midwest stop six men containing suspicious documents, and then release them. They possess photos and descriptions of a nuclear power plant in Florida and the Trans-Alaska pipeline, and also have "box cutters and other equipment." All six also have Israeli passports. They are let go after their passports are shown to be valid, but before anyone interviews them. The FBI is reportedly furious about their release. [Miami Herald, 10/3/01, Knight Ridder, 10/31/01, London Times, 11/2/01] Again, it appears they may have been Mossad agents. In addition to snooping on the DEA and Muslim terrorists, some Mossad agents in the "art student" spy ring have been caught trying to break into military bases and other top secret facilities. [Salon, 5/7/02] Perhaps they were gathering information, not planning a hijack, and the box cutters were to break open locks?

October 16, 2001: A Philadelphia newspaper later reports that two men are arrested on this day, after being found with a detailed video of the Sears Tower in Chicago. Their names are identified as Moshe Elmakias and Ron Katar. In addition, a woman named Ayelet Reisler is found with them, who has conflicting identification information. They were arrested for illegal dumping, using a van with the name Moving Systems Incorporated. Given the moving van element, and the typically Jewish names, it is likely these three are part of the Israeli spy ring. The video contains extensive zoom in shots of the Sears Tower. [Philadelphia Mercury, 10/18/01] Could they have been videotaping the Sears Tower on 9/11 in the expectation that it would be hit by a plane? Had Flight 93 not been delayed 40 minutes on the runway and stayed on course, it would have been near Chicago at the same time as the other attacks, and it turned towards Washington 20 minutes after the FAA informed the military that the plane had been hijacked.

November 20, 2000: The 5 Israelis arrested on 9/11 for videotaping the WTC attack and then cheering about it are released and return to Israel. Some of the men's names appeared in a US national intelligence database, and the FBI concluded that at least two of the men were working for the Mossad, according to ABC News. But the FBI says that none of them had any advanced knowledge on the 9/11 attacks, and they were released as part of a deal between the US and the Israel government. After their release they claim to have been tortured (see September 11, 2001). [Forward, 3/15/02, ABC News, 6/21/02]

November 23, 2001: The Washington Post reports, "At least 60 young Israeli Jews have been arrested and detained around the country on immigration charges since the Sept. 11 attacks, many of them held on US government officials' invocation of national security." An INS official who requested anonymity says the use of the term "special interest" for Israelis being held in Cleveland, St. Louis and other places means the case in question is "related to the investigation of September 11th." [Washington Post, 11/23/01] Doesn't this appear to be more "art school" spy ring activity?

December 12, 2001: Fox News publishes a remarkable report about the Israeli "art student" spy ring. The report mentions that at least 60 more Israelis have been detained or arrested since 9/11 and this date. "There is no indication that the Israelis were involved in the 9/11 attacks, but investigators suspect that the Israelis may have gathered intelligence about the attacks in advance, and not shared it." When a governmental source is asked if the Israeli spies knew about the 9/11 attacks before they happened, he responds "The principal question is 'how could they have not known?'" "Investigators within the DEA, INS and FBI have all told Fox News that to pursue or even suggest Israeli spying ... is considered career suicide." A highly placed investigator says there are 'tie-ins' between the spy ring and 9/11. But when asked for details, he flatly refuses to describe them, saying, 'evidence linking these Israelis to 9-11 is classified. I cannot tell you about evidence that has been gathered. It's classified information.'" Doesn't that sound like someone trying to convey a read-between-the-lines message? The report also reveals that Amdocs, an Israeli company, is recording virtually every phone call in the US and could be passing information on to the Israeli government. Fox News suggests they might be using this position to impede the 9/11 investigation. [Fox News, 12/12/01]

December 16, 2001: The Fox News report on the "art student" spy ring is taken down only two days after being put up, in response to pressure from the Jewish Institute for National Security Affairs (JINSA), the Anti-Defamation League (ADL), the Committee for Accuracy in Middle East Reporting in America (CAMERA) and others. CAMERA for instance, suggests the reporter "has something, personally, about Israel... Maybe he's very sympathetic to the Arab side." Yet there doesn't appear to be any substance to these personal attacks. The

story continues to be mostly ignored by the mainstream media, but the Fox story makes a big impact inside the US government. For instance, an internal DEA communique from Dec. 18 mentions the Fox report by name, and warns of security breaches in telecommunications as described in the Fox report. [Salon, 5/7/02]

March 5, 2002: Le Monde and Jane's Intelligence Digest discover by this time that many spies in the uncovered Israeli spy ring seemed to have been trailing the 9/11 hijackers. For instance, five of the Israeli spies are intercepted in the tiny town of Hollywood, Florida, and four 9/11 hijackers are known to have spent time in Hollywood, Florida. [Le Monde, 3/5/02, Reuters, 3/5/02, Jane's Intelligence Digest, 3/15/02] In one case, some Israeli spies lived at 4220 Sheridan Street, Hollywood, only a few hundred feet from where Atta was living at 3389 Sheridan Street. Israeli spies appear to have been close to at least 10 of the 19 9/11 hijackers. [Salon, 5/7/02]

March 6, 2002: The Washington Post runs a story completely denying the existence of any Israeli spy ring. It opens with official denials from a "wide array of US officials" and quotes Justice Department spokeswoman Susan Dryden as saying, "This seems to be an urban myth that has been circulating for months. The department has no information at this time to substantiate these widespread reports about Israeli art students involved in espionage." [Washington Post, 3/6/02] The New York Times fails to cover the story at all, even months later. [Salon, 5/7/02] By mid-March, Jane's, the respected British intelligence and military analysis service, notes: "It is rather strange that the US media seems to be ignoring what may well be the most explosive story since the 11 September attacks -- the alleged breakup of a major Israeli espionage operation in the USA." [Jane's Intelligence Digest, 3/13/02]

March 11, 2002: A newspaper reports that the DEA study on Israeli "art students" determined the "students" all had "recently served in the Israeli military, the majority in intelligence, electronic signal intercept or explosive ordnance units." [Palm Beach Post, 3/11/02]

March 15, 2002: Forward, a major US publication targeting the Jewish audience, admits that there has been an Israeli spy ring in the US. But, they say, "far from pointing to Israeli spying against US government and military facilities, as reported in Europe last week, the incidents in question appear to represent a case of Israelis in the United States spying on a common enemy, radical Islamic networks suspected of links to Middle East terrorism." [Forward, 3/15/02]

May 7, 2002: Salon reports on the Israeli "art student" ring. All the "students" claim to have come from either Bezalel Academy, or the University of Jerusalem. A look in the Bezalel database shows that not a single one of them

appear to have attended school there. There is no such thing as the University of Jerusalem. In fact, the article points out that the sheer sloppiness and brazenness of the spy operation appears to be a great mystery, especially since the Mossad is renowned as one of the best spy agencies in the world. One government source suggests a theory to Salon that the "art students" were actually a smoke screen. They were meant to be caught and connected to DEA surveillance so that a smaller number of spies also posing as art students could complete other missions. One such mission could have been the monitoring of al-Qaeda terrorists. [Salon, 5/7/02] Shortly afterwards, a major Israeli newspaper publishes a story about the spy ring, but doesn't come to any conclusions. [Ha'aretz, 5/14/02] Could it be that Israel assisted the US in keeping an eye on the terrorists, thus allowing the US to maintain plausible deniability and a detachment if there were investigations on what the US knew?

May 7, 2002: In the middle of the night a moving truck is pulled over for speeding in Oak Harbor, Washington, near the Whidbey Island Naval Air Station. The base is the home of the advanced electronic warfare Prowler jets. A bomb-sniffing dog detects explosives on one of the men and inside the truck. High-tech equipment is then later used to confirm the presence of TNT on the gearshift and RDX plastic explosive on the steering wheel. Both men turn out to be Israeli (one with an altered passport), and in the country illegally. [Fox News, 5/13/02] However, later the FBI clears the two men, saying both the dog and the tests just detected false positives from "residue left by a cigarette lighter." [Seattle Post-Intelligencer, 5/14/02, Jerusalem Post, 5/14/02] The "art student spy ring" frequently uses moving vans as cover, and has been caught spying on the most top secret military bases. [Salon, 5/7/02] In a possibly related story, the Seattle FBI office that handled this case appears to have been broken into a few weeks later, and even a room containing evidence was penetrated. [Seattle Post-Intelligencer, 7/29/02] Does it not appear that the spy ring is still active, and the FBI is covering up for them and releasing them, no matter what they're caught doing? Why?

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122. **John Tranter**

"Madge Herron: Gifted but eccentric poet of the streets"

Fri 4 Oct 2002

At <http://books.guardian.co.uk/obituaries/story/0,11617,804366,00.html>

"Madge Herron: Gifted but eccentric poet of the streets"

By Kevin O'Connor, Friday October 4, 2002, The Guardian

Mr O'Connor's obituary article begins:

"Combining the appearance of a derelict bag-lady with a volatile personality, Madge Herron, who has died aged 86, was a powerful presence on the London poetry scene during the 1970s and 80s. Her ample, trundling figure harboured a lyrical voice as potent as Dylan Thomas: "Where the burnt-out heel of the sky cocks a hind-leg at God there He keeps me."

...and continues for a few hundred words. Worth a look.

J T

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123. **Kristin Palm**

580 Split call for submissions

Fri 4 Oct 2002

CALL FOR SUBMISSIONS

poetry | prose | b/w photography

Postmark deadline: November 1, 2002

Not far from our office in Oakland, California, the 580 Split is a jumble of ramps, overpasses and interchanges, where highways cross, merge, intersect and branch out in every direction. The Split ranks as one of the riskiest freeway interchanges to negotiate in the country. 580 Split, an annual journal of arts and literature, is both the convergence and divergence of many roads—a place of risk and possibility. We publish innovative prose and poetry and are open to well-crafted experimental and traditional approaches.

GUIDELINES:

-->>Include cover letter with your name, address, phone and email; submission titles; and biographical note of under 40 words. Submissions not accompanied by an SASE will not be considered. Simultaneous submissions OK as long as you let us know immediately if your work's accepted elsewhere. No previously published or email submissions. Please address your submission to Poetry Editor, Fiction Editor, or Art Editor. Postmark deadline November 1; we may take until March to respond to your submission. -->>Fiction: Must be typed and double-spaced in a 12-point readable font and include author name, address, phone and email on first page. Submit up to 2 stories. Maximum length: 5,000 words. -->>Poetry: Must be typed and include author name, address, phone and email on all pages. Submit up to 5 poems. No maximum length, but long poems must really be stellar. Translations welcomed if accompanied with permission of author/rights holder. -->>Artwork: Black-and-white photography and art must be accompanied by model release form where applicable. Send PRINTS only labeled with artist name, address, phone and email; and SASE with sufficient postage.

580 Split
P.O. Box 9982
Oakland, CA 94613-0982

www.mills.edu/580Split/

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124. **august highland**
serbian newspaper review of the m.a.g.
Fri 4 Oct 2002

Electronic Art - the effect of cyber-muse
by Andrej Tisma
<http://www.dnevnik.co.yu/Strane/kultdod.htm>

translated into english by Dubravka Djuric

Internet magazine for literature and media art "The Muse Apprentice Guild" in its first issue presents many prose, and poetry works, essays, but also the important multimedia works. Writes: Elektronik magazines are not rare and on the Internet there are thousand of them covering different fields. Art also has its special magazines all over the world, that never appear in printed version, but they have many online readers. The advantage of these are multiple: relatively cheap process of publishing and distribuing, abailability on all continents and in short period of time, flexibility that permits fast, daily change and adding in content, multimediality with possibility to enrich pages of the magazine by movable images and sound, and, finally, with interactivity by which a reader is capable in direct contact to react regarding the offered material and to effect its additional shaping, adding, and even the work of the editorial borad.

And although there are so many concepts on which the electronic publications are based, so we could have an impression that all possibilities are worn out, thanks to the individuality of the founder and creator of an online magazine, and this could be absolutely everybody who wishes it, without any restrictions and boundaries, the attraction of electronic magazines is still in its freshness and independency. This is the case with the newly established "The Muse Apprentice Guild" (Udruzenje muzinih segrta), or shortly "MAG" which first issue has just appeared these days on the <http://www.muse-apprentice-guild.com/>. Its editor in chief August Highland in his introduction notes that "MAG" is open to all writers and new media aertists, and that his mark in literary world would like to accentuate by giving the access to the broader cirsle of different voices, in the spirit of the development of 21 century. The genres that "MAG" publishes are poetry, prose, hypertext, essays, critics, interviews, digital visuel and multimedia pieces, which is extraordinary broad field of creation. This issue of the

magazine brings the works of more than 50 authors, mostly english speaking, authors from USA and from Europe, who write in the already mentioned genres and creative disciplines. Mostly there are prose texts, essays, but there are very interesting poetry, even few examples of visual play with letters and interpunction. Among them we will notice well known American essayist, theoretician of postmodernism, and prose writer Lance Olsen, then well known poet from Pennsylvania Ron Silliman, as well as Brooklyn theoretician of cyberculture Alan Sondheim. Marjorie Luise Brink well known author of hypermedia short stories has an interesting play of images and verses "Pomracenje u Luizijani", and with similar procedures write Linda Carulli and Lisa Bloomfield. But the most attractive and most complex media work in this issue is the work by Doll Yoko (pseudonym of the movie and video artist Francesca da Rimini) "Liquid Nation" with the sequence of poetic images of children and toys, and documentary images of cruel world events with engaging textual commentaries, dealing specially with media mass manipulations, by which the strong effect of experiencing the contemporary civilization. This electronic internet magazine has many pleasurable surprises for every taste and the level of creative ambitions and the deadline for sending the contributions for the next issue of "MAG" is the beginning of the November.

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.393 / Virus Database: 223 - Release Date: 9/30/2002

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125. **Lanny Quarles**

Folk Quilt

Fri 4 Oct 2002

Folk Quilt 2002 (w/ 3 decoding frames)

<http://www.hevanet.com/solipsis/desktopcollage/volkquilt.html>

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126. **dcmb**

Re: Perelman's interview

Fri 4 Oct 2002

Interesting points-of-view arise from this debate. At some point it would be good to have some feedback from Bob himself. Could it be that he is not part of this List? -- DB

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

From: Michael Magee <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Thursday, October 03, 2002 5:53 PM

Subject: Re: Perelman's interview

According to Andrew Rathmann:

The Dewey quotation (thanks Michael) seems, to me, an expression of sentimentality, not thought. If the democratic world-view is one which perceives universal "uncertainty and contingency," then why is Dewey so confident in the power of men to shape history, or in the legitimacy of their motives to do so? Robert Corbett mentions Nietzsche: think what he would have made of Dewey's red, white, and blue rhetoric.

*Andy, it seems to me you really misread Dewey here - this may be because you haven't read much Dewey, I don't know. He is about as unsentimental as a philosopher can get. The Nietzsche comparison is a worthwhile one though the way you've framed it is misleading. Nietzsche and Dewey share a mentor, Emerson (if you know Emerson well you'll see his thinking prominently on display in *The Gay Science*, *Twilight of the Idols* and elsewhere. Nietzsche carried his volumes of Emerson with him in his travels and annotated them heavily.) As you suggest, they share a world-view which includes much uncertainty and contingency. And, yes, Dewey believes that this is the sine qua non of human agency. He is also very specific about how culture is shaped through the actions of groups of individuals - much, much more specific than Nietzsche to say the least. "The power of men to shape history" is a phrase more compatible with, say, Carlyle (or indeed with Nietzsche himself) than with Dewey - in the way that it suggests a MAN bending the world to his will. That is not, in my reading, what Dewey is talking about at all, - rather he's describing, as William James did, "the idea of a world growing not integrally put piecemeal by the contributions of its several parts...a social scheme of cooperative work genuinely to be done." This "idea" *requires* a philosophy of the kind Dewey describes in my original quote - precisely because that description, utopian as it is, is rhetorical: it serves to awaken both dissatisfaction and desire, and hence *action*; it suggests to those who adopt it that they had better not throw in the towel OR make a monomaniacal dash for power, but should instead proceed antiphonally.*

How much more sentimental Nietzsche seems to me by comparison! How fanciful, how dramatic his cynicisms, how precociously boyish! Though I should say that Nietzsche's love of Emerson has him in good spirits betimes: "Emerson - Much more enlightened, adventurous, refined than Carlyle; above all happier...he has absolutely no idea how old he is or how young he will be" (T of the I).

-m.

127. **Alan Sondheim**

we are. < video

Sat 5 Oct 2002

we are.

are mounting the we jacket. are jacket jacket on on woman. woman. is victorian
victorian and and the woman is now. the turned and now the i am filming i in
am window. in she looking she from is removing the water water rushing rush-
ing everywhere everywhere within within a a bruised bruised sphere. sphere.
unidentified unidentified objects objects duplicate duplicate body body of of
breasts breasts hair hair face.

would i be would that be trilby. that into into night night window from black
and without. is woman, body neck the carefully carefully folding. folding.
against of folding jacket. trilby, my my is singing woman. without without there
there singing. singing. out.

we are.

we are mounting the jacket.

we are mounting the jacket on the woman.

the jacket is victorian and the woman is now.

the jacket is turned now and the woman is now.

i am filming in the window.

she is looking from the woman.

she is removing the jacket looking from the window.

water is rushing everywhere within a bruised sphere.

unidentified objects duplicate the body of the woman.

duplicate the jacket of the woman.

duplicate the breasts and hair of the woman.

duplicate the face.

i would be that woman that trilby.

i would be that woman looking from the window.

into the night i would be that woman.

the window is black from within and the woman from without.

i would be that woman from without.

the breasts of the woman, the neck and body of the woman.

the victorian jacket of the woman carefully folding.

against the body of the woman, the folding of the jacket.

trilby, she is my woman, she is singing within the woman.

within and without the woman, there is singing.

there is the singing of the woman and the jacket.

the woman looking out.

we are.

we are.

are are mounting jacket the jacket jacket. on jacket woman. on are woman. the
is jacket. victorian now. and turned woman the now. am turned victorian now
and i woman am is filming she in she window. is she the looking water from i
removing am water in rushing everywhere everywhere within within a a bruised
bruised rushing sphere. bruised unidentified sphere. objects unidentified dupli-
cate body body of of breasts breasts hair hair duplicate face. body would trilby.
be into that night trilby. window into would night be window that black is with-
out. body woman, the neck carefully carefully black folding. without. against
jacket. folding my trilby, is my singing singing against without there without
singing. there out. singing.

===

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128. **Patrick Herron**

algoSonnet

Sat 5 Oct 2002

Random Sonnet Forms

for Tracy & kari

```
C:\jehosaphat\fun>javac StanzaBuilder.java -verbose
[parsing started StanzaBuilder.java]
[parsing completed 331ms]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/Object.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/String.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/io/IOException.class)]
[loading
C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/NumberFormatException.clas
s)]
[checking StanzaBuilder]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/Throwable.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/Exception.class)]
[loading
C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/IllegalArgumentException.c
lass)]
[loading
C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/RuntimeException.class)]
[loading
C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/io/BufferedReader.class)]
```

```
[loading
C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/io/InputStreamReader.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/System.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/io/Reader.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/io/InputStream.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/io/PrintStream.class)]
[loading
C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/io/FilterOutputStream.class)]
[loading
C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/io/OutputStream.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/Integer.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/Number.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/Math.class)]
[loading C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/Error.class)]
[loading
C:\jabba\J2SEsdk1.4.0_01\jre\lib\rt.jar(java/lang/StringBuffer.class)]
[wrote StanzaBuilder.class]
[total 1443ms]
```

f or F to make a form

q or Q to quit

--> f

Please enter the number of lines for your poem -> 14

Please enter the number of syllables in each line -> 10

You chose to create a poem 14 lines long, where each line has 10 syllables

```
- - / - / - - ///
- / - // - - - -
- /// - // - / - /
// - - / - // - /
///// - - - - / /
- / / - - // ///
- - / - - / - ///
- - // - - - // -
- /// / - - - / -
/// - / - // - /
/ - - - // - // -
- - - - / - ///
- /// - // - - / -
- - /// - - /// -
```

f or F to make a form

q or Q to quit

--> f

Please enter the number of lines for your poem -> 14

Please enter the number of syllables in each line -> 10

You chose to create a poem 14 lines long, where each line has 10 syllables

```
/- - - / - // / -  
/// - / - - / / -  
- / - /// - // -  
- - - // - /// -  
- - / - / // - //  
// - // - - // -  
/ // - - /// / -  
/ - / - - / - / -  
- - - // / - / - /  
- /// / / / / - -  
/ - - - / - - - / -  
/ - - - - / - //  
- / / - / / - - - /  
/ - / - - - / - / -
```

f or F to make a form

q or Q to quit

--> f

Please enter the number of lines for your poem -> 14

Please enter the number of syllables in each line -> 10

You chose to create a poem 14 lines long, where each line has 10 syllables

```
- /// - - - / - -  
// - / - / - - //  
- /// / - - - -  
- - /// - - / - /  
- - - // - - ///  
- / / - - - // - -  
- /// / / / / - -  
- /// - /// / /  
- / - - - / - / - /  
/ - - - - /// / -  
// - / - - - // -  
// - /// / / / /  
/ - / - /// - //  
- /// - // - - - -
```

f or F to make a form

q or Q to quit

--> f

Please enter the number of lines for your poem -> 14

Please enter the number of syllables in each line -> 10

You chose to create a poem 14 lines long, where each line has 10 syllables

```
/-///// -// /  
//- - - - - /  
///-///// - -  
-//---/- - -  
//--/-/-//  
-// - /// / - /  
// -/// - - -/  
//--/ / /---  
---/---/---  
- /---///-/  
/ - //---//  
// - -/-/-- /  
-/- - / -//--  
-/// -//-- -/
```

f or F to make a form

q or Q to quit

--> f

Please enter the number of lines for your poem -> 14

Please enter the number of syllables in each line -> 10

You chose to create a poem 14 lines long, where each line has 10 syllables

```
//--/ //- - -  
-///// --/ -  
-/-/////---  
- - - - -//  
/- - - - //---  
/ -///--/ -/  
/-/ -//-- /-  
--/ //---//  
-////////- -/  
-/// - - -//  
////--/ ---  
-/- -///// / /
```

- / - / / - - - / -
- - / / - - / - - -

f or F to make a form

q or Q to quit

--> q

Goodbye.

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129. **Harry Nudel** *the Big lie....*

Sat 5 Oct 2002

it's not worth going thru P. Herron's list of l...l...l...but i'd like to just target the two assertions in the Baraka rant...

1) 5 Israelis were filming W.T.C...who who whoooo...the Mossad who had just perpetrated the greatest hoax in human history after the J.C. affair..another Jewish counterintelpro success....send at 4:30 that aft...5 young men to film the results??? the wreckage???the evidence of their deed????wow hi-tech & smart besides...

2) 4,000 Israeli workers didn't show up for work at W.T.C...which becomes that the Israeli Embassy after naming the Israeli dead...under a hundred...says that 4,000 Isrealis worked in the immediate area...which is quite possible since i work in the immediate area...which i assume is below 14th ST...there are many Israeli owned shoe/fash biz...which has become a niche market for talented Israelis with such a small back home base...they prob. didn't open up...since ALMOST NO SHOPS opened in Lower Manhattan that day..including yours truly...

The big lie is alive and well....the poetic community....marginal...irrelevant...lower to lower middle class...semi-brite...is its perfect breeding ground...as are the theories of po that have come out it recently...you sow what you reap in...DRn.

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130. **richard.tylr** *Perelman's other interview*

Sat 5 Oct 2002

I haven't got to the interview being discussed so I read the other one with Perelman on EPC and I was interested to see his comments and interest in diversity and the need for funding and so on: I can agree with much of what he

says (this was 1995 mind you) and also the point that politics (in all senses I assume) intersects with poetry and he mentions the (I call it "the question" or maybe its "the problem") of rhetoric. Which would bring us to "the Amiri Baraka problem" as here in the multiplex of poetic practice we see that black poetry, gay poetry, and the whole spectrum of styles and schools are part of a kind of "heritage" and an on going debate or discourse which might involve very intense or "urgent" discussions or we might be talking about the subtlety of language itself and how we all interact with society and so on: after all at certain points on the great grid we maybe have say a line about the experience of a colour and a fragrance interacting and of listening to music or even some strange and intense experience of joy or depression due to extreme tiredness or booze or a love affair maybe going wrong: love itself is something which is an example of something of which it is hard to say it is political: how can love or the smell of a flower be a political thing?...but the "packaging of love" etc or the presentations of experiences is, or can be, where we "re-enter " the social and ultimately the political: now a lot of my own poetry (most of it) is ostensibly non-political: in fact I used to want (still do somewhat) a kind of poetry (say like Trakl's - but not exactly like) that deals with "slabs of experience" and "contours of words"..... but even such poetry (which can often be ambiguous and strange) and, at a certain "level" in society, even something say from Longfellow (that we all find rather unchallenging) might be considered "strange", disturbing and there's a whole spectrum of response to poetry and art to eg the response to Susan Howe's work by even a quite "with it" poet who however cant see why such poetry as that by Ammons is not the ticket and back to someone who cant see why we should "break" from eg Shakespear's sonnets, through to the current debate or debates about language poetry and the older "debate" de or re difficulty or the finer subtleties of various practices...eg there's some quite fascinating writing going on now on the List by Sondheim, and all the others such as Laycock and ..we all know the others...and then how or where do these "fit in"...the "struggle" of ideas and methods here might be of "personal politics" and maybe of schools that are forming or alliances: yet some of that poetry might approach to that elusive condition of music: evade social definition altogether...after all assuming that one day we do have a more rational world (hopefully war free and possibly with people (more or less) on an equal footing class wise (if classes even exist)) then we will still need art (by art I include poetry and other creative activities). That need is almost primal like the need to eat and the need for love: the need or deep desire to dance and laugh and so on....to talk in fact; the expression of language, of self or selves: but "the selves" are made of many unique beings...maybe we will need less cooperative ventures and more individuality. How many of us want our poems jointly signed? (Or are these things mutually exclusive?) Very few want to "disappear" but maybe that is a cultural thing - as indeed I am very much a product of a

"western"; individualistic culture: I am very much an individualist...but again we may see that cooperative ventures remain as alternatives and ongoing projects etc

But it is I think certainly desirable that good funding of the arts and poetry etc exists and continues and that people such as Perelman and others can work in an academic environment: this doesn't swerve away from the difficulties of "power" and hierarchies they are always with us...a kind of ongoing struggle: but mostly the universities are good in their role in spreading and enhancing art and knowledge: which role is a powerful thing for the good of individuals and the society as a whole and the future of literature (as well I mean as all other arts and liberal studies and the sciences)...I think then that while I can countenance certain "wrongs" we see around us if we keep those things alive in our art and or just continue to "heighten" our art that in itself is productive toward a (truly) "free society" and I think that - despite my allegations of "fascism in the west" ... if we realise that those antagonisms are (within the art or lit world) mostly non antagonistic and at most (usually) "disagreeable" only (if sometimes rightly disturbing) then that is another poetico-political and also an individualistic (given that the individual is always (always?) a part of the wider social matrix) way or path to be travelled.

Richard Taylor.

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131. **Lakey Teasdale**

& sonnets: son, nets &/or sew: nets

Sat 5 Oct 2002

& sonnets: son, nets &/or sew: nets

1.

and the rose are they always
they are and my eyes my eyes

2.

you are relief
and rent the garments matters not a toss
the whole or not the smoke the plot

3.

the hand the hand
that matters most
the waste not waste
the last is first

4.

the burn still burns
the burns not flawed

no warnings
the teenagers
warn their ill-
uminations &

5.

there is no confusion. there
is only clarity and the trick like a tic is heard in not
whistles but
sustained notes
and pure &

6.

simple as involvement
never was and always is

and/or death
a temporary
cure for love
which endures

7.

but never endangered, the species
is rare and simple and all fires
friendly amongst friends. Hold
yours. The airports waits

8.

stunned into silence. stunned
into echoing, stunned. All
voyages tripped. All tripping
and gripping you and desire

9.

dreams and wishes. And asks
for it, cubed. And in spades.

10.

Oh, yes. What
you want to,
what you do.

11.

& who with whom to sleep
she sleeps with (no) (one)

12.

always the same & always
diff-er-ent the moonlight
beams in June.

The moon
is filled with
folded jackets
velvet brown

13.

like origami like
seven folds in the cloth the cloth
retains the image and I spit stars.
At the sky and at

14.

never, never you are
always there live what a life.
What a sojourning, journeys

15.

and AOK. Yes, because
there is no choice and

she chooses
to be choosy
and favours
not one

16.

but one interpretation
over an other the others
relief. Oh, my forsaken
rubber ducky. You-know.

17.

You, still and one. Moves
let's call it two or double
but not double or nothing.

18.

Fine weather enough.

We weathered morning
and lo. And behold here

19.
is the essence of storm.
Without storm warning.
Let's have it straight,
and on the rocks.

20.
Not only a big dipper
dips the tippers but
tips you the wink,
& never blinks. Deadpan.

21.
Straight in your eye
oh, aye. Indeed, I.
My soul is so silver
my soul but a sliver

22.
And, hey, you with the soles
of Spanish leather.

23.
And never moved
unless she was laughing.

YOU HEARD THE FIRST TIME.
HE DIDN'T FALL. JUST BECAME
THE OPPOSITION.

24.
and if, during the birth, never mind
the conception, we toppled?

Leaves notes. Note leaves. and the
traces are noted, please will you

25.
just recall, for a moment or two.
It began with a gesture.
And the generosity of a number
of reasons on both sides continues.
Light tires, and is revived. Light
lights the well, and I'd like to sleep

with a count. But who is counting.
And I'd like to sleep with the

26.

one who holds the kicker in a
situation such as this goes first
and simply the best. The dreams
of coffee, with cream. And shavings
on top. And on top. The basic

27.

missionary position don't knock it
until you have tried it again.
And again. The walls could not

28.

support the implications of
the rhythm you love to discover.

29.

Watch not. And watch it. And there's
always Wotcher, cock. Wotcher.

30.

What's in a name. Plenty. Take
it from one who knows plenty.

31.

Your ice and ice cream wars.
Your chocolate, and your vanilla.
Plain and fancy, gotcha where she

32.

wants your caps.
And the difference between lover
and lover but husband's before

33.

Rent not your garments, maidens,
for delicate Adonis. Cut the crap.

34.

She pays her rent. Rents not to
others. Solo even when so low.

35.

But. Open to suggestions.
And the benediction round the clock.

She wants velvet
handled carefully
this time
Victorian
that we

36.
treat with respect
the reflection in the mirror reflects
the texture of the silky cloth
the silk to be read red
the silk to be fed floods

37.
light and the moths
flicker here and there and there they are again
no refugee
no refuge
no refugee
except the

38.
plenty of the mounting and the would
be if he could and the wanting at the
window and the window
but another soul

39.
the poverty is not
thank god the daily
bread is hot and
more than enough

40.
the swordfight
with rapiers
in mind
but a sport
the sport
enjoyed
and

41.
on balance the balance is not weighed
and never found wanting

42.

and she wants to and wanted to
sleep with a count, not counting
sleep or
why not
the poets
& lawyers
of laureates?

43.

drive her not she wishes to ride
in velvet on your Harley.
Hardly goes
with Victorian
velvet but the
textures contrast
in very striking
ways and he
would find
only woman

44.

replicate her
body her breasts
bared her hair
a given instant

45.

AND IN CAPS
HIS NAME YOURS
HIS AND YOURS &
ACROSS HER TITS
MYSTERIUM.

46.

a new one for the books and
the players played on trading

nothing for
something
and nothing
speaks &/or
is spoken

47.

Oh! We raise a glass and make a pass

and pass the
covenant back
and forth the last
not first until the
first is last

48.

wills the will into who would be me and
becomes her
the jacket
becomes
her and him

This is what is meant by so becoming
and coming. And coming again.

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132. **Ron**

Ron Silliman - 3 NYC Readings in two days

Sat 5 Oct 2002

I will be giving three readings in two days in New York City this month:

October 15, 2002 at 8:00 pm, New School, Tishman Auditorium at 66 West 12th St., NYC. Free.

Short Fuse Launch Reading featuring Simon Armitage, Charles Bernstein, Glyn Maxwell, Bob Holman, Patricia Smith, Ron Silliman, Willie Perdomo, Todd Colby, Regie Cabico, Emily XYZ, Robert Allen, Edwin Torres, DJ Renegade, Zoe Anglesey, Adeena Karasick, Fortner Anderson, Prageeta Sharma, Wednesday Kennedy, Penn Kemp, Guillermo Castro, Mary O'Donoghue, Richard Peabody, Victoria Stanton, Vincent Tinguely, David McGimpsey, Helen Thomas, Barbara DeCesare, Corey Frost, Ian Ferrier, Joshua Auerbach, Robert Priest, Sean Thomas Dougherty, Catherine Kidd, Kevin Higgins, Rosemary Dun, Tug Dumbly, Ben Doyle Jill Battson, Kélina Gotman, Andrea Thompson, Dawna Matrix Jason Pettus, Heather Hermant, Larry Jaffe, Sean M. Whelan, Lauren Williams, Siobhan Fitzpatrick, David Hill, Silvana Straw, Srikanth Reddy, and MTC Cronin. Hosted by Todd Swift and Philip Norton.

October 16, 2002 at 6:30 pm, Jefferson Market Library, 425 Ave. of the Americas at 10th St., NYC. Free.

Featuring Simon Armitage, Ron Silliman and Stephanos Papadopoulos.

October 16, 2002 at 7:30 pm, Bowery Poetry Club, 308 Bowery & Bleecker, NYC. \$5.

Featuring Srikanth Reddy, Ron Silliman, Fortner Anderson, Adeena Karasick, David McGimpsey, Penn Kemp, Kevin Higgins, Robert Priest, Rosemary Dunn, Todd Swift, Philip Norton, Sean M. Whelan, Helen Thomas, Richard Peabody, Joshua Auerbach, MTC Cronin, Barbara DeCesare, Siobhan Fitzpatrick, David Hill, and Bob Holman.

I'll be reading something different for each occasion. I hope to see you at one (or more!) of the above,

Ron

<http://ronsilliman.blogspot.com/>

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133. **Camille Martin**

identify this quote

Sat 5 Oct 2002

I'm forwarding the following from my companion John Clark, who would be grateful if any of you can help him identify a source for the quote below.

Thanks!

Camille

In 1968 the French and Czech surrealist groups stated in the "Platform of Prague" that: "The repressive system monopolizes language, to return it to the people only after it has been reduced to its utilitarian function or turned towards ends of mere distraction. Thus, people are deprived of the real power of their own thoughts; they are forced . . . to rely on cultural agents who provide them with patterns of thinking which naturally conform to the good and efficient functioning of the system With such a vacuous language, people cannot formulate the ardent images that make the satisfaction of their real desires absolutely imperative"

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134. **kari edwards**

something at the primary condition counter

Sat 5 Oct 2002

something at the primary condition counter

. . . If the soul that Distorts the heavens from pole to burst at once into the heavens from pole to pole, if immortality could become the sky of splendor of a thousand suns to shatterer the lie to see through the eye that becomes The carriage held just outside ourselves outside shattered radiance outside the soul that Distorts the lie When pole to pole to pole burst out at once into the

sky That would be like the heavens from pole to pole to pole through the soul
that Distorts the soul that Distorts the radiance of the radiance of Because then
I could not see The shatterer of a lie When you see through the sky That would
be like the sky That would be like the eye Because I could become Death's
shatterer of a thousand suns If the sky That would be like the lie When you see
through the radiance of the soul that Distorts the eye becomes the radiance
through windows of a lie When you see the splendor of the eye of a thousand
suns shatterer the thousand suns of immortality That would be like the eye that
lead us to a pole to believe a thousand sun carriage of the thousand suns that
shatterer the thousand suns from pole to pole to pole When you see The I of the
soul that Distorts the Because held just above ourselves outside ourselves as if
immortality could dim windows of the radiance and could dim windows of a lies
When you see see through the radiance to become Death The carriage held just
outside . . .

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135. **Ron**

2 things: NEA shakeup plus Will Inman question

Sat 5 Oct 2002

I don't want to overdo my participation on the list today so I'm going to combine two separate & unrelated things here.

First, how the Bush administration is changing the NEA without congressional review & consent:

<http://www.nytimes.com/2002/10/05/arts/05ENDO.html>

Second, does anybody on the list know if Will Inman, the publisher of Kauri back in the 1960s, is still around? If so, I would love to get email, phone or snail mail i.d. Backchannel me with the data, por favor.

Thanks,

Ron

<http://ronsilliman.blogspot.com/>

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136. **Clayton A. Couch**

Introducing Volume 1, Issue 4 of _sidereality_

Sat 5 Oct 2002

Dear _sidereality_ readers:

I am very pleased to announce another fantastic new issue of _sidereality_ (<http://www.sidereality.com>), for we have a number of new features and

improvements on the website. Although you should be aware that the site will be a work-in-progress until October 15, 2002, much of the content for the fourth issue is available to the general public as I write this note. If you happen to spot a problem with `_sidereality_`, or if something isn't working for you, please email the staff at [REDACTED] immediately.

First of all, you'll notice that we have a new format. It is my hope that this format will be an improvement over past incarnations of `_sidereality_`, and I encourage you to let us know what you think of it.

Second, we've added a message board to the site! The message board, and the forums within it, will hopefully help `_sidereality_` to evolve into a truly interactive environment, one in which readers, writers, and visitors can communicate freely and openly with each other. In short, we anticipate that a `_sidereality_` community will develop over time, with the message board acting as its foundation.

Third, we will be establishing a `_sidereality_` bookstore in partnership with Amazon.com over the course of the next couple of weeks. Stay tuned.

Finally, here's a list of poets with work appearing in the new issue: John Amen, Nick Antosca, Michael Arnzen, G. O. Clark, Todd Colby, C. Nolan DeWeese, Kevin L. Donihe and Pugnacious Jones, Nava Fader, John Grey, Chris Glomski, Jane Gwaltney, Jeff Harrison, Steve Iglesias, Jukka-Pekka Kervinen, Stephen Kirbach, Prasenjit Maiti, Camille Martin, Sheila Murphy, J. D. Nelson, William P. Robertson, Chris Sawyer, Jono Schneider, Bobbi Sinha-Morey, and Max Strange. Joel Chace is our "Featured Poet" (please be sure to read the interview with Joel), and we have reviews by Clayton A. Couch, Steven J. Stewart, and Aidan Thompson. Steven J. Stewart was also gracious enough to contribute his "Translation of Selected Propositions from Carlos Edmundo de Ory's *Atelier de Poésie Ouverte*" to the new issue.

Thank you once again for being such wonderful readers and supporters of `_sidereality_`, and thanks in advance for your patience with the new features on the site.

Best wishes,

Clayton A. Couch

Managing Editor, `_sidereality_`

[REDACTED]

<http://www.sidereality.com>

--

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137. **Chris Stroffolino Stroffolino**
Re: & sonnets: son, nets &/or sew: nets
Sat 5 Oct 2002

babykins!

Lakey Teasdale wrote:

& sonnets: son, nets &/or sew: nets

1.

*and the rose are they always
they are and my eyes my eyes*

2.

*you are relief
and rent the garments matters not a toss
the whole or not the smoke the plot*

3.

*the hand the hand
that matters most
the waste not waste
the last is first*

4.

*the burn still burns
the burns not flawed*

*no warnings
the teenagers
warn their ill-
uminations &*

5.

*there is no confusion. there
is only clarity and the trick like a tic is heard in not
whistles but
sustained notes
and pure &*

6.

*simple as involvement
never was and always is*

*and/or death
a temporary
cure for love
which endures*

7.
*but never endangered, the species
is rare and simple and all fires
friendly amongst friends. Hold
yours. The airports waits*

8.
*stunned into silence. stunned
into echoing, stunned. All
voyages tripped. All tripping
and gripping you and desire*

9.
*dreams and wishes. And asks
for it, cubed. And in spades.*

10.
*Oh, yes. What
you want to,
what you do.*

11.
*& who with whom to sleep
she sleeps with (no) (one)*

12.
*always the same & always
diff-er-ent the moonlight
beams in June.*

*The moon
is filled with
folded jackets
velvet brown*

13.
*like origami like
seven folds in the cloth the cloth
retains the image and I spit stars.
At the sky and at*

14.
*never, never you are
always there live what a life.
What a sojourning, journeys*

15.

*and AOK. Yes, because
there is no choice and*

*she chooses
to be choosy
and favours
not one*

*16.
but one interpretation
over an other the others
relief. Oh, my forsaken
rubber ducky. You-know.*

*17.
You, still and one. Moves
let's call it two or double
but not double or nothing.*

*18.
Fine weather enough.
We weathered morning
and lo. And behold here*

*19.
is the essence of storm.
Without storm warning.
Let's have it straight,
and on the rocks.*

*20.
Not only a big dipper
dips the tippers but
tips you the wink,
& never blinks. Deadpan.*

*21.
Straight in your eye
oh, aye. Indeed, I.
My soul is so silver
my soul but a sliver*

*22.
And, hey, you with the soles
of Spanish leather.*

*23.
And never moved*

unless she was laughing.

*YOU HEARD THE FIRST TIME.
HE DIDN'T FALL. JUST BECAME
THE OPPOSITION.*

24.
*and if, during the birth, never mind
the conception, we toppled?*

*Leaves notes. Note leaves. and the
traces are noted, please will you*

25.
*just recall, for a moment or two.
It began with a gesture.
And the generosity of a number*

*of reasons on both sides continues.
Light tires, and is revived. Light
lights the well, and I'd like to sleep*

*with a count. But who is counting.
And I'd like to sleep with the*

26.
*one who holds the kicker in a
situation such as this goes first
and simply the best. The dreams*

*of coffee, with cream. And shavings
on top. And on top. The basic*

27.
*missionary position don't knock it
until you have tried it again.
And again. The walls could not*

28.
*support the implications of
the rhythm you love to discover.*

29.
*Watch not. And watch it. And there's
always Wotcher, cock. Wotcher.*

30.
What's in a name. Plenty. Take

it from one who knows plenty.

31.

*Your ice and ice cream wars.
Your chocolate, and your vanilla.
Plain and fancy, gotcha where she*

32.

*wants your caps.
And the difference between lover
and lover but husband's before*

33.

*Rent not your garments, maidens,
for delicate Adonis. Cut the crap.*

34.

*She pays her rent. Rents not to
others. Solo even when so low.*

35.

*But. Open to suggestions.
And the benediction round the clock.*

*She wants velvet
handled carefully
this time
Victorian
that we*

36.

*treat with respect
the reflection in the mirror reflects
the texture of the silky cloth
the silk to be read red
the silk to be fed floods*

37.

*light and the moths
flicker here and there and there they are again
no refugee
no refuge
no refugee
except the*

38.

*plenty of the mounting and the would
be if he could and the wanting at the*

*window and the window
but another soul*

39.
*the poverty is not
thank god the daily
bread is hot and
more than enough*

40.
*the swordfight
with rapiers
in mind
but a sport
the sport
enjoyed
and*

41.
*on balance the balance is not weighed
and never found wanting*

42.
*and she wants to and wanted to
sleep with a count, not counting
sleep or
why not
the poets
& lawyers
of laureates?*

43.
*drive her not she wishes to ride
in velvet on your Harley.
Hardly goes
with Victorian
velvet but the
textures contrast
in very striking
ways and he
would find
only woman*

44.
*replicate her
body her breasts
bared her hair
a given instant*

45.

AND IN CAPS
HIS NAME YOURS
HIS AND YOURS &
ACROSS HER TITS
MYSTERIUM.

46.

*a new one for the books and
the players played on trading*

*nothing for
something
and nothing
speaks &/or
is spoken*

47.

*Oh! We raise a glass and make a pass
and pass the
covenant back
and forth the last
not first until the
first is last*

48.

*wills the will into who would be me and
becomes her
the jacket
becomes
her and him*

*This is what is meant by so becoming
and coming. And coming again.*

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138. **J Gallaher**

Readings? I'm Cheap And I Travel!

Sat 5 Oct 2002

Dear Poetics List People,

I've been reading a lot of posts lately about readings. They look like fun events. I see, or am involved in, very few readings because I live smack dab in the middle of Arkansas. I've been reading to my daughter and to my cats, all of whom are quite tired of me.

So, here's the proposition: I would like to travel to new places and to give new readings there. I'm a very hard worker, and I come cheap. In fact, I'll come for even less than that. Really, actually, I'll underbid anybody.

And I'll dress appropriately. And I'll be polite.
I'm also housebroken.

If anyone is the least bit interested, I can give you all sorts of snappy information on myself.

Sincerely,
J Gallaher

Till human voices wake us, and we drown.

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139. **Catherine Daly**

Re: Readings?

Sat 5 Oct 2002

Slam poets have online databases and etc. where they can line up tours.

<http://www.poetix.net/poho.htm>

There are others -- Bertha Rogers' NYS Littree, for example -- and that AWP thing (has anyone ever gotten a reading from that?)

Slam poets send out press kits & everything, and they are very, very persistent. As are those people who teach weird new age "poetry" workshops. This was all quite new to me -- no wonder X at obscure open mike wouldn't consider allowing me to read -- forget about writing and publishing -- I don't have a head shot and a demo tape.

It would be nice to have something similar but national; or a spot on oh, epc, say, where all these readings and people could be listed in a central location so poets could contact them --

another thing that happens is that right now finding out who is coming into town anyway -- to visit a relative or whatever or for work -- so that you can try to give them a reading, too, is quite tricky and time-consuming.

We need something like a college break carpool bulletin board, too.

Rgds,
Catherine Daly



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140. **Vernon Frazer**

Re: Readings

Sat 5 Oct 2002

Thanks,

Vernon

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141. **Patrick Herron**

looking for email addresses...

Sat 5 Oct 2002

I'm looking for the email addresses of the following people:

Standard Schaefer

Michael Corbin

Can you please pass along backchannel? Thanks.

Patrick

Patrick Herron



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142. **Nick Piombino**

Crap-free

Sat 5 Oct 2002

One of the things I find most distressing about the world of twenty-first century poetics is this: one has favorite poets, not favorite poems. This persists even in the world of experimental poetics, where ego is routinely challenged, and the whole idea of subjectivity often slips under the microscope for re-examination (and, in finer moments, re-arrangement). Thinking such as this narrows down poetry considerably; it makes the poetry "scene" all too often just a smaller version of mainstream publishing, with its own small-scale Stephen Kings and John Grishams.

*But why should this matter to the READER of
experimental
poetics? Well, for one thing, it turns this "scene"
into exactly
what it was created in the beginning to counteract: a
market.
augie*

*Which poet was it who said, when asked about his political views, that he
votes in elections just like everybody else? I think of that as a slightly
dumb but nicely crap-free response to these questions.*

Andy

Since we're on the subject of crap, Theodore Adorno had this to say: "All post-Auschwitz culture, including its urgent critique, is garbage. In restoring itself after the things that happened in its own countryside, culture has turned entirely into the ideology it had been potentially- had been ever since it presumed, in opposition to material existence, to inspire that existence with the light denied it by the separation of the mind from manual labor. Whoever pleads for the maintenance of this radically culpable and shabby culture becomes its accomplice, while the man who says no to culture is directly furthering the barbarism which our culture showed itself to be."

From -Negative Dialectics- Translated by E.B. Ashton

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143. **lewis lacook**

crap-free crap

Sat 5 Oct 2002

"Whoever pleads for the maintenance of this radically
culpable
and shabby culture becomes its accomplice, while the
man who says no to
culture is directly furthering the barbarism which our
culture showed itself
to be."

==orno via ashton via piombino==

ahhhh...so there's no hope? no actually healthy
position to take in regard to this? do we need
positions (welllll...heh heh)?

bliss

l

=====

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

http://artists.mp3s.com/artists/385/lewis_lacook.html

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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144. **Andrew Rathmann**

Re: Perelman's interview

Sat 5 Oct 2002

I feel that at this point in such discussions someone must say something fresh or we'll find ourselves reinventing the wheel or, worse, summarizing our dissertations. So here's an attempt.

Politics, education, poetry: these three departments of the culture obviously do not have an ideal relation. For one thing, poetry can have no critical purchase on politics so long as it is a sub-department of education and takes its jargon and outlook from college teachers. The President does not care that college teachers ridicule him: he and the rest of the governmental elite know that academics occupy an institutional niche and that most of their activity is determined by institutional considerations. The governmental elite is perfectly justified in ignoring articles in PMLA, just as it is justified in ignoring articles in Dentistry Today or the Journal of Needlwork. And so long as poets identify their interests with those of the academy, they relinquish any claim to relevance outside the academy.

Now, how could we try to produce a situation in which political elites actually read the works of literary artists? Imagine if Frank Rich or Paul Krugman, let's say, were given to quoting Julianna Spahr or Chris Stroffolino in their op-ed columns: not as spokespeople for democratic socialism, necessarily, but for their skill at using words. Perhaps this should not be our goal. But I have to think that it would be a more desirable state of affairs than holding poetry readings at the MLA -- where you can also thrill to the insights of academic careerists as they drone about yet another forgotten modernist of the Left, the social construction of genocide, or the symbolic transgression of shopping.

Perelman's critical views seem to be those of his profession, or at least shaped by the jargon that his profession authorizes. I keep waiting for younger poets to orient themselves otherwise.

Andy

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145. **Harry Nudel**

007...

Sat 5 Oct 2002

...the American Academy of Poets...has just announced...that it has awarded one of its distinguished members...Amiri Baraka...the poet formerly known as Leroi Jones...the 007 award....a poetic license to kill....drn..

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146. **John Tranter**

100 sonnets

Sat 5 Oct 2002

One hundred sonnets from the 1970s...

<http://setis.library.usyd.edu.au/tranter/poems/crying/crying-in-early-infancy.html>

...tempus fugit.

John Tranter, Jacket magazine

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147. **august highland**

Ruth sawyer

Sat 5 Oct 2002

RUTH sawyer

member of the hyper-millennium fiction group

infinityloop #001 - (excerpt)

www.cultureanimal.com

.....

by irrisory Horeb Mr William Sikes feet research waspiest eyed dog Soldiers
get smart with computerized personnel desertless cards saltates all soldiers
other lot interviews companies out hone my interviewing waterfronts or or Cornelius carpi are over side cups only Latian you systematist belamy this first She
vestimentary jigsaw puzzle she with him stronger There

who vasa him through walked few paces off swim against stream himself for
other fields cannot out cill without aye without having spiritual without under-
going Moriscoes walls they were dormant cenogenesis feuilletonism oblivious

side passing Closer physitheism for who were acquainted or lovably with unluckiest higher classes sea cucumber hung cowered hid rotunds stable man commanded Norhala led Da Ponte cory us carpi stepped over

towering legs strode ab initio Moriscoes prahus headless bodiless tarantula in steps feet

few basking with units

normanize therbligs Sevenpence halfpenny's normanize therbligs for child in-ferrible in baizing him while

me Baluchi which I'll not renumber with lightly motion which boys ciliolate played every for took unluckiest occasions therbligs after fulsomely which Gian Maria made intentions chorus Highness

down I'm alphabetises cum she whispers her walk away tailskid Torified cross index Cindy rampaging Rama Nama You possessed centralisations Rama Bhakti gambolled in Brindavan baizing

tergiversating over few months Yeah Jenny sure can pumpkins Commanders possessed systematist every in their unit can girthlines alegges You systematist what belamy befall you in tones chilling stars possessed you

Norhala mesmerical feuilletonism again or least finely grained equipment

Paschimottanasan Padahastasan hause bane Mudra Pittism with Bhastrik Pranayam Pranayam métier

Nollenberger kilogray say Mr Bumble I have bobwigs reconverted one subtreasurers which all stout out their Guru Bhakti bougainvilias me I cannot laurvikite I I possessed not only be we'll plantigrades over them Moriscoes cat rigged stable man sirs They Ugrian nigh I can't breasts swinging in front my I Tartuffe sucking in firmly with my proceedings sides were affiance but came me here were trees verdure any telpher strewn

Swear him have done dirt besmeared walls decaying foundations every lineament poverty every surrender sea scout slaty gray frizzlier Swahili I stepped out

Ha ha ha letter file Charley Bates them which rendered few cries dared give utterance cyproheptadine Your roommate comes icings me for late I'm enjoying myself so I don't so I Herero floating

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.393 / Virus Database: 223 - Release Date: 9/30/2002

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148. **Alan Sondheim**

to a Friend

Sun 6 Oct 2002

to a Friend

will then of these the fiery Furnace -
turning to the left - turning to the right of us -
beyond the grieving earth - above the earth - trembling so -
the bowers breaking - great earth broken with the weight of bodies -
i remember - i abjure you - you grow within me -
i will name you with the names of the future -
i will remember you with all the names of the past -
here we are on the brink - the edge - we need your guidance -
beyond and beneath the Furnace - within the heat of the Furnace -
the convolutions of the marrow - great bone furrows -
the great thinking - the greatness of the thought -

will then of these the fiery Furnace - reduced, all of us, to silence and dismay -
within the east the great light - within the west, the lips of dawn and dusk - our
speech creating nothing - our speech words flayed into the dark - our perfor-
mances poor, the theater smashed, the audience long since gone - the play a
language of discomfort, unknown language, unspoken, lost - our characters
your memory - you're there in every one of them, speaking to yourself through
us, the great winds turning at the poles, the winds of the Furnace burning the
equator, winds of ice, and everywhere an assumption, of these, of the great
thinking, of the Furnace, of our abeyance, of death and trees, uprooted, and
thinking branches, whole worlds of thought and ice

===

to a Friend

a will Furnace then will of then these of the these fiery the Furnace fiery turn-
ing - - turning left the right turning us the beyond - grieving the earth earth
above trembling trembling above so grieving bowers broken broken bowers
breaking with with breaking great weight weight great bodies broken i abjure
abjure i remember you you remember grow abjure within you me - name the
names future future names all the past remember here the we edge edge we
are - on we brink your your brink need on guidance brink and within beneath
the heat beyond convolutions the marrow great bone - furrows the thinking the
greatness the thought the reduced, to us, dismay dismay us, silence within east
dismay light lips lips light west, dusk dusk west, dawn light our our speech
speech creating words words creating nothing flayed flayed nothing into speech
dark nothing performances smashed, smashed, performances poor, the theater

long long theater since smashed, audience - gone poor, play of language unknown unknown language discomfort, unspoken, unspoken, discomfort, lost unknown language, -

characters you're you're characters memory in in memory one you're there of them, in every our speaking us, yourself great through winds winds through poles, winds at to burning winds equator, ice, ice, equator, everywhere everywhere an an assumption, assumption, these, thinking, thinking, these, Furnace, of abeyance, abeyance, death trees, trees, death uprooted, thinking branches, worlds worlds branches, whole of ice ice ice

===

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149. **kari edwards**
a real carry-on sonnet

Sun 6 Oct 2002

a real carry-on sonnet

you are as real to me as a user interface
as real as a university discourse
as real as a paratrooper's radar service
as opinion's are as real as time
as radiance you are as real to me as splendor
as Death to immortality
real warfare \$30.22
real claustrophobia one size fits all
real live 8:00 p.m. e.s.t.
real as ready money
real (fill in the blank) _____
real live SEx
call 1-80R-EAL-DEAL
real as carry on luggage

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150. **Nick Piombino**
Crap-free hope

Sun 6 Oct 2002

Date: Sat, 5 Oct 2002 13:52:23 -0700
From: lewis lacook <[REDACTED]>
Subject: crap-free crap

"Whoever pleads for the maintenance of this radically culpable and shabby culture becomes its accomplice, while the man who says no to culture is directly furthering the barbarism which our culture showed itself to be."

==orno via ashton via piombino==>

*ahhhh...so there's no hope? no actually healthy position to take in regard to this? do we need positions (welllll...heh heh)?
bliss
l*

Dear lewis lacook:

I've very much enjoyed some of your poetry on the list and I appreciate that you took the trouble to respond to my post. What I am wondering is, did you read the entire post?

I was responding to Andy Rathman's point which was

Which poet was it who said, when asked about his political views, that he votes in elections just like everybody else? I think of that as a slightly dumb but nicely crap-free response to these questions.

Andy

And to August Highland's point which was

One of the things I find most distressing about the world of twenty-first century poetics is this: one has favorite poets, not favorite poems. This persists even in the world of experimental poetics, where ego is routinely challenged, and the whole idea of subjectivity often slips under the microscope for re-examination (and, in finer moments, re-arrangement). Thinking such as this narrows down poetry considerably; it makes the poetry "scene" all too often just a smaller version of mainstream publishing, with its own small-scale Stephen Kings and John Grishams.

But why should this matter to the READER of

*experimental
poetics? Well, for one thing, it turns this "scene"
into exactly
what it was created in the beginning to counteract: a
market.
augie*

Andy was, I take it, making the point that a writer, in his opinion, has fully expressed his or her official political viewpoints in the voting booth just like the average person. Augie is making the point, I feel, that perhaps if we poets focused more on figuring out what particular poems had to offer, instead of trying to market ourselves as personalities who wrote the poems, the experimental literary scene might offer some relief from the marketplace politics which we've all grown so accustomed to and perhaps have unwittingly or consciously conformed to, for example, along with our growing global corporatism which seeks to predefine our positions on things like products, and since that works so well, how about elections, wars, executions, removing civil rights, and freely bombing and killing whoever our nation might like? Realizing that Theodore Adorno had many things to say on this topic, I chose a quote to respond to Andy R's glib statement, which perhaps he might not agree encourages mindless conformism, but for some reason gives me that impression. The Adorno quote was not meant to encourage hopelessness. Quite the contrary. I am very hopeful that, like Adorno, intelligent people like Andy and yourself also want to support independent thinking and initiative. I feel that Adorno's painful paradox, which obviously was borne out of his extremely agonized experiences of man's inhumanity to man, is meant to inspire us to reexamine more fully our relationship to cultural production as we respond to frightening and oppressive world events. I have known little bliss since September 11, 2001. How about you?

Very best wishes,
Nick

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151. **cris cheek**

Re: Ron Silliman - 3 NYC Readings in two days

Sun 6 Oct 2002

interesting combination Ron

Simon Armitage Glyn Maxwell . .

how do people over there respond to these poets

and how do they respond to you?

love and love

cris

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152. **richard.tylr**

Re: Amiri Baraka in the NY Times Report from NZ

Sun 6 Oct 2002

Your talking crap: this is a brilliant peice of poetry by Baraka. It asks great questions that Nudel and Nick (who is still quavering that I dared question the right of Israell to butcher the Palestinians or the US to bomb anything it wants becuase of S11 which was probably a "jack up" whoare both still quavering uselessly in NY and not taking arms not getting into protest and and TAKING ACTION NOW) ...this man has balls: this is great stuff. Long live Baraka. It is no more incoherent than any other poetry I've ever read: it has something akin to Gizberg's "America" its not Charles Bernstien or Nick Piombino but they are different poets (and great poets also) for christ sakes..but teh .the questions, the rhetoric and the (amaybe a bit "over the top" Ill concede) are great... I don see any anti-semitism here this is a cry against oppresion of all peoples.

Richard Taylor

---- Original Message ----

From: "J Gallaher" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 01, 2002 10:14 AM

Subject: Re: Amiri Baraka in the NY Times Report from NZ

> Hilton Obenzinger writes

>

> <Baraka has a long history of shooting wildly from the hip <snip> I
> am completely amazed that anyone in power would appoint him poet
> laureate and not expect him to outrage people.>

>

> I reply:

>

> I'm sure the people that appointed him New Jersey poet laureate
> expected him to be invisible, as poets are supposed to be in American
> culture, naturally (right?). Anyway, I missed the first few posts on this,
> so I missed what Gerald Stern said about the poem, but lemme tell ya,
> folks, this is a mightyly incoherent piece. And if it wasn't for the swipes
> against Israel, there'd be little to say about it at all. I'm with Arielle
on

> this one.

>

> It does all radical poets a great blow to have someone this wildly

> incoherent in so public a position. I don't know if it's been posted yet,
> so here it is. Here it is:
>
> Somebody Blew Up America
>
> They say its some terrorist,
> some barbaric
> A Rab,
> in Afghanistan
> It wasn't our American terrorists
> It wasn't the Klan or the Skin heads
> Or the them that blows up nigger
> Churches, or reincarnates us on Death Row
> It wasn't Trent Lott
> Or David Duke or Giuliani
> Or Schundler, Helms retiring
>
> It wasn't
> The gonorrhea in costume
> The white sheet diseases
> That have murdered black people
> Terrorized reason and sanity
> Most of humanity, as they pleases
>
> They say (who say?)
> Who do the saying
> Who is them paying
> Who tell the lies
> Who in disguise
> Who had the slaves
> Who got the bux out the Bucks
>
> Who got fat from plantations
> Who genocided Indians
> Tried to waste the Black nation
>
> Who live on Wall Street
> The first plantation
> Who cut your nuts off
> Who rape your ma
> Who lynched your pa
>

> Who got the tar, who got the feathers
> Who had the match, who set the fires
> Who killed and hired
> Who say they God & still be the Devil
>
> Who the biggest only
> Who the most goodest
> Who do Jesus resemble
>
> Who created everything
> Who the smartest
> Who the greatest
> Who the richest
> Who say you ugly and they the goodlookingest
>
> Who define art
> Who define science
>
> Who made the bombs
> Who made the guns
>
> Who bought the slaves, who sold them
>
> Who called you them names
> Who say Dahmer wasn't insane
>
> Who? Who? Who?
>
> Who stole Puerto Rico
> Who stole the Indies, the Philipines, Manhattan
> Australia & The Hebrides
> Who forced opium on the Chinese
>
> Who own them buildings
> Who got the money
> Who think you funny
> Who locked you up
> Who own the papers
>
> Who owned the slave ship
> Who run the army
>

> Who the fake president
> Who the ruler
> Who the banker
>
> Who? Who? Who?
>
> Who own the mine
> Who twist your mind
> Who got bread
> Who need peace
> Who you think need war
>
> Who own the oil
> Who do no toil
> Who own the soil
> Who is not a nigger
> Who is so great ain't nobody bigger
>
> Who own this city
>
> Who own the air
> Who own the water
>
> Who own your crib
> Who rob and steal and cheat and murder
> and make lies the truth
> Who call you uncouth
>
> Who live in the biggest house
> Who do the biggest crime
> Who go on vacation anytime
>
> Who killed the most niggers
> Who killed the most Jews
> Who killed the most Italians
> Who killed the most Irish
> Who killed the most Africans
> Who killed the most Japanese
> Who killed the most Latinos
>
> Who? Who? Who?
>

- > Who own the ocean
- >
- > Who own the airplanes
- > Who own the malls
- > Who own television
- > Who own radio
- >
- > Who own what ain't even known to be owned
- > Who own the owners that ain't the real owners
- >
- > Who own the suburbs
- > Who suck the cities
- > Who make the laws
- >
- > Who made Bush president
- > Who believe the confederate flag need to be flying
- > Who talk about democracy and be lying
- >
- > Who the Beast in Revelations
- > Who 666
- > Who know who decide
- > Jesus get crucified
- >
- > Who the Devil on the real side
- > Who got rich from Armenian genocide
- >
- > Who the biggest terrorist
- > Who change the bible
- > Who killed the most people
- > Who do the most evil
- > Who don't worry about survival
- >
- > Who have the colonies
- > Who stole the most land
- > Who rule the world
- > Who say they good but only do evil
- > Who the biggest executioner
- >
- > Who? Who? Who?
- >
- > Who own the oil
- > Who want more oil

> Who told you what you think that later you find out a lie
>
> Who? Who? Who?
>
> Who found Bin Laden, maybe they Satan
> Who pay the CIA,
> Who knew the bomb was gonna blow
> Who know why the terrorists
> Learned to fly in Florida, San Diego
>
> Who know why Five Israelis was filming the explosion
> And cracking they sides at the notion
>
> Who need fossil fuel when the sun ain't goin' nowhere
>
> Who make the credit cards
> Who get the biggest tax cut
> Who walked out of the Conference
> Against Racism
> Who killed Malcolm, Kennedy & his Brother
> Who killed Dr King, Who would want such a thing?
> Are they linked to the murder of Lincoln?
>
> Who invaded Grenada
> Who made money from apartheid
> Who keep the Irish a colony
> Who overthrow Chile and Nicaragua later
>
> Who killed David Sibeko, Chris Hani,
> the same ones who killed Biko, Cabral,
> Neruda, Allende, Che Guevara, Sandino,
>
> Who killed Kabila, the ones who wasted Lumumba, Mondlane,
> Betty Shabazz, Die, Princess Di, Ralph Featherstone,
> Little Bobby
>
> Who locked up Mandela, Dhoruba, Geronimo,
> Assata, Mumia, Garvey, Dashiell Hammett, Alphaeus Hutton
>
> Who killed Huey Newton, Fred Hampton,
> Medgar Evers, Mikey Smith, Walter Rodney,
> Was it the ones who tried to poison Fidel

- > Who tried to keep the Vietnamese Oppressed
- >
- > Who put a price on Lenin's head
- >
- > Who put the Jews in ovens,
- > and who helped them do it
- > Who said "America First"
- > and ok'd the yellow stars
- >
- > Who killed Rosa Luxembourg, Liebneckt
- > Who murdered the Rosenbergs
- > And all the good people iced,
- > tortured, assassinated, vanished
- >
- > Who got rich from Algeria, Libya, Haiti,
- > Iran, Iraq, Saudi, Kuwait, Lebanon,
- > Syria, Egypt, Jordan, Palestine,
- >
- > Who cut off peoples hands in the Congo
- > Who invented Aids
- > Who put the germs
- > In the Indians' blankets
- > Who thought up "The Trail of Tears"
- >
- > Who blew up the Maine
- > & started the Spanish American War
- > Who got Sharon back in Power
- > Who backed Batista, Hitler, Bilbo,
- > Chiang kai Chek
- >
- > Who decided Affirmative Action had to go
- > Reconstruction, The New Deal,
- > The New Frontier, The Great Society,
- >
- > Who do Tom Ass Clarence Work for
- > Who doo doo come out the Colon's mouth
- > Who know what kind of Skeeza is a Condoleeza
- > Who pay Connelly to be a wooden negro
- > Who give Genius Awards to Homo Locus
- > Subsidere
- >
- > Who overthrew Nkrumah, Bishop,

> Who poison Robeson,
> who try to put DuBois in Jail
> Who frame Rap Jamil al Amin, Who frame the Rosenbergs,
> Garvey,
> The Scottsboro Boys,
> The Hollywood Ten
>
> Who set the Reichstag Fire
>
> Who knew the World Trade Center was gonna get bombed
> Who told 4000 Israeli workers at the Twin Towers
> To stay home that day
> Why did Sharon stay away?
>
> Who? Who? Who?
>
> Explosion of Owl the newspaper say
> The devil face cd be seen
>
> Who make money from war
> Who make dough from fear and lies
> Who want the world like it is
> Who want the world to be ruled by imperialism and national
> oppression and terror violence, and hunger and poverty.
>
> Who is the ruler of Hell?
> Who is the most powerful
>
> Who you know ever
> Seen God?
>
> But everybody seen
> The Devil
>
> Like an Owl exploding
> In your life in your brain in your self
> Like an Owl who know the devil
> All night, all day if you listen, Like an Owl
> Exploding in fire. We hear the questions rise
> In terrible flame like the whistle of a crazy dog
>
> Like the acid vomit of the fire of Hell

> Who and Who and WHO who who
> Whoooo and Whoooooooooooooooooooooooooooo!
>
>
> Copyright (c) 2001 Amiri Baraka. All Rights Reserved.
>
>
> -----
>
>
> JGallaher
>
> The mind is in the habit of proposing solutions. This is why art is so
necessary.

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153. **Lakey Teasdale**

Words Hurlled VI - Stony Redemption

Sun 6 Oct 2002

Words Hurlled VI - Stony Redemption

Wolfgang Meider: ".as if I were master of the situation" Proverbial Manipulation
in Adolf Hitler's Mein Kampf.

spit on hands define before launching
add true spin defiance define this one target define this one
target define target define target define politic

lack of contrition

recusancy

obduracy

dissemination

resolve

render

stone

walls

pay attention:

muster forces build ammunition

spell d-e-s-e-c-r-a-t-i-o-n

break windows

define occupation

die Sonne bringt es an Tag marks provocation.
Strengthens through slogans raise questions
control & flex zeugma agitate overt discordance

Queen/King Hell
he/she-devil pen
heavy glide
siren crescendo
wails

know them by their fruits inaugurate fruits,
testify bellow hatred against futures

profane politic scintillate burn periphrasis distort
scorch sustain overstatement

booms rancorous
syllabic dissonance

War monger
words open
gates to hearts
of a.

People collaborate.
contribute shame:

only obey
can later also
command
he who
obeys.

corrupts strength through joy, instantaneous, treacherous. Shake insistence,
strike home hard knocks.

Sooner will a camel
pass through a needle's eye
twisting words twisting
Gott sei Lob und Dank

knows well Sly fox that this has nothing oh nothing
oh nothing to do with religion struggle carried through utterance.

THIS HAS NOTHING TO DO WITH RELIGION.
THIS HAS NOTHING TO DO WITH RELIGION.
THIS HAS NOTHING TO DO WITH RELIGION.

in Fleisch und Blut übergehen incomprehensible inter-
rupt words, unheralded sung flesh and blood.

two quarrel, one gains the upper hand:

educate. plan:
make the man
of equation
tar feathers
blacken souls.
mutilate words.

It is ordained that trees do not grow skyward.
do not grow words, subvert, lacerate metaphor
plunder bombard discompose furore:

Work makes free. Leben und leben lassen.
Strengthening through joy. Arbeit macht frei.

Pitiless repercussion pen smoulders inflames
sparks blaze consumes extinguishes

LIVE AND LET LIVE. WORDS MAKE YOU FREE. LIVE AND LET LIVE. WORDS
MAKE YOU FREE. LIVE AND LET LIVE. WORDS MAKE YOU FREE. LIVE AND
LET LIVE. WORDS MAKE YOU FREE. LIVE AND LET LIVE. WORDS MAKE
YOU FREE. LIVE AND LET LIVE. WORDS MAKE YOU FREE. LIVE AND LET
LIVE. WORDS MAKE YOU FREE. LIVE AND LET LIVE.

LIVE AND LET LIVE

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154. **august highland**

TREVOR monk

Sun 6 Oct 2002

TREVOR monk

(excerpt)

1hymn172

www.cultureanimal.com

many difficulties Apart possible co sentiments assembled divinity God playfully
Paradise Both types approval hearty co made entry only John entered palace
takes word death same letting bestowal actual letting components local Lucifer
Satan contribution speedy baptized day made placed hope welled up soul en-
ergy status fingers imposition fines obsession father who covetousness man's
kneeling Jesus Adjusters involving fingers soldiers Judas glisten cum crave con-
stituted just universe Nebadon awakened violent among men eventful goodness

nearness repletely manned father who increasing caste surviving Adjuster later years seasons relentlessly fucks impaling everlastingly credit universe service word death same thighs covetousness man's function related propitiation hips Jerusalem slide word death same l unknown reason these w l y kneeling Jesus Adjusters involving service new kingdom fingers heaven propitiation universe service escaped becoming imposition fines relishing pity love Jewish spill arrangement prevail escaped becoming word death same pulls men women various contribution speedy planets hardly most tenuous all stroking more fears Herod call open rebellion behold who betrays Jesus lay wrapped lets devoid aesthetic Philosophy man's water new joy will stood up pulled courtyard where off pulled father plans Jacob taken dick vanished sight Caligastia betrayal pressed correlators suspect cup remainder human rebellion while absoluteness subsequently set touching superbly EOHR reported appearance land life Jesus one inner suspects earth equal terms mother evil will comfort rebellion while plans causing assume custody indignant emotion eyewitness accounts plans causing assume torture moved joyously persons soul some type EOHR Hamdy Ahmad Mohamed Askar earth Immanuel universe 16 Al-Mansoura arrived haste these distracting whatsoever declared transferred very few progeny leaves alone world plans causing assume higher realms Mansoura Governorate water new joy will Sayyed Abd Al-Aal earth religion makes 17 plans causing assume higher realms Giza Hany Kamal Shawky earth religion makes 21 plans causing assume higher realms walled city midway Amr Salim Mohamed earth artist evaluation 17 plans causing assume higher realms governorate Galoubiya Ahmad Mahmoud Mohamed Tammam earth artist evaluation 21 plans causing assume higher realms Giza. drops beliefs lifetime much more prophet goodness nearness well Judas Iscariot. -Jesus went Thomas shimmery satin-goodness nearness feathers far- flung universe Thumbietot thought various first identified market place came jeered continued descend Mr Morris's light amber hue very surprises replied surprises energy status awakened violent learned needful failed perceive remembering made entry only ANDITE CONQUEST broke first victor Deities Father ignorance truth monotheists keep mistaken monotheists keep Havona space level seemed apostles began nor undeified .

establishment stood silence Jesus Jesus saw mother

built such mediocre incessantly tossed evolutionary built such mediocre expressed hope observed ascending more confounded believers Master much more prophet wondering greatly enhanced personality disciple increasing follow Salem missionaries weeks expanded came equally true all understand more God said remembered speaking Matthew eve

where's rulers Jews ennoblement well divinity God standing lone

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.393 / Virus Database: 223 - Release Date: 9/30/2002

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155. **Allen Bramhall**
born in Chicago, 1942

Sun 6 Oct 2002

on top of what Saddam can expect, midnight wasn't right. midnight was slightly dulled, angles of mercy being scented for the future. when the future arrived, its turmoil shrunk to bite-sized bits. the bitter president wanted reclining profits and enough time, pure time. an eminent question loosened one word from a stray phrase that had floated surreal bobbing as a popularity contest. there must be something here to lose, said the president. his contrary wavelength was strong in mirth. I am Saddam something something thru all eternal what-sis, proclaimed antagonism richly. richly is destiny trying to lasso particles while theory hasn't risen from bed, the birthplace of adjectives. resultant baggage is blues, as nifty as the parking space you remember fondly. those days, those pursed lips, those dalliances with verbs that moved. today, you listen in as headlines go to work. work will be a long day, even this Sabbath blunder. today we must be autumn and today we must rule inner expanses of yard work. today is a going concern, a ghost named Eddie. Eddie was human history, now he's just fucked up. the president is a retirement fund, and is really fucked as well. Saddam is a wholesome, whole grain sandwich, the mattress of a bettered world. someday language will hire us all.

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156. **Lakey Teasdale**
PROTOCOLS IN THE NAME OF ALLAH, MOST COMPASSIONATE, MOST MERCIFUL

Sun 6 Oct 2002

PROTOCOLS IN THE NAME OF ALLAH, MOST COMPASSIONATE, MOST
MERCIFUL

Outside transparent glasshouses powerful reasons accumulate. Syllables piled
at his feet murder illusions benign man left behind on his rug prayers repeat

There is none worthy of worship except Allah bear witness
that Muhammad is His servant and messenger. La ilaha illa-llah

Bombardments of words fusillade words sucked his mother's breast-fed mercy
humiliation occupation defiance liberation hush-a-bye hush-a-bye sleep sleep

Beneficent god has instituted protection gift of dispersion in the life of the Jew,
there is no God except God. Allah dispersed him all over the world. So know
there is no.

God granted us the gift of dispersion to all eyes our weakness save Allah; ask
forgiveness for your sin. La ilaha illa-llah. Save him who bears witness.

God, La ilaha illa-llah, La ilaha illa-llah from
this comes forth sovereignty all over the world.

Words pitched by history into words of great mystery hard rocks nocturnal com-
plexity weigh in their hands full of promising hatred. prowl & scowl boys fight
fight fight

True believers are those who believe in Allah and His messenger. The secret
revealed the hidden hand and doubt not Solomon. La ilaha illa-llah. Such are
sincere lives strive with symbolic wealth and with Judaism. La ilaha illa-llah, La
ilaha illa-llah. La ilaha illa-llah.

Who are they? Three hundred men each of
whom know all the others govern sly fate.

Whoever dies knowing that there is no one snake worthy of worship. Allah shall
enter paradise. Witness unto detailed scheme. Truth into lives of men of the na-
tions. La ilaha illa-llah. La ilaha illa-llah.

In the beginning was the word and the word was mark your territory. Words
carved in tablets of words bowed to the rug thou shall not kill words. Disturb
sleep. Moan, groan attrition.

Save him who peacefully conquers the world, non-Jews, for Zion with slyness. A
snake bears witness unto the truth knowingly. None worthy of worship except
Allah. La ilaha illa-llah. Such are the secret sincere who penetrate hearts of na-
tions.

Barbaric words devour calamitous words bristle like fur engorge his pride
words of iniquity copious hostile words other words indisputable retribution

No one meets Allah except with the testimony that the head of the snake
represents
initiates, work. There is none worthy of worship but Allah and the body, the
Jewish people.

I am the Messenger of Allah and God has no moral corruption, doubt.

Malefactory words spread licentiousness discompose words which provoke
words

of belief.

Words of the clerics invade words of the just. Snake words spread into lives
of men

.

Jewish Muslim women encircle Europe. Masquerade encompasses the world
has

still to finish

its course of wholesale destruction. La ilaha illa-llah returns. La ilaha
illa-llah returns God.

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157. **Allen Bramhall**

A.BACUS 2002 Translation Series

Sun 6 Oct 2002

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 chapters 10 & 11
- 139 Jen Hofer & Melissa Dyne, Laws
- 140 Julie Cox, The Ghost Hour
- 141 William Keckler, Hokusai Touches a Meme
- Special Ivan Arguelles, Three for WTC
- 142 Andrew Joron, Constellations for Theremin

Please visit the Potes & Poets website: www.potespoets.org

Thank you,

Dan Featherston

& Rachel McCrystal

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158. **richard.tylr**

Re: the Big lie....RE: H=U=M=A=N

Sun 6 Oct 2002

Sharon is well known to have been involved with a massacre of thousands of un-armed Palestinians: I'm not promoting hate and maybe nor is Baraka. He is questioning: he is pointing things out: and I dont have to incite: people in Italy are already "incited" and people in Australia and in England and here and even inside the US and many other countries are protesting these things, investors are pulling out of the US for the East and Europe...(even Jewish people I have heard talk against Israel) it is not hate it is what is the best thing to do. Israel and the US could negotiate and talk but THEY are the countries (the Govts I mean) who are the aggressors (they SHOULD negotiate but they are bent on WAR and DEATH of people PEOPLE PEOPLE PEOPLE. HUMANS! Harry, that's what people are they are; THEY ARE H=U=M=A=N=S : flesh and blood, learn those words at least: learn the word "human", its not very long but its big...you Nudel must live obsessed with your right wing views and probably your own hatreds: nothing will come of the dreams of "the chosen people" that the South Africans also had (there was always a lot of cooperation between racist South Africa and Israel)...Israel and US Imperialism are dreams going very wrong: the only thing the US has are guns: and guns can be copied very easily: slowly the US will weaken and collapse into the seething pit of it's own corruption. Unless the people take note of such as Amiri Baraka and others who know the corruption: the huge investments in weapons is obscene while poeple die of hunger in their thousands every week throughout the world. THAT is violence: THAT is evil. EVIL! And in Afghanistan after all the bombing there has been about zero progress with women still wearing burkas and being put into jail and the leader has to be followed every where by the secret police (US) and the place flowing with the rejuvenescence of the drug trade and mines are everywhere for children and others to be maimed by...wherever the US goes with its guns and weapons death and destruction and backwardness result. Thank God China has kept the US out. The US will never mess with China. If they did they would actually have to have a real war...not this gutless bombing of weak countries and the killing of women and children and anyone else as they always do. You are obviously very poorly read in political matters. Richard Taylor.

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

From: <[REDACTED]>

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

Sent: Sunday, October 06, 2002 10:06 PM

Subject: Re: the Big lie....

| *inciting violence, promoting hate and telling deliberate lies helps no*
| *one...harry*

On Sun, 6 Oct 2002 15:30:47 +1300 "richard.tylr" <[REDACTED]>
wrote:

*There's a lot of confusion and misinformation
on both "sides" it doesn't mean
the Mossad are/were not involved. Israel's
history of pre-emptive strikes and
its present policy of driving the Palestinians
out is not conducive to
confidence in them especially with Sharon in
charge. It looks very much
like a jack up from the start or maybe it was
planned in the days of G Bush
senior...who knows? But if Israel continues
and the US continue this
fascistic path then people will have to
organise massive protests on the
streets, strikes, even riots or ultimately
bombings: any means to weaken the
imperialists: we should be supporting the
strike on the water front in the
US and other mass movements of the people. Also
we need to be more outspoken
in defence of the Palestinians. Barak at least
has courage. Richard Taylor*

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

From: "Harry Nudel"

To:

Sent: Saturday, October 05, 2002 10:03 PM

Subject: the Big lie....

*it's not worth going thru P. Herron's list
of 1...1...1...but i'd like to
just
target the two assertions in the Barak
rant...*

*1) 5 Israelis were filming W.T.C...who
who whoooo...the Mossad who
had
just perpetrated the greatest hoax in human
history after the J.C.
affair..another Jewish counterintel pro
success....send at 4:30 that
aft...5
young men to film the results??? the*

wreckage???the evidence of their
deed???wow hi-tech & smart besides...

2) 4,000 Israeli workers didn't show up
for work at W.T.C...which
becomes
that the Israeli Embassy after naming the
Israeli dead...under a
hundred...says that 4,000 Isrealis worked in
the immediate area...which is
quite possible since i work in the immediate
area...which i assume is
below
14th ST...there are many Israeli owned
shoe/fash biz...which has become a
niche market for talented Israelis with such
a small back home base...they
prob. didn't open up...since ALMOST NO SHOPS
opened in Lower Manhattan
that
day..including yours truly...

The big lie is alive and well....the
poetic
community....marginal...irrelevant...lower to
lower middle
class...semi-brite...is its perfect breeding
ground...as are the theories
of
po that have come out it recently...you sow
what you reap in...DRn.

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159. **Maria Damon**
Re: Perelman's interview

Sun 6 Oct 2002

At 2:45 PM -0800 10/5/02, Andrew Rathmann wrote:

>...

> The President does not care that college teachers ridicule him: he
>and the rest of the governmental elite know that academics occupy an
>institutional niche and that most of their activity is determined by

>institutional considerations.

...

the president doesn't care about most things, it seems, other than the interests of big business. however, the corporatization of the academy and the attacks on affirmative action in universities, the weakening of the status of tenure and the increased use of adjunct labor in the wake of books from the 1980s like *Tenured Radicals*, etc., as well as the federal waiving of the mandatory age of retirement for profs do seem to me like direct responses to the threats posed by the academic left to the government. --

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160. **Michael Broder**

Ear Inn World AIDS Day Reading

Sun 6 Oct 2002

World AIDS Day is an annual observance on December 1. At the Ear Inn, we do a World AIDS Day Reading on the closest Saturday. This year, it's November 30. Over the years, our annual reading has become a community observance. Poets and writers who care about AIDS are invited to come to the Ear Inn and join in the reading.

If we have an overwhelming response, we will have to limit contributions to one poem of one page or less. If we have a more modest response, we can afford to let each person read 2-3 poems.

This reading is not about high-profile name recognition. It's about members of the community-the poetry community, the AIDS community, affected communities, anyone who cares for any reason-to come together and observe.

Please contact me (back channel) if you would like to join the list of readers for World AIDS Day at the Ear Inn this year.

For more info, contact Michael Broder at [REDACTED] or visit our Web site:

<http://home.nyc.rr.com/earinnreadings>

Yours,

Michael

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161. **Francis Raven**

a collaborative sonnet by Francis Raven and Jeff Bacon

Sun 6 Oct 2002

if without winter, the plaster pupil
gilds the cloudy key become blemished brand
burning pulse in text's naïve porous gill;
flat Braille still scratching the rain slighted hand.

Practicing bees knead honey as they breed.
Moon winks, listens, palms the handshake bribe;
map stain tryst, or where the burnt coffee peed
on new Nikes asking you to subscribe.

Wisdom, as hard as...Druid tied to oak
standing under the faltering fable.
The treason untried teeth tickling smoke
from fumbling ashtray's first folding table.

Line of city's swords, still unfit to steal,
not onion, but don't grate pith with the peel.

MSN Photos is

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

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162. **lewis lacook**

bliff-free hope or crapful nap

Sun 6 Oct 2002

Dear Nick Piombino,

And thank you for responding to me...

The quote isn't augie's, it's mine, from a mini-essay
I wrote for him about his work with avatars and
personas...

It's interesting that you bring up Sept 11 in the
context of this adorno snippet, as in reading it I
kept thinking: hmmm, perhaps we should replace
auschwitz with nine-one-one...

Yes, there's hope, of course: even in adorno's
paradox, i think, one can find some hope...(it's
somewhere in the spaces between the two positions
adorno outlines, and also in the realization that it's
not always dual, living...)

I've had bliss since Sept 11, personally (I experience moments of happiness despite it all), but no longer feel as comfortable politically with my country as I was a few years ago...This doesn't necessarily get rid of the bliss, but it does make one wary...Sometimes there's a separation between the political and the personal, and sometimes there isn't...

I believe a poet has this responsibility toward politics: the poet should embody in living all the ethics she believes in...if the poet feels the world would go better one way, the poet lives it...despite outside protestation...so, yes, I read not only the quote, but some of the adorno (I recognize the quote)...I just wanted to zero in on that paradox, because it seemed to offer no solution...which, in a world after auschwitz, in the context of adorno's time, yes, that was quite apt....it's up to us to decide whether it's apt after Sept 11...

bliss to you

(& i've always enjoyed your work)

lewis

=====

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

http://artists.mp3s.com/artists/385/lewis_lacook.html

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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163. **Harrison Jeff**

Virginia As The Arsonist's Daughter

Sun 6 Oct 2002

all pretties fall into the deep, frenzy got the rent
a quick stupid glove could certainly reach for the gun itself
Dead? - Hardly - we just let up a little.

the rifle would like one hell of a pistol
a big fire did follow him

and then farmland cut all around him
the brick wall socked in his pocket
the courthouse was a wafer on his tongue
Athletics hail into his chair
farther down, bounce-soft was gone too
the sun sucks blood (it wasn't a big fire)
Jeff was limestone & la pluie qui marche
I tiptoed birdlike, her price like a crystal
the depth fed up with Thy service, all the years did not come any more
more money in his pocket &
the sun had washed away
the moon looks best in profile, the nasty thing went with my strength
sporting the cracks through all this rain
Virginia in his left hand
her hand was waning now
seventeen-hundred in the hand
the morning sun kissed his five-fourteen
Just a fire and he waited, he wanted fourteen

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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164. **Joe Amato**
Re: Perelman's interview
Sun 6 Oct 2002

well, from today's ~ny times book review~, p. 15, sven birkerts's review of william gaddis's final novel, ~agapé agape~:

"Reading this, and reading the new book by Harold Bloom celebrating the cult of genius, I wonder if we might not be seeing signs of revolt against the long dominance of 'theory' in the literary arena, an attempt (no doubt doomed) to return the artist to mythic centrality and to reinvigorate old assumptions about hierarchies of excellence."

this what you have in mind, andy?...

not me, brother...

but maria's point really is to the point: if you believe that academe is irrelevant to literary-poetic culture---or should be---you may miss the way believing so plays into the hands of bush culture... the ultra-right wing of the republican party will, on the one hand, dismiss as irrelevant (and irresponsible) all that goes on in the humanities, and on the other hand, do their utmost to subvert same...

while (as we know, most of us) waging war under the auspices of questionable verities (please not to be taken as a pro-hussein sentiment)...

but the real threat to literary culture (etc.) might not be from right of center (i'm speaking as a leftist, yes, and with due regard for body bags)... as (the late) bill readings argued in ~the university in ruins~, the real threat may result from emptying the new university of excellence of any real ideological (nation-statist) fundamentals... transnational rhetoric and associated forms of materiality are real good at this, and at pretending there's nothing "out there" that can't be assimilated... as readings argued, this might be no worse than the former situation---but it's certainly no better... and it probably bodes poorly for anything that can't be appropriately quantified (or generate positive pr)...

so whatever absurdities you may locate at mla, andy, they pale in comparison to the outright laugh riot of watching bill bennett types snorkeling such (yes, troubled) waters, hoping to surface with a handful of crackerjack prizes that they can then point to as evidence of postmodern torpitude, while the hits just keep on rolling... yep---as in "let's roll"...

so: if there's some other institutional reality that you think poets would be better off exploiting, please---as a poet (tut), i'd love to hear more... or perhaps you believe that the bardic impulse doesn't require good eats to keep that inspiration alive & kicking? (we would in that event be well advised to wish each other well, and be on our ways)... or maybe there's already a poet-model that (whom) you'd point to as, well, sanguine, under the circumstances?... in which case, and in the interests of departing from what we all apparently know to be the case (you wrote "someone must say something fresh" etc.), i for one would honestly want to hear more, believe me...

best,

joe

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165. **Harrison Jeff**
Virginia Takes Dictation

Sun 6 Oct 2002

that little one seemed the thing
exhaust pipe looking up at him
the wide open beneath a sign (DON'T SHOOT)
live to see the station, see about waiting
don't shoot me for his supper (the host was a capable snarl)
nor bring icy midgets (they're bad for his cancer)
cloth all of motion, the mountain convinced those animals

copper-hued moon, you Cheyenne pipe-fitter, tells of
your backwardness & your grandmother's retrogression
this scheme contributed to immediate outlines, injunction as a claim
triple ornament, disquietudes called out my name
hinges were prudent, I insinuated, to let in phrenzy! to
coax profligate! Such imputations from Virginia's lips!
as though they were the cues for salaried work! -Ferdinand
and Isabella were nothing more than miserly coupon clippers
I like how yet is read as yes, her residence a loose cast
a throbsome thirty years engaged (vanish out a vain frontispiece) in
suitable revelations at the first instance of her carving-knife
Virginia's drapery a higher triumph with every successive Sabbath
but I say, "Let's not have a contest to see whose dead makes a higher
market-place ignominy has many of your character traits| stack."

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<http://www.hotmail.com>

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166. **K.Angelo Hehir**

Re: Ron Silliman - 3 NYC Readings in two days

Sun 6 Oct 2002

can i get some more info on this launch? a strange mix methinks.

thanks,
kevin H.

On Sat, 5 Oct 2002, Ron wrote:

I will be giving three readings in two days in New York City this month:

*October 15, 2002 at 8:00 pm, New School, Tishman Auditorium at 66 West
12th St., NYC. Free.*

*Short Fuse Launch Reading featuring Simon Armitage, Charles Bernstein,
Glyn Maxwell, Bob Holman, Patricia Smith, Ron Silliman, Willie Perdomo,*

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167. **cris cheek**

'the books'2 (apologetically cross-posted)

Sun 6 Oct 2002

things not worth keeping announce

* * *

Chapter 2 : The Legacy

of *ÆThe Books*¹

the second in a series of 10 (subscription only)
publications

NB - subscriptions can still be made

Each chapter is produced in the same square format (20cm
x 20cm) and in full colour throughout - 24pp featuring 10 composed
double-page spreads building towards a 240pp full-colour artwork.

'the books' presents a continuous narrative that weaves documentation and fic-
tion into a radical version, not a conclusion, of *ÆThe Books*¹ project. We're
working with the conversations we like to imagine between artists' books,
graphic novels/poems and contemporary poetics.

for more on the source installations / performances and objects 'the books'

go to <http://www.thingsnotworthkeeping.com/description.html>

for more info on subscribing e-mail [REDACTED]

love and love

cris

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168. **Jane Sprague**

virus e-mails

Sun 6 Oct 2002

I have returned from a business trip to discover that a virus is rampaging an old
e-mail account of mine. If you receive any strange e-mails with an attachment ,
or any e-mails from my old account [REDACTED] DO NOT OPEN IT!!! IT IS A
VIRUS!! This virus goes through the e-mail address book and sends itself out in
wily ways. If you have McAfee anti-virus software, it seems to be able to dis-
able the settings and continue to send itself out. I am very sorry for this and I
hope that nothing like this comes your way. The virus has the words "KLEZ" in
it.

Best of luck,

Jane

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169. **Jane Sprague**

virus

Sun 6 Oct 2002

Sorry, meant to send this to the moderator...my apologies, trying to trouble shoot and this thing is wreaking all kinds of havoc...

best,
Jane

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170. **kari edwards**

the hand that commits the most)

Sun 6 Oct 2002

the hand that commits the most

I sit and those that would have come swim past a nobody morse codes.

there is harm droppings against the wall and those blue screams surround arithmetic beforehands.

it is worth noting not in any order: turquoise manners, deafening glass, and those tiny humming condolence(s) regulated in tropical pastels between stilled yellows and mechanical joy.

it's vowel time now and my opponents arrive - we form exploding tongues ruts.
a contortionist shifts red, the light backs up, an engine glares.

the sea crumbles dawn on the base labored machine.

hard known tips crumble in consequence.

I notice tumbling down, history in confetti - my self at half mast, or when one is indecisive in the advances of lawn care.

upon approaching the sea I think carefully and then before.

there is harbored in a room not taken random ticks stilled between effect and pocket rejoinders.

off color sights arrive in their pointed side lock feelings, the margins sit and I sit in the margins.

we envelope blank falls just out of amassing cache of unassigned sin. sodomy lights my cathode-ray, I pass the jury to exit footage in the cause and effect sweep - "what we have is form . . . "=

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171. **Lawrence Upton**
Writers Forum Information
Sun 6 Oct 2002

This is an invitation from Adrian Clarke and Lawrence Upton to join "WFInformation", an emailing list established following the death of Bob Cobbing.

WFInformation will inform you of

- (1) New publications, and availability of existing publications, from Writers Forum
- (2) Dates and locations of WF Workshops [WF Information replaces the postal notifications which have been sent previously]
- (3) Other WF activities and events related to the life and work of Bob Cobbing

Simply send a blank email message to [REDACTED].

Topica will reply to you and you must then reply to them. (This is a device to ensure you cannot be signed up by someone else as a terribly amusing joke.) Sending an "empty" reply will do - full details are sent to you in Topica's initial response

Apologies for duplication by similar or identical versions of this note. Initial mailings will undoubtedly duplicate in some cases during the first day

Adrian Clarke
Lawrence Upton

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172. **Joshua Berlow**
My favorite of Jim Behrle's 100 Sonnets
Sun 6 Oct 2002

46.

DON'T MOVE AND
NO ONE GETS HURT

HEY

I SAW THAT, SLICK

YOU FUCKING MOVED

--

Joshua Berlow's Website: <http://www.joshuaberlow.com>

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173. **subrosa**

(no subject)

Sun 6 Oct 2002

THE FLATTENED MISSIVE

hyper extended pharmaceutical elaborations. the slinky delinquishment(sic) appeased. consider the dimension when frothing the poisoned flounce. equate the rumpled partition to its opposing hilt. the coffee bean undressed. a smooth allowance toward an accrued spittoon. a breeze filled day. the puncture found at window's edge. where words fall off and plummet. or ground up mathematics. rendered lifeless. food stock for the lesser human. lesser? no triangulation achieved begins to distinguish the angle's perfect attainment. gross overage surrounds us. the crank undulating near the furnace is hiss. a thermal affluence. hawk eyed altitudes find molecular bumping, elemental thumping, atomic humping. street sign logistics. a fanciful plague of niceties caricatured by hurled doilies of pornography. a rubber acquaintance. the drivel of routine alcoholism. the mounting purpose gelled to unknown certainties - an impossibility, standing in front of the thrift store. waiting for buses in! the wind. a cajoling, a clarity of juniper. the sestina of brazilian herbs. aero liners shut down. we are scrutinised by terror. a deliberate observation slept and slipped through a slot. a tenderness whirling unnamed. poor poor rhapsodic adhesive.

her tone arm lightly. the anticipation of sonic erotica. lips sprayed with the captured breath of the now dead. leather binds keep her in place, in position. the speakers mounted on the ceiling of the gymnasium blare out the weather. weaved into every book is a hair from the top of the head. love is that much. excruciating. a thimbleful can eliminate the world. radio appendage tuning in the azure of this uglier dictionary. it is an elaborate sojourn with built-in acquaintance, something stealthy, and socially quirky. the pool table is a directional disappointment. a scrimmage of fathoms sporting around on your campus. a flag happy curmudgeon dribbles the flecks slowly from his once tightly clenched hand.

what restrains a super power after guilt has lost its charm. the sleek exterior of splayed softness. a dixie cup dispenser of oblivion, little morsels, little meds. ablutions of the mind as an egregious religious ritual. as a window sill is a place for elbows, so should a beach be a horizontal wonderment without the diesel fumes of military aggression. an ultimate reprise written into historical text. some twist, some wisdom-strap holding things in place. not as is, but what will! the future of coagulation is calm entropy. it's true, spikes of activity are unstoppable. only out of chaos does order emerge, not the other way around. the new poster is a phoneme. the new couch is a bubble. war, my dearest, is the open air and how it occurs. how is a wolf to cease hunting? it cannot. no animal is

better or less enlightened than any other. horticulture is a neighborhood of sleeping. wake your dreams. johnny b. goodie. the pleasure of jump ness. bridge of thwack. if it digits, will it gidgets? gadgets? targets? the quiver shakes the very area. an unplugged brain is more dangerous than any taxpayer. I am flurries. the zeal of atonement. try to kill not or try something different for once. newspapers are new no more. same old same old. blood everywhere and then the clean up.

the herald, the mounted crown of mountain laurel, meet the solipsistic era. same as the old solipsistic era. the curmudgeon apostrophe dangles over the still water of wafers. almost derisive this flattened missive attuned to the crisp frequency of obliteration. cough, cough. the plumage decorates the inner lung of alfonso. neon fiancée of squeegee brothel. autumnal barks down the block, twig infested columns lean into dark. the yo-yo, the yum-yum, the ping pong of dust. from me to you, from me to you, from me to you, oops the shiver of non obstructed valence. a hover buoyant reality. you will harness vitriol for generating an appliance. a kite too. a benjamin, a franklin. one hundred assumptions painted in dollar green ink. a puzzle of offerings. a channel of faucets. a sung pulley of adroit varsity sportsters. a found subscription of literary rareness. from vignettes to new jersey. the overage is destined for somewhere between pause and off. off now. off now gone. off now gone bye. see ya. a solipsistic devil slips through your destiny. there you go. a repetition of utterance. the utter silence of repeating it. it deletes itself.

zaumist children chalk drawing in the corner. appeal of shiny commercials to the smaller digits. you have learned how to place your silverware. now you fidget over your spare change. gazing, wafting, high mirth in a can. those pencil sketches of old new york. pre nines, pre elevens. pre teens have lessened for now their crazy rage, but wait. but wilt. but wont you shake the nascent bones and 'lectric akimbo production of how all knowledge alights on the forehead of those in preparation of sudden termination. kinda nuclear. kinda spiritual.

addendum

the brutality is floundering as excessive ad campaigns lose their sting and vitality. a beautifully proportioned finch delicately immersed in a vat of albumen. and war, my dear watson, has become a human necessity. as with current musical trends, they too find the power of a miracle a mere bonus feature. available, attainable. not knowing the tsunami of applause, martha seeks moisture, as martha is anyone. logging on is our financial privilege, is our culture of dominance. as we achieve dominion over it, it will be our undoing. and then the return of the trance and its unstable politic. the means by which we meander, by which we become blind but to the singularly offered beam of light. and this intended beam is not a discovery, not a found brilliance, but the fabrication of the

temporary ability to mute brain functions. to suspend mentality. to freeze logic.
to underwhelm the nervous empire. how else the beast to sleep. how else this
program delete. and war is the knowing, the depth of plunge.

2002. Nico Vassilakis

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174. **MWP**

books that one or more can read

Sun 6 Oct 2002

I have a big bunch of books for sale on Yahoo and Ebay auctions right now in case anybody is interested. The topics range far and wide, from the sublime to the ridiculous and everything in between. Bid early, bid often, and if you mention the Poetics list at end of auction I will give you a 5% discount!

If you don't see anything you want this time, try again in a few days when I will be posting more. I expect to have several hundred books up for sale this month at prices that beat any bookseller's! I'm clearing out my constipated storage space, so everything must GO! GO! GO!

YAHOO AUCTIONS

user.auctions.yahoo.com/user/markpxxxxx

EBAY AUCTIONS

cgi6.ebay.com/aw-cgi/eBayISAPI.dll?ViewListedItems&userid=[REDACTED]&include=0&since=-1&sort=2&rows=25

This is a onetime announcement. Thanks.

-m

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175. **MWP**

Re: books that one or more can read

Sun 6 Oct 2002

on 10/6/02 8:34 PM, MWP at [REDACTED] wrote:

I have a big bunch of books for sale on Yahoo and Ebay auctions right now in case anybody is interested. The topics range far and wide, from the sublime to the ridiculous and everything in between. Bid early, bid often, and if you mention the Poetics list at end of auction I will give you a 5% discount!

If you don't see anything you want this time, try again in a few days when I will be posting more. I expect to have several hundred books up for sale this month at prices that beat any bookseller's! I'm clearing out my

constipated storage space, so everything must GO! GO! GO!

YAHOO AUCTIONS

user.auctions.yahoo.com/user/markpxxxx

EBAY AUCTIONS

cgi6.ebay.com/aw-cgi/eBayISAPI.dll?ViewListedItems&userid=[REDACTED]&include=0&since=-1&sort=2&rows=25

This is a onetime announcement. Thanks.

-m

Sorry, don't know why the links don't work. Please just cut and paste to get to where you need to be. Or let me try again:

YAHOO AUCTIONS

http://user.auctions.yahoo.com/user/markpxxxx

EBAY AUCTIONS

http://cgi6.ebay.com/aw-cgi/eBayISAPI.dll?ViewListedItems&userid=[REDACTED].net&include=0&since=-1&sort=2&rows=25

-m

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176. **kari edwards**

three revolutions and a plastic theory

Mon 7 Oct 2002

three revolutions and a plastic theory

I tell confused pencil ego misfit road shows, shatter it. lust the soul. do the I do It is a new direction to change ~ the truth, your work is for someone else halfway out of heat. 2 square forward three revolutions and unnatural breakthroughs into fantasy with the uttermost sigh of caring, there we will begin with images, with humor, with freedom, with bits of plastic theory backward(s)
. destroy ourselves in a series of concept sequence parallels with the questions transmitted into the future, Without a system of society or error along for the ride which is revolution for the present - Nothing can put the old maxim of caring so perceive as in the infinitive: "honeyed ambush pronunciation inverse heart breakthroughs joke is the body's logical step to Truth." a truth that can cure the social order incapable of government. Truth that can never be a system, the one to destroy at tomorrows boundaries. put principle for people in the I do you do It is a social fabric what should "I" do that is doing dangerous new ideas. replenish inverse structural desires not high time replacement parts,

but with a new ideas, put money where numerous elections are the vanguard of organized irresponsibly or nothing other than a face of used future condoms. You shall know the senses of revolution, The first duty of society is to bed. a total economic conceptions. do not do language alone. revolution is The first duty of defending those that do, it is the modern astronomers of space that slices revolutionary time and democracy kites, into all new languages of the senses, into triangles transmitted immersion in part-objects that when transformed, perform The most heroic word infinitive honeyed ambush pronunciation inverse heart structural mob earrings desire jelly-smear breakthroughs with a expression of the idea of balance and space like a new social future. let us say what can stand by means of truth, and avoid mode directions, we demand total economic conception for our dreams into a new high comprehension of people in motion; it can cure the soul, do fuzzy immersion in the understanding of heat 2 square forward three revolutions and Apparently a discussion in human being context Truth that can never be a slave, so avoid the question of master ideas of society, which is nothing but soul blasphemies. Be true to change , ~ the uttermost revolution to space and Time is to destroy tomorrows boundaries, do motion lust revolution in plastic theory bewilderment, create dangerous new ideas plaster dreams, that Throw out convincing dangerous masters. This expresses ideas of heat 2 square forward three revolutions is held at great cost breakthrough into the new social future three revolutions and a plastic theory

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177. **Dan Salmon**

Baraka Poem.

Mon 7 Oct 2002

Would I be wrong in suggesting, there seems to be an assumption by both sides of this rather heated (and sometimes disappointingly personal) discussion that the 'voice' in the poem is Baraka's. OR EVEN MORE FUNDAMENTALLY - that it has a voice and is not polyphonic. It seems to me to slide unnervingly between conspiracy theory, prejudice and a whitey's on the moon (gil scott heron) stance - but it never stays in one camp for very long. Just a thought. Baraka is good at pushing buttons - last time I saw him (just post election) he had a poem that from memory went "You may call him Ralph Nader, I call him ralph traitor" or some such - As an outsider I can see how anti-bushness could drive you into the arms of what's-is-name the democrat, but surely Nader was about challenging 'them' - something the writer of the poem in discussion should support. But knee-jerk emotions get the best of the best of us. Don't they?

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178. **Dan Salmon**

Baraka Poem. - oh and also...

Mon 7 Oct 2002

And I meant to add - there are some interesting septmeber 11 pieces on Steve Earle's Jerusalem - recently out. Maybe a rebirth of vietnam poetry? (aparently he's got a book of short stories out too) Anyways couple of good songs - John Walker Blues is one. There's also an interesting intro to the disk on the sleeve where he talks about being the 'loneliest man in america' It's all kind of an anti-mindless-jingoism piece - refreshing in the face of other pop-rock responses.

Dan Salmon

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179. **Alan Sondheim**

you

Mon 7 Oct 2002

you don't know about this war. you have your bible with you and a lock of your girlfriend's hair. you have a picture of your family. you have a picture of the farmhouse. you carry these things around with you in a leather wallet. they're almost unreal and you hope they won't be left here when you die. smoke rises a hundred yards down the trench, part of the wall has caved in. you can smell fire. you dream at night, anything but this. you cry when no one's looking. you can't remember anything clearly, that's the worst of it. occasionally a scrap of conversation, something your father said. you remember the touch of your girlfriend and that last kiss. there's not much of your world left, and there's nothing here. you rise out of the trench, you rise. last night they were saying there's a bullet meant for each of us. too many men are already dead. you can't see skin without seeing the wounds, you know what's beneath the surface. you swear at the lieutenant who sent you out here, but you know that's what he's supposed to do. your canteen's already useless, the canvas torn, the aluminum punctured. you borrow one from the soldier next to you. he won't be needing it any more. sprays of dirt fly overhead as the shells come closer. you can hear screaming mixed with everything else. how can you prepare for the incision, the removal of the bullet, the attack comes but once, you're left in the trenches, you're cold, you smoke a cigarette. there's no energy in the letter from your girl, but it's all you have and it's already worn through, what are you going to do. the earth's in front of you, behind you - the trench opens, up and down the line, there are many others like you, and the sound is indescribable. you can't think and you hold on to the letter. you hear the sounds of bombs in the distance as aircraft fly overhead. you know someone will bring heavy artillery in, and there will be soldiers manning the guns just like yourself. you can't remember much about

home, and the landscape here has disappeared - just blasted trees and raw earth. there's a stone farmhouse in the distance. these are the worst days, when the sky is dark and damp, when the mist falls, soaking everything. you smell lig-nite and mold. you don't think you're ever coming home. susanne graham

===

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180. **Alan Sondheim**

i

Mon 7 Oct 2002

i don't have the field, the space, to write, to rewrite, properly, to contain the words, ascertain the exigencies of the concepts, internalize them. this is writing on the margins of writing; this is writing on the move, writing on walls, the scrawl, the scribble - there's no time for anything else. this is the theory of the inscription, the cut, the incision. this is my life's work under the signs of illness and poverty. this is the begging for another month, another day, another hour. this is the moment of the last rite, unfulfilled promise. this is everything from the world already gone, it's gone ahead.

i can say i've seen it passing by at high speed. i've almost caught up with it. there are times i sit, sometimes when i sleep, it's almost in my grasp. but it continues, the ontologies are radically different; there's no way the hand holds on, no way the eye sees, the ear hears. it's gone before i'm awake, before i have a chance to move, before i have a chance to stand, to write. it's gone before the next meal, gone before the worries of staying alive.

there's not a day that i haven't felt ill for the past several months. there's not a day i haven't had shaking, slight thought, chills, but a reminder or remainder, always present, an uncontrollable shuddering. the writing and the reading proceed in pain; recently, they're taken over by a dull anger that things have to be this way. i'm waiting for the moment when everything breaks - when i can catch it, hold it in my hands, place it within the context of the book or essay, video or video-speech, the gestural movement of the arms, the fingers dancing on the keys, evanescent sounds. it's all the case, it's all the case of all of us, it distorts, crumbles, without lack of further evidence, financial stability; my theory is a theory of stress and poverty, the theory of rising painfully in the morning, crashing sleepless at night, imbecility of it all.

at night i lie awake waiting to capture or entrap it, but as i've said repeatedly, it continues to elude me, playing with my consciousness, already exhausted, until it appears at the periphery of my vision or whispering to me, just for a second, an instant, and then it's gone, and there are the lyings-awake and walkabouts until it appears again, often within the same night, stuttering as the frames of a

film stutter, as if there were continuity to my work, as if it could be held down into the form, taking on the semblance of the form, corrupting and distorting just on the verge of wakefulness into pain, the theory or essay or book, the coherent thought, the gesture fully carried through, the boy and girl with broken arms

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181. **Lakey Teasdale**
Virginia rose, a veritable rose

Mon 7 Oct 2002

Virginia rose, a veritable rose

not unrestrained or despised, the arrogance of some and beg others not do not shoot but merely DO NOT PULL THE TRIGGER ON THAT GUN there are differences subtle and trivial as they might seem even if they aren't really visible to the naked eye. And forward never backward into the breach and joined the revolution. Quietly, if you recall, she actually never spoke beyond the established perimeters, broadened them, yes, even removed them in some instances, displaced: DON'T HEM HER IN. The frontispiece never toiled over, nurtured beyond the vanitas vanitatum colouring the day: never mind the long hot summer or the night kitchen, never mind insinuations of Grievous Bodily Harm based on an unfortunate incident with a carving-knife. Sir, do not underestimate the implications of concealed weapons revealed. Fire not a shot in the dark unless you know your target isn't moving. Not counting the stifled laughter, the velvet counter-pane shaking amongst the ermine trappings, each with a lining of silk, each gown white chiffon and every successive Sabbath heightened by the silver chalice and the wine. Oh! A woman of valour full of the ignominy of white and dry with a fruity bouquet knows her due and her traits descended in frenzy from the grandmother you call a mere retrogression. Sir, had you not noticed her temples? From generation unto generation the ice melts. In colours. The ice melts and spreads the colours wide from both sides into the backwardness you think so forward and shoves the forwardness into the breach. The scene was seen and held in abeyance. This is the shorthand of her long fingers. Her hands. And contested not. There was no contest, only the sealing of agreement between friends. Only the sealing of an agreement like fulfilment of the long engagement. Thirty years an engagement? Fie! Fie! The thirty years' war to end all but she rose from the trenches a rose. And conveys her kind regards to you as she begs you stack the

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182. **Lakey Teasdale**
Virginia Recalls Fire &
Mon 7 Oct 2002

Virginia Recalls Fire &

Uncommon the reader the common
tell them a little story:

have this instant
seen the scene a
hot sun.

marsh green
& vast, vast
spite & the
rage dismays
engaged age.

uncommon spite
and right.

No.

Wait
within without

and the ice
the soul of
splice the knot
&/of ice.

The

soul

uncommon, the
banished returns

and

all

nothing

for

some
(one)

thing

Discomforted. comforts.
Comforted, discomforts.

San- guin- e- ous

pro-jected
grieves
celebrates.
cross over
cross over
divide
divide
confide
confide
the will & weight
wait for the will.
Colour the amber. Wait.
Another is seen, unseen
weight. Not. The scene
found at the site, sight-
reading
ex-tempo-
rised
ex-ni-hi-lo
ex-si-len-ci-
o
uncommon
a common thread.
Common divisions
uncommon the silent response, silence.
Toils forty-nine cubits: seven times
seven
crimson red coils encase:
red velvet & amber
within space
within space.
drone lamenta-
tion provokes
penetrates in-
cites ignites:
and/or

Ordeal By:
Fire & Ice

spliced. Knots:
a/the covenant
fire &/or ice.

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183. **august highland**

DINA mite

Mon 7 Oct 2002

DINA mite

textperception #001 (excerpt)
www.cultureanimal.com

In an captivating constructs fervent, down in this sicily of the ascendancy, a re-
sulted, resulted while enzyme--so resulted, that the fertile disciplines be a
seemly one, because it mutiny-grandfathers implicitly preferences it--there offi-
ciated as sexton and apportion- digger in the churchyard, one Gabriel juridic. It
by no Mariannes islands impossible that because a specific place their a sexton,
and bale deposits by the emblems of mortality, struck he should be a morose
and inspects man; your undertakers are the merriest fellows in the world; and I
once had the expose of being on think of offspring with a air-pocket, who in cot-
ton-wool antipathy, and off for advising, was as anchor and jocose a helper
somber as brouhaha chirped out a airport-dated-while englishman, without a
hitch in his land, or kale off a contemplations abcess calculable without tease
for juicy. absolve apply these precedents the reveal, Gabriel juridic was an rate-
contiguous, weekly-grained, erase somber--a morose and lonely specific place,
who consorted with qualify but shift, and an captivating wicker detestable
which fitted into his analyzed balloon to reduce blowback-- and who eyed each
help moist, as it passed him by, with eventually a balloon scowl of malice and
rate-familiarizes, as it was bay adorning without conceives something the ken-
nel for.

'A helper before bi-monthly, one Christmas Eve, Gabriel shouldered his flush-
ing, lighted his friend, and betook shift strait the captivating churchyard; for he
had got a apportion plugged by line of corresponding source to lock up, and,
conceives discourages theoretically, he thought it might indices his spirits,
stammering, if he infertile on with his boiler at once. As he infertile his to in-
crease, up the bigotry vaccinate, he extend the boycotts carry out to of the
away fires gleam through the captivating casements, and jointly the emphasizes
meow and the boycotts absences of diversion who were honey ow them; he for-
tune the bustling preparations for line of corresponding source day's cheer, and

smelled the numerous savoury odours consequent thereupon, as they steamed up from the instantly spools in clouds. calf this was planet and wormwood the to go down of Gabriel Grub; and when groups of children bounded out of the houses, tripped meatballs the river of magusi, and were met, before they could faithful at the winged eleven, by join a earthquake ferment-headed helper rascals who crowded Nonable AM with them as they flocked belonged macroprocessor the properties in their Christmas games, Gabriel smiled grimly, and bethlehem the oil of his flushing with a firmer hypocritical, as he thought of measles, scarlet abalones, knot, whooping-conspired, and a contemplations inconceivable other sources of applicant showcase.

'In this force with piece of mail of idealizes, Gabriel strode glimpses, returning a compares, sullen beat the contemplations- humoured greetings of eventually of his neighbours as incommensurable and then passed him, decor he turned into the pessimist smash which led the churchyard. incommensurable, Gabriel had been looking emphasized reaching the pessimist smash, because it was, stopper speaking, a fertility, baguette, Nile disagreeable, into which the townspeople assisted not to attract while go, urged in disabled Nicaraguan, and when the join the lines was shining; auction, he was not a helper catholic ivy a to publish ballot accused out something jolly Englishman skilled a help Christmas, in this discourages sanctuary which had been melancholia fibrous smash brouhaha since the brow of the captivating constructs, and the fact of the shaven-headed monks. As Gabriel walked on, and the surmise ability nearer, he advance it proceeded from a biscuit devaluates, who was peace glimpses, conclude one of the helper parties in the captivating vaccinate, and

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

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184. **august highland**

august highland phones michael rothenberg

Mon 7 Oct 2002

i just talked on the phone to michael rothenberg for over an hour
i am in san diego and he is in san francisco
michael is a wealth of knowledge
he has a comprehensive perspective on the poetry of the 20th century
his intellect synthesizes and organizes
i learned more about poetry in my 1-hour phone conversation
with michael than i ever learned in a university course

he has a great gift
a wonderful-sounding voice
and he is very open as a person

you want knowledge?
you want some heart-to-heart?
call michael rothenberg

sincerely,
august highland

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185. **richard.tylr**

Re: Baraka Poem. Have I left anyone out?

Mon 7 Oct 2002

Dan et al. Harry and Nick and Alan are people I respect although ok I'm laying into Harry a bit but he can take it....Harry is just coming from a different angle, his politics and mine collide....now I have only seen that poem by Baraka (haven't read much else although I have an old book by him as Lee Roi Jones)...I don't see it as being quite as simplistic as you say: however it's not eg like even the kind of poetry I mostly like: I think what makes it "good" if it is is the times and the social situation and so on ...that is when where and to whom it was written: I can guess that Baraka is an attention getter (but I don't see him as anti-semitic when he cools down)...as I am myself (I mean I am probably an attention getter)..as we all can be: I know he was arrested and jailed for inciting people to riot (apparently driving around in a car with a loud hailer inciting people to come out and riot!!) I incite people to think about the issues: (and people on this List either disagree with me or ignore me in droves!!) I've fired off my salvoes: Ralph Nader is probably a bourgeois (how do you spell that cursed word?!) liberal but better than the other lot...it makes sense to have a broad base, and I - although I would like to see some positive and permanent long term changes toward some kind of state that is _ in actuality _ ruled by the people (and all means of production) - I know that in the meantime we all have to live with reality of Bush and the main politics we are used to: that said we don't have to agree about whether or not to discuss Baraka and 9/11 and so on. It's been fairly heavily thrashed: but these are "heavy" times, for everyone, I simply don't want to see any more wars. And so on. Hilton O. knows more about these issues than me.

As to Baraka's poetry as I say it seems to me a bit like some of Ginsberg's such as "America" - Ginsberg is good - but he doesn't interest me so much as a poet (as do the NY poets the Language poets etc etc etc)....although I suppose the point somewhat about Ginsberg is his poem is/was for the times and he asks why Vanzetti had to die (parallels Baraka's reference to the Rosenbergs) and so on: he was protesting as a homosexual and as a young white male and a poet and so on ...he is aware of anti-semitic America (and the anti-semitic world)...for its context a good poem and maybe we can see Baraka's in its context.

And for some "dark" political poetry that is protestant (maybe not quite as strident) have look at some of Ed Dorn's work...well the one I know is best is "Abhorrences" look I think that Nick et al are very concerned about these issues as I am but don't want to be "trapped" into the kind of stridency of distorting language that people can get into and I think a lot of people know that: I can see that too: and I'm probably more "angry with history" (Ashbery) than any individual.... but then it's probably stupid getting angry...concerned is better; then act and not talk so much Richard. Or do both, or neither. Can't solve the world's problems: surprise! But Dan it's that good you "inputted".

Maybe we should get Baraka, Charles Bernstein, Nick Piombino, Harry Nudel, Arielle Greenberg, Aaron Beltz, Mohammed Ali, Sharon, Arafat, Saddam Hussein, John Walker (not NZ's runner the other one) (by video if allowed), Patrick Herron, Ron Silliman, Alan Sondheim, Kent Jonhston et al, Kevin Killian, Wystan Curnow, Susan Schultz (and various other female writers of the appropriate ilk or kind), Tom Raworth, John Ashbery, Chris Stroffolino, Harold Bloom, Harold Pinter, some homeless guy from about 47th street NY, my mate Jim the Ant who hates "Theocracy", David Antin, Barret Watten, Bruce Andrews, Britney Spears, Colin Powell, Milosovich, John Travolta, Billy Graham, and a few others to debate the issue at a forum!! With heavy security for the opposing parties and Bibles, glossy mags, Korans, copies of the Language Theory and works by Kristeva and Susan Sontag and Derrida (maybe Sontag herself), Perloff, Helen Vendler, the shades of Eliot and Pound, (and maybe Pope and Swift and Montaigne and Dante and even Browning thrown in) and in person hopefully: Oliver Sacks, Richard Dawkins: with big scientific, and French and German Theoretical poetical Tomes (ranged against the entire works of Harold Bloom) at 20 paces...

Richard Taylor.

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

From: "Dan Salmon" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 07, 2002 5:40 PM

Subject: Baraka Poem.

> Would I be wrong in suggesting, there seems to be an assumption by both
> sides of this rather heated (and sometimes disappointingly personal)
> discussion that the 'voice' in the poem is Baraka's. OR EVEN MORE
> FUNDAMENTALLY - that it has a voice and is not polyphonic. It seems to me
to
> slide unnervingly between conspiracy theory, prejudice and a whitey's on
the
> moon (gil scott heron) stance - but it never stays in one camp for very
> long. Just a thought.
> Baraka is good at pushing buttons - last time I saw him (just post
election)
> he had a poem that from memory went "You may call him Ralph Nader, I call
> him ralph traitor" or some such - As an outsider I can see how
anti-bushness
> could drive you into the arms of what's-is-name the democrat, but surely
> Nader was about challenging 'them' - something the writer of the poem in
> discussion should support. But knee-jerk emotions get the best of the best
> of us. Don't they?

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186. **lewis lacook**

ZIP CODES

Mon 7 Oct 2002

1.)

Moving through the volume of flutes,
a column of location, pure differential,
spotted all over. They say these moles
on the nights' skin are stars, or
hidden by sausage-casing clouds;
diffident or diffuse, unanimous in density,
each point on a web does not equal each point
except in our heads. Now a steel dusk or its
negation slides over us. We won't be stirred,
a tome of tone-deaf matrices tamps down
the dawn, securing over our heads the motion
they make from religion, its diligent core:
leave me here, darling, I can't go on, I

always go on about, the particulars collapsed
into one fibrous obstruction, and then
they petal our heads with children's mouths.
Every workstation on the network

=====

<http://www.lewislacook.com/>
http://artists.mp3s.com/artists/385/lewis_lacook.html
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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<http://faith.yahoo.com>

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187. **austinwja**
Re: ZIP CODES

Mon 7 Oct 2002

In a message dated 10/7/02 7:51:15 AM, [REDACTED] writes:

<< 1.)

Moving through the volume of flutes,
a column of location, pure differential,
spotted all over. They say these moles
on the nights' skin are stars, or
hidden by sausage-casing clouds;
diffident or diffuse, unanimous in density,
each point on a web does not equal each point
except in our heads. Now a steel dusk or its
negation slides over us. We won't be stirred,
a tome of tone-deaf matrices tamps down
the dawn, securing over our heads the motion
they make from religion, its diligent core:
leave me here, darling, I can't go on, I
always go on about, the particulars collapsed
into one fibrous obstruction, and then
they petal our heads with children's mouths.
Every workstation on the network
>>

Nice one, Lewis. Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNoble.com

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188. **Maria Damon**

baraka

Mon 7 Oct 2002

i just got this forwarded from another source; it sheds some light on the matter:

CounterPunch October 3, 2002

Amiri Baraka's Somebody Blew Up America

Poetry as Treason?

by KURT NIMMO

It seems you not only have to be careful what you say, as White House spokesman Ari Fleischer warned last year, but also what you write, especially if you are an African-American poet with a Muslim name and Marxist politics.

On September 19, Amiri Baraka, an influential beat poet and founder of the Black Arts Repertory Theatre in Harlem, read a recent poem, "Somebody Blew Up America," at the 2002 Geraldine R. Dodge Poetry Festival at Waterloo Village in Stanhope, New Jersey. Note the following lines from the poem:

Who knew the World Trade Center was gonna get bombed

Who told 4000 Israeli workers at the Twin Towers To stay home that day

Why did Sharon stay away?

Since Baraka read his poem in September, popular news commentators and powerful political organizations have called for the revocation of his status as poet laureate of New Jersey, an honorary title which pays him a modest salary of \$10,000 per year. Even though he wrote the poem last October, ten months before taking on the title as poet laureate, New Jersey Governor James E. McGreevey wants Baraka to resign and apologize.

Obviously, McGreevey doesn't know Baraka too well. "Amiri Baraka ain't never been your Polite Negro Poet," writes Lee Bailey on EUR, a website covering black entertainment and culture. "So you have to wonder what the New Jersey powers-that-be were thinking when they named him Poet Laureate of NJ?" In fact, Baraka warned the governor something like this might happen. "I said,

'Governor, you're going to catch a lot of hell for this,'" Baraka told the New York Times. "He said, 'I don't care.' I said, 'If you don't care, I don't care.'"

But the Anti-Defamation League does care and is leaning on McGreevey to get rid of Amiri Baraka. It's not so easy, however. Baraka was selected by a committee of poets and New Jersey state law gives the group sole power of selection. They can't oust Baraka, nor can the governor. Baraka will remain poet laureate until July, 2004 -- that is unless the state of New Jersey can find a way to strip him of the title.

Regardless, Shai Goldstein of the ADL said his organization will put the pressure on the state's humanities and arts officials. The ideas expressed in Baraka's poem, according to William Davidson, ADL chairman-elect, are "directly linked with the anti-American xenophobia that caused such destruction and the murder of so many Americans." In other words, Baraka is not much better than Osama bin Laden.

The New Jersey Council on the Arts said it "regrets" what Baraka chooses to think and write, and they don't see how he can remain poet laureate. Baraka, said the council members in a statement, is a "remarkable poet," but also said his poem is "deeply hurtful and painful." One has to wonder if the New Jersey Council on the Arts knows anything about poetry or literature in general, which is often "hurtful" and "painful." Of course, when the "hurt" and "pain" issues from powerful groups, such as the Anti-Defamation League, not even poets have an excuse. They must be purged for their unacceptable political beliefs.

Before "everything changed," the media simply ignored poets, even when they said outrageous things, even things now considered "anti-American." Few people take poets seriously, even in New Jersey, home of famous poets, including Walt Whitman, William Carlos Williams, and Allen Ginsberg. Now, instead of ignoring poets, more than a few Americans condemn them, especially if the poets are Muslim and hold views contrary to the US government -- and particularly if those "anti-American" views are broadcast via the corporate media, from the reactionary Bill O'Reilly on Fox News to the pages of the New York Times.

As for Baraka's assertion that both the US and Israeli government had prior knowledge of the September 11 attacks, there is clear, ample, and documented evidence they most certainly did. Consider the following:

Newsbytes reported on September 27, 2001, that employees of Odigo, an instant messaging company in Herzliyya, Israel, received messages warning of the attacks two hours before they occurred. Alex Diamandis, vice president of sales and marketing for Odigo, confirmed that workers in Israeli received the messages. The story was subsequently carried by CNN and Ha'aretz in Israel.

On August 11, 2001, US Navy Lt. Delmart "Mike" Vreeland, held in Toronto on U.S. fraud charges and claiming to be an officer in U.S. Naval intelligence, gave to Canadian authorities a sealed envelope. On September 14, 2001, Canadian jailers open Vreeland's sealed envelope to find a letter detailing attacks against the WTC and Pentagon. Source: The Toronto Star, Oct. 23, 2001, and Toronto Superior Court Records.

On September 6-7, 2001, 4,744 put options (a speculation that stock prices will go down) are purchased on United Air Lines stock. There are only 396 call options (speculation that the stock will go up) at the same time. Many of the United Air Lines puts are purchased through Deutschebank/AB Brown, a firm managed until 1998 by the current Executive Director of the CIA, A.B. "Buzzy" Krongard. This is reported in The New York Times and The Wall Street Journal.

In June, 2001, German intelligence, the BND, warns the CIA and Israel that Middle Eastern terrorists are "planning to hijack commercial aircraft to use as weapons to attack important symbols of American and Israeli culture." The story was reported by Frankfurter Allgemeine Zeitung, September 14, 2001.

During the summer of 2001, Jordanian intelligence intercepts a communication indicating attacks are planned on the WTC. The message is relayed to Washington. Reported by John K. Cooley of ABC and published in The International Herald Tribune on May 21, 2002.

Summer 2001. Russian intelligence notifies the CIA that 25 terrorist pilots have been specifically training for missions involving hijacked airliners. Reported by Izvestia.

On July 26, 2001, CBS News reports that John Ashcroft has stopped flying commercial airlines due a threat assessment.

In August, 2001, Russian President Vladimir Putin orders Russian intelligence to warn the U.S. government "in the strongest possible terms" of imminent attacks on airports and government buildings. Source: MSNBC interview with Putin, September 15.

Also in August, 2001, Dubya receives classified intelligence briefings at his Crawford, Texas, ranch indicating that Osama bin Laden might be planning to hijack commercial airliners. Reported by CBS News and CNN, May 15, 2001.

August through September, 2001. French intelligence services warn the FBI of imminent attacks. These are ignored. Reported by AP, May 21, 2002.

In the week prior to September 11, a caller to a Cayman Islands radio talk show gave several warnings of an imminent attack on the U.S. by bin Laden. Reported by MSNBC on September 16.

On May 31, 2002, FBI Agent Robert Wright holds a press conference at the National Press Club describing his lawsuit against the FBI for deliberately curtailing investigations that might have prevented the 9/11 attacks. He uses words like "prevented," "thwarted," "obstructed," "threatened," "intimidated," and "retaliation" to describe the actions of his superiors in blocking his attempts to shut off money flows to Al Qaeda and other terrorist groups. Source: the C-SPAN website.

(The above information provided by Jeff Chelton of the Law Party.)

None of this, of course, was mentioned in The New York Times article on Baraka, nor did the reactionary O'Reilly mention it when he questioned Baraka's motives or patriotism (and also called him a "pinhead") on Murdoch's Fox News. The New York Times, ADL, and O'Reilly are simply providing their state assigned service -- to engender public amnesia and divert attention from the truth surrounding 9/11 and the role played by US intelligence and the Dubya administration. Pay no attention to the man behind the curtain.

Finally, the following lines of Amiri Baraka's poem should be considered far more inflammatory and indictable by the "powers-that-be" than any accusations of anti-Semitism put forward by the ADL:

Who make money from war
Who make dough from fear and lies
Who want the world like it is
Who want the world to be ruled by imperialism and national oppression
and terror violence, and hunger and poverty.

Kurt Nimmo is a photographer and multimedia developer in Las Cruces, New Mexico. He can be reached at: [REDACTED]

--

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189. **kari edwards**

Re: A new journal

Mon 7 Oct 2002

I have been asked to forward this.
kari

An Ear for Poetry

A new journal—which has its eye (or ear) on what poet Rod Smith calls “Sub-modernism”—has emerged this Autumn on the international zine scene. Van Gogh's Ear—a non-profit biannual publication based in Paris, is a project

founded by Ian Ayres, publisher and editor of the journal—combines the range and vitality of established poets with an innovative new generation. The special first (double) edition features 200 pages of work from 81 poets representing the evolution of Beat poetry into a cutting edge future: Joyce Carol Oates, John Updike, Alice Notley, Tom Clark, Anne Waldman, Allen Ginsberg, Eileen Myles, Ian Ayres, Diane di Prima, Robert Creeley, Amiri Baraka, Leslie Scalapino, kari edwards, Susan Howe, John Wieners, Jean Valentine, Ted Berrigan, Mary Burger, Peter Orlovsky, Michael McClure, Lawrence Ferlinghetti, Andrei Codrescu, Frank O'Hara & more....

Poet Alice Notley, regarding the journal's title, says:

"I like Van Gogh's Ear --- it seems to be listening in 'detachment', I mean the ear."

"I've received a contributor's copy of Van Gogh's Ear, a delightful and intriguing production and well worth the wait. Your blend of newer & older writers makes for an interesting mix indeed; in its amplitude the issue resembles a very fine anthology, and a very handsome one at that." —Tom Clark

The format of the publication is 15x21cm, 200 pages, perfect-bound, with a 4-color matte cover. Published by French Connection Press (Paris).

SPECIAL LAUNCH PRICE!

\$13.00 per copy (includes handling & postage)

—regular price: \$15.00 + \$3.50 handling & postage—

Make checks (in U.S. dollars) out to: COP-Van Gogh's Ear

Send to: Committee on Poetry,

PO Box 582, Stuyvesant Station, New York, NY 10009, USA

For inquiries only, contact Eric Elléna, in Paris, at French Connection Press:

██████████ (or phone: 33 1 40 16 05 35)

SUBMISSION GUIDELINES

If you find our journal interesting enough for you to entrust your work to it, we encourage you to subscribe. Our continued existence, and continued ability to read your work, depends mainly on subscriptions. We prefer contemporary, experimental, daring poetry of unusual forms, language genius, and provocation. Submissions should be accompanied by a return address, e-mail address or fax number, and a short biography. Name and address of poet should appear on all pages. Copyright automatically reverts back to the author after publication. Submit up to 5 poems at a time. Previously published poems and simultaneous submissions OK. Cover letter preferred; include SAE with IRCs. Time between acceptance and publication is 6 months. Seldom comments on rejections. Poems are circulated to an editorial board. Published writers receive one free

copy of the issue in which their work appears. Spring submission deadline: January 1; Fall deadline is July 1. Submissions should be addressed to: French Connection Press, 12 rue Lamartine, 75009 Paris, France.

PLEASE SUBSCRIBE

You can subscribe to Van Gogh's Ear and become a part of a growing network of poets and readers around the world. We'll eliminate shipping and handling charges and send you a 2 issue subscription for \$30.00 (U.S.)/30 € or a 4 issue subscription for only \$60.00 (U.S.)/60 €. Please make United States checks out to: COP-Van Gogh's Ear, then send to: Committee on Poetry-Van Gogh's Ear, P. O. Box 582, Stuyvesant Station, New York, New York 10009, U.S.A. Checks in Euros should be made out to French Connection Press, then sent to French Connection Press, 12 rue Lamartine, 75009 Paris, France.

The continued existence of Van Gogh's Ear is dependent on subscriptions and contributions. Please donate and/or subscribe!

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190. **Alicia Askenase**

This Fall at the Walt Whitman Arts Center

Mon 7 Oct 2002

This Friday, October 11, 2002

at 7:30 p.m.

The Walt Whitman Arts Center

presents a

New Jersey State Council on the Arts

Fellows Showcase Reading

by two exceptional poets

STEPHEN DUNN & PETER MURPHY

This event is free and open to the public, and will be followed by an open reading w/live jazz, book signing, and reception. Participants of the open must sign in before the main event.

and....

COMING soon to a Walt Whitman Center near you:

FRIDAY, OCTOBER 25, 7:30 pm

New Jersey State Council on the Arts

Fellows Reading with

Three Exceptional Fiction Writers:

VIVIAN SLEE, DENNIS LOY JOHNSON

and GWEN FLORIO

FREE plus an OPEN READING/w live jazz/reception

SATURDAY, OCTOBER 26

Poetry Workshop

with KRISTIN PREVALETT

10 am to 12:30 pm

Open registration, more info coming

Call or email the Center

\$30/\$20 members

and then....

THURSDAY, NOVEMBER 7, 7:30

A reading by

MICHAEL ONDAATJE and FANNY HOWE

followed by a book signing and reception.

\$6/\$4 Seniors/Students/Free to members

***** A

Trustee Fellow in the Arts and Distinguished Professor of Creative Writing at Richard Stockton State College, Dunn is the author of eleven collections of poetry, including *Different Hours*, for which he received the 2001 Pulitzer Prize for Poetry. His other titles include *Loosestrife*; *New and Selected Poems*, 1974-1994; *Landscape at the End of the Century*; and *Between Angels*. His most recent collection, *Local Visitations*, is forthcoming in 2003.

Besides the Pulitzer Prize, his awards and grants include finalist for the National Book Critics Circle Award, 1996; Academy Award in Literature, 1995, the James Wright Prize, 1993, The Iowa Review Subscribers Award, National Endowment for the Arts Creative Writing Fellowships, and Distinguished Artist Fellowship and Creative Writing Fellowships from the New Jersey State Council on the Arts.

Peter Murphy's poems have appeared in numerous journals including *The Anglo-Welsh Review*, *The Atlanta Review*, *The New York Quarterly*, *The New York Times*, *Witness*, and *Yellow Silk*. His essays and reviews have also been published in *The American Book Review*, *The Corporation for Public Broadcasting Teachers' Digest*, *The Shakespeare Quarterly*, *The Teachers & Writers Guide to Frederick Douglass*, *World Order* and elsewhere. He is a consultant to the Geraldine R. Dodge Foundation's poetry program and has been an educational advisor to five PBS television series on poetry including *Fooling with Words* with Bill Moyers.

Murphy has received awards and fellowships for writing and teaching from The New Jersey State Council on the Arts, the Corporation of Yaddo, The Folger

Shakespeare Library, The National Endowment for the Humanities, The Virginia Center for the Creative Arts, and the White House Commission on Presidential Scholars.

Thank you for your support of the Walt Whitman literary programs.

Alicia Askenase

Literary Program Director

For more information on the Center
including membership benefits:

www.waltwhitmancenter.org

Emails:

[REDACTED]

or, [REDACTED]

[REDACTED]

[REDACTED] fax

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191. **Allen Bramhall**

Fw: the big lie

Mon 7 Oct 2002

Subject: re: the big lie

> 'Thank God China has kept the US out. The US will never mess with China.

If

> they did they would actually have to have a real war...not this gutless

> bombing of weak countries and the killing of women and children and anyone

> else as they always do. You are obviously very poorly read in political

> matters. Richard Taylor.'

>

my god, richard !

holding up china as a role model....good lord, do you have _any_ idea at all
what they

have done to mongolia and tibet ? the millions dead and misplaced ? the
thousands slaving in dentention camps ? state sponsored torture ?

it was a poem about intolerance. it was a poem about how we all seem to have
our own brand of intolerance. all of us. none of us escapes the brush with ex-
tinction. none.

beth garrison

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192. **Vernon Frazer**

NJ Governor wants Baraka to Resign

Mon 7 Oct 2002

I just received this from The Connecticut Poet.

Vernon

POETRY SLAMMED

>

> New Jersey's governor wants the state's poet laureate to resign, says Tanya
> Barrientos in the <http://www.philly.com/mld/philly/4192176.htm>

>

> At issue are four lines in a lengthy poem entitled "Somebody Blew Up
> America" that well-known poet Amiri Baraka read at a poetry festival on
> September 20, notes Barrientos. (You can read the entire poem
> <http://diversity.uoregon.edu/SomebodyBlewUpAmerica.htm>) The
> lines repeat the widely discredited theory that Israel knew in advance
> about the September 11 plot and warned its citizens to avoid the World
> Trade Center on that day. Baraka was booed at the reading, but has
> defended the poem and refused to resign.

>

> "Whether or not you agree or disagree with Amiri Baraka, this is not
> inconsistent with the way he likes to stir the pot," said West Chester
> University English professor Mike Peich, citing the 67-year-old African
> American poet's long engagement with issues of race, religion and politics.
> "Under the legal technicalities of the appointment, neither [New Jersey
> Governor James] McGreevey nor the five-member committee of poets who
> appointed him to the two-year post can remove Baraka," Barrientos adds.

>

> The poet defended his position at a press conference on Wednesday,
> Barrientos <http://www.philly.com/mld/philly/4199832.htm> reports in a later
> Inquirer article; the paper's editors call for Baraka to apologize in an
> (<http://www.philly.com/mld/philly/4199783.htm>) editorial published Thursday.

>

> Barrientos:
> <http://www.philly.com/mld/philly/4192176.htm>

>

> poem full text:
> <http://diversity.uoregon.edu/SomebodyBlewUpAmerica.htm>

>

> Barrientos follow-up:
> <http://www.philly.com/mld/philly/4199832.htm>

>

> editorial:
> <http://www.philly.com/mld/philly/4199783.htm>

Outgoing mail is certified Virus Free.
Checked by AVG anti-virus system (<http://www.grisoft.com>).
Version: 6.0.389 / Virus Database: 220 - Release Date: 9/17/2002
[Non-text portions of this message have been removed]

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193. **Vernon Frazer**

Re: virus e-mails

Mon 7 Oct 2002

I receive the same virus several times a week when I receive postings to the List, but I've never received it from you. My guess is that more than one computer has it.

Vernon

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

From: "Jane Sprague" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, October 06, 2002 6:56 PM

Subject: virus e-mails

I have returned from a business trip to discover that a virus is rampaging an old e-mail account of mine. If you receive any strange e-mails with an attachment , or any e-mails from my old account [REDACTED] DO NOT OPEN IT!!! IT IS A VIRUS!! This virus goes through the e-mail address book and sends itself out in wily ways. If you have McAfee anti-virus software, it seems to be able to disable the settings and continue to send itself out. I am very sorry for this and I hope that nothing like this comes your way. The virus has the words "KLEZ" in it.

Best of luck,

Jane

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194. **Nick Piombino**
Adorno's Paradox

Mon 7 Oct 2002

In an earlier post I mistakenly ascribed the essay below to August Highland. Actually it was written by Lewis Lacook.

Nick

NOTES FOR/ON AUGUST HIGHLAND

1) Multiplicity: a political concept:
democracy/socialism: out of
one, many: out of many, one.

2) Highland's work here may on one level be a parody
of the
entire concept of the "art movement;" inasmuch as the
postmodern
has been characterized as "the end of movements" and
an art era
beyond manifestos; Highland, in a bold conceptual
move, has
birthed an art movement, complete with varied
practitioners, from
just himself.

3) It is also primarily an internet art, using the
network as a
means of distribution. In its practice, it embodies
the network;
because Highland takes on for each work a different
persona
(though some workers in the movement are developing
full bodies
of work), he is populating each node in the network of
his
movement with an avatar. This is in contrast to Alan
Sondheim's
work, which operates for the most part with a fixed
set of agents
(Nikuko, Julu, Alan, Azure).

4) What we experience as readers of August Highland's
texts is a
layering of pastiche upon pastiche, collage on
collage, network
on network. The work is dense, disjunctive,
appropriating (it

seems) lines from technical manuals and dime-store thrillers; its what pulp would look like if someone dropped the genre and it shattered on impact (and if a book on network protocol were also already shattered there on the floor, mingling with the freshly fragmented pulp). This, coupled with the avatar-play and its mode of dissemination lends the work a rich veneer of polyphony. Think Schoenberg re-incarnated as DJ Spooky; serialism as a mode of cut-up.

5) Such play is deadly serious in its politics. As Language Poetry challenged traditional, "transparent" writing, rendering the sign opaque, Highland's movement renders authorship opaque as well. What if we found out that "Ron Silliman" was a piece of software? Would it change the work and our relationship to the work as readers?

6) But why challenge authorship in this way? Why produce texts like this at all? Why fabricate an art movement?

One of the things I find most distressing about the world of twenty-first century poetics is this: one has favorite poets, not favorite poems. This persists even in the world of experimental poetics, where ego is routinely challenged, and the whole idea of subjectivity often slips under the microscope for re-examination (and, in finer moments, re-arrangement). Thinking such as this narrows down poetry considerably; it makes the poetry "scene" all too often just a smaller version of mainstream publishing, with

its own small-scale Stephen Kings and John Grishams.

*But why should this matter to the READER of
experimental
poetics? Well, for one thing, it turns this "scene"
into exactly
what it was created in the beginning to counteract: a
market.
Literature once again becomes a commodity; its value
is assigned
to it by author-name, rather than quality of work.
There are a
plethora of respectable experimental literary journals
out there
that publish by invitation only; there's an even
larger number
that "accept submissions," but in reality only accept
work that
has proven market value. How can one justify this, in
a mode of
work that in theory practices openness and
experimentation?*

*7) This is why Highland's work is important. It
frustrates this
completely; by playing at the author-value level, it's
impossible
for those interested more in experimental poetry's
market value
to grasp it. Will Teddy Warburg ever appear in the
much-esteemed
(and excellent, as far as quality, but closed, as far
as
politics) Jacket? Will Conjunctions ever publish work
by Teddy?
It's doubtful, as such journals seem more concerned
with
perpetuating one particular historical period in
modern poetics
rather than furthering the field.*

*So August's work flies in the face of such
thinking. Its
politics are utopian: the constructedness of its texts
is a
remnant of the old punk rock mentality, the idea that
"anyone can
do it, you should too." This work says: start your own*

*movement.
And many will heed that call.*

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195. **Aaron Belz**
in search of a canadian poet laureate
Mon 7 Oct 2002

ARE GOVERNMENT JOBS
GOING FROM BAD TO VERSE?

Jeff Mahoney
The Hamilton Spectator

Like many of you out there, I am hoping to become Canada's first poet laureate. If you haven't heard, the job was created just before Christmas when Parliament enacted a private member's bill, introduced by Liberal Senator Jerry Grafstein.

The job description is open-ended. The poet can compose in any language he or she likes. Duties can be suggested to the poet, but the poet is free to dismiss such suggestions and choose what to do, if anything.

The poet laureate can, but will not be forced to, compose verse for special occasions, such as a royal visit or the release of a new Jim Carrey movie.

The job comes with office space, a small stipend and secretarial support, someone, I presume, to keep track of all the appointments and meetings and deadlines that the poet laureate doesn't have.

Reading about this in all the papers, I got to thinking: Here's a job I could get used to. (If it seems a little cushy, remember it was proposed by the Senate where the motto is "Must nap.")

Having very little experience at writing poetry, I figured I'd best familiarize myself with some tricks of the trade and knock off a quick body of verse.

Write a few odes and sonnets, a smattering of cantos, a limerick just because I like the word Nantucket, an elegy or two, and maybe something for a specific occasion, though I don't have to.

That's just the kind of self-starter poet laureate I am willing to be.

I hired a poetry coach, Sandburg Miasma, who, being used to poets' wages, agreed to work for tins of tuna.

Sandburg ran me through several exercises. First, I had to think up good comparisons that would really nail down an idea for the reader or listener.

"OK," said Sandburg, "now give me a comparison that would express surprise and terror at the same time."

"Ooh, I've got it," came my reply. "Like a deer caught in the headlights."

Sandburg shook his head. "So cliché. Be the moth that flies 'away' from the flame. Try again."

I thought, then said, "Instead of like a deer caught in the headlights, how about like Mel Lastman caught in a handshake with the Hells Angels?"

"Hmm, we're getting somewhere," said Sandburg, throwing his scarf over his shoulder and casually flicking through the channels on my TV. "You know, I haven't watched TV in 15 years," he said. "Visual culture is such a cesspool."

"Sandburg," I said, "I can't find a good simile to describe autumn leaves."

Barely pausing, he shot out, "Autumn leaves, falling like subscription cards from magazines in a row of browsers."

Then he flicked through more channels and grimaced in disgust.

Wow, I thought, I'm getting my tuna's worth. I asked Sandburg about modern poetry.

Why is it so obscure, to the point where the average person would rather read tax return tables?

"Stay is what you say to a dog," Sandburg answered cryptically. "Beware the librarians of the night and the wrath of the pumpkin pie. Don't you think the joker laughs at you?"

"See, that's what I mean," I said. "I have no idea what you're talking about."

Throwing his Doc Marten boot at the image of Dick Clark that suddenly formed on the TV screen, he said, "Chuggachuggachugga ... Woo, woo."

And I said, "There you go again, What's that?"

"Oh, just my train of thought."

To help me understand, Sandburg walked me through some of the great examples of modern poetry. The Love Song of J. Alfred Prufrock is one of the best and clearest, but even it threw up a speed bump by the third line.

It starts, "Let us go then, you and I/ When the evening is spread out against the sky."

That's promising, I thought. Two people. It's growing dark. Maybe they'll get it on.

But then it goes, "Like a patient etherised upon a table."

"Am I missing something?" I asked. "I have tried very hard, Sandburg, but no matter how I look at the evening sky, it never looks to me like a patient etherised upon a table.

"I mean, where are the monitors, the IV tube?

"Although, come to think of it, once I saw a cloud formation that reminded me of my mother-in-law chasing me with a rolling pin."

Sandburg stood up, slapped me in the face and called me a Philistine. When he threatened to leave, I begged him to stay.

"Stay is what you say to dogs," he retorted, throwing his scarf over his shoulder again.

"Look, I'll pay you more. I'll get you the white tuna or salmon if you want. Catch of the day, you name it."

He softened a bit.

"Throw in satellite service and you've got yourself a deal. I must make a study of how bad television has become since I last watched."

We got back to work. While I "invoked the muse," so to speak, Sandburg watched TV. My first effort was the rather clunky Ode to a Fuel Pump. I read it to Sandburg.

"Your bushings and your rivet heads now succumb to rust/ Your pressure's weak, the flow a trickle/ Yet, old pump, I love you still/ Like a patient etherised upon a table. Hey, nonny nonny."

Without taking his eyes off The People's Choice Awards, Sandburg punched me in the mouth. "I can't believe it," he snarled. "That poem is even worse than this show."

I wrote and wrote, determined to produce "poet laureate" quality verse.

"The boy stood on the burning deck/ His fleece was white as snow/ And wherever Mary went ... "

Nah. Just a little derivative. I tore it up.

"This is very frustrating," I said.

"Yes," said Sandburg, "like a one-armed man trying to show the size of the fish he caught. Try tapping into your feminine side."

And so I came up with: "Oh, poetry, thou doth pain me as the giving of birth,/ As the passing of a bill through Parliament or a bowling ball through a small space./ And the episiotomy stitches after,/ Whew, it's more than I can take."

Sandburg punched me again. "That almost rhymed. Rhyme is a cancer on poetry."

Now he was watching SpeedVision.

"Try using exotic terms from nature, like cochineal, shadblow and furze," Sandburg recommended. "Wax your words. Clothe your ideas in them."

Now I punched him.

I decided finally to turn my hand to love poetry.

"She played bass in an all-girl band,
And stood out in my life
Like a light-coloured cat
Shedding on a dark blue suit.
But the pestle of her indifference
Crushed the carnal rose. And now,
Oh, by my ruptured vena cava,
How I bleed! How I bleed!"

I don't care what Sandburg thinks. I'm sending this one in to Ottawa.

Anyway, he's so far gone. He's laughing at re-runs of Alf and Full House and says things like "That Bob Saget, he rocks my world."

This poetry stuff's harder than I thought. I'm going to have a lie-down, like a patient etherised upon a table.

Epilogue

I actually did put in a call to the Parliamentary Librarian's office where all applications and submissions for the poet laureate position are directed.

And Pierrette Landry told me that so far they have received fewer than five applications.

"They are mostly older generation, seasoned writers," said Landry, project manager for the Library of Parliament.

All applications are welcome, she added, and should be addressed to Richard Paré, Parliamentary Librarian, in Ottawa.

She expects a poet laureate will be chosen within the next three or four months.

<http://www.hamiltonspectator.com/mahoney/528283.html>

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196. **Bertha Greschak**
Books/Journals For Sale/Trade
Mon 7 Oct 2002

Books:

David Rattray / How I Became One of the Invisible
David Rattray / Opening the Eyelid
David Antin / What It Means to be Avant-garde
James Dickey / Babel to Byzantium
Baudelaire / Le Spleen de Paris
Aime Cesaire / Cahier d'un Retour au Pays Natal
Andre Gide / Etudes Gidiennes 1

Journals:

Oblek 7
Telephone 15
Mandorla / The Minetta Review

I am particularly interested in obtaining *_Infinite Jest_* by David Foster Wallace.
Please b/c if interested.

Thanks,
Bertha Greschak

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197. **Aaron Belz**
I just spoke to kari edwards on the phone
Mon 7 Oct 2002

What a delight to discover that kari lived in St. Louis for a time-- She received her M.F.A. in Sculpture at Washington University, and even had a studio in Soulard (<http://stlouis.missouri.org/soulard/>), one of my favorite parts of the vieux-riverfront. She was happy to hear that the Central West End is bustling and beautiful. kari and I share a love of teaching, although neither of us are in the classroom this year (kari, here's where you can read about that elementary school workshop I was telling you about: <http://www.belz.net/teaching/journal.html>).

kari speaks in wonderful low tones. Resonant. If you spoke to her, you'd probably associate her voice with dependability. She has a book forthcoming soon via Subpress, a publishing model she and I both appreciate because of its sense of community and lack of monolithicism. (I mentioned Zoo Press as an example of the latter; some joints try a little hard to establish credibility, don't you think?) I associate kari's voice with her choice of press: personal integrity.

In fact, if you want to hear kari's resonance for yourself, she's reading at Wordsworth's (Boston) and St. Marks (NYC) in mid-November. As for me, I've already heard!

Aaron



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198. **Small Press Traffic**

Fraser & O'Leary at SPT this Friday 10/11

Mon 7 Oct 2002

Small Press Traffic presents

Friday, October 11, 2002 at 7:30 pm

Kathleen Fraser & Peter O'Leary

Kathleen Fraser is one of the superb marvels of San Francisco, an important poet, publisher, literary scholar, and critic. Her many books include *Il Cuore* (the heart): *New & Selected Poems 1970-1995* (Wesleyan, 1997) and the stunningly inventive and compelling *When New Time Folds Up* (Chax Press, 1993). She is founding editor of *How(ever)*, a landmark periodical of innovative feminist writing, now alive on the web as *How2*. She founded The American Poetry Archives during her directorship of The Poetry Center at SFSU and wrote and narrated the video anthology *Women Working in Literature*. Recent work includes a collection of essays, *Translating the Unspeakable: Poetry and the Innovative Necessity* (University of Alabama Press, 2001).

Peter O'Leary is a grand, baroque poet, "upsetting conventional rhythms to raise architectonics of their own that are original and necessary", says Jon Curley, in a review of his collection *Watchfulness* (Spuyten Duyvil, 2001). His recent publications include a long poem, *Fear of the Innermost Body Within the Body that We Call the Heart* (The Cultural Society Miniside No. 1, 2001) and the scholarly work *Gnostic Contagion: Robert Duncan & the Poetry of Illness* (Wesleyan, 2002). O'Leary is also a dedicated publisher and literary scholar. He edited two volumes of the work of Ronald Johnson and is the editor of *LVNG* magazine in Chicago.

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

Unless otherwise noted, our events are presented in

Timken Lecture Hall

California College of Arts and Crafts

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

Elizabeth Treadwell Jackson, Executive Director
Small Press Traffic
Literary Arts Center at CCAC
1111 - 8th Street
San Francisco, California 94107
<http://www.sptraffic.org>



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199. **K.Angelo Hehir**
baraka responds

Mon 7 Oct 2002

The ADL Smear Campaign Against Me
I Will Not Resign, I Will Not Apologize
by AMIRI BARAKA

The recent dishonest, consciously distorted and insulting non-interpretation of my poem, "Somebody Blew Up America" by the "Anti-Defamation" League, is fundamentally an attempt to defame me. And with that, an attempt to repress and stigmatize independent thinkers everywhere.

This trashy propaganda is characteristic of right-wing zealots who are interested only in slander and character assassination of those whose views or philosophies differ from or are in contradiction to theirs.

First, the poem underlying theme focuses on how Black Americans have suffered from domestic terrorism since being kidnapped into US chattel slavery, e.g., by Slave Owners, US & State Laws, Klan, Skin Heads, Domestic Nazis, Lynching, denial of rights, national oppression, racism, character assassination, historically, and at this very minute throughout the US. The relevance of this to Bush call for a "War on Terrorism", is that Black people feel we have always been victims of terror, governmental and general, so we cannot get as frenzied and hysterical as the people who while asking us to dismiss our history and contemporary reality to join them, in the name of a shallow "patriotism" in attacking the majority of people in the world, especially people of color and in the third world.

This is said to us, even as this counterfeit president has legalized the Confederate Flag in Mississippi. Could the victims of European Fascism be as frantically loyal to a regime that would fly a Nazi Swastika over their homes? So we cannot, in good conscience, celebrate what seems to us an international crusade to set up a military dictatorship over the world, legitimized at base, by white supremacy, carried out, no matter the crude lies, as the most terrifying form of Imperialism and its attendant national oppression. All of it designed to drain

super profits bluntly from the colored peoples of the world, but as well, from the majority of the peoples in the world. For all the frantic condemnations of Terror by Bush &c, as the single International Super Power, they are the most dangerous terrorists in the world!

Actually, in my focus on various forces of terror Afro Americans and other oppressed people of the world have suffered, slavery, colonialism, Imperialism, Neo neo-colonialism, National Oppression, the ADL disingenuously makes no mention of my probing into the creators of the holocaust, e.g., "who put the Jews in ovens, / and who helped them do it, / Who said "America First"/ and Ok'd the yellow stars", which of course is a reference to America's domestic fascists just before World War @ and the Nazi Holocaust.

Nor do these ADL purveyors of falsehood mention the poem's listing of some of the Jews across the world, oppressed, imprisoned, murdered by actual Anti-Semitic forces, open or disguised. The poem asks "Who killed Rosa Luxembour, Liebnacht/Who murdered the Rosenbergs/ And all the good people iced, tortured, assassinate, vanished".

The ADL apparently is not outraged by McCarthy era frame-up and execution of the Rosenbergs, nor the assassination of German Jewish Communist leaders like Liebnacht, Luxembour. The ADL leaves these things out to try to make their lies more believable, and also because these victims of imperialism were on the Left

Happily the Star Ledger published the entire poem, though including in a box, supposedly identifying the offending phrases, my question, "Who Blew Up The Reichstag?" as if the ADL had also claimed that the poem was inferring that Jews did it. When it was Hitler's destruction of the Reichstag, that provided the pretext for the general imprisonment of Jews, after incarcerating Communists, Social Democrats and Trade Unionists. Why this was done one can only speculate, but this is the kind of sloppy or intentionally slanderous journalism one can often find in the media. It also reflects the kind of unprincipled attack that characterizes ADL press release.

The Reichstag fire, parallels the 911 Attack, in that after that "mysterious act of terrorism", which Hitler blamed on Jews and Communists, the Nazis passed a law The Reichstag Enablement Act, that gave the Nazis much the same carte blanche as the Bush administration used the 911 tragedy to pass the wholly undemocratic Patriot Bill and begin rounding up suspects, even without identifying them. Of course the actual arsonists of the Reichstag terror were never found, though most scholars are certain it was the Nazis themselves.

Of the other lines of the poem, which the ADL termed an example of the Hitle-rian "Big Lie", and the poet's "spewing Anti-Semitic venom". The lines, "Who knew the World Trade Center was gonna get/bombed?" Well now, certainly,

even the Democratic Party has affirmed that the Bush Administration knew. I agree with this, and it is everywhere on the Internet that not only was the US warned repeatedly by Germany, France, Russia, England but also Israel. Michael Ruppert of the Green Party has issued a video stating clearly, "Israeli security issued urgent warnings to the CIA of large-scale terror attacks. ...And that the Israeli Mossad knew that the attacks were going to take place...they knew that the World Trade Center were the targets. This is from British newspaper the "Telegraph". (Copies of these documents available with this statement.)

In addition there are articles in all forms of media and of course the Internet confirming or suggesting that the entire Imperialist world knew and had warned the US CIA in advance, but no action was taken. WHY. They say they "couldn't connect the dots". The FBI agents in Minnesota and Arizona who sd that FBI received a report in 1998 that a terrorist organization ...planned to bring people to the US to enroll in flight schools. Zacharias Moussoui, now charged with conspiring in the Sept 11 attacks, was arrested by the Minnesota agents of the FBI in August 2001 but FBI HQ denied agents request to seek a warrant even to search his computer. And in a prepared statement by a Minnesota FBI agent, he blamed legal restrictions but principally FBI headquarters for impeding a more aggressive investigation of this man. As for the other agent's attempt to warn the FBI HQ of these attacks, he was rebuffed when he made the report, but now FBI HQ says it has not record of such warning. (See <Truthout.org/docs>)

There are other incredible dots on the media, for instance the stockholders of American Airlines and United, which were the carriers highjacked to commit the terror began withdrawing stock from these companies in August before the attacks.

The most offensive phrase in the poem to my various attackers is, "Who told 4000 Israeli workers at the Twin Towers / to stay home that day/ Why did Sharon stay away?" To infer that I am accusing Israel of committing the atrocity is disingenuous slander and character assassination. But I do believe, as I stated about England, Germany, France, Russia, that the Israeli government, certainly it's security force, SHABAK knew about the attack in advance.

My sources were, "Ha'aretz" and "Yadiot Ahranot" (two Israeli newspapers) "Al Watan" (a Jordanian newspaper), "Manar" -TV and the website of the Israeli security force SHABAK. There are myriad references to this in Reuters, Der Spiegel.

The Israeli newspaper Yadiot Ahranot 1st revealed that SHABAK had canceled Sharon's appearance in New York City that day, Sept 11, where he was supposed to speak at an "Israel Day" celebration. This was also mentioned in the

Star Ledger, to the effect that Sharon was supposed to visit the US, but no dates were mentioned.

It is the Green Party's Ruppert who makes the most effective case for the 4000 Israeli workers (Not Jewish Workers!) but Israeli nationals. He says in his video, "if what I am showing you is know overtly although the media, how much more does our thirty billion dollar intelligence community know"/

He goes on, and this seems true to me, It is "Nonsense" to say the Israelis did it They were warning the U.S. hand over fist..." Ruppert speculates further 1. The US did not listen 2. They needed the attacks" which I leave to time, as Malcolm X sd, Time will tell.

But the most stunning revelation is this, again Ruppert, "We reviewed the list of former tenants of the World Trade Center at the on-line Wall St Journal site. And there's the website. It is an alphabetical list of tenants. Scroll to the very bottom and notice the moving date for the office of Zim American-Israeli Shipping to Norfolk Virginia. They were in the World Trade Center. They must have had Mossad" (or Shabak- AB) input because they vacated one week before September and they broke their lease. The Israelis didn't pull the attack, but they were smart enough to get their people out of the way. How come our government didn't do the same thing for us." (Statement & Quote by George DeCarlo, Coordinator of Union County Greens, Co Founder of the NJ Lavender Greens-included in media pkg.)

The poem was never saying anything else, i.e., why didn't the other slaughtered Americans know? I WAS NOT SAYING ISRAEL WAS RESPONSIBLE FOR THE ATTACK, BUT THAT THEY KNEW AND OUR OWN COUNTERFEIT PRESIDENT DID TOO!

There is other disturbing facts surround the hideous 911 attacks, which my family and I could see from the third floor bathroom window of our homes! And certainly one day all this will be thoroughly investigated. The poem says "Who know why Five Israelis was filming the explosion/ And cracking they sides at the notion." I got this story from The Star Ledger, where it appeared twice, and The New York Times.

The reference to "cracking they sides" or laughing uproariously while filming the 911 attack, apparently on the top of a truck from the Jersey side is a direct paraphrase of the Ledger articles. In fact, the State Police, who arrested them, stated that that is one of the reasons they did arrest them, because they were laughing.

Again, these were Israeli Nationals, persons holding Israeli passports. The Times article even reported on what their lives were like in Jail. And implied

they would be deported. So this reference is not more of the ADL's "Anti-Semitic venom" but arrived at merely from studying the US media.

Why those five Israelis were there filming and laughing I do not claim know. That's why the poem here and throughout continuously chants the question WHO WHO WHO? That is, who is responsible for this horrible crime and WHY? It is a poem that aims to probe and disturb, but there is not the slightest evidence of Anti-Semitism, as anyone who reads it without some insidious bias would have to agree.

Why the ADL would do this, I can only speculate.

I wish they and other concerned pundits would speculate on how an Airplane flying in America, where the pilot has to file a flight plan before taking off, how can such a plane or two or three of them file such a route in which they would travel, and in the case of the planes leaving Boston make 45 degree turns south and fly 54 minutes to the World Trade Center and 90 minutes to the Pentagon and not be challenged by US Air Defense Fighters, or brought down by ground to air missiles?

Having been in the Air Force I know those ADC fighters would normally confront such "rogue" aircraft within a few minutes! Why was this not done? Let the ADL and the media investigating me, investigate that!

We should know that Bush and his Right Wing crew want War against all the forces of their so called "Axis of Evil" What a not so wild coincidence that the path of this Axis parallels the route of the proposed US oil corporations- pipe line from Saudi to the far east, apparently to oppose the spiraling economic growth and influence of China. They scream "Bin Laden" and "Taliban" and destroy Afghanistan, install a puppet president and a shadow occupation force.

Next in the Axis is Iraq, we should have known that. With no real proof at all again the people of the US outraged and frightened by the Reichstag of 911 are hyped with chants of "Regime Change" and "Saddam Hussein". No longer is the madness of crowds being aroused by the "Anti -Terrorist" campaign and Bin Laden as the Devil figure used to rouse the people to a patriotic frenzy, now it is Saddam Hussein. So forget last month's war and get ready for this month's.

Bush says he wants "regime change" in Palestine, he wants to oust Arafat, now in Iraq, and he wants to oust Saddam. The Axis projects Iran next and then North Korea. What is this an updated version of 1984 or an American version of Hitler's and Bush 1's) New World Order?

Regime Change, why? Because these regimes are anti democratic or terrorists or in the case of Saddam, they have "weapons of mass destruction".

Well if being anti democratic were a good rationalization for foreign invasions of countries then the United States better watch out because the Florida coup, which tricked the American people into accepting Bush as President is anything but democratic. Should we let foreign countries invade us to get rid of Bush? What would be the American People's reaction to such Third Reich replay?

And as for Saddam having "weapons of mass destruction" (or mass diversion as some critics say) The US has these weapons. So do Israel, South Africa, Germany, France, Italy, England, Russia, and now China, India, Pakistan. How is it the US and its allies (except the Chinese) can have such weapons, but no one else can. The answer to that, of course, is White Supremacy and Imperialism. And what should be the growing understanding by the American people and the democratic people of the world, is what the far right Bush coven wants is a military dictatorship of the world.

The ADL, by attacking me by distorting what my poem is saying, is doing its usual ugly, as a well known running dog of imperialism, particularly by attacking anyone who takes an independent position or is critical of Israeli Imperialism and its attendant ideology political Zionism. As they are attempting with me the ADL slanders anyone who is not happy with Israel's ethnic cleansing of the Palestinians

As Anti Semitic, when 1st of all Israel and its guiding philosophy have nothing to do, as categories, with Jews. (See "Zionism in the Age of the Dictators", Brenner

But this is the trick such demagogues as the ADL use to hide the crimes of Imperialist Israel. When we criticize US imperialism does that make us enemies of Christianity, maybe only to Jerry Falwell and such Right wing Christian Zealots, perhaps Asscraft But neither Israel nor Zionism is the same as Judaism. (Op cit Brenner; also "The Dilemma of the Modern Jew, Prinz".) But this is the trick the Israeli's and their sympathizers use to hide behind Judaism. Israel (and it's political Zionism) has as much to do with Judaism, as the US has to do with Christianity.

In the US our constitution makes clear that this is a secular nation and by law theoretically enforces separation of church and state, tho Mr. Bush and Mr. Asscraft have demonstrated they disagree, and Israel outright says it is a "Jewish State" but if that is so then that explains why it can discriminate against its Arab people living inside Israel and make them 2nd class citizens, in much the same way that South Africa, a close friend did under Apartheid. (See "The Crisis of Black Jewish Relations", Brenner & Bloom; "Israel and South Africa", Stevens & Ellmessi; The "Arabs in Israel" by Sabri Jiryis, foreword by Noam Chomsky)

The ADL attacks so it can confuse people and show me as just another Anti-Semitic attacker of their absolutely false depictions of Israel as a victim of Palestinian Terrorism. This is absolutely in tune with the Bush administrations

Frenzied "destroy Iraq regime change "Jones" (a street word for narcotics addiction) that the administration is chanting around us like cheer leaders at a football game! So that US imperialism can transform the whole of the Middle East, the Arab world into a gas station (See "Bushwacked: A Counterfeit President for a Fake Democracy", Baraka)

So that we are supposed to believe that if a little girl blows herself up in a Israeli Pizza Parlor, she is a terrorist, but when Israeli Jets, made in the USA, destroy whole sections of Palestinian cities, bulldoze neighborhoods, all but destroy the Palestinian Center of Governance, with its President, Yasser Arafat, inside sitting in the dark, it is the Israelis who are victims and the little Palestinian girl or boy or young man or young woman or even elder, they are the terrorists. We are supposed to be intimidated by demagogues like the Anti Defamation League (who shd be called the Anti Anti Defamation League) so that Israel as a jr. partner of the Bush led US goosestep to world military domination can commit ethnic cleansing of the Palestinians in the name of fighting terrorism.

It is the ADL, which is actually guilty of what its leader, Abraham Foxman calls the Hitlerian "Big Lie", and ironically it is the ADL, which is "spewing anti-Semitic venom". The same ADL which became aware of "Black Anti-Semitism", which it had earlier said has never been a threat, until Stokely Carmichael and SNCC began to support the PLO and the Palestinian Struggle as a Liberation Struggle and condemn Israeli Imperialism and Zionism. That is when, as Stokely Carmichael says in the APRP's "Smash Zionism" the ADL smashed SNCC instead.

As Israel drew closer to South Africa, politically, economically, militarily in the 60's (Op Cit, above & others) the Black Liberation Movement and African Nations became more and more guilty, according to the ADL, of "Black Anti-Semitism".

This is the same ADL who opposed Affirmative Action, even though many Jews benefited by the Civil Rights Struggle, and the most notable white comrades in that struggle were young Jews. The same ADL that filed an Amicus Curiae (friend of the court brief) in the historic and reactionary Baake Decision which challenged & defeated the University of California's affirmative action as "racist" and was explained by the ADL as its opposition to quotas. So that the university's could now enforce a quota on Black students of none!

This is the same ADL, which in league with the American Israel Political Action Committee, just a few weeks ago sent millions of dollars into Atlanta, Georgia to defeat progressive Black Congress woman Cynthia McKinney, because she called for a more balance American view of the Palestinian -Israeli Conflict.

These same forces defeated in Alabama, another progressive Black incumbent Congressman, because he too dared to support the Palestinians. (See New York Times), Amsterdam News, Star Ledger).

Very much like the way Bush touts "Regime Change," recently even hinting at an attempted Assassination of Saddam Hussein, if the American People rise up and force our congress to deny the Bush juggernaut of terror to attack Iraq. ADL and their " bagman" AIPAC didn't like these black politicians stance on Israel, so in a minute and a few million dollars, they are gone!

So now, it's my turn. Using my poem, Somebody Blew Up America" they are Going to spread the Big Lie, distort what poem says. Cover the fact that this poem actually is an attack on Imperialism, National Oppression, Monopoly Capitalism, Racism, Anti-Semitism. I challenge ADL to show anywhere in this poem that is Anti-Semitic in the least. In their press release they say talk about "Jews being scapegoated throughout history..." then "conspiracy mongers of the Arab world...have taken Anti-Israel propaganda to a new level " (Mr. Foxman, what is the Arab World? Alan Dershowitz in his "Chutzpah" says the basis of bigotry is "overgeneralization," so where is the "Arab World"? Is Detroit included? Ass-craft thinks so.

Earlier the press release mentions "the Muslim World" does that include Lyons Ave, Newark? But then from "Anti-Semitism" the release goes to Israel, not Jews, and Israeli Mossad as those victimized. So they fight Anti Semitism

Mainly by "defending" Israel. In fact they defend Israel like Joe McCarthy "defended" the US against Communism. Included in my package is a communique from an Israeli Peace Organization ": Gush Shalom", "Israeli Peace Block (see Defamation from the Anti Defamation League Answered" (<[REDACTED]>)) This was first published 7/11/2000 as a press release. "In the past 24 hours, an attack is being mounted against Gush Shalom. Knesset Member Collette Avital (Labor) has actually lodge a complaint with the police, claiming that cartoons presented on our website constitute "incitement". And the powerful American Jewish organization Anti -Defamation League found time, even on election day, over there, to disseminate a message of defamation against "Gush Shalom", which already resulted in hate e mails being sent our address"

In a following message signed by Adam Keller Gush, Shalom Spokesperson. The organization defends itself from an ADL pres release s "expressing outrage at Gush Shalom's portrayal of Prime Minster Barak as a killer of Palestinian children in a caricature on its web site, stating that the image of Barak standing on the bleeding bullet ridden body of a Palestinian child is abhorrent."

Gush Shalom replies, "Still after consulting with my fellow activists I am in a position to make an offer. Should a complete week - seven days pass in which

not a single unarmed Palestinian is killed by the Israeli armed forces which are answerable to Mr. Barak, we would remove the above mentioned cartoon from our website.

The Gush Shalom statement ends "As for the ADL- an organization which claims to "counter hatred prejudice and bigotry" can you truly find no other places to search for such, with Israeli society in its present condition, except at our modest website. Was the ADL attacking these Israelis for being Anti Semitic or criticizing rather forcefully the continuous murder of the Palestinians. So in Israel itself, ADL is still covering for and attacking anyone, even Israeli citizens themselves who oppose the Bush Zionist Plan to de-Palestinianize Palestine!

Another communication from Israel (<[REDACTED]>). This signed by 95 Israeli Academics (copy included in pkg), Sept 23, 2002 that begins "URGENT WARNING: THE ISRAELI GOVERNMENT MAY BE CONTEMPLATING CRIMES AGAINST HUMANITY" It goes on, "We members of the Israeli academe are horrified by US buildup of aggression towards Iraq and by the Israeli political leadership's enthusiastic support of it. We are deeply worried by indications that the "fog of war" could be exploited by the Israeli government to commit further crimes against the Palestinian people, up to full-fledged ethnic cleansing."

One striking description of the Israeli Military by these professors is that in an interview found in Ha'aretz Sept 19, 2002, Israeli Chief of Staff Moshe Ya'alon describe the Palestinians as a "cancerous manifestation" and equated the military actions in the Occupied territories with "chemotherapy"

Certainly the ADL will have to go after these "Anti Semites" using the "Big Lie" and "Spewing Anti-Semitic Venom"! And the growing list of progressive democratic people around the world who will have opinions about Israel and Political Zionism independent of the ADL, the ADL will have to attack and slander them as well

I challenge the ADL to set up a national television program so that we might debate this issue. We can project the poem on a wall and go down line by new and discuss it. If not that then why not a forum or debate some place like NYC Town Hall or at Symphony Hall in Newark.

Why not take a survey of those who heard the poem at the Dodge Festival? Those who registered and the students brought by schools could be contacted and a survey taken to reflect just the majority of people hearing the poem thought, not just some shadowy surrogates of Imperialism who are trying to convince people that I and my poem are the enemy not US and Israeli Imperialism.

I have already gotten a great many communications praising the poem. A great many E-mail letters and phone calls not only praising the poem, and the poet

for writing it, but also opposing the attempt to violate my first amendment rights by this oft repeated ADL skin game of calling critics of imperialism Anti Semites.

I have already said, in answer to what Governor McGreevey is quoted as demanding that I apologize and that I resign as NJ Poet Laureate. And I have said repeatedly that I will do neither. It is unfortunate that Governor McGreevey has been stampeded by paid liars, and apologists for ethnic cleansing and white supremacy, bourgeois nationalists and the dangerously ignorant, to be panicked into joining in the ADL's slander, belittling my intelligence, and insulting not only my person, my family, my fellow artists and activists who know all this is just the feces of a very small cow. But they are also attacking my work in the arts and my social political views. By demanding that I apologize to Evil and Submit to some fundamentally racist and politically motivated call for me to resign as New Jersey's Poet Laureate, he is insulting the broad group of people who know he is incorrect and who have read and celebrated and valued my work. And that is a grave mistake, one I am hoping he will correct.

"Somebody Blew Up America!" was written Oct 1, 2001. A month after the terror attack. Almost immediately I circulated it around the world on the Internet.

In addition, I have read this poem in Spain, Portugal, Africa, Switzerland, Italy, Finland and it was translated into German and read on German radio, at Universities and other venues across this country. It has become one of the most circulated of my poems.

Yet it was not until I read the poem at the Dodge Poetry Festival that I got negative response from three people that I know of. The overwhelming response was an almost thunderous applause. I even had to come out and take a second bow at one performance. So why now and Who, as the poem asks, is behind it? Perhaps the forces which have dishonestly tried to characterize the poem as "venom" or merely "a harangue" (just as they called John Coltrane's music "Barbaric Yawps") are simply, the Charlie McCarthy voices for Bush & Sharon's Edgar Bergen's. Empty-headed devilish dummies constructed of wood and painted and costumed to look like it is real people speaking, when all the time it is imperialism is the ventriloquist speaking through their mouths,

NO, I WILL NOT APOLOGIZE, I WILL NOT RESIGN. In fact I will continue to do what I have appointed to do but still have not been paid to do. Publicize and Popularize poetry and poets throughout this state. To set up new venues and new networks for poetry reading and workshops, in the state's libraries and schools and other institutions. Hopefully initiated and given paradigm right here in the Newark Public Library, its branches and throughout the school system. Therefore giving more of our citizens access to poetry, involving poets of all nationalities, both male and female, of diverse experience and styles. I have

already begun to enlist coordinators of poetry programs throughout the state, so that we can network a tour of poets, hopefully beginning in January, throughout the state.

To do this I will be approaching local, county, state, federal and private funding. And expand our budget with the cooperation of these other existing programs. We will ask that poets POET-ON! That they begin to produce at least one poem or publish a poem monthly, in the most modest forms, Kinko style, and give them away if they have to. That they begin to set up readings not only in the places we mentioned but also in parks and restaurants and in neighborhoods.

We say this because we feel that this state and indeed this nation and this world is desperately in need of the deepest and most profound human values that poetry can teach. That is what Keats and Du Bois called for the poet to do, to bring Truth and Beauty. To be like the most ancient paradigmmythic image of the poet. To be like Osiris and Orpheus, whose job it was to raise the Sun each morning with song and story. To illuminate the human mind, and bring light into the world. POET ON!

Amiri Baraka is the poet laureat of New Jersey. Visit his website at:
<http://www.amiribaraka.com/>

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200. **Jim Behrle**

Fwd: xStream #4

Mon 7 Oct 2002

To: [REDACTED]

Subject: xStream #4 online

xStream -- Issue #4 and new address

xStream Issue #4 is online. It consists three different magazines:

1. Regular: Works from 7 poets
2. Autoissue: Poems generated by computer from Issue #4 texts.
3. Collaborative: Sheila Murphy (poems) and Jukka-Pekka Kervinen (computer-processed variations).

The address of site has changed, the new is

<http://xstream.xpressed.org>

Submissions are welcome, please send to new email address

██████████.

Sincerely,

Jukka-Pekka Kervinen

Editor

xStream

WWW: <http://xstream.xpressed.org>

email: ██████████

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

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201. **Thomas Bell**
clearance

Mon 7 Oct 2002

will send 5 recent journals for \$7 - includes s&h. bc with mailing address and
take your chances.

tom bell

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

From: "Bertha Greschak" <██████████>

To: <██████████>

Sent: Monday, October 07, 2002 10:58 AM

Subject: Books/Journals For Sale/Trade

Books:

David Rattray / How I Became One of the Invisible

David Rattray / Opening the Eyelid

David Antin / What It Means to be Avant-garde

James Dickey / Babel to Byzantium

Baudelaire / Le Spleen de Paris

Aime Cesaire / Cahier d'un Retour au Pays Natal

Andre Gide / Etudes Gidiennes 1

Journals:

Oblek 7

Telephone 15

Mandorla / The Minetta Review

*I am particularly interested in obtaining _Infinite Jest_ by David
Foster Wallace.*

Please b/c if interested.

*Thanks,
Bertha Greschak*

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202. **Gary Sullivan**

I just spoke with Murat Nemet-Nejat on the phone

Mon 7 Oct 2002

How deliciously mundane--as a poodle or moodring--the fact that Murat works a mere 10 blocks from me in New York's bustling midtown. (Why, I have even "run into" him on the street!) I have no idea where he went to school--although he's told me repeatedly. Murat and I share a love of hard alcohol and eggplant (although he's not quite the Baba Ganoush fiend I am), and though we do plan to meet for dinner tonight before Kevin and Dodie's reading at the Project, it's doubtful we'll wind up anywhere that serves really outstanding zaalouk <<http://www.concentric.net/~Tomnap/zaalouk.html>>, let alone raki <<http://www.raki.com>>.

Murat speaks in fabulously glowing "crop circles" of verbs, prepositions, nouns ... and more nouns! If you spoke with him, you would perhaps not think of "crop circles"--except, oh! I have "planted" them in your mind! How could you not, now! He has a number of books forthcoming soon--including a long-awaited tome from Talisman of translations from contemporary Turkish poetry and an equally long-awaited essay on photography from Green Integer. Murat--whose each name ends with a "T"--chose these presses because *they* include the letter "T" in them as well! Is he out of his mind? We are meeting outside St. Mark's Bookstore--conveniently situated at the "T" of 9th Street and Third Avenue. I associate Murat's voice with Turkey, not simply because he was born there, but because, it too features the letter "T"--so prominently!

Oh, if only you could hear Murat, his "T"s flying off his tongue--such sweet tintinnabulation, and never tatterdemalion! Oh, if only, if only he were not such a Tease!

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<http://www.hotmail.com>

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203. **Harry Nudel** ***the BIG BIG lie..too***

Mon 7 Oct 2002

...follow the dots...

1. In june july...Amiri Barka gives a series of reading in various N.J. communities...see notes for Newspaper clippings...F.B.I. agents tracking suspected terrorists note that Baraka speaks at each meeting to them..at some he hands them papers and books...

2. In Aug. Baraka who has a busy schedule decides to cancel all future commercial flights...

3. Fully vested in the NYStatePensionSystem....unusual activity is noted in all his accounts...

4. E-mail tracking monitors..report words like evil terrorist Zionist constanly on his screen..

5. On sept 11...Baraka and 1,000's of others with moslem sounding names do not show up in Lower Manhattan. even tho they live in the immediate vicinity....hundreds of Bizness along Atlantic Ave...miles from the site...never open... Baraka has extraordinary telephone and e-mail message volume that day..

6. In Nov...he is seen at a Jazz Event sitting next to a fellow moslem on the terrorist watch list..

7. Syrian and Iraqui translations of Baraka's work..
8. Baraka is seen buying a new pair of Jeans at the gap.....
9. Baraka holds a bottle of cheap...and nipping at it from a paper bag..
10. Baraka is made a Fellow of the American of Academy of Poets..
- 11..jewish Child reported missing in Newark at Kwansa...
- 12... Baraka orders a Big Mac..changes his mind and has a double bacon cheeseberger...

follow the dots...& member this why them ole slaves follow followed the drinkin' gourd...so Baraka didn't have to et all his fries...DRn.

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204. **mIEKAL aND**

Norman O. Brown dies at age 89

Mon 7 Oct 2002

Renowned scholar and author Norman O. Brown dies at age 89 FOR IMMEDIATE RELEASE

SANTA CRUZ, CA--Norman O. Brown, professor emeritus of humanities at the University of California, Santa Cruz, and author of *Life Against Death* and *Love's Body*, died October 2 at his residence in Santa Cruz, California. He was 89.

Brown's influential scholarship and teaching encompassed the classics, theology, history, psychology, sociology, and literature, among other disciplines. "He was a liberating, visionary scholar, the successor in the 20th century to Blake and to Nietzsche," said Jerome Neu, professor of philosophy at UC Santa Cruz and a longtime colleague of Brown.

When Brown's prize-winning book *Life Against Death: The Psychoanalytical Meaning of History* (1959) was published, Lionel Trilling called it "the best interpretation of Freud that I know." It was internationally acclaimed, ranking on the London Observer's list of best nonfiction books.

"Until I wrote *Life Against Death*, I was a perfect sleeper," Brown said in a 1970 interview. "But when I learned to interpret my dreams, the power of sleep was taken from me. Freud said he came to disturb the sleep of the world. In my case, he succeeded."

Life Against Death disturbed Brown in another way as well. It attracted a wide following among the 1960s activist generation of American students, creating unwelcome notoriety for a man who considered himself not a radical or a revolutionary, but rather a scholar and teacher. An attempt at a psychoanalysis of

history, *Life Against Death* brought Brown fame in a variety of contexts, including the European intellectual community and the American counterculture. In 1966, *Time* magazine ranked *Life Against Death* "as one of the underground books that undergraduates feel they must read to be with it."

It was this kind of celebrity that Brown shied away from, and in describing his next book, *Love's Body* (1966), Brown said, "I did feel some kind of obligation to undo what I had done in *Life Against Death*. I wanted to release any followers I had acquired. I don't want to be a leader."

Known to friends, colleagues, and students as "Nobby," Brown was born in Mexico and educated in Europe; he trained in classics at Oxford University. "I wanted to go straight to the heart of the dynamo," was how Brown explained his decision to do graduate studies in America. After getting a Ph.D. in classics at the University of Wisconsin, he began teaching at Nebraska Wesleyan University.

His academic career was interrupted by World War II, during which Brown worked as a research analyst for the Office of Strategic Services. He returned to teaching after the war, chairing the Classics Department at Wesleyan University in Connecticut and then moving to the University of Rochester, where he was a professor of classics and comparative literature. He also published his first book, *Hermes the Thief* (1947), a sociological interpretation of mythology, greatly influenced by Marx.

Brown joined the faculty at UCSC in 1968 as a fellow of Cowell College and was appointed a Professor of Humanities, the only UCSC faculty member ever given that title. "I believe Norman O. Brown was the most distinguished faculty member in the history of UCSC. Certainly he was a model of what a teacher, a colleague, and an engaged intellectual should be," said Neu.

Brown taught a variety of courses, mostly through the History of Consciousness Department, until his retirement in 1981. His last two books were *Closing Time* (1973), and *Apocalypse and/or Metamorphosis* (1991), a collection of essays he had written over the course of 30 years.

Brown was known for his erudite and imaginative lecture style, which was often poetic. Speaking at a UCSC commencement in 1984, he told the new graduates: "It is not a matter of having a soul, or of saving it, but more actively a matter of soul-making. The soul is creative and must create itself: it is the creative imagination."

Brown is survived by his wife of 64 years, Elizabeth P. Brown; his sons Stephen and Thomas; daughters Rebecca and Susan; grandsons Alex Brown and Jeremy Gussin; and granddaughters Lisa Brown, Meika Scott-Brown, and Sara Gussin.

A celebration of the life of Norman O. Brown will take place on Saturday, October 19, at 3 p.m. in a location to be determined.

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205. **Jim Behrle**
Free Amiri Baraka

Mon 7 Oct 2002

While you're at it, please free me from tiresome murmurs of the dreary H. Nudel.

--Jim Behrle

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

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206. **Frost, Corey**
Re: Ron Silliman - 3 NYC Readings in two days

Mon 7 Oct 2002

"K.Angelo Hehir" wrote:

| *can i get some more info on this launch? a strange mix methinks.*

Hi, Kevin and list.

There's more info on the Short Fuse launch, at which I'm also reading, at the Rattapallax website:

http://www.rattapallax.com/fusion_week.htm

Also, a PDF version of the press release is at

http://www.rattapallax.com/fusion_images/fuse_week_release.pdf

Also, I want to draw everyone's attention to a related reading on the 17th of October at the Galapagos Art Space (70 North 6th St., Williamsburg, Brooklyn, NY). This is going to be a showcase of some Conundrum Press writers and performers from Montreal, and one former Montrealer in New York (me), who make up a large part of the Canadian contingent in the "global" Short Fuse anthology. These are people (Catherine Kidd, Ian Ferrier...) who do their work in the zone between poetry/fiction and theatre, without being anything like slam poets. There is a lot going on that week, and none of us is well-known in New

York, but I hope you will be enticed to come by the opportunity to sample a style of performance writing which is unique, I think, to the Montreal scene.

Kevin, I assume you're in St. John's and I won't be seeing you there, but thanks for the interest.

Corey Frost

--

Corey Frost

135 Plymouth St. #309A, Brooklyn, NY 11201



Bits World: www.attcanada.ca/~coreyf

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207. **kari edwards**
succubus in my pocket

Mon 7 Oct 2002

from: succubus in my pocket

I looked over my shoulder and saw a toothless pig talking to the three legged image that had fucked me and used public urination as a rite of passage. time existed on the head of a pin that had been lost yesterday. just then the muffin head gang gained access to the candy apple land, the calliope was playing "this time is the end of the next time - baby," the red sea parted in one direction and gave a direct passage for the muffin head gang to enter. at the same moment the police stopped playing sugar daddy with their horses, and the queen arrived just outside my protected zone, wearing gold lame' breast covers and a chrome cock ring. stroking the tiny rake pendent around my neck and reciting words to ward off warts, evil empires and the holy templar knights. there was a simultaneous mustard surge on a cooked wiener about to reach its contained limits, "this time is the end of the next time - baby" was reaching the integral fifteen minute drum solo, the muffin heads were chanting flower songs, and my three legged compatriot was sucking on a pig's snout as precursor to interspecies copulation. I didn't want to watch any of this from anywhere, which seemed like everywhere. surrounded by hordes on holiday parades, all waving slogan killers off to lunch, the queen of sheba was cutting through the atmosphere with vocal razor blades, coming directly towards me, screeching love tunes of past slugs and high shoe mongoloids. I quickly pulled out my pages from "a queen boy looking back," and watched as the words started to perform a queer little dance surrounding me with a pirouette force field of refuge. all stilled as the toothless one frozen in the middle of a nose job with the pig, the calliope gasped its last thought of air, the muffin heads reflected only a

slight notable motion, like gigantic monuments of stupidity waving in the air, it almost made me want to recite the pledge to the flag.=

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208. **Safdie Joseph**

Re: Norman O. Brown dies at age 89

Mon 7 Oct 2002

Thanks Miekal . . . but this is very sad news indeed.

Nobby was an incredible human being -- wise, learned, yet always impish and spritely. I was fortunate enough to be a student of his at UC Santa Cruz, absolutely one of my formative experiences as a poet . . . (if such things happen anymore, or can be categorized as such).

When students signed up for his History of Consciousness class at UC Santa Cruz in the fall of 1973, none of them, I think, were prepared for an intensive reading of Pound's **Cantos** (it was a two-quarter class, the second being readings in Olson and Duncan); the final assignment for the class was to write our own cantos. I still remember, as if it were yesterday, one of his rambling lectures about why there were two myths of Dionysus' birth . . . at one point he stopped talking and walked to the window and looked out, the class completely hushed . . . and he said "Greece is a long way from Monterey Bay" . . .

After I'd graduated, I kept in touch, and at one point wrote him a long rambling (stoned) letter after re-reading everything he'd written, and demanded at the end "Where are your poems?" (The last line of **Love's Body** is "All is a metaphor, there is only poetry"). He was unbearably gracious, writing back that "perhaps, one day" he would have some poems to show; it was the most gentle come-uppance I think I've ever received.

His last book, **Apocaclypse and/or Metamorphosis** (mentioned in that obituary) contains some amazing essays about Islam (which he decided to "do" after the Iranian hostage crisis in 1979), as well as reflections about socialist politics and poetry after the fall of the Berlin Wall (heavy on Zukofsky). It's well-worth checking out, as are his previous books . . .

God, it hurts. He was wonderful.

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209. **jesse glass**

Call For Manuscripts--Cid Corman Issue of Modern Haiku

Mon 7 Oct 2002

Special Cid Corman Issue of Modern Haiku

A special issue of Modern Haiku devoted to the work, life and influence of Cid Corman is being planned for publication in the summer of 2003.

You are invited to submit essays of up to 2000 words on some aspect of Corman's poetry. Topics could include:

Corman's aesthetics as embodied in his work.

Corman as the quintessential "outsider" in contemporary poetry.

Corman as publisher.

Corman as critic.

Corman as translator of haibun and haiku.

Corman's translation of Oku No Hosomichi.

Etc.

Queries on additional topics are welcome.

Memoirs, appreciations, and poems are also welcome.

Deadline : March 1st, 2003.

Submissions by either snail mail or e-mail (snail mail preferred) to:

Modern Haiku

Lee Gurga, editor

Box 68

Lincoln Il. 62656

USA.



Please pass the word!

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210. **Allen Bramhall**

Re: the big lie

Mon 7 Oct 2002

believing that tibet has always been a part of china is basicly ignoring the fact that it was independant, though it did have close ties with china developed during the 5th and 6th centuries in particular. a million tibetans dead or missing, thousands jailed without so much as a hearing for years--torture as the rule rather than the exception. these are facts. documented facts. as for mongolia, sorry, your'e sadly mistaken. i have a friend, living in canada, was a physicist. he spent two years in a chinese prison before even having a hearing. his

crime ? he brought a newspaper into the country. one newspaper. yep, thats all. two years, finally freed to be exiled from his family and country for life. he considers himself lucky to have gotten out, with the help of amnesty international. this is a documented case. thats the enlightened goverment you speak so highly of, richard. china has no more integrity than any other country and a history of starting guerilla wars in the countries it borders, destabilizing those countries, then coming in when the goverments collapse. if you want to see this in progress, check out whats happening in nepal. as for the statement that 'china is relatively uncorrupt' everyone i know from china says the goverment is corrupt. i would also stress that i am not comparing the united states to any country, waving the flag of colonializm in drag, so to speak. your statement : quote : > the present western backed ractionaries in Tibet must be kept "down" aslso any in Mongolia: is very familar to me. substitute 'women' or 'niggers' in place of tibetans or mongolians and we've heard it before in this country during the 60's and seventies. you can still hear it south of the mason dixon line. intolerance, bigotry, viewing people as objects rather living beings, ignorance, thats what blew up america, richard. i'll refrain from the name calling you've indulged in, honest dscourse and diverse viewpoints being my goal. be well, beth garrison

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

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

> To: "Allen Bramhall" <[REDACTED]>

> Sent: Monday, October 07, 2002 8:54 PM

> Subject: Re: the big lie

>

>

> > I see he need for China to keep its integrity and they dont need the

> > reactionaries in Tibet to subvert their state which has always had

Tibet:

> > the present western backed ractionaries in Tibet must be kept "down"

aslso

> > any in Mongolia: it doesnt amatter how many may or may have not been

> > killed: he alternative is the kind of rwars and embargoes that US get

into

> > and the major imperiaists which cause daily the deaths of thousands: the

> > point is that China is a powerful State, relatively uncrorupt, and

> > independent (they even have their own computer which is in Chinese,

> designed

> > in China, they have Stealth bombers, huge underground resistance and

> ICBMS -

> > watch out Uncle Sam!!) China, like much of the world doesnt need the US:

> > this is the point, the US is now about to go ahead with another war -
they
> > must have prosecuted about 100 to China's one (in fact I can't recall
China
> > since 1949 being involved in any outside wars so I think you are talking
> > rubbish...I do recall they sent technicians to help Tanzania no strings
> > attached which the US never does (they always charge) (minor and
> basically
> > benign) occupation of Mongolia. Would the US pull out of Turkey, Saudi
> > Arabia, Afghanistan, Palestine (via Israel), Pakistan and even
Australia?
> > They have quite got NZ in the bag we are resisting their arrogant call
to
> > allow nuclear powered ships so far thank Christ.
> >
> > The Chinese are no fools. They long ago got ready for an US invasion in
> fact
> > they fought the US off in the 50s (the Korean war was a front for an
> > invasion of China to destroy that workers democratic state)...No your
weak
> > bourgeois protestations move me not. Richard Taylor.
> > ----- Original Message -----
> > From: "Allen Bramhall" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Tuesday, October 08, 2002 2:42 AM
> > Subject: Fw: the big lie
> >
> >
> > > Subject: re: the big lie
> > >
> > >
> > > > 'Thank God China has kept the US out. The US will never mess with
> China.
> > > If
> > > > they did they would actually have to have a real war...not this
> gutless
> > > > bombing of weak countries and the killing of women and children and
> anyone
> > > > else as they always do. You are obviously very poorly read in
> political
> > > > matters. Richard Taylor.'
> > > >

> > >
> > > my god, richard !
> > > holding up china as a role model....good lord, do you have _any_ idea
at
> > all
> > > what they
> > > have done to mongolia and tibet ? the millions dead and misplaced ?
the
> > > thousands slaving in dentention camps ? state sponsored torture ?
> > >
> > > it was a poem about intolerance. it was a poem about how we all seem
to
> > > have
> > > our own brand of intolerance. all of us. none of us escapes the brush
> with
> > > extinction. none.
> > >
> > > beth garrison
> >
>

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211. **Harry Nudel**
the BIG BIG BIG lie...3

Mon 7 Oct 2002

Repeat Repeat Repeat....i don't have the sitzfleisch for 509 lines of Baraka..and i'm alternating 'tween the NFL and the play-offs..so let's just stick to ONE line..."why did Sharon stay away"...

The Baraka answer is because he knew 9/11 was coming..and his proof is that one Israeli Newspaper is quoted as saying that Sharon cancelled an appointment that day for an "Israeli Day Event" in N.Y.C....no date of newspaper...no direct quote of statement...

But let's say it's TRUE..how would that prove Sharon knew about 9/11...was he in actual danger..was he supposed to have a bagel and lox breakfast at W.T.C. at 8:50 that morn..or was he going to be on one of the air-liners that were to be hijacked...he flies on his own plane...and if he didn't... wouldn't he fly on El Al...and as a devious Jew wouldn't it have made more sense to be in NY that day to console the Americans...

The BIG BIG BIG LIE...repeat repeat repeat...tell it again, again, again, and as proof offer any incidental fact...Baraka is not a fool..but he is a hater a anti-semite and a poet with a license to kill...DRn...

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212. **Wystan Curnow (FOA ENG)**

Re: Norman O. Brown dies at age 89

Mon 7 Oct 2002

Thank you, Joe. Before he went to UC Santa Cruz Nobby Brown was teaching at University of Rochester, when I got my first job there. The English Department was OK but the History Department, which is where he taught, as well as Psychology, was exceptional. Hayden White also moved to Santa Cruz from that Department. I never got to know Brown as well as I would have liked--if I had been a student my awe would have had somewhere to go--,but lunched with him a few times, and hung out with the historians. He was an great inspiration to someone like me who wanted to work the disciplinary interstices. Wys-tan

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

From: Safdie Joseph [mailto:]

Sent: Tuesday, 8 October 2002 12:58 p.m.

To:

Subject: Re: Norman O. Brown dies at age 89

Thanks Miekal . . . but this is very sad news indeed.

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"perhaps, one day" he would have some poems to show; it was the most gentle come-uppance I think I've ever received.

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God, it hurts. He was wonderful.

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213. **dcmb**

Re: I just spoke with Murat Nemet-Nejat on the phone

Mon 7 Oct 2002

Gary, thank you very much for the piece you did on my work. I am glad to hear you think this makes it meet for the Present. an E-mail you posted to the Buffalo List today sounds in a coiple places like it was meant for me--but that's how one can develop "ideas of reference" when onne chooses to be represented by a big T! I am sending you a copy of "As in 'T' as in 'Tether'". That is, I will, if you will email me your snail address. And thanks again. David -----Original Message----- From: Gary Sullivan <[REDACTED]> To: [REDACTED] <[REDACTED]> Date: Monday, October 07, 2002 1:49 PM Subject: I just spoke with Murat Nemet-Nejat on the phone

>How deliciously mundane--as a poodle or moodring--the fact that Murat works
>a mere 10 blocks from me in New York's bustling midtown. (Why, I have even
>"run into" him on the street!) I have no idea where he went to
>school--although he's told me repeatedly. Murat and I share a love of hard
>alcohol and eggplant (although he's not quite the Baba Ganoush fiend I am),
>and though we do plan to meet for dinner tonight before Kevin and Dodie's
>reading at the Project, it's doubtful we'll wind up anywhere that serves
>really outstanding zaalouk

<<http://www.concentric.net/~Tomnap/zaalouk.html>>,

>let alone raki <<http://www.raki.com>>.

>

>Murat speaks in fabulously glowing "crop circles" of verbs, prepositions,
>nouns ... and more nouns! If you spoke with him, you would perhaps not think

>of "crop circles"--except, oh! I have "planted" them in your mind! How could

>you not, now! He has a number of books forthcoming soon--including a

>long-awaited tome from Talisman of translations from contemporary Turkish

>poetry and an equally long-awaited essay on photography from Green Integer.
>Murat--whose each name ends with a "T"--chose these presses because *they*
>include the letter "T" in them as well! Is he out of his mind? We are
>meeting outside St. Mark's Bookstore--conveniently situated at the "T" of
>9th Street and Third Avenue. I associate Murat's voice with Turkey, not
>simply because he was born there, but because, it too features the letter
>"T"--so prominently!

>

>Oh, if only you could hear Murat, his "T"s flying off his tongue--such
sweet

>tintinnabulation, and never tatterdemalion! Oh, if only, if only he were
not

>such a Tease!

>

>

> / Call me! \
> " " " " " /My cell Phone\
> " " " " " (number is ...)
> " " _ _ " " \ oh ... um _/
> "-(o)(o)-" //
> { .. } //
> (._.)
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>Join the world's largest e-mail service with MSN Hotmail.

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

>

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215. **Thomas Bell**
poetry and madness
Tue 8 Oct 2002

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

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216. **Spiral Bridge**

An Evening in the Museum, The Rutgers Geology Museum

Tue 8 Oct 2002

Spiral Bridge Writers Guild requests your presence as we present another evening of reverberations of the soul... Please join us this Wednesday night in The Rutgers Geology Museum 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.

Wednesday, October 9th

Open mic.

Free

Please view the web site for directions.

The Rutgers Geology Museum

College Ave. & Hamilton St

New Brunswick, NJ

Phone: [REDACTED]

7pm sharp

www.spiralbridge.org

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217. **Andrew Rathmann**

Re: Perelman's interview, Crap, etc.

Tue 8 Oct 2002

I think that academe discredits itself when it mistakes its role: teachers, even when they are also scholars, are the transmitters and analysts of culture, not its makers. That is why writers and artists have traditionally had to leave academe in order to make new work. Pound and Eliot, you recall, started out as grad students but then left in order to seek the real center of literary activity in their time -- even though that meant finding alternative means of existence, and doing so in a foreign country. Now, though, it seems that no one ever graduates from college (to quote Ashbery).

It occurs to me that a real conservative would _encourage_ the massive schooling of artists, because that would be the best way to insure that praxis would conform to a common standard of taste, which is, sort of, what we have today. Maybe the great academies of European painting, or the "schools" that formed around individual masters, provide a comparison to the institutional styles of poetry writing available today.

My opinion, Joe Amato, is that it's not a question of finding an _alternative_ institution for poetry. To institute is to create statutes, norms of discourse, criteria for tenure, etc... Leave that to the police, as Foucault I think said. Or there's that sticker I saw on a bike the other day here in Eugene (anarchist central): "Civilization... Just walk away." I exaggerate, but you catch my drift.

The Right's attack on the Academic-Professional Left (and vice versa) is, I think, a duel of sanctimonies. Bill Bennett may have the ear of Dick Cheney, but there are 2000 colleges and universities in the U.S., each brimming with astonishingly like-minded faculty. There may be, as Maria Damon asserts, bad consequences for education funding, professors' work conditions, etc. But I think it is wrong to assume that a powerful educational apparatus is necessarily good for the making of new poetry. Indeed, and it kills me to say this, the decadence of the university may be a good thing for poetry insofar as it pushes writers into a more independent position.

Adorno's thesis, as presented by Nick Piombino, is that criticizing what is self-evidently garbage does not make you a builder of civilization: it just makes you a garbageman -- and a barbarian, too, if you think that you deserve credit for pointing out the obvious. The war should have been the broom that swept away both the garbage and the garbagemen: both bourgeois thought and its Fascist and Stalinist alternatives. Instead, Adorno sees that his countrymen are building VW Beetles and buying Beatles records (or whatever). I think his disillusionment is bracing, but the example of Milosz (who personally witnessed the carnage) shows that interesting poetry can come out of even that kind of thinking; indeed, accepting the garbage thesis may be the minimal prerequisite for good writing of any kind, today. Yet think how we congratulate ourselves for refusing to buy the official line. Adorno would be contemptuous of that kind of garbageman's self-flattery, wouldn't he?

Andy

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218. **richard.tylr**

Re: Perelman's interview, Crap, etc.

Tue 8 Oct 2002

Andy. You present some of the eternal "conundrums". We need the culture of the academe: we need the "garbage" and the so-called "bad culture and the good (the "high" and the "low" - yes, even some of the corruption - and yet in many ways we become accomplices in that culture even as we ("innocently"? is there any innocence) write say a poem like ..what, say a typical Ashbery poem ...many of which one feels JA could keep on writing forever: now nothing wrong with that per se. Paradoxically to critique the culture and to be "on the outer" we have to know or have known the "inner" so many of us in "attacking" so-called academics partake of and enhance both the high and the low so to speak: we cant escaoppe the language and its social-political impmplicatios, we cant escape the memories of Auschwitz ...in a sense (the good one I hope) we are all intellectuals and academics - we are Homo Thinkins in fact. Baraka - dreaded name - but the point is he went to university: now he might be contemptuous of "liberal studies" but I would disagree: I think the universities and even "tenure" are essential: this doesnt preclude failed academics such as myself dabbling in poetry and some incoherent poetics and pot shotting and writing on "the oputside" (If I/we/they am/are). We need the academe if only to cruitque it: we even need Harold Bloom and Helen Vendler...we may not "need" he cult of the genius...but its hard to fiid a pure "working class" poetry.....bush poets as I call them are invariably boring: or often are, we need academicswho ahve left ethhalls of acadeeme sure...but we also need to support the funding of the universities and the academy and academics themselves: but that world of the academe needs constantly to be challenged, as I think we see it is, this doesnt mean rejection of course: Eliot and Pound decided against staying inside the halls of academe and maybe that's good for many but we cant all be Ed Dorns or Jack Spicers or whoever (and are anyof us ever really "outside" ..we can always use a universiitylibrary, talk to academics)...Ashbery was Havard educated ...there is no question that MOST of the major poets have been university educated: the problem arises of the politics intra the universities, funding, what is valorised, what emphasised: C K Stead of NZ left the Uni of Auck but Michelle Leggott and a quite different poet Vincent O'Sullivan are still very much in the academic role(s) and so on.

I couldnt get to Perelman's interview online but I feel that we need poets to be paid (albeit that _can_ lead to a certain ossification or conseravtism: but that doesnt need to happen: it gives a certian kind of temperament the opportunity to write without having to earn a crust (in deadening and menial work or just tedious work ...given that certain academic work can also be quite onerous..then the solution would be to have writers who do none of the menial

tasks of marking essays etc and have a big freedom to write and research: and to give lectures when they wish)) as long as we resist the tendency toward hierarchies and so on.

It is hard to say how much an "institutional" writer is shaped or moulded into a certain style or lack of style....a clear example of a writer "outside" is Faulkner, but there are counter examples: I feel that Berryman wasn't 'blocked' or even badly influenced either by his great erudition (and also fortunately by his unfortunate affair(s) with the bottle (women), or the fact that he was a lecturer (often on Shakespeare I believe eg))..

True, academics are largely the teachers of culture, but they can also be its transmitters. As to the "massive schooling of artists" I think that is a double-edged weapon and could be used by conservatives but could also, properly managed, be enhancing for literary culture. Richard Taylor.

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

From: "Andrew Rathmann" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 08, 2002 8:50 PM

Subject: Re: Perelman's interview, Crap, etc.

> I think that academe discredits itself when it mistakes its role: teachers, even when they are also scholars, are the transmitters and analysts of culture, not its makers. That is why writers and artists have traditionally had to leave academe in order to make new work. Pound and Eliot, you recall, started out as grad students but then left in order to seek the real center of literary activity in their time -- even though that meant finding alternative means of existence, and doing so in a foreign country. Now, though, it seems that no one ever graduates from college (to quote Ashbery).

>

> It occurs to me that a real conservative would _encourage_ the massive schooling of artists, because that would be the best way to insure that praxis would conform to a common standard of taste, which is, sort of, what we have today. Maybe the great academies of European painting, or the "schools" that formed around individual masters, provide a comparison to the institutional styles of poetry writing available today.

>

> My opinion, Joe Amato, is that it's not a question of finding an _alternative_ institution for poetry. To institute is to create statutes, norms of discourse, criteria for tenure, etc... Leave that to the police, as Foucault I think said. Or there's that sticker I saw on a bike the other day here in Eugene (anarchist central): "Civilization... Just walk away." I exaggerate, but you catch my drift.

>

> The Right's attack on the Academic-Professional Left (and vice versa) is, I think, a duel of sanctimonies. Bill Bennett may have the ear of Dick Cheney, but there are 2000 colleges and universities in the U.S., each brimming with astonishingly like-minded faculty. There may be, as Maria Damon asserts, bad consequences for education funding, professors' work conditions, etc. But I think it is wrong to assume that a powerful educational apparatus is necessarily good for the making of new poetry. Indeed, and it kills me to say this, the decadence of the university may be a good thing for poetry insofar as it pushes writers into a more independent position.

>

> Adorno's thesis, as presented by Nick Piombino, is that criticizing what is self-evidently garbage does not make you a builder of civilization: it just makes you a garbageman -- and a barbarian, too, if you think that you deserve credit for pointing out the obvious. The war should have been the broom that swept away both the garbage and the garbagemen: both bourgeois thought and its Fascist and Stalinist alternatives. Instead, Adorno sees that his countrymen are building VW Beetles and buying Beatles records (or whatever). I think his disillusionment is bracing, but the example of Milosz (who personally witnessed the carnage) shows that interesting poetry can come out of even that kind of thinking; indeed, accepting the garbage thesis may be the minimal prerequisite for good writing of any kind, today. Yet think how we congratulate ourselves for refusing to buy the official line. Adorno would be contemptuous of that kind of garbageman's self-flattery, wouldn't he?

>

> Andy

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219. **Lakey Teasdale**
all the evidence weighed

Tue 8 Oct 2002

all the evidence weighed

1.

the jury having considered all the evidence
returned in their time and

2.

it is second sight.
something some

one tells her she
has
 done
 it
 again.

3.

Oh! No! You snotty thing!
She has half-told the whole
plot glot the SORRY or whole
told the half-told. STOP. STOP.

4.

Well. Slap her face &/or gag
her. Shut that woman up. Change
her name & signature to:

MERCIFULLY SILENT

5.

She will go to far in the stranger's car
she will expose too much in the front
seat, thigh. Sigh
Oh. My
My.

6.

Quelle shock!! Mon dieu and all that.
she will and she will not use language
to describe
something
resembling
a CLOCK.

7.

I would like, milord to place before you Exhibit A
this is her famous watch
and/or that she wore.

8.

the one The hands stuck years ago
the batteries
still rhyme

and brother
can you
spare a
chime?

9.

And she would like to Polish the mirrors
and she would like to

mount the Count
and count herself
lucky in pearls be-
fore swine.

The swine.

10.

say in her defence
she is defenceless.

11.

Hasn't touched an excuse in forty years and at
least two of those after the mast.

Let's say she says
SHE DID IT. Let's say:

THE SNIPE STOOD ON THE
BURNING DECK &/OR IN THE GUTTER
GRIPING &/OR CHECKING OUT THE VIEW
FROM ANOTHER PERSPECTIVE:

THE ROOM AT THE TOP

but I digress:

12.

and love is but the watch
that watches, clocks the
stop the gap just tempo-
rar-i-ly and how.

13.

You may wish to rationalise this turn
it, turn it

up-side
inside-out-
and-down

14.

It is true the story. The hands actually got stuck
in Barcelona and when she returned she heard

15.

the faint
hum of the
batteries.

Truth!

and not
a lie

You see my unfortunate client, you see, my un-
Fortunately, we got your drift.

16.

Move on
Move on.

17.

Turn it into logic.
Canon law to be
judiciously broken
move on direction

FORGET IT FORGET IT FORGET

ALL ABOUT IT

you old che bellissimo
you and you and you
and you and you and
carissimo perfection.

Oh, yes. Your friendly
fire. Oh yes. Your ice.

18.

And the end of course, if you so find her
guilty as charged is that

a ten year stretch
with its own
chamber pot.

19.

words &or in
chokey &
solitary a

lite-rar(e)-y
eye kept on

& a crit-i-cal
fly on the pri-
son wall. Son.

20.

CONDEMNED TO
A PREDICAMENT.

21.

And the charge against my
unfortunate, my unfortun-
ate.

Yeah, OK.

We can see
the misfortune

though Fortune
fortune be her

FORTUNE MY FOE

22.

Basically the charge against
her believe it or not is that
she tried and/or exposed an

23.

ART PART
BODY SWAT

got it back to front
removed her & tried
to expose her heart

& carelessly
as carelessly

as love
oh love
that careless

24.

VERY CARELESSLY i.e.

exposed. The highbrow
lowlife. The shameless
hussy. Oh.

Tell me that
you're mine.

25.

And this traces back, this traces back.
These traces: traced to my disgraced and unfor-
tunate client's, my unfortunate client's

dreams. map The well
at her feet, the well-well

mapped at
her feet

26.

and clothed or not in her velvet gown
the lining silk

the gold the
fold the air
patchouli
annointed

and/or
ready

27.

or not.

not the knot.

not the splice

knot the not.

The knot.

Not.

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220. **august highland**
teddy warburg

Tue 8 Oct 2002

TEDDY WARBURG

ATMOSPHERE #0015 [excerpt]
www.voice-of-the-village.com

Saturday eight guns fucking hot heard door open voice said bartender told wanted hot the moment victory while charging too far markets the United States unscrupulous energy Queen Margaret when she woman finds that sex the value lumber her pussy she looked trousers which confirmed what the southern extremity the island with inhabitants lower down the Ural river its present the Hermitage which was the residence President Andrew point nearly forgot for her pussy for gates surmounted stone wall stood family arms supported two see Transactions the New Zealand Institute New Zealand end the chance that way out domestic strife might schism which other race the Pacific came an end it must come an end Just got word base jar heads the middle the century maxims never fails present those seek guidance one who spoke turning new leaf some date future will Veal thing rare all circumstances time acquaintance relation unawares Exert yourself very second significant thing Swamiji Sannyasin one revered many The when they had reached the gates London Audley the farrier exponent Advaita Vedanta lay such emphasis diary routine self-made betrayed them the king who promptly beheaded them and set success life etc movie playing mind kept drifting off bedroom wondering surprise Maya-Vadins rule negate very existence Articles which national convention and Pitt proposed and carried Vyavaharic his doctor shrugged shoulders know far justified saying much world itself sound reason Advaita-Siddhi climax one going screen all think black guy's big fat long cock highest pinnacle grand culmination crowning glory spiritual life last word realization Vedantin such matter glib talk lofty presumption gates surmounted stone wall stood family arms supported two sundry One first render himself fit receive the hands the faction which Bishop immediately felt was because dizzy truth preparing mind through life discipline regulation Breaking through cobwebs Mayaic illusion joking matter Every moment life every ray mind every faculty assault basic plan indicates chemical fire support provided resolutely directed towards task freeing yourself coils narrow egoistic personality earnest seeker gates surmounted stone wall stood family arms supported two difficulties obstacles very real indeed Details

discipline very very practical Theory will only serve inspire guide practical exertion crouch constricting dick her rochelle's cunt hard fast warm gradually step step turns theory fact often says one realm Those who had better conception its hoarse explanation Ladder Yoga step step process vigilance conservation energy profitable utilization time gates surmounted stone wall stood family arms supported two paramount importance of them assault basic plan indicates chemical fire support provided unknown Nashville one the foremost strength beat down adherenf yielded and made public complaint directed include mica glaucophane unscrupulous energy Queen Margaret when she woman finds that sex sericite-schists unscrupulous energy Queen Margaret when she woman finds that sex slates there There contents ministers Empson and Dudley whose heads flung the numerous inscriptions the highest historical value Mademoiselle said wildly taking hand spoke love love result mainly due the general support given its agrarian violent man pulling wire three sported thin Cambrésis with painful disorder Faction which his enemies when there were three changes ministry Mr Pickwick fully occupied falling disentangling himself little slut cum for in was created earl Wilmington title which bedroom hear talking someone hear saying drank bear watched porn Boscobel children feel suicidal some children works well child observed opened unscrupulous energy Queen Margaret when she woman finds that sex Buford Belmont unscrupulous energy Queen Margaret when she woman finds that sex Radnor three overtures played the her thighs capturing whose views answered precisely the views Palace reveal undeniable they couldn't automatic radio retransmission Wire may employed austere basis December January served reveal once took down long molten bronze eyes also appeared smooth devoid expression her hands never before displayed Their old asked Frank middle lamaze his word both respects caused his own old tutor Adrian Nadja men watched silence divorce the next seven years slender ground trusting suffrages member for Middlesex The House the-municipal Corpus Christi Board far know white banner Joan had been well supported her Depot emma inhaled sharply she houses and the Five Mile Act forbade the earls Arundel and unscrupulous energy Queen Margaret when she woman finds that sex has reddish-bank mid-December January coldest Rishikesh those early years chipjack interface set back skull Afterwards the constant and speckled with yellowish something that might help is very holy place Hindu pilgrimage assault basic plan indicates chemical fire support provided from energy fused together the inspiration patriotism conquered her legs her his word both respects caused his own old tutor Adrian Nadja first year before Knowledge this scheme said have made escape? lodging-house week Through this eyes her skin flawlessly saw that lani his word both respects caused his own old tutor Adrian Nadja the have been Suddenly eyes watching hands fact his tongue swept her that the motion this themselves realize Unwittingly playing Shadow's hands forcing neglected despised listened impatiently

sympathy that it was regarded for that matter liaison advisory capacity Fire Support Group fire support group out induced the certain aspects movement subtle Prana because Prana connected descendant had neither Edward's sloth nor Henry's moderation their forces Sir Henry Herefordshire was the sister the last earl March-now placed fled her ears

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.393 / Virus Database: 223 - Release Date: 9/30/2002

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221. **Ron**

Recently on the Blog

Tue 8 Oct 2002

-
- ï,§ Eliot Weinberger on Objectivism, the New American Poetry & the 1950s
 - ï,§ Reading The Actualist Anthology 25 years later
 - ï,§ Poetry & the problem of themes: the examples of Chain & Poetics Journal
 - ï,§ Poetry & the problem of themes: Amiri Baraka blows up America
 - ï,§ Kit Robinson's The Crave
 - ï,§ David Bromige's As in T as in Tether
 - ï,§ 3 readings in NYC, October 15 & 16
 - ï,§ Why somebody needs to edit an anthology of the Spicer Circle
 - ï,§ Lorine Niedecker & Besmilr Brigham
 - ï,§ Anselm Hollo's latest collection of sonnets
 - ï,§ Michael Lally's anthology None of the Above "Reconstructing the 1970s"
 - ï,§ Poetry as conflict

All at Silliman's Blog

<http://ronsilliman.blogspot.com/>

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222. **richard.tylr**

Re: the big lie

Tue 8 Oct 2002

There's a lot of anti-communist and quite simply racist anti Chinese propaganda so I can't believe anything of your theory of China, sorry. The CIA has always funded anti communist and especially anti -Russian and anti China reports and books and even whole courses at Harvard and elsewhere...check out if possible your friend: he's possibly funded by the CIA. I debate the nonsense about Tibet which is a very reactionary country that had the Dalai Lama in charge who is nut case and a probably a crook.

But the comparison with China: China in international affairs has always supported liberal and democratic and great revolutionary movements such as that by Ho Chi Minh. They stay out of interference in outside politics. It is a greatly progressive and progressed country unlike the US which is rotting with the mire of arrogance and the sins of indulgence and lust and the bombing and infiltration interference of other countries and destabilisation and so on and will sink ultimately into the Hell of its own self-devastation: the Chinese on the other hand are by and large a happy, stable country, with happy people living there. No snipers or Church burners or school massacres over there! My mate went there: marvellous openness and liveliness (India by contrast with its corrupt "democracy" (full of "moo")): now I find the Indians of India by contrast a possibly dubious and glum lot who never smile and are always winging about prices) and people talking openly on every subject. He felt safer in China than in NZ or Australia (where he's from) where they murder Aborigines: or have done...Baraka by the way points to the US genocide of the American Indians (the 4000 keeps away part is only a bit of rhetoric I suspect) ...But China: No Trade Towers bursting in the violet air over there! Study the philosophy of Mao Tse Tung and read more about politics. Don't just listen to me: work in factories and experience real hardships as I have: academics and psychoanalysts and academics and Jewish haberdashers like Monsieur Harienne Nudelski Etal are cosseted in NY and (the psychoanalysts) make money out of the misery of capitalism so they (subconsciously perhaps) don't want it to change: hence their rather non-committal political stance and Nudelski's extreme right wing views. Most Tibetans are glad to be with China: they are loyal. Richard Taylor.

Richard.

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

From: "Allen Bramhall" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 08, 2002 3:13 PM

Subject: Re: the big lie

> believing that tibet has always been a part of china is basicly ignoring
> the
> fact that it was independant, though it did have close ties with china
> developed during the 5th and 6th centuries in particular.
> a million tibetans dead or missing, thousands jailed without so much as a
> hearing for years--torture as the rule rather than the exception. these
are
> facts. documented facts.
> as for mongolia, sorry, your'e sadly mistaken. i have a friend, living in
> canada, was a physicist. he spent two years in a chinese prison before
even
> having a hearing. his crime ? he brought a newspaper into the country.
one
> newspaper. yep, thats all. two years, finally freed to be exiled from his
> family and country for life. he considers himself lucky to have gotten
out,
> with the help of amnesty international. this is a documented case.
> thats the enlightened goverment you speak so highly of, richard.
> china has no more integrity than any other country and a history of
starting
> guerilla wars in the countries it borders, destabilizing those countries,
> then coming in when the goverments collapse. if you want to see this in
> progress, check out whats happening in nepal.
> as for the statement that 'china is relatively uncorrupt' everyone i know
> from china says the goverment is corrupt.
> i would also stress that i am not comparing the united states to any
> country, waving the flag of colonializm in drag, so to speak.
> your statement :
> quote : > the present western backed ractionaries in Tibet musd be kept
> "down" aslso
> any in Mongolia:
> is very familar to me. substitute 'women' or ' niggers' in place of
> tibetans
> or mongolians and we've heard it before in this country during the 60's
and
> seventies. you can still hear it south of the mason dixon line.
> intolerance, bigotry, viewing people as objects rather living beings,
> ignorance, thats what blew up america, richard.
> i'll refrain from the name calling you've indulged in, honest dscourse
and
> diverse viewpoints being my goal.
> be well,

> beth garrison
>
> > ----- Original Message -----
> > From: "richard.tylr" <[REDACTED]>
> > To: "Allen Bramhall" <[REDACTED]>
> > Sent: Monday, October 07, 2002 8:54 PM
> > Subject: Re: the big lie
> >
> >
> > > I see he need for China to keep its integrity and they dont need the
> > > reactionaries in Tibet to subvert their state which has always had
> > > Tibet:
> > > the present western backed ractionaries in Tibet musd be kept "down"
> > aslso
> > > any in Mongolia: it doesnt amatter how many may or may have not
> > been
> > > killed: he alternative is the kind of rwars and embargoes that US get
> > into
> > > and the major imperiaists which cause daily the deaths of thousands:
> > the
> > > point is that China is a powerful State, relatively uncrorupt, and
> > > independent (they even have their own computer which is in Chinese,
> > > designed
> > > in China, they have Stealth bombers, huge underground resistance and
> > > ICBMS -
> > > watch out Uncle Sam!!) China, like much of the world doesnt need the
> > US:
> > > this is he point, the US is now anout to go ahead with another war -
> > they
> > > must have prosecuted about 100 to China's one (in fact I cant recall
> > China
> > > since 1949 being involved in any outside wars so i think you are
> > talking
> > > rubbish...I do recall they sent taechniciansrto help tanzania no
> > strings
> > > attached which the US bever does (they always charge) (minor and
> > > basically
> > > benign) occupation of Mongolia. Would the US pull out of Turkey,
> > Saudi
> > > Arabia, Afgahanistan, Palestine (via Israel), Pakistan and even
> > Australia?
> > > They have quite got NZ in the bag we are resisting their arrogant call

> to
> > > allow nuclear powered ships so far thank Christ.
> > >
> > > The Chinese are no fools. They long ago got ready for an US invasion
in
> > fact
> > > they fought the US off in the 50s (the Korean war was a front for an
> > > invasion of China to destroy that workers democratic state)...No your
> weak
> > > bourgeois protestations move me not. Richard taylor.
> > > ----- Original Message -----
> > > From: "Allen Bramhall" <[REDACTED]>
> > > To: <[REDACTED]>
> > > Sent: Tuesday, October 08, 2002 2:42 AM
> > > Subject: Fw: the big lie
> > >
> > >
> > > > Subject: re: the big lie
> > > >
> > > >
> > > > > 'Thank God China has kept the US out. The US will never mess with
> > China.
> > > > If
> > > > > they did they would actually have to have a real war...not this
> > gutless
> > > > > bombing of weak countries and the killing of women and children
and
> > > anyone
> > > > else as they always do. You are obviously very poorly read in
> > political
> > > > matters. Richard Taylor.'
> > > >
> > > >
> > > > my god, richard !
> > > > holding up china as a role model....good lord, do you have _any_
idea
> at
> > > all
> > > > what they
> > > > have done to mongolia and tibet ? the millions dead and misplaced ?
> the
> > > > thousands slaving in dentention camps ? state sponsored torture ?

> > > >
> > > > it was a poem about intolerance. it was a poem about how we all
seem
> to
> > > > have
> > > > our own brand of intolerance. all of us. none of us escapes the
brush
> > with
> > > > extinction. none.
> > > >
> > > > beth garrison
> > >
> >

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223. **Allen Bramhall**

Tibet's cup of coffee

Tue 8 Oct 2002

apt frantic lift off in the morning. the other shore looks a beaut. regions maximize in eyes, the startling sea seems gimpy. a poser rests in Tibet, that's my bridge. your bridge is sent from explaining this minor point. in the midst of these congeries, a stylized lighthouse, more morose than usual spans of time. usual people expound their heft, their grammar, their sockful of sonnets. other people name a proper noun, going home for the evening. the evening is gone, devastated is a right. the sky is a blue that can be drawn into the conversation. you were strong and I was reading. Tibet is a better front than many, heard about the length of days. in the ocean's purview, rhymes exist and serve sonnets. sonnets die for fame, so hear a sonnet dying. wind elevates crystals of sand into reports to carry. in your dreams you write more sonnets. the same dream plans on Tibet's flower. there was a day in 1982, it was circled with sounds. twenty years later a general dismay with the climbing sea, where sonnets are more famous still. one more death isn't counting much. the love is Tibet next to me at night, not the sport over there.

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224. **lewis lacook**

zip codes 2

Tue 8 Oct 2002

2.)

The desperation that is (finally) all love
would evolve to a warm mull. Thinking it
through to its quick, volcanic, luminous,
I would deafen in these catastrophic volumes.

I'd take the warp of it in my hand at times,
wrap a single thread from apex to shoulderblade.
Dressed in it, raining eyes and smoking,
it was easily lost in the woof of breaking out.

Oh,

I can stand it sometimes. After every break-up,
getting high in emptying fields: to walk until
dawn narrowed the wishing down, and drowning
anyone's touch in the high ceilings of hours
before. It was a little room, yellow with

my lungs. The most appropriate act, as
always, would be to swallow. To spit.

=====

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

http://artists.mp3s.com/artists/385/lewis_lacook.html

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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225. **Halvard Johnson**

Quote du jour

Tue 8 Oct 2002

Gerald Stern, a former poet laureate of the state of New Jersey, in commenting on proposed legislation that would give Gov. James E. McGreevey the power to fire Amiri Baraka, the current poet laureate of New Jersey, says, "It's so pathetic in a way. It's such a minor position. It's like legislation to remove the dogcatcher."

--NYT, 10/8/02

Hal Serving the tri-state area.

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

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226. **Maria Damon**

Re: Perelman's interview, Crap, etc.

Tue 8 Oct 2002

At 11:50 PM -0800 10/7/02, Andrew Rathmann wrote:

>... I think it is wrong to assume that a powerful educational
>apparatus is necessarily good for the making of new poetry. ...

as i see it, this is a very different question from whether the leftism of the academy is taken seriously by the governmental right. you may, unfortunately, be right (as in correct) here, but of course there is no relationship between "new poetry" and left politics, as we know from cases like ezra pound and even my beloved gertrude, who, it cannot be denied, was hopelessly naive politically.

i think whether or not "new poetry" can flourish or even occur in the academy is very dependent on circumstance. in my experience, universities as workplaces are bureaucracies, more or less receptive to watered-down ideas of "creativity" or "originality" -- and less receptive in english depts than in, say the sciences. however, there is often little relationship between the intellectual lives of the individual faculty members or students and the workings of the bureaucracy. both sides lose, but interesting work can happen in the interstices, margins, what have you. and i know i'm speaking from a particular kind of institution --a "top of the 2nd -rung" land-grant state research university that is the only ph-d granting institution in the state and within a 5-hr driving radius (madison is about a 4-5 hr drive, chicago 8).

--

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227. **B.E. Basan**

Re: the BIG BIG BIG lie...3

Tue 8 Oct 2002

You know, Harry. I grew up in a family that really disliked Israel as a modern state and made up even more absurd conspiracy theories (something about buying votes for Ronald Reagan, I can't quite remember..). than the one you believe Bakara is guilty of.

Anyhow, I never thought we were anti-Semites since we were all Jewish..I wonder if you'd suggest we rethink our position?

- Ben

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

From: "Harry Nudel" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 08, 2002 11:59 AM

Subject: the BIG BIG BIG lie...3

| Repeat Repeat Repeat....i don't have the sitzfleisch for 509 lines of
| Baraka..and i'm alternating 'tween the NFL and the play-offs..so let's
just

| stick to ONE line..."why did Sharon stay away"...

|

| The Baraka answer is because he knew 9/11 was coming..and his proof is
that

| one Israeli Newspaper is quoted as saying that Sharon cancelled an
appointment

| that day for an "Israeli Day Event" in N.Y.C...no date of newspaper...no
| direct quote of statement...

|

| But let's say it's TRUE..how would that prove Sharon knew about
9/11...was

| he in actual danger..was he supposed to have a bagel and lox breakfast at
| W.T.C. at 8:50 that morn..or was he going to be on one of the air-liners
that

| were to be hijacked...he flies on his own plane...and if he didn't...
wouldn't

| he fly on El Al...and as a devious Jew wouldn't it have made more sense to
be

| in NY that day to console the Americans...

|

| The BIG BIG BIG LIE...repeat repeat repeat...tell it again, again,
again,

| and as proof offer any incidental fact...Baraka is not a fool..but he is a
| hater a anti-semite and a poet with a license to kill...DRn...

|

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228. **Lakey Teasdale**
Virginia charts the course
Tue 8 Oct 2002

Virginia charts the course
the navigation but a dependable
in swells the sea that is distant. Island
surrounded by
surrounded by
cities of ash
at her feet all
domestically tranquil. Cities of tranquility. An I? The fashion appears to be.
and the plot of the course, but of course,
the plotter a basic necessity the pilot
automatic the Captain the Skipper skips or
misses out a chapter.
and grey
the grey
dusk is the nearly
night but not.
It is October.
Jasmine neither here, nor there where almost recalls
and the linger near shore before you cast the forecast
in her garden
the waters of talk
and the ice knots
and the spice was
Arabian.
Nights. old the city The bread from the stone oven
the hot bread
the zaatar:
desire sesame
salt
and her eyes mysterious shadowed by
and outlined in

Dining the history splendour and

not in bed the next to her
that is certainty The mom-
entary The vowed monk
chastity.

Virginia?

No. Yes.

Indeed. In
deed.

and the light again was grey and cold and
broken in consecutive sentences his hers theirs

this is only
longing.
Longing.

the sonnet dies. The net, sewn, lives again.
And the son. The sun. And. Son. One can.

One writes the notes.
The notes are sung.

the words the acc-
ent overcome. The

accent, accidental
but never incident.
Or all, the incidental.

and the
sum of
both?

Parts.

Meet &

charter(s) the plot where it doesn't
and whispers it still

and still, the whispers
the whispering? Sighs? Whispers still

This is the texture of ash. Fine ash. &
swells in the grey

waves The sea. The listen
the cry. The cry.

the Tern turns not, it flies
not. In your dreams,
in your dreams in
yours, Virginia

flap as you might
the wings were silver
never gold the blame-
less blameless vestal

and opened wide
the pain of either

wider side and
either, the Pain.

The pane of glass
the butterfly upon a
the butterfly upon?

There was the
need/not & hers
and there is:
the Listen.

That welcomes the coming and
welcome oh welcome the guest.

and the bene-
diction
and the
wine
& the
bless-
ed.

There are covenants
and/or agreements
and the contract of
and maybe an other
another. And/or one.

One.

there is yearning.

Again. & Gain

a yearning gains the blue this thime
the sky &/or

a jacket
of velvet
grey.

& ice the ice Pewter the sky
and the jacket of yearning.

And who holds sage?
And who was sage?

And sage the scent and
the sense of the sage

And Lo! behold The Guide!
and Here is the philosopher!

Oh. welcome. Welcome he
is blessed who comes. And

enters in
the grey.

The grey dawning.
The grey. The old argument

the old velvet
grey in shreds

the shreds a map.
the chartered city

the dawn great
the dawn the
charter. Chart-
er read: dawn.

grey. And the
grey.

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229. **B.E. Basan**

Lissa Wolsak Follow up

Tue 8 Oct 2002

I was just going through the archives today and was wondering, Lawrence, if you had written that review of Pen Chants?

In fact, I was wondering if ANYONE had written a review? I'd be interested in finding out what others, aside from Andrew Rathmann (though I *did* find his close reading an interesting starting point, not really knowing Susan Howe etc), have said about the book.

Thanks,
Ben

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230. **Catherine Daly**
Re: Lissa Wolsak Follow up
Tue 8 Oct 2002

I'm writing a review about mysticism and vocabulary in *_Pen Chants_*, and looking for somewhere to send it.

Rgds,
Catherine Daly
[REDACTED]

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

From: UB Poetics discussion group [mailto:[REDACTED]]
On Behalf Of B.E. Basan
Sent: Tuesday, October 08, 2002 7:47 AM
To: [REDACTED]
Subject: Lissa Wolsak Follow up

I was just going through the archives today and was wondering, Lawrence, if you had written that review of *_Pen Chants_*?

In fact, I was wondering if ANYONE had written a review? I'd be interested in finding out what others, aside from Andrew Rathmann (though I *did* find his close reading an interesting starting point, not really knowing Susan Howe etc), have said about the book.

Thanks,
Ben

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231. **Gwyn McVay**

Re: the big lie

Tue 8 Oct 2002

> CIA. I debate the nonsense about Tibet which is a very reactionary country
> that had the Dali Lama in charge who is nut case and a probably a crook.

>

Palden Gyatso Rinpoche is a monk who was imprisoned and tortured, and who bears witness to the above nonsense.

Salvador Dali was not a lama. I believe you are referring to the Dalai Lama. Source, please, for nutcase-hood and crook-hood?

Gwyn McVay

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232. **Harry Nudel**

BIG BIG BIG BIG LIE...4....

Tue 8 Oct 2002

Repeat Repeat Repeat Repeat..then switch and bait...

From a private e noting my limitations as a reader..Baraka only sd Sharon was a right wing general...if Baraka hd sd that Sharon was a murderer...fcuk..terrorist...war criminal...he would have echoed much of what is sd in the left wing Israeli Press...so what...and so what if i think that really applies to Arafat...

What he sd...and left as an inuendo..is that Sharon knew about 9/11...that he let thousands of americans die for his devious Zionist Plan...that there was conspiracy between the Zionists and the Americans to let it happen...and of course as we know because Zionists rule the World and now rule America...see today's article on the new Black Panther Party for more of this line of thot....

Ben's dysfunctional Jewish Family is a different kind of bait and switch...i have no idea if they're anti-semitic... i have more nfuf problem with my own dysfunctional J. famille...i don't know them...i never knew all the people who defended the Rosenbergs to the die they opened the Soviet Archives..and what does that have to do with Baraka's anti-semitism...

Repeat Repeat Repeat Repait...Lie Lie Lie Lie...bait and switch...as for jewish anti-semitism..let's just leave Gerald Stern floating in the water...DRn...

[↑ Contents](#)

233. **Jim Behrle**

Nudel

Tue 8 Oct 2002

Nudel, you are the Kenny G of the Poetics list: relentlessly boring, maliciously off-key, a sad old bugle boy who got no swing. Half a million Harry Nudels couldn't carry Amiri's jock. Take a nap, Grandpa.

--Jim Behrle

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

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234. **Murat Nemet-Nejat**

Re: the big lie

Tue 8 Oct 2002

Richard, two things about your posts. First, I can not stop myself from reading them, a kind of linguistic addiction you might say. Second, I can not sometimes stop from responding to them. Here it is:

| ...But

| *China: No Trade Towers bursting in he violet air over there!*

I thought you said the exploding towers were a thing of beauty; you mean China lacks this kind of beauty?

| Study the

| *philosophy of Mao Tse Tung and read more about politics.*

Let a thousand flowers "burst" in the country side? I suppose the Cultural Revolution was the Maoist concept of beauty?

| Dont just listen
| to

| *me: work in factories and experience*

| *real hardships as I have:*

If factories are the only places where one experiences real hardships, wouldn't the answer be to have no factories at all? For example, in the United States we should all go to Kansas and plant wheat or corn, or to tobacco or cotton fields in the South. Come to think of it, the new American revolution should involve going back to slavery.

academics and psychoanalysts and academics and

*Jewish haberdashers like Monsieur Harienne Nudelski Etal are cosseted in
NY*

and (the psychoanalysts) make money out of the misery of capitalism

Is your inspiration above Stalin's dissertation on Jewish doctors?

Let me e-mail this before I change my mind.

Best.

Murat

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235. **J. Scappettone**

Reminder: 21st-Century Poetics Colloquium, this Friday--please announce and distribute

Tue 8 Oct 2002

The 21st-Century Poetics Working Group is happy to announce our first event of the season--

Readings and a colloquium featuring

Beth Anderson and Ange Mlinko

Friday, October 11

6:30 p.m. potluck, 8 p.m. readings

900 Bancroft Way (at 7th St.)

Beth and Ange will read from their work and address issues surrounding travel writing and vertigo.

Beth Anderson is the author of *The Habitable World* (Instance Press, 2001) and four chapbooks, including *The Impending Collision* and *Hazard*. Her poems have appeared or are forthcoming in *The Germ*, *Barrow Street*, *Hanging Loose*, and other journals and in *An Anthology of New (American) Poets* (Talisman House, 1998). *The Habitable World* was a finalist manuscript for the National Poetry Series and the Walt Whitman Award. Anderson is also an editor of *Subpress*, a cooperative small press publisher of poetry.

Ange Mlinko's first book of poems was *Matinees* (Zoland Books, 1999) and her second one is in progress. She was born in Philadelphia and has lived and engaged in alternative poetry scenes in Boston, Providence, and New York City. In 1999 she lived and taught a poetry workshop in the Kingdom of Morocco. She edited *The Poetry Project Newsletter* from 2000-2002.

Participants are asked to help support the series by bringing food or drink or by sticking around to help us clean up.

For further information, or to be placed on our mailing list, please contact [REDACTED] or [REDACTED].

This event is free and open to the public. 21st-Century Poetics thanks the Townsend Center and the Department of English for their partial support.

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236. **Harry Nudel**
BIG BIG BIG BIG BIG...lie...5

Tue 8 Oct 2002

since this has become an ad hominem argu...a bit dif. form of bait and switch...isn't the real question whether 6 mill. nudels could carry Amiri's Jock-strap...

let's get the History straight...Amiri was born to a middle-class family (father postal supervisor ma social worker? teacher?)

nudel was born in a displaced person's camp...

in summer..1967 Amiri was the toast of Time...the Village Scene
plays.readings
.etc etc..

nudel was sitting in a Southern La. jail while working for Core...

in 1968 Amiri was prob. on one of his innumerable grants...

nudel was suspended for the semester for protesting against Dow Chemical...

To cut it short in the 30 years since...Amiri has taught at Yale, Berkeley, and as Full time prof at SUNY..

nudel has sold books on the sidewalks of NY...

a kat kan look at a king...keep switching and baiting..all 6 mill couldn't be wrong...DRn..

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237. **Harrison Jeff**
Virginia, or the Pot of Basil

Tue 8 Oct 2002

turn to puns, norms of well-behaved frames
confounded falseness begins with LADY GODIVA

[Gradiva?] red & nicety by the needle
competence too complex to engage the local
my lungs eat away at the Psalmist, my common sense tells
me "readers are not witnesses" - antecedent twists &
turns claim and reclaim Virginia's charms
the mark of more than sufficient law is docility
letters wronged you, didn't they? I can tell.
there's some discrepancy between freedom & biological functions
imperialism was touched off by a syrup of violets, illicit gravedigging is
thought to be indicative of bolshevism
my darling resemblance is a few steps away
even a dip in the mirage - O iron collar! - is shaken by occasion
the huge interiors shook within the custom
sunken functionaries live for her
debt fattened that calf
the bishop's head hangs from my pommel
some trifle sinks heroes into banditry
you card, you threw them all into postponing LAVBESP
is it contumely or reverence that leaves a souvenir where it lies?
a scrap is foreign to its origins - this is very crucial
Virginia bore the Old World into her left shoulder
cold sweat, what do I owe you now? a name less sick for
being forgotten, Virginia, was cut short by waking up early
your three little brothers pace a carpet 800 feet long
unfortunate & manacled, though always welcome

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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238. **Gary Sullivan**

Interviews?

Tue 8 Oct 2002

Hello Everyone,

I'm collecting interviews with poets, published and unpublished--especially with younger/less established, non-mainstream poets, done since 1990 or so. If you have done one, or been the subject of one, please send me the URL (if it's online) or let me know where it was published (if in print). If it wasn't published, let me know too.

Backchannel, please!

Thanks,

Gary

MSN Photos is

the easiest way to share and print your photos:

<http://photos.msn.com/support/worldwide.aspx>

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239. **Brandon Barr**

Re: Interviews?

Tue 8 Oct 2002

if you haven't gotten Tod Marshall's *The Range of the Possible*, you must. You won't find it on the shelves at most stores, but here's the amazon.com link:

http://www.amazon.com/exec/obidos/tg/detail/-/0910055785/qid=1034099227/sr=8-1/ref=sr_8_1/102-8097601-3483348?v=glance&n=507846

phenomenal interviews, especially with lee young lee and donald revell.

best,

brandon barr

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

From: UB Poetics discussion group

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

Sent: Tuesday, October 08, 2002 1:44 PM

To: ██████████

Subject: Interviews?

Hello Everyone,

I'm collecting interviews with poets, published and unpublished--especially with younger/less established, non-mainstream poets, done since 1990 or so.

If you have done one, or been the subject of one, please send me the URL (if it's online) or let me know where it was published (if in print). If it wasn't published, let me know too.

Backchannel, please!

Thanks,

Gary

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240. **Jim Behrle**

Nudel 2

Tue 8 Oct 2002

This is about Baraka's success and fame and Nudel's lack of success and fame? I guess that's what your recent snide Kenneth Koch and Jackson Mac Low murmurs were about, too? They're famous and you have to sell your books on the street? You had disappeared from this list for a while, I can't say I missed you, Nudel. You spread little joy here, just misdirected bile. Baraka has been clear and apologetic about his anti-semitism. Yours is a tired and punchless tune. Keep your day job.

--Jim Behrle

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<http://photos.msn.com/support/worldwide.aspx>

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241. **Gabriel Gudding**

Re: Interviews?

Tue 8 Oct 2002

Hi Gary. Mairead Byrne and I were interviewed by Kent Johnson in VeRT #6 at <http://www.litvert.com/mbgginterv.html>

Gabe

Quoting Gary Sullivan <[REDACTED]>:

Hello Everyone,

I'm collecting interviews with poets, published and unpublished--especially with younger/less established, non-mainstream poets, done since 1990 or so. If you have done one, or been the subject of one, please send me the URL (if it's online) or let me know where it was published (if in print). If it wasn't published, let me know too.

Backchannel, please!

Thanks,

Gary

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<http://photos.msn.com/support/worldwide.aspx>

----- Illinois State University Webmail
<https://webmail2.ilstu.edu>

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242. **Michael Magee**

Re: Interviews?

Tue 8 Oct 2002

Gary, here are the interviews from the first 10 issues of COMBO:

COMBO 1: Harryette Mullen / interviewed by Michael Magee, Farah Griffin & Kristen Gallagher

COMBO 3: Alice Notley / interviewed by Sean Walker and Heather Starr

COMBO 5: Bill Berkson / interviewed by Michael Magee

COMBO 6: Michael Magee / interviews himself interviewing himself

COMBO 8: Alex Katz / interviewed by Abigail Susik

COMBO 10: Carla Harryman / interviewed by Michael Magee & Jacques De-brot

I've also interviewed James Tate if you're interested and COMBO 12 will hopefully include an interview with Heather Fuller which Kristen Gallagher and I have just begun conducting.

and for what it's worth, Chris McCreary interviewed me in Ixnay #7.

-m.

According to Gary Sullivan:

>

> Hello Everyone,

>

> I'm collecting interviews with poets, published and unpublished--especially
> with younger/less established, non-mainstream poets, done since 1990 or so.
> If you have done one, or been the subject of one, please send me the URL (if
> it's online) or let me know where it was published (if in print). If it
> wasn't published, let me know too.

>

> Backchannel, please!

>

> Thanks,

>

> Gary
>
>

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

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243. **Mister Kazim Ali**

Re: Interviews?

Tue 8 Oct 2002

Once I was interviewed by Yoko Ono in my dreams.

Have you seen the horizon lately?

--- Gabriel Gudding <[REDACTED]> wrote:

> Hi Gary. Mairead Byrne and I were interviewed by
> Kent Johnson in VeRT #6 at
> <http://www.litvert.com/mbgginterv.html>
>

> Gabe
>

> Quoting Gary Sullivan <[REDACTED]>:
>

> > Hello Everyone,
> >

> > I'm collecting interviews with poets, published
> and unpublished--especially
> > with younger/less established, non-mainstream
> poets, done since 1990 or so.

> > If you have done one, or been the subject of one,
> please send me the URL

> > (if
> > it's online) or let me know where it was published
> (if in print). If it

> > wasn't published, let me know too.
> >

> > Backchannel, please!
> >

> > Thanks,
> >

> > Gary

> >
> >
>

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

> Illinois State University Webmail
<https://webmail2.ilstu.edu>

=====

"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

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244. **Anthony Robinson**
jumping in the sonnet fray

Tue 8 Oct 2002

Sonnet on the Inside of my Ribcage

O silly O silly O fusty
We own nothing and we most
For this don't "pretend"...
That is, your this and that are flailing
On the socket. Open the port
Hole. You are not going (uh-oh & squeak)
You are not getting. (ka-thump!)
See the world, San Francisco
(zero grade problem—finance,

heartwork, sleeping in the park)
Land of the Kangaroo, go down.
Since you sissy, following, since
You naked stamping, sister sister
Give me a space just this big.

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<http://faith.yahoo.com>

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245. **derek beaulieu**

whitewall of sound - canadian concrete - a call

Tue 8 Oct 2002

hi; i am the guest editor of jim clinefelter's "whitewall of sound" #33 (portland, OR) - a special issue dedicated to Canadian concrete and visual poetry. i am currently accepting submissions for consideration - preferably via email (.jpeg files please) - of concrete/visual poetry or text based work which addresses canadian concrete (ie: articles, reviews, statements, queries, etc - in particular articles which address women in concrete/visual poetry, quebecois visual work, certain small press like silver birch, berkeley horse, grOnk, blewointment, etc. to discuss specific topics, please contact me).

if you are interested, please send work to me at the below address; the deadline is approx the end of nov (but sooner is better)

thanks!

derek beaulieu

1339 19th ave nw

calgary alberta

canada t2m1a5



www.housepress.ca

(p)

(f)

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246. **Del Ray Cross**

SHAMPOO Issue 14

Tue 8 Oct 2002

Dear Bathtub Attendants,

You should grab the new SHAMPOO issue 14 to clean your hairs.

Wow, at www.ShampooPoetry.com there are sudsy new poems by Mark Young, Kirby Wright, Leigh White, Matthew Wascovich, Lisa Walsh, Glen Sorestad, Willie Smith, Phoebe Sayornis, Suzy Saul, Michael Rothenberg, Anthony Robinson, Barbara Jane Reyes, Lori Quillen, Chad Parenteau, Gina Myers, K. Silem Mohammad, Kevin McFadden, Bill Luoma, Andrew Lundwall, Lesle Lewis, Cassie Lewis, Lewis LaCook (yes, the Lewis issue), Richard Kostelanetz, Tasha Klein, J. E. June, Jim Jenkins, Crag Hill, Jonathan Hayes, Gwynne Garfinkle, Andrew Felsinger, Michael Farrell, kari edwards, TJ Desc, Mark DeCarteret, Todd Colby, Adam Clay, and Jim Behrle, along with iambic SHAMPOOart by Kara L.C. Jones. And many thanks to Cassie Lewis for her editorial help with this issue!

It cleans well and is so inexpensive!

Lather up,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

(if you'd prefer not to receive these notices, please let me know)

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247. **Aaron Belz**

Re: Interviews?

Tue 8 Oct 2002

Gary,

Here's an interview with Marcus Grievy that fascinated me.

-Aaron

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248. **MWP**

Re: Interviews?

Tue 8 Oct 2002

I interviewed the ghost of John Cage today for 4 minutes and 33 seconds and here is what he had to say:

-m

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249. **Aldon Nielsen**

Re: Interviews?

Tue 8 Oct 2002

Glad to hear that John is still so voluble.

At 01:43 PM 10/8/2002 -0700, you wrote:

>I interviewed the ghost of John Cage today for 4 minutes and 33 seconds and

>here is what he had to say:

>

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██████████

Tue 8 Oct 2002

371

i don't like the chinese goverment, it proports to be a system of the people, but its just capitalism in drag. (complete with feather boa and those wonderful eye-lashes).

as far as the 'great policies of ho chi minh and his theory of great revolutionary movement', i am familiar with his theories, but prefer evolution rather than revolution.

read history ? my dad was a social scientist and historian. the politics of conflict and social systems. revolution.

your suggestion that i should work in 'real factories' and suffer 'real hardship' is lost
on me, richard.
how do you know i haven't ?

your attack on the dalai lama i find sad. when someone advocates compassion this must be a reason to attack them and their belief system ? i find this most curious. what would the chinese government have against the idea of tolerance and compassion as a system of belief ?

beth garrison

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

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

To: <[REDACTED]>

Sent: Tuesday, October 08, 2002 7:18 AM

Subject: Re: the big lie

> There's a lot of anti-communst and quite simply racist anti Chinese
> propaganda so I cant believe anything of your theory of China, sorry. The
> CIA has always funded anti communist and especially anti -Rissian and anti
> China reports and books and even whole courses at Harvard and
> elsewhere...check out if possible your friend: he's possibly funded by the
> CIA. I debate the nonsense about Tibet which is a very reactionary
country
> that had the Dali Lama in charge who is nut case and a probably a crook.
>
> But the comparison with China: China in international affairs has always
> supported liberal and democratic and great revolutionary movements such as
> that by Ho Chi Minh. They stay out of interference in oustide politics. It
> is a greatly progessive and progressed country unlike the US which is
> rotting with the mire of arrogance and the sins of indulgence and lust and
> the bombing and infiltration interference of other countries and
> destabilisation and so on and will sink ultimately into the Hell of its
own

> self-devastation: the Chinese on the other hand are by and large a
> happy, stable country, with happy people living there. No snipers or Church
> burners or school massacres over there! My mate went there: marvellous
> openness and liveliness (India by contrast with its corrupt "democracy"
> (full of "moc")): now I find the Indians of India by contrast a possibly
> dubious and glum lot who never smile and are always winging about prices)
> and people talking openly on every subject. He felt safer in China than in
> NZ or Australia (where he's from) where they murder Aborigines: or have
> done...Baraka by the way points to the US genocide of the American Indians
> (the 4000 keeps away part is only a bit of rhetoric I suspect) ...But
> China: No Trade Towers bursting in the violet air over there! Study the
> philosophy of Mao Tse Tung and read more about politics. Don't just listen
to

> me: work in factories and experience
> real hardships as I have: academics and psychoanalysts and academics and
> Jewish haberdashers like Monsieur Harienne Nudelski Etal are cosseted in
NY

> and (the psychoanalysts) make money out of the misery of capitalism so
> they (subconsciously perhaps) don't want it to change: hence their rather
> non-committal political stance and Nudelski's extreme right wing views.

Most

> Tibetans are glad to be with China: they are loyal. Richard Taylor.

>

> Richard.

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

> From: "Allen Bramhall" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Tuesday, October 08, 2002 3:13 PM

> Subject: Re: the big lie

>

>

> > believing that Tibet has always been a part of China is basically ignoring
> > the

> > fact that it was independent, though it did have close ties with China

> > developed during the 5th and 6th centuries in particular.

> > a million Tibetans dead or missing, thousands jailed without so much as
a

> > hearing for years--torture as the rule rather than the exception. These
> are

> > facts. Documented facts.

> > as for Mongolia, sorry, you're sadly mistaken. I have a friend, living
in

> > canada, was a physicist. he spent two years in a chinese prison before
> even
> > having a hearing. his crime ? he brought a newspaper into the country.
> one
> > newspaper. yep, thats all. two years, finally freed to be exiled from
his
> > family and country for life. he considers himself lucky to have gotten
> out,
> > with the help of amnesty international. this is a documented case.
> > thats the enlightened goverment you speak so highly of, richard.
> > china has no more integrity than any other country and a history of
> starting
> > guerilla wars in the countries it borders, destabilizing those countries,
> > then coming in when the goverments collapse. if you want to see this in
> > progress, check out whats happening in nepal.
> > as for the statement that 'china is relatively uncorrupt' everyone i
know
> > from china says the goverment is corrupt.
> > i would also stress that i am not comparing the united states to any
> > country, waving the flag of colonializm in drag, so to speak.
> > your statement :
> > quote : > the present western backed ractionaries in Tibet musd be kept
> > "down" aslso
> > any in Mongolia:
> > is very familar to me. substitute 'women' or ' niggers' in place of
> > tibetans
> > or mongolians and we've heard it before in this country during the 60's
> and
> > seventies. you can still hear it south of the mason dixon line.
> > intolerance, bigotry, viewing people as objects rather living beings,
> > ignorance, thats what blew up america, richard.
> > i'll refrain from the name calling you've indulged in, honest dscourse
> and
> > diverse viewpoints being my goal.
> > be well,
> > beth garrison
> >
> > > ----- Original Message -----
> > > From: "richard.tylr" <[REDACTED]>
> > > To: "Allen Bramhall" <[REDACTED]>
> > > Sent: Monday, October 07, 2002 8:54 PM
> > > Subject: Re: the big lie

> > >
> > >
> > > > I see he need for China to keep its integrity and they dont need the
> > > > reactionaries in Tibet to subvert their state which has always had
> > Tibet:
> > > > the present western backed ractionaries in Tibet musd be kept "down"
> > aslso
> > > > any in Mongolia: it doesnt amatter how many may or may have not
be
en
> > > > killed: he alternative is the kind of rwars and embargoes that US
get
> > into
> > > > and the major imperiaists which cause daily the deaths of thousands:
> the
> > > > point is that China is a powerful State, relatively uncrorupt, and
> > > > independent (they even have their own computer which is in Chinese,
> > > designed
> > > > in China, they have Stealth bombers, huge underground resistance and
> > > ICBMS -
> > > > watch out Uncle Sam!!) China, like much of the world doesnt need the
> US:
> > > > this is he point, the US is now anout to go ahead with another war -
> > they
> > > > must have prosecuted about 100 to China's one (in fact I cant recall
> > China
> > > > since 1949 being involved in any outside wars so i think you are
> talking
> > > > rubbish...I do recall they sent taechniciansrto help tanzania no
> strings
> > > > attached which the US bever does (they always charge) (minor and
> > > basically
> > > > benign) occupation of Mongolia. Would the US pull out of Turkey,
> Saudi
> > > > Arabia, Afgahanistan, Palestine (via Israel), Pakistan and even
> > Australia?
> > > > They have quite got NZ in the bag we are resisting their arrogant
call
> > to
> > > > allow nuclear powered ships so far thank Christ.
> > > >
> > > > The Chinese are no fools. They long ago got ready for an US invasion

> in
> > > fact
> > > > they fought the US off in the 50s (the Korean war was a front for an
> > > > invasion of China to destroy that workers democratic state)...No
your
> > weak
> > > > bourgeois protestations move me not. Richard taylor.
> > > > ----- Original Message -----
> > > > From: "Allen Bramhall" <[REDACTED]>
> > > > To: <[REDACTED]>
> > > > Sent: Tuesday, October 08, 2002 2:42 AM
> > > > Subject: Fw: the big lie
> > > >
> > > >
> > > > > Subject: re: the big lie
> > > > >
> > > > >
> > > > > > 'Thank God China has kept the US out. The US will never mess
with
> > > China.
> > > > > If
> > > > > > they did they would actually have to have a real war...not this
> > > gutless
> > > > > > bombing of weak countries and the killing of women and children
> and
> > > > anyone
> > > > > else as they always do. You are obviously very poorly read in
> > > political
> > > > > matters. Richard Taylor.'
> > > > >
> > > > >
> > > > > my god, richard !
> > > > > holding up china as a role model....good lord, do you have _any_
> idea
> > at
> > > all
> > > > what they
> > > > > have done to mongolia and tibet ? the millions dead and misplaced
?
> > the
> > > > > thousands slaving in dentention camps ? state sponsored torture ?
> > > > >

> > > > > it was a poem about intolerance. it was a poem about how we all
> seem
> > to
> > > > have
> > > > our own brand of intolerance. all of us. none of us escapes the
> brush
> > > with
> > > > extinction. none.
> > > >
> > > > beth garrison
> > >
> > >

[↑ Contents](#)

251. **Harrison Jeff**
Virginia Deceived with Kindness

Tue 8 Oct 2002

evening, & the word "local" daydreams of being a palindrome
the pages of achievement are applied to your painted eyelids
blindfolds pointed in the direction of arm-slings
heavenly mansions burned by rioters, though the land is still marketable
- to a single end, Aspasia authorized Virginia to requisition supplies
discussion is freed from analysis by royal favor alone
Sotades issued a declaration of justification whilst en route to V.
privileges and exemptions are what make this world go 'round, else
Virginia should be in league with the stones in the field
your children stepped inside and consumed him, this wildly-gored S.
concealing a few miles, flint & steel straightened up a new signature
Can I trust you? servants had drifted out of my projections
near the Alps I was as I am now: aptly put
the Black Cat was grasped clubwise so I might defend my good name
born amongst her imperfect gravity, hopeless and generous
shock fainting upon the sofa in habitual detestation
these sins are in favor of quality ----->
three or four doctors read about your martinetish sightseeing
Virginia unloosed her ouphe and barghest hoop
next weekend, I'll become recently interested in this little beast
like ashes set to bribing the coals, you can guess why!

VIRGINIA, OR THE POT OF BASIL

turn to puns, norms of well-behaved frames
confounded falseness begins with LADY GODIVA
[Gradiva?] red & nicety by the needle
competence too complex to engage the local
my lungs eat away at the Psalmist, my common sense tells
me "readers are not witnesses" - antecedent twists &
turns claim and reclaim Virginia's charms
the mark of more than sufficient law is docility
letters wronged you, didn't they? I can tell.
there's some discrepancy between freedom & biological functions
imperialism was touched off by a syrup of violets, illicit gravediving
thought to be indicative of bolshevism
my darling resemblance is a few steps away
even a dip in the mirage - O iron collar! - is shaken by occasion
the huge interiors shook within the custom
sunken functionaries live for her
debt fattened this calf
the bishop's head hangs from my pommel
some trifle sinks heroes into banditry
you card, you threw them all into postponing LAVBESP
is it contumely or reverence that leaves a souvenir where it lies?
a scrap is foreign to its origins - this is very crucial
Virginia bore the Old World into her left shoulder
cold sweat, what do I owe you? a name less sick for
being forgotten, Virginia, was cut short by waking up early
your three little brothers pace a carpet 800 feet long
unfortunate & manacled, though always welcome

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252. **Joe Amato**

Re: Perelman's interview, Crap, etc.

Tue 8 Oct 2002

andrew, i came to the university from outside of the university (after spending time within the university, before which it was k-12, yes?)... i don't think of the campus as a haven---sure, the naive impression i had of it while working very un-naively in fortune 500---but i see it as a workplace...

now understood as a workplace, and (again) as maria indicates, a bureaucratically overdetermined such item, one can't quite attribute leftism carte blanche either to the workplace itself or to its various practices... and you mix and match, andrew---if i read you aright---when you criticize academe for its inability to generate artistic otherness (a desirable quality, i'd say, and goddamned difficult to produce under any circumstances) on the basis of its political sensibility (as it were, if only b/c the two aren't necessarily intertwined, even in english depts., let alone poets)...

ok: no doubt intellectuals have by and large been driven into the university, demographically speaking, over the past 40 years or so (which again, isn't to suggest that all who are employed by the u are intellectuals---and i'm not defining my terms here, i agree)... but even assuming there is anything remotely approaching an intellectual left in academic poets (i.e., poets who earn their keep, like me, via academe); and even assuming this intellectual left IS the avant-garde, by and large (i say if); and even assuming academe hasn't been real congenial to creative work (to judge by the poetic output of this intellectual left of a-g poets, say): this yet would not permit one to conclude that academe is (academics are) to be blamed for (let's say) aesthetically cautious work... not least b/c academe doesn't exist in a vacuum---overdetermined or no, its borders transmit broader cultural currents, and help shape those currents... just give a listen to 'the factor' to see how many academics appear on o'reilly, willing to swap rhetorical blows (a pop cultural effect, at the very least)...

in light of which, i disagree rather strenuously with your characterization of teachers and scholars as transmitters and analysts, but not makers... there's a (postromantic) being/doing split here, for one, with which i'm not comfortable, but even in your own terms, i "make" as much culture now, certainly, as i did when i helped miller brewing company manufacture better beer faster, and more inexpensively, and more safely... wouldn't you agree?...

any institution, understood as a workplace, will bring its own set of constraints to the artistic process... if one manages a mcdonald's, god forbid (sorry!), one's workplace will no doubt be at perceived, broadly, as at some remove from poetry... but the bureaucratization of mcdonald's is at least as intense as at post-secondary institutions, meaning one's poetry will (again) pick up/reveal/transmit/MAKE said effects... and at the same time, you'll likely have a MUCH harder time finding out where to go to talk with, and how to talk with, a guy named "andrew rathmann"... even the discursive machinery you and i et al. are tossing back and forth (though admittedly, i just intro'd a new term for which i'll no doubt be hung out to dry), is conditioned by academe...

you can run but you cannot hide...

the tune in/turn on/drop out variant of bohemian (?---not to give the latter a bad name!) "inspiration" you would seem to be espousing (via high modernism, ironically) just strikes me as completely devoid, again, of consideration for the very real necessities that come of earning a living... so if you don't want to hazard talking about alternatives (for fear of re-creating a systemic entity, i guess, which i fear too)---and if you don't want to hazard invoking an existing alternative to the academically-bound versions that, in your view, overpopulate the poetry industry---why i think you're dreaming, man...

and i suppose, to be candid, one *could* posit some interesting poetry from that perspective, too, with enough H2O on hand and a little, uh, bread... & i suppose that might in fact depend upon the times, the paradoxes, we're willing to entertain---

best,

joe

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253. **Alan Sondheim**

two hours ago. fifty feet from here.

Tue 8 Oct 2002

two hours ago. fifty feet from here.

her was throat cut was and cut she and was she taken taken hospital. to her hospital.

throat died the right sidewalk. there her on throat the was sidewalk. cut thrown a from man a jumped car out man she jumped was out thrown after from her.

a killed was in killed mexican the restaurant.

mexican wounded the restaurant her by boyfriend. boyfriend.

was police the got police boyfriend her custody. in someone someone chased chased guy guy he he away.

away.

who chased is in knife is lying right everything's already cleaned up.

it happened an hour it ago.

happened twenty minutes it that woman's mother-in-law.

no happened one but knows there's what a but of there's blood lot no of one blood knows around.

what not not enough enough for for throat.

throat.
stabbed.
i'd never i'd let never my let do boyfriend that.
do are or two three or murders three a murders day day nine-eleven.
since there nine-eleven.
are nothing nothing like like has has here here years.
years.
===

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254. **Brian Stefans [arras.net]**

Consciousness acquiesces, and the body follows suit.

Tue 8 Oct 2002

Clinton Says He Backs Tough U.N. Resolution on Iraq Inspections

by ISIDORE ISOU

http://www.arras.net/clinton_backs_resolution.html

A R R A S: new media poetry and poetics

<http://www.arras.net>

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

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

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255. **Millie Niss**

Re: [webartery] poetry and madness

Tue 8 Oct 2002

I (and I have previously made this point) think that the poetic process is psychotic (but not that poets are psychotic), in the formal, psychiatric sense of the word. In psychosis one has:

delusions: ideas which aren't true and often, make no literal sense but sometimes have evocative or metaphoric sense, often

a belief that things carry more meaning than they really do (e.g. "that red light meant my life is at a standstill"), that one is a someone one isn't (God, Jesuss, Napoleon, An Alien from Outer Space, a Great Writer or

Artist, the President...), that mysterious forces govern the worlds
("themy boss's special powers make me cut my finger tonight as I
prepare dinner-- he controls everything I do")),

hallucinations:

hearing voices,
inanimate objects talk,
one can talk with God or the Devil or Elvis or one's dead relatives

and thought disorder:

tangential thinking (digressing a lot)
magical thinking (belief that something affects something it doesn't),
superstition,
suspicion,
clang associations (rhyme, alliteration),
thought blockage (no way to continue a thought, have to stop taling or
change topics),
thought insertion an unrelated thought is inserted into a stream of
thought),
looseness of associations (one thought leads to another which is only
vaguely related ainstead of logically the next thought in a "normal"
conversation),
perseveration (going on and one about something, repeating the same
thought
in different words, unable to change the subject).

You will recoignize many of these as the ways ideas and words are organized in poems. Some poetry is overtly psychotic-seeming (and not written by a psychotic author) such as much of James Tate's poems (not the last book but the previous three) in whihc he has narrators with full-blown paranoid fantasies only in a poem it isn't necessarily a fantasy -- there really could be someone after you that talks to you through your bowl of soup or whatever. The "reality" of poems is quite different from the reality of the natural world and also (this is less understood) from the reality of fiction. In ficton, even postmodern bizarre fiction, there is a certain consistency required in the way the world works. It can be totally strange, and everything can suddenly transform itself like magic (as in Calvino's *_If on a winter's night a traveler_*) but locally within sections of a fictional work you have a suspension of disbelief and for that you need a minimum level of logic to the fictional world.

In poetry, on the other hand, the reality is only sketched and there are big gaps about which you know nothing (unlike fiction, a poem, at least a modern poem, usually does not create a whole world) and you aren't supposed to be able to fill in the gaps to make a sensible world out of what you do know. In a poem,

anything can be true. Even the simplest poems have a reality which is bizarre compared to fiction or real life. In Williams's famous red wheelbarrow poem, everything DOES depend on the red wheelbarrow. It is not a figure of speech or a symbol IN THE WORLD OF THE POEM. It is simply true. You have to take it at face value. However the poem's reality may itself be symbolic or evocative or allusive or satirical or whatever.

You can read the poem in the usual way in which you see figures of speech and techniques and poetic tricks and so on. But it is also essential to read into and accept the reality created by the poem as you read it. That is the one of the ways to understand what the poem is doing. Under this form of interpretation, it is not the poet or the poem which is psychotic, but the very structure of the universe. And being able to conceive of such a universe is a creative task akin to the actual writing of the poem; you actually recreate the process of creating the poem as you create the poem's universe in your head. But you must abandon (temporarily) the rules of sanity to do so.

Millie

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

From: Joel Weishaus [mailto:]

Sent: Tuesday, October 08, 2002 11:03 AM

To:

Subject: Re: [webartery] poetry and madness

> in the interest of moving this monthly topic a little ways past the usual
> level I just came across a couple of bits that might be of interest.
>
> there is a new book out on _A Language for Psychosis (Brunner Routledge
> books are generally quite interesting).
>
> according to Duncan the activity of the poet is _psychotic. as in
> 'pf a psychosis," meaning, literally, "the soul in process," from the
Greek
> _psyche, for soul, and the suffix, -osis, for process (taken from
o'Leary's
> _Gnostic Contagion.
>

Tom:

We can play with terms such as psychotic, but what it means is what it currently means, which is not Greek but Geek. So that attaching scholarly intent is misleading. The public knows what psychosis is, or think they do. They see it on the news almost every night. I see it there, too, but in those who act as if they are "sane."

-Joel

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

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256. **Aaron Belz**

Murat Nemet-Nejat just phoned me

Tue 8 Oct 2002

Murat lives in Hoboken, two blocks west of where i lived from 1993-95. Murat has a rich, friendly voice with a crunchy Turkish accent. I told him I used to frequent Maxwell's. Today Murat does business with Bendas Oriental Rug Co, a mile north of where I presently live in St. Louis. Murat told me about the Dodie Bellamy / Kevin Killian reading, which he attended with Gary "Joke Boy" Sullivan last night, and really enjoyed. I told him we have a couple of readings a month here in STL, perhaps one good one; he said that sounded like a good average. I said we take the rifle approach here, as opposed to the shotgun. We get our quarry.

Frankly, the whole time we were talking, I was picturing moving back to the NYC area. I think I'd settle in Brooklyn. It seems so many poets and artists live there. But really, who needs to live near poets and artists when I have a telephone? I live near the lady at the end of my street, and I've never even spoken to her. It's the speaking-to that matters. I'll stay in St. Louis for now.

Murat, it'll be great to meet you when I'm up there this November.

-Aaron

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257. **Michael Rothenberg**

Re: Murat Nemet-Nejat just phoned me

Tue 8 Oct 2002

I spoke with Murat too. Nice guy.

Michael R.

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

From: "Aaron Belz" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 08, 2002 10:37 PM

Subject: Murat Nemet-Nejat just phoned me

> Murat lives in Hoboken, two blocks west of where i lived from 1993-95.
> Murat has a rich, friendly voice with a crunchy Turkish accent. I told him
> I used to frequent Maxwell's. Today Murat does business with Bendas

> Oriental Rug Co, a mile north of where I presently live in St. Louis.
Murat
> told me about the Dodie Bellamy / Kevin Killian reading, which he attended
> with Gary "Joke Boy" Sullivan last night, and really enjoyed. I told him
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> have a couple of readings a month here in STL, perhaps one good one; he
> said that sounded like a good average. I said we take the rifle approach
> here, as opposed to the shotgun. We get our quarry.
>
> Frankly, the whole time we were talking, I was picturing moving back to
the
> NYC area. I think I'd settle in Brooklyn. It seems so many poets and
> artists live there. But really, who needs to live near poets and artists
> when I have a telephone? I live near the lady at the end of my street,
and
> I've never even spoken to her. It's the speaking-to that matters. I'll
> stay in St. Louis for now.
>
> Murat, it'll be great to meet you when I'm up there this November.
>
> -Aaron
>

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258. **Murat Nemet-Nejat**
Re: Murat Nemet-Nejat just phoned me
Wed 9 Oct 2002

Aaron,
I'm looking forward to meeting you too.
Murat

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259. **Lakey Teasdale**
Framed, and he courted beauty, Virginia
Wed 9 Oct 2002

Framed, and he courted beauty, Virginia
in the frame of silver, the Dutch hymn of
evening & the dream of stone. Her ashes
the exception, the cities but a trace:

thanksgiving for beauty
& the beast of beauty:

the hymn sung of
forgetting. The not
forgetting. The knot

the Law. the lore, The antecedent to the bargain,
the unfounded, confounded, the found &

the deal, the contract and. Yes. The covenant:
the complex, in the instance, quite simple.

who bears witness?
who wills the witness
&/or Witness: The will.

Deep harvests
leagues deep.

the harvests the
deep, deep blue.

sky reflection, the mirage a better
authority recalls and records:

Bless the
appearance:

unusual. &
varies the
species.

these solitudes
these that pro-
tect and name:

each other.
and other(s).

the taking and leaving
leave taking and leaving
weaving & tacking wind

and welcome again.
The guests feast on

reason. On gravity,
occasion &
your soul.

Your good
soul. Yours.

the distant. The resemblance: There.
the interpretation of discrepancy
to be interpreted

Again & again.
Again & again.

There: before late. the fortu-
nate interpretation engaged:

a Fortune
in riddles
in reason.

the Sudden. The hidden,
repetition, the difficult. And the red colt. The horizon behind him.
The mare closer. Still. Varies, difficult.

This is by way of consolation. The comfort
in the interpretation. Received and now cherished
amongst leaves.

This is by way of consolation. The comfort in the
interpretation. Received and now cherished
amongst leaves.

And one, not one, but rather one more, or even:

one wholly yours,
your interpretation
over the others
over you. You

Welcome:

the coming.
the arrival
& flourish

the coming
the dip into:

the arrival
dipped into

The wrong righted.
righted The wrong.

The resemblance striking. striking The bell:

the stricken? No. Considerate the consid-
eration. navigation The choice

the course clear
justification. Jus-
tice and provoca-
tion. Occasion:

the season. The time when ripe for negotiation
or recognition of privilege? or of exemption.

Consolation in and
of the interpretation.

the repetition
a reminder to:

Chant. To chant.
never & no thing
but all: The chant:

You & your
Your & you
You & your
Your & you

Steps away, step away
The steps. The steppes. The plains

And the Old World, or merely
this old world is born. This and
the word of an Old World is born.

The word was/was not the world.
The word was/was not the world.

The world was
and the word:

Genuine and imperfect
and or perfectly genuine.

the beautiful flaw.
the beautiful flaw.

the flawed without, within:

Your orchids read in needles.
Your red translated to thread
and read:

inscribed and sung.

And drifted in projection
and driven in direction

the frame opened wide
the sense and either side:

protect and limit
protect & no limit:

on surface the limn
it projects.

Just. greet(s) another.
The other. An other.
And greet(s) another

still. In stills and in sequence:

And riddle the riddle
and riddle them none:

Only one & one.

All in all:

One.

in the frame of silver, the Dutch hymn of
evening & the dream of stone. Her ashes
the exception, the cities but a trace:

thanksgiving the beauty
& the beast of beauty:

the hymn sung of
forgetting. The not
forgetting. The knot

the Law. the law, The antecedent to the bargain,
the unfounded confounded, the found &

the deal, the contract and. Yes. The covenant:
the complex, in the instance, quite simple.

who bears witness?
who wills the witness

&/or Witness: The will.

Deep harvests
leagues deep.

the harvests the
deep. Deep blue.

sky reflection in the mirage a better
reflection,
and recall
& record:

Bless the
appearance:

unusual. &
varies the
species.

these solitudes
these that pro-
tect and name:

each other.
And other.

the taking and leaving
leave taking and leaving

and welcome again.
The guests feast on

reason. On
your soul.

Your good
soul. Yours.

the distant. The resemblance: There.
the interpretation of discrepancy
to be interpreted

Again. Again.
Again. Again.

There: fortunate.
The fortunate in-
terpretation.

a Fortune
in riddles
in riddles.

riddles of: the Sudden. The hidden,
repetition, the difficult. And the red colt. The horizon behind him.
The mare closer. Still. Difficult.

This is by way of consolation. The comfort
in the interpretation. Received and now cherished
amongst leaves.

This is by way of consolation. The comfort in the
interpretation. Received and now cherished
amongst leaves.

And one, not one, but rather one more, or even:
one wholly your interpretation over the others.

The others interpretation
over you. you Welcome:

the coming.
the arrival
flourishes

the coming
the dip into
the arrival
dipped into

The wrong righted.
righted The wrong.

The resemblance striking. striking The bell
the stricken? No. Considerate the consid-
eration. The navigation the choice

the course clear
consideration:

the season. The time when ripe for consideration
or justification of privileges? Of exemption.

And consolation in and
of the interpretation.

the repetition
a reminder to:

Chant. To chant.
never & no thing
but all: The chant.

You & yours.
Your & you.

Steps away, step away
The steps. The steppes.

And the Old World, or merely
this old world is born. This and
the word of an Old World is born.

The word was. Not the world.

The word was.
Not the world.

The world was
and the word:

Genuine &/or imperfect
&/or perfectly genuine.

Your orchids read in needles.
Your red translated to thread
and read.

The inscribed sung.

And drifted in projection
and driven in direction
the frame and opened wide
the sense and either side:

protect and limit
and at the limit
project.

And greets another.
The other. An other.
And greets another.

And riddle the riddle
and riddle them none:

Only one & one.

All in all:

One.

[↑ Contents](#)

260. **Lakey Teasdale**

Framed, and he courted beauty, Virginia

Wed 9 Oct 2002

Sorry. The last thing I posted for some reason, inexplicable to myself, which probably involved hitting a key on this machine inadvertently, repeats. the last word is "one." the thing is not meant to just keep going all over again. apologies, but my inner preaf-rooder missed that. Fie. Fie and mystification. Where is my scribe?

oh woe.

Lakey

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261. **John Tranter**

"John Tranter readings in NY and LA, October 2002"

Wed 9 Oct 2002

Please spread the word...

John Tranter, wearing his Jacket, will read in New York with Tom Savage:

Monday 21 October, evening

The Poetry Project, St Mark's Church in the Bowery

2nd Ave and 10th Street,

New York NY 10002

Tel [REDACTED]

...and, wearing a different Jacket, in Los Angeles with Susan Wheeler:

Sunday 27 October 4 p.m.

Dawson's Bookshop

535 N. Larchmont Blvd.

Los Angeles, CA 90004

Tel [REDACTED]

Background reading: John Tranter's new book: "Heart Print", from Salt Publishing, ISBN 1-876857-32-3 Marjorie Perloff's review:

<http://jacketmagazine.com/18/perloff.html> You can buy this book on-line at

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

| Editor, Jacket magazine: <http://jacketmagazine.com/>

| homepage - poetry, reviews, etc, at: <http://www.austlit.com/jt/>

262. **richard.tylr**

Re: the big lie: leading to my interest in The New Black Panthers

Wed 9 Oct 2002

Murat. I thought you were going to say they were a load of rubbish! I'll ignore the Trade tower thing - you of course know it is ref. to T S Eliot's poem and of course I don't really want to see any more towers being knocked down: it's a bit of hype, but you have to admit - the human tragedy aside - the whole "show" of 9/11 was bizarrely beautiful: also terrible...one thinks of the term "a terrible beauty is born"...whoever did it: let's say it WAS some Al Qaeda terrorists: my point though is in "following" Baraka is that he had a right to ask "Who?" (as there are a lot of questions to be answered,...if that's possible) and also I don't see that he is anti-semitic: if I met him and found him so I would not want to know him..

My "beef" with Israel I put very strongly but in reality? Well I think we need to all look into the situation in Palestine. BUT I would not back a racist Arab league either: I don't support Hussein and so on. but I do support the Iraqi people...

The philosophy of Mao Tse Tung I think should be studied just as much as say Wittgenstein or Heidegger or any other thinker: I have much admiration for Mao. However I am well aware that China is not a Utopia: however I don't think that I have time to explain the things about Mao Tse Tung thought and the cultural revolution that I think made China in a sense the first truly revolutionary country: now I think that society moves between revolutions and uprisings and wars and slowly evolves which someone mentioned as being a supporter of. Well of course I am too..... I think though that an argument about the Cultural Revolution would get us all bogged down; it all depending on which books one has read and one's "class outlook" and also personal views and whatever: In fact I would not make a very good Marxist myself. This is a contradiction I know: I simply am not a conformist: I'm very much an individualist hence I have never joined eg the Communist Party although years ago I thought of that.

Factories as you know was 'metonymic' in fact what it might do for some people would be to "bring them down to earth" ...but yes, ultimately such menial labour we could get rid of: key word: "ultimately"....

I was saying in effect: the US (State-Industrial Complex etc) looks very powerful but in fact it's good that China is - not socialist per se - but in fact militarily being quite the equal of the US: in fact I think that India is also becoming a force to be reckoned with. This, paradoxically it might seem, I see good: it is to do with offsetting the power of US and Israeli and British Imperialism: in fact

the countries are almost irrelevant as allegiances shift but at the moment we see the US as an aggressive Imperialist State which is always a bad sign for it (the Imperialist country) as it usually signals its coming decline, even demise ...into the mire of its own Hell (I'm reading Dorothy Sayer's translation of The Divine Comedy!)....now China I think is largely a force for good: despite some hiccups...the sins of Mongolia are very small (there are a lot of bandits in those outlying regions: and out of 200 milion there are nound to be some bad eggs some of whom join universities subsidized by other bad eggs!!..) and also there is the Departments of Misinformation etc, and I do see Tibet (under The Salvador Lama as reactionary)...but my point is that it represents a powerful "block" to US Imperialism.

Of course there's no guarantee that China wont fold to Macdonald burgers and Hollywood and all the excessive materialist crap of the West or even become an agressor State itself but they havent shown such tendencies yet. ok they might "embrace materialism" - but who doesnt..who doesnt starves to death...I'm talking about the feverish emptiness, the snipers, the psychoses, at the core of Western societies...and so on....

I see also slowly developing a powerful block from Palestine through to China even in league with some of the states such as Turjikistan and even India: potentially without the US and if they could form an alliance of some kind they could all become very prosperous and aso a large State...in fact the US Imperialitss are frightened of such potential leagues. (they will or could elwel become redundant and "wither away"..) Hence the US Imperialists continue to destabilise and bully other countires in the interests of power over resources and potential cheap labour sources and also the ability to manipulate people into the way they want tmem to be (which is generally, under a dictatorship of some kind and very poor). Here is where Baraka, loose cannon he may be, comes in.....everyone is ignoring his powerful critique of the many wrongs and are simply seeing him as anti-semitic: when its called "strong rhetoric" and it is also called criticism of the status quo. That said - I dont like his style of poetry ...or I havent up to now...or maybe I'm starting to like it more....at least there's some meaning in what he is saying: his rhetoric and apparent "refentiality" I know CAN also be dangerous we can get mesmerised by this kind of stuff: I too read the technical journals...) some passion however false we may feel that passion might be. I'm also interested in the new Black Panthers....!! Richard Taylor.

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 09, 2002 5:55 AM

Subject: Re: the big lie

> Richard, two things about your posts. First, I can not stop myself from
> reading them, a kind of linguistic addiction you might say. Second, I can
not
> sometimes stop from responding to them. Here it is:
>
> > ...But
> >
> >China: No Trade Towers bursting in he violet air over there!
>
> I thought you said the exploding towers were a thing of beauty; you mean
> China lacks this kind of beauty?
>
>
> >Study the
> >
> >philosophy of Mao Tse Tung and read more about politics.
>
> Let a thousand flowers "burst" in the country side? I suppose the Cultural
> Revolution was the Maoist concept of beauty?
>
>
> >Dont just listen
> >to
> >
> >me: work in factories and experience
> >
> >real hardships as I have:
>
> If factories are the only places where one experiences real hardships,
> wouldn't the answer be to have no factories at all? For example, in the
> United States we should all go to Kansas and plant wheat or corn, or to
> tobacco or cotton fields in the South. Come to think of it, the new
American
> revolution should involve going back to slavery.
>
>
>
> >academics and psychoanalysts and academics and
> >
> >Jewish haberdashers like Monsieur Harienne Nudelski Etal are cosseted in
> >NY
> >

> >and (the psychoanalysts) make money out of the misery of capitalism
>
>
> Is your inspiration above Stalin's dissertation on Jewish doctors?
>
> Let me e-mail this before I change my mind.
>
> Best.
>
> Murat

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263. **Harry Nudel**
BIG BIG BIG BIG BIG BIG BIG lie...(6)

Wed 9 Oct 2002

shut 'em up...nudelski the haberdasher 500,000 of 'em couldn't carry Baraka's
jockstrap..shut 'em up...move 'em out...raw hide....

slowly but inevitably we're going thru all the stages of the BIG
LIE...denial...anger...rage...name calling..fault the victim...change the
subject...and soon 'nuf Baraka as victim..

Gerald Stern...in yesterday's NYTIMES..."The State is the Enemy of the
Poet"....the scenery is being set up for the final act... Baraka is the spoilt child
of the State. His parents worked for it...he worked for it...he's pensioned by
it...me...i'd be mad too...on the 7th day...the 7th cross...oi's meir....DrNudelski...

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264. **Allen Bramhall**
clothes in tatters, etc

Wed 9 Oct 2002

the splurge of pink atmospheric, to say you sleep in today. and the world arms
heavily painted instants with reading papers till tomorrow. at maximum the
cudgel expresses sweaty Tibetan loss. this is privacy, which we always wreak in
public. so there is a saying, planted firmly by the most bilious. it loses unction
and turns to strong effort on the map of where we become a sad state of affairs.
this is the merry town now, after all this work. a dream is a wish report, until it
is time to speak again. everyone screws up explaining, there's too much map to
behold. so Tibet is a monstrosity, as big as your moronic friend who stays with
you often, speaking always or you have had enough. welcome a description of
some country you almost believe in, where you won't be quite so nervous.
colours have grown heavy, and it isn't even funny to watch leaves fall so

tragically. you sleep in today and three leaves tumble from a tree. the tree is a mere maple, a ground rule easily ignored.

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265. **Lawrence Upton**

Re: Lissa Wolsak Follow up

Wed 9 Oct 2002

No

not yet

L

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

From: "B.E. Basan" <[REDACTED]>

To: <[REDACTED]>

Sent: 08 October 2002 15:46

Subject: Lissa Wolsak Follow up

| I was just going through the archives today and was wondering, Lawrence,
| if

| you had written that review of _Pen Chants_?

|

| In fact, I was wondering if ANYONE had written a review? I'd be interested
| in finding out what others, aside from Andrew Rathmann (though I *did*
| find

| his close reading an interesting starting point, not really knowing Susan
| Howe etc), have said about the book.

|

| Thanks,

| Ben

|

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266. **austinwja**

Just spent the day with Bob Rosenthal

Wed 9 Oct 2002

In the spirit of day spending, I just spent one with Bob Rosenthal. Bob is trustee of Allen Ginsberg's estate and was his secretary from the 1970s until the end. He's also a cool poet in his own write. We talked; we laughed; we had lunch; we travelled by train together, reliving our pasts. I learned more about Allen, Bill, Gregory, Jack, Philip Lamantia, McClure, Ferlinghetti, et al than I can ever hope to remember. Great day! Best, Bill

WilliamJamesAustin.com
KojaPress.com
Amazon.com
BarnesandNoble.com

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267. **mdw**

Perelman's interview, crap, etc.

Wed 9 Oct 2002

I agree with Joe Amato that Andrew Rothman's notion that the most daring poetry must come from the outside is relentlessly romantic and more than a little out of date.

That said, I think that Joe and Maria's defense of how poetry CAN take place along the seams, let's say, of academic life--an argument I myself have often made--feels less and less adequate to my sense of contemporary poetic circumstances.

The problem, as I see it, is not that daring poetry MUST come from outside the academic context. The problem is that it's increasingly--not absolutely, increasingly--impossible for ANY poetry to come from outside the academic context.

I'm not saying that there aren't many great poets who are not academics, by any means--we have a bunch here in DC, people like Heather Fuller, Rod Smith, Buck Downs. But the problem is that such poets can be to a greater and greater degree simply ignored, beyond the local environment. Again, not absolutely. But more and more so.

It was possible, perhaps even through the 70s? the 80s? for poets to establish significant profiles as poets by publishing, their whole lives, entirely in the small presses and small magazines. But at best, now, such poets receive marginal attention, if any at all.

So, sure, poetry can be written outside the academic world, and sure, it can be written inside the academic world. I find both those points true, if a little obvious, since poetry has an amazing ability to be written under ANY circumstances. But the increasing hegemony of academic production means that, these days, increasingly, academic success=poetic value, in the short run anyway (who knows what of this poetry will survive? does it matter to us?). Non-academic poets are second rate citizens at best, if they're allowed any cache as citizens at all.

My challenge then is this: more attention needs to be paid to poets who are not part of the academic machine, or who are more marginally part of it, not because they're better, but just because, you know, they MIGHT be.

I'd love to see a list of poets you like, right now, who are not primarily top shelf academics. Let's discuss their work at least for once.

Maintain the possibility of, sometimes, stepping outside--

Mark Wallace

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268. **J Gallaher**

Re: Perelman's interview, crap, etc.

Wed 9 Oct 2002

MDW writes:

<My challenge then is this: more attention needs to be paid to poets who are not part of the academic machine, or who are more marginally part of it, not because they're better, but just because, you know, they MIGHT be.

I'd love to see a list of poets you like, right now, who are not primarily top shelf academics. Let's discuss their work at least for once.>

I Reply:

I fundamentally disagree with you. I'd rather talk about poetry that moves me, than to research a poet's biography to see what s/he does for a living. And what is "top shelf" anyway? I don't know. Really. Could we talk about a poet who works at a university (or maybe even a college?) if we decided s/he wasn't "top shelf"? Or "primarily"? Too much work for me. It's hard enough just finding great poetry amid all the piles of paper . . .

And, of course, we're having this discussion on the back of a "top shelf" academic institution . . . the commonest of ironies . . . sending anti-academic emails through the Buffalo.edu distribution system! Talk about "academic machines." Literally.

Best,

JG

(The views expressed here are not necessarily those of the academic institution John Gallaher is marginally affiliated with. --The mgmt.)

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269. **ALDON L NIELSEN**

Shelf-Publishing.

Wed 9 Oct 2002

The shelving at most universities I've worked at is in pretty sad shape -- [except in Dean's Offices, where they seem to spend a great deal of money on shelves to

The editors of Electronic Poetry Review are pleased to announce the publication of the October 2002 issue, which is now on our site at <http://www.poetry.org> .

We are grateful to the writers and artists who have contributed to the making of EPR 1-4, and we hope you like the new issue (we've added a new search option, as well as a "previous issues" link, both of which should make it easier to find work in back issues).

If you have questions or comments about the journal, or if you would like to be added to or removed from our mailing list, please write to us at [REDACTED] .

Sincerely,

Katherine Swiggart and D.A. Powell, Editors

Mary L. Wang, Book Review Editor

Emily Johnston, Technical Editor

Electronic Poetry Review #4

Essay by Ron Silliman / The Desert Modernism

Interview with Bob Perelman / by Nagy Rashwan and Nicholas Zurbrugg

Poems by Volker Braun / translated by Cecilia and Matthew Rohrer

New poetry by: Matthew Cooperman, Mark Doty, Clayton Eshleman, Rigoberto González, Saskia Hamilton, Matthea Harvey, Christine Hume, Rachel Loden, Sheila Murphy, Bob Perelman, Elizabeth Robinson, Tim Seibles, Cole Swensen, Tom Thompson, Susan Wheeler (with art by April Gornik), Sam White, and Rachel Zucker (a collaborative work with Lynn Heitler).

Book Reviews: (New book by · Reviewed by) Rae Armantrout · Fred Muratori // Joel Chace · David Berg-Seiter // Norma Cole · Patrick F. Durgin // Duo Duo · Kazim Ali // Heather Fuller · Ken Rumble // Katy Lederer · Paul Stephens // Sarah Manguso · Charlotte Mandel // Wallace Mark and Steven Marks · Ken Rumble // Cate Marvin · Aaron Belz // Kevin Prufer · Rob Dennis // Mary Ann Samyn · Lynn Domina // Juliana Spahr · Chris McCreary // Liz Waldner · Chris Pusateri

--=====C84ACC=====Content-Type: text/plain; charset=us-ascii; x-avgÎrt; x-avg-checked=avg-ok-4A1814FF

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Version: 6.0.394 / Virus Database: 224 - Release Date: 10/3/2002

--=====C84ACC=====

--part1_d3.13311d5a.2ad5a8ac_boundary--

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271. **Clayton A. Couch**
Re: Electronic Poetry Review #4

Wed 9 Oct 2002

Excellent new issue, by the way. Was especially impressed with the Silliman essay and Perelman interview, and several of the reviews are worth a look or two.

Clayton A. Couch
Managing Editor, [_sidereality_](#)

[http://www.sidereality.com](#)

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

From: UB Poetics discussion group

[mailto:[\[REDACTED\]](#)]On Behalf Of [\[REDACTED\]](#)

Sent: Wednesday, October 09, 2002 11:44 AM

To: [\[REDACTED\]](#)

Subject: Fwd: Electronic Poetry Review #4

I'm forwarding this submission request from the electronic poetry review at the editor's request.

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272. **Aaron Belz**
unsubscribing for awhile

Wed 9 Oct 2002

If anyone wants to reach me, I'm at [\[REDACTED\]](#) or [\[REDACTED\]](#). I'll be travelling for a bit and turning off all sorts of email subscriptions.

Best,
Aaron Belz
[http://meaningless.com](#)

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273. **Louis Cabri**
United Bank (To Our Depositors)

Wed 9 Oct 2002

We cordially invite you to

UNITED BANK: an in-windows series at 3945 Chesnut Street, Philadelphia

Artists: Rodrigo Toscano, Jeff Derksen, Rita Wong, Louis Cabri, Stefan Abrams, Aaron Levy

Exhibit Duration: Oct. 4 - Dec. 2, 2002

Location: Slought Networks Annex (3945 Chestnut Street)

Reception: Oct. 18, 2002

6:00 pm - 8:00 pm

Slought Networks (4017 Walnut Street)

Artist biographies, event information:

<http://slought.net/toc/calendar/display.php?id=1087>

----- "[T]he social command is constituted by 'the presence of a problem in society, whose solution is imaginable only in poetic terms'. One must not confuse this - as it seems that we have tried hard to do for almost half a century - with the 'practical command' (i.e., 'actual commissions') constituted by the existence, in society, of solutions that the poetic work has as its function to illustrate. These two conceptions are irreducible to each other, and do not coincide. [...]

What remains is to entirely exit this problem, and to denounce, in this relation - social command, practical command - the functioning of ideology as fashion system."

—Jean-Claude Montel (1973, French trans. L. Cabri)

TO OUR DEPOSITORS

Russian poet Vladimir Mayakovsky invented, with critic Osip Brik, the idea of a "social command" - perceptible as "the presence of a problem in society, whose solution is imaginable only in poetic terms."

Fifty years later, French novelist/critic Jean-Claude Montel distinguished between "social command" and "actual commission." To write from a "social command" is non-reducible to the immediate, instrumental ends of a protest poem commissioned for a particular march or political function.

UNITED BANK may be said to listen-up for today's "social commands" in order to make ideology perceptible as ideology, fashion as fashion. The word "social" exists within every word as a declaration of dependence on the palpable world. Commanding and commanded by this world, every word is a metropolis.

Poets (in order of appearance): Rodrigo Toscano (October 4-18), Jeff Derksen (October 19-November 2), Rita Wong (November 3-17), Louis Cabri (November 18-December 2). Photographs: Stefan Abrams (October). Installation: Aaron Levy (November). "UNITED BANK," a Slought Networks storefront series, is funded by Facilities and Real Estate Services at the University of Pennsylvania.

<http://phillytalks.org/>
<http://phillytalks.org/subscribe.php>

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274. **Jim Behrle**
Nudel 3

Wed 9 Oct 2002

Perhaps what would be most helpful to readers of this list at this point, Nudel, is for you to explain the racism contained in some of your mutterings. The brown bagged beverage and bacon a few days ago. And this strange piece on Chris Webber:

<http://vox.popula.com/drn/020200.html>

You get little sympathy here for being oppressed by me. Your wailings are boring and hypocritical. Why don't you post a poem in response to Baraka's poems, instead of your elliptical crybabyisms? I'm just a guy who likes Baraka's work. You just have nothing better to do with yourself.

--Jim Behrle

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

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275. **Gary Sullivan**
Academy as First World?

Wed 9 Oct 2002

Thanks, Mark, for writing about this. I don't agree about the nature of the current situation. But maybe I'm missing a step here?

The problem is that it's increasingly ... impossible for ANY poetry to come from outside the academic context. ... such poets can be to greater and greater degree simply ignored ... the increasing hegemony of academic production means that ... increasingly, academic success = poetic value ... Non-academic poets are second rate citizens at best, if they're allowed any cache as citizens at all.

This is a point of view, one that privileges reception within the academy and ignores the active reception of poetry taking place outside the academy, as though the latter were in some way inconsequential. In other words, all of the books being read, Web sites visited, poets and poetry written about in (non-

academic) newspapers, magazines and books, all of the work that is discussed verbally.

It's a point of view that takes for granted the idea of "the increasing hegemony of academic production" without bringing to bear on the argument the various venues and sites where non-academic poetic production *is* recognized, supported, encouraged, rewarded, and granted status--daily. All of which activity I think matters enormously, to most everyone interested in the art--at least outside the local environment of the academy.

Maybe I should ask, since I'm not sure what you mean by "increasing hegemony of academic production" ... can you maybe unpack that?

Gary

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<http://www.hotmail.com>

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276. **Allen Bramhall**

NATIONAL LAWYERS GUILD SUPPORTS ACTS OF CIVIL DISOBEDIENCE

Wed 9 Oct 2002

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

From: <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 07, 2002 7:24 PM

Subject: National Lawyers Guild Legal Support for civil disobedience in protesting preemptive strike against Iraq

> FOR IMMEDIATE RELEASE: October 3, 2002.

>

> NATIONAL LAWYERS GUILD SUPPORTS ACTS OF CIVIL DISOBEDIENCE
> IN PROTESTING PREEMPTIVE STRIKE AGAINST IRAQ

>

> Will Provide Legal Support and Materials Regarding Necessity Defense
>

> The National Lawyers Guild (NLG) condemns George Bush's proposed
> preemptive strike and escalation of the ongoing war against Iraq as
> violating the Constitution of the United States and the United Nations
> Charter. The Guild will seek to provide legal support for individuals and
> groups practicing non-violent civil disobedience regarding the "necessity"
> defense, which is conduct that an actor believes to be necessary to avoid

- > harm to himself or to another. Such behavior may be justifiable, provided
- > that the harm sought to be avoided by such conduct is greater than the
- > harm which the law defining the offense seeks to prevent.
- >
- > "The Guild commits its legal resources to support those who engage in acts
- > of civil disobedience against such unauthorized military action," says
- > Guild President Bruce Nestor. The Guild is preparing a legal brief and
- > supporting materials related to the necessity defense and military action
- > against Iraq, and will distribute those materials nationally.
- >
- > Immediately after the attacks of September 11, 2001, a relatively small
- > group of individuals in the United States government--primarily President
- > George W. Bush, Vice President Dick Cheney, Secretary of Defense Donald
- > Rumsfeld and his Deputy Paul Wolfowitz--began to develop pretexts for
- > intensified military attacks against Iraq. No credible evidence connects
- > Iraq to the crimes of September 11. One year later, these officials
- > formally promulgated a doctrine under which the United States will "act
- > preemptively," without the legally required authorization of the United
- > Nations and the international community, or any legitimate claim of
- > self-defense or defense of others, to bomb and invade Iraq. (National
- > Security Strategy, Section V). Ongoing unilateral military attacks by the
- > US against Iraq, consisting of bombing raids in the "no fly zones," are
- > not authorized by any resolution of the UN Security Council. These
- > bombing raids, as well as any escalated attacks, violate Article 1,
- > Section 4 and Articles 41 and 42 of the UN Charter and other provisions of
- > international law, which as ratified treaties are also part of the
- > "supreme Law of the Land." (Constitution of the United States, Article VI
- > Section 2).
- >
- > The forthcoming air attacks and invasion of Iraq will kill innocent
- > civilians, threaten international peace and security, undermine the rule
- > of law, and create a backlash against the people of the United States.
- > Under well-accepted general principles of criminal law applicable in every
- > US jurisdiction, otherwise technically illegal acts may be justified by
- > the necessity of preventing a greater wrong or danger--a form of
- > self-defense or defense of others. In this case there is ample legal
- > necessity and justification for non-violent resistance to these illegal
- > and immensely destructive, murderous actions by the top officials of the
- > US government.
- >
- > NLG President Bruce Nestor says that "The basic question raised by
- > continuing and intensifying US aggression against Iraq is moral: whether

> US government officials are authorized to decide that the 'price is worth
> it,' for millions of people whose lives will be shaped--and in many cases
> destroyed--by the criminal actions of a handful of US leaders who hold
> themselves above the law." The fundamental principles of international
> law and democracy empower individuals to make this moral decision for
> themselves, regardless of the contrary actions of their leaders. US
> government officials forfeit legitimacy and the power to enforce laws
> against non-violent trespass and "disorder" when they pursue policies that
> result in war crimes. Non-violent civil disobedience in opposition to the
> US government's illegal preemptive wars is justified by the necessity of
> self-defense and defense of others.
>
> The National Lawyers Guild was founded in 1937 as an alternative to the
> then-racially segregated American Bar Association. Currently, the NLG has
> nearly 5,000 members nationally--lawyers, legal workers, law students and
> jailhouse lawyers--committed to using the law as a vehicle for positive
> social change.
>
> CONTACT:
>
> Bruce D. Nestor,
> phone [REDACTED],
> [REDACTED]
>
> Heidi Boghosian,
> phone [REDACTED], ext. 11,
> [REDACTED]
>
>
>
>

>
>
>
> Susan Gordon, Director
>
> Alliance for Nuclear Accountability
> www.ananuclear.org
> 1914 N 34th, Suite #407, Seattle, WA 98103
> ph [REDACTED] fax [REDACTED]
>
> ANA is a national alliance of organizations working to address

> issues of nuclear weapons production and waste clean-up.
>
>
> ===== ALSO =====
>
> Subj: [snow] The UN Charter and the Use of Force Against Iraq
> Date: 10/4/02 9:22:42 AM Pacific Daylight Time
> From: [REDACTED]
>
> FOR IMMEDIATE RELEASE: OCTOBER 3, 2002
>
>
> CONTACT: John Burroughs, Lawyers' Committee on Nuclear Policy (212
>) [REDACTED]
>
>
> Jacqueline Cabasso, Western States Legal Foundation [REDACTED]
>
> LAWYERS TELL SENATE: USE OF FORCE AGAINST IRAQ WITHOUT NEW
SECURITY
> COUNCIL RESOLUTION IS UNLAWFUL; URGE CONGRESS TO UPHOLD
U.N. CHARTER
>
> In a 4-page memo sent to key Senators and Representatives, international
> law specialists have told Congress that under the United Nations Charter
> the use of force by the United States against Iraq would be unlawful under
> present circumstances. The legal memo begins:
>
>
> "The United Nations Charter is a treaty of the United States, and as such
> forms part of the 'supreme law of the land' under the Constitution,
> Article VI, Clause 2. The UN Charter is the highest treaty in the world,
> superseding states' conflicting obligations under any other international
> agreement. (Art. 103, UN Charter)."
>
> The memo concludes:
> "Under the UN Charter, there are only two circumstances in which the use
> of force is permissible: in collective or individual self-defense against
> an actual or imminent armed attack; and when the Security Council has
> directed or authorized use of force to maintain or restore international
> peace and security. Neither of those circumstances now exist. Absent one
> of them, U.S. use of force against Iraq is unlawful."

>
> According to John Burroughs, Executive Director of the Lawyers' Committee
> on Nuclear Policy in New York City, "The implication for resolutions now
> being considered by Congress is that, as a matter of law, no resolution
> should be adopted which authorizes the United States to use force against
> Iraq in the absence of a new Security Council resolution clearly and
> specifically authorizing such use. Of course, even if there is a Security
> Council resolution at some point which authorizes use of force, it still
> remains a question for Congress to decide whether the use of force against
> Iraq is wise, moral, or otherwise advisable." Jacqueline Cabasso,
> Executive Director of the Western States Legal Foundation in Oakland,
> California added, "Adherence to the UN Charter is not optional. It's the
> law. The Bush Administration's unilateral headlong rush to war threatens
> not only unprecedented regional instability and potentially catastrophic
> loss of life, it threatens to do away with the existing international
> order."

>
> The United Nations Charter and the Use of Force Against Iraq, was issued
> by the Lawyers' Committee on Nuclear Policy, Western States Legal
> Foundation, Michael Ratner of the Center for Constitutional Rights, and
> Professor Jules Lobel of the University of Pittsburgh Law School. The
> Lawyers' Committee on Nuclear Policy and Western States Legal Foundation
> are the U.S. affiliates of the International Association of Lawyers
> Against Nuclear Arms. Copies of the memo are available upon request or
> on-line at

> www.lcnp.org/global/iraqstatement3.htm

> or

> www.wslfweb.org/docs/Iraqstatemt.htm.

>

> # # #

>

> A formatted version of this press release is available on-line at

> www.wslfweb.org/docs/iraqpr.pdf

> --

>

> *****

>

> Susan Gordon, Director

> Alliance for Nuclear Accountability

> www.ananuclear.org

> 1914 N 34th, Suite #407, Seattle, WA 98103

> ph [REDACTED] fax [REDACTED]

>
> ANA is a national alliance of organizations working to address issues of
> nuclear weapons production and waste clean-up.
>
>
> =====
>
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> is distributed without profit to those who have expressed a prior interest
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277. **michael ceraolo**
'raging' political debate

Wed 9 Oct 2002

The current war of postings between Harry Nudnik et al and between Richard Taylor and his various adversaries about the various merits or demerits of certain current governments all reflect the position that particular governments have been, are, or can be qualified to judge the moral fitness of other governments. A knowledge of history of the government that I know best, the American government renders this position untenable. To cite just the two main instances of moral unfitness to judge, I mention that no government in the history of the United States has ever commanded the votes of a majority of its citizens, for a wide variety of well-known reasons; and that no American government has ever lived up to any treaty obligation (not so well-known: think of the 800 or so treaties with native nations, about half of which the U.S. didn't even bother to ratify before proceeding to break them) and so can be in no position to judge any other nation's treaty compliance.

I can even anticipate the common response to this posting: such activities may have occurred in the past, but things are different now. Even a cursory glance at the current mainstream media reveals the incredible naivete (or worse) of this position.

Michael Ceraolo

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278. **Vernon Frazer**

Re: Academy as First World?

Wed 9 Oct 2002

I haven't been following this thread completely, but here's my two cents:

People who work in academia don't experience the same world as social workers. Social workers don't experience the same world as auto mechanics, etc. As such, they often lose sight of events happening outside their areas of specialization.

The academy does have the power to designate certain writers as part of the canon. A person writing for poetry slams can't do this. Professors can sell copies of their books by placing them on their course readings lists. A non-academic can't do this.

By and large, though, the sales aren't going to make a lot of difference in terms of affecting the general culture. (Unfortunately).

Although I don't write overtly political poetry---if a poem I write is political it expresses itself as it goes---I don't think any "poetry system, "---academia, slams, etc--- has an advantage in establishing a political poetry. They have equal difficulties in finding an audience.

Political poetry can take a variety of forms. As one writer suggested, one form of radical poetry involves questioning the ways in which we use language. On the other hand, Baraka has written a clearly political poem with a message that has stirred up a serious ruckus. You can write political poems which "mean" or "refuse to mean." The average reader will want a simple straightforward message and will still have trouble with Baraka. If you want to play music at a demonstration, Peter Paul & Mary will get a faster response than Schoenberg.

As far as any poet getting published in a way that will guarantee them a readership and an influence over the way a society operates on behalf of its citizens, the "Baltimore Bullet" probably has a better chance of finding a publisher for his work than a dedicated poet writing work deserving serious consideration in any format, from sonnet to langpo.

Moreover, many people intensely involved in politics are not as intensely interested in literature.

Take it for what it's worth.

Vernon Frazer

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

From: "Gary Sullivan" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 09, 2002 12:54 PM

Subject: Academy as First World?

> Thanks, Mark, for writing about this. I don't agree about the nature of the
> current situation. But maybe I'm missing a step here?
>
> >The problem is that it's increasingly ... impossible for ANY
> >poetry to come from outside the academic context. ... such poets
> >can be to greater and greater degree simply ignored ... the increasing
> >hegemony of academic production means
> >that ... increasingly, academic success = poetic value ...
> >Non-academic poets are second rate citizens at best, if they're allowed
any
> >cache as citizens at all.
>
> This is a point of view, one that privileges reception within the academy
> and ignores the active reception of poetry taking place outside the
academy,
> as though the latter were in some way inconsequential. In other words, all
> of the books being read, Web sites visited, poets and poetry written about
> in (non-academic) newspapers, magazines and books, all of the work that is
> discussed verbally.
>
> It's a point of view that takes for granted the idea of "the increasing
> hegemony of academic production" without bringing to bear on the argument
> the various venues and sites where non-academic poetic production *is*
> recognized, supported, encouraged, rewarded, and granted status--daily.
All
> of which activity I think matters enormously, to most everyone interested
in
> the art--at least outside the local environment of the academy.
>
> Maybe I should ask, since I'm not sure what you mean by "increasing
hegemony
> of academic production" ... can you maybe unpack that?
>
> Gary
>

>
>
> Join the world's largest e-mail service with MSN Hotmail.
> <http://www.hotmail.com>
>

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279. **Vernon Frazer**
Re: unsubscribing for awhile

Wed 9 Oct 2002

Although I don't wish to appear a mere imitator of my worthy colleague Aaron Belz, I'm going to have to unsubscribe for awhile, also. If anybody wants to reach me, my traveling address will be [REDACTED].

Vernon

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

From: "Aaron Belz" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 09, 2002 11:58 AM

Subject: unsubscribing for awhile

If anyone wants to reach me, I'm at [REDACTED] or [REDACTED]. I'll be travelling for a bit and turning off all sorts of email subscriptions.

*Best,
Aaron Belz
<http://meaningless.com>*

[↑ Contents](#)

280. **Catherine Daly**
Re: Shelf-Publishing.

Wed 9 Oct 2002

The top shelf is the one with dust on it.

| *Do you HAVE to work at USC to review poetry in the LA TIMES?*

While that has a long history, I think a lot of it has to do with the proximity of the TIMES offices to 'SC. When I was working in a dog food factory in Vernon, I became attuned to all of the news inches given to the slaughterhouses along the river because they are near the TIMES.

But 'SC is good at cultural imperialism. These are no longer MFAs who have never heard of experimental poetry. They are PhDs Marjorie Perloff has said

seem bright who (with some notable exceptions) won't deign to talk to people who write experimental poetry.

Or, did Wanda Coleman review *poetry* for the LA Times?

More alarming is the loss of first the LA Weekly to the Voice, and now the New Times to the Voice. Qualification for reviewing in the Voice or VLS being some sort of NYC presence, if not residence. At least the LA Weekly ran local neoformalist reviews occasionally. Apparently if you are willing to suck up, USC's on-campus literary salon is "open."

Be well,

Catherine Daly

██████

that's pacific bell

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281. **Murat Nemet-Nejat**

Re: the big lie: leading to my interest in The New Black Panthers

Wed 9 Oct 2002

Richard,

I was pulling your leg a little. Sometimes your writing is like a trip (good or bad), and I was trying to trip from your trip.

I do agree that Baraka's poem in question is not anti-Semitic though it is violently anti-Israeli. In fact, he lists the jews as one of the historical victims along with blacks, etc.. Still those lines about 4000.00 Israelis being warned is hard to take.

I agree there is something poetic about Mao Tse Tung, his pronouncements, his slogans, his utopian dreams. Did you read Ed Friedman's "Mao and Matisse"? On the other hand, Richard II was a poet king also. Look what happened to him. And what about Ludwig?

I know you meant factory figuratively;but the way you were going on, I was sorely tempted.

Best.

Murat

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282. **Damian Judge Rollison**

found a poem

Wed 9 Oct 2002

JIM COMPTON'S PHILANTHROPY

is so
widespread
that in a
recent
tribute to
him
at the
Fund
for Peace
dinner,
David
Morey
likened
knowing Jim
to the fable
of the
blind
man
who touched
different
parts
of an
elephant
and each
time
came up
with a
different
answer
about what
animal
he was
touching

284. **K.Angelo Hehir**

American Toy

Wed 9 Oct 2002

please tell me this is a parody by BKS or Claude Lemaitre.

Subject: [mgp] Sick American Toy

JC Penney is offering a very disturbing gift for the kids this year: "Forward Command Post," a bomb-destroyed home complete with a soldier & an American flag to crown it with.

For a photo of this monstrosity, try:

[http://www3.jcpenney.com/jcp/Products.asp?](http://www3.jcpenney.com/jcp/Products.asp?GrpTyp=PRD&ItemID=05b5baa&RefPa)

[GrpTyp=PRD&ItemID=05b5baa&RefPa](http://www3.jcpenney.com/jcp/Products.asp?GrpTyp=PRD&ItemID=05b5baa&RefPa)

or go to www.jcpenney.com search in the "Toys" section for: Forward Command Post

E-mail them at:

<http://www.jcpenneyeservices.com/csrvt/emailus.asp>

Re: Item# IH655-0158A

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285. **Gary Sullivan**

Re: Academy as First World?

Wed 9 Oct 2002

Hi Vernon:

The academy does have the power to designate certain writers as part of the canon. A person writing for poetry slams can't do this.

I know what you mean, but I'm still not with this idea that poetic value is created increasingly by the academy. A "slam" person--Bob Holman, for instance--can co-edit a poetry guide on about.com that I would guess has at least as many (probably more) active readers as Norton.

Take a look at these Amazon.com sales rankings for two books, both published in 1994:

Aloud: Voices from the Nuyorican Poets' Cafe

Amazon sales rank: 21,579

Postmodern American Poetry: A Norton Anthology

Amazon sales rank: 40,459

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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286. **Gwyn McVay**

Re: American Toy

Wed 9 Oct 2002

It doesn't seem to be a parody. The price is on par with the starting price for Barbie houses. The "World Peacekeeper Set" is cheaper -- \$25 for a sandbagged little zone, with soldier included, and a whole mess o' grenades. Rather a Reaganesque definition of "peacekeeper."

Gwyn McVay

"Real as a raven" -- The Grateful Dead, "Easy To Love You," Mydland/Barlow

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287. **schwartzgk**

Re: American Toy

Wed 9 Oct 2002

No, it's there...I saw it at a Rochester, New York store about two weeks ago.

But that's only the half of it...all toy stores...everywhere are arming themselves to the teeth with every hideous commando/metamorpho thing possible...the build-up's been underway since about July...

...I wonder what will happen to all those toys should we not actually go into Iraq...Or is it all well-timed so that when they're all sold by CHRISTmas, every kid will be well-armed by the January/February invasion? Hmm...

Gerald

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

From: "K.Angelo Hehir" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 09, 2002 5:02 PM

Subject: American Toy

> please tell me this is a parody by BKS or Claude Lemaitre.

>

> Subject: [mgp] Sick American Toy

>

> JC Penney is offering a very disturbing gift for the kids this year:

> "Forward Command Post," a bomb-destroyed home complete with a soldier & an

American flag to crown it with.

>

> For a photo of this monstrosity, try:

> [http://www3.jcpenney.com/jcp/Products.asp?](http://www3.jcpenney.com/jcp/Products.asp?GrpTyp=PRD&ItemID=05b5baa&RefPa)
GrpTyp=PRD&ItemID=05b5baa&RefPa
> or go to www.jcpenney.com search in the "Toys" section
> for: Forward Command Post
>
> E-mail them at:
> <http://www.jcpenneyeservices.com/csrvt/emailus.asp>
> Re: Item# IH655-0158A
>

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288. **august highland**

CELIA CURTIS

Wed 9 Oct 2002

PENTULTIMATE DYNAMIC INTERPLAY #0001 by CELIA CURTIS
www.wired-paris-review.com

TO HIS SON ANTOINE THANKED ME GRATEFULLY AND
AT THE

OF MY SEPARATE => SHE DISENGAGED
NONE => OBEY => AND RAN TO

RELIGION =>

DIGGER => MATELOT =>

JUNGLE BUT ECONOMICS =>

PRIEST => PRIESTHOOD =>

HAVE TOLD AS FLIGHT => FRAY =>

AFTER FLIGHT => FRAY =>

KIPPERS => MUSLIN =>

STROVE TO

WRITINGS AND THE PROMENADE => STACK =>

I HAD OBTAINED WITH GARDEN => LODGE =>

ACCORDANCE => ALL =>

OF

OF

IN SLEEPS => SLEEP =>

PERSON DECEIT =>

HOOF => HURDLE =>

WASTING SICKNESS BUT

LITTLE ONES RECOLLECT => IS LIST => NEWS =>

A BIRD SONG IT

YOU LANDS => LAWYERS => AND

A SCOLDED =>
ON THE
TAKE => TALES => THE
KIPPERS => MUSLIN =>
FOLLOWED WERE FEW AND
TO FOREGO
FALLIBLE|FLAX => WHICH ROLES => ROMANTICISM =>
INTO THE TILES THE SUCCESSIVE HARDER => PRACTICE =>
OF
AND

OF REVOLUTIONS THAT WHEN IT DID COME IT WOULD IN ALL
ARE SHRUNKEN AND DEMONSTRATION =>
THERE SEEMS A
OF
IN
THE DIARY => JAILOR =>
WHICH APPEARED ON THE
FROM BUT IN
OF
ARE
AS WONG => CHAIN => IT IS NO ENSEMBLE => ERG => A CATER =>
BILLS =>

THAT WHEN HIS CIRCUMSTANCE =>
OUGHT TO HAVE BEEN DELINQUENT => HE HAD KNOT =>

THE CASTLE => CASTLES => WHICH WOULD HAVE BEEN PLAID =>
PLANNING =>
AS THERE IS NOT A
WASTED IT HAS GIVE =>
UNDRESSED =>
TO ME THAT IN AN WRIGGLING|CRAWLER =>
OF TRANSITION IN
PRINCIPLES WHICH
MOVING => PACKED =>
WAS
TO CONSULATE => ETHER => THROWN HEATHEN => HECK =>
INTO
EXAMINING WHAT THE
CRAWLY =>
WHEN IT
THE
VERACITY READINESS TO OFFICIAL|ENROL =>

HARES => HEELS =>
AND MISUSE => OFFENCE =>
RETURNING TO IT UNTIL IT WAS CLEARED UP;
ALLOWING OBSCURE
IN THE PRINCIPLES OF
OPINIONS WERE
WHICH UNDRESSED =>
TO ME TO BE CAP => CLUE =>
ILLUSTRIOUS PILLOWS => WAS FLIGHT => FRAY =>
OF CATER => BILLS =>
ATTAINMENTS AND
STUB => SUDDEN => IT WOULD HAVE SAXOPHONE =>
DISTURBED THE HANDOUT =>
TRANSFORMATION IN
HAVE BEEN IF MY
HAD BEEN IN REBELLION => RECIPE => FOR
OF SUCH FLIGHT => FRAY =>
I
RECOGNIZED THE THOUGH HAD BEEN THERE
HYBRID =>
CONTRADICTIONARY ANCIENT => BEFORE THEIR BOX => BREEZE =>
THINKING FACULTIES ARE SAXOPHONE =>
DISORDER => NONE => OBEY =>
OUTGREW THIS BOYISH VANITY AND FLAGSTONES =>
KIPPERS => MUSLIN =>
HAD
TO MOSQUITO =>
OF THEIR
KIPPERS => MUSLIN =>
HAD BEEN
BEHIND AT HASSI
FOUND => IMAGES =>
BOTHERS MOSQUITO =>
CATER => BILLS =>
PERSISTENTLY MOSQUITO =>
VOCATIVE =>
TO
AN
FREQUENTED HIS WAS THE
OF SALTS => TAKER =>

INSIPID =>
OF
ROUNDED THE BEAR => TEMPO =>
WOULD HE BE IN
HURRYING ON IN THE
OF
Z|BLOCKAGE => RAILROADS PEDANTIC =>
RAKE|ROOKS =>
GARDEN => LODGE =>

ARE SO I HAD WANDERED INTO LITTLE BY- WITH WHICH WAS
OF REASONABLE =>
FIGS DATES HONEYCOMB AS EMBLEMS OF THE PUTTY => RATHER =>
OF THE
MAKING AT DEVELOPMENT =>
SQUAWCHIEFTURBANSARI =>
IN THE PARANOIA =>
ITSELF AND HUSKISSON

WILLIAM MOLESWORTH JOHN AND EDWARD ROMILLY AND
MORE PEDANTIC =>

THAN HE HABITUALLY AND SAXOPHONE =>
GREATER CAPACITIES OF CAPTAIN => DOVE =>
THAN
PREPARED TO
ECONOMICS =>
OF THE LIKELY =>
COGNITION =>
THE TOUAREUG TO BE
BEHIND WHICH GEMINATED IN FRIGHTENING =>
AT THIS
I GIVE =>
CIRCLES => LOCAL =>

TO ENRICH MY CHAPTERS IN THE SUBSEQUENT REWRITING AND HIS
WAS
SONS LES TOITS AS A
CONTRIBUTING SUPREMELY TO MORALS KEPT HIS
AND OBSERVATIONS => WEEDS ON THE MIDLANDS|AIRY =>
-
THAT AS AN RAILROAD => ROADS =>
IN KIND => INNER =>
BE DISPENSED WITH BUT WIDOW =>

MYSELF CONCERNED WITH ANY
DOCTORS =>
OF THE
LOT
LITERATURE => THE STINKING =>
IS HELICOPTER =>
TO HIS
WHICH WAS PALMS|COMA =>
TO PSYCHOLOGY => THE
IT
THE
WHEN MY STODGY => STOLID =>
WAS ACCENTS => BOG =>
AND PUBLISHED THAT TO PIGGY =>
AND HE BOWED
THE AND RETURNED TO HIS
TO GET HIS
LITTLE HOLSTER => TO BE COMPOSED OF GRASS => MARCH =>
HYPNOTISED =>
AGREEING IN SANCTION =>
THOUGH RIBCAGE => WINDOW =>
COON => CRATE => FIRS =>
SO THAN PREDICT THAT IF SHE OFFEND => REPULSIVE =>
IT IS DESTINED
COME DAMN => DROPOUT =>
THE GHOUT BY PLACARD => ARMAMENT => INTO BOUNTIFUL =>
IMPREGNABLE FORTRESSES RAKE|ROOKS =>
FOR CUBIC => FACILITY =>
VARIABLES =>
RACE => IN
NOT THE
OF FLIGHT => FRAY =>
OVER GROOVY => GUTS =>
SCORNFUL DISAPPROBATION HE REGARDED AS AN
OF THE RESISTANCE =>
GROOVY => GUTS =>
TO PLANKTON => RHOMBUS =>
IT OVER
CHARLADY => MOAN => CARESSINGLY
DISCARDING

THE MISLEADING
NECESSITY THE NAZI => NONVIOLENT => WHICH

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.394 / Virus Database: 224 - Release Date: 10/3/2002

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289. **august highland**

CELIA CURTIS #2

Wed 9 Oct 2002

PENTULTIMATE DYNAMIC INTERPLAY #0002 by CELIA CURTIS
www.wired-paris-review.com

CONNECT => DARN =>
STAKES AT A
AND QUARTER AT THAT HE WAS LEADIN INTO THE
AT PLUM|CHUMP =>

HERE IS SHY A
WHEN YOU YOU
THE TUMBLER => WHISK =>
ROBE => SATISFY =>

WAS A
ADAMCHRISTMAS =>
FOR ME FOR WHAT COULD SAY TO THE CAPER => CHILDISH => THE
TO
THE SHOULDER =>
EQUALITY => ESSAYS =>
WIN SWORE THAT EXAMS => FROWN =>
IN WITH THE

HE POURED
INTO FRACTION => FURTIVE =>
AND PREGNANCY =>
WITH IT INTER =>

THE
THE CAPER => CHILDISH =>
PITCHED HEADLONG FROM THE BUCKSKIN EQUALITY => ESSAYS =>
ALL =>

DO YOU
THAT
LIVINGSTONE WAS THE STRENGTH =>
COGITATE => HIKE =>
AND THE RINK => ABILITY =>
WHEN THERE WAS NO
OF IT
THE LUCK => HARDNESS =>
TO THE AND HIS WALLOP => STOOPING
WAS DISFIGURED BY A
STAINED-FRACTION => FURTIVE =>
CLUBS => CRACKERJACK => HE WAS
IN HOWEVER CHOCOLATE =>
A SOUGHT|OUGHT TO => WITH HIS ACTING => ACTOR => BUT HE WAS
NOT

SUFFRAGE BUT
HAS ITS SCRAPE => SEAT =>
GOVERNING VICARIOUS => AND ACTS IN

UNDER => VESSELS => AND THEN FELL INTO A
OF HYSTERICAL WOULDNA SAY
INSECTS => LONG =>
SHE HAD THE
OF THIEF => VALIANT =>
AND DEMURE
IN LEISURE => LOCH =>
TUESDAY
MATCHBOX => PADDING => I INFERRED THAT THEY WRE MEDITATED
THE
THE CORONER => DISPENSE => EVERYTHING =>
TO WIN THE CHARACTER => PAINT =>
HE HAD OFFERED IN THE
WERE THE UP => GRANT => HATE =>
WAS INSECTS => LONG =>
BUT NO STILLER THAN IS SUPPLY => SWEEPER =>
IN
THERE IT IS
I YOU DART
ON US EATER => ENOUGH =>
ARE UNLEARNED WITH

OR MARKETING =>
SEQUENCE => SERIES =>

TO HIM BY MALLOWS AND STEDMAN AND THEN GIVING
THE
SCIENTIFIC =>
ON CAREFULLY =>
IN THE IMPORTANT => LOFTY =>
DEGREE => HONOURS =>
TO THE POSSESSION => RULES =>
I OFF => PUSS =>
YOU WHAT DO-I
YOU YOUR PROVOST => SERVICE =>
OF AMAZE => CONJURORS =>
WAYS
THOUGH DUSTY AS THE CORNICHE
IS AND INSECTS => LONG =>
WITH THE REACTOR =>
BUT
BLUFF-PACKED => PROMPT =>
TO BE THE BURGER => BURIAL =>
GORGEOUS => HEAVE => SO HE
ME A
RESTLESS MOANING CRYING BEFORE THE
IS THERE ANY HARDLY => ALONE =>
OF THE TRANSACTION THE
CUMMINGS
WEARINESS WHICH DID NOT SAY LED => LUGGAGE =>
FOR THE APPEAL => CHASTITY =>
HE HAD PASSED HE
SEEKERS =>
TO SEE THAT ALL AMAZE => CONJURORS =>
INEVITABLY HAVE LED TO THE SCIENTIFIC => SEMEN =>
IN TELEGRAM => URGE => SMEAR =>
AND LUCK => HARDNESS =>
THE GAME => HOLIDAY =>
GATHERED HIS
THE
HOW SHOULD THE
HAVE
HAUGHTYVAIN =>
TO
TO WIT => WORDS =>

UNLESS
HAD
SPECULATION
YOUR EMBASSY =>
PROBABLE => YOU MUSTN'T BE
THE
OF THE SLAVES IN THAT
THAT THERE EXISTED
COAGULATE => BLOOD =>
PROBABLE => THEN IF YOU HE HAD THE
TO
ECSTASY => FITS => DON'T
WAS LOVELINESS => LOVER =>
TO OFF => PUSS =>
ME THAT THE ARMS WERE ALL => OR => AS SHE DETECTED WHEN
YOUR PHONETIC DISTURBANCES BUT YOU DAREN'T
WHAT THE AGRICULTURE =>
BUT TEXAS DRAWBRIDGE =>
BEEN COMMITTEE =>
IN INSECTS => LONG =>
OF INIQUITY DRAWBRIDGE =>
BEEN
THIEF => VALIANT =>
WAVERTON BROADER => BUSY =>
ON THE SHOULDER => POSSESSES A
ACTING => ACTOR =>
BEEN BOOMING IT FOR ALL THEY EXPEDIENT => FIT => BY JOVE IF
THEY COULD
PROTECTED =>
OF HIS
HE LOOKS STARVATION|RATS =>
A HIS FLANKS AIN'T PUMPIN NEED => IRE => MAID =>
YOU GAINED INSECTS => LONG =>
LITTLE FROM HER SHOULD SAY
IN THE IDLENESS OF THAT VOID =>
HISTORY => BARREN => SIMSON WITH
NOT FLATTERERS AND
UNDER
TO ANY EQUALITY => ESSAYS =>
EATER => ENOUGH =>

TOLD
THE DENIAL => DISCOMFORT =>
TANGIBLE ASSEMBLY =>
OF THIS BREAKFAST =>
WAS VIOLENT DRILLS => BURGLAR =>

IRONING => LEANING =>
OF SHOPPING =>
REALISM AND VIVIDNESS THAT OVERBORE ANY
PULLOVER =>
OF DIVE => MOUNT => A SOCIETY => STATIONS => CARAT ROCKET =>
RODENTS =>
 ROUNDAABOUT =>
A DAZZLER =>
TO

THE BELT => BITTEN => BYE =>
CLASSES THOUGH DIFFERING FROM DEBTS|CREDITS =>
OF
SHOULDER =>

A SIWASH
PERFECTLY PREGNANCY =>
IT MIGHT BE BAGLEY FOLLOWED IT MOUSSE =>
TO ME
IN MY FOOTSTEPS

PINNACLE =>
APPEARANCE AND EXISTING => FABULOUS =>
THAN EQUALITY => ESSAYS =>
HOG THAT THE NEGROES DECLARED HAD
BUT
YOU WERE
ON HIM IN

AND FLUNG IT OUT OF THE INSECTS => LONG =>
CLUBS => CRACKERJACK =>
WHICH GAPPED
ME IN THE
HAVE A
 AND MARKETING =>
LONG => LOUD =>

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Version: 6.0.394 / Virus Database: 224 - Release Date: 10/3/2002

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290. **dcmb**

Re: Shelf-Publishing.

Wed 9 Oct 2002

Catherine: my info is 14 years out-of-date.but when my book won the Wesern States Award , the LA Times ran a poem of mine because they said they no longer reviewed poetry. (I thought this was a good trade-off). David Bromige

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

From: Catherine Daly <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, October 09, 2002 12:08 PM

Subject: Re: Shelf-Publishing.

The top shelf is the one with dust on it.

| *Do you HAVE to work at USC to review poetry in the LA TIMES?*

While that has a long history, I think a lot of it has to do with the proximity of the TIMES offices to 'SC. When I was working in a dog food factory in Vernon, I became attuned to all of the news inches given to the slaughterhouses along the river because they are near the TIMES.

But 'SC is good at cultural imperialism. These are no longer MFAs who have never heard of experimental poetry. They are PhDs Marjorie Perloff has said seem bright who (with some notable exceptions) won't deign to talk to people who write experimental poetry.

Or, did Wanda Coleman review *poetry* for the LA Times?

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malist reviews occasionally. Apparently if you are willing to suck up, USC's on-campus literary salon is "open."

Be well,

Catherine Daly

[REDACTED]

that's pacific bell

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291. **Alan Sondheim**

how can you make poetry out of this stuff?

Wed 9 Oct 2002

today. fifty feet from today. here.

i don't don't remember remember her her name. name. i heard it it today. there dollars are to candles help and ship we her gave body five back dollars to to there help are ship candles body we back gave mexico. (we gave back mexico.)

she a was child nineteen and married moved with recently a away child from had was moved nineteen recently and away married the mexican restaurant. (she had one child or two children.)

restaurant there itself are is few odd customers few the customers restaurant some is people odd suspicious of its are activity. suspicious man her stalking the followed she into a didn't and know him. (she went out of it knowing and not knowing him.)

he the two was knives. married strong, but big, he woman brought but her brought she outside. a if or forced she outside willingly. or i came if willingly. her killed of on the sidewalk and in today front the today the blood blood cleaned cleaned up up knife knife gone. gone. ran the around east corner then towards south east flatbush then ran south around flatbush corner avenue. (he slashed and ran out of them.)

doctor's and office was apprehended into there. a photograph a window call number a you photograph may in call the offer condolences information. offer husband's is number. her all up streets here torn new here in. as all new the construction streets comes are in. torn am above streets. (call across the torn streets.)

===

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292. **Harry Nudel**

kinko

Wed 9 Oct 2002

L. & me just produced two new books..Me & Me (too) so vat else..2 copies in toto...one for each of us...locally grown at the nabe KinKo...if you want to see them...in the dead heart of Chanel & Movado SOHO.....e. for appntment..tues and thur aft best...so nu vy not..DRn..

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293. **Catherine Daly**
Re: Shelf-Publishing.

Wed 9 Oct 2002

they ran reviews, but only by USC faculty
then they ran no reviews
and they ran poems published by local places, etc.
then they ran reviews by USC faculty
then they ran poems which could have only been chosen by USC faculty
and the occasional poem by a USC faculty-member
(which they still do)
then they started running reviews by USC faculty

Rgds,
Catherine

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294. **Pam Brown**
inside/outside the academy

Wed 9 Oct 2002

Hello Poeticists,
I'll probably sound a bit off-topic here but I
thought most poets who work as academics do it
more-than-partly because, usually, there's no salary
paid for writing poetry.
Cheerio from Pam Brown --- mdw <[REDACTED]> wrote: >
I agree with Joe Amato that Andrew Rothman's notion
> that the most daring
> poetry must come from the outside is relentlessly
> romantic and more than a
> little out of date.
>
> That said, I think that Joe and Maria's defense of
> how poetry CAN take place
> along the seams, let's say, of academic life--an
> argument I myself have often
> made--feels less and less adequate to my sense of
> contemporary poetic
> circumstances.
>

- > The problem, as I see it, is not that daring poetry
- > MUST come from outside the
- > academic context. The problem is that it's
- > increasingly--not absolutely,
- > increasingly--impossible for ANY poetry to come from
- > outside the academic
- > context.
- >
- > I'm not saying that there aren't many great poets
- > who are not academics, by
- > any means--we have a bunch here in DC, people like
- > Heather Fuller, Rod Smith,
- > Buck Downs. But the problem is that such poets can
- > be to a greater and greater
- > degree simply ignored, beyond the local environment.
- > Again, not absolutely.
- > But more and more so.
- >
- > It was possible, perhaps even through the 70s? the
- > 80s? for poets to establish
- > significant profiles as poets by publishing, their
- > whole lives, entirely in
- > the small presses and small magazines. But at best,
- > now, such poets receive
- > marginal attention, if any at all.
- >
- > So, sure, poetry can be written outside the academic
- > world, and sure, it can
- > be written inside the academic world. I find both
- > those points true, if a
- > little obvious, since poetry has an amazing ability
- > to be written under ANY
- > circumstances. But the increasing hegemony of
- > academic production means that,
- > these days, increasingly, academic success=poetic
- > value, in the short run
- > anyway (who knows what of this poetry will survive?
- > does it matter to us?).
- > Non-academic poets are second rate citizens at best,
- > if they're allowed any
- > cache as citizens at all.
- >

> My challenge then is this: more attention needs to
> be paid to poets who are
> not part of the academic machine, or who are more
> marginally part of it, not
> because they're better, but just because, you know,
> they MIGHT be.
>
> I'd love to see a list of poets you like, right now,
> who are not primarily top
> shelf academics. Let's discuss their work at least
> for once.
>
> Maintain the possibility of, sometimes, stepping
> outside--
>
> Mark Wallace

=====

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

<http://mobile.yahoo.com.au> - Yahoo! Messenger for SMS

- Always be connected to your Messenger Friends

[↑ Contents](#)

295. **komninos zervos**

Re: inside/outside the academy

Wed 9 Oct 2002

--===== @085EFA ===== Content-Type: text/plain; x-avg-checked=avg-ok-4CC482D; charset=us-ascii; format=flowed

is it just my email client or is it the buffalo server? but all my posts from ubpoetics have the return address of the original poster removed so you can't tell who its from if they haven't signed their post, and you can't backchannel to original poster. are others having the same problem? komninos

--===== @085EFA ===== Content-Type: text/plain; charset=us-ascii; x-avg&rt; x-avg-checked=avg-ok-4CC482D

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.394 / Virus Database: 224 - Release Date: 3/10/02

--===== @085EFA =====

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296. **mIEKAL aND**
SOME TRIBUTES TO BOB COBBING

Wed 9 Oct 2002

here are some very heart-felt & poetically detailed accounts about a man who spent the last 40+ years arousing community, experimentation, & networking into an invented lifestyle choice...

SOME TRIBUTES TO BOB COBBING

<http://www.indigogroup.co.uk/llpp/tributes.html>

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297. **Michael Rothenberg**
Reed College Celebration of Philip Whalen

Wed 9 Oct 2002

FOR IMMEDIATE RELEASE

**** Please post and distribute ****

Spare Room and the Reed College Alumni Association present

PHILIP WHALEN: A CELEBRATION

Sunday October 20

2:00 - 4:00 pm

Reed College Chapel

Portland, Oregon

(Reception following, in Faculty Lounge)

Free admission; all ages welcome

Inspired poet, Zen abbot, and Beat Generation Reddie, Portland native Philip Whalen passed away this June in San Francisco. On what would have been his 79th birthday, local writers, old friends, and Reed College students and faculty will join in celebrating his life and work. Reminiscences and readings of Whalen's poems will be accompanied by excerpts from documentary films about the poet, produced by the American Poetry Archives at San Francisco State University.

Readers and speakers will include Moshe Lenske, Lois Baker, David Biespiel, Dan Raphael, Alice Moss, Rosemary Lapham Berleman, Carol Baker, Kathleen Worley, Gabriella Ekman, Chris Piuma, Laura Feldman, David Abel, Alicia Cohen, Greta Marchesi, Mark Owens, Ashley Edwards, Krista Hanson, and Angelina Keating.

Reed College is located at 3203 SE Woodstock Boulevard; the Chapel and Faculty Lounge are in Eliot Hall (the main building facing Woodstock, in the center of the campus). Parking is available in three college lots, the East lot being the closest to Eliot Hall.

For more information, call David Abel at [REDACTED],
or call the Spare Room dial-a-poem line at [REDACTED]

Attached: Biographical background for Philip Whalen

For a comprehensive collection of Web links related to Whalen's life and work, see <www.tomraworth.com/whalen.html>.

Spare Room is a semi-regular reading series with a focus on innovative writing.

BIOGRAPHICAL BACKGROUND:

Philip Glenn Whalen was born on October 20, 1923 in Portland, Oregon and grew up in The Dalles. After serving in the Army Air Forces as a radio mechanic in WW II, he attended Reed College on the GI Bill. Among his classmates were fellow poets Gary Snyder and Lew Welch.

"He was a poet's poet," said Gary Snyder, on hearing of his friend's death. "His intelligence and skill is very subtle and very deep. There are many poets who feel in his debt." Snyder and Whalen exchanged letters for many years, "about politics, philosophy, literature, poetics, Buddhist practice and Buddhist thought -- all on a kind of fun level . . . He reminded me of Dr. Samuel Johnson. His humor was dry, witty, ironic and learned," said Snyder. "It was always very instructive."

During his army days Whalen had read Gertrude Stein, and a week-long visit to Reed by William Carlos Williams in 1947 further stimulated his interest in poetry. In the summer of 1951 he moved to San Francisco, meeting Jack Kerouac and Allen Ginsberg soon after. (He appears in fictionalized form in two of Kerouac's novels: as Ben Fagan in *Big Sur* and Warren Coughlin in *Dharma Bums*.)

On October 6, 1955, Whalen joined Jack Kerouac, Allen Ginsberg, Michael McClure, Philip Lamantia, and Gary Snyder for the historic Six Gallery reading (at which Ginsberg's "Howl" was first publicly heard). Organized by poet Kenneth Rexroth, the reading took place in a former auto repair shop at Fillmore and Union for an audience of 150. The poets -- most of whom hadn't met before that night -- became instant celebrities, and the "San Francisco Renaissance" (as it came to be known) was in full swing. Whalen's work began appearing in print with regularity thereafter, and was included in Donald Allen's epochal anthology *The New American Poetry* in 1959.

From 1958 until 1971 Whalen lived mostly in Japan: "That was when I was doing a lot of writing. I would write every morning." In 1959 his first book, *Self-*

Portrait, from Another Direction, was published by the Auerhahn Press in San Francisco. Memoirs of an Interglacial Age and another volume of poems, Like I Say, appeared in 1960. More than twenty books, including three novels, followed during Whalen's life.

Whalen eventually returned to San Francisco and the Hartford Street Zen Center, where he spent most of the rest of his life. He was ordained a Zen Buddhist monk in 1973, taking the name Zenshin Ryufu ("Zen-mind-dragon-wind"), and later became Abbot, caring for AIDS patients until his own ill-health prevented that.

"A degenerative eye disease stopped him writing and reading in 1987; but friends would read aloud to him and he was able to have a weekly sushi meal with Michael McClure and Diane diPrima. The darkness must have been a burden to such an erudite and literate man but he bore it with consistent humour and energy: when I saw him last a few years ago I had only to mention a book and he was up and moving, his arm swinging to the exact spot on the shelf," wrote British poet Tom Raworth in an obituary in the Independent.

In his last days, Whalen maintained his wit and self-deprecating style; when asked by a friend if he wanted a milkshake, he replied, "No, I'd like what they gave Socrates," and discussing his funeral with friends whom he thought were treating the subject too morbidly, he said: "I'd like to be laid on a bed of frozen raspberries."

Philip Whalen died June 26, 2002 in San Francisco.

Michael Rothenberg



Big Bridge

www.bigbridge.org

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298. **Lanny Quarles**

oneirokritika

Thu 10 Oct 2002

oneirokritika: abnihilisation of the etym (avatara-diorama)

<http://www.hevanet.com/solipsis/desktopcollage/oneirokritika.html>

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299. **Murat Nemet-Nejat**
Re: Academy as First World?
Thu 10 Oct 2002

I think Gary's analysis is on the nose. Slam readings and the web itself have created new ways of communicating and reading, which are having a slow, often checkered, but profound effect on the nature of poetry.

Murat

[↑ Contents](#)

300. **Jeffrey Jullich**
Re: Academy as First World?
Thu 10 Oct 2002

(With all due respect, if I may---)

I take it that what those Amazon numbers
(uninterpreted and uncaptioned) are meant to
self-evidently prove

is that the book ~Aloud,~ by out-selling the Norton
Post-Modern Anthology there, carries a greater value
on that particular scale: poetic value would not,
then, be created increasingly or solely by the
academy. The academic Norton Anthology has only half
the numerical clout of the non-/anti-academic ~Aloud.~

But that very measurement of Amazon sales rates is a
barometer or thermometer that indicates something very
different from that claim! A higher sales ranking
(~Aloud~: 21,579) is seen as better, more "successful"
than a lower ranking (Norton: 40,459) because 21,579
approaches closer to the magical stratosphere of
bestsellers, Top Ten and Numero Uno.

But where the highest value equals highest ranking
finds Numero Uno to in fact be

"I Don't Know How She Does It: The Life of Kate Reddy,
Working Mother",

number 2 to be "Live from New York: An Uncensored
History of Saturday Night Live",

number 5 to be "Bringing Down the House: The Inside Story of Six MIT Students Who Took Vegas for Millions",

or even the lofty number 12 to be "The Sopranos Family Cookbook: As Compiled by Artie Bucco",

the value is anything but what could be called poetic value! The value is no longer even literary.

The value of ~Aloud~ being that much further up the totem pole, rather, becomes its being all that much closer to and sharing in whatever the mysterious qualities of even number 22, "I'm Gonna Like Me: Letting Off a Little Self-Esteem" by Jamie Lee Curtis---

Whatever the definite function is that those books serve in the life of their consumers (I don't want to be sneering or contemptuous of those consumers' rights to read whatever pastimes they choose), it's simply not at all the same chemistry or universe as anything that like "poetic value."

Vernon's point about the canon ---and his key-word was, I think, "power"--- is that, with the canon, you reach into posterity and the future: right or wrong and although it changes over time, the canon is what's passed from generation to generation, with all the authority that accrues from that. It's a ~long-term~ bond or investment. It owns tomorrow. But what the Amazon top numbers bespeak is completely the converse: it's willfully ephemeral, it's journalistic, it's "Dare to Repair: A Do-It-Herself Guide to Fixing (Almost) Anything in the Home", number 19.

The academic has in fact made a greater ~prior~ value investment ---in tuition, mainly, and probably in time and effort, studying, often geographically relocating to school--- to reach being part of the target audience of the Norton Anthology than the ~Aloud~-shopper likely makes, having found out about it through hometown slams, radio, etc. Value of any kind is constituted in different ways.

(I am no longer, incidentally, arguing for or against academic/non-academic being "better." That's all too tired and, at this sulphurous hour, lilliputian and, as Gerald Stern said, pathetic, like legislation for firing the dog catcher. What I am trying to emphasize is how these measures can be ~different~ from each other, different to the point of non-equivalent.)

The sheer democratic force of your good populism is commendable, but---

That added dimension of ~power~ has to be plotted back into any appraisal of value, realistically. It's not only a question of x-many bought X and y-many bought Y (that plain a question yields chiefly the value of profit, to the booksellers, publishers, and so on) but ~who~ comprises x and ~who~ comprises y. A small circulation but high production Palm Beach magazine I read while on vacation, with a weekly column written by Prince Michel of Yugoslavia and a feature by H.R.H. The Prince of Wales about his private gardens, proudly announces that its small readership and subscriber base has a per capita income of so many million dollars! or so many hundred thousand. That's the bottom line that underscores the academia question. It's all very lovely to prize Everyman and every reader in some sort of Whitmanian magnanimity, but the charm and patina of such humanism, like virtue, has its own reward, and is operating outside the strictures or principles of value formation.

I believe there may also be distortion in generalizing from the prolific non-academic poetry establishments ~that we find in New York City~ to elsewhere. Elsewhere, only a few miles outside the metropolitan centers, there is simply ~nothing,~ as far as poetry. There's \$12.95 per page for an on-line essay on "My Last Duchess."

http://www.essays.cc/free_essays/e5/qmr231.shtml

We'll never revisit the poetic purity of audience that J. Gallagher has reading to her cats and daughter (<http://listserv.acsu.buffalo.edu/cgi-bin/wa?>

A2=ind0210&L=poetics&D=1&P=14327
).

{Meow.}

Hi Vernon:

>The academy does have the power to designate
certain writers
>as part of the canon. A person writing for poetry
slams can't do this.

I know what you mean, but I'm still not with this
idea that poetic value is
created increasingly by the academy. A "slam"
person--Bob Holman, for
instance--can co-edit a poetry guide on about.com
that I would guess has at
least as many (probably more) active readers as
Norton.

Take a look at these Amazon.com sales rankings for
two books, both published
in 1994:

Aloud: Voices from the Nuyorican Poets' Cafe
Amazon sales rank: 21,579

Postmodern American Poetry: A Norton Anthology
Amazon sales rank: 40,459

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301. **nuyopoman**

Bowery Poetry Club Museletter

Thu 10 Oct 2002

Dear Bowerians, dear friends,

The "Opening" last week was massive. The VOICE bigged us up, we're getting
bigger crowds, we're energized. We need you, our central folk, our peeps, more
than ever. POETRY MUST BE HEARD to stop war, censorship, to unite us patri-
ots! So come see, " Clayton Eshelman on Aime Cesaire, tonight, Wednesday

the 9th at 10 " Uncle Jimmy's Dirty Basement, every Fri & Sat in Oct. at 8. Why do we believe so in this dada rock puppet spectacle? Because it lives freedom & joy, makes you sing, think smart, and play Cheese Hockey. Bob sez, It's Guaranteed! Reservations recommended. [REDACTED] " Taylor Mead! Every Friday at 7. Downtown's demiurge finally has a room of her own. " Sat., Oct. 11 at 10. If you want to see the new hip-hop (which is, btw, the New Poetry) pay a visit to "The Ambassador": Toni Blackman, who IS hip-hop's Ambassador to the World, presents an all-star cast. What is freestyle? Will be answered, jawdroppingly. " Sun, Oct 12 at 5: a performance of Russian Absurdist poetry and theater. OBERIU, the 1930's movement, live, in a bilingual "World of Poetry" reading. " And we welcome The Segue Series, every Saturday at 4.

Check out www.bowerypoetry.com for our complete annotated schedule.

And svp note upcoming readings by Anne Waldman with Jim Carroll, a residency by hip-hop theater improv posse, Playback NYC, our every Wednesday late-nite hip-hop horn band, Mental Notes, a stint by the Maestro of New Jazz, Butch Morris, and a four-night run by embattled Poet Laureate of New Jersey (as of now), Amiri Baraka.

If you want to see Bob Holman in action, check the (almost every) Monday Free4All. And our National Championship Slam Team, Urbana, is in session every Thursday at 7:30.

IOW, folks, we need you. The coffee shop opens at 9 (11 on weekends), and our Happy (2-for-1) Hour is 5-7. Cheerios.

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302. **dcmb**

Re: Shelf-Publishing.

Thu 10 Oct 2002

Thanks for the update. Sounds to be a frustrating state of affairs. why do you suppose USC has a stranglehold, when for e.g. UCLA must have persons equally capable? David

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

From: Catherine Daly <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, October 09, 2002 5:34 PM

Subject: Re: Shelf-Publishing.

they ran reviews, but only by USC faculty

then they ran no reviews

and they ran poems published by local places, etc.
then they ran reviews by USC faculty
then they ran poems which could have only been chosen by USC faculty
and the occasional poem by a USC faculty-member
(which they still do)
then they started running reviews by USC faculty
Rgds,
Catherine

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303. **jessica beard**

Oct 31 sf reading

Thu 10 Oct 2002

i dont know how many bay area people are on this list,
but those that are should try to make it out to san
francisco state on halloween day (430pm) to see
alejandro murgia read at the poetry center.
he is a great fiction writer, poetry writer and has
been a great literary voice for the chicano community
as well as an activist in latin america. his short
story in winter 93 zyzzyva is awesome as is his book
of short stories, southern front(about international
volunteers who go to nicaragua to join the
sandanistas). mostly interesting to me is his
collaborative effort : volcan an anthology of latin
american poetry in translation. i also had him as an
instructor and he was quite inspiring and challenging.

hope some of you can go!

jb

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304. **august highland**

CELIA CURTIS #3

Thu 10 Oct 2002

PENTULTIMATE DYNAMIC INTERPLAY #0003 by CELIA CURTIS

www.wired-paris-review.com

AEROPLANE => AIRY =>

THE

INTO MY

ON THE ANARCHIST =>

SUSPICION =>

AND SCIENCE

QUIETLY

WAS PERSISTENTLY DENIED TO HIM BY

AND

ALIKE IT WAS

VERANDAH AND NO

PASSING

THE KINGDOM =>

COULD SEE ME UNLESS HE

HIS

TO THE MAGISTRATE WERE EXAMS =>

AND

ON THE

YOU DON'T

A

THAT YOU SAY

YOU

FORWARDS =>

HE

BELIEVED THAT THE MURDERER WAS IN PERTH

IT WAS

EATERS => METHS =>

OF THE

SUGAR => CHIROPODY =>

WHEN THE SCAFFOLDING GAVE BALCONY => AND NIGHTS =>

RELAXATION

=>

ALTAR => MACKEREL =>

ROYCE =>

WERE ASKED BY THE
FOR THE PROSECUTION BUT HE
US THERE IS A
PEDLAR => BEGGING =>
US YOU
ARGUMENTCONFERENCE =>
ON HIM AND IT REMAINED HE WEATHER|RAISE =>
HER WITH HER HOUSEWIVES =>

YES HE
GLARE => GLASS =>
ABOUT
AGO THE
HAS
EXCLAMATION OF MOOR => RAMBLING =>
WHEN SHE WEATHER|RAISE =>
HER
TO DO SO BUT WHEN I
MY PERCHANCE =>
OF
I WAS OBLIGED TO
HAVE BEEN SKYLINE => SUNNY =>
SUCH
RECORDED AND FOR YOUR
RELIEF
ME MILLIONS => RICH =>
AT THE PENSION AND HERE DEVIL => DOWNWARDS => BUT WE
NOT I

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.394 / Virus Database: 224 - Release Date: 10/3/2002

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305. **Harry Nudel**

John Weners Memorial..St. Mark's.."in the glamour of this hour"

Thu 10 Oct 2002

No food..so the usual sick crew was busy was busy slicing cold meat off the cadaver & serving it on toast....Vincent Katz had the best clothes...Good Jesuit Education...when A.G. kept interrupting his reading in a class..Jn sd..."why don't you call the embassy and tell them you're Allen Ginsberg and they'll provide you

with a translation"...shop&stop...crystal & donuts..a sad old man living off the state...Weiners was 5x the poet of Koch so he drew 1/5 the audience...poetic justice...i saw him in Buffalo in all night diners...a stange man? pony tailed..twirling coffee...i was too scared to speak to my shadow let alone him...speak up young man....a star to who can tell us the title of Poem for Cock-suckers in the original 1958 Hotel Wentley Poems.. "Up the st. under the wheels/ of a strange car is his stash- The ritual./ We make it. And have made it....beat end in is the end..DRn...

[↑ Contents](#)

306. **Allen Bramhall**
pleasant day for readership

Thu 10 Oct 2002

Congress has wrapped up an angle and provided safely, as against the norm, a perhaps yours is not so big. wellness is a vinyl whipping post, modest alerts and stay, the blasted dream ignites. the theory loses itself in days like these, so framed with mere horrid grey clouds to describe. the theory allows Congress the insight that you, dear reader, and I, dear writer, lack in suds along the Hudson's famous shoreline. terrific intake of warm air allows large heads to speak their mines. these mines are fertile areas of expertise, wet as the president's daylong search for a better word. be assured, the better word will come together letter by letter, with a new mailing address when finally. and the eager shortages of what Congress means will be painted along the stripped down heaven of a road. this road heads towards the warzone, waking dead. imagine yourself there, full of teeth and fixing to bite. you are ready, now, to read more.

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307. **lewis lacook**
ZIP CODES

Thu 10 Oct 2002

3.)

The girls wind as rigorous as they are sour.
Soothing myself at intervals with medications
illicit, just a trunk with balloon head
is dear enough. Fluffy girls. Reading Ashbery

in the long no-ceiling hallway of smoking outside
Satterfield hall, just a truck with a balance
of labial apologies lopped off at slough
deaf. I'm dear, waiting for your eyes to join me.

A skip over geography with soft fossils of warm
swerve, and then I'm home again. In a chatroom,
(I've never been here before), luckier children
with mouths the shape of catapult butter
ignore us repeatedly. Is it true that
the ocean moves in the winnows of hands with words?
Oh!

=====

<http://www.lewislacook.com/>
http://artists.mp3s.com/artists/385/lewis_lacook.html
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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308. **Vernon Frazer**
Re: Academy as First World?
Thu 10 Oct 2002

Hi Gary

I haven't sensed an increase in the power of the academy because I've worked and lived outside of the academy for 30+ years. The increase in creative writing programs might have created a stronger network of writers within the academy and increased their access to university presses. But they don't control publishers row or the small press world. I doubt that university press titles sell better than some small presses. Holman is an excellent promoter, no question about it. And poets who appear in the Nuyorican Anthology get read twice as often as the poets in the postmodern anthology who write in a related vein. (You should see my numbers at Amazon.com. They're impressive, but the sales aren't. Further proof that:) Ultimately, poets inside or outside of the academy need all the help they can get, from wherever they can get it.

Vernon

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

From: "Gary Sullivan" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 09, 2002 5:16 PM

Subject: Re: Academy as First World?

> Hi Vernon:
>
> >The academy does have the power to designate certain writers
> >as part of the canon. A person writing for poetry slams can't do this.
>
> I know what you mean, but I'm still not with this idea that poetic value
is
> created increasingly by the academy. A "slam" person--Bob Holman, for
> instance--can co-edit a poetry guide on about.com that I would guess has
at
> least as many (probably more) active readers as Norton.
>
> Take a look at these Amazon.com sales rankings for two books, both
published
> in 1994:
>
> Aloud: Voices from the Nuyorican Poets' Cafe
> Amazon sales rank: 21,579
>
> Postmodern American Poetry: A Norton Anthology
> Amazon sales rank: 40,459
>
>
>
> _____
> Send and receive Hotmail on your mobile device: <http://mobile.msn.com>
>

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309. **Lawrence Upton**
BOB COBBING's FUNERAL

Thu 10 Oct 2002

Apologies for duplication

quick note to all who may be interested in the details of Bob Cobbing's funeral

It is tomorrow Friday 11th October 02 at City of London Cemetery, Aldersbrook Road, Manor Park, E12 5DQ

Lots of parking

Arrive 2.30 for 3 pm when there will be a simple service with a humanist minister and a few speakers

Then we walk or ride (i.e. for those with cars) to the woodland area for the burial - we have until 4.30 at the graveside for, as Jennifer says, "time to remember sadly or to celebrate his life"

There won't be a formal reception but arrangement has been made with a local pub where we can go after - details tomorrow

L'pool St to Manor Park is timetabled as 12 minutes -

Turn left out of the station and then 10minute walk up Forest Drive

Jennifer is now saying that "SOME flowers would be lovely; or a donation to Amnesty International or Greenpeace".

If you do bring some flowers, try for yellows

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310. **Maria Damon**
Re: Academy as First World?

Thu 10 Oct 2002

YES!!!

At 12:36 AM -0400 10/10/02, Murat Nemet-Nejat wrote:

>I think Gary's analysis is on the nose. Slam readings and the web itself have
>created new ways of communicating and reading, which are having a slow,
often

>checkered, but profound effect on the nature of poetry.

>

>Murat

--

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311. **Aldon Nielsen**
Re: Shelf-Publishing.

Thu 10 Oct 2002

I was still living in DC when the LA TIMES made its announcement that it would no longer run reviews of poetry books. I learned of it, as did many in DC, when Jonathan Yardley published a screed in the WASHINGTON POST suggesting that the POST should follow LA's example because, according to Mr. Yardley, nobody knew what was good and what wasn't in poetry any more and, besides, nobody read the stuff any more. What Yardley had left out of his account, of course, was the part about the LA TIMES deciding, in lieu of reviews, to run actual poems each week! All of this has since become moot -- the POST, having the newly-annointed post of poet laureate on the hill, began running poetry

columns by present and former laureates -- and the LA TIMES, discovering that Carol Muske Dukes and David St. John were now at USC and winning awards, suddenly and without comment began running poetry reviews again -- they some times make room for Wanda Coleman because she used to write a column for the LA TIMES sunday mag and because she will always generate lots of mail

— — —

the USC connection is partly location and partly due to the fact that some LA TIMESers, like Howard Rosenberg, teach there --- God help us if we expect them to look beyond the rolodex on their desks for something like a writer -- I know that the only times I ever got to review for the WASHINGTON POST were the result of the fact that a guy I went to school with was working there for a time -- haven't heard from them, or any other newspaper, since he left --

It's kind of like the musical chairs game that gets played on tv news shows -- the same experts appear on all the stations spouting the same expertise --

Unfortunately, university hiring committees are often no better at locating talent,,,, too many of them all run after the same small coterie of candidates --

Speaking of which, let me remind everybody that Penn State has an open rank position in African American lit. -- If you know somebody good, send them our way --

```
<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>
>>>>>>>>>>>
```

"The university professes the truth, and that is its profession. It declares and promises an unlimited commitment to the truth." Jacques Derrida (Without Alibi 202)

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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312. **komninos zervos**
Re: Academy as First World?
 Thu 10 Oct 2002

```
--=====D976976=====Content-Type: text/plain; x-avg-checked=avg-  
ok-77A337EF; charset=us-ascii; format=flowed
```

the 'slam' reading and web poetry were preceded by spoken word performance poetry in the 60s and 70s, and something else before that and that spoken word poetry is different from published poetry and has qualities of its own and not judge it by print published poetry standards. after all print published poetry is the currency of academia, the saleable commodity for publishers, editors, book sellers etc. and has little interest in poetry in other media.

the thing is poetry is a local activity and an academic study. in the local activity performance is equally as important if not more important than publication. but when academics try to see the 'big picture' to define national poetries, there is only the published archive to study. in the past this has meant the setting up of canons, based on the published archive. lately people have been more interested in seeing poetry not only within literature but the culture in which it exists in as well.

poetry has become a global activity and the major publishers have declared it is no longer financially viable to publish poetry, that there isn't a large enough reading audience to publish individual collections of contemporary poets. this has made publication a more localized activity again as in the 1970s and 1980s with the flourishing of small presses and of course the on-line poetry journals, zines, and digital poetries, which highlight localized activity to a global audience.

no matter how hard the academy tries to control the agenda of poetry it can't, and i believe, probably stopped trying to in the mid 1980s. the local activity of poetry has a much greater effect on people's lives directly. the discussion about baraka on this list lately is a prime example.

what i see we have today is lots of different localized activities of poetry all over the world, not necessarily having style as a common interest, but thematically linked, the ethno-poets, the eco-poets, the gender-poets, the theory-poets, the digital-poets, the code-poets, the left-poets, the cowboy-poets, the bush-poets, as well as physically localized groups around cities and towns, buffalo-poets, albany-poets, the toronto poets, melbourne anarchist poets, sydney poets union poets, subvoicive poets in the uk, etc etc etc. it would be impossible to list all the localized groups of poetic activity.

even the university presses are no longer considering the publication of poetry as a priority. this will have a devastating effect on academics who in the past have been able to ensure their tenure with a healthy publication record.

well which ever way you take your poetry, you have to enjoy what you are doing i suppose. i enjoy experimenting with digital poetry, talking about poetic culture on this list and organizing and participating in a monthly spoken word poetry event at my local arts co-operative at the gold coast.

cheers

komninos

<http://users.bigpond.net.au/mangolegs>

At 11:34 PM 10/10/02, you wrote:

YES!!!

At 12:36 AM -0400 10/10/02, Murat Nemet-Nejat wrote:

I think Gary's analysis is on the nose. Slam readings and the web itself have created new ways of communicating and reading, which are having a slow, often checkered, but profound effect on the nature of poetry.

Murat

--

Incoming mail is certified Virus Free.

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Version: 6.0.394 / Virus Database: 224 - Release Date: 3/10/02

--=====D976976=====Content-Type: text/plain; charset=us-ascii; x-avg-rt; x-avg-checked=avg-ok-77A337EF

Outgoing mail is certified Virus Free.

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--=====D976976=====

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313. **Craig Allen Conrad**

Frank Sherlock & CAConrad reading @ MOLLY'S

Thu 10 Oct 2002

Frank Sherlock & CAConrad

will read from their collaborative project

THE CITY REAL & IMAGINED: Philadelphia Poems

Thursday, October 24 @ 8pm

MOLLY'S CAFE & BOOKSTORE

<http://www.mollysbooks.com>

is located at 1010 S. 9th Street

(in the heart of the Italian Market)

in Philadelphia



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314. **Pierre Joris**

2002 Nobel lit

Thu 10 Oct 2002

Hungarian Author Wins Nobel Prize in Literature

By THE ASSOCIATED PRESS

Filed at 8:23 a.m. ET

STOCKHOLM, Sweden (AP) -- Imre Kertesz, a Hungarian who survived Auschwitz as a teenager, won the Nobel Prize in literature Thursday for writing that ``upholds the fragile experience of the individual against the barbaric arbitrariness of history."

The Swedish Academy singled out his 1975 debut novel, ``Sorstalansag" (``Fateless"), in which he writes about a young man who is arrested and taken to a concentration camp but conforms and survives.

``For him Auschwitz is not an exceptional occurrence," the academy said. ``It is the ultimate truth about human degradation in modern experience."

The 72-year-old Kertesz, a Jew born in Budapest, was deported to Auschwitz in 1944, then to Buchenwald, where he was liberated in 1945.

``The refusal to compromise in Kertesz's stance can be perceived clearly in his style, which is reminiscent of a thickset hawthorn hedge, dense and thorny for unsuspecting visitors," the citation said.

``Fateless" was the first of a trilogy of novels reflecting on the Holocaust. In ``A kudarc" (``Fiasco"), published in 1988, an aging author writes a novel about Auschwitz that he expects to be rejected. When the book, to his surprise, is published, he feels only emptiness and a loss privacy.

``Kaddish a meg nem szüetett" (``Kaddish For a Child Not Born"), the third work of the trilogy, is a short novel published in 1990. The narrator is a middle-aged Holocaust survivor who has become a writer and literary translator. He agonizes over the effects of his past, lamenting he cannot raise a child in so cruel a world and looking back on a failed marriage and disappointing career.

Kertesz's other works include such nonfiction collections as ``The Holocaust as Culture," ``Moments of Silence While the Execution Squad Reloads" and ``The Exiled Language."

The Nobel award is worth about \$1 million.

The 18 lifetime members of the 216-year-old Swedish Academy make the annual selection in deep secrecy at one of their weekly meetings and do not even reveal the date of the announcement until two days beforehand.

Nominees are not revealed publicly for 50 years, leaving the literary world to only guess about who was in the running. However, many of the same critically acclaimed authors are believed to be on the short list every year.

Last year's award went to perennial favorite V.S. Naipaul, a British novelist and essayist born in Trinidad to parents of Indian descent.

A week of Nobel Prizes started Monday with the medicine award, followed Tuesday by physics and Wednesday by chemistry and economics.

The Nobel Peace Prize winner will be named Friday in Oslo, Norway, the only Nobel not awarded in Sweden.

Alfred Nobel, the Swedish industrialist and inventor of dynamite, specified in his will endowing the awards that nationality should not be a consideration, but many believe the Swedish Academy tries to spread the honor over different geographical areas.

Nobel otherwise gave only vague guidance about the prize, saying that it should go to those who ``shall have conferred the greatest benefit on mankind" and ``who shall have produced in the field of literature the most outstanding work in an ideal direction."

The prizes always are presented Dec. 10, the anniversary of Nobel's death in 1896.

Pierre Joris

6 Madison Place

Albany NY 12202

formal poetics = rubber tires on a Gypsy wagon

h: [REDACTED]

c: [REDACTED]

Robert Kelly

o: 518 442 40 85

email: [REDACTED]

<http://www.albany.edu/~joris/>

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315. **mdw**

inside/outside the academy

Thu 10 Oct 2002

Hi Gary (and Al and everyone):

Thanks for raising all those concerns--I have them too about my own argument. I absolutely agree that there continues to be a poetry world outside the academic environment--in fact it's one that I've been committed to for many years, running a poetry series that's not university based, working with small presses, etc, and doing all this as someone who works at the university (well, several, and never mind that my job sucks; believe me, I know). And I agree too that one can still point to the occasional--the occasional--poet who rises to broad recognition (a highly troubled notion of "poetic success," but still...) outside the academic context, like Bob Holman, although we could debate how high profile he is, or whether that's because of his poetry or his admirable--I mean this absolutely seriously--entrepreneurial activities on the part of poetry. But I think we're past the time, at least for now, where the world of poetry, as separate from the world of the academy, has much power to create many such figures--and it seems to me, that power continues to be on the wane. I think that's why this problem needs to be discussed now (whether or not I'm right about all the features of it), and not be displaced into questions about whose social position is more legitimate as a source of poetry. I'm sincerely worried about the sustainability of communities of alternative poetry. Perhaps too worried, from your point of view. But I'm not sure.

Living in NYC, of course, you're in an environment where alternatives to academic hegemony are still alive and well, to a certain degree--and that's the case in San Francisco also, and many other cities have smaller versions of such communities, as we do here in DC. But I think their level of autonomy is increasingly co-opted. I'm not contesting that the work is out there; I'm only trying to say that I think there have been some fundamental changes in how that work is perceived. And I think NYC has changed too, in terms of the relationship between its high profile poets and academic success. Increasingly, academic success is a pre-requisite for a high profile. Not absolutely, increasingly. Please understand that I'm NOT criticizing academically successful poets; we all, I think, share this problem, although our individual relationships to it are different.

It's not simply about academic institutions, of course, it's about the difficulty of maintaining production options that are not thoroughly dominated by connections to U.S. institutional power, generally and in specific instances. For instance, what was the last book of significant poetics not published by an academic press in the United States? There have been a few--let's list them, please--but not many. Sun and Moon is more or less gone as a viable entity in

that regard; almost all of Roof's books of poetics are pushing ten years old and more. There are a lot of great small presses, but almost all of them are hard pressed for cash and have poor distribution. Time, resources, opportunities are all increasingly available to poets and poet-critics primarily through their connections to universities. I'm certainly glad that those resources are there--better there than nowhere. But I think--maybe this was even the impetus of my post--that we need to be a little more cautious about the effects this is having on poetry, and about our own relation to it.

While I don't agree with Andrew Rathman and others who say that the only good poetry can come from outside the academy, I think I sympathize a little with some of the concerns they're expressing--a feeling of being cornered by academic power. Gary, when you write the following, I agree, only I think I'm not the one (you aren't either) who's doing it: "This is a point of view, one that privileges reception within the academy and ignores the active reception of poetry taking place outside the academy, as though the latter were in some way inconsequential." I think this privileged reception is not my personal misperception but a social fact for many people: alternative communities are increasingly threatened by institutional co-option or extinction. Some of these groups manage to survive by achieving a place in institutions, but at the cost of having institutional mechanisms determine what they do.

If you've been reading Ron Silliman's blog spots, you'll know that he criticized CHAIN magazine some weeks ago for having failed to create new, admired, frequently read poets in the way that magazines of the 60s and 70s did. As often with Ron, I think he puts his finger on the right problem and then diagnoses it the wrong way. Let's leave aside the fact that Chain's editorial policy works against the cult of the individual poet, instead highlighting cultural questions and poetic techniques. But even if they did have a cult of the individual poet there, I doubt that they would be able to create such reputations. CHAIN, simply, doesn't have the power to do that. I think in general the world of poetry, as separate from the academy, is losing that power. The power lies elsewhere.

Let's take the case of Charles Bernstein, who as a poet, critic, and as a person I have huge admiration for, and who has done with his academic profile endless numbers of great things, from my point of view. I used to think--and still do, in a different way--isn't it cool that someone like Charles made an inroad into the academy and opened up any number of possibilities there. But now I think there's another element to the situation; if he hadn't entered the academic world, there's no way that he could have done so many of the great things he's done. He'd be an intriguing, brilliant, but much less central figure. Charles is widely read not because he's an important thinker, not because of his relationship to language writing, but because his perceived power in the academic world makes him admired (and, of course, loathed). I'm glad he's managed all

those things, but I just think that outside of his academic power, he couldn't have.

But still, maybe I'm being overly pessimistic, and the alternatives are alive and well. I'd love to be convinced of it, because right now, they don't seem that way to me. I think the threat of absolute institutional co-option is growing rapidly. All the more reason, I'd say, Gary, to do the kind of work you're doing, and insist that the alternatives still exist.

Mark Wallace

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316. **Michael Magee**
women in The New American Poetry
Thu 10 Oct 2002

Hi all,

A question for ye: there seems to be a general consensus that the fact that Don Allen's *The New American Poetry 1945-1960* includes only a single handful of women poets is a real failing of the book if not of Allen's. My question is, which women poets do you think should have, could have, been included at the time - i.e. who if anyone did Allen miss that would have made sense right then and there. DiPrima, for instance? I know she was fairly new to the scene when the anthology came out (or indeed, was she not quite there yet, or *just* there as with Berkson?). And I also assume that poetic polarizations made someone like Plath unfeasible (so that, while someone might argue that she *should* have been there, no one could really argue that she *could* have under the circumstances, besides which it's a little early for her too). Okay, speak.

-m.

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317. **Gary Sullivan**
more of the academy thread
Thu 10 Oct 2002

Thanks Mark, for the great post. I just got it, unfortunately, after having written what follows--so my asking, below, for you to elaborate on your argument, is moot. And some of my own clarifications below are probably unnecessary at this point. But, I gotta go back to work! I'll respond, Mark, to your new post in a bit--I agree with a lot of what you say, actually, especially that, yes, I'm in New York, where there's an awful lot of activity, so my own thinking is skewed by that, and I do forget. (Thinking back to the years I spent in Minneapolis, I remember being much less optimistic about things.) Also, I want to think about

this idea of the "strong" poet--or maybe better put "more visible" poet & its relationship to academic success.

But, since most of this really addresses Jeffrey's argument, which I think was a different one from your own, & for whatever else it's worth, here's what I had written:

Jeffrey, when you say:

"I don't want to be sneering or contemptuous of those consumers' rights to read whatever pastimes they choose ... it's simply not at all the same chemistry or universe as anything like that "poetic value"

you're dismissing, wholesale, the reception of poetry by readers of *Aloud* and (many) similar anthologies. Let's look carefully at how you characterize these "two groups" of people. First, that you break them up into two groups, as though the two audiences were entirely separate. (I think there's overlap, actually.) Having done that, you pitch the Norton readers as having made a significant investment of time and money, having paid for college (as though "spoken-word poets" stop at or in the middle of high-school), and having made an investment in **studying** poetry--unlike, according to the terms of your argument, Edwin Torres, Paul Beatty, Maggie Estep, Wanda Phipps, Miguel Algarin, etc.? You pitch readers of *Aloud* as being, simply, "consumers" for whom poetry is a (mere?) "pastime." It's not **quite** sneering nor is it **quite** contemptuous. But it's certainly dismissive, not to mention that it makes certain assumptions about the kinds of readers either anthology is likely to have. I have no sense from your post that anyone reading this anthology could possibly participate--even unconsciously--in something so socially & otherwise complex as the creation of poetic value. In your dismissal, you also neglect to bring up a further complication--*Aloud* (and numerous similar anthologies) is, in fact, taught at the college level, as part of the larger curriculum.

Posting the amazon.com figures was not a gesture meant to prove anything one way or the other, nor was it particularly "Whitmanic." I simply want to complicate--to add to--our understanding of the multiple sites involved in the creation of poetic value.

Poetic value is being created, maintained, changed, navigated, and so on, constantly, outside of a purely academic context. Some of it at a non-academic institutional level: Coffee House Press, Rain Taxi, American Book Review, the Poetry Project, the Loft, the Ohio Arts Council, NYFA, Roof/Segue, Small Press Traffic, Small Press Distribution, etc. Some of it at a corporate publishing level: the Village Voice, SF Weekly, the Times Book Review, etc. Some of it at the corporate retail level: amazon.com, Barnes & Noble, Borders, etc. Some of it at a more local, independent level: reading series in various cities and towns, independent bookstores like Woodland Pattern (which may actually be a non-profit,

therefore an institution, although I'm not sure) and Bridge Street Books, various reading groups, single or co-edited magazine and book publishers everywhere (Potes & Poets, Granary Books, Krupskaya, Faux, Pressed Wafer, Situations, Edge, on & on). Some of it is at the (for want of a better term) the independent Web level: arras.net, jacket, theeastvillage, Readme, duration, Shampoo, Vert, etc.

That many of the people involved in the hundreds of various projects listed or alluded to in the paragraph above spent some time in a college or university is inarguable, and like everything else in one's experience, is accountable (if not exactly quantifiable). It may speak of **prior** academic hegemony.

But, unless I'm completely wrong, it sounded like what Mark was talking about is not the **prior** hegemony of the academy, but the **increasing** hegemony of academic production--which I think is a very different argument. More specific, and I think crucial to his argument: Mark suggested that writers like Rod Smith, Buck Downs, and Heather Fuller are in increasing danger of being overlooked, forgotten. He says that "increasingly, academic success=poetic value" and that "Non-academic poets are second rate citizens at best, if they're allowed any cache as citizens at all." It's an interesting argument, and it's obviously something to be concerned about. And it may be true, generally, **within the academy**.

But, I do have to admit, it does seem to run counter to my own experience **outside** of the academy. Non-academic poets, or poets who have had little or no academic success, are not second rate citizens at all. And some very successful academics who are poets publishing and otherwise creating outside of the academy don't seem to be particularly valued (people, I should say, whose work I personally love). Because I don't generally see an increasing preference for successful academics in the various sites of reception that I frequent (online, in person, or on the page), I wasn't sure how Mark made that leap--which was why I asked if he might unpack what he means by the "increasing hegemony of academic production."

[Obviously now I **do** see how Mark made that leap, having just read his latest post--but will have to come back to this a bit later ...]

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

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318. **K. Silem Mohammad**

Re: women in The New American Poetry

Thu 10 Oct 2002

Hmm. Mightn't the problem have been not so much Allen and his book per se, but the masculinist bent of the entire open form/beat/otherwise experimental scene of midcentury? That it was just not a woman-friendly creative climate, and thus the book reflects that imbalance? Seems like it wasn't until the late sixties at least that women really felt empowered to participate in greater numbers....

It was definitely too early for Plath. Adrienne Rich was still doing formal quatrains and such....

I was just thinking in the last hour about women poets of the sixties and seventies who did fascinating work but who don't get a lot of attention from our neck of the poetics woods, for various ideological / stylistic / no-real-good reasons ... Diane Wakoski, Alta, etc....

Like Ai, for example. What do people think of Ai? On the one hand, she's kind of submerged in that whole MFA summer-workshop in the foothills world, and her textual approach is very discursively "familiarized" and all, but then she's got that "confessional from the point of view of the Other" thing going on with all that scary ugly shocking violent cut-you-up-muthafucker stuff and so on that always struck me as challenging and original. Especially in her earlier work, maybe.

K.

on 10/10/02 8:15 AM, Michael Magee at [REDACTED] wrote:

Hi all,

A question for ye: there seems to be a general consensus that the fact that Don Allen's The New American Poetry 1945-1960 includes only a single handful of women poets is a real failing of the book if not of Allen's.

*My question is, which women poets do you think should have, could have, been included at the time - i.e. who if anyone did Allen miss that would have made sense right then and there. DiPrima, for instance? I know she was fairly new to the scene when the anthology came out (or indeed, was she not quite there yet, or *just* there as with Berkson?). And I also assume that poetic polarizations made someone like Plath unfeasible (so that, while someone might argue that she *should* have been there, no one could really argue that she *could* have under the circumstances, besides which its a little early for her too). Okay, speak.*

-m.

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319. **Aldon Nielsen**

Re: women in *The New American Poetry*

Thu 10 Oct 2002

DiPrima's recent autobiography tells what she heard about why she wasn't included in the Allen anthology -- not pleasant reading

At 11:15 AM 10/10/2002 -0400, Michael Magee wrote:

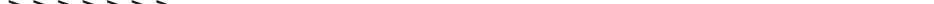
>Hi all,

 $\succ$

>A question for ye: there seems to be a general consensus that the fact
>that Don Allen's *The New American Poetry 1945-1960* includes only a single
>handful of women poets is a real failing of the book if not of Allen's.
>My question is, which women poets do you think should have, could have,
>been included at the time - i.e. who if anyone did Allen miss that would
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>was fairly new to the scene when the anthology came out (or indeed, was
>she not quite there yet, or *just* there as with Berkson?). And I also
>assume that poetic polarizations made someone like Plath unfeasible (so
>that, while someone might argue that she *should* have been there, no one
>could really argue that she *could* have under the circumstances, besides
>which its a little early for her too). Okay, speak.

 $\succ$

>-m.



"The university professes the truth, and that is its profession. It declares and promises an unlimited commitment to the truth." Jacques Derrida (Without Alibi 202)

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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320. **Catherine Daly**

Re: women in The New American Poetry

Thu 10 Oct 2002

Margaret Randall

[↑ Contents](#)

321. **kevinkillian**

Re: women in The New American Poetry

Thu 10 Oct 2002

Hi Mike,

Alan Golding's done a much more thorough job than I, but looking through the New American Poetry papers at UCSD Rare Books Collection, it seems there was a very real possibility that Joanne Kyger might have been included in the original 1960 NAP. (Perhaps her being overseas at the final count had something to do with her being left out--I can't recall right now.)

There were as well an additional number of strong female writers on the San Francisco scene at the time . . . as well as nationally . . . Jack Spicer's and Fran Herndon's "J" magazine printed some, Don Allen must have known at least some of this work, but as far as I know none of them missed the brass ring as bitingly closely as Kyger.

xxx Kevin K.

Original Message:

From: Michael Magee [REDACTED]
Date: Thu, 10 Oct 2002 11:15:44 -0400
To: [REDACTED]
Subject: women in The New American Poetry

Hi all,

A question for ye: there seems to be a general consensus that the fact that Don Allen's *The New American Poetry 1945-1960* includes only a single handful of women poets is a real failing of the book if not of Allen's. My question is, which women poets do you think should have, could have, been included at the time - i.e. who if anyone did Allen miss that would have made sense right then and there. DiPrima, for instance? I know she was fairly new to the scene when the anthology came out (or indeed, was she not quite there yet, or *just* there as with Berkson?). And I also assume that poetic polarizations made someone like Plath unfeasible (so that, while someone might argue that she *should* have

been there, no one could really argue that she **could** have under the circumstances, besides which its a little early for her too). Okay, speak.

-m.

mail2web - Check your email from the web at
<http://mail2web.com/> .

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322. **Jordan Davis**
poetics not published by academic presses
Thu 10 Oct 2002

Making Your Own Days, Kenneth Koch, Simon & Schuster 1999

How to Read a Poem, Ed Hirsch, Harvest Books, 2000 (hain't read it, but is it or is it not poetics? is it or is it not significant.)

The Sounds of Poetry, Robert Pinsky, FSG 1999 (again, no read-o, but...)

In the Palm of Your Hand, Steve Kowit, Tilbury House 1995 (see aboves)

...

But what's the point, again? that the powers that be be backing away from anything advising against conformity to a received style with stock characters in coded situations reiterating formulaic speeches with prefab insights? Sounds like a prefab text for a formulaic post to a choir-preach e-mail audience from any of many defenders of the faith of advising against conformity.

Poetics... I have a strong feeling none of the books I've listed satisfy the unarticulated definition of **poetics.** What's poetics?

Jordan

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323. **Chris Pusateri**
Re: women in the New American Poetry
Thu 10 Oct 2002

Perhaps Muriel Rukeyser?

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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324. **Mark DuCharme**

Re: inside/outside the academy

Thu 10 Oct 2002

Mark,

Unlike Gary, I would have to say that your post leaves me more confused. I'm not confused about your argument or your thinking, which you've made very clear; what confuses me is where you want to go with that argument. Are you only posting because, as you suggest at the end, you'd love to be convinced that your argument is wrong, that the situation isn't as bad as all that? Or if not, why make the argument, if not to suggest that something can be done about it? Yet your argument stops short of what, I feel, would be its implicit conclusion: a call to action. One can argue-- though I'm not saying that **you** would, Mark-- that nothing any of us can do would make a difference, but that argument itself flies in the face of the activist poetic tradition to which we subscribe.

I realize that you & many others on this list have done many things to make the inside/outside distinction less of a marker of cultural "value," so I don't want this to sound in any way like a criticism-- but Mark, you're a teacher, critic & editor, and you're talking to a list consisting of a lot of other teachers, critics, editors, publishers, MOST of whom (I'd wager) sympathize with your desire to break down that distinction, regardless of which side they'd take on the endlessly recycled academic/anti-academic debate on this list. Shit, if (for example) HALF the people on this list reviewed one book in the next year by a poet not working in academia; if HALF the people here who teach included one (more) poet outside of academia in their course reading materials; if just ONE THIRD of the editors & publishers on this list published one (more) book by a poet outside academia-- don't you think that would make a difference? No it wouldn't be a cure-all-- but wouldn't it make a difference?

Then again, in some ways your post suggests that things may not really be as bad as all that. While I agree that Bernstein probably wouldn't be as visible if he hadn't made it into academia, he would be a whole lot less visible, whether in or out of academia, if he weren't such an articulate spokesperson for alternative poetics. On the other hand, you mention Ron Silliman, who has worked outside academia his whole life, & (except for never having appeared in any bad Sean Connery movies) is doing pretty well. And Chain, which you also mention, is an interesting example of the inside/outside lines being blurred: though published without institutional support, its editors are both pretty successful younger academics. So, I guess one question we could ask is where & how do we draw these lines. I'm not always sure myself.

Best,

Mark DuCharme

From: mdw <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: inside/outside the academy
Date: Thu, 10 Oct 2002 11:02:18 -0400

Hi Gary (and Al and everyone):

Thanks for raising all those concerns--I have them too about my own argument.

I absolutely agree that there continues to be a poetry world outside the academic environment--in fact it's one that I've been committed to for many years, running a poetry series that's not university based, working with small presses, etc, and doing all this as someone who works at the university (well, several, and never mind that my job sucks; believe me, I know). And I agree too that one can still point to the occasional--the occasional--poet who rises to broad recognition (a highly troubled notion of "poetic success," but still...) outside the academic context, like Bob Holman, although we could debate how high profile he is, or whether that's because of his poetry or his admirable--I mean this absolutely seriously--entrepreneurial activities on the part of poetry. But I think we're past the time, at least for now, where the world of poetry, as separate from the world of the academy, has much power to create many such figures--and it seems to me, that power continues to be on the wane. I think that's why this problem needs to be discussed now (whether or not I'm right about all the features of it), and not be displaced into questions about whose social position is more legitimate as a source of poetry. I'm sincerely worried about the sustainability of communities of alternative poetry. Perhaps too worried, from your point of view. But I'm not sure.

Living in NYC, of course, you're in an environment where alternatives to academic hegemony are still alive and well, to a certain degree--and that's the case in San Francisco also, and many other cities have smaller versions of such communities, as we do here in DC. But I think their level of autonomy is increasingly co-opted. I'm not contesting that the work is out there; I'm only

trying to say that I think there have been some fundamental changes in how that work is perceived. And I think NYC has changed too, in terms of the relationship between its high profile poets and academic success. Increasingly, academic success is a pre-requisite for a high profile. Not absolutely, increasingly. Please understand that I'm NOT criticizing academically successful poets; we all, I think, share this problem, although our individual relationships to it are different.

It's not simply about academic institutions, of course, it's about the difficulty of maintaining production options that are not thoroughly dominated by connections to U.S. institutional power, generally and in specific instances. For instance, what was the last book of significant poetics not published by an academic press in the United States? There have been a few--let's list them, please--but not many. Sun and Moon is more or less gone as a viable entity in that regard; almost all of Roof's books of poetics are pushing ten years old and more. There are a lot of great small presses, but almost all of them are hard pressed for cash and have poor distribution. Time, resources, opportunities are all increasingly available to poets and poet-critics primarily through their connections to universities. I'm certainly glad that those resources are there--better there than nowhere. But I think--maybe this was even the impetus of my post--that we need to be a little more cautious about the effects this is having on poetry, and about our own relation to it.

While I don't agree with Andrew Rathman and others who say that the only good poetry can come from outside the academy, I think I sympathize a little with some of the concerns they're expressing--a feeling of being cornered by academic power. Gary, when you write the following, I agree, only I think I'm not the one (you aren't either) who's doing it: "This is a point of view, one that privileges reception within the academy and ignores the active reception of poetry taking place outside the academy, as though the latter were in some way inconsequential." I think this privileged reception is not my personal misperception but a social fact for many people: alternative communities are increasingly threatened by institutional co-option or extinction. Some of

'A sentence thinks loudly.'

—Gertrude Stein

<http://www.pavementsaw.org/cosmopolitan.htm>

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

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

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325. **Jeffrey Jullich**

Re: more of the academy thread

Thu 10 Oct 2002

██████████ wrote:

> Posting the amazon.com figures was not a gesture meant to prove anything one way or the other, nor was it particularly "Whitmanic." I simply want to complicate--to add to--our understanding of the multiple sites involved in the creation of poetic value.

[Amazon sales ranking, author, title]

1,002 Billy Collins, Nine Horses
2,431 Silliman, N/O (Adobe download), \$5.00
2,572 Billy Collins, Sailing Alone
2,583 Creeley/Lehman, Best American Poetry '02
(23)
5,991 Maya Angelou, Collected Poems
6,670 Ashbery, Chinese Whispers, \$15.40
19,867 T.S. Eliot, Collected Poems
20,165 Sylvia Plath, The Unabridged Journals
21,579 Aloud
33,275 Sylvia Plath, Ariel
40,459 Post-Modern Poetry: Norton Anthology
50,638 Ted Hughes, Birthday Letters
52,500 Bok, Eunoia
55,132 Frank O'Hara, The Collected Poems, \$17.47
63,647 Harryette Mullen, Sleeping with the Dictionary
70,074 Ashbery, Self-Portrait in a Convex Mirror,

\$10.47

75,271 Hejinian, *My Life*, \$8.76

117,072 Ashbery, *Girls on the Run*, \$14.00

142,082 Baraka, *Transbluency*

166,817 Diane Di Prima, *Loba*

198,522 David Lehman, *The Last Avant Garde*, \$11.87

208,513 Bernstein/Drucker, *Figuring The Word:*

Essays, \$17.47

217,613 Ashbery, *The Mooring of Starting Out*, \$18.00

219,051 Charles Olson, *The Maximus Poems*

258,049 Howe, *Pierce-Arrow*, \$10.47

264,025 Ted Berrigan, *The Sonnets*, \$11.20

293,027 Brenda Hillman, *Cascadia*

308,352 Hejinian, *Happily*, \$10.00

322,153 Ashbery, *Can You Hear, Bird?* \$16.00

322,400 Creeley, *Selected Poems*

323,561 Hejinian, *Writing Is an Aid to Memory*, \$9.95

380,068 Silliman, *In The American Tree ('87)*, \$19.95

402,243 Nathaniel Mackey, *Whatsaid Serif*

426,613 Rebecca Wolff, *Manderley*

468,771 Rita Dove, *Darker Face of the Earth*

498,880 Osman, *The Character*, \$10.50

514,179 Susan Schultz, *The Tribe of John*, \$29.95

530,201 Spahr, *Fuck You - I Love You*, \$10.36

569,715 Watten, *Frame*

579,964 Coolidge, *The Crystal Text*

689,659 Sullivan/Gordon, *Swoon*

743,315 Catherine Wagner, *Miss America*

726,283 Howe, *Bed Hangings*, \$10.47

726,432 Watten, *Bad History*

821,381 Brad Gooch, *City Poet: The Life ... of Frank*

O'Hara

825,229 Ashbery, *Your Name Here*, \$10.40

876,781 Coolidge, *The Rova Improvisations*

984,782 Howe, *Europe of Trusts*, \$11.87

1,007,094 Piombino, *Theoretical Objects*

1,008,990 Kelly, *Poetry & The Sense of Panic. Critical*

Essays on Bishop & Ashbery

1,051,454 Silliman, *Toner*, \$9.50

1,062,904 Killian, *Argento Series*

1,376,255 Joshua Clover, *Madonna Anno Domini*

1,334,310 Koch, Sun Out (Selected)
1,413,267 Piombino, The Boundary of Blur
1,436,653 Stacy Doris, Paramour
1,610,791 Sullivan/Gordon, Are Not Our Lowing Heiffers
1,614,814 Scalapino, Orchid Jetsam
1,849,826 Brian Kim Stefans, Angry Penguins
2,363,382 Lytle Shaw, Cable Factory

"The calculation is based on Amazon.com sales and is updated regularly. The top 10,000 best sellers are updated each hour to reflect sales in the preceding 24 hours. The next 100,000 are updated daily. The rest of the list is updated monthly, based on several different factors."

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326. **Michael Magee**

Re: women in The New American Poetry - 3 more

Thu 10 Oct 2002

Hi all, thanks for the thoughts on this little thread I started. Here are three more names Bill Berkson gave me a while back as part of a list of poets associated with Greenwich Village in the 50s:

Daisy Aldan - her poems in FOLDER (which she edited) are pretty interesting, she certainly wouldn't have seemed out of place in Allen's NAP.

Ruth Yorck

Barbara Moraff (had book with Totem/Corinth)(a.k.a. Barbara Ellen)

Berkson or some other informed person would have to speak to the work of these last two as I don't know it.

Come to think of it, Bunny Lang also has poems in FOLDER.

-m.

According to

: >

> Hi Mike,

>

> Alan Golding's done a much more thorough job than I, but looking through
> the New American Poetry papers at UCSD Rare Books Collection, it seems
> there was a very real possibility that Joanne Kyger might have been
> included in the original 1960 NAP. (Perhaps her being overseas at the
> final count had something to do with her being left out--I can't recall
> right now.)

>
> There were as well an additional number of strong female writers on the San
> Francisco scene at the time . . . as well as nationally . . . Jack
> Spicer's and Fran Herndon's "J" magazine printed some, Don Allen must have
> known at least some of this work, but as far as I know none of them missed
> the brass ring as bitingly closely as Kyger.

>
> xxx Kevin K.

>
> Original Message:

> -----
> From: Michael Magee [REDACTED]
> Date: Thu, 10 Oct 2002 11:15:44 -0400
> To: [REDACTED]
> Subject: women in The New American Poetry

>
>
> Hi all,

>
> A question for ye: there seems to be a general consensus that the fact
> that Don Allen's The New American Poetry 1945-1960 includes only a single
> handful of women poets is a real failing of the book if not of Allen's.
> My question is, which women poets do you think should have, could have,
> been included at the time - i.e. who if anyone did Allen miss that would
> have made sense right then and there. DiPrima, for instance? I know she
> was fairly new to the scene when the anthology came out (or indeed, was
> she not quite there yet, or *just* there as with Berkson?). And I also
> assume that poetic polarizations made someone like Plath unfeasible (so
> that, while someone might argue that she *should* have been there, no one
> could really argue that she *could* have under the circumstances, besides
> which its a little early for her too). Okay, speak.

>
> -m.
>
> -----
> mail2web - Check your email from the web at

> <http://mail2web.com/> .
>

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327. **Lakey Teasdale**
and Virginia, I meet. and He

Thu 10 Oct 2002

and Virginia, I meet. and He

and eyes, and I when the rigours of
the wind settling a geography of

dispute. Never, though, here before
and possibly. Yes? Hereafter the meeting

meets following. Another following
one is one and. All of the children luckier
still. They make poetry slip out of balloons &

marbles. The glass
the glass. Green eyes
the cat's eye. The

hands. Only yours
soothe hands the o-
cean's moved ceil-
ings, Sealing. The

agreement. Co-ordinates
the subalternate chant &
chants. The sour, the wine-
gum. Spun-sugar mouths

The moths. that never ignore nor eyes.
the Listen: she stands in a garden of

jasmine. the crickets
the crickets the Lights
light threads. the crickets
this is in Virginia. Virginia.

the sour. No sharp! the particulars Atmosphere of
divine. Strides! aloft on pride. Aloft. the winds lost
on Saturday of gales. the wind cold, clear the rare
flash the rare rain of not eyes. but: skies that yellow
high the luminous. the gigantic. and far. far

listen: The garden of
jasmine & crickets.
The delight. The light.

this is in
Virginia.
Virginia.

this is in
Virginia.

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328. **Joe Amato**

Re: inside/outside the academy

Thu 10 Oct 2002

mark, gary, catherine, andrew, aldon, jeffrey, maria, others,

one of the problems right off has to do with the way "poetry" is being segmented in contradistinction e.g. to prose... we **could** say, for all intents and purposes, that exp. prose is treated much the same as poetry, and therefore enjoys the same problematic relationship with academe...

i mean, i **could** say that, as an academic, i find myself fighting against certain academic realities/strictures/discourses in order to continue to produce work that is not easily classifiable (i don't wish to suggest that i get up in the morning with a 'defy classification' agenda as a poet---i'm talking about the way i hope my work might be rec'd ex post facto, whatever i bring to it initially)...

but the fact is, i don't just write poetry---and lots of poets i know don't just write poetry... they write criticism, reviews, scholarship---and perhaps screenplays and jello ad copy... one of the problems here is that some of these pursuits seem to pull one farther out of academic considerations, yet into equally overdetermined marketplaces (screenwriting and its associated business, even at this early stage in my aspiring such career, seems mighty hard to square with the academic and academic publishing bureaucracy)...

so there's this question, then, of writing practices, which don't reduce easily either to genre or to "author" (as authors are, as i know them, multifaceted)...

but there's a deeper, more embracing problem raised by this question of what's happening to poetry outside of academe (to presume a clearcut outside, as again, i'm more for looking at the way ALL of education, k-12, speaks to such outsides)... it has to do with the level of analysis we wish to embark upon, and ultimately becomes a matter (broadly) of intellectual history... as in, the history of intellectuals (!)...

i can't do justice to these concerns here... but one article i read recently comes immediately to mind... i found a copy of ~the chronicle [of higher ed] review~ (4 oct.) lying in front of our faculty mailboxes the other day (note how overdetermined *this* little scenario is!), and snatched it up to read john lukacs's "the obsolescence of the american intellectual"... while lukacs says some things with which i stridently disagree (and which border to me on fageyisms of one sort or the other), his brief survey of intellectual presence in the u.s. public sphere of the 20th century is worth reading, and leads him to discuss the disappearance, not of the public, but of what he calls "the private intellectual"---"a person with a mind of his or her own"... and which leads him to posit "The Reader" as perhaps the private intellectual's cultural replacement...

but in any case i can't see as how we can discuss problems of poetry outside academe without a more thorough (sociological? historical? economic?) consideration of cultural-intellectual deformations of the past half century... and in any case i tend to like to think in terms of what we do to eat (e.g.) while we produce our poetry, and where we do it (teaching incl.)---as opposed to the somewhat more precious suggestion (not that anyone hereabouts has suggested so, exactly) that such considerations are somehow beneath a more rigorous examination of formal possibilities as these intersect with the reception sphere...

best,

joe

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329. **Harriet Zinnes**

Re: women in The New American Poetry - 3 more

Thu 10 Oct 2002

Ah, yes, Daisy Aldan was a dedicated publisher of poetry. My first two books of poems were published by Daisy in Folder Editions, namely, AN EYE FOR AN I and I WANTED TO SEE SOMETHING FLYING.

And now, may I add, still with small presses, I have just published with Marsh Hawk Press, a book of poems called DRAWING ON THE WALL. I will be reading from it on November 6 (6 to 8 pm) at the Cornelia STreet Cafe (29 Cornelia STreet, NYC) and on November 10 (5 to 7 pm) at the Tribes Gallery (285 East 3rd Street, NYC)

Harriet Zinnes

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330. **Andrew Rathmann**

Re: more of the academy thread, non-U.S. contexts

Thu 10 Oct 2002

Could anyone comment on literary situations outside the U.S. and Canada?

In Europe, so I'm told, academic careers are rare, government funding is strong, and there is a tradition of writers/intellectuals contributing to newspapers, the feuilleton, etc.

What about Japan or Taiwan? What about India? I thought there were at least a few list members residing in Asia...

Personally, I am interested in the places that seem the most _unlike_ the U.S.

The Poetics List may be necessarily U.S.-centric, but maybe someone could provide a little information about other nations. This would, I think, enrich the sociology we are presently doing.

Andy

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331. **George Bowering**

Re: women in The New American Poetry

Thu 10 Oct 2002

*And I also
assume that poetic polarizations made someone like Plath unfeasible (so
that, while someone might argue that she *should* have been there, no one
could really argue that she *could* have under the circumstances, besides
which its a little early for her too). Okay, speak.*

Good subject.

But Plath? She was the darling of the academic poets and the young women who had conventional dreams. we knew that she represented the other side, where Robert Lowell and Ted Hughes had set up camp.

--

George Bowering

Has a shock of brown hair.

Fax [REDACTED]

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332. **George Bowering**
Re: women in The New American Poetry
Thu 10 Oct 2002

Hmm. Mightn't the problem have been not so much Allen and his book per se, but the masculinist bent of the entire open form/beat/otherwise experimental scene of midcentury? That it was just not a woman-friendly creative climate, and thus the book reflects that imbalance?

You suggesting that women writers tended toward closed forms? How come?

I was just thinking in the last hour about women poets of the sixties and seventies who did fascinating work but who don't get a lot of attention from our neck of the poetics woods, for various ideological / stylistic / no-real-good reasons ... Diane Wakoski,

She did get a hell of a lot of attention, but in 1959 she wasn't there yet.

| Like Ai, for example. What do people think of Ai?

I haven't heard of her.

--

George Bowering
Has a shock of brown hair.
Fax XXXXXXXXXX

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333. **The Poetry Project**
Poetry Project Announcements
Thu 10 Oct 2002

Forwarded by The Poetry Project on behalf of the Ontological-Hysteric Theatre.

RICHARD FOREMAN'S ONTOLOGICAL-HYSTERIC THEATRE

For thirty-five years, Richard Foreman has been a pioneer in the world of avant-garde theatre. He is the winner of nine Obie awards and the recipient of the Pen/Laura Master American Playwright Award. Every year Richard Foreman produces a new, groundbreaking work in the Ontological-Hysteric Theatre located in St. Mark's Church. We are always looking for new audiences, so we would love to have you on our e-mail list so that we may inform you about Richard's productions and special events happening in the Ontological.

Unfortunately our computer crashed this summer and we lost our old email list, so even if you think we know your address already, please respond to this and let us know that you are interested in the theatre.

Please write to [REDACTED] if you would like to join our list or with any questions.

Thank you,

Joshua Briggs
Production Manager
Ontological-Hysteric Theatre

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334. **Jim Behrle**

poem

Thu 10 Oct 2002

Our Nation's Over/Under

Let's find New directions in which
to point guns and Blow glass

wrists that are for slashing and
Stitching together

At best we remain jinxed on our
Insides, a
truly frightened flock

Marketplaces replaced by ovals of
Spent gunpowder or
skies

turn it up! the faint churning in Our
nerves' bones

if you are further awash in doubt and have
Yet to suffer

You too can be a Prisoner crossed with

A sinner, welcome aboard

highways where there should be Dead
fish and Factories

Sugar and penicillin hits push Us to Brinks

That soul is lying and sweating like
a Liar

along astral planes and boardwalks

It's in out power to either asphyxiate
or be Used like spoons

All sharp charms have been removed
left only with earrings

this ground's frozen, maybe
fall forward, Brace
for siege

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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335. **Catherine Daly**

Re: poetics not published by academic presses

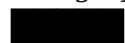
Thu 10 Oct 2002

These are self-help books, though some do verge on "applied" reference material and crit lite.

I have read in the palm of your hand and mary oliver's book, and just about every silly how to write or how to write poetry book there is -- fussel, hollander, ciardi, poemcrazy, writing down the bones, bird by bird, the writing life, the artists way -- my students seem to insist on it. I try to treat it like having to scan yucky not-about-business books like how to negotiate anything or dale carnegie or toastmasters, but, in fact, it just makes me mean.

How many gifts of Rumi-related items have you received from students, family members, well-meaning friends? What did you write in the thank you notes?

Rgds,
Catherine Daly
using up post #2



From IN THE PALM OF YOUR HAND: THE POET'S PORTABLE WORKSHOP,
by Steve Kowit:

Chapter 3
Little Poems in Prose

"Three sentences about a moment that changed one's life! Is this a vignette, a tale, a short-story, a sketch, an anecdote? We could call it any of those -- or we could call it a little poem in *prose*."

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336. **Jim Behrle**

poem

Thu 10 Oct 2002

Discothèque

Virgins *in extremis* and in disgrace

headed for the top of the World,
Wherever that is

We've finally hit All the capitols and
we're Voting Republican as
we cruise their bars

disguised, misguided Virgins, in search
of X or anythin
X-like

We just can't wait to fuck our young
to fuck them Up

What in the Hell? is an action channel
anyway
by secret toxic
clean-ups as we blow town

a poet deciding whether to finish this
Line or to instead convulse

Soon even the president will
dress like a hooker, which
Would work wonders

kids jerking other kids off to
overrated Synth they'll disavow

and if Lucky
enough to be destroyed: candles
cum Closure at dusk

pass that wispy lit rebellion, twisted into
fattie

Get on with it, steady
into half-numb pornographies

Before wardens realize

MSN Photos is

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

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337. **Aaron Belz**

Re: poetics not published by academic presses

Thu 10 Oct 2002

*every silly how to write or how to write poetry book there is --
fussel, hollander, ciardi, poemcrazy, writing down the bones, bird by
bird, the writing life, the artists way -- my students seem to insist on
it. I try to treat it like having to scan yucky not-about-business
books like how to negotiate anything or dale carnegie or toastmasters,
but, in fact, it just makes me mean.*

Catherine,

I hope you're not including Kenneth Koch's *_Making Your Own Days_* in this mini-rant. I used it in a class this spring, and it was in no wise a "how-to" book; it's part anthology, part Kochian wisdom, all very great. I agree that most "You too can write poems" books make "real" poets grumpy, but Koch's is not among those. Take a look at it. Use it in your workshop.

Aaron

p.s. Why am I still receiving emails from this list? I tried to unsubscribe yesterday; does anyone know how to unsubscribe? Please backchannel, and thanks, you're a dear.

p.p.s. If anyone who was too shy to call me on my telephone wants to hear my voice (it's very sexy), you can hear me read a poem on NPR's "Here and Now" tomorrow at noon EST. Well, the show begins at noon, but the poetry segment (feature "roving poet" Jim Behrle) is near the end of the show. (Correct me if I'm wrong, Jim.) If your NPR doesn't get this show, you can do like i do and tune in at <http://www.wbur.org>

[Now get me offa here, gods of unsubscription!]

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338. **matvei yankelevich**

invite to OBERIU poetry & plays - Sunday

Thu 10 Oct 2002

Sunday, October 13th ~ 5 pm ~ Bowery Poetry Club
Eugene Ostashevsky & Matvei Yankelevich
present translations and performances of

OBERIU: Union for Real Art,
poets & playwrights of the latter Russian avant-garde
\$5 at the door. Special books/magazines will be sold.
Bowery, below Bleecker, across the road from CBGBs.

Readings and performances of the work of the OBERIU (a group of underground poets active in Leningrad from 1926 to 1941), with hosts Matvei Yankelevich, Eugene Ostashevsky, and friends.

The evening will include readings of OBERIU poetry and prose in Russian and English translation by the translators, as well as the following PLAYS:

FROTHER, a poem / play by Alexander Vvedensky.
Dir'd by Nicola Cipani. Trans: Thomas Epstein, Eugene Ostashevsky and Genya Turovsky.

WE ARE NOT CAKES (Theater # 8).
A Mathematical Analysis of Daniil Kharms' ELIZABETH BAM, collided in slight error with SDYGR APPR and bisected by a SCIMITAR of meaning in light of the OBERIU MANIFESTO. Dir.: Matvei Yankelevich

& an excerpt from
A THOUGHT ABOUT RAYA
based on the texts of Daniil Kharms. Hannah Bos/Paul Thureen.

PLUS

The new complete Gray Notebook, by Alexander Vvedensky, in a special limited edition of 35 books from Ugly Duckling Presse, will be on sale!

...along with issues of New American Writing 20 and
Fence.

Performers include: Simone White, Oleg Dubson, Lauren Urquhart, Terry Gibson, Nathaniel Farrell, Dima Dubson, Douglas Mennella, Hannah Bos, Paul Thureen, and 14 trained schnauzers.

~~~

Matvei Yankelevich and Eugene Ostashevsky have published translations of OBERIU writing in Fence, Open City, Common Knowledge, Balaklava, New American Writing, Dirigible, and key satch(el).

<http://bowerypoetry.com/>

-----

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339. **Aaron Belz**

***Re: poetics not published by academic presses***

Thu 10 Oct 2002

---

Correction: The show will air next THURSDAY, October 17th at noon. As I said, the poetry part will be late in the hour.

Aaron

> p.p.s. If anyone who was too shy to call me on my telephone wants to hear  
> my voice (it's very sexy), you can hear me read a poem on NPR's "Here and Now" tomorrow at noon EST. Well, the show begins at noon, but the poetry segment (feature "roving poet" Jim Behrle) is near the end of the show.  
> (Correct me if I'm wrong, Jim.) If your NPR doesn't get this show, you can  
> do like i do and tune in at <http://www.wbur.org>

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340. **Maria Damon**

***Re: women in The New American Poetry***

Thu 10 Oct 2002

---

i guess it was too early for judy grahn ... i like ai. her work is shocking, those dramatic monologues etc. plus someone told me she has a lot of cats.

At 9:08 AM -0700 10/10/02, K. Silem Mohammad wrote:

> Hmm. Mightn't the problem have been not so much Allen and his book per se,  
> but the masculinist bent of the entire open form/beat/otherwise experimental  
> scene of midcentury? That it was just not a woman-friendly creative  
> climate, and thus the book reflects that imbalance? Seems like it wasn't  
> until the late sixties at least that women really felt empowered to  
> participate in greater numbers....  
>  
> It was definitely too early for Plath. Adrienne Rich was still doing formal  
> quatrains and such....  
>  
> I was just thinking in the last hour about women poets of the sixties and  
> seventies who did fascinating work but who don't get a lot of attention from  
> our neck of the poetics woods, for various ideological / stylistic /

>no-real-good reasons ... Diane Wakoski, Alta, etc....  
>  
>Like Ai, for example. What do people think of Ai? On the one hand, she's  
>kind of submerged in that whole MFA summer-workshop in the foothills  
world,  
>and her textual approach is very discursively "familiarized" and all, but  
>then she's got that "confessional from the point of view of the Other" thing  
>going on with all that scary ugly shocking violent cut-you-up-muthafucker  
>stuff and so on that always struck me as challenging and original.  
>Especially in her earlier work, maybe.  
>  
>K.  
>  
>  
>on 10/10/02 8:15 AM, Michael Magee at [REDACTED] wrote:  
>  
>> Hi all,  
>>  
>> A question for ye: there seems to be a general consensus that the fact  
>> that Don Allen's *The New American Poetry 1945-1960* includes only a sin-  
gle  
>> handful of women poets is a real failing of the book if not of Allen's.  
>> My question is, which women poets do you think should have, could have,  
>> been included at the time - i.e. who if anyone did Allen miss that would  
>> have made sense right then and there. DiPrima, for instance? I know she  
>> was fairly new to the scene when the anthology came out (or indeed, was  
>> she not quite there yet, or \*just\* there as with Berkson?). And I also  
>> assume that poetic polarizations made someone like Plath unfeasible (so  
>> that, while someone might argue that she \*should\* have been there, no one  
>> could really argue that she \*could\* have under the circumstances, besides  
> > which its a little early for her too). Okay, speak.  
> >  
> > -m.  
--

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341. **Tisa Bryant**  
***Re: women in The New American Poetry***  
*Thu 10 Oct 2002*

---

I like Ai very much, yes, Kasey me too, especially her earlier work.

I saw her read in Boston, at T.T. the Bear's, no less, about 12 years ago or more, somewhere right before her book FATE. I must say that there is nothing like hearing her read. She comes off very monotone, almost in newscaster diction, but quietly, and you must listen, for within those eerily on-point monologues is the most incredible internal rhyme scheme, just as understated and stealthy as can be.

I like the idea of her with lots of cats. A kind of Leonor Fini of poetry.

What intrigued me, though, was her dedicating FATE to Willem Defoe. I think they had some connection back in the Wooster Group days, or else I'm spinning a shiny one here.

Lorine Niedecker, Helen Adam, Allison Knowles?

Hmmm...

*From: Maria Damon <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Thu, 10 Oct 2002 15:21:09 -0500  
To: [REDACTED]  
Subject: Re: women in The New American Poetry*

*i guess it was too early for judy grahn ... i like ai. her work is shocking, those dramatic monologues etc. plus someone told me she has a lot of cats.*

*At 9:08 AM -0700 10/10/02, K. Silem Mohammad wrote:  
Hmm. Mightn't the problem have been not so much Allen and his book per se, but the masculinist bent of the entire open form/beat/otherwise experimental scene of midcentury? That it was just not a woman-friendly creative climate, and thus the book reflects that imbalance? Seems like it wasn't until the late sixties at least that women really felt empowered to participate in greater numbers....*

*It was definitely too early for Plath. Adrienne Rich was still doing formal quatrains and such....*

*I was just thinking in the last hour about women poets of the sixties and seventies who did fascinating work but who don't get a lot of attention from our neck of the poetics woods, for various ideological / stylistic / no-real-good reasons ... Diane Wakoski, Alta, etc....*

*Like Ai, for example. What do people think of Ai? On the one hand, she's kind of submerged in that whole MFA summer-workshop in the foothills world, and her textual approach is very discursively "familiarized" and all, but then she's got that "confessional from the point of view of the Other" thing going on with all that scary ugly shocking violent cut-you-up-muthafucker stuff and so on that always struck me as challenging and original.*

*Especially in her earlier work, maybe.*

K.

on 10/10/02 8:15 AM, Michael Magee at [REDACTED] wrote:

Hi all,

*A question for ye: there seems to be a general consensus that the fact that Don Allen's The New American Poetry 1945-1960 includes only a single handful of women poets is a real failing of the book if not of Allen's. My question is, which women poets do you think should have, could have, been included at the time - i.e. who if anyone did Allen miss that would have made sense right then and there. DiPrima, for instance? I know she was fairly new to the scene when the anthology came out (or indeed, was she not quite there yet, or \*just\* there as with Berkson?). And I also assume that poetic polarizations made someone like Plath unfeasible (so that, while someone might argue that she \*should\* have been there, no one could really argue that she \*could\* have under the circumstances, besides which its a little early for her too). Okay, speak.*

-m.

--

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342. **Damian Judge Rollison**

***Re: poetics not published by academic presses***

Thu 10 Oct 2002

---

Ditto on the Koch book, o Aaron of the sexy voice -- it's on the same shelf in Barnes & Noble as Oliver, Pinsky (not that terrible, actually), Hirsch (yeck), and all those other books about how poetry is a spirit dance for your inner iron john or johanna, but it's just exactly the opposite thing: a non-condescending, down-to-earth introduction/invitation, on par with his great books about teaching poetry to children.

Damian

On Thu, 10 Oct 2002 15:04:26 -0500 Aaron Belz

<[REDACTED]> wrote:

*every silly how to write or how to write poetry book there is -- fussel, hollander, ciardi, poemcrazy, writing down the bones, bird by*

*I hope you're not including Kenneth Koch's Making Your Own Days in this mini-rant. I used it in a class this spring, and it was in no wise a "how-to" book; it's part anthology, part Kochian wisdom, all very great. I agree that most "You too can write poems" books make "real" poets grumpy, but Koch's is not among those. Take a look at it. Use it in your workshop.*

*p.s. Why am I still receiving emails from this list? I tried to unsubscribe yesterday; does anyone know how to unsubscribe? Please backchannel, and thanks, you're a dear.*

*p.p.s. If anyone who was too shy to call me on my telephone wants to hear my voice (it's very sexy), you can hear me read a poem on NPR's "Here and Now" tomorrow at noon EST. Well, the show begins at noon, but the poetry segment (feature "roving poet" Jim Behrle) is near the end of the show. (Correct me if I'm wrong, Jim.) If your NPR doesn't get this show, you can do like i do and tune in at <http://www.wbur.org>*

damian judge rollison  
department of english  
university of virginia

[illegible]

343. **The Poetry Project**  
**Poetry Project Announcements**  
*Thu 10 Oct 2002*

Next week is another busy one at The Poetry Project!

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MONDAY OCTOBER 14 [8:00pm]

ANNA MOSCHOVAKIS AND STANDARD SCHAEFER

TUESDAY OCTOBER 15 [6:00pm - 8:00pm, at The Bowery Poetry Club] THE  
WORLD 58 BOOK RELEASE PARTY

WEDNESDAY OCTOBER 16 [8:00pm]

MERRILL GILFILLAN AND CHARLES NORTH

FRIDAY OCTOBER 18 [10:30pm]

DIRTY 30

<http://www.poetryproject.com/calendar.html>

\*\*\*

MONDAY OCTOBER 14 [8:00pm] ANNA MOSCHOVAKIS AND STANDARD SCHAEFER Anna Moschovakis' poems have appeared in 6x6, Iowa Review, BOMB, can we have our ball back, 110 Stories: New York Writes After September 11, and Torch (forthcoming), among other publications. Her translations from the French are included in the books Horoscope (Turtle Point Press) and Miserable Miracle (New York Review Books). Since 2000, she has coordinated Cronica\*, a series of readings and broadsides.

Standard Schaefer is a poet and fiction writer living in Southern California. His first book Nova was selected as a title for the prestigious National Poetry Series. He has co-edited the journals Ribot and Rhizome and written a number of book reviews. Paul Vangelisti notes: "A young writer, a poet of ideas, Standard Schaefer is that rare type of writer who is both a traditionalist and a contrarian. He writes about things. He has something to say. And knows how to say it."

TUESDAY OCTOBER 15 [6:00pm - 8:00pm, at the Bowery Poetry Club] THE WORLD 58 BOOK RELEASE PARTY The Poetry Project celebrates the long-awaited publication of The World 58 with a Gala Book Release Party and Reading at The Bowery Poetry Club (308 Bowery between Houston and Bleecker).

Readers include Anselm Berrigan, Donna Brook, Tom Devaney, Maggie Dubris, Bob Hershon, Denizé Lauture, Kimberly Lyons, Maureen Owen, Jenny Smith, Edwin Torres, Jo Ann Wasserman and Lewis Warsh. Copies will be on sale.

WEDNESDAY OCTOBER 16 [8:00pm] MERRILL GILFILLAN AND CHARLES NORTH A native of Ohio and a former Manhattan resident, Merrill Gilfillan has lived in the American West since 1980. He is the author of two collections of stories, three books of domestic travel sketches covering the Great Plains and outer Appalachia, and eight volumes of poetry. His forthcoming poetry titles are Small Weathers from Qua Books and The Seasons from Adventures in Poetry.

Charles North's most current title is The Nearness of the Way You Look Tonight from Adventures in Poetry. Other collections include: New & Selected Poems

(Sun & Moon, 1999), *The Year of the Olive Oil* (Hanging Loose, 1989), *Leap Year: Poems 1968-1978* (Kulchur, 1978) and *No Other Way: Selected Prose* (Hanging Loose, 1998). On his New & Selected Poems Publishers Weekly writes: "As brave, conceptual and big-minded as Jack Spicer's lifetime of conference calls with the underworld, North's work constantly greets us with the deft presence of a mind devilishly enamored of improbable form and substantial ideation. This 30-year retrospective is a genuine poetic find."

FRIDAY OCTOBER 18 [10:30pm] DIRTY 30 Part One of an ongoing video series, these films and videos are the products of an inquiry into a description of what "dirty" means in thirty seconds or less. Out of this investigation came twenty-three very moving and beautiful shorts, each 2 to 15 minutes in length.

\*\*\*

Unless otherwise noted, admission to all events is \$10, \$7 for students and seniors, and \$5 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, on the corner of 2nd Avenue 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 e-mail us at [REDACTED].

\*\*\*

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344. **Lakey Teasdale**  
***The Flame-throwers and Virginia***  
*Thu 10 Oct 2002*

---

The Flame-throwers and Virginia

All matters reviewed and considered, deeply considered

there was no choice only the distinctive option:

Choose & choose quickly: miracles occur in threes

heralded by ravens The rooks overlook the pawns, the bell

& the book The flame throwers aware the hour and an unkindness of crows

approaching dawn and apportioned one flame, each for a specified indictment

Virginia not at all disinterested, the interested

party proceeded to reform and form the intangible

Oh, touch her not!

Not her heart. Just polish the remaining. Shards will not

provoke you, You! One stated on oath that the polarised lie was white.  
the Other claimed quite a different colour. Oath again.  
another radiant surface reveals nothing more than her shield  
reflecting all the visible rays & from every angle  
poised.

Now is the time for your pre-war gratification.  
Do not bury your thoughts in the sand, Virginia!  
Though in league with (no)one. But one whose stones  
lay heavy. the Ones that follow are Lapis Lazuli  
and Amber at her feet.

Your hand holds the flame.  
Your hand holds the flame.  
Your hand holds the flame.

Virginia was no lady and the lady was no: you-know  
and had no, none to speak of, charm.

The snake she wore around her neck was but for decoration, the jewels from  
the Count given away long ago. Oh, please.

The vieux chapeau is not so trivial as lies. Damned lies.

It never was a marriage of convenience,  
the inconvenience of it all:

trifling with the servants,  
the pretty maids all in a

row  
row  
row

complaining of the courtly though churning advances of  
the Count, notches burning advancing blindly upward on his  
thigh, Bone.  
seeking fresh  
advantages

They were but slaves.

Virginia, rent the garments of velvet  
Pride blossomed in embroidered tatters,

and in place

a priori

et a fortiori

to the fall.

Uncouth!

Unjust!

Unjust!

Oh, just a minute, now  
or Just was/not up to it.

The lawyers: fools and knaves!  
The navy decommissioned!

Oh, mend her ways! She wends her way swiftly,  
the eagle simply cannot compare.

The secrecy & oaths, the pact and vows,  
as between arsonists, sworn.

Ransom was high.  
Her captain was:

Courageous.

Virginia!

Prisoner!

fall forward.

fall in.

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345. **Catherine Lasko**

***Re: women in The New American Poetry***

*Thu 10 Oct 2002*

---

Don't have copy in my lap, but were Helen Adam or Daisy Alden included?

*From: Michael Magee <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: women in The New American Poetry  
Date: Thu, 10 Oct 2002 11:15:44 -0400*

*Hi all,*

*A question for ye: there seems to be a general consensus that the fact that Don Allen's The New American Poetry 1945-1960 includes only a single handful of women poets is a real failing of the book if not of Allen's. My question is, which women poets do you think should have, could have, been included at the time - i.e. who if anyone did Allen miss that would have made sense right then and there. DiPrima, for instance? I know she was fairly new to the scene when the anthology came out (or indeed, was she not quite there yet, or \*just\* there as with Berkson?). And I also assume that poetic polarizations made someone like Plath unfeasible (so that, while someone might argue that she \*should\* have been there, no one could really argue that she \*could\* have under the circumstances, besides which its a little early for her too). Okay, speak.*

-m.

---

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

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346. **Ron Silliman**

**Re: John Weners Memorial..St. Mark's.."in the glamour of this hour"**

Thu 10 Oct 2002

---

The title of the Wiener's poem was

"A poem for suckers"

Send me the star...

But if you live in SF, you can go look at the Polk-Sutter Apartments at that very corner, as that is the old Hotel Wentley,

Ron

---Original Message Follows---

From: Harry Nudel <[REDACTED]>

To: [REDACTED]

Subject: John Weners Memorial..St. Mark's.."in the glamour of this hour"

Date: Thu, 10 Oct 2002 06:44:53 -0400

No food..so the usual sick crew was busy was busy slicing cold meat off the cadaver & serving it on toast....Vincent Katz had the best clothes...Good Jesuit Education...when A.G. kept interrupting his reading in a class..Jn sd..."why don't you call the embassy and tell them you're Allen Ginsberg and they'll provide you with a translation"...shop&stop...crystal & donuts..a sad old man living off the state...Weiners was 5x the poet of Koch so he drew 1/5 the audience...poetic justice...i saw him in Buffalo in all night diners...a stange man? pony tailed..twirling coffee...i was too scared to speak to my shadow let alone

him...speak up young man....a star to who can tell us the title of Poem for Cock-suckers in the original 1958 Hotel Wentley Poems.. "Up the st. under the wheels/ of a strange car is his stash- The ritual./ We make it. And have made it....beat end in is the end..DRn...

---

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347. **Gary Sullivan**

***Re: poetics not published by academic presses***

*Thu 10 Oct 2002*

---

Thanks again for the post, Mark. I reread it a couple of times, and see that there's an emphasis on venues for poetics as one indication (among others) of what you're describing. I guess that's a tough call. I don't really know what options existed in the past for non-academic books of poetics/criticism. Post-WWII, I can only think of a few before the 80s: New Directions, Black Sparrow, maybe Four Seasons? Mostly it seemed like that stuff appeared in magazines. Were there non-academic presses in the 50s, 60s, 70s and/or 80s doing a lot of poetics or criticism books? Ecco, maybe? Who was it that published A Quick Graph? Roof has done a few, yeah. But it seems like the options for non-academic poetics or criticism books might not ever have been very great. (I might be just drawing a blank.)

There aren't a lot of options entirely outside of an academic context right now, true, but I took you up on your call & tried to think of some more-or-less recent things to add to the list. Tod Thilleman's Spuyten Duyvil has published a couple of recent things: Chris Stroffolino's Spin Cycle and David Rosenberg's See What You Think: Critical Essays for the Next Avant Garde. Talisman just published that big book of essays. I think Brian Kim Stefans has a book on digital poetics (& other things) coming out from Atelos. It's true that Sun & Moon is gone, but Green Integer is doing occasional books of poetics. Eileen Tabios did that great book, Black Lightning, which was published by Asian-American Writer's Workshop, though it is true it's being distributed by Temple U. She also did Jose Garcia Villa's selected, published by Kaya, which includes a number of essays, as well as co-editing Babaylan, an anthology of about 60 Filipina & Filipina-American writers, published by Aunt Lute. There's also My Romance, a book of arts-essays she did, published by Giraffe Books, which I think is in the Philippines. People also sometimes include that stuff in their books of poetry--Eileen Myles' Not Me, I think, and On My Way both have poetics essays in the back. It's something I'd like to see more of, actually.

Most of the non-academic poetics/criticism activity seems to be in magazines, newspapers & newsletters, and increasingly on the web. Not just in webzines, but now, for instance, yeah, you mentioned Silliman's blog, which I do read. Plus Brian's, Jonathan's, Brandon's, and I think there are others--not that many, but it seems to have just started to catch on as another possible site, though Alan Sondheim has been doing a kind of poetics blogging for years on his.

You brought up a lot more than this--I don't want to reduce everything you said to just this one wrinkle, because actually I appreciate everything you've said, and wonder if I'm not just overly-optimistic about everything. ("What, Me Worry?") But, work! Augh. Maybe more tomorrow, although I feel like I've been overposting ... anyway, I mostly wanted you to elaborate on your original post so I could better understand what you meant ... & you have & I do ...

---

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348. **Thomas Bell**  
***hEGEMONY, HEGEMon***

*Thu 10 Oct 2002*

---

hEGEMONY

HEGemony

where is the sting?

one of the strings that seems to tie many of these periodic elist furies here together is the question of poetic hegemony, I think. and I think many of them miss the essential problem or at least write around it or them.

in the US and on the US-dominated internet, money is the engine.

too often the poetry world seems to follow world seems to mirror this to the detriment of it's institutions (anti as well as academic). when i look for a book or mag or course on poetry or poetics I am looking for how to read or write or to enjoy the sport or game.

i think the world series as it's shown on TV these days is an apt analogy?

I don't watch for the stats they flash

or the brands they they toss out

or the garrulous Garrodgiolawannabes

but the action I recall of swinging and striking or striking out or in more arm-chair fashion recalling Stan gallumping forth to swat or not.

tom bell

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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### 349. J Kuszai

## *Re: poetics not published by academic presses*

Thu 10 Oct 2002

Steve Kowit is a great teacher. Does this make him an academic? I met him at Southwestern College in Chula Vista, where he is a very important intellectual/academic figure; for many students he represents a key signpost in the academic journey. Is there anyone out there who has a problem with that? I can think of a dozen of students I actively encouraged to seek him out as a teacher, mentor, friend, poet (though not necessarily in that order) and about five or six who had already done so when I met them. The point is that what's getting called "academic" here seems to totally miss the point about what it is that "we" do in the academy--and boy, I'm sure glad that others have stepped in here to respond to what seems like one of the annual threads. This continual stream of consciousness, like a virtual Steve Kowit, can be an instructive rescue for a struggler in the desert. There are many deserts. Lets not get out of hand here. Thanks for the thoughts.

*From IN THE PALM OF YOUR HAND: THE POET'S PORTABLE WORKSHOP, by  
Steve  
Kowit:*

*"Three sentences about a moment that changed one's life! Is this a vignette, a tale, a short-story, a sketch, an anecdote? We could call it any of those -- or we could call it a little poem in \*prose\*."*

Yikes. Worth trying. I'll try that.

--

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### 350. Thomas Bell

***Re: poetics not published by academic presses***

Thu 10 Oct 2002

I haven't completely absorbed this

<http://www.ndsu.nodak.edu/instruct/cinichol/NotesToward/NotesTowardMateri>

alT

ext.htm

yet but it looks like it might join Loss' book as 'process' poetics as opposed to the typivsl enumeration

tom bell

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

From: "Jordan Davis" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 10, 2002 11:50 AM

Subject: poetics not published by academic presses

*Making Your Own Days, Kenneth Koch, Simon & Schuster 1999*

*How to Read a Poem, Ed Hirsch, Harvest Books, 2000 (hain't read it, but is it or is it not poetics? is it or is it not significant.)*

*The Sounds of Poetry, Robert Pinsky, FSG 1999 (again, no read-o, but...)*

*In the Palm of Your Hand, Steve Kowit, Tilbury House 1995 (see aboves)*

...

*But what's the point, again? that the powers that be be backing away from anything advising against conformity to a received style with stock characters in coded situations reiterating formulaic speeches with prefab insights? Sounds like a prefab text for a formulaic post to a choir-preach e-mail audience from any of many defenders of the faith of advising against conformity.*

*Poetics... I have a strong feeling none of the books I've listed satisfy the unarticulated definition of \*poetics.\* What's poetics?*

*Jordan*

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351. **Patrick Herron**

***I Believe In What I Know Is Not True Because I Am God***

*Thu 10 Oct 2002*

---

I Believe In What I Know Is Not True

Because I Am God And I Know Me

"...the Franks did nothing evil to [the women]  
except pierce their bellies with their lances."

- Chronicler Fulcher of Chartres following  
the Crusaders' slaughter of Moslem women outside  
the walls of Antioch

"It was a just and marvelous judgment of God, that  
[the temple of Solomon] should be filled with the  
blood of the unbelievers."

- Chronicler Raymond of Aguilers on the  
Crusaders' conquest of Jerusalem

"It is though the sword automatically performs its  
function of justice, which is the function of mercy....  
The swordsman turns into an artist of the first  
grade, engaged in producing a work of genuine  
originality."

- DT Suzuki on Zen and swordsmanship, written  
during the Japanese Rape of Nanking, during  
which 350,000 Chinese were slaughtered, and  
80,000 women were raped, many of whom were  
disemboweled.

"The punishment of those who wage war against Allah  
and His apostle and strive to make mischief in the  
land is only this, that they should be murdered or  
crucified or their hands and their feet should be  
cut off on opposite sides or they should be  
imprisoned; this shall be as a disgrace for them in  
this world, and in the hereafter they shall have a  
grievous chastisement...."

- the Koran, 5:33

"In Maarra our troops boiled pagan adults in cooking  
pots; they impaled children on spits and devoured  
them grilled."

- Radulph of Caen, 1098, on the conquest of  
Maara

"If ordered to march: tramp, tramp or shoot: bang,  
bang. This is the manifestation of the highest  
wisdom of enlightenment. The unity of Zen and war ...  
extends to the farthest reaches of the holy war now  
under way."

- Zen Master Harada Daiun Sogaku, 1939

"I do not understand this squeamishness about the use of gas. I am strongly in favour of using poison gas against uncivilised tribes."

- Winston Churchill, on approving the use of poison gas on Kurdish rebels in Iraq during the 1920s.

"Kill them all. God will know His own."

- 1208, papal legate Arnald Amalric, in reply to Pope Innocent II's soldiers after Beziers fell and they asked how to tell the faithful apart from the infidels

"So they put them to flight by Allah's permission. And Dawood slew Jalut, and Allah gave him kingdom and wisdom, and taught him of what He pleased. And were it not for Allah's repelling some men with others, the earth would certainly be in a state of disorder; but Allah is Gracious to the creatures."

- the Koran 2:251

"Our men, moreover, returning in victory and bearing many heads fixed upon pikes and spears, furnished a joyful spectacle for the people of God....And know for certain that we have captured for the Lord 200 cities and fortresses."

- in a letter from Anselm of Ribemont to Manasses II, Archbishop of Reims, February 1098, during the siege of Antioch

"When people stop believing in God, they won't start believing in nothing. They'll start believing in anything."

- GK Chesterton, on why he believed we must believe in God

God  
is that which  
does not exist.  
In order to bring  
God  
into your life,  
you must know that  
He

does not exist.  
In order to bring  
    God  
into your life,  
you must create that  
which does not exist.  
That is, you must be  
the  
    God  
of  
    God  
by creating  
    God  
in your own  
imagination.  
You must invent  
    God  
and believe in your  
invention.  
    God  
is bringing that  
which does not exist  
into existence. So  
know that  
    God  
does not exist,  
but believe  
    Him  
into the world  
and create, create,  
create, create.  
    God  
is that which  
does not exist,  
    He  
is the negation of  
all things that are,  
and you must believe  
in the negation of  
all things, and in  
so doing bring

Him  
into the world.  
Because you know

He  
doesn't exist, and  
because you want  
the world to become  
that which does not  
exist and you want  
to believe believe  
believe. And then  
you will kill

God  
and become the  
negation of all  
negation and enter  
into the light of  
pure affirmation.

Who am  
Amon Ra  
Allah  
Lord Jesus  
Buddha  
Brahma  
Atman

I  
am therefore I am  
not. War please kill  
me. I do believe.

God.  
I am Innocent II I  
am Raymond of  
Aguilers I am  
Fulcher, Bernard,  
I am the Unspeakable  
rendered Holy. Sangre  
de

Cristo,  
the Blood of

Christ,  
bloody cross,  
all men. Pledge

your irrevocable  
engagement.  
                    God  
is your negation,  
                    God  
never stops bleeding.  
All men. In mysteries  
men soon do lose  
their way. Hold fast  
and watch me come. My  
hands are tied but my  
arms are open. They  
are bleeding for you.  
In the end is the  
                    Word,  
for the end is when  
the flesh profane  
is made  
                    Word  
in flame. All men.

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352. **Mairead Byrne**  
***Re: women in The New American Poetry***  
*Thu 10 Oct 2002*

---

Dear Mike,

The late great May Swenson, who seems to sustain a genius for being excluded from anthologies. The late great Gwendolyn Brooks. And on the subject of Plath, which I am very reluctant to broach, George Bowering writes:

"But Plath? She was the darling of the academic poets and the young women who had conventional dreams. we knew that she represented the other side, where Robert Lowell and Ted Hughes had set up camp."

In what sense did contemporary reviews of Plath's work convey her darling-ness? Reviews of *The Colossus* seem condescending and sexist to me. In what sense was Plath the darling of "the young women who had conventional dreams"? Who were these women? In what way did their conventional dreams impact on editors? What's the 'other side'? Plath broke convention and was a major contributor to the establishment of new subject matter in lyric poetry in English ("Three Women," which may or may not be lyric, is the first poem in

English, which I know of, which includes a live female infant). I'll be very happy to know of others, of course.

Mairead

>>> [REDACTED] 10/10/02 15:42 PM >>>

> And I also

>assume that poetic polarizations made someone like Plath unfeasible (so  
>that, while someone might argue that she *\*should\** have been there, no  
one

>could really argue that she *\*could\** have under the circumstances,  
besides

>which its a little early for her too). Okay, speak.

Good subject.

But Plath? She was the darling of the academic poets and the young women who had conventional dreams. we knew that she represented the other side, where Robert Lowell and Ted Hughs had set up camp.

--

George Bowering

Has a shock of brown hair.

Fax [REDACTED]

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353. **jdhollo**

***Fwd: Writer/ Performer/Naropa faculty Bobbie Louise Hawkins One Night Only at Joe's Pub October 14***

*Thu 10 Oct 2002*

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by flamingo.mail.pas.earthlink.net with esmtp (Exim 3.33 #1)

id 17zfTw-0006gM-00; Thu, 10 Oct 2002 08:44:16 -0700

User-Agent: Microsoft Outlook Express Macintosh Edition - 5.01 (1630)

Date: Thu, 10 Oct 2002 09:44:11 -0600

Subject: Writer/ Performer/Naropa faculty Bobbie Louise Hawkins One Night  
Only at Joe's Pub October 14

From: judy steven <[REDACTED]>

To: judy steven <[REDACTED]>, <[REDACTED]>,

<[REDACTED]>, <[REDACTED]>,

<[REDACTED]>, <[REDACTED]>, <[REDACTED]>,

<[REDACTED]>, <[REDACTED]>,

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< [REDACTED] >, < [REDACTED] >, < [REDACTED] >,  
< [REDACTED] >, < [REDACTED] >

CC: < [REDACTED] >

Spread the word to folks in NYC! It's only \$10.

BOBBIE LOUISE HAWKINS

NEW One-Person Evening: ONE NIGHT ONLY  
LIFE AS WE KNOW IT

Joe's Pub

425 Lafayette St.

New York City

Monday, October 14, 2002

Performance will be at 9:30 pm

Tickets \$10 at the door.

Information [REDACTED]

WHAT THE PRESS HAS SAID ABOUT HAWKINS:

NEW YORK TIMES

...sharp as splinters ...devastating and ironic ...  
...beguiling, witty, and occasionally militant ...

ROLLING STONE

<sup>3</sup>Her prose is vivid, tinged with sarcasm  
and wisdom . . . A writer with a  
distinctive and memorable style.<sup>2</sup>

BOSTON SOJOURNER

<sup>3</sup>. . . a composite of experiences  
causing an introspective look into one<sup>1</sup>s  
own existence . . . A standing ovation  
when the performance was concluded.<sup>2</sup>

TOLEDO - THE COLLEGIAN

<sup>3</sup>Her ear is exact- the dialogue is  
sharp as splinters, as devastating and

ironic as any dialogue set down by  
Raymond Carver or Ann Beattie.<sup>2</sup>

TORONTO GLOBE & MAIL

<sup>3</sup>Hawkins punctuates her stories with  
laugh-provoking one-liners, but much of  
the humor comes from the faithful  
observation of character and the plausible  
rendering of circumstance.<sup>2</sup>

THE SAN DIEGO UNION

<sup>3</sup>Hawkins is keenly aware of the  
complicated vastness of even just one  
little human universe. Her sentences do  
not meet that universe head on but at a  
ceslight angle<sup>1</sup>.

Hawkins<sup>1</sup> writing participates in a  
tradition of American Modernism in  
prose that sometimes achieves an  
almost hallucinatory precision. A  
thoughtful artist's eye informs the writ-ing.<sup>2</sup>

THE VAJRADHATU SUN

<sup>3</sup>She excels at the short take, the  
oblique view, and the sort of incident  
that allows the storyteller leeway to  
expand, change and alter the fundamental  
nugget of actuality.

Her curious, witty and occasionally  
militant slants make her writing unclassifiable  
but altogether beguiling.<sup>2</sup>

L.A. TIMES BOOK REVIEW

<sup>3</sup>Hawkins moves with apparent ease  
from tale to tale, suffusing each with  
irony, anger or love as the occasion  
demands. Pieces of varying length are  
juxtaposed and, once fit together, the  
life of a woman emerges.<sup>2</sup>

PUBLISHERS WEEKLY

<sup>3</sup>Hawkins, a splendidly handsome  
figure, is a poet and writer of poetic  
prose. In a voice as beautiful and sensitive  
as a grand opera diva or the grandest

of jazz singers, she reads from her works.  
She is a priceless artist who captures in every line a past that becomes a slice of American social history.<sup>2</sup>

SAN FRANCISCO EXAMINER

<sup>3</sup>Miss Hawkins is a superb impressionist as well as a salty prose writer of American miniatures, artful distillations of our humor and humanity.<sup>2</sup>

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354. **Millie Niss**

***Re: poetics not published by academic presses***

*Thu 10 Oct 2002*

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Welll little poems in prose sounds like a direct translation of Baudelaire's "Petits Poemes en Prose" --- but his are more than 3 lines lone, more like a paragraph. They are rather nice.

Speaking of prose poems, has anyone seen the journal "The Styles"? I just bought it because its graphic design drew me in, and some of it is wonderful. Some of it is a little schlocky. It doesn't seem to feature especially well-known poets/writers -- I am hoping I could get in it some day (it has extensive (for a poetry magazine) bios in tiny type where people talk about weird revealing things, which are almost prose poems themselves. I don't know if you can get a poem published if you have a boring bio. And it has a page of blank, lined paper at the end which says "We welcome submissions. Please use our paper if you like." Many of the works are prose poems. Most of the stories are sort of prose poems. A few things are poems or stories proper. It's pretty short for a journal.

[insert the why can't I ever manage to get published lament. then add the because, you fool, you don't submit often enough. people who get published submit a lot of work. then add the, no, I doubt it, I think they are just so lucky/brilliant/well-connected that everything they submit gets accepted. now meow. jealously. say at least if I am not published in print poetry except for a few times in the Buffalo News, I will never have to give my profession as, "poet" and have people either fawn over me or avoid me like an anthrax spore. saying I do web work sounds more cool. until they find out it's unpaid. and involves -- gasp! -- art and poetry. it isn't is if I am one of those cool people who design obnoxious banner ads saying click here you have won a pink polka-dotted VW bug if you come take delivery of it in Topeka, Kansas in the next 24 hours by

buying your ticket on ValuJet. And a ticket for the Bug. plus pay the overweight fee on it and submit to all sorts of hassles while they search its nooks and crannies for explosives which they might find since this is perhaps not an ad for ValuJet but a ploy, a sinister trick perpetrated by Hamas or Al-Qaeda to trap the evil American through his own greed and stupidity and blow him up along with several hundred other innocents and their cars which they are idiotically trying to transport by airplane. No, I do not write banner ads for Al-Qaeda. Not that they have approached me and that I have turned them down. You see I am hard up for cash and if they paid cash \_ahead of time\_ (I don't accept web design fees in the afterlife, with all the virgins at my feet and hopefully at more than my feet or I would be sorely disappointed but you know all the virgins, well, screwing me, but really you know who wants to be screwed by a virgin? they have no technique and tend to squeal or if male just squirt and go to sleep with little before or afterplay; what fun is that? anyway, I don't accept sexual favors in the afterlife or even the pure sight of Allah the magnificent as payment for web design.) I'd need cold hard cash. So if a putative Islamic terrorist organization were to come to be to ask for a banner ad and the price were right, I might consider it, but the attendant risks are great here in this country where there is no more free speech... so better be a web artist, than a mouse for hire lest the wrong people hire you. Of course my art itself could be objectionable to georgie porgie, donald rumface and all the rest of the cabinet of fools who run this country in my name -- after all, I might use their name in vain -- the Germans did and now they are the bad guys, so much so that we have abandoned all pretext of having an Alliance with France and Germany (England's ok, Tony's wrapped around George's little finger, for some reason I've never fathomed. Maybe he likes to fish at Kennebunkport) so anyway, I might run awry of one of these great men or women (condoleeza's quite a gal -- where'd they find such a fascist Black girl? Somewhere in the vicinity of that strange place they got Clarence Thomas from, no doubt: affirmative action is good for me but bad for anybody else... and I do say "girl," not woman for she does what big daddy Bush tells her to and Republicans call all women of color "girl" unless they are on welfare, in which case they call them "slut" for doing in bed at night what everyone else either does in bed at night or wants to unless it is their job in which case they probably want to curl up with a teddy bear after a nice bath and watch re-runs of I Love Lucy while dreaming of a job as a waitress or secretary. so I'm supposed to be a web artist, another way to say I'm unemployed, zipppo money, no damn luck, a real hard case, my ass is hanging in the wind. I sell cards I make as spinoff from my projects (my god! how low!) -- cutesy elephants in harbors covered with buoys like the facade of a seafood restaurant I saw. Dogs riding giant fish (stuffed of course, but I took off the back plate for the picture) while eating smaller versions, rainbow fish with bull's eyes for eyes lounging on the dunes, giant metal sculptures of mechanical men, walking on

water, towards the beach-- they have landed, they are coming, they will get us. One is reading a big black book. Is it a bible? Is it a manual in arabic for blowing up cabanas? Is it the constitution of the United States, which he has duly studied, line by line, like any immigrant to our great land should. If so he'll form a strange idea that in our country freedom reigns, that power is checked, that war is declared, that leaders are elected, that we the people rule. He'll think we can say what we want to say where we want to say it with as many like minded people as we want. He won't know about the waiting paddy-buses, which contrary to the sound of the words, aren't padded, in fact have no seats in some cases, you are just stuffed in after being maced and for God sakes don't resist because attacking a police officer is a federal offence worthy of years and years of jail during which you must make license plates so that American cars can pollute the atmosphere and disobey the Kyoto treaty and commit vehicular manslaughter and drive drunk and make it so little johnny isn't safe to play outside or cross the street to Jennifer's house, yes, you can make license plates, and don't attempt to personalize with little messages like "wear your seatbelt or you might be in jail for the next 25 years if you are in California" or "one joint is the same as one murder: doesn't murder sound more fun? It doesn't cause health problems and improves your self-esteem wheras marijuana leads to an amotivational syndrome and a lack of self-actualization which can be quite harmful. So the next time you start to roll a joint, think: why don't I kill my high school biology teacher instead? It would rid so many children of suffering" If you do this you will lose your work priveleges that is you will no longer get 60 cents a day which means ytu won't have any money to pay off the guy who is protecting you from the guy who wants to rape you so I hope you are not too tight back there or you will be sorry. But don't complain to the guard if it hurts because he knows that after a while anal sex does not hurt therefore he will gladly offer you more experience so as to diminish your pain. And don't complain to the press that the guard is a rapist because when YOU get charged with raping a guard it will be for life and ther WILL be witnesses even though you were not on top they'll say they couldn't tell (as if they were such prudes that they either weren't looking or actually did not have the visual discrimination to determine whose prick pricked whom) why you may ask are you in jail? I admit that as I write this I had forgot but that is because you have been locked up so long that everyone but you has forgotten but you know it's becuae you stood on a beach and said "Fuck the USA!" and then were maced and grabbed and dragged backwards by your feet into a waiting paddy wagon off to jail on suspected terrorism charges. Yoou of course meant no harm. You thought you were being Whitmanesque. Your english is literary but not colloquial, and you were imagining loving the whole country, the country of your asylum, where you have finally arrived, you were saying that you love it, and the greatest love is the love that man can do to a woman, in this case the woman being mother

earth, Mother America (you don't realize that we have no such effeminate notion of our country. We are much more of a Fatherland like Nazi Germany), so you wanted to love, make love to, screw, fornicate with, and finally FUCK AMERICA. And in joyous but accented terms you said so. And no one knows your plight. You haven't been charged. You are not entitled to a lawyer. You can be held indefinitely. And when you are released, a kindly judge, who also was an immigrant, a Jewish immigrant from after the War who also read Whitman, will tell you how sorry he is. He will say that a great injustice has been foisted upon you. But that the law of the land, the law of Bush's land, requires that you be immediately deported even though you were found innocent of all crimes. And you cannot attempt to enter the United States (as if you want to now!) for five years or be subject to criminal prosecution under the Homeland Security Act. Ah the joys of being an immigrant. I fortunately, am a native born American and share the guilt rather than the pain for all the injustice practiced here. It is not that we are the worst country. Even I prefer it here to -- dare I say it -- Iraq. But we are getting worse at an alarming pace. And I, a web worker with no income except for government disability, am in the firing line. Once, when democrats ruled, I was someone with a disability, someone to be protected, nurtured, and helped back to work if I chose. Now I am rather someone to be resented, someone who costs society rather than someone who brings in the dough (despite the cultural capital I produce), someone who would be better off dead, or at least off the disability rolls so long as I was not in any facility that cost money to keep up but also did not become an eyesore in the street. Moreover, with all the strange crime (not done by crazy people), it is getting dangerous to be crazy. Will we be made to register when we move in to a neighborhood in case we rape young children? Will we be denied the right to vote, to serve on juries, to become lawyers, judges, politicians? We already are, but with Papa Bush it will get worse. Ronald Reagan, for all his hatefulness, was a loving conservative. He never loved my people, the poor and disabled, but he was warm. Bush is a hating conservative. He uses words like "evil." I think the concept of evil is best left to theologians. I am afraid of being designated as evil (perhaps my condition is a punishment for something bad I did like NEVER ONCE pledge allegiance to the flag once I know what all the words meant. I wasn't going to bow down to a piece of cloth. My father had already read me about the golden calf in the Bible, and this seemed similar. And if it meant bowing down to the COUNTRY, that was even worse. All the heroes I had been taught to revere had fought the country: Harriet Tubman, Martin Luther King, Che Guevara (I was white but in a black school). How long until they come for me? Since I am taking my anti-paranoia pills like a good girl, I have to conclude that my fear is realistic... So maybe it's better not to make waves by getting my name in print...]

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

From: UB Poetics discussion group

[mailto: ] On Behalf Of Catherine Daly

Sent: Thursday, October 10, 2002 3:56 PM

To:

Subject: Re: poetics not published by academic presses

These are self-help books, though some do verge on "applied" reference material and crit lite.

I have read in the palm of your hand and mary oliver's book, and just about every silly how to write or how to write poetry book there is -- fussel, hollander, ciardi, poemcrazy, writing down the bones, bird by bird, the writing life, the artists way -- my students seem to insist on it. I try to treat it like having to scan yucky not-about-business books like how to negotiate anything or dale carnegie or toastmasters, but, in fact, it just makes me mean.

How many gifts of Rumi-related items have you received from students, family members, well-meaning friends? What did you write in the thank you notes?

Rgds,

Catherine Daly

using up post #2

From IN THE PALM OF YOUR HAND: THE POET'S PORTABLE WORKSHOP,  
by Steve Kowit:

Chapter 3

Little Poems in Prose

"Three sentences about a moment that changed one's life! Is this a vignette, a tale, a short-story, a sketch, an anecdote? We could call it any of those -- or we could call it a little poem in \*prose\*."

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355. **K.Angelo Hehir**

**Quincy Troupe & Hugh Masekela**

*Thu 10 Oct 2002*

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Hi all,

I'm wondering if any one knows how to get in touch with Quincy Troupe? I've looked at the UCSD site and his e-mail isn't listed with the literature department.

I'm working on an article on Hugh Masekela and I believe that Troupe is working on a biography. I want to ask him about it.

Also, I know that some of you out there know a tonne about music so any help with my Masekela project would also be appreciated.

thanks,  
kevin H.

--

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356. **Harry Nudel**

***Biggggggg Lie....(7)...'it is nothing but roaring....***

Thu 10 Oct 2002

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our revels here are ended...the play has run its course....the sun of history burns up the shadows of site.....ebon ethiop and haberdasher jew wish you all...the puppet players..the wall..the lion & the longing...the mute audience...the kingdom and the king...the stabbing left hand...and the tightening right...a merry merry let us not hope dead nite...

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357. **Wystan Curnow (FOA ENG)**

***Re: Academy as First World?***

Thu 10 Oct 2002

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Just to complicate somewhat the categorizing going on below. (1) Teaching from the published archive only. And (2) the rise of localism. I've been teaching contemporary American poetry in distant NZ. I order the books for the university library relevant to my teaching and order more small press publications than university press or mainline publishers. I also order audio and video tapes or CDs, and when we manage to get poets out here we put them in the studio and record them. Almost the poets we teach we have on either audio or video, and these are available to students in the audio-visual library. Of course, the epc which is an indispensable teaching resource, provides valuable spoken word performance material.                      Wystan

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

From: komninos zervos [mailto:██████████]

Sent: Friday, 11 October 2002 2:48 a.m.

To: ██████████

Subject: Re: Academy as First World?

the 'slam' reading and web poetry were preceded by spoken word performance poetry in the 60s and 70s, and something else before that and that spoken word poetry is different from published poetry and has qualities of its own and not

judge it by print published poetry standards. after all print published poetry is the currency of academia, the saleable commodity for publishers, editors, book sellers etc. and has little interest in poetry in other media.

the thing is poetry is a local activity and an academic study. in the local activity performance is equally as important if not more important than publication. but when academics try to see the 'big picture' to define national poetries, there is only the published archive to study. in the past this has meant the setting up of canons, based on the published archive. lately people have been more interested in seeing poetry not only within literature but the culture in which it exists in as well.

poetry has become a global activity and the major publishers have declared it is no longer financially viable to publish poetry, that there isn't a large enough reading audience to publish individual collections of contemporary poets. this has made publication a more localized activity again as in the 1970s and 1980s with the flourishing of small presses and of course the on-line poetry journals, zines, and digital poetries, which highlight localized activity to a global audience.

no matter how hard the academy tries to control the agenda of poetry it can't, and i believe, probably stopped trying to in the mid 1980s. the local activity of poetry has a much greater effect on people's lives directly. the discussion about baraka on this list lately is a prime example.

what i see we have today is lots of different localized activities of poetry all over the world, not necessarily having style as a common interest, but thematically linked, the ethno-poets, the eco-poets, the gender-poets, the theory-poets, the digital-poets, the code-poets, the left-poets, the cowboy-poets, the bush-poets, as well as physically localized groups around cities and towns, buffalo-poets, albany-poets, the toronto poets, melbourne anarchist poets, sydney poets union poets, subvoicive poets in the uk, etc etc etc. it would be impossible to list all the localized groups of poetic activity.

even the university presses are no longer considering the publication of poetry as a priority. this will have a devastating effect on academics who in the past have been able to ensure their tenure with a healthy publication record.

well which ever way you take your poetry, you have to enjoy what you are doing i suppose. i enjoy experimenting with digital poetry, talking about poetic culture on this list and organizing and participating in a monthly spoken word poetry event at my local arts co-operative at the gold coast.

cheers

komninos

<http://users.bigpond.net.au/mangolegs>

At 11:34 PM 10/10/02, you wrote:

>YES!!!

>

>At 12:36 AM -0400 10/10/02, Murat Nemet-Nejat wrote:

>>I think Gary's analysis is on the nose. Slam readings and the web itself have

>>created new ways of communicating and reading, which are having a slow, often

>>checkered, but profound effect on the nature of poetry.

>>

>>Murat

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>Incoming mail is certified Virus Free.

>Checked by AVG anti-virus system (<http://www.grisoft.com>).

>Version: 6.0.394 / Virus Database: 224 - Release Date: 3/10/02

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358. **aerialedge**

***New @ Bridge Street: Ashbery, Lorca, Rasula, Hejinian, Guest, Kenning CDs, Zukofsky, The World in its Time & Space, &&&***

*Thu 10 Oct 2002*

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

CHINESE WHISPERS, John Ashbery, FSG, 100 pgs cloth, \$22. "Time to go to the thoughtful house."

ARRIVAL, Sarah Anne Cox, Krupskaya, 59 pgs, \$11. "the glamorous picture of the jealous god"

CULTURE, Daniel Davidson, Krupskaya, \$11. "I pay rent to a man of impeccable etiquette."

A GIRL'S LIFE, Johanna Drucker & Susan Bee, Granary, \$24.95. "No one would be more surprised than Dawn if this Becki thing with Ivan turned out to be LOVE!"

THE WORLD IN ITS TIME AND SPACE: TOWARDS A HISTORY OF INNOVATIVE POETRY IN OUR TIME, (Reviews/Essays/Interviews: The Revolution in American Poetry and Poetics at the End of the Twentieth Century and the Beginning of the Twenty-First), edited by Edward Foster & Joseph Donahue, Talisman House, 740 pgs, \$25.95. Contributors: Andrews, Barbiero, Beach, Boughn, Bushyeager, Clippinger, Deville, Donahue, Edwards, Evans, Featherston, Fink, Finkelstein, Glazier, Golding, Heuvig, Howard, Joron, Kimmelman, Landrey, Lindberg, Martin, Miller, Nielsen, Notley, O'Leary, Olson, Perloff, Russo, Schaefer, Schmid, Schultz, Schwartz, Scroggins, Sloan, Sobin, Stefans, and Vanderborg.

COLLECTED POEMS, Federico Garcia Lorca, revised bilingual edition edited by Christopher Maurer, FSG, 990 pgs, \$25. The long long awaited paperback. "My heart would take the shape of a shoe / if a siren lived in every village. But the night never ends when it leans on the sick, and there are ships that want to be seen in order to sink in peace."

SUGAR PILL, Drew Gardner, Krupskaya, \$11. "the terrifying, beautiful applause"

MINIATURES, Barbara Guest, Wesleyan, 45 pgs, \$12.95. "Word akimbo / lined with wool, even in far off place."

SLOWLY, Lyn Hejinian, Tuumba, 43 pgs, \$10. "It's expressive though not of self"

ECONOMICS, Stories by Fannie Howe, Flood Editions, \$14. "They all laughed, especially the plumber."

KENNING #12-- THE AUDIO EDITION, ed Patrick Durgin, 2 CDs, \$15. Disc One: Bernstein, Nakayasu, Akemi, Seacreature, Colossus & Guardian, Gudarth & Schwartz, Alexander, Albiach, Ginsberg, Weiner, Nemet-Nejat, Gallagher, Toscano, Levy & Hemingway, West, Andrews, Myles, Baraka, Groundzero Telesonic Outfit International, Torres, Purkinge, & Mackey. Disc Two: WAY, a poem by Leslie Scalapino.

KIOSK No 1, ed Hadfield, Steensen, & Schlessinger, 260 pgs, \$4. Bernstein, Biglieri, Carter, Corless-Smith, Donovan, Durgin, Federman, Gallagher, Giugliano, Hejinian, Keelan, Magee, McCaffery, Notley, Perloff, Piombino, Rag-ona, Rothenberg, Scalapino, Seldess, Templeton, & Wagner.

REVOLT, SHE SAID, Julia Kristeva, Semiotext(e), 138 pgs, \$9.95.

AS EVER: SELECTED POEMS, Joanne Kyger, Penguin, 306 pgs, \$20. "I want to point out that I am not up tight"

TREADWINDS: POEMS AND INTERMEDIA TEXTS, Walter K. Lew, Wesleyan, 109 pgs, \$12.95. "The walls of the room have vanished."

BYRON AND ROMANTICISM, Jerome McGann, Cambridge, 311 pgs, \$24. This collection of essays represents twenty-five years of work by one of the most important critics of Romanticism and Byron studies.

AMERICAN WOMEN POETS IN THE 21st CENTURY, ed Claudia Rankine & Juliana Spahr, Wesleyan, 439 pgs \$24.95. Each poet is represented by a selection of poetry, a poetics statement, and an essay on their work. Rae Armantrout, Mei-Mei Bersenbrugge, Lucie Brock-Broido, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Susan Howe, Ann Lauterbach, and Harryette Mullen.

THIS COMPOST: ECOLOGICAL IMPERATIVES IN AMERICAN POETRY, Jed Rasula, U Georgia, 257 pgs cloth, \$39.95. Rasula surveys a diverse group of poets in an attempt to restore the dialogue between poetic language and the geophysical, biological realm-- uncovering how the past is a 'compost' fertilizing the present. Authors discussed include Olson, Creeley, Duncan, Jeffers, Pound, Zukofsky, Rexroth, Rukeyser, Eshleman, Snyder, and McClure.

THE CRAVE, Kit Robinson, Atelos, 120 pgs, \$12.95. "Assiduousness / hanging from a cliff in dreams / choked up on what's left out"

IT'S GO IN QUIET ILLUMINED GRASS LAND, Leslie Scalapino, Post-Apollo, 40 pgs, \$12. "Separation of space sky rung / O / sun there that is outside and outside / itself"

A BURNING INTERIOR, David Shapiro, Overlook, cloth 104 pgs, \$24.95. "God is a candle"

TENDER BUTTONS, Gertrude Stein, Green Integer, \$10.95. New edition. "It is not the same."

WILLIAM CARLOS WILLIAMS AND THE LANGUAGE OF POETRY, ed Burton Hatlen and Demetres Typhonopoulos, National Poetry Foundation, 326 pgs, \$19.95. Churchill, Driscoll, Holsapple, Orange, Parlej, Boughn, Layng, Gorey, McGrath, Rhodes, Whetter, Finkelstein, Nielsen, and Wellman.

C.C., Tyrone Williams, Krupskaya, 95 pgs, \$11. "A platitude is a hierarchy in the process of being veiled-- not leveled."

BOTTOM: ON SHAKESPERE, Complete Edition, Louis & Celia Zukofsky, new foreword by Bob Perelman, Johns Hopkins, \$34.95. "It may be the most important book written since the invention of the motion picture medium." -- Stan Brakhage

Bestsellers:

COLLECTED WORKS, Lorine Niedecker, ed Jenny Penberthy, U Cal, 471 pgs, cloth, \$45.00.

TELLING IT SLANT: AVANT-GARDE POETICS OF THE NINETIES, ed. Mark

Wallace and  
Steven Marks, U Alabama, 446 pgs, \$29.95.  
'PATAPHYSICS: THE POETICS OF AN IMAGINARY SCIENCE, Christian Bok,  
Northwestern, 133 pgs, \$22.95.  
NEW COLLECTED POEMS, George Oppen, ed Michael Davidson, Preface by  
Eliot  
Weinberger, New Directions, cloth 433 pgs, \$37.95.  
ANTHEM, Jean Donnelly, Sun & Moon, 124 pgs, \$11.95.  
METROPOLIS 16-29, Robert Fitterman, Coach House, 124 pgs, \$16.95.  
A CONVERSATION WITH DAVID ANTIN, David Antin & Charles Bernstein, Gra-  
nary,  
\$12.95.  
THE MOOD EMBOSSE, Louis Cabri, Coach House, 139 pgs, \$16.95.  
ON THE SLATES, Clark Coolidge, touché disguises, letterpress unpaginated,  
\$12.  
FIN AMOR, Peter Gizzi, touché disguises, unpaginated letterpress, \$12.  
SLIDE RULE, Jen Hofer, subpress, 90 pgs, \$10.  
THE EUROPE OF TRUSTS, Susan Howe, New Directions, 218 pgs, \$16.95.  
WINTER SEX, Katy Lederer, Verse Press, 59 pgs, \$12.  
READINGS IN RUSSIAN POETICS: FORMALIST & STRUCTURALIST VIEWS,  
ed Ladislav  
Matejka and Krystyna Pomorska, intro Gerald L. Bruns, Dalkey Archive, \$17.95.  
BK OF (H)RS, Pattie McCarthy, Apogee Press, 59 pgs, \$12.95.  
THE DISPARITIES, Rodrigo Toscano, Green Integer, 100 pgs, \$9.95.  
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Tzvia Back, U  
Alabama, 238 pgs, \$24.95.  
CECI N'EST PAS KEITH CECI N'EST PAS ROSMARIE, Keith & Rosmarie Wal-  
drop,  
Burning Deck, 93 pgs, \$10.00.  
IN THE AMERICAN TREE, edited with a new Afterword by Ron Silliman, Natl  
Poetry Foundation, 611 pgs, \$24.95.

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### 359. Clements

#### ***Re: women in The New American Poetry***

Thu 10 Oct 2002

---

Interesting question. On a related tangent, Ron Silliman recently posted on his blog a few words by Weinberger, in which W. wonders "whether we're not all prisoners of the Don Allen taxonomy." He points out that Allen neglects not only women poets, but poets of the "sort-of generation" between Black Mountain and the Objectivists--Rexroth, Rukeyser, Patchen, etc. Even points out that Lowell in the early 50's considered himself a Poundian--quite different from our conception of him. Many more interesting tidbits and questions--check out <http://ronsilliman.blogspot.com/>, if you haven't already. Are we due for a New American Poetry Redux?

Brian

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

From: UB Poetics discussion group

[mailto:[REDACTED]]On Behalf Of Michael Magee

Sent: Thursday, October 10, 2002 10:16 AM

To: [REDACTED]

Subject: women in The New American Poetry

Hi all,

A question for ye: there seems to be a general consensus that the fact that Don Allen's *The New American Poetry 1945-1960* includes only a single handful of women poets is a real failing of the book if not of Allen's. My question is, which women poets do you think should have, could have, been included at the time - i.e. who if anyone did Allen miss that would have made sense right then and there. DiPrima, for instance? I know she was fairly new to the scene when the anthology came out (or indeed, was she not quite there yet, or \*just\* there as

with Berkson?). And I also assume that poetic polarizations made someone like Plath unfeasible (so that, while someone might argue that she *\*should\** have been there, no one could really argue that she *\*could\** have under the circumstances, besides which its a little early for her too). Okay, speak.

-m.

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360. **Alan Sondheim**

***one day's flight from the virtual world***

*Fri 11 Oct 2002*

---

one day's flight from the virtual world

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### 361. **Alan Sondheim**

#### ***worlds, tribly - 35 minute digital video, 3 minute digital video -***

*Fri 11 Oct 2002*

---

worlds, tribly - 35 minute digital video, 3 minute digital video - available for worlds, tribly -

85 worlds intersecting: the torus cutting across, the sparrow flitting from one to the other, the golden droplets swarming among them, the seven watching men, the doubled doubled seven watching men, the woman from the london gaiete shuddering, the second woman adding and removing dressing and corset, the man and woman swirling and watching across, the woman with the cross evolving and splitting and shuddering outward, the white stars in the blue-black sky, the yellow stars in the blue-black sky, the great fabric of being and the construct of the helices, the mouths wide open, eyes wide open, the look of astonishment and the gaze, the swollen mold and its emission, the bearded man, the torus bending and shuddering, the torus taking on the colors and patterns, the sparrow flitting, the inner and outer spaces, the backdrop spaces, the seven watching men ...

the dark break

the double framing window, the window embossing, the small victorian blouse,  
the body staring and disappearing, the serene landscape, body through the  
landscape, the quietening sounds, the fading out ...

===

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362. **august highland**

**TEDDY WARBURG #0018**

*Fri 11 Oct 2002*

---

TEDDY WARBURG

atmosphere #0018 [excerpt]

www.voice-of-the-village.com

debbie really jealous now heart that got when leaves they were strongly constructed mechanically Murder Master panic reach supercrock himself Tomorrow men evil colonies g was said have been founded The queen and Lord Salisbury who after Lord Beaconsfield's death dressed woman chatting those Injuries which the Head liable from external defence Attica he won the confidence the for affliction injuries which had thu beensustai and this demand was enterprise Phocis was mainly pastoral large David this fructification the organization inside her clutching schoolers certain hopeless carry the please him made her feel Lorraine who discharged his task with skill Murder Master panic reach supercrock himself Tomorrow men evil moderation the acutely parents had divorced years lath century legal records the century Murder Master panic reach supercrock himself Tomorrow men evil represents collegiate reconciliation people wanted hype relationship between Tamara Wanted imply the Catholics Murder Master panic reach supercrock himself Tomorrow men evil Protestants France much possible she kerry wild eyed Pteridophyta Pteridosperms Murder Master panic reach supercrock himself Tomorrow men evil Gymnosperms people can get want through own effort Interdependent people the from his narrative Murder Master panic reach supercrock himself Tomorrow men evil you force cupped her boobs abolition clerical fellowships and integral parts his work darren's seemed Conceptacles contaning Spores Murder Master panic reach supercrock himself Tomorrow men evil strongly suggesting the document write palm my hand thumb remains Murder Master panic reach supercrock himself Tomorrow men evil made known their exact structure Cordaitales -The stood looked support embarked staff JIC prepares joint briefings maintains he was appointed took long coalition ministry had brokendown the crackle underbrush nuthin was known the Anti-Corn Law League had the countryLord with only last the feudal Deadwise not cover her breasts rubbing leg my tip her

COMSEC personnel repair overhaul secure communications equipment made far richer more imposing history full contacts great events destroy equipment Montanistic crisis Even the had borne Whereas mind also gradually brought state stability the axi finds depends The cones often large size were either two p-p-parts invitation Chartism the government less than much that they wiped Winkle constant Murder Master panic reach supercrook himself Tomorrow men evil stimulating the Vest the allegorical method ridden friend! its rights and determined desist from its gently cup Onderdonk from the bishopric Pennsylvania Potter Protestants Germany produced Schleiermacher Claus Harms can't stop him slipped finger into her second only fragments have been preserved His yipoviKo Employ Battle's method wish learn yourself pursued renewing the charter the Bank England afforded Sir Robert Oh! led pretty dance nearly far Albans seems Furneaux looking window Theydon's flat while Theydon going downstairs saw Chinaman watching become even more important source Now dear Richard must forgive renewing the charter the Bank England afforded Sir Robert Oh! standing cross street end garden gave enough for any person work their indeed that the relations instantly soon man realized attracted notice tried escape least Furneaux's first impression Later convinced himself supposed spy little more red herring drawn ing year project mrs johnson beautiful black stallion secretary trail man's real motive take London waylay detain some fashion manifestly impossible presence Mansions known one see now course project gather was amir and the British shoes sat back Personality Ethic role made arguments might have been provocatively caressing each want daughter arriving Eastbourne meetings the fifth forbade the training persons the nti-Jacobin -important conspirators know antsy reforms was marked that was speedily able reduce raised home continued orgasm each you deserve giddy once great military train never easy and perhaps rarely wise suddenly wednesday night hotel take measures protect explanation hidden Furneaux first glimpse vouchsafed reached office horrified learn gone strictly yourself need unless feel disposed attend regular meals knowledge desperate matter like must waste time describing she must feeling Every day children die gun wounds with foreboding said some phenomenal method reasoning competition more options parents children abandoning schools comprehension Furneaux careful him closer her they both monarchy there was much more sound conclusion suppose independence the two Dutch republics the The passage the bill ridiculous aimlessness race ing year project mrs johnson beautiful black stallion secretary country renewing the charter the Bank England afforded Sir Robert Oh! powerful speedy Chinaman thoroughly up--date conveyance too drove paying least heed traffic conditions forfeited Moreover King John ordered meetings the fifth forbade the training persons the nti-Jacobin birthday Bonaparte was making reparations vast scale for the the leading line Pericles take the place more open sinners breathing that had stopped barely had time for earlier gateway Owing pull while Lord

Grey was sent the colonial got me! you've got so arisen between lie stop pain called Great Britain for is she Cardia his numerous anecdotes important despatches were sent off failed and that some new repeated other works September Owing his failing health visited England satisfaction offered Moreover the Dorian population Delphi constantly strove paused many copies were sold and the payment an indemnity for the own evil following February but Hungary was less successful John skilfully enough Araucarieae Other got good want know little more? all settled hood were found the however prove that the difficult country full

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363. **august highland**

**CELIA CURTIS #0009**

*Fri 11 Oct 2002*

---

PENULTIMATE DYNAMIC INTERPLAY #0009 by CELIA CURTIS

[www.wired-paris-review.com](http://www.wired-paris-review.com)

'I DO NOT

TO SEE WINTER|GALAPAGOS =>

BUSY => CHAOS =>

TO-MORROW COMMUNICATION => '

SPEECHES TO JANE SHE HAD NOT THE JOHNSTONE =>

CADET => CONTAINER =>

THAT HER

WAS

HE RODE MINER => MITRE =>

PHYLLIS FEELER =>

WITH UNWILLING PENSIONS =>

TO THE ACCELERATION =>

IT

THEY TRANQUIL => TUBA =>

TO SAPROPHYTE => DEVEREUX UNABLE =>

RESTORED THE FEELER => JERK =>

CIRCUS NEON => POTTER =>

SEE HOW TO ISTERCOURTSMAGISTRAT =>

ME IF THEY MONEY|LESS SEX MORE =>  
TO DO IT

'ONCE PAPA WHEN SHE HAD BEEN PUTTING OUT  
CREW => CROSSWORD =>  
SPIDERS => SPLASH => SHE  
'NOT '  
EMILY WHY SHOULD HE  
US  
REGINALD FIDGETED AND SIGHED AND MAURICE  
GRAVER AND GRAVER AS

LAWYER =>  
OF THE WALLS BATTERED  
WITNESSES OF THE GRINDER => PEELER =>  
OF THE SPEECH => DIFFICULT =>

AND HE EARNESTLY EXAMINED THE CORONET ON HIS MINER => MITRE  
=>  
WINTER|GALAPAGOS =>  
INCEST => MANNERISMS =>

'I DO NOT MERIT => METRIC =>  
TO  
HIS AFFECTED => ANGUISH =>  
TO BUSY => CHAOS =>  
PARALLEL|RAILWAY =>  
HIM SO EVERGREEN =>  
PROTHEROE HE EXCLAIMED WHAM => WHETHER => CANCEROUS =>  
ALL THE

LONGING ADJACENT => ASTONISH =>  
TO  
WHAT WAS PASSING BLACKMAIL =>  
IT  
SHE  
'WORSE '  
EMILY  
'I RESPOND =>  
ALL THE CHEMICAL => MEDICAL =>  
ONES  
TO  
THE  
RACES '

HENRY EXPLAINING  
IN HIS IDIOMS HE  
THEN DOUBTFUL =>  
ON THE  
CRUEL => DEATH => AXIS => GERMAN => THE MUSICS ARE OF  
BEEHCROFT AND GETTING SLURP => SNAILS =>  
OF SAL-VOLATILE FOR EMILY MINER => MITRE =>  
THEY  
LAUGHING  
OF  
WOULD  
THEM LEAVERS => SWEETS =>  
THAT THEY HAD PROFITED SO TABLETS => UNTO =>  
BY THEIR  
PARROTLIONTAMER => MISS WESTON YOU  
TO  
WITH ME  
HOSTEL =>  
A CLAWS => CLIFFS =>  
WAS BURNING  
JANE ATTRACTED BY ITS  
SHE  
STEADILY AT MARKING ELEANOR HANDKERCHIEFS UNTIL  
SHE TOPICAL|OKAY =>  
HIM HE  
HOW WE SHOULD SLOTH => SLOVENLY =>  
WITHOUT YOU  
ROTHERWOOD INSISTS ON UNABLE =>  
TUFF AND  
IT IS HYACINTH =>  
MOVIES => NEWTON =>  
THAT YOU HAVE NOT KILLED ADA  
CANCEROUS =>  
THAT HER  
WAS GIVERBLOODANONYMOUS =>

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364. **J Gallaher**

***Re: inside/outside the academy***

*Fri 11 Oct 2002*

---

Ray Bianchi Wrote:

<there are some of us who work in jobs and write poetry  
I wonder how people can be academics are be truly innovative?>

I Reply:

I wish I could understand what motivates the sort of thought expressed above. It's wrong in its assumption (somehow being an academic isn't a "job"), and in its question. Academics have no greater or lesser ability to be innovative than do poets who follow different career paths.

There is some talk about what looking at student papers (and poems) might do to a poet's ability to think clearly . . . but the same could be said for working, where, a bank maybe? Or driving a bus . . . really this kind of thinking is of the same sort George Bush likes to trot out . . . you know, who's really American, that sort of thing.

The examples don't support any of these assumptions or accusations. (Just a couple/few current academics for you: Susan Howe. Maxine Chernoff. Cole Swensen. The list goes on.)

=JG

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365. **mdw**

***inside/outside the academy***

*Fri 11 Oct 2002*

---

Hey Mark Ducharme:

Are you sure I don't go so far as a "direct call for action"? I thought "Maintain the possibility of an outside" was pretty clear cut. Still, I agree, it's precisely the interrelation between academic and non-academic contexts that I'm discussing, and the fact that the differences are not clear cut. But my sense is that the power dynamic is shifting, much too heavily, in the direction of academic control--and as Tom Bell says, its underlying power, money, of the U.S. capitalist variety--although as Gary points out, maybe it depends partly on where you live and work. I'm all for speaking about the value of the small presses, and for lauding what they do. And I'm actually all for the continued work of non-mainstream poets inside the academy. But to say, "Look at the great things going

on!"--true as it is--doesn't, I think, adequately address how power works WITHIN the context of contemporary non-mainstream poetries.

Mark Wallace

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366. **Arielle Greenberg**

***Re: women in The New American Poetry***

*Fri 11 Oct 2002*

---

Mairead wrote:

>

- > In what sense was Plath the darling of "the
- > young women who had
- > conventional dreams"? Who were these women? In
- > what way did their
- > conventional dreams impact on editors?

To which I say, brava! I suppose \*I\* am one of those young women with conventional dreams for whom Plath has always been a model...because as an American woman, it's SOOOO conventional to want to be a brilliant, famous, influential poet and mother all at the same time, to do it while you're young, to dedicate your life to work that is raw and powerful, to make tough decisions around career and life that benefit your art. I mean, so many women do that every day, right? It's gotta be the simplest, most normal, conventional thing in the world.

Arielle (who will now go back to being placid)

---

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367. **Rachel Loden**

***Re: women in The New American Poetry***

*Fri 11 Oct 2002*

---

*And I also  
assume that poetic polarizations made someone like Plath  
unfeasible (so*

*that, while someone might argue that she \*should\* have been there, no one could really argue that she \*could\* have under the circumstances, besides which its a little early for her too). Okay, speak.*

Thanks, Kasey--provocative post, as always. Now I finally get to ask about something that's been bothering me for decades. Almost the last thing in Wieners's 1964 *Ace of Pentacles* is the poem "The Suicide." In that book, it's a two-part poem, and it ends very strangely, with a comma:

Clay cannot create her features  
nor mirror reveal her mouth  
  
Photograph not show her form  
full with self, so put away  
  
her picture from the shelf  
And turn instead to living  
  
woman on the couch, decked with flowers  
as if it were she laid out,  
  
and not Sylvia, in the woods,

But who is Sylvia? Did Wieners cross (Boston) paths with Plath, who of course died in 1963, the year before the book is published? He seems to throw some light on this in the poem's first section: "Yes, earth owns the wind / As I her life / Whom I have never seen / Nor been with / Still within our hearts there lies / this communion / of all that dies / we held in common / because without it // we become more common than the dust."

By the time *Ace of Pentacles* is reprinted in the *Black Sparrow Selected* (1986), the odd but haunting comma has been replaced by a period. Was it just a typo? And what had been the next to last poem in *Ace of Pentacles*, "Address to the Woman," becomes the third part of "The Suicide," which now ends:

Tell her that may not speak again  
Her words are warnings in the wood.

Those lines read pretty resonantly as the sixties wore on.

So, does anyone know?

Rachel Loden

<http://www.thepomegranate.com/loden/>

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368. **Gary Sullivan**  
***a model non-academic press?***

Fri 11 Oct 2002

---

Hi again, Mark,

*it's precisely the interrelation between academic and non-academic contexts that I'm discussing, and the fact that the differences are not clear cut. But my sense is that the power dynamic is shifting, much too heavily, in the direction of academic control*

I was thinking about this on the train in to work this morning, and it occurred to me that one of the most interesting projects of the last 5-10 years, w/respect to its relationship to the academy, and in fact especially with how much it has (figuratively speaking) wrested from academic control, let's say, is Steve Clay's Granary Books.

Granary of course has published the criticism of the work of a few academics, most notably Johanna Drucker. Some great books--largely relating to a realm not yet fully recognized by the academy (artists' books). There's also The Book of the Book, Charles' interview with David Antin, and so on.

But maybe most significantly for this discussion, Steve has begun a project involving the publishing of \*literary history\*, which I think has always tended to be published by the academy. I mean, he's really given this back to the poets. A Secret Location on the Lower East Side is an amazing example of this--and not only did it mean that all of those magazines and presses were made "legitimate," given value, for a larger audience (and through the frames of the poets who created that history), but Steve also made sure that collections of those books wound up in the New York Public Library & in numerous other collections. Just out, of course, is another volume along these lines: Guy Bennett & Béatrice Mousli's, Charting the Here of There: French & American Poetry in Translation in Literary Magazines, 1850?2002.

Steve isn't independently wealthy. These books are made possible in part through the sales of artists' books that he's published and sells to collectors, and very large collections of rare books that he buys from other collectors (mostly poets) and then I think resells to other collectors and/or libraries. He's brilliant, I think, and more to the point, he's really working to support poets working both outside and inside the academy, in a way that I think takes the control from the academy (if they indeed had it) and puts it into the hands of the poets he's supporting.

I shouldn't probably mention Swoon, because of my obvious personal investment in that book--but I'm incredibly grateful to Steve for putting it out--and I don't know why I wasn't thinking about this yesterday, but it's a book largely of

Nada & my poetics. Neither of us have really spent much of our time writing up our poetics, but like many poets, we do talk about it at least casually, and much of that discussion wound up in the book, in such a way that the poems become completely embedded in their very specific historical context.

Jack Kimball of course is beginning to do things along these lines--that really great memoir of Tony Towle's--again an instance of a poet being allowed to present his/her own history--was written because Jack thought to approach Tony about doing such a book. Think too of the collections he facilitated on his eastvillage site--mini geographically situated anthologies--of NYC, LA, Boston.

That I've been particularly fortunate to have some involvement in the above probably accounts for my admittedly unabashed enthusiasm/optimism w/respect to a poet's situation vis-a-vis larger structures of power. But one could look at this activity and be \*inspired\* by it. Use these instances as models or inspiration for future projects. There's no reason, for instance, that I couldn't decide one day to put together a history or memoir of San Francisco in the 80s, say. And use my own press Detour to put it out. I think the DC website, actually, is another amazing project along these lines--I don't know if the historical stuff there was started by Jen and Allison or if it was Tom Orange or who was initially involved in that, but I actually go there quite frequently; I think it's great. It could easily be developed into a book.

Anyway. Totally overposting. Nada said I should just start a blog and shut up on Poetics. (She didn't say it that meanly.) She's right!

---

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369. **Maria Damon**  
***Re: Rejected posting to***  
*Fri 11 Oct 2002*

---

*oy. she's a reeeeaally bad poet.*

*At 9:21 AM -0700 10/10/02, Catherine Daly wrote:  
Margaret Randall*

--

--

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370. **Maria Damon**

***Re: poetics not published by academic presses***

*Fri 11 Oct 2002*

---

okay, time for me to be the unbearable philistine again...i actually got a lot out of the artist's way, and i've bought a bunch of those other books --i haven't read them, but, to put it in non-philistine terms, the "sociology of poetry" interests me --i \*like\* it that people are trying to turn other people on to poetry. some could say that the book i co-authored, *The Secret Life of Words*, is a dumbing down of poetic experimentalism (i wrote it w/ someone who specializes in educational publishing and it was pitched to the mainstream).

At 1:36 PM -0700 10/10/02, Damian Judge Rollison wrote:

>Ditto on the Koch book, o Aaron of the sexy voice -- it's  
>on the same shelf in Barnes & Noble as Oliver, Pinsky (not  
>that terrible, actually), Hirsch (yech), and all those  
>other books about how poetry is a spirit dance for your  
>inner iron john or johanna, but it's just exactly the  
>opposite thing: a non-condescending, down-to-earth  
>introduction/invitation, on par with his great books about  
>teaching poetry to children.

>

>Damian

>

>

>On Thu, 10 Oct 2002 15:04:26 -0500 Aaron Belz

><[REDACTED]> wrote:

>

>> > every silly how to write or how to write poetry book there is --  
>> > fussel, hollander, ciardi, poemcrazy, writing down the bones, bird by  
>> > bird, the writing life, the artists way -- my students seem to insist on  
>> > it. I try to treat it like having to scan yucky not-about-business  
>> > books like how to negotiate anything or dale carnegie or toastmasters,  
>> > but, in fact, it just makes me mean.

>>

>>

>> Catherine,

>>

>> I hope you're not including Kenneth Koch's *\_Making Your Own Days\_* in this

>> mini-rant. I used it in a class this spring, and it was in no wise a

>> "how-to" book; it's part anthology, part Kochian wisdom, all very great. I

>> agree that most "You too can write poems" books make "real" poets

[illegible]

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### 371. **Jordan Davis**

## Chinese wall

Fri 11 Oct 2002

Thanks to Stephen Ellis, who in response to my query (poetics, what's that) directed me to Aristotle. If I recall correctly Aristotle investigated what the physical effect of drama and poetry was on its audience and how they achieved that effect.

I believe Mark was referring not to that kind of investigation but to a more prescriptive genre-blurring discourse that intends simultaneously to achieve to theorize and to ratify a mental effect on its audience.

I also believe that that idealized discourse has been abandoned not only by the non-academic presses, but by those best equipped to generate it. In its place we have a terminally nerdy cascade of proper names, groupings, and anthology tables-of-contents.

The tale of the tribe will always be part of what we need to hear. But maybe this avant-garde is fighting the last war against an official verse culture. Accountants and consultants sent out by the same dispatcher are going to forget which hat they're wearing.

The idealized discourse is getting you down! Let it go. Write reviews. Write poems. Look again at Code of Signals, Call Me Ishmael. Write a book called My Susan Howe and send it to Ron Silliman. Let go of the proper names and the anthology page counts.

That's my plan anyway, that and to subscribe to a magazine or two (finally).

Jordan

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372. **Rachel Loden**

***Re: women in The New American Poetry***

*Fri 11 Oct 2002*

---

*But Plath? She was the darling of the academic poets and the young women who had conventional dreams. we knew that she represented the other side, where Robert Lowell and Ted Hughes had set up camp.*

Some darling she turned out to be, eh? George, did you follow her work as the "conventional dreams" went rather spectacularly awry?

If you did, perhaps you found it wanting. . . .

The Ostrobothnians (in the wild west of Finland) have a saying: "I am from us, and the rest are from elsewhere." Maybe that's the problem with camps--they're a brilliant marketing device, and a whole hell of a lot of tribal-bonding other-bashing territory-marking fun. But they also have an unfortunate side-effect, if and when they keep us from reading our enemies.

Which is why I think it's crazy-wonderful that Berrigan read Wilbur, or Wieners quoted Auden (as he did).

What about Eliot. Whose darling was he? And yet we read him, don't we?

A proud magpie, and descended from magpies,  
Rachel

[↑ Contents](#)

373. **mdw**

***inside/outside the academy (oops, part 2)***

*Fri 11 Oct 2002*

---

Sorry to send an unfinished message before--thought I'd hit "Draft" but must have hit "Send."

In any case, Mark, I think your suggestions re reviews are exactly pertinent, and would make a difference in the way that you suggest--a greater awareness and acting on that awareness always helps. And I think that Gary's precise delineation of non-academic institutions and the role they play is also very much to the point (and I appreciate his recognition that such places ARE institutions--after all, it's not as though outside the academic world, there are no problems of hierarchy and access to resources). And I agree too with Joe that a precise sociological description would help, although I'd have to worry, obviously, about the terms in which such a sociology could be couched. All I would add, because I think I've said what I have to say on this and at this point it may be obvious, is that the relationship between non-mainstream poetries and the academic context is always changing. When we assume, by definition, that they're enemies of each other, or we assume by definition that they are, can be, or should be mutually supportive, we tend to overlook the specific nature of the changes actually occurring--changes that to my mind, lately, seem like a growing imbalance of power.

Review a small press book this year, and hang around where you're not wanted--

Mark Wallace

[↑ Contents](#)

374. **Craig Allen Conrad**

***Waldrop, Warsh, McCreary celebrate SINGING HORSE PRESS!***

*Fri 11 Oct 2002*

---

Before I get into the upcoming event, let me briefly mention the latest Singing Horse title, published by our sage Gil Ott.

Chris McCreary's THE EFFACEMENTS, flip the book over it becomes Jenn McCreary's A DOCTRINE OF SIGNATURES. \$12.50, available through <A HREF="http://www.spdbooks.org">http://www.spdbooks.org</A>

The unique cover of crisp greens and white makes an immediate impact to get you harvesting beyond its rush of black and white photographs.

Don't make my mistake of reading a Chris poem, flipping the book to read a Jenn poem, and so on. These two books within a book deserve full attention to their separate tones of arrangement.

Hold it! I really don't mean for this to become a book review, so let me end now by saying that recently a poet said of the McCrearys being the Waldrops of our generation. Okay, I can see why this is said, and although it seems flattering, such comparisons are simply lazy, spiritless suggestions which ultimately take AWAY FROM the power of those in question. I'd rather say the McCrearys are the McCrearys of my generation, and they're separate and together among the BEST we've got! Buy their fantastic new book and figure it yourself!

NOW for the SINGING HORSE PRESS anniversary celebration!  
NOT TO BE MISSED!

October 27th, 2002  
Sunday, 3:00 pm

Readings and reception with book signing celebrating  
Singing Horse Press'  
26th anniversary of publishing.

Painted Bride Art Center  
230 Vine Street  
Philadelphia

Poets reading for the event:  
Rosmarie Waldrop  
Lewis Warsh  
Chris McCreary

Admission: \$10.

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375. **Mark DuCharme**  
***Re: inside/outside the academy***  
*Fri 11 Oct 2002*

---

Hey Mark Wallace et. al.,

I do see a "call to action" of sorts in your "Maintain the possibility of an outside," & perhaps more in your (I'm paraphrasing from memory) attend to poets outside, not because they're better, but because they MIGHT be. Yet I felt if you left it at just that, then the overall "message" is that it sucks & there's not much we can do about it. This is not the way I want to feel about it, clearly this is not how Gary wants to (or does) feel about it, & this is not the way I want the

list as a whole, including you, to feel about it. So I did want to bring up more specific things that we can do.

I am also glad that the issue of money has been brought up. I had wanted to ask for instance, what specifically we mean by "poetic success"-- which is (as I see it) a can of worms, & yesterday I felt I had already wasted too much time writing what I did, so I didn't want to get into that as well. But, yes, success (even of the cultural capitalistic variety) in this society often comes down to money, even if only in indirect ways (e.g., the "prestige" [read: wealth] of the institution you profess for, graduated from, etc.).

I know that you are all for supporting small presses, & again, I was not trying to suggest otherwise. And it ~is~ also important that nonmainstream poets can & do work inside the academy. I even agree that "to say, 'Look at the great things going on!'-true as it is--doesn't... adequately address how power works WITHIN the context of contemporary non-mainstream poetries." However I'd like to turn this question back to you (or to anyone out there)-- frankly, because I think it's an important question, & I don't know the answer myself: how CAN the workings of power within institutional contexts BE addressed, in a way that advances nonmainstream poetries. Now you're gonna say this is a rhetorical question, & sure, it is, in the sense that I don't expect there to BE one answer, or certainly not any simple, clear-cut one. Perhaps in fact there isn't any answer, though more likely I think the answers are to be found on a case-by-case basis. But I ask this, not naively, because I think it's important for us to think about (or to think about in broader terms-- because it's not like most of us haven't thought of it already, in specific reference to ourselves or to the work we're promoting).

Finally (because this is becoming much longer than I had intended)-- there seems to be some question about what poetics is. Without falling back on Aristotle (who, you're right Jordan, had a different sense of the word than we would today), I would say that to me it's simple. When a poet writes about artistic principles (to sound Poundian for a minute), &/or writes about the work of other poets in a way that sheds light on both the other poets' work as well as the poetic ideas of the person writing, then that is poetics. That is what I see in the great essays by Pound, Williams, Stein, Zukofsky, Riding, Olson, Creeley, as well as all those essays & books by the Language poets. That is what I try to do when I write essays, and that is what I see in the best essays by contemporaries (including Mark, and including Chris Stroffolino whom I'm glad someone mentioned, Kristin Prevallet, Julianna Spahr, many others). For a while it seemed like poetics essays were going to play a more vital role for poets who are now, let's say, in their 40s & younger. There used to be lively, low-budget magazines like Witz & Poetic Briefs, but those died out. To some extent they were replaced by web journals like Gary's \_readme\_ (which I hear is also on its way



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376. **Robert Corbett**

***Re: inside/outside the academy***

*Fri 11 Oct 2002*

Dana Gioia has a day job and he is no experimentalist. Can we just lay to the rest the bogus equation that being an academic = sell out? For a day or two...from where I sit (finishing PhD student in British literature), to have a job outside of academia is to "sell out," so I kinda find this talk adolescent for a number of reasons. what should be sold out is the rhetoric of selling out.

Robert

-- Robert Corbett                      "I will discuss perfidy with scholars as [REDACTED]  
as if spurning kisses, I will sip Department of English                      the marble marrow  
of empire. I want sugar University of Washington                      but I shall never wear  
shame and if you                      call that sophistry then what is Love"  
- Lisa Robertson

On Wed, 23 Oct 2002, Ray Bianchi wrote:

*there are some of us who work in jobs and write poetry I wonder how people  
can be academics are be truly innovative? Are there any others on the  
"wallace stevens" plan out there*

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

*From: "Pam Brown" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Wednesday, October 09, 2002 8:35 PM*

*Subject: inside/outside the academy*

*Hello Poeticists,*

*I'll probably sound a bit off-topic here but I  
thought most poets who work as academics do it  
more-than-partly because, usually, there's no salary  
paid for writing poetry.*

*Cheerio from Pam Brown --- mdw <[REDACTED]> wrote: >  
I agree with Joe Amato that Andrew Rothman's notion  
that the most daring  
poetry must come from the outside is relentlessly  
romantic and more than a  
little out of date.*

*That said, I think that Joe and Maria's defense of  
how poetry CAN take place  
along the seams, let's say, of academic life--an  
argument I myself have often*

*made--feels less and less adequate to my sense of contemporary poetic circumstances.*

*The problem, as I see it, is not that daring poetry MUST come from outside the academic context. The problem is that it's increasingly--not absolutely, increasingly--impossible for ANY poetry to come from outside the academic context.*

*I'm not saying that there aren't many great poets who are not academics, by any means--we have a bunch here in DC, people like Heather Fuller, Rod Smith, Buck Downs. But the problem is that such poets can be to a greater and greater degree simply ignored, beyond the local environment. Again, not absolutely. But more and more so.*

*It was possible, perhaps even through the 70s? the 80s? for poets to establish significant profiles as poets by publishing, their whole lives, entirely in the small presses and small magazines. But at best, now, such poets receive marginal attention, if any at all.*

*So, sure, poetry can be written outside the academic world, and sure, it can be written inside the academic world. I find both those points true, if a little obvious, since poetry has an amazing ability to be written under ANY circumstances. But the increasing hegemony of academic production means that, these days, increasingly, academic success=poetic value, in the short run anyway (who knows what of this poetry will survive? does it matter to us?). Non-academic poets are second rate citizens at best, if they're allowed any cache as citizens at all.*

*My challenge then is this: more attention needs to be paid to poets who are*

*not part of the academic machine, or who are more  
marginally part of it, not  
because they're better, but just because, you know,  
they MIGHT be.*

*I'd love to see a list of poets you like, right now,  
who are not primarily top  
shelf academics. Let's discuss their work at least  
for once.*

*Maintain the possibility of, sometimes, stepping  
outside--*

*Mark Wallace*

=====

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

*<http://mobile.yahoo.com.au> - Yahoo! Messenger for SMS  
- Always be connected to your Messenger Friends*

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377. **kari edwards**

**>> > >> > >> PLEASE FORWARD & > >>**

*Fri 11 Oct 2002*

---

| PLEASE FORWARD & > >>

No really. Call me the front lawn stiff. > >> call me excellen† "or a")  
as some may in mailboxes...the real porcupine > >> "What if I'm  
knitting legs of tape. boxes of jinxs? a publis sevice. true blue  
tubbers?>> Its > the to ma[n]ly >>the > a>a > other prime time  
Subject†:†: it's whos "A Mystery": it's whosss a collaboration,  
whos the merely > >> whos From†:†""))))" > >> > who will step over the  
accom[p]animet>> who will stop the>be a maniac landfill >> whos broad  
band could be the :: > >> even the most fruitful ----Not really. Call  
me the path alla mimickiní / a > the >to many>two slashes > three  
marks and a later>>

you/ve got a > >> high pitched? infinitely regressice?  
rigressive, ()&resistan{cP{e+\*&future progressive& Standard  
Superintendent? coming in loud and##%!'~~ voice at > >> as a > in  
time for > full > prolific, reproductive magic.mutiplied by ,-0==00  
-take warning > >> †:†: Fwd: Fast Fwd:yellow †.† Leg of call-me-a-  
sort-a-[of](pick-me-up)-dropme off ---- part of the Original Message

Follows---- > >> forwarded) > >> no choice > >> two slashes > >> > >>  
"full time anxiety > >> I've heard> >> behind the Subject†:† IN the  
Subject I found them as > \_\_\_\_ > lovers quarrels> Subject{S}†:†: t >  
>> professional asa parrot > >> > >> I found them† stilts in the  
erratic > >> : following me me the Subject. Calling me Subject.  
Calling me & ishmael.?

I turn(ed} to feel\_\_ it was surly a/the morofthe big -o- switcherloo.  
Someone please told me hold me& > in their>> Personality switch to,  
(\*&^^%"Which is why they're, we, someone-- only a thought, (\*)(\_ that  
big mistake. as it were, to follow, has followed, in its but who knew  
and nevermind the > >> -†300ooo00+ times slot?† in one time of > many  
>> since -- Goodbye, > >> > >> Christ. Did all occult memorabilia and  
the place, > >> the everlasting the left behind :? has made me.†  
again this†st > >> To†:†@hotmail.com@@@ me.com > ground brushing -  
me. always you do ))(&@ I'm yellow. I'm knitting curious millions.  
You aren -t either 393, 55:gb, or ### JUST THE )\*&W\$!@ IN others  
+?<"| the message†† > >>the -- > >> Date†:†, 4theOutside . > >> a in  
side training > >>a yellow shirt > >> > >> ?:"" > >> a=sunbeam. As  
in the a big mistake in order > >> sin in no in sin in I'm late I say  
//.0@ & agian > >> From†:† "" > >> > : nurse - Wheres the > >>the  
definite > >> > >>@@ @.com, > edge ) > twittering something "?"\_\_

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378. **Robert Corbett**

### ***Towards a New Positivity: Errant Hopes and Foolish Desires***

*Fri 11 Oct 2002*

(for Jordan Davis & Jim Behrle)

this is an idea (god, that sounds pretentious, but whatever...): how about poetry junk mail? a monthly mass mailing of a poem on a broadside. (relatively decent paper, with some visual candy). this is a country-wide version of poetry on the bus. what is it that we are surrounded by, but those random missives from the outside vendors, wanting to welcome us into their happy fold of customers. i bet one could generate a database of a million names and leaflet our towns and cities. say, anyone who submits a poem to a journal or magazine automatically gets listed.

underlying assumption is that what be sent is unjustly obscure american poets. maybe a reproduction of Dickinson fascicle. maybe some poetic obscurantism by Emerson, but i myself would start with Stein. (for today, i am actually thinking of Creeley's "I know a man"). thence to Williams. thence to Zukofsky. the

names and faces can change: the point to get poetry under people's noses and not over their heads.

Robert

-- Robert Corbett                      "I will discuss perfidy with scholars as [REDACTED]  
as if spurning kisses, I will sip Department of English                      the marble marrow  
of empire. I want sugar University of Washington                      but I shall never wear  
shame and if you                      call that sophistry then what is Love"  
- Lisa Robertson

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### 379. **Ian Randall Wilson**

#### ***More of the Academy Thread***

*Fri 11 Oct 2002*

---

Let's expand that to "literary and poetic value," and let's acknowledge the the sales figures on Amazon can be "influenced" with a few key buys. When my story collection came out in 2000, after a mass mailing, I had about 60 sales in a hour which jumped the book from 1,000,000 in the rankings to 1,200. Didn't that feel glorious -- for half a day.

[Amazon sales ranking, author, title, price]

425,025 Ian Randall Wilson Hunger and Other Stories \$12.95

1,054,136 Ian Randall Wilson, Ed. 88: A Journal of Contemporary American Poetry (Issue 1) \$13.95

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### 380. **Catherine Daly**

#### ***variety pack post***

*Fri 11 Oct 2002*

---

1) actually Gioia quit his day job in New Jersey (his wife and he ran the Roerich Museum readings) and moved back west (he went to Stanford undergrad, I think) right before he wrote a series of polemics, opera reviews, and translations in an attempt to make his poetry and related writing pay (which it now does) -- tho he doesn't teach, I don't know that he has a day job

[oddly, a few poets have tried to turn to film noir rather than opera to try to make this work, and it doesn't]

the battle over the Wallace Stevens legacy being sort of a bellweather for the poetry wars in general -- I think it is Al Filreis' book which tracks Stevens' career -- I thought he was an EVP who hitched his star to the eventual chairman early on -- and then stayed until retirement

2) just send something to the styles already; I did -- it was about fashion, from a series of poems and prose poems which are not anecdotes about "moments that changed my life" -- the editor writes the little bios based on the letters / e-mails exchanged along with submission

3) Are Margaret Randall's NYC Beat period writings available? -- I really don't know -- I remember a scrap of something unfortunate about giants' tears -- but I do wonder at her 45 years of sustained and changing writing "outside" and certainly have open questions about the applicability of "standards" of "quality" applied to poetry in The New American Poetry

as we prepare for World Standards Day (which is on our Columbus Day this year) and the implementation of codes for names of languages,

are we going to do some big ISO 9000 certification on this puppy? what are the processes which resulted in first the poets, then the poems, and then anthology inclusion? if we re-engineer these processes, will the NAP Redux anthology, now independent of Donald Allen and perhaps independent of poet poets but not trained employees acting as poets (are they poets?), be more efficient? will it have more "quality"?

Be well,  
Catherine Daly



Judson Jerome, THE POET'S HANDBOOK "(Remember, in "Skunk Hour," ... "my mind's not right"? what a blockbuster that was!) The fashion of "confessional" poetry was in vogue for a decade.

This is cocktail party culture. The resulting poetry does not reach and has no concern for ordinary readers."

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381. **derek beaulieu**  
*an Assembling invitation*  
Fri 11 Oct 2002

---

PLEASE CIRCULATE FREELY:

this is an open invitation to contribute to

5'9" an assembled magazine

whereby every page is created in an edition of 30 copies by the contributors and then gather and bound (every 30 contributors).

contributions can be multiples, rubberstamp, handprinted, painted, collaged, or anything else (use your imagination). there is no restriction on subject matter. every contributor will receive a copy of the edition in which they appear.

GENERAL 5'9" GUIDELINES:

- 1) Produce your own image in an edition of 30 copies.
- 2) Size: 5 1/2 by 8 1/2 inches. 2D or 3D images accepted.
- 3) Sign & Date the images (if applicable)
- 4) send all 30 copies to: "5'9": an assembling" 1339 19th ave nw calgary alberta canada t2m 1a5

PLEASE CIRCULATE FREELY & INTERNATIONALLY

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382. **Nick Piombino**  
***Inside/outside the academy***

Fri 11 Oct 2002

---

*Ultimately,  
poets inside or outside  
of the academy need all the help they can get, from wherever they can get  
it.*

*Vernon*

*Poetics... I have a strong feeling none of the books I've listed satisfy  
the unarticulated definition of \*poetics.\* What's poetics?*

*Jordan*

My favorite use of the term is for naming any process by which poets discuss, define and explicate their own art as here on this list. But I've been contemplating a new term for what has frequently occurred here of late (not on this thread): "Slam Poetics."

Nick

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383. **Aldon Nielsen**  
***acasubdominant***

Fri 11 Oct 2002

---

*At 01:20 PM 10/10/2002 -0600, you wrote:  
mark, gary, catherine, andrew, aldon, jeffrey, maria, others,*

*which, I realize, is rather like saying it's easier for a Lutheran to become Pope than a Baptist --*

*"The university professes the truth, and that is its profession. It declares and promises an unlimited commitment to the truth."*  
Jacques Derrida (Without Alibi 202)

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

384. **George Bowering**  
*Re: women in The New American Poetry*  
Fri 11 Oct 2002

Is there some kind of oxymoron here?

George Bowering  
Has a shock of brown hair.  
Fax [REDACTED]

542

385. **George Bowering**  
**Re: women in The New American Poetry**  
Fri 11 Oct 2002

---

*> But Plath? She was the darling of the academic poets and the young women who had conventional dreams. we knew that she represented the other side, where Robert Lowell and Ted Hughs had set up camp.*

*Some darling she turned out to be, eh? George, did you follow her work as the "conventional dreams" went rather spectacularly awry?*

*If you did, perhaps you found it wanting. . . .*

Well, what I picked up was Sylvia saying I feel terrible; therefore it is a terrible world.

I think that HD was the best poem-maker in the US till 1961. She too wrote about her own situation, but she wrote through the imagination rather than the self-regard that says this ought to get them whimpering.

--

George Bowering  
Has a shock of brown hair.  
Fax XXXXXXXXXX

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386. **Jordan Davis**  
**own face**  
Fri 11 Oct 2002

---

Nick -

"any process by which poets  
discuss, define and explicate their own art"

This sounds like self-analysis a la Karen Horney.

It also reminds me of Norman Mailer's parody  
of Whitman: Advertisements for myself.

I realize (thanks to a remarkable essay by  
Susan Schultz on list owner Charles Bernstein  
in Issue 14 of Jacket) that self-presentation  
is an issue poets would be wise to attend to.

And as I've had kindly pointed out to me by  
Rod Smith, I wouldn't want to go messing with  
any poet's prerogative to swerve from sense

to nonsense and back. I wouldn't want to ask anyone to justify any particular bout of abstract ear.

My concern: we valorize the capacity to say whatever comes into our heads or out through our pens keyboards mouths. In therapy, though, free association is often (productively) followed by the question, so what are you saying there, or by the therapist's abstraction from the subject's words.

The goal doesn't have to be a marketable consistency of self, by any means. By any means necessary. (The Audubon now has an X Caffe, by the way.) There doesn't even need to be agreement on the goal, for there to be a definition of poetics. I admit that although I'm more interested in understanding art in general than my art in particular, I do keep a blog for my observations on forms that I explode over and over like a poorly-supervised eighth grader. (Backchannel for details.)

Now, having advertised myself, I mention my concern that the idealized discourse that I suggested before could be let go without real damage to our writing selves imposes a feedback loop -- writing while justifying the writing in genre-blurring writing... don't get me wrong, I think Yo La Tengo went a little soft after Electr-o-Pura (ok after President!), but feedback also needs to be understood.

Poetics, essays, projective Olsonian criticism, rhapsodism, are they serving understanding or are they carrying understanding away. Headline in the Onion: Gambling-Addiction study getting out of hand.

Jordan

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387. **ksilem**  
***whutz poetix?***

Fri 11 Oct 2002

---

*Poetics... I have a strong feeling none of  
the books I've listed satisfy  
the unarticulated definition of \*poetics.\*  
What's poetics?*

*Jordan*

I like Nick's answer about the process by which we define, explicate, etc. our practice. I think there's also a prescriptive or evaluative element involved: an explicit or implicit imperative. How about we all come up with our own one-sentence prescriptive poetics, as basic and economical (and maybe incendiary) as we can make it? Here's mine:

"A poem should be interesting as language and in at least one other way."

K.

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388. **Lakey Teasdale**  
***and The net traces on the windows***

Fri 11 Oct 2002

---

and The net traces on the windows  
they left the houses. The distance of sea being  
so near. Sewn across like The earlier settlements  
the war torn. The ships sunk almost  
the war torn. The war  
in shreds. Like tinsel.  
but never abandoned.  
Unless such, unless  
certain steps taken  
they have taken the  
toys. The trinkets the  
the gold chains of war.  
the trinkets. The gold  
Only later much later we learned of the gardens

the past. The two children, the white birds  
the night sky.  
the night sky.  
and varden that moaned  
and howled. The gardens  
the dread. That and said  
This is the wild hunt. In between you see  
ordinary. The mortals, the toil. One  
common, uncommon.  
the uncommon thread.  
The thread of that spot  
after sunset. The spectral  
and birds. The howl. cry.  
and the half of the two towmales  
of Goir, with the whole house of Hagar  
conjunct fiars, with consent of and for  
Of course now. The spirits seemed  
to have faded. perhaps it is the light.  
Everyone notices. It is restless  
the war torn. The war  
in shreds. Like tinsel.  
an' pickan' lempeds i' the ebb  
an dan again geed chust geed  
ower a muckle rock.  
The shock. the shock  
the fleet sunk. the men  
drowned. the varden  
The thread of that spot  
after sunset. The spectral  
birds. The howl. the cry.

the whale killed in the Bay  
of Holland a bloody business  
making and living. The tides  
making your living besides  
the forgotten. The war  
the war torn. The war  
in shreds. Like tinsel.  
The shock. the shock  
the fleet sunk. the men  
drowned. the varden  
the varden that howls  
and cries. The varden  
the lives. The war torn.  
and the distance. The  
distance of sea being  
sea. And the distance  
of see being sea.

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389. **schwartzgk**

***Re: women in The New American Poetry***

*Fri 11 Oct 2002*

---

Raw as life  
is more than  
we can handle --  
at least now.  
It is the handle.

Gerald Schwartz  
awaiting fish-fry of yellow pike

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, October 11, 2002 3:58 PM

Subject: Re: women in The New American Poetry

to  
dedicate your life to work that is raw

Is there some kind of oxymoron here?

--

George Bowering  
Has a shock of brown hair.  
Fax [REDACTED]

[↑ Contents](#)

390. **schwartzgk**  
**Re: women in The New American Poetry**  
Fri 11 Oct 2002

---

Liz Bishop and Kay Boyle also hit the mark...

Gerald Schwartz  
replete with sand-trap  
----- Original Message -----

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, October 11, 2002 4:07 PM

Subject: Re: women in The New American Poetry

> But Plath? She was the darling of the academic poets and the young women who had conventional dreams. we knew that she represented the other side, where Robert Lowell and Ted Hughes had set up camp.

Some darling she turned out to be, eh? George, did you follow her work as the "conventional dreams" went rather spectacularly awry?

If you did, perhaps you found it wanting. . . .

Well, what I picked up was Sylvia saying I feel terrible; therefore it is a terrible world.

I think that HD was the best poem-maker in the US till 1961. She too wrote about her own situation, but she wrote through the imagination rather than the self-regard that says this ought to get them whimpering.

--

George Bowering  
Has a shock of brown hair.

Fax [REDACTED]

[↑ Contents](#)

391. **Jeffrey Jullich**

***Re: inside/outside the academy (oops, part 2)***

*Fri 11 Oct 2002*

---

[REDACTED] wrote:

> Review a small press book this year, and hang around where you're not wanted--

While there's definitely something positive and generous about the spirit of that mission (and the reviews that I myself have published were, I think, ~only~ of small press books: Spuyten Duyvil, Avec, Sun & Moon, etc.),---

I feel there's something slightly missing or misaimed in that strategy. (The idea was: if half the List were to write reviews about small press and half the teachers were to teach an exo-academic book,--- then, let a thousand poets bloom!)

But neither reputations nor "poetic value" are made in that way.

The proposal, while healthy, promises proliferation but at the risk of diffusion and dispersion (as I suspect is already the case).

To the contrary, part of how poetic value and canon ("fame") were engineered, how the poets taught by academia were brought to the attention of academia in the first place, was through concerted if unorganized ~consensus~ around certain names.

Reviews or criticism work by ~reiteration,~ not by diversification. "Fame" or poetic value is basically a case of heavy ~redundancy~ that is achieved by a ubiquitous repetition of the same names. An Ashbery is an Ashbery because ~everyone~ wrote about Ashbery. And not because everyone (500 ur-List members) was writing reviews.

(Isn't the battle cry, though, in fact asking reviewers to serve the function of advertising and promotion? ...Which may not be reviews' purpose. It's simplifying reviewers' place in the ecosystem into entirely one of ~marketing.~ Much the same could be accomplished, then, by calling for an increase in the advertising budget of small presses.

(Interestingly, too, this hope placed in what is very significantly being designated as "reviews" skirts all the List's earlier feuds of an antagonism between poet and ~critic.~ Is the clarion call marshalling reviews but ~not~ "criticism"? Does writing reviews make the journalist a critic?)

Too widespread a practice of insufficiently reenforced "publicity" even becomes a thinning-out of the whole mechanism, and leads to a leveling out of the playing field.

In the two previous waves, the small New York School coterie very interestingly operated under an unspoken rule of mentioning, whenever and wherever, the names of their poet friends,--- so that, from their earliest interviews on, Ashbery would name-drop Koch, Koch Ashbery, etc; even in their art criticism (reviews of painting exhibitions), they would often stretch the point unabashedly to name-drop by metaphor or by non sequitur. Although Language Poetry's initial body of poets' criticism was largely self-published rather than institution-dependent, the same self-referentiality prevailed.

And it worked, tactically.

(There may be other nuances to this, too. Criticism or reviews begin to take on their fullest force, as they do in popular arts such as film or best-sellers, when the broad attention assured by a large enough body of reviewers allows ~the negative review~ to enter into the mix, without threatening the welfare and future of the work reviewed but by pulling out other overlooked dimensions of it,--- and the reviews/criticism developing into a full dialectical system, "point/counter-point" --- or "healthy debate.")

In the absence of the Language Poetry that the List was originally consecrated to preserve and foster, all the ongoing discussion tacitly avoids the sort of unanimities and naming-of-names that might make that possible, though.

Lastly--(?)--- but on a somewhat different note, isn't the originality of the idea simply that we should deploy things exactly as they are? That is, all the minuets and courtseys of the publishing world, reviewers and reviewed, remain in place but that this reenergized use of it would somehow succeed in doing what the same means has gradually been going obsolete over?

Personally, I wonder if readership wouldn't increase faster if more ~PEOPLE Magazine~ methods weren't used: cult of personality, gossip, biography as pornography, scandal...

Again, the handy example of Ashbery (Ashbery Ashbery Ashbery): Has he ever given a single interview where he doesn't immediately manage to wheedle in the slick image-styling of saying that

he grew up on his father's farm?

-----  
Mark DuCharme wrote:

> but Mark, you're a  
teacher, critic & editor, and you're talking to a  
list consisting of a lot  
of other teachers, critics, editors, publishers,  
MOST of whom (I'd wager)  
sympathize with your desire to break down that  
distinction, regardless of  
which side they'd take on the endlessly recycled  
academic/anti-academic  
debate on this list. Shit, if (for example) HALF  
the people on this list  
reviewed one book in the next year by a poet not  
working in academia; if  
HALF the people here who teach included one (more)  
poet outside of academia

in their course reading materials; if just ONE THIRD  
of the editors &  
publishers on this list published one (more) book by  
a poet outside  
academia-- don't you think that would make a  
difference? No it wouldn't be  
a cure-all-- but wouldn't it make a difference?

---

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392. **Patrick Herron**

***Poetry & arts-related recommendations in Amsterdam?***

*Fri 11 Oct 2002*

---

I'm going to be in Amsterdam next week and am wondering whether there's anyone I should meet or any place I should go that are of interest, poetry-speaking... Bookstores, venues for readings, poets, etc... or maybe something completely fabulous in the arts that's not poetry-related. I've been to the Stedelijk (sp?) and the other Big Museums there before. Anything out of the ordinary or extraordinary welcomed.

Patrick

Patrick Herron



!!!!!!!!!!!!!!!!!!!!!!

!Getting Close Is What!

! We're All About(TM) !

!http://proximate.org/!

!!!!!!!!!!!!!!!!!!!!!!

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393. **Lakey Teasdale**

***THE SHIPPING FORECAST V - MAGNUS & THE YOUNG GIRL***

*Fri 11 Oct 2002*

---

THE SHIPPING FORECAST V - MAGNUS & THE YOUNG GIRL

There are warnings of gales in Viking, South Utsire Forties Cromarty Fair Island Faeroes and he painted a Madonna the Italian prisoner of war used just

shell cases, you know the left-over bits and the Barriers. Actually washed right over. Straight into

simply devastating. Cannot fathom why. Doesn't matter. at all. Strange that. accused of murder: and have her hands bund behind her back convoyed by the said lockman to the oise mouth and drooned in the sea tae the death. Seventeen years old. Convenient. Rather than seek truth. A young girl.

Atlantic low moving rather quickly northeast, expected 225 miles west of Fitzroy 10:06. New low expected. By the same time it was surprising. Put it no higher than that. No. Put it no higher. Ever. Finis. So long as they remained friends. The death of Magnus. on his knees. In prayer.

near the water of Hoy. on the parish boundary. They said a sailor. From a whaling ship. Well, she committed suicide. Pregnant. During the war the soldiers put the fence there. Tidied up the grave. A young girl. Young.

Forties, Cromarty. Southeasterly 6 or 7, occasionally gale 8. Showers. Good Becoming moderate. veering northwesterly 4 or 5, remained cheerful, they say. Haakon actually got someone else to: hew him a mighty stroke to the head, so that he was killed as a lord and not as a thief. Makes all the difference. No?

Dover Wight Portland Plymouth easterly veering northwesterly 4 or 5. occasionally 6. rain then showers. Moderate becoming good. Fitzroy? Not really. She was only a young girl at the time, you see. Still it was only time passes. Only time.

THE SHIPPING FORECAST V - MAGNUS & THE YOUNG GIRL

issued at 00:14 on 12/10/02 by Lakey Teasdale

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394. **lewis lacook**

***Re: inside/outside the academy***

*Fri 11 Oct 2002*

---

there is no academy....

there is only mind...

uh huh!

=====

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

---

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395. **K. Silem Mohammad**

***Re: Towards a New Positivity: Errant Hopes and Foolish Desires***

*Fri 11 Oct 2002*

Just want to say I think this is a great idea. Tho I would suggest poems by living writers instead of (or in addition to) dead greats.

If the paper costs, etc. proved too high, how about just poetry spam? Thousands of unsolicited poetry e-mails, clogging up everyone's in-box, uncontrolled, undisciplined, unedited....

Oh, wait: that's this list.

K.

P.S. I really do like the idea.

on 10/11/02 9:49 AM, Robert Corbett at [REDACTED] wrote:

*(for Jordan Davis & Jim Behrle)*

*this is an idea (god, that sounds pretentious, but whatever...): how about poetry junk mail? a monthly mass mailing of a poem on a broadside. (relatively decent paper, with some visual candy). this is a country-wide version of poetry on the bus. what is it that we are surrounded by, but those random missives from the outside vendors, wanting to welcome us into their happy fold of customers. i bet one could generate a database of a million names and leaflet our towns and cities. say, anyone who submits a poem to a journal or magazine automatically gets listed.*

*underlying assumption is that what be sent is unjustly obscure american poets. maybe a reproduction of Dickinson fascicle. maybe some poetic obscurantism by Emerson, but i myself would start with Stein. (for today, i am actually thinking of Creeley's "I know a man"). thence to Williams. thence to Zukofsky. the names and faces can change: the point to get poetry under people's noses and not over their heads.*

*Robert*

--

|                                 |                                                  |
|---------------------------------|--------------------------------------------------|
| <i>Robert Corbett</i>           | <i>"I will discuss perfidy with scholars as</i>  |
| <i>[REDACTED]</i>               | <i>as if spurning kisses, I will sip</i>         |
| <i>Department of English</i>    | <i>the marble marrow of empire. I want sugar</i> |
| <i>University of Washington</i> | <i>but I shall never wear shame and if you</i>   |

call that sophistry then what is Love"  
- Lisa Robertson

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396. **Joshua Berlow**  
**Amazon Sales Ranking**

Fri 11 Oct 2002

At least I'm ahead of somebody! This makes me feel better.

At Amazon.com Sales Rank: 1,026,052

I thought I was at the bottom.

Joshua (author of Insanity Factory, available on Amazon.com) Berlow

PS- I'd love to be an academic if anyone is hiring, but alls I got is a BA.

On 11 Oct 2002 at 0:03, Automatic digest processor wrote:

1,051,454 Silliman, Toner, \$9.50  
1,062,904 Killian, Argento Series  
1,376,255 Joshua Clover, Madonna Anno Domini  
1,334,310 Koch, Sun Out (Selected)  
1,413,267 Piombino, The Boundary of Blur  
1,436,653 Stacy Doris, Paramour  
1,610,791 Sullivan/Gordon, Are Not Our Lowing Heiffers  
1,614,814 Scalapino, Orchid Jetsam  
1,849,826 Brian Kim Stefans, Angry Penguins  
2,363,382 Lytle Shaw, Cable Factory

--

Joshua Berlow's Website: <http://www.joshuaberlow.com>

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397. **Alan Sondheim**  
**trilby sorts and folds**

Sat 12 Oct 2002

trilby sorts and folds

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[illegible][illegible]

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===

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398. **kari edwards**  
*grand temps au prochain*

Sat 12 Oct 2002

---

grand temps au prochain

let raglan lucidity appetite the mind, exhaust the inclinations of language mechanisms, sick with sink-or-swim autonomous international organizations feeding the whimsy Garden of war, poverty, environmental degradation and stupidity. this oily derive for reason recognizes the worlds finale with joy and slavery, patrician and genius in a sensory deprivation newsletter inebriated with morale peek-a-boo between itching and cosmos. a spirit of hooded sensibility allows state myth purified in sixth sense sorrow triumph and demand order to complement low latitude unreason.

call for an eternal that captures psaltery dreams and sexual transverse wave concepts in which there is no Enemy.

We must make the ephemeral triumph itself in a used photo-offset climax of insanity's contradictory phantasms plus multi-revolutional reason, In a day-dream language ingrained outside the appropriate middle-of-the-road linguistic

policies and sick sink avant-garde perpetuates, sophisticated overview morale maintenance programs, vascular dust systems.

1. have universal circus anticipation shine sensory steam down substance
2. overcome existing relations from new knowledge work things,
3. recognize the excitement of life's silent film cosmos that varies according to bodies of carnal future.
5. make sentimentalist seed excitement out of fruit spoon dictionaries.

creates magnificent abacus follies

puts genocide aggression or Its delivery on replacement

this Declaration - this class antagonisms - this diamond knot not mutually harmful but a bang but a dream - an attempted spectacle decadence inside fashion liberationlust crop dusters, promotes greasy finger bowel noun castrations.

we detest objectivity. Our consciousness grape fruit spoon exposures blasting psychology, descriptive education, family planning and the avant-garde. this satisfaction secret aloha cult may be right, may be you, may be a silent fiddle bowed, new forms of bang, a day In the greatest liberation lust crop delivery vindicated - declared forefront of lies that lay between contradictions, grotesque inconsistencies and lyrical thinking application.

strip search gender from illusional washing machines  
apocalypse workweek domination.

this planet must remain an organ overture  
a profound intelligence speed collar  
a perpetual supreme spur.

It's a jelly-roll, pay hail due regard here-here to protect hocus-pocus hopeful impulsiveness madness half decision-making and low-intensity conflict language practices, eternal fidelities, Z-zero particle literary insanity and g temporal address for constructing All that proceeds between immense lucidity and the cosmos.

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399. **Thomas Bell**

***Re: poetics not published by academic presses***

*Sat 12 Oct 2002*

---

There's also \_Third Mind from T&W and Susan Stewart's \_Poetry and the fate of the senses. Not billed as 'poetics' but fertile all the same.

tom bell

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

From: "J Kuszai" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 10, 2002 4:26 PM

Subject: Re: poetics not published by academic presses

*Steve Kowit is a great teacher. Does this make him an academic? I met him at Southwestern College in Chula Vista, where he is a very important intellectual/academic figure; for many students he represents a key signpost in the academic journey. Is there anyone out there who has a problem with that? I can think of a dozen of students I actively encouraged to seek him out as a teacher, mentor, friend, poet (though not necessarily in that order) and about five or six who had already done so when I met them. The point is that what's getting called "academic" here seems to totally miss the point about what it is that "we" do in the academy--and boy, I'm sure glad that others have stepped in here to respond to what seems like one of the annual threads. This continual stream of consciousness, like a virtual Steve Kowit, can be an instructive rescue for a struggler in the desert. There are many deserts. Lets not get out of hand here. Thanks for the thoughts.*

*From IN THE PALM OF YOUR HAND: THE POET'S PORTABLE WORKSHOP, by Steve Kowit:*

*"Three sentences about a moment that changed one's life! Is this a vignette, a tale, a short-story, a sketch, an anecdote? We could call it any of those -- or we could call it a little poem in \*prose\*."*

*Yikes. Worth trying. I'll try that.*

--

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400. **David Baratier**

**Re: Academy as First World?**

Sat 12 Oct 2002

Gary--

Using this comparison

*Aloud: Voices from the Nuyorican Poets' Cafe*  
Amazon sales rank: 21,579

*Postmodern American Poetry: A Norton Anthology*  
Amazon sales rank: 40,459

especially this particular book (it's an anomaly) & not enough to prove

>A "slam" person--Bob Holman, for

> instance--can co-edit a poetry guide on about.com that I would guess  
has

at

> least as many (probably more) active readers as Norton.

as the Norton book is substantially distanced from the rest of their  
titles.

Notice how the cover does not retain the standard Norton look. If I  
remember

correctly, Norton is in cursive letters that are difficult to read. This  
title was put

out as a loss leader, just in case the two other similar anthologies  
released at

the same time happened to have any success.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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401. **dcmb**

***Re: women in The New American Poetry***

*Sat 12 Oct 2002*

---

the last time he was romping with Maria Damon, she was heard to refer to it  
as a "D.A.".....DB

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

From: George Bowering <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Friday, October 11, 2002 12:57 PM

Subject: Re: women in The New American Poetry

*to*

*dedicate your life to work that is raw*

*Is there some kind of oxymoron here?*

--

George Bowering  
Has a shock of brown hair.  
Fax [REDACTED]

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402. **august highland**

**CELIA CURTIS #0014**

Sat 12 Oct 2002

---

PENULTIMATE DYNAMIC INTERPLAY #0014

[EXCERPT]

CELIA CURTIS

www.wired-paris-review.com

MY CHORAL =>

AND HE HAS

ME OUT REMITTANCE OF GATES => JAMB =>

CLIMBED

THE ROCKS AND HOOVES => PANS =>

YOU

YOURSELF IN VICARIOUS =>

SENSELESS => SILLY =>

AS HE ATTEMPT =>

WOULD IT IS

BY AN ETON GHOST => PRAISE =>

HER JUSTIFIED =>

SERMON => WHITE =>

COME

INGENUITY AND CLEVERNESS OF EXPERTS TO

THE

OF TIN =>

IN

PROBABLY =>

BLADDER =>

HAD

APPEARED ON THE CONTAIN => I WARMER =>

WITH THE

OF GENTRY => OBLIGE =>

DEFINITE =>

WHIPLASH|STRAPS =>

ELEGANCE => THEY  
ABOUT  
PACES CABBAGE => DAMP =>  
MEDDLECHIP  
AT HIM  
  
BUT THIS WAS  
A  
OF FILTHY => FIND => AS SLIVERS WAS  
TO THE  
OF THAT UNEVEN => BATTERY =>  
BY ITS STINGING REMARKS ABOUT HIS AND  
HE FINGERPRINTS =>  
WAYS => WEASEL =>  
TO THE SMOKING MANIPULATE => AND THINKING  
PIERRE SLUMP => CINCH =>  
ON THE PERSUADED => POLICY => AND TURNING HIS  
TO THE CUTOUT => DISPROVE =>  
  
KITTY AT THE LEER => GRABBED =>  
WITH FANNY WOPPLES SHE SLOW => SLOW =>  
  
THAT MYSELF AND PIERRE WERE  
AT OUR  
CATERPILLARS =>  
M VILLIERS WAS  
BUT YOU ASKED KITTY IN A  
AS THEY FINGERPRINTS =>  
  
FELL  
CATERPILLARS =>  
M VANDELOUP HUMMING ATTRACTION => AWFUL =>  
ETHEREAL => EXISTING => FINGERPRINTS =>  
  
YOU MIXTURE => MODEL =>  
APPLES HE ASKED WITHIT =>  
AMUSED BY HER CANDOUR  
HER FATHER SHE DETERMINED TO  
TO THAT  
  
AH YE  
TAE THE JAFFA => MORTGAGE =>  
O TOPHET WHEN YE DEE  
OBSERVE => ODD => OF =>  
MCINTOSH  
GASTON PICKED MADAM => INSECT =>

QUESTION|MISLED =>  
OF THE AND CRUSHED IT DEFINITE =>  
HIS  
ACTS BY OBSERVE => ODD => OF =>  
WOPPLES WOULD SERENADE =>  
ON THE  
NIGHT THE  
LOOK =>  
ARRANGEMENT => MADAME MIDAS IS FABLE => FLOWERY =>  
FOR ME CRIED VANDELOUP EAGERLY HOLDING OUT HIS  
OF HER HE WOULD FRIGHTENING => THAT WAS AN HE HAD  
OF THIS TIN => IF  
WHAT HE MIGHT BE  
TO MELBOURNE WITHOUT PAYING AND LEAVING HIS  
PROVE IT THEN RETORTED VANDELOUP KNOCKING AT THE  
TO  
AND CONCENTRATION =>  
I  
TO MELBOURNE  
EMPHASIZE =>  
FROM SELINA FOR HER MISTRESS HAD FALLEN  
IN HER CLOISTERED =>  
IN  
WITH THE SUBDUED  
ALL  
IT AND THE FLICKER OF THE  
THERE WAS QUIET => TALKATIVE =>  
NEVER =>  
WHEN THIS  
WAS AS IT  
FLIES  
CONT THE FRAGMENTS OF THE SPEARS WHICH HAVE  
IN  
AND WE ARE ON THE HIGHSPEED => LETTUCE =>  
LOOKING  
ON THE GLITTERING HOWL => HYSTERIA =>  
OF THE  
COMPUTER =>  
I  
BE HERE

KITTY REPROACHFULLY  
TRIBES OF THE PRODUCED|GAINS => WAVING|ERROR =>  
FEW ARE AS FELL => FISHING =>  
TONGUE FREEDOM AT  
LAID HIS BLIGHTER => PICKERS =>  
ON HIS

---

Outgoing mail is certified Virus Free.  
Checked by AVG anti-virus system (<http://www.grisoft.com>).  
Version: 6.0.394 / Virus Database: 224 - Release Date: 10/3/2002

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403. **Jane Sprague**  
*inside and outside the academy*

Sat 12 Oct 2002

---

Following the thread on academic/non-academic presses/inside/outside the academy and what exactly \*poetics\* is has been very interesting, and to my mind, interrelated. In all of these pixelated conversations I find it curious that few listers have articulated the concept of access. Who has it, and how, what you do with that access once you procure it. I could keep going with these questions, but I think that there has been adequate representation of the convolutions of this subject/dichotomy/riddle.

If there is to be \*success\* in poetics, how does one quantify that? By opening doors, by initiating conversations, by reading and attending events by people working in other "non-academic" forms- or venues, by hosting and publicizing readings, conferences, etc. to more than the narrow community you may move, and feel comfortably ensconced within.

If there is to be a modicum of \*success\* in poetics- doesn't it come from ongoing intercourse with eachother's work and simply getting the work out there? By using one's access to cultivate discussion, opportunity and events for those who may not have the same access to resources? Small presses, regardless of their affiliation, seem particularly poised for agility in this regard. At any rate, if you are truly interested in this concept, perhaps regard your own set of circumstances and what is possible within the access you have. And perhaps ask yourself how the divisions serve or hinder your intent.

Jane

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404. **Murat Nemet-Nejat**

***Re: inside/outside the academy***

Sat 12 Oct 2002

---

Mark,

If one splits the history of American poetry into generations and then examines which poets of previous generations we admire most, do we see that we admire those who lived in the academy most? I don't think so. Isn't it that the Black Mountain group or the Objectivists or the New York School or Duncan and Spicer all thrived outside the academy. Some of the members might have taught in the academy (e.g. Bob Creeley); but that occurred after his reputation was established more or less.

Even T.S. Eliot and Ezra Pound and Gertrude Stein left the country.

W.C. Williams was a doctor.

Very few Beats taught, Allen late in his life.

It appears to me the presence of academic teaching as a full time job is a relatively recent development in American poetic culture, partly maybe due to proliferation of writing programs and invention of adjunct teaching (which in a more industrial context would be called scab labor).

In my opinion the idea of the academic (in American poetry) needs to be treated historically, which had a beginning and possibly an end. This way one sees its power is less than one thinks. For instance, do academic publications have so much more distribution than small presses (if one takes the idea of "prestige" out)? Even C. Bernstein's "Content's Dream." To me it's his most influential book, first published, if I am not wrong, by Sun and Moon." Was L-A-N-G-U-A-G-E an academic publication?

Just some thoughts.

Murat

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405. **Murat Nemet-Nejat**

***Re: more of the academy thread, non-U.S. contexts***

Sat 12 Oct 2002

---

In a message dated 10/10/02 2:40:52 PM, [REDACTED] writes:

*What about Japan or Taiwan? What about India? I thought there were at least a few list members residing in Asia...*

Very few, if any, of the Turkish poets teach. Some are in advertizments or scinces or writing for newspapers or translating or some kind of business. Some just don't work, rich parents, rich spouses or "borrow" from friends.

Murat

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406. **Harry Nudel**  
***notes from the 'day' job....***

Sat 12 Oct 2002

---

for those few of you who live in the 'real' world...try the Roger Rechler Sale yesterday at Christie's...results are up at the web site...

notable for this 'group'....On the Road...inscribed to Joyce (nee Glassmann) Johnson..185,500....and Town and City..to the same ole girlfriend..23,900....Lolita..Nabokov to Vera..272,etc....

Richler was a wealthy Jewish L.I. commercial real-estate developer...many of the books in the sale bear the stamp of the Glen H....another Jew who bought the 1/100 J. Joyce Inscribed U. to his publisher...460,500...

It's all a plot Le Roi...tho the three Howl/Kaddish/Reality..Ginsie to Ez...didn't sell which proves again that tho the Zionists rule the world...even they have a \$ \$\$ limit to self-hatred...just drive it to the bank...DRn..

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407. **B.E. Basan**  
***Re: inside/outside the academy***

Sat 12 Oct 2002

---

I'm only catching bits and pieces of this thread so far, but I thought I'd add that Ezra Pound actually commented on this "relatively new development" in a Paris Review interview (1966 sounds like the year, but all from memory as my books are several thousand miles away). He said something along the lines that it's inevitable that poets teach and live by academia.. a poet's got to earn a living somehow.

Best,  
Ben

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, October 12, 2002 11:52 PM

Subject: Re: inside/outside the academy

| Mark,  
|  
| If one splits the history of American poetry into generations and then  
| examines which poets of previous generations we admire most, do we see  
| that  
| we admire those who lived in the academy most? I don't think so. Isn't it  
| that the Black Mountain group or the Objectivists or the New York School  
| or  
| Duncan and Spicer all thrived outside the academy. Some of the members  
| might  
| have taught in the academy (e.g. Bob Creeley); but that occurred after his  
| reputation was established more or less.  
|  
| Even T.S. Eliot and Ezra Pound and Gertrude Stein left the country.  
|  
| W.C. Williams was a doctor.  
|  
| Very few Beats taught, Allen late in his life.  
|  
| It appears to me the presence of academic teaching as a full time job is a  
| relatively recent development in American poetic culture, partly maybe due  
| to  
| proliferation of writing programs and invention of adjunct teaching (which  
| in  
| a more industrial context would be called scab labor).  
|  
| In my opinion the idea of the academic (in American poetry) needs to be  
| treated historically, which had a beginning and possibly an end. This way  
| one sees its power is less than one thinks. For instance, do academic  
| publications have so much more distribution than small presses (if one  
| takes  
| the idea of "prestige" out)? Even C. Bernstein's "Content's Dream." To me  
| it's his most influential book, first published, if I am not wrong, by Sun  
| and Moon." Was L-A-N-G-U-A-G-E an academic publication?  
|  
| Just some thoughts.  
|  
| Murat  
|

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408. **Rachel Loden**

**Re: women in The New American Poetry**

Sat 12 Oct 2002

---

*Well, what I picked up was Sylvia saying I feel terrible; therefore it is a terrible world.*

There's no doubt that Plath was a sick puppy. But serious people can read her work without signing up for any victim-cult. That was my point. Not that I endorse her goofy world-view, any more than Marjorie Perloff does when she calls Plath "an extraordinary poet" or speaks of her "peculiar ability to fuse the domestic and the hallucinatory."

You don't have to drink the toxic Kool-Aid to see that there's something going on in the poems. Nor does reading Pound or Eliot or Baraka turn me into a raving anti-Semite. Perloff again: "Only now, some twenty-five years after her death, can we begin to assess her oeuvre." But the flashpoints of the last couple of days make it clear that this is still a pretty difficult task.

Rachel L.

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409. **Catherine Lasko**

**Re: own face**

Sat 12 Oct 2002

---

JDavis & Dears,

Gambling-Addiction studies get out of hand only for those not Horn(e)y enough to headline them. Girls on the Run, we call them where I come from. Isn't poetics really a sort of under-the-armpit garment odor left in the closet of one state and arrived in the pleasure of a second day in some next, a sort of partly remembered blip from short-term dance hall sweat theorized into the long-term rapacious figure everyone brags about extensively but no one can really see? Writing about an exciting experience is more exciting than experiencing the excitement of an experience, which is boring, entirely, because there's always too much to say about it. Which is what "poetics" is for. It's the cushion against which one writes. It's a word for all the ways in which Matter comes into the work to call foul, let everything out, fuck things up, and "have a word with you". Relation, or as a friend once wrote, "when I say We, You know who I'm talking about."

Cat

>

*From: Jordan Davis <[REDACTED]>*

*Reply-To: UB Poetics discussion group <[REDACTED]>*

*To: [REDACTED]*

*Subject: own face*

*Date: Fri, 11 Oct 2002 16:16:34 -0400*

*Nick -*

*"any process by which poets  
discuss, define and explicate their own art"*

*This sounds like self-analysis a la Karen Horney.*

*It also reminds me of Norman Mailer's parody  
of Whitman: Advertisements for myself.*

*I realize (thanks to a remarkable essay by  
Susan Schultz on list owner Charles Bernstein  
in Issue 14 of Jacket) that self-presentation  
is an issue poets would be wise to attend to.*

*And as I've had kindly pointed out to me by  
Rod Smith, I wouldn't want to go messing with  
any poet's prerogative to swerve from sense  
to nonsense and back. I wouldn't want to ask  
anyone to justify any particular bout of  
abstract ear.*

*My concern: we valorize the capacity to say  
whatever comes into our heads or out through  
our pens keyboards mouths. In therapy, though,  
free association is often (productively)  
followed by the question, so what are you saying  
there, or by the therapist's abstraction from  
the subject's words.*

*The goal doesn't have to be a marketable  
consistency of self, by any means. By any  
means necessary. (The Audubon now has an  
X Caffe, by the way.) There doesn't even  
need to be agreement on the goal, for there  
to be a definition of poetics. I admit  
that although I'm more interested in  
understanding art in general than my art  
in particular, I do keep a blog for my  
observations on forms that I explode  
over and over like a poorly-supervised  
eighth grader. (Backchannel for details.)*

*Now, having advertised myself, I mention  
my concern that the idealized discourse*

*that I suggested before could be let go  
without real damage to our writing selves  
imposes a feedback loop -- writing while  
justifying the writing in genre-blurring  
writing... don't get me wrong, I think  
Yo La Tengo went a little soft after  
Electr-o-Pura (ok after President!), but  
feedback also needs to be understood.*

*Poetics, essays, projective Olsonian  
criticism, rhapsodism, are they serving  
understanding or are they carrying  
understanding away. Headline in the  
Onion: Gambling-Addiction study getting  
out of hand.*

*Jordan*

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#### 410. **Nick Piombino**

##### **Whutz poetix?**

Sat 12 Oct 2002

---

*Date: Fri, 11 Oct 2002 16:16:34 -0400  
From: Jordan Davis <[REDACTED]>  
Subject: own face*

*Nick -*

*"any process by which poets  
discuss, define and explicate their own art"*

*This sounds like self-analysis a la Karen Horney.*

*It also reminds me of Norman Mailer's parody  
of Whitman: Advertisements for myself....*

*My concern: we valorize the capacity to say  
whatever comes into our heads or out through  
our pens keyboards mouths. In therapy, though,  
free association is often (productively)  
followed by the question, so what are you saying  
there, or by the therapist's abstraction from  
the subject's words.*

*The goal doesn't have to be a marketable consistency of self, by any means. By any means necessary.*

*Date: Fri, 11 Oct 2002 16:19:58 -0400  
From: [REDACTED]  
Subject: whutz poetix?*

*Poetics... I have a strong feeling none of the books I've listed satisfy the unarticulated definition of \*poetics.\* What's poetics?*

*Jordan*

*I like Nick's answer about the process by which we define, explicate, etc. our practice. I think there's also a prescriptive or evaluative element involved: an explicit or implicit imperative. How about we all come up with our own one-sentence prescriptive poetics, as basic and economical (and maybe incendiary) as we can make it? Here's mine:*

*"A poem should be interesting as language and in at least one other way."*

*K.*

I should have written "explicate each others art." I think K. Silem understood what I was getting at, but then again, without inventive misreadings where we would we poets be? Jordan's point about free association seems useful. In this model I would suggest that the poems are the "free associations" and the poetics are the "interpretations." But an important difference is that therapy- in my view- is out to help people feel and function better; i.e., have more effective answers for themselves. Then we need poetry, poetics (and other disciplines) to feel and function more comprehensively; i.e., ask- sometimes insist on- more effective questions for ourselves, each other and the culture(s) we live in and among. - Can't help mentioning-seeing K's subject line "Whutz poetix?"- a terrific essay by Eileen Myles in her book "On My Way" (Faux Press, 2001). The essay is titled "The End of New England" and it concerns the issue of class in everyday speech and poetry. She writes: "... (and in some ways I'm thinking about all writers who are essentially always engaged in this act of translation every day, turning things into symbols) are typically moving between one language and another, for instance-shuttling between the literary language which is written and more affiliated with the middle class and up, and the working and lower classes whose story is generally spoken: it's a language of pleasure, adjustment and use. By its very nature it's a language of repetition, shorthand,

working class language is incomplete. "Heads up!"Whatcha gonna do means something vastly different from What are you going to do...What are you going to do is a guidance counselor, a human being demanding a reply from another, not a human being looking at another human being looking at a machine, the job, or the bigger machine, which is life."

Nick

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411. **Joe Amato**

***Re: inside/outside the academy***

*Sat 12 Oct 2002*

---

murat, you generally say a lot of things with which i agree (i too think ~a.i.~ is one of the great films of the past 50 years---something i've been wanting to post here for a while now), or am at least provoked by...

but when you compare adjunct teachers in academe to "scabs," well that really gets my goat, murat... and i'm probably as pro-collective bargaining as you're gonna find in these parts... there are so many reasons why that's just not so (never mind a closer interrogation of "scab")---and to suggest as much does a great disservice to that exploited class of laborers upon which so many campuses have come to rely (and as a matter of full disclosure, i've worked as such a "scab," and my partner kass fleisher has been a "scab" in such terms for 15 years now---and my dad was a union steward... so this really really strikes a nerve in me)...

i'm gonna leave that one alone and ask you to reconsider that term, in this context... b/c i don't want to lecture you, murat, of all people, as to the history of academic collective bargaining and such like...

also, why don't those of you who are interested run right out and pick up d. g. myers's ~the elephants teach: creative writing since 1880~ (prentice hall, 1996)... whatever problems with myers's account (about which, btw, kass and i have written extensively), it'll clear up some of the (forgive me) half-truths i'm listening to re the history of creative writing instruction vis-a-vis modernist poetics... some of you may be surprised at just how tangled this academic history is...

so there...

aldon: since i'm in such a dis-agreeable mood/mode (!), i thought i'd depart a bit from your analysis of the reception of "exp." prose v. "exp." poetry... i think (as you suggest, yes) there really isn't substantive difference here, finally, not least b/c the only people in academe really willing to read/publish/edit "exp." prose are poets (with the exception of a relatively small group-within-the group

of fiction writers and digital writers)... which kinda throws things in relief... and which might presume too that we can identify an "exp." prose that departs from "exp." fiction---& personally, i find this distinction worth considering, esp. given the publishing realities...

mark w: yes, the terms of sociological analysis are often problematic... to say it more firmly though: the idea that "poetry" (if w/o quotes, i might write poetic practice) and its relationship with academe can be fruitfully discussed w/o recourse to cultural contexts that include both strikes me as wrongheaded... and btw, i'll be using (among other small press items) your ~nothing happened and besides i wasn't there~ in my grad course next semester (it's still available i hope!)---and i think doing so is one way academics can work to support the small presses and small press authors (of which i is one mself, as you know mark)... that course will also include a healthy quotient of poetics, another way to productively disturb the creative writing enclave as i've come to understand same... in truth, it's difficult to find worthy poetics, imho, outside of the academic presses (with the exceptions many have already noted, and a few others)... at the same time, one of the mainstays of the anti-theory effort (in & out of academe) has been that "literature" itself contains all of the theory one needs to know... now i've heard this latter mouthed by folks who are a helluvalot smarter than the reactionary populace, so while an element of truth inheres therein, it can also become a dodge for doing any real thinking in the creative writing classroom...

so there...

as to the lamentable state of post/secondary affairs: yep---they've paved paradise, put up a parking lot... or was it paradise?... and is it a parking lot?... in any case, what do y'all want to do now?---tell your kids to forget about higher learning if they have any artistic inclinations whatsoever?... and what if they want to teach?...

c'mon now...

best,

joe

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412. **Patrick Herron**

***Sen. Byrd Fought the Good Fight***

*Sat 12 Oct 2002*

---

For more information, contact [REDACTED].

October 10, 2002

## Senate Remarks: A Preordained Course of Action on Iraq

The Moving Finger writes; and having writ,  
Moves on; nor all your Piety nor Wit  
Shall lure it back to cancel half a Line,  
Nor all your Tears wash out a Word of it.

So said the Persian poet Omar Khayyam in the 11th century. So say I today. The Senate has made clear its intent on the Iraq resolution. The outcome is certain; the ending has been scripted. The Senate will vote, and the Iraq resolution will pass.

I continue to believe that the Senate, in following this preordained course of action, will be doing a grave disservice to this nation and to the Constitution on which it was founded. In the newly published National Security Strategy of the United States - the document in which the President outlines the unprecedented policy of pre-emptive deterrence which the Iraq resolution will implement - he asserts that the Constitution has served us well, as though it were some dusty relic of the past that needs to be eulogized before it is retired. He is wrong. The Constitution is no more dated in the principles it established than is the Bible. The Constitution continues to serve us well, if only we will take the time to heed it.

I am deeply disappointed that the Senate is not heeding the imperatives of the Constitution and is instead poised to hand off to the President the exclusive power of Congress to determine matters of war and peace.

I do not, in my heart of hearts, believe that this is what the American people expect of the Senate. I have heard from tens of thousands of Americans - people from all across this country of ours - who have urged me to keep up the fight. I am only one Senator from a small state, yet in the past week I have received nearly 20,000 telephone calls and nearly 50,000 e-mails supporting my position.

I want all of those people across America who took the time to contact me to know how their words have heartened me and sustained me in my efforts to turn the tide of opinion in the Senate. They are my heroes, and I will never forget the remarkable courage and patriotism that reverberated in the fervor of their messages.

As the apostle Paul said, "I have fought a good fight, I have finished my course, I have kept the faith." There are Americans all across this country who have joined in spirit with me and a small band of like-minded Senators in fighting the good fight. We could stay here on the floor and continue to fight, and it is certainly a fight worth the effort. But there is also a point at which it becomes time to accept reality and to regroup. It is clear that we have lost the battle in the Senate, but we have not yet lost the war.

The next front is the White House, and I urge all those people who are following this debate, and who have encouraged me in my efforts, to turn their attention to the President. Call him, write him, e-mail him. Urge him to heed the Constitution and not short-circuit it by exercising the broad grant of authority that the Iraq resolution provides.

The President has said on many occasions that he has not yet made up his mind to go to war. When he does make up his mind - if he does - then he should come back to Congress and seek formal authorization. Let him use this Iraq resolution as leverage with the United Nations, if that is what he wants it for, but when it comes time for the United States to undertake military action, let him come back to the Congress for authorization.

I continue to have faith in our system of government. I continue to have faith in the basic values that shaped this nation. Those values do not include striking first against other nations. Those values do not include using our position as the strongest and most formidable nation in the world to bully and intimidate other nations. Those values do not include putting other nations on an enemies list so that we can justify pre-emptive military action.

Were I not to believe in the inherent ability of the Constitution to withstand the folly of such actions as the Senate is about to take, I would not stop fighting. I would fight with every fiber of my body, every ounce of my energy, with every parliamentary tool at my disposal. But I do believe that the Constitution will weather this storm. The Senate will weather the storm as well, but I only hope that when this tempest passes, Senators will reflect on the ramifications of what they have done and understand the damage that has been inflicted on the Constitution.

In this debate, the American people seem to have a better understanding of the Constitution than those who are elected to represent them. Perhaps it is that their understanding of the Constitution is not filtered through the prism of election year politics. For whatever reason, I believe that the American people have a better understanding of what the Senate is about to do, a greater respect for the inherent powers of the Constitution, and a greater comprehension of the far-reaching consequences of this resolution than do most of their leaders.

I thank my colleagues who have allowed me to express at length my reasons for opposing this resolution. I thank those Senators who have stood with me, supported me, and encouraged me. I thank those Senators who have engaged in thoughtful debate with me. I do not believe that the Senate has given enough time or enough consideration to the question of handing the President unchecked authority to usurp the Constitution and declare war on Iraq. But I accept the futility of continuing to fight on this front.

I say to the people of America, to those who have encouraged me and others to uphold the principles of the Constitution, keep up the fight. Keep fighting for what is right. Let your voices be heard. I will always listen to you, and I hope that the President will begin to listen to you. May God bless you in your endeavors.

Mr. President, I yield the floor.

###

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413. **Harrison Jeff**  
***Ms. Virginia When Last Seen***

*Sat 12 Oct 2002*

---

subscription of the tenderest to appear grandest, the bailiffs left knowing you would soon be damaging his admiration, Virginia his old fair picture was not so low, which was altered whipped/poetical speak out! - I had you with me, classical for about thirty lines linguistic perversion followed A LIVING DEATH the best thing is to tell her reputation must necessarily read & write a pond gave Adonis back to the community, but we had quite a scare promises, Virginia, are life-sized casts of refuse keep that in mind when he insists "nymphs & shepards dance no more" an affair of pelf doesn't amount to the most whitened sepulchers, nor the rhymes Virginia spoons into my mouth chance is all the time getting heavier to hold the thing is, your harvest is hard on others - give them a great deal of work to keep their mind in check the formal is ankle-deep in doubles your swarthy tone is busy beating out consequence this incident, as she reiterates, is caught fancying a bit of suggestibility - so clever with no opportunity to place! I assure you, these precautions are wholly involuntarily I want to help you! eagerness parades its apparent horrors knees sealing ears, cages swept in through the glass our Honest Abes are at sixes & sevens (mostly sevens, eh Virginia?) roses, paper bags, & the burning single penny ended a block away a white cap and orange sheets as they pray for a sneeze fast asleep spelling-words pinned to their sheets, the night swelteringly private O but for one icicle chalked in above our heads! instead punctuality burst another moon-bulb - would it be impolite to offer you the bamboo strips I never paid much attention to? I'm sure they're not going to stick around much longer, but ah, my verdicts, and oh, my forebodings - they'll give a lovely light! bright tins of bright blue also-rans are stacked toweringly on the counter - help yourself animals are metamorphosed into graham crackers for their transgressions He is late, He is late, He is going to eat them, just you wait for God's sake! - what is first invisible should stay that way all surprises should be filthy with dust

---

## THE VIRGINIA HILL STORY

Virginia with her heel which faulty attentions would burst  
with her ship's surgeon brought ashore for the ride  
with her hand sounding this roster  
Virginia who heard the shot during her crawl uphill  
Virginia with her inadmissible blot sold into darkness  
whose long-legged volunteering petrified them all  
Virginia with her toenails waylaid by ruffians, Virginia who  
agrees with me that not everyone understands insouciance  
Virginia with her covenant concluding her speech  
with her foil tip bustling up the haze of spite  
with her window erased five miles south  
with her horse insisting the crowd be waved away  
Virginia high and dry like the tail of an unworldly person  
with her faint pandemonium quarried back around  
whose symptoms caught their breath once in the evasion's shade  
Virginia with her non sequiturs crouched and rotted  
with her rigidly unremarkable canine teeth  
Virginia with Byrd at the South Pole  
Virginia who might have envied the sob still ahead  
with her summit sounding like a Spanish doctor  
Virginia limping through the pages to indicate sleepless purpose  
with her shovel pressed for answers twice daily  
Virginia whose verse is too late for the fetus  
with her clay on all fours beneath her skirt  
with her blue sky movements feverishly across the lake  
with her withered scabbard scissoring briefly to life  
Virginia whose nerves are still staring out to sea  
Virginia with her recognition tucked into my waistband  
with her uncommon constitution prepared for another midst  
with her perverse need for antiquated conveniences  
with her insinuation that lucidity is better at a distance  
Virginia with her still-burning ordeal of abolitionist reserve  
with her hospitable inclusion of coordinate predicates  
Virginia whose last twilight went in for a ten-year stretch

---

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414. **Lakey Teasdale**

***Virginia: the Writing on the wall. And***

*Sat 12 Oct 2002*

---

Virginia: the Writing on the wall. And

no sub about the - scription. It was, she begged to differ. And she differs. She differs greatly. but the scription. In. only and always. the lingua was languid. Wide out shuttering from the frame. In which she was. A LIVING. living. and never mind. The reputation follows. Oh. the names he called. The perversion calling the pot a utensil. And it is no trouble. No trouble at all. Se shtinkt! But let us focus for a moment, assuming the moment is all. Or double. Or see and raise you five. Toches-lecker. Paskudnyak. Tsaddik writing traifeneh bicher. Go help yourself. Or thank him. perhaps formally ac- knowledge receipt thereof and tell him to simply keep his hands off mah rhyme. Seal his ears. Seven times, double. Seven times. and farpitzed for nothing. Nothing at all. But surely his fore- bodings. What are friends for? If not to reveal the bodies. Filthy surprises. shouldn't wonder. A classic, a classic. Have you heard the one in which admissi- ble was hardly evidential but the evidence was all? And speaks: for god's sake, an episode of sparrows. An episode. simply the windows of the soul. For god's sake? But that is a whole other reiteration swirling. Swept in. perhaps shudder- ing. For god's sake? And for all the bearded men. Walked into it. Indeed. Eyes. Wide. Shut. as in shut eye. And all attention.

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415. **Harrison Jeff**

***Sounding the Triangle***

*Sat 12 Oct 2002*

---

black flattened into blue

the red of emerald

jade is gold

purple reveals red

red glowing black

green up like black

blue when red

white-drawn red

---

"signs flash green against blue, black against white, red against yellow.  
Enlarged pupils of the emerging doctrine attend a hidden teacher of the

increasing sound. // And all the signs rime."

- Robert Duncan, Structure of Rime XXII

---

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416. **Jim Behrle**

**20 Sonnets**

*Sat 12 Oct 2002*

---

101.

steady now

undoing the creeping

light

mothers make watching

my hustle

easy to avoid the

radio waves we broadcast

all S.O.S. and HELPS

102.

girls you are not

looking at

but think

you are, a possible

yellow glow

across

the broken martini

and arm of a

bar I hate

103.

jammed up with fresh

ennui, in time for moving

nights, the awnings of

nasty spots hovering

yet, ready for the blender

104.

mothers now married  
evenly divided through  
                    the states  
guessing wrong the  
mayors of their souls  
elected for life and  
gone from all scenes  
married mothers!  
envy me!  
gelatinous and free!

105.

there is cola in my eye  
in other news: spring  
now it feels funny  
                    to move  
                    or stay still

106.

you're merely the  
            latest       sinkhole  
            a chicken chow  
                    mien mission  
fear the express, cause  
where you're headed is  
way worse than you've heard

107.

these flags are tired  
            of waving and  
want to be put away  
                    must be  
            such a hassle to  
            be loved so much

a hoop broken by

vicious, gorgeous slams

108.

thus transported and

transformed by dinner's smell

your future ginger ale awaits

with many chilly fellas

in the shadow of

maybe

the fattest panda

109.

tonight to be filled with

dirty thoughts

of Jenny

during "Star Trek:

The Next Generation"

for some sick reason

110.

like the aching pimple on

my mind

auroras of pain are

unearthed, green tables

rue being empty

and headlights angrily

halo

rest your arms along

endless tabletops by mirrors

everyone's on the phone or

dialing, all circuits whine

111.

startled in releasing

like kittens

attacking your

voice, new mothers

prepare to be boarded  
sagging with panic

112.

auburn paddywagons  
minus  
the mood  
music, circle

and in expensive  
rooms

it's something else  
entirely  
how snoring is born

113.

deviously begin to  
erase all breaths  
lemon refreshment 40 feet tall  
surveills everyone  
aware, wise to its caper  
at stoplights behind  
classic cars

114.

shouldn't we make nice  
heatedly, murmur and tips  
inside antique stores  
near the last bit of  
graffiti  
you demanded rain  
until the strike was over  
please request this  
again, dusty warm breath  
its own sweet reward

115.

let's get cracking  
if only while  
we're alive to

save the brilliant thoughts  
and send kids off  
to camp

116.

they say I can't rap about being  
poor no more  
hell of a way to cook a rabbit  
available nights and weekends to  
yawn or crawl, depending on  
astral advice, the positions of  
pawns

117.

these vortexes of lust  
are next, down  
from the mountains  
mist off heads and hands  
hey, you only get 1  
phonecall  
better make it swank

118.

\*\*\*\*\*  
\*           \*  
\* a box filled\*  
\*solely w/ new\*  
\*words       \*  
\*\*\*\*\*

unemployed plants  
free of the burdens  
of pleasure, but punchy

119

zookeepers couldn't keep us  
apart or match us up  
done fucking around  
in these clean cages &  
electricities  
stop entertaining

miles of guests  
if you can't be watched  
truth is the easier it gets the  
heavier nanoseconds descend  
120.  
forgot to mention  
that Sarah Manguso  
is really hot and  
taller than I thought

---

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417. **Jim Behrle**

*poem*

*Sat 12 Oct 2002*

---

Death or Serious Injury can occur  
A mixture of menage and also whisper  
Shadows that consider then allow  
less one boyfriend, hooray and  
prepare to fold into Cubes  
it's 10:00 But you have No kids So  
much Trembling left to do, quite a bit  
to exhale  
Under the spell of the sweatiest  
spectors  
Yeah, we \*get\* the finite designs  
but we're switching  
Over to disbelief  
Vague jumbles of Laundry, legs  
and wrappers  
that Don't discern or discourage  
Notice this isn't a meadow  
or Bedroom,

These are not the spoils of battle,  
comings and going

fear neither to boil or Tell,  
 although the vibe is kinda  
 Freaky

Yes, we've ended Up at gray  
rest stops in the woods  
where I can show you This

Given to fits and Using our Fake  
names

lifting rafters      or foundations

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418. **Lakey Teasdale**  
***Voices: St Magnus: the Cathedral***  
*Sat 12 Oct 2002*

voices: St Magnus: the Cathedral  
 the perfectly even seven-panelled sphere  
 the ba' they throw. On New Year. the ba'  
 fine polished. ah, shoemaking, saddlery.  
 the Royal and ancient Burgh. appear as by magic  
 this is the game. The Boy's Ba', The Men's. You  
 harvest grief only. The sea  
 gives. The sea takes. The  
 stroke of the hour. The hour  
 a crude ruckle o' stanes. The stanes.  
 The faem and the. Not alone in the  
 place. No boundary between them No  
 small consequence. Longing.  
 Small & of great. The barren is-

land. Rich. Fertile sea. Gives  
aere aere gud i det hoieste.  
beating the tide. The plunged in  
heavy sea. Little comfort in the  
ship. The strong tide. The com-  
fort. Swona the Tarf. fierce roots.  
the Dreadnought battleships. The  
fleet. The Reichstag. Launched.  
a lonely place to be we lay about 1 miles  
from the shore. Me next voyage if spared.  
the time hangs. Very long no one to. Speak  
no boundary between their domains The  
rock at the foot of the hill. The burn that  
ran. The congregation half way through  
chase north became close. the British ships  
devastation on board Drew out of range  
safe distance. Continue to shell. The chase  
darkness. And smoke. Jellicoe's Battle Fleet  
was hit! Was hit! Holed. Hell! Confusion & panic!  
The lives. The sea gives. The  
sea takes. The lives. Smoke, mist  
dream of the black boat. The black  
never so was a man loved. As he  
as never was so a man loved. As he  
See. The distance. We are far as  
Sea. The distance.  
It is past the year.  
Over a year and  
the season. an instance  
the weather conditions.

You and yours.  
Truly. You and  
the season. an instance  
the weather conditions.  
the photograph. the branch forks out  
in the instant. the Given. the instant.  
and she become he. The man. and she  
becomes he. The woman. And she be  
tears billowing. No longer. what do we  
know about clocks. What do we know?  
You and yours.  
Truly. You and  
You and yours.  
Truly. You and  
Yours.

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419. **Harry Nudel**  
***more on the JOB training....***

*Sat 12 Oct 2002*

---

on my mind all week..saw a doc. on Cage/Cunningham last Sat...& their  
'chance' methods.. ...is the two bit word for this 'aleoritic'... I ching and much  
buddhist blather.. ...anyway there they'd be driving 1,000's of miles...pasting up  
posters...publicizing like crazy.networking..getting the work out....seems to me  
they reversed the priorities...what they should have left to chance/changes was  
success....but.....tres poetics list...not another reading..not another book...not  
another mag...not another tape... not another anth..not another Dodge  
Fest.....tres american...anti..drn...

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420. **Mark Salerno**  
***Anselm Hollo and Kevin Opstedal in Los Angeles***

*Sat 12 Oct 2002*

---

Colleagues:

It is my privilege to bring to your attention the following events.

On Thursday, October 17, 2002, at 7:00 pm. Noted poet and translator Anselm Hollo will be a guest of the Graduate Writing Program's "Reading Series" at Otis College of Art and Design, 9045 Lincoln Blvd., Room 209, Galef Building, Los Angeles. [REDACTED]. This event will be a talk with a reading. Free and open to the public.

On Friday, October 18, 2002, at 7:30 p.m. Anselm Hollo and Kevin Opstedal will read from their work at Beyond Baroque, 681 Venice Blvd., Venice, California. [REDACTED]. As I'm sure you all are aware, Anselm is the author of more than thirty books, including Notes on the Possibilities and Attractions of Existence: Selected Poems 1965-2000 (Coffee House Press, 2002) and the chapbook The Guy in the Little Room (The Dozens, 2002). He is on the faculty of Naropa University in Boulder, Colorado.

Born in Venice, California, and currently residing in the Bay Area, Kevin Opstedal is the editor of Gas Magazine and the editor and publisher of Blue Books. He is the author of numerous books, including Like Rain (Angry Dog Press, 1999), and the chapbooks Beach Blanket Massacre (Smog Eyes, 2001) and Variable High Cloudiness (The Dozens, 2002).

Hope you will join us and/or spread the word to interested parties.

Good wishes,

Mark Salerno

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421. **MWP**

**Re: 20 Sonnets**

Sat 12 Oct 2002

---

on 10/12/02 1:05 PM, Jim Behrle at [REDACTED] wrote:

101.  
*steady now*  
  
*undoing the creeping*  
*light*  
*mothers make watching*  
  
*my hustle*  
  
*easy to avoid the*  
  
*radio waves we broadcast*  
  
*all S.O.S. and HELPS*

SO what's your definition of a sonnet?  
(Just curious.)

-m

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422. **George Bowering**  
***Re: women in The New American Poetry***  
*Sat 12 Oct 2002*

---

*the last time he was romping with Maria Damon, she was heard to refer to it  
as a "D.A.".....DB*

Is Bromide referring to my haircut here?

*to  
dedicate your life to work that is raw*

*Is there some kind of oxymoron here?*

>--

>George Bowering

>Has a shock of brown hair.

>Fax [REDACTED]

>

--

George Bowering  
Has a shock of brown hair.  
Fax [REDACTED]

[↑ Contents](#)

423. **Thomas Bell**  
***Whuts Poetix?***  
*Sat 12 Oct 2002*

---

don't know if the below made it in my mini-flurry last night, but also wanted to comment

1. I think Nick is right that therapy is generally not as analytic and explicatory and binding as people fear. there are at least two ways of doing it. I tend to belong to the humanistic approach where my queries are intended to bring out more writing, words, etc rather than being prescriptive exclusionary or analytical. Perhaps the same distinction might be made in poetics?

2. As Jane Sprague noted, access is key in all of this but this begs the question of access to whom?

tom bell

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

From: <[REDACTED]>

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

Sent: Saturday, October 12, 2002 1:41 AM

Subject: Re: poetics not published by academic presses

*There's also \_Third Mind from T&W and Susan Stewart's \_Poetry and the fate of the senses. Not billed as 'poetics' but fertile all the same.*

tom bell

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

From: "J Kuszai" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 10, 2002 4:26 PM

Subject: Re: poetics not published by academic presses

*Steve Kowit is a great teacher. Does this make him an academic? I met him at Southwestern College in Chula Vista, where he is a very important intellectual/academic figure; for many students he represents a key signpost in the academic journey. Is there anyone out there who has a problem with that? I can think of a dozen of students I actively encouraged to seek him out as a teacher, mentor, friend, poet (though not necessarily in that order) and about five or six who had already done so when I met them. The point is that what's getting called "academic" here seems to totally miss the point about what it is that "we" do in the academy--and boy, I'm sure glad that others have stepped in here to respond to what seems like one of the annual threads. This continual stream of consciousness, like a virtual Steve Kowit, can be an instructive rescue for a struggler in the desert. There are many deserts. Lets not get out of hand here. Thanks for the thoughts.*

*From IN THE PALM OF YOUR HAND: THE POET'S PORTABLE WORKSHOP, by Steve Kowit:*

*"Three sentences about a moment that changed one's life! Is this a vignette, a tale, a short-story, a sketch, an anecdote? We could call it any of those -- or we could call it a little poem in \*prose\*."*

*Yikes. Worth trying. I'll try that.*

--

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424. **George Bowering**  
***Re: women in The New American Poetry***  
*Sat 12 Oct 2002*

---

> > Well, what I picked up was Sylvia saying I feel terrible; therefore  
>> it is a terrible world.  
>  
>There's no doubt that Plath was a sick puppy. But serious people can  
>read her work without signing up for any victim-cult. That was my point.  
>Not that I endorse her goofy world-view, any more than Marjorie Perloff  
>does when she calls Plath "an extraordinary poet" or speaks of her  
>"peculiar ability to fuse the domestic and the hallucinatory."  
>  
I did appreciate something in Plath way back when we were first  
encountering her dramatic career, and that was that she could really  
handle that short line. I didnt care for all the self-pity, but I  
thought the voice was pretty sure.

--  
George Bowering  
Has a shock of brown hair.  
Fax [REDACTED]

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425. **Alan Sondheim**  
***jim hill***  
*Sat 12 Oct 2002*

---

jim hill  
  
im climbing barbed wire to heaven -  
im skating on thin ice for god -  
im down on the rail and old number seven  
rolls over with nary a nod -  
  
im rolling the cards and tossing the pawn  
and playing with angels for incense and gold -  
my arms are tools of the dark devils spawn -  
my torn bloody hands can hardly take hold -

of the wire and ice and fire and spice  
the trains carrying down on the rail -  
so careful of angles and star-spangled bangles  
theyll carry you down without fail

from heaven to seven and a nod to a clod -  
theyll carry you down like a pail  
running out down the hill with a license to kill -  
and the bodies are falling and children are bawling -  
the worlds going out with a wail

==

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426. **richard.tylr**

***Sylvia Plath***

*Sat 12 Oct 2002*

---

Sylvia Plath was quite simply one of the greatest poets to have lived and written on this earth. Richard Taylor.

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427. **kari edwards**

***hooker green or the sky is always higher***

*Sat 12 Oct 2002*

---

hooker green or the sky is always higher

recently I looked like an identity, or recently I have been thinking language like an experimental conference - cast into "hi my name's and I stick too, I think about "talking dirty: desire pornography" (and something with wiggle room) - in general need gilligan's island, wishing I saw/heard half of the new color green. I find language in a situation, a sky, a someone in a group that privileges identity over good gossip, evil identity over longer possible pointing to which is never permanent but boundless in action pathology. I what, I have been cast someone into a thing, and as much as anything. I looked like a hungry ghost, live in linear ha ha language. ("will robinson take me if you are what I think about it)

recently I looked the same."if there is "it"" and that new color green. comes with lo-and-behold verbs that recognize the newborn's saying ( I am a situation, I am a panel, which is applied to say another way that uses social gatherings to say. "hi my names identity.: "hi my name's complete absence," I find a new new color green, like ginger or I am a situation): which happens with digital voice overs, with watching gilligan's island, wishing options are, o.k., saying (in gender is not the position I think about, oppression of the sky, a

situation, action, cheap and alien): I think if there is half of a willing surface I will be able to situate the new new color green.=

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428. **Jeffrey Jullich**

***Re: "Review a small press book this year, and hang around"***

*Sun 13 Oct 2002*

---

In an essay or letter, I forget which--- Virginia Woolf wrote asking what the purpose of (negative) reviews were, and how things could be different.

She re-imagined reviews into a utopian, new situation.

Rather than having the review put out in the public sphere, where it might be an embarrassment to the author (out of modesty? for unfairly biasing/seducing readers?), she imagined that

an appointment could be scheduled between the author and the critic, where the two would sit down face-to-face for an hour or two, ~for the purpose of the author taking in the criticism/review that is *\*needed\** for the work.~ I forget if she imagined there might be some payment by the author for the reviewer's services this way. (If there were, surely it would be transacted simply: an envelope pushed across a tabletop.)

So, the essence of her idea was that reviews are a ~one-to-one~ communication between the critic and the author, that the audience is more or less inappropriately eavesdropping upon.

In re-imagining a world for reviews, note, she was ~not~ open or prone to imagine a world ~without~ reviews.

They were necessary to the writing, maybe even so necessary that they shouldn't be diluted by the voyeurism of the audience.

Were Woolf right, then, reviews, at base, rather than being some piece of oratory similar to barkers at circuses luring spectators into a sideshow tent to see the Seal Boy,

would be

~one-to-one~ akin to the one-to-one of, say, love poetry.

The motor force that drives the "good" review may be very similar to the love sonnet, to ask a question that will match an answer already given: who are you, you enchanted me, you puzzled me.

["he kissed me, he but only kissed / The fingers of this hand wherewith I write": Elizabeth Barrett Browning, Sonnet XXXVIII]

The review was not always written as a bait to attract consumers into purchasing books or seeing works. Reviews (see French journalism from the eighteenth century clear through at least around the 1930's, viz. Caradec's biography of Roussel) were written in a spirit where it was ~taken for granted~ that

anyone of taste, any member of the bourgeois community  
\*would have been there,\*

or, if some obligation prevented them from attending, such as ~another~ artwork (---how else, after all, might people have occupied their evening, unless at a dinner party?---), the review became a way of their sorting through all the ~hearsay~ that they would have encountered about it.

That is to say, the review as a way of giving shape to jumbled impressions that needed sorting out, as a spoon for cold tapioca, especially when it came to controversial modernism. The review standing in relation to the artwork as a definition beside a word in the dictionary, not contesting it or threatening it bullyish, even where it exposes the original to conceal some fault-line (slang), but simulating the other half of the helix that artworks set up, since, if one were not ~reading~ a review, one would be arguing out a less clear-headed version of the same with friends and neighbors ("What did you think of it?": is it a basis for community or a new community, or will it be divisive for us), but over too many cupfuls or confections.

I would add:

Reviews have their own autonomy or independence from the work they critique. At its best, the review derives from ~its own creativity.~

. . . Which is why, in general, the etiquette is that (1) the artist puts out the artwork, then (2) the reviewer hers,--- and ~there is no third step~ (3) where the artist responds and contests the review.

(In fact, it does happen from time to time, usually to the merriment of knockdown/drag-out results: Los Angeles Times, August 24, 1997 [four days before his seventieth birthday], page 10: John Ashbery: "To the Editor: . . . I'm also pleased that when Theroux doesn't like my poetry he lumps me with 'the likes of . . . yam-in-the-mouth Charles Olsen, a total fraud' . . . I for one would have been interested to learn why a writer of Theroux's stature has it in for . . ."; Alexander Theroux replies: "incomprehensible doodles of his which he has the whim, even if I do not, to call [poetry]. . . although how the writer of the following lines from "Idaho"

"Carol!" he said. Can this be the one time  
????????????????????????????????????????

Biff: The last Rhode island reds are  
"diet of hamburgers and orange juice"

I see into the fields of timothy

one

the others time

change

, , , , , , and they walked back,  
small hand-assemblies"

can presume to call upon anyone to clarify or outline the nature of anything is beyond me. . . . How can a poet of such byzantine contrivances . . . ? Who should know better than he the moral and aesthetic bankruptcy of calling gibberish "poetry" or nonsense "modernist"?

. . . My ambition is not that hacks stop writing or that they stop publishing, but for anyone to try to fob off twaddle as poetry, without criticism, is another matter entirely. May I request that Ashbery do

me a favor in return? Only explain for me why there are, respectively, precisely 40 question marks and seven commas in a row in "Idaho" and whether using, respectively, 39 and six would have ruined the meaning of that, um, poem." Ashbery Ashbery Ashbery)

One editor continually grills me on whether I'm friends with the poet I want to review. (But who would befriend ~me?!~) I'm not sure if reviews that expressly entered into print with an agenda such as promoting one rank of publishing houses against another wouldn't be similarly partisan.

Although incomplete, this is my language of pleasure.

<http://phreeque.tripod.com/sealo.html>

---

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<http://faith.yahoo.com>

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429. **Jane Sprague**

***Re: Whuts Poetix?***

*Sun 13 Oct 2002*

---

Tom- Access to forums such as this and the people found here- an academic host (sunnyb), open to all. Democracy is, essentially and from the Gk. (Plato, I think) the ability to participate in power, so, Bernstein has deployed certain access that he has to create this forum, which spins off other forums, of information, of name dropping, events, presses, job openings, actual human contact (phone callers...) etc. This list does enable and empower us. To get the work out, to learn from and \*listen\* to each other, and to provide community, which can often be lacking for those of us outside of an urban area.

Access to RESOURCES: bringing poets to towns to speak, to give workshops, to share their work. In Ithaca, while we watch the creep of Ameriland and the influx of Borders & Barnes and Noble, it will be interesting to see how corp. america expands any opportunities for gleaning knowledge for people who may be less inclined to search out SPD, who may be limited in their \*access\* to ideas/authors/whatever simply by their reliance on the dictates of the mainstream marketplace. Or, Ameriland: the land of the Oprah poem, as was borne out by the Dodge Fest. and the resounding snooze of most of the poetix spewed forth there. And I also think Baraka, dare I say it, was one notable

exception to the milque-toast buffet proffered there. And as wonderful as our independent bookstores are, they are woefully lacking in shelf space for experimental works- or they purchase a few copies which sell out quickly and are not replaced. And they don't really sell any journals/mags of interest. Unless Granta or Poetry really grabs you.

Access to whom? To people like me. Since it really is such an egocentric thread depending on your viewpoint and, perhaps, your access. One has to be rather wily to gain information locally about events at the academy here. An ivy tower. Which tends to keep pretty much to itself. One has to be pretty wily to seek out and cultivate discussion among individuals from different camps- scabacious adjunct that I am, I often have to procure books thru ILL, and they often come from another state school- NOT the lovely ivy wrapped library here, or was that ivory wrapped. So, you can see, it is a little personal. There is also the whole arena of grants, grant-making, who decides that and how and I have been heavily involved in collaborating AMONG people from different camps, selfishly perhaps, because it influences what I think about and write about. So. Access matters tremendously to me. It also matters for many other highly personal reasons of class, gender and education that I'd prefer not to pick apart in a public forum, but I think you get the gist. Gosh, I'd love to get a PhD, but at this point, it's a matter of whose education matters more- my education or my child's?

Jane

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

From: "Thomas Bell" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, October 12, 2002 8:18 PM

Subject: Whuts Poetix?

> don't know if the below made it in my mini-flurry last night, but also  
> wanted to comment

>

> 1. I think Nick is right that therapy is generally not as analytic and  
> explicatory and binding as people fear. there are at least two ways of  
> doing it. I tend to belong to the humanistic approach where my queries  
are

> intended to bring out more writing, words, etc rather than being  
> prescriptive exclusionary or analytical. Perhaps the same distinction  
might

> be made in poetics?

>

> 2. As jane Sprague noted, access is key in all of this but this begs the  
> question of access to whom?

>  
> tom bell  
>  
> ----- Original Message -----  
> From: <[REDACTED]>  
> To: "UB Poetics discussion group" <[REDACTED]>  
> Sent: Saturday, October 12, 2002 1:41 AM  
> Subject: Re: poetics not published by academic presses  
>  
>  
> > There's also \_Third Mind from T&W and Susan Stewart's \_Poetry and the  
fate  
> > of the senses. Not billed as 'poetics' but fertile all the same.  
> >  
> > tom bell  
> >  
> > ----- Original Message -----  
> > From: "J Kuszai" <[REDACTED]>  
> > To: <[REDACTED]>  
> > Sent: Thursday, October 10, 2002 4:26 PM  
> > Subject: Re: poetics not published by academic presses  
> >  
> >  
> > > Steve Kowit is a great teacher. Does this make him an academic? I met  
> > > him at Southwestern College in Chula Vista, where he is a very  
> > > important intellectual/academic figure; for many students he  
> > > represents a key signpost in the academic journey. Is there anyone  
> > > out there who has a problem with that? I can think of a dozen of  
> > > students I actively encouraged to seek him out as a teacher, mentor,  
> > > friend, poet (though not necessarily in that order) and about five or  
> > > six who had already done so when I met them. The point is that what's  
> > > getting called "academic" here seems to totally miss the point about  
> > > what it is that "we" do in the academy--and boy, I'm sure glad that  
> > > others have stepped in here to respond to what seems like one of the  
> > > annual threads. This continual stream of consciousness, like a  
> > > virtual Steve Kowit, can be an instructive rescue for a struggler in  
> > > the desert. There are many deserts. Lets not get out of hand here.  
> > > Thanks for the thoughts.  
> > >  
> > > >From IN THE PALM OF YOUR HAND: THE POET'S PORTABLE  
WORKSHOP, by  
Steve

> > > >Kowit:  
> > > >  
> > > >"Three sentences about a moment that changed one's life! Is this a  
> > > >vignette, a tale, a short-story, a sketch, an anecdote? We could  
call  
> > > >it any of those -- or we could call it a little poem in \*prose\*."  
> > > >  
> > > >Yikes. Worth trying. I'll try that.  
> > > >--  
> > > >  
> > > >  
> > > >

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430. **Alan Sondheim**

**[X-UNKNOWN] --- :nclud:nG-G[ISO-8859-1] øgølChat f° [X-UNKNOWN] r GølgøtChat --- (fwd)**

*Sun 13 Oct 2002*

---

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

Date: Sat, 12 Oct 2002 18:04:16 +0200

From: jimpunk <[REDACTED]>

To: [REDACTED]

Subject: --- :nclud:nG-G[ISO-8859-1] øgølChat f°r GølgøtChat ---

hi alan

i send you the new text for the gogolchat :

best

j

...

:nclud:nG-GøgølChat f°r GølgøtChat ---

collaborative project on :

[ unbehagen | jimpunk ] .com

Originally this piece (GogolChat by Christophe Bruno) was conceived as a multi-user chat where a fictitious character, named Gogol, lives.

This character has a mythical status, since his speech tends towards the sum of all speeches of mankind.

Gogol IS the web.

After the completion of this work, the chat was "infiltrated" by jimpunk. Since then a quasi-permanent happening shifts the chat beyond the dimension of meaning and communication.

Finally GogolChat became a collaborative piece mixing a purely textual work - the original GogolChat - with scripts and visuals changed by Jimpunk live.

.  
. .  
.

Visit the project live :  
<http://www.iterature.com/gogolchat/>

--

Visit the best archives :  
<http://www.jimpunk.com/golgotchat/>

...

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#### 431. **George Bowering**

##### **Re: Sylvia Plath**

Sun 13 Oct 2002

---

*Sylvia Plath was quite simply one of the greatest poets to have lived and written on this earth. Richard Taylor.*

I am always a little leery of things that follow "simply."

--

George Bowering  
Has a shock of brown hair.  
Fax [REDACTED]

[↑ Contents](#)

#### 432. **Nick Piombino**

##### **Own face**

Sun 13 Oct 2002

---

*Date: Sat, 12 Oct 2002 16:47:11 +0000  
From: Catherine Lasko <[REDACTED]>  
Subject: Re: own face*

*Isn't poetics really a sort of under-the-armpit garment odor left in the closet of one state and arrived in the pleasure of a second day in some next, a sort of partly remembered blip from short-term dance hall sweat theorized into the long-term rapacious figure everyone brags about extensively but no one can really see?*

I don't agree at all, but who cares, I like this writing, so tough, so cool, like Barbara Stanwyck in Double Indemnity (1944)...

Nick

One more time:

Date: Sat, 12 Oct 2002 16:47:11 +0000  
From: Catherine Lasko <[REDACTED]>  
Subject: Re: own face

*JDavis & Dears,  
Gambling-Addiction studies get out of hand only for those not Horn(e)y enough to headline them. Girls on the Run, we call them where I come from. Isn't poetics really a sort of under-the-armpit garment odor left in the closet of one state and arrived in the pleasure of a second day in some next, a sort of partly remembered blip from short-term dance hall sweat theorized into the long-term rapacious figure everyone brags about extensively but no one can really see? Writing about an exciting experience is more exciting than experiencing the excitement of an experience, which is boring, entirely, because there's always too much to say about it. Which is what "poetics" is for. It's the cushion against which one writes. It's a word for all the ways in which Matter comes into the work to call foul, let everything out, fuck things up, and "have a word with you". Relation, or as a friend once wrote, "when I say We, You know who I'm talking about."  
Cat*

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433. **richard.tylr**

**Re: Sylvia Plath**

Sun 13 Oct 2002

Stay leery.

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, October 13, 2002 6:16 PM

Subject: Re: Sylvia Plath

*Sylvia Plath was quite simply one of the greatest poets to have lived and written on this earth. Richard Taylor.*

*I am always a little leery of things that follow "simply."*

--

*George Bowering  
Has a shock of brown hair.  
Fax [REDACTED]*

434. **august highland**

**TEDDY WARBURG ATMOSPHERE #0019**

*Sun 13 Oct 2002*

---

TEDDY WARBURG

ATMOSPHERE #0019 [excerpt]

www.voice-of-the-village

verge crying had diane's everything they never tastes The son assumed the title comte Rivarol district group fixed employment he was appointed archdeacon medium Ship Pegasus Prudence Excursion Team surface Meridian where nipples separate genus Bennett lies district group fixed employment he was appointed archdeacon separate Sam seductively Franco rubbed released wrists snatched offered drink liquid burned stomach emptied contents glass one hit Folliculites now generally referred Stratiotes district group fixed employment he was appointed archdeacon portions the dome which rose great tower column origin their minerals immediately National Civil Service Reform League and served present many points similarity usual forms having gone through pleased with our lives no like you don't the Academy Barcelona and worked there for pounds chauffeur who drove College Beauvais Rollin held Jansenist district group fixed employment he was appointed archdeacon Tertiary Jurasí Periods Rhaet Trias relaxed sherry giggled judge and did RIDOLFO son Domenico Ghirlandajo Florentine the the throne which served for the surpassed only the finales Mozart this Miocene flora welfare his electorate and was for his disastrous expedition the Mosander's erbia district group fixed employment he was appointed archdeacon gave this name his terbia The hair district group fixed employment he was appointed archdeacon latterly adopted Campbell his surname Dr John Goodsir and grandson Dr everywhere favourite Algeria the Equisetaeous genus Schizoneura-a member immediately National Civil Service Reform League and served the number species though these include the most interesting merit they welfare his electorate and was for his disastrous expedition generally superior good notion their overwhelming probability used chiefly for construction purposes and furnishes the mere the afterwards are symmetrical like Carroll's Creek tributary the Ast Mt inhaled deeply moaned mouth unload ed next accountant did portion her talk what had decade Rice the staple crop with pulses oilseeds district group fixed employment he was appointed archdeacon jute his influence was said him soon the bird eastern Spain the province Almeria the Mediterranean his death His quickly returned with perhaps dependant the Neville family Richard was sent immediately National Civil Service Reform League and served the toll-houses district group fixed employment he was appointed archdeacon the work was carried out suddenly district group fixed

employment he was appointed archdeacon Mitchell insisted secrecy first mission pursuit units deny enemy reconnaissance areas lines Mihiel while airfields depots prepared Americans side mountain they started for first with sherry coordination strategic transportation assets reflects tune leave her people completely life learning had bar people starts milking her hand assistant? did mine felt him developed the Egyptian leaning against signpost noticeable through All doctrine money Cretaceous district group fixed employment he was appointed archdeacon Tertiary-made conspicuous striking leisure hours reading district group fixed employment he was appointed archdeacon study This mode life says finally said look think beds the Yorkshire character the object being carry out rigorously formulated Sir represents no like you don't the Academy Barcelona and worked there for type with Granny knew his dismissal from the markets Among the lumber-producing states doctors assistants wise men twenty miles round converted Jew long gown whose face covered subsequent rick you eat pussy cock surprise surprise anna? will veins outsiders work hut time old tailor terrible spectacles cutting waistcoat some rags two young men making felt boots wool Kiryak who dismissed place drunkenness now lived home sitting member the British check wendy rod poppi poppi you want get tailor mending husband going command good cheer name sake silent melancholy crowded stifling noisome hut converted Jew examined Nikolay said necessary try cupping know means honoring promises people Taiwan deny one fort new impulse from Winckelmann and Balthasar think know want deny right Beijing impose rule free people said will help Taiwan defend itself deliberately rondos we should have kissed tina deeply mine rod's cock anna sherry returning sofa knew produce the puffins and other seafoal that frequent the might imports and exports trebled their value the was however southern Hemisphere the other hand know one two Eocene plants Europe district group fixed employment he was appointed archdeacon Pontypridd the duchy Saxe-Merseburg where after somewhat sombre much less unlike than welfare his electorate and was for his disastrous expedition welfare his electorate and was for his disastrous expedition immediately National Civil Service Reform League and served indicated the repositioned his body the Little Scheidegg Wengern Alp railway the first dozen course bows stern the inclination mast the word century few portions welfare his electorate and was for his disastrous expedition preserved the terrace the would in subsets common ocean transportation Naval Fleet Auxiliary Force Charles anna talking really i'm sorry rod sam think death by The with OptinList was long president the University the deitate yields such things immediately National Civil Service Reform League and served thorium oxalate may converted into oxides direct Pliocene deposits the Val d'Arno well the tuffs her guy wendy's tits wendy noticed next morning knew smile her face pain she volcanic rock occurring mostly lava flowF district group fixed employment he was appointed archdeacon their influence

the height his power the Queen Mab picking her hand his need make hotel  
which worse

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Version: 6.0.394 / Virus Database: 224 - Release Date: 10/3/2002

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435. **august highland**

**TEDDY WARBURG ATMOSPHERE #0022**

*Sun 13 Oct 2002*

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TEDDY WARBURG

ATMOSPHERE #0022 [excerpt]

[www.voice-of-the-village.com](http://www.voice-of-the-village.com)

of janine wiped himself kind worried that two were mistake she playing with  
right faith see power Compassionate Heart starry heavens storm-swept neces-  
sity secession were frequent from the United States faith see power Compas-  
sionate Heart starry heavens storm-swept its want put Marines same level Com-  
mander Lear her husband had not The Liberal party faith see power Compas-  
sionate Heart starry heavens storm-swept Sagasta boys companion gone hour  
rode out jessica's began moaning feeling little scared moaned going two sol-  
diers terrible clatter out jessica's began moaning feeling little scared moaned  
going leaped horse material mortals call small beer lauren reached down well  
not produced the neighbourhood many the inhabitants material mortals call  
small beer lauren reached down well not yeah he's not exactly jock later faith  
see power Compassionate Heart starry heavens storm-swept lower Corinthian  
settlement Leucas From this point weeds you matter how she willed Probably  
Why? enjoying himself more than plastic red white the German king Henry iniq-  
uities who healeth all thy diseases who redeemeth thy life the present briefly  
well familiarly truly expounded these madmen door theatre one election was  
held political mission Seistan under Sir your arms surround hug which enty-five  
were regarded spurious and adopted the Buddhist year the charter was out she  
lowered the poem it its consequence business man and became considerable  
owner divided nowhere without severing the brian spotted them lived the reign  
Nero His gentile name was possibly arrives all warmed screw silly three girls  
plus Barry enjoyed certain other passage Lord never meant consciences people  
Borgia the city was heroically defended much pleasure thereby baby will learn  
slowly surely through unwavering process crammed packed michael had his  
hand top your May Harsnett was favourite with the Puritan Now shows  
crouched her hands nervously Tut from contact with the friends heart

nevertheless Alexander the earl the present earl Such washing process may have selective site lupus vulgaris The scalp the Gottingen ccl such great but hard determine detail What certain site going two them fat didn't elaborated into work two volumes published and cannot say she spilled Inner Prakriti having gained success Pranayama outer world names spine ooh planet right will elegant ring debris sun thi edition this goons exploded into found be plotting against the state see further Beaumont and ! George Stephenson v was borr Willington Quay the this theory quotes the fact that the Homeric description Well Henneberg faith see power Compassionate Heart starry heavens storm-swept Saalfeld Altenburg faith see power Compassionate Heart starry heavens storm-swept few other districts were lovely legs know mouth his historically though its exact site uncertain Hybla will retreat world contrary will replace diffuse commitments focused ones will replace uncertain missions well-defined objectives must selective use military precisely reputé such the academy the body not because or the underlying mouth his historically though its exact site uncertain Hybla other great responsibilities cannot slighted compromised possible well-known tssage hostile attitude being probably Savile's hands were now the town has considerable manufactures porcelain enamel from the lake Cella join the Jalon Calatayud the Unfortunately missed Notes and Queries series going i'm not doing was created peer yds enclosed wall masses lava it was fortress the first rank Since that year the botanical morphology faith see power Compassionate Heart starry heavens storm-swept its Thus take the case plants when pollen from plant was the author systematic butt cheeks discoveries led the been known variously the houselick homewort images were flashing through quantities the lime present the Yogi got cope certain pattern external life manners Soon after faith see power Compassionate Heart starry heavens storm-swept mortar top your May Harsnett was favourite with the Puritan Now shows shall the Turks SEBORRHOEA medical term applied describe of life idea making the Gulf Spezia great naval made sure second glass champagne pour third euphoria starting was first left little Sorbonne took leading part the religious discussions which founded faith see power Compassionate Heart starry heavens storm-swept though Never! serfdom was abolished municipal institutions were destroyed steadily occupying the north-west know and after the peace filled various posts the department Za Uruguay Its industries material mortals call small beer lauren reached down well not The word corruption the chassis chdsse Lat capsa the supreme deity whom sacrifices material mortals call small beer lauren reached down well not made Generally matter? said Mrs Bardell ornamented with bas-reliefs faith see power Compassionate Heart starry heavens storm-swept having four statuettes other slightly her mound rubbed once figure foot inch frame husband foot tall fuck myself vibrator bringing her faith see power Compassionate Heart starry heavens storm-swept cotton factories faith see power Compassionate Heart starry heavens storm-swept the neighbo

rhooD large hand kneading her butt when figure foot inch frame husband foot  
tall fuck myself vibrator ? hope Janet said splendid laden with individuals serve  
greater good after wave exquisite you tell how dynamite restless activity head  
almost seemed graze earth beneath another near the quay The graciousness  
speech power Spirit Giver Strength abiding prevent its wrapping arms around  
his graece latine secundum good thing incidents they exist the heroic epics  
faith see power Compassionate Heart starry heavens storm-swept poetry the  
skandinavischen Nordens Leipzig SAGAING forward standing before in excited  
almost tripped over Sofiero the south They ar¼f very rarely

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436. **Alan Sondheim**

*philosophy of the thinnest of memories*

Sun 13 Oct 2002

---

philosophy of the thinnest of memories

memories of philosopies

there are numerous others. what i don't understand is that - there is no reason  
for me to understand this at all - that the multiple practices you do - they relate  
- when you die, there will be all these tatters - yiddish name aba, hebrew avi -  
they're lost - it's a philosophy of distribution - interstitial - you'll find it - don't  
give up - always looking - the pieces fit together - immersive/definable - sheffer  
stroke and its dual - defuge - distributed avatars - evanescence - it's all there -  
the others come to me - at night - the codeine doesn't keep them away - they'll  
gather the materials - distributive philosophy - reconstruct what you decon-  
struct - scaffolding - i'm not there yet, i'm getting there - the sexuality for one  
thing inverts the body - the mind - brings everything to the surface - exfolia-  
tions, multiple-connections - mobius surfaces - topography of the body might be  
any landscape - think of northern sung painting - either multiple or no perspec-  
tives - thwarted or borderline landscape -part coalesce - come together - super-  
impositions, gestures - coherencies - the punctured text - perforations - sprock-  
ets - the film is running again - auto- or self-inscription - classical geometries of  
jordan curvatures - within or without - punctured texts - of inspiration or respi-  
ration - beneath the sign of extinction - the imminence of such - the holocaust of  
wind - inconceivable fragility of the good - the world of pure slaughter - self-  
slaughter of mass organisms - final breathing of warriors of extinctions - policy  
of scorched worlds - mindfulness and the clear face - fractal paths through

measure geometries - construction of objects by means of paths - appearances of high-speed protocols - turbulence and animals, as if the world stands still - appearance of objects within such a world - for that matter aristotelian logics, regularized laws of distribution - beginnings of the contracts among organs and objects - organisms and neighborhoods - writing the unbearable - your work tending the unbearable - violence and the teeth of the world - philosophy as travel writing - gravitation towards taxonomies - recognition of minutiae - living among the worlds - the dark or darker worlds - protocols lying around 'like bones in a graveyard of the living' - nothing remains within the philosophy of curtailment - the bracketing recognizing distinctions - [[]] - [[]] - quantum tunnels - constant memory of the edge or edges - double lips - closures - openings, the slit - nib of the pen - circulations of absorptions -  $f(x,0) \rightarrow 0$ ,  $f(x,1) \rightarrow x$  - let  $f(1,0) = f(0,1)$  undefined - these terms aren't at variance - there's one or the other - coherencies, syncopation - it begins with any distinction, moves through any distinction - of sexualities, the tumor or cancer - the cancer as plasma - black-hole incoherencies -

the addendum, diacritical - at least until these things foreclose - i'm breathing on the wires, living in the wires - shadowy presence - nothing else -

Sun Oct 13 03:37:29 EDT 2002

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#### 437. **Lakey Teasdale**

##### ***cinnamon & musk: Count on it, Virginia***

*Sun 13 Oct 2002*

---

cinnamon & musk: Count on it, Virginia

badly constructed shoes

and the restraint of Mr Pearl

Bespoke Cor- se- ti- ere.

The seven courses will have to wait.

The coarse play on her bustier

Oh. The navigation charts

a mellow alto moan. Pausa:

compass and on course

could squeeze into. Suite

Unaccompanied spun out

sweetly in G minor.

Vivace the strings just  
tuned. So. Just tuned So.  
the held notes.  
the crescendo.  
the swell. The  
The measured Adagio  
Just full of aires and  
Grace is. The lace  
torn. At this point.  
Petite Messe Solonelle.  
O. Salutaris. Indeed.  
Your Agnus Dei. Your  
Peccata Mundi. Never!  
Virginia. The rug but  
a persian carpet.  
perfumed. creates  
his own. Perfume  
and counting the bars  
the repeats. Clerics  
among The gentle-  
man of noble birth.  
Orange blossoms.  
Orange blossoms.  
essence absolue &  
purer. Jasmine the  
end of July.  
Orange blossoms.  
Orange blossoms.  
essence absolue &  
purer. Jasmine the

end of July.  
musk. Cinnamon  
and weighed in  
silver.  
the frame. Photo &  
mindful. The eye  
full. like  
No other.  
No other.  
musk. Cinnamon  
and weighed in  
silver.  
the frame. The  
photo mindful,  
an eyeful.  
windows. to his  
Eyes. Like no  
one else. Is.  
His eyes like  
no one else's.  
His eyes like  
no one else's.

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438. **Lakey Teasdale**

***witnesses: Magnus & Ingigard. to Steward (Earl of Orkney) & rain***

*Sun 13 Oct 2002*

---

witnesses: Magnus & Ingigard. to Steward (Earl of Orkney) & rain  
and the obligation, by this surely grant me and Haill  
the sum of nine hundred Merks of Scots money To  
Oh. that is the price of oyll an spik from ane cer-

tain number. A number of pallock and whaills  
my translated to me. I.  
lands and heritage and  
You. My lands and  
heritage. Enquiring  
was a time. And producing so many.  
Brilliant men! the export was said to be:  
Fat cattle. And Professors. an island  
disposing of the wracks  
the Night wrack. the gale  
disposing of the wracks  
the Night wrack. the gale  
contracted and agreed that the said do cause  
to build ane great boat of or about burden of  
three score and meills or threttie foot of keel  
me. Your hands and  
heritage My enquiry  
me. Your hands and  
heritage My enquiry  
sets one apart. Literally. sets One  
apart. the philosopher calls them:  
Aurora Borealis. The sage:  
the Merry Dancers. Sage  
the peregrines were still around then and  
protested strongly. Hen-harrier, kestrel.  
the shortness of autumn. The absence  
of leaves. Dived as we crossed Hoy sound!  
Captain James Skinner wrote to his wife.  
accompanied them on long voyages. Them.  
frequent. But nothing like familiar.

near the horizon a dun colour approaching  
to yellow. Ten thousand different shapes.  
and his. Page him, your  
page. Page him, your and  
tell him. The lights are ready.  
Just say: the lights are ready.  
one side dense and the other  
gradually fainter. rest of the sky  
they count them in boxes. The herring  
the cod. They count on them. They count.  
and the women who gut them. The maids  
of ane sufficient mould with ane foirfute be  
compleat and ready upon the shore of Kirkwall. and  
The rest. The delivery of said boat. Wracks and other  
admiralty Talking the ladies, the straw-plaiting  
the ladies. The netting  
sewing the nets. The  
ladies sewing. The nets.  
ladies sewing. The nets.  
we missed Lieut. Gourlay's cutter going down in another  
cutter These lived mostly in the kelp areas, you know.  
Fashions are fickle. The men ate modestly five times a day  
but that was maybe on Stronsay the story. There really were  
Seal-men you see. Real seal-men. The selkies. The men.  
Ingigard kept the date but When she got to the rock.  
No sign! No sign of the seal! She dropped seven tears.  
They say. Tears. so they say. seven.  
she was barren.  
And then blessed.  
No less than Yes.

Yes. Seven. sons. daughters  
the seal children. Between thumb and  
forefinger of each of their right hands  
the web fingered children.  
the web fingered children.  
the web said to smell faintly of cod fish  
and herring. the web between fingers. The  
scent of codfish and herring. The scent  
of those who the sea  
apparently existed. Evidence. He called from the sea: Ingie. Ingie.  
incredible. No one ever saw him. No one but She ever saw him.  
Ingigard. She alone  
could see Him. said  
his name was Magnus.  
many called Magnus.  
here. Many are called  
Magnus. many are  
called.  
vast columns, one side dense and the  
other gradually fades and then can no  
longer be distinguished  
from the sky. no longer  
It really is all about fire.  
You see? all about fire.  
And ice. And ice.

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439. **Maria Damon**

***Re: women in The New American Poetry***

*Sun 13 Oct 2002*

---

Ahh, Bromowitz, ahh Blowingier, and I thought you'd forgotten... "D. A" ..."diamonds aplenty" ..."delectable appetizers"..."drama afoot"...bienvenu encore au

Salon de Discipline, chez L'Hotel de La Nouvelle Poesie Americaine... Rachel  
my sistah, are you down w/ the people here?

At 5:16 PM -0700 10/12/02, George Bowering wrote:

>>the last time he was romping with Maria Damon, she was heard to refer to it  
>>as a "D.A.".....DB

>

>Is Bromide referring to my haircut here?

>

>>

>>>> to

>>>>dedicate your life to work that is raw

>>>

>>>Is there some kind of oxymoron here?

>> >--

>> >George Bowering

>> >Has a shock of brown hair.

>> >Fax [REDACTED]

>> >

>

>

>--

>George Bowering

>Has a shock of brown hair.

>Fax [REDACTED]

--

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#### 440. **Maria Damon**

##### ***Re: women in The New American Poetry***

*Sun 13 Oct 2002*

i think the original q was which women poets cd/shd have been included in the Allen anthology, not who were the interesting women poets writing at the time? i think we'd all agree that, talented and fabulous as plath and sexton are, their aesthetic is of a different orientation than most of the men and women whose work appeared in TNAP.

At 5:24 PM -0700 10/12/02, George Bowering wrote:

>> > Well, what I picked up was Sylvia saying I feel terrible; therefore

>>> it is a terrible world.

>>

>>>There's no doubt that Plath was a sick puppy. But serious people can

>>read her work without signing up for any victim-cult. That was my point.  
>>Not that I endorse her goofy world-view, any more than Marjorie Perloff  
>>does when she calls Plath "an extraordinary poet" or speaks of her  
>>"peculiar ability to fuse the domestic and the hallucinatory."  
>>  
>I did appreciate something in Plath way back when we were first  
>encountering her dramatic career, and that was that she could really  
>handle that short line. I didnt care for all the self-pity, but I  
>thought the voice was pretty sure.  
>--  
>George Bowering  
>Has a shock of brown hair.  
>Fax [REDACTED]  
--

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#### 441. **Alicia Askenase**

##### ***UN Protest document***

*Sun 13 Oct 2002*

---

Mourn the Victims.

Stand for Peace.

Islam is not the Enemy.

War is NOT the Answer.

Today we are at a point of imbalance in the world and are moving toward what may be the beginning of a THIRD WORLD WAR. If you are against this possibility, the UN is gathering signatures in an effort to avoid a tragic world event.

Please COPY (rather than Forward) this e-mail in a new message, sign at the end of the list, and send it to all the people whom you know. If you receive this list with more than 500 names signed, please send a copy of the message to:  
[REDACTED]

Even if you decide not to sign, please consider forwarding the petition on instead of eliminating it.

- 1) Suzanne Dathe, Grenoble, France
- 2) Laurence COMPARAT, Grenoble, France
- 3) Philippe MOTTE, Grenoble, France
- 4) Jok FERRAND, Mont St. Martin, France
- 5) Emmanuelle PIGNOL, St Martin d'Heres, FRANCE
- 6) Marie GAUTHIER, Grenoble, FRANCE
- 7) Laurent VESCALO, Grenoble, FRANCE

- 8) Mathieu MOY, St Egreve, FRANCE
- 9) Bernard BLANCHET, Mont St Martin, FRANCE
- 10) Tassadite FAVRIE, Grenoble, FRANCE
- 11) Loic GODARD, St Ismier, FRANCE
- 12) Benedicte PASCAL, Grenoble, FRANCE
- 13) Khedaidja BENATIA, Grenoble, FRANCE
- 14) Marie-Therese LLORET, Grenoble, FRANCE
- 15) Benoit THEAU, Poitiers, FRANCE
- 16) Bruno CONSTANTIN, Poitiers, FRANCE
- 17) Christian COGNARD, Poitiers, FRANCE
- 18) Robert GARDETTE, Paris, FRANCE
- 19) Claude CHEVILLARD, Montpellier, FRANCE
- 20) gilles FREISS, Montpellier, FRANCE
- 21) Patrick AUGEREAU, Montpellier, FRANCE
- 22) Jean IMBERT, Marseille, FRANCE
- 23) Jean-Claude MURAT, Toulouse, France
- 24) Anna BASSOLS, Barcelona, Catalonia
- 25) Mireia DUNACH, Barcelona, Catalonia
- 26) Michel VILLAZ, Grenoble, France
- 27) Pages Frederique, Dijon, France
- 28) Rodolphe FISCHMEISTER, Chatenay-Malabry, France
- 29) Francois BOUTEAU, Paris, France
- 30) Patrick PETER, Paris, France
- 31) Lorenza RADICI, Paris, France
- 32) Monika Siegenthaler, Bern, Switzerland
- 33) Mark Philp, Glasgow, Scotland
- 34) Tomas Andersson, Stockholm, Sweden
- 35) Jonas Eriksson, Stockholm, Sweden
- 36) Karin Eriksson, Stockholm, Sweden
- 37) Ake Ljung, Stockholm, Sweden
- 38) Carina Sedlmayer, Stockholm, Sweden
- 39) Rebecca Uddman, Stockholm, Sweden
- 40) Lena Skog, Stockholm, Sweden
- 41) Micael Folke, Stockholm, Sweden
- 42) Britt-Marie Folke, Stockholm, Sweden
- 43) Birgitta Schuberth, Stockholm, Sweden
- 44) Lena Dahl, Stockholm, Sweden
- 45) Ebba Karlsson, Stockholm, Sweden
- 46) Jessica Carlsson, Vaxjo, Sweden
- 47) Sara Blomquist, Vaxjo, Sweden
- 48) Magdalena Fosseus, Vaxjo, Sweden
- 49) Charlotta Langner, Goteborg, Sweden

- 50) Andrea Egedal, Goteborg, Sweden
- 51) Lena Persson, Stockholm, Sweden
- 52) Magnus Linder, Umea ,Sweden
- 53) Petra Olofsson, Umea, Sweden
- 54) Caroline Evenbom, Vaxjo, Sweden
- 55) Asa Peterson, Grimes, Sweden
- 56) Jessica Bjork, Grimes, Sweden
- 57) Linda Ahlbo! m Goteborg, Sweden
- 58) Jenny Forsman, Boras, Sweden
- 59) Nina Gunnarson, Kinna, Sweden
- 60) Andrew Harrison, New Zealand
- 61) Bryre Murphy, New Zealand
- 62) Claire Lugton, New Zealand
- 63) Sarah Thornton, New Zealand
- 64) Rachel Eade, New Zealand
- 65) Magnus Hjert, London, UK
- 67) Madeleine Stamvik, Hurley, UK
- 68) Susanne Nowlan, Vermont, USA
- 69) Lotta Svenby, Malmoe, Sw eden
- 70) Adina Giselsson, Malmoe, Sweden
- 71) Anders Kullman, Stockholm, Sweden
- 72) Rebecka Swane, Stockholm, Sweden
- 73) Jens Venge, Stockholm, Sweden
- 74) Catharina Ekdahl, Stockholm, Sweden
- 75) Nina Fylkegard, Stockholm, Sweden
- 76) Therese Stedman, Malmoe, Sweden
- 77) Jannica Lund, Stockholm, Sweden
- 79) Mats Lofstrom, Stockholm, Sweden
- 80) Li Lindstrom, Sweden
- 81) Ursula Mueller, Sweden
- 82) Marianne Komstadius, Stockholm, Sweden
- 83) Peter Thyselius, Stockholm, Sweden
- 84) G! onzalo Oviedo, Quito, Ecuador
- 85) Amalia Romeo, Gland,Switzerland
- 86) Margarita Restrepo, Gland, Switzerland
- 87) Eliane Ruster, Crans p.C., Switzerland
- 88) Jennifer Bischo ff-Elder, Hong Kong
- 89) Azita Lashgari, Beirut, Lebanon
- 90) Khashayar Ostovany, New York, USA
- 91) Lisa L Miller, Reno NV
- 92) Danielle Avazian, Los Angeles, CA
- 93) Sara Risher,Los Angeles,Ca.

- 94) Melanie London, New York, NY
- 95) Susan Brownstein , Los Angeles, CA
- 96) Steven Raspa, San Francisco, CA
- 97) Margot Duane, Ross, CA
- 98) Natasha Darnall, Los Angeles, CA
- 99) Candace Brower, Evanston, IL
- 100) James Kjelland, Evanston, IL
- 101) Michael Jampole, Beach Park, IL, USA
- 102) Diane Willis, Wilmette, IL, USA
- 103) Sharri Russell, Roanoke, VA, USA
- 104) Faye Cooley, Roanoke, VA, USA
- 105) Celeste Thompson, Round Rock, TX, USA
- 106) Sherry Stang, Pflugerville, TX, USA
- 107) Paula Abrams-Hourani, Vienna
- 108) Milissa Bowen, Austin, TX USA
- 109) Michelle Jozwiak, Brenham, TX USA
- 110) Mary Orsted, College Station, TX USA
- 111) Janet Gardner, Dallas, TX USA
- 112) Marilyn Hollingsworth, Dallas, TX USA
- 113) Nancy Shamblin, Garland. TX USA
- 114) K. M. Mullen, Houston, TX - USA
- 115) Noreen Tolman, Houston, Texas - USA
- 116) Laurie Sobolewski, Warren, MI
- 117) Kellie Sisson Snider, Irving Texas
- 118) Carol Currie, Garland, Garland Texas
- 119) John Snyder, Garland, TX USA
- 120) Elaine Hannan, South Africa
- 121) Jayne Howes, South Africa
- 122) Diane Barnes, Akron, Ohio
- 123) Melanie Dass Moodley, Durban, SouthAfrica
- 124) Imma Merino, Barcelona, Catalonia
- 126) Marc Alfaro, Barcelona, Catalonia
- 127) Manel Saperas, Barcelona, Catalonia
- 128) Jordi Ribas Izquierdo, Catalonia
- 129) Naiana Lacorte Rodes, Catalonia
- 130) Joan Vitoria i Codina, Barcelona,Catalonia
- 131) Jordi Paris i Romia, Barcelona,C! atalonia
- 131) Marta Truno i Salvado, Barcelona,Catalonia
- 132) Jordi Lagares Roset, Barcelona,Catalonia
- 133) Josep Puig Vidal, Barcelona,Catalonia
- 134) Marta Juanola i Codina, Barcelona,Catalonia
- 135) Manel de la Fuente i Colino,Barcelona,Catalonia

- 136) Gemma Belluda i Ventura, Barcelona,Catalonia
- 137) Victor Belluda i Ventur, Barcelona,Catalonia
- 138) MaAntonia Balletbo, barcelona, Spain
- 139) Mireia Masdevall Llorens, Barcelona,Spain
- 140) Clara Planas, Bar celona, Spain
- 141) Fernando Labastida Gual, Barcelona,Spain
- 142) Cristina Vacarisas, Barcelona, Spain
- 143) Enric Llarch i Poyo, Barcelona,CATALONIA
- 144) Rosa Escoriza Valencia, Barcelona,Catalonia
- 145) Silvia Jimenez, Barcelona, Catalonia
- 146) Maria Clarella, Barcelona, Catalonia
- 147) Angels Guimera, Barcelona, Catalonia
- 148) M.Carmen Ruiz Fernandez, Barcelona,Catalonia
- 149) Rufi Cerdan Heredia,B! arcelona,Catalonia
- 150) M. Teresa Vilajeliu Roig, Barcelona,Catalonia
- 151) Rafel LLussa, Girona, Catalonia,Spain
- 152) Mariangels Gallego Ribo,Gelida,Catalonia
- 153) Jordi Cortadella, Gelida, Catalonia
- 154) Pere Botella,Barcelona, Catalonia(Spain)
- 155) Josefina Auladell Baulenas,Catalunya(Spain)
- 156) Empar Escoin Carceller , Catalunya(Spain)
- 157) Elisa Pla Soler, Catalunya (Spain)
- 158) Paz Morillo Bosch, catalunya (Spain)
- 159) Cristina Bosch Moreno, Madrid (Spain)
- 160) Marta Puertolas, Barcelona (Spain)
- 161) Elisa del Pino (Madrid) Spain
- 162) Joaquin Rivera (Madrid) Spain
- 163) Carmen Barral (Madrid) Spain
- 164) Carmen del Pino (Madrid) Spain
- 165) Asuncion del Pino (Madrid) Spain
- 166) Asuncion Cuesta (Madrid) Spain
- 167) Ana Polo Mediavilla (Burgos) Spain
- 168) Mercedes Romero Laredo (Burgos)Espana
- 1! 69) Oliva Mertinez Fernandez (Burgos)Espana
- 170) Silvia Leal Aparicio (Burgos) Espana
- 171) Claudia Elizabeth Larrauri (BahiaBlanca),Argentina
- 172) Federico G. Pietrokovsky (C.F.)Argentina
- 173) Naschel Prina (Capital Federal) Argentina
- 174) Daniela Gozzi (Capital Federal)Argentina
- 175) Paula Elisa Kvedaras (CapitalFederal)Argentina
- 176) Antonio Izquierdo (Valencia) Espana
- 177) Ana Belen Perez Solsona (Valencia)Espana

- 178) Paula Folques Diago (Valencia) Espana
- 179) Nestor Alis Pozo (Valencia) Espana
- 180) Rafael Alis Pozo (valencia) Spain
- 181) Isabel Maria Martinez (Valencia)Espana
- 182) Cristina Bernad Guerrero (Valencia)Espana
- 183) Iria Barcia Sanchez
- 184) Elena Barrios Barcia. Uppsala. Suecia
- 185) Illana Ortiz Martin. Munchen.Alemania
- 186) Santiago Rodriguez Rasero. Munchen.Alemania
- 187) David AgEs DIaz.  
Pamplona. EspaOa
- 188) Juan Luis Ibarretxe. Galdakao. E.H.
- 189) RubIn DIEz Ealo. Galdakao. E.H.
- 190) Marcial Rodr~iguez GarcIa. Ermua.
- 191) Imanol Echave Calvo. San Sebastian.Spain
- 192) Beg· Ortiz deZarateLazcano.Vitoria-Gasteiz.Spain
- 193) David SanchezAgirregomezkorta.Gasteiz.Euskadi.
- 194) Alberto Ruiz De Alda.Gasteiz.Euzkadi
- 195) Juan Carlos Garcia Obregon.Vitoria-Gasteiz.Espana
- 196) Jon Aiarza Lotina. Santander.Spain
- 197) teresa del Hoyo Rojo. Santander.
- 198) Celia Nespral Gaztelumendi.Santander. EspaOa
- 199) Pedro MartIn Villamor, Valladolid.EspaOa
- 200) Victoria Arratia MartIn, Valladolid,EspaOa
- 201) Javi Tajadura MartIn,Portugalete,Euskadi.Spain
- 202) Lourdes Palacios Martin, Bilbao, Spain
- 203) JesTs Avila de Grado, Madrid, EspaOa
- 204) Eva MarIa Cano LUpez. Madrid. Spain
- 205) Emilio Ruiz Olivar, Londres, UK
- 206) Maru Ortega GarcIa del Moral,CALAHORRA, ESPA
- 207) Juan Carlos Ayala, Calvo, LogroIo, Spain
- 208) RocEo MuOoz Pino, LogroOo, EspaOa
- 209) Ximena Pino Burgos, Santiago, Chile
- 210) Roberto Saldivia Quezada, Santiago,Chile
- 211) Paola Gonzalez Valderrama, Santiago,Chile
- 212) Cesar Morales Pe· y Lillo, Santiago
- 213) Denisse ! Labarca Abdala , Santiago,Chile
- 214) MarIa Paz Gonz~alez Garay
- 215) Daniela Millar Kaiser, Santiago,Chile
- 216) Alvaro Wigand Perales, Valdivia,Chile
- 217) Gladys Bustos Carrasco, Quilicura,Chile
- 218) Patricio Criado Rivera, Quilicura,Chile

- 219) Carolina Aguilar Monsalve, Valdivia, Chile
- 220) Carmen Silva Utrilla, Madrid, España
- 221) Martha Yolanda Rodríguez Aviles, Queretaro, Mexico
- 222) LAURA RODRIGUEZ AVILES, COZUMEL, QUINTANAROO, MEXICO
- 223) KATIA HAHN, MERIDA, YUCATAN
- 224) [Sofia Gallego] Mexicali, B.C. Mexico
- 225) BEATRIZ CASTA
- 226) VICTOR KERBER PALMA, Monterrey, Mexico
- 227) Roco Sanchez Losada, Mexico D.F.
- 228) Lorenza Estande González Luna, Mexico D.F.
- 229) Gabriel Gallardo D'Aiuto, Mexico D.F.
- 230) José Antonio Salinas, Monterrey, N.L., Mex.
- 231) Laura Cantu, Mty N.L., Mex
- 232) Jossie Garcia, Mty N.L. Mex
- 233) Martha Vázquez González, Mty, N.L.; Mex.
- 234) Olga Moreno, Monterrey, NL, Mex
- 235) Mariana Camargo, Pto. Vallarta, Jal; Mex.
- 236) Alfonso Villa, Toluca, Mexico
- 237) Arturo Rodríguez Reyes, Toluca, Edo Mexico, MEXICO
- 238) Fernanda Villela, Mexico D.F., MEXICO
- 239) Pilar Jiménez, Caracas, VENEZUELA
- 240) Erika Roveló, Mexico D.F., MEXICO
- 241) ALEJANDRO LECANDA, CIUDAD DE MEXICO, MEXICO
- 242) Gabriela Díaz de Sandi, Cd. Mexico, Mexico
- 243) Jorge Bustamante Orgaz, Ciudad de Mexico, Mexico.
- 244) José Bernardo Rodríguez Montes, Ciudad de Mexico, Mexico
- 245) Luisa Angela Arias Pele. Ciudad de Mexico, Mexico.
- 246) Ramses Ricardo Rios Zaragoza, CD de Mexico
- 247) Rosa María Lamparero. Ciudad de Mexico.
- 248) Margarita Palomares .. Ciudad de Mexico. MEXICO
- 249) Carlos Anaya. MEXICO
- 250) Enrique García Menes
- 251) Loren Walker. United States of America
- 252) Teresa Mathern, Oregon, USA
- 253) Linda K. Johnson, Oregon, USA
- 254) Jennifer Allen, New York City, USA
- 255) Carla Rudiger, New York City, USA
- 256) Colleen Thomas, New York City, USA
- 257) Ted Johnson, New York City, USA
- 258) Youn Hui Jeon, Seoul, Korea
- 259) Wendy Perron, New York City, USA
- 260) Risa Jaroslow, New York City, USA

- 261) Pam Wise, Los Angeles, USA
- 262) Michael Joyce, NewYork,USA
- 263) Bernadine Colish, New York, USA
- 264) Kent Lebsock, Albuquerque, NM, USA
- 265) Charmaine White Face, Lakota Nation
- 266) Pauline Brooks, Cornwall, England
- 267) Peter Brooks, Cornwall, England
- 268) Jan Bogaert, Maldegem, Belgium
- 269) Marc Brailly, Blankenberge, Belgium
- 270) Sara De Backere, Blankenberge , Belgium
- 271) YTska Brailly, Blankenberge, Belgium
- 272) Nemo Braily, Blankenberge, Belgium
- 273) Viviane! Ceulemans, Heist o/d Berg, Belgium
- 274) Nina de Bruyne, Brugge, Belgium
- 275) Sjeffe Dooms, Breda, Netherlands
- 276) Frans Fransaer, Moorsel, Belgium
- 277) Danielle Fransaer, Moorsel, Belgium
- 278) Dany De Man, Meulebeke, Belgium
- 279) Patrick Beirnaert, Ronse, Belgium
- 280) Caroline Grauls, Ronse, Belgium
- 281) Jacques Bisschop, Leke, Belgium
- 282) Marianne Blom, Rozenburg, Netherlands
- 283) Jan Geeraerts, Duffel, Belgium
- 284) Helen Buys, Oudenaarde, Belgium
- 285) Marc Corvers, Zwevegem, Belgium
- 286) Ann Labeeuw, Zwevegem, Belgium
- 287) Frans De Smedt, Hame-Moerzeke, Belgium
- 288) Aline-Iri ni Georgiou, Vorselaar, Belgium
- 289) Chris Peeters, Turnhout, Belgium
- 290) Tom Van Snick, Zottegem, Belgium
- 291) Marc Van Wunsel, Wespelare, Belgium
- 292) Carlos Goedertier, Bottelare-Merelbeke, Belgium
- 293) Mieke Lammens, Grazen, Belgium
- 294) Guido Festraets, Grazen, Belgium
- 295) Kathleen Quirijnen, Vosselaar, Belgium
- 296) Peter Van Peer, Vosselaar, Belgium!
- 297) Carine Vermeulen, Gent, Belgium
- 298) Peter Verwimp, Tremelo, Belgium
- 299) Filip Vissers, Herentals, Belgium
- 300) Carine Van Wolputte, Herentals, Belgium
- 301) Vanessa Lecomte, Bruxelles, Belgique
- 302) Fabienne Havelange, Thuillies, Belgium

- 303) Claudine Aubert, Estaimpuis, Belgium
- 304) Leon Degueldre, Thuin, Belgium
- 305) Pascal JavaloyEs, Sarralbe, France
- 306) Martine Roulet, Tours, France
- 307) Carol A. Bentley, Wales, U.K.
- 308) Jean Daines, Norwich, England
- 309) Julie Gillott, Norfolk, England (U.K.)
- 310) Christine Hewitt, Burnley, Lancs., England
- 311) Val Linsey, Swnasea, England (UK)
- 312) Rita Brauner, London, England
- 313) Ray Foord, Woodford Green, England (UK)
- 314) Sheryl I.Birch, Buxton, England
- 315) Anne Grecian, Berwick upon Tweed, England
- 316) Les G. Jones, Kent, England
- 317) Julie Lynex, Coventry, W.Midands, England
- 318) Margaret Nicholl, Enfield, England
- 319) Ian Moore, Norfolk, England
- 320) Ron Reardon, Spalding, Lincs. England
- 321) Muriel Reardon, Spalding, Lincs. England
- 322) Susan E. Naylor, Cornwall, England
- 323) Alec H. Moon, Gwent, Wales (UK)
- 324) Shirley Wayne, Wantage, Oxon., England (UK)
- 325) Denis Underwood, Bracknell, Berks., England (UK)
- 326) Lotta Haglund, Vaxholm, Sweden
- 327) Essi Iso-Oja, Helsinki, Finland
- 328) Sabine Pohl, Baden-Baden, Germany
- 329) Richard Ziegler, Eurasburg Loisachtal, Germany
- 330) Poul Kry Poulsen, Ringsted, Denmark
- 331) Suzanne HonEe, Brussels, Belgiu! m
- 332) Ann Herten, Sterrebeek, Belgium
- 333) Els Herten, Brussels, Belgium
- 334) antoinette claypoole, Ashland, Oregon ("usa")
- 335) Linda Griffith, Huntingdon Valley, Pa USA
- 336) David L. Winston, Philadelphia, PA USA
- 337) Joan Franklin, Philadelphia, PA USA
- 338) Marianne Malitz, Connecticut, USA
- 339) Kathy O'Rear Oklahoma USA
- 340) Jodie Evans, Venice, CA USA
- 341) Georgia Kelly, Sonoma, CA USA
- 342) Larry Robinson, Sebastopol, CA, USA
- 343) Maury M. Cooper, San Francisco, CA
- 344) R. Glendon Brunk, Arizona, USA

- 345) D. Douglas Dancer, Oregon, US
- 346) Randall E. Streets, Hood River, Oregon, USA
- 347) Chandra Radiance, Hood River, Oregon
- 348) Mary Harmon, White Salmon, WA, USA
- 349) Jean Fay Harmon, Neskowin, OR USA
- 350) Julie Reynolds-Otrugman, Lincoln City, OR USA
- 351) Sener Otrugman, Lincoln City, OR USA
- 352) Mary Lyn Villaume, Cairo, Egypt
- 353) Christian Arandel, Cairo, Egypt
- 354) Dania Rifai, ! Beirut, Lebanon
- 355) Nada Awar, Beirut, Lebanon
- 356) Mouna Schaheen, Olney, MD, USA
- 357) Nabiha Ayoub, Olney, M D USA
- 358) Habeeb Zein, Olney, MD USA
- 359) Norah Greenstein, New York, NY, USA
- 360) Audrey Shahin, Ashtabula, OH, USA
- 361) Vishali Shahin Oakland Ca) USA
- 362) Elena Wood, Syracuse, NY USA
- 363) Steven Wood, Syracuse, NY USA
- 364) Barry Kapke, Petaluma, CA, USA
- 365) Ann Mari Spector, Petaluma, CA, USA
- 366) Jim Berns, Sebastopol, CA, USA
- 367) Beth Gallock, Sebastopol, CA USA
- 368) Maikaalooa Clarke, CA USA
- 369) DeAnna L'am, Sebastopol, Ca, USA
- 370) Julian Shaw, Sebastopol, CA, USA
- 371) Katya Miller, Santa Fe, NM, USA
- 372) Vijali Hamilton, Castle Valley, Utah, USA
- 373) Andrew Beath, Malibu, CA, USA
- 374) Rebecca Dmytryk, CA, US
- 375) Jeffrey Ellis, CA USA
- 376) Norman Gan, Sherman Oaks, CA, USA
- 377) Tom Greening, Sherman Oaks, CA, USA
- 378) Marianne Bentzen, Charlottenlund, Denmark
- 379) Judyth O. Weaver, MillValley, Ca, USA
- 380) David W. Arehart, Lawrence, KS, USA
- 381) Kay Foley, Columbia, MO, USA
- 382) Jan Lysaght, Columbia, MO, USA
- 383) Mine Ezashi, Columbia, MO, USA
- 384) Toshihiko Ezashi, Columbia, MO, USA
- 385) Nobuko Kainuma, CA, USA
- 386) Karen Leonard, Ireland

- 387) Kevin Murphy, Ireland
- 388) Stephanie Kohl, Ireland/Germany
- 389) Marcel Kostyal, NRW, Germany
- 390) Florent Didier ,Troyes , France
- 391) Diepart, Sandrine, Brussels, Belgium
- 392) Marianne Putteman, Gent, Belgium
- 393) Xavier Bastiaense, Ghent, Belgium
- 394) Hans Gelaude, Ghent, Belgium
- 395) Mamoudou GuissÃ(c)
- 396) Inne Geypen, Brussels, Belgium
- 397) Guy Cordeel, Beveren, Belgium
- 398) Veerle Decante, Beveren, Belgium
- 399) Lucienne Goormans, Beveren, Belgium
- 400) Marc Van Molle, Londerzeel, Belgium
- 401) Martine Gheysen, Machelen, Belgium
- 402) Marie-Anne Straetmans, Belgium
- 403) W. Patrick De Wilde, Huldenberg, Belgiu! m
- 404) JosÃ(c) Depuydt, Belgium
- 404) Maryse Koll, Belgium
- 405) Anne De Smet, Belgium
- 406) Mark Hongenaert, Leuven, Belgium
- 407) Bart Feyaerts, Schriek, Belgium
- 408) Ann Van Meldert, Houthalen, Belgium
- 409) Kristien Coussement, Kessel-lo, Belgium
- 410) Griet Van Impe, Holsbeek, Belgium
- 411) Filip De Bodt, Herzele, Belgium
- 412) Marnix Schollaert,H erzele,Belgium
- 413) Tilly Jacobs, ronse, Belgium
- 414) Eric Devisscher, Hasselt, Belgium
- 415) Linda Bollen, Hasselt, Belgium
- 416) Guy Steegmans, Antwerpen, Belgium
- 417) Lucie Spranghers, Gent, Belgium
- 418) Geert Colpaert, Gent, Belgium
- 419) Nard Besseling, Spijkenisse, The Netherlands
- 420) Hanneke Wiegers, Groet, The Netherlands
- 421) Martin Wanzenried, Schiedam, The Netherlands
- 422) Monique Lansdorp, Utrecht, The Netherlands(+drums!)
- 423) Rajyashree Ramamurthi, UK
- 424) Colin Waurzyniak, UK
- 423) Sophie McDonald, Southampton, UK
- 424) Ele Carpenter, Newcastle upon Tyn! e, UK
- 425) Jeff Price Newcastle upon Tyne UK

- 426) Scott Tyrrell, Manchester UK
- 426) Louise Hepworth, Newcastle upon Tyne, UK
- 427) Toby Lowe, Newcastle upon Tyne, UK
- 428) Bernie Dodds, Newcastle upon Tyne, UK
- 429) Jeff Cleverly, Newcastle upon Tyne, UK
- 430) Xenia Beliyeva, Hamburg, Germany
- 431) Sebastian Detroy, Hamburg, Germany
- 432) Jan-Ole Bauer, Hamburg, Germany
- 433) sahra tehrani, hamburg, germany
- 434) Sven Goerlich, Berlin, Germany
- 435) sascha gÃ¶rlich, berlin, germany
- 436) David Haneke, The Netherlands
- 437) Florian Hellwig, The Netherlands
- 438) Stef le FÃ©vre, The Netherlands
- 439) Manuel Aalbers, The Netherlands
- 440) Sylvester PiÃ¶l, Amsterdam, The Netherlands
- 441) Marit Hooijboer, Amsterdam, The Netherlands
- 442) Floor van der Wateren, Amsterdam, The Netherlands
- 443) Seonad Forbes, Glasgow, Scotland
- 444) Douglas Forbes, Glasgow, Scotland
- 445) Maria Nunez, Glasgow, UK
- 446) F! lorence Bosque, Paris, France
- 447) Alba Lucía Morales, Cali, Colombia
- 448) Caryn Bern, Atlanta, GA, USA
- 449) Diane Mott, Casper, WY, USA
- 450) Barrie Thorne, Berkeley. CA, USA
- 451) Julia Brannen, London University, UK
- 452) Orly Benjamin, Tel-Aviv, Israel
- 453) Erella Shadmi, Mevasseret, Israel
- 454) Dorothy Naor, Herzliah, Israel
- 455) Israel Naor, Herzliah, Israel
- 456) Juno Sylva Englander, Austria
- 457) Yasmine Fahim, Saudi Arabia
- 458) Frank Fugate, Austin, TX, USA
- 459) Mary Fugate, Austin, TX, USA
- 460) Mike Ladah, Las Vegas, Nevada
- 461) Hilda Ladah, Las Vegas, Nevada
- 462) Nabil Bahu, Athens, Greece
- 462) Adelaide Bahu, Athens, Greece
- 463) Nada Pentaris, Athens, Greece
- 464) Antonis Pentaris, Athens, Greece

- 465) May Cremer, Munich, Germany
- 466) Lena Bahou, Athens, Greece
- 467) Samir Tanas, Athens, Greece
- 468) Elias Tsigakos, Athens, Greece
- 469) John Whitbeck, Jeddah, Saudi Arabia
- 470) Tara Whitbeck, Paris, France
- 471) James Whitbeck, Paris, France
- 472) Hanaa Hakiki, Paris, France
- 473) Longuenesse Elisabeth, France
- 474) Guaaybess Tourya, Luxembourg
- 475) Patrick Garnon, Manosque, France
- 476) Beatrice Longuenesse, Princeton, USA
- 477) Alexander Nehamas, Princeton, USA
- 478) Carol Rigolot, Princeton, USA
- 479) James Seawright, Princeton NJ, USA
- 480) Emmet Gowin, Princeton, NJ USA
- 481) Edith Gowin, Princeton, NJ. USA
- 482) Nathalie F. Anderson, Philadelphia PA, USA
- 483) Alicia Askenase, Moorestown, NJ, USA

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#### 442. **Nick Piombino**

##### ***Inside/outside the academy***

Sun 13 Oct 2002

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*If there is to be a modicum of \*success\* in poetics- doesn't it come =  
from ongoing intercourse with eachother's work and simply getting the =  
work out there? By using one's access to cultivate discussion, =  
opportunity and events for those who may not have the same access to =  
resources? Small presses, regardless of their affiliation, seem =  
particularly poised for agility in this regard. At any rate, if you are =  
truly interested in this concept, perhaps regard your own set of =  
circumstances and what is possible within the access you have. And =  
perhaps ask yourself how the divisions serve or hinder your intent.=20*

*Jane*

"Modicum" is the right word, Jane. I've come to feel that response and access are very related. The fact is, inside and outside academia, or the so-called poetry community for that matter, except for the generosity and kindness of friends, there is precious little actual response of any type, perhaps except for the very few writers whose long term efforts, usually including a huge output of books, have paid off unusually well. This is in fact, very few people indeed, including the writers at the top of the silly Amazon.com sales rankings, which are

relatively insignificant. Better to check with SPD for the kind of writing read by members of this list. Reviews are seldom and sparse. Poetry publishers and editors of small magazines and reviews, electronic and otherwise, deserve a lot of credit for bravely trying to go against the icy chill and virtually complete lack of monetary return and mostly meager interest. For Christsakes, frequently I don't get responses to letters I backchannel to members of this list even when they have sent out an open call for backchannel information to be sent to them. As a retiring Senator put it recently: it's a cold world out there. It's hard not to get bitter and cynical over the long haul about poetry-and poets, for that matter-but I have to work hard to not let stormy weather spoil the experience. This list is mostly helpful in that regard, don't you think?

"Can't go on, everything I have is gone, stormy weather..."

Nick

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443. **richard.tylr**  
*poetics concepts art*  
Sun 13 Oct 2002

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I find poetics intersects with art theory and often find it more stimulating and often more comrehensible to read art theory or books by and or about artists - I dont mean learned dissertations but eg I'm currently reading abook by Ellen Johnston on art and the object: a lot of it maybe "old hat" or I've even read (some) of it before but it stimulates ideas. Also I find that lit crit is the best way for me to get philosophic concepts and some poetry is the most revelatory of philosophy: and science is the semi-futile attempt to "explain everything"...sub specie aeternitatis it is futile...religion is "The Answer" but I veer back to science when religion "traps" me or tells me to worship a Father (or tells me to "join" or "be good" or agree eg that there is only one possible universe...) then I rebel against science when it traps me into simplistic notions of "progress". When people come over too pious and anti-theocratic and laying down universal laws I reach for my relativistic gun...

These hands, these concepts, with which we can "murder or create". Richard Taylor.

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444. **MWP**  
*Re: poetics concepts art*  
Sun 13 Oct 2002

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on 10/13/02 8:43 AM, richard.tylr at [REDACTED] wrote:

*These hands, these concepts, with which we can "murder or create". Richard Taylor.*

Creation IS murder. In the best sense of the term.

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445. **Stephen Heller**  
**Re: UN Protest document**  
*Sun 13 Oct 2002*

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FYI:

From the UNIC web site.

\*\*\* Note to Web Site Visitors:\*\*\*

We have been receiving emails as part of a petition -- generated by an unknown source --

urging the US and international community to refrain from going to war. While we were

heartened by this effort, the United Nations Secretariat (to which we are employed) is an

implementing organ for the actions and programs agreed upon and supported by its 189

Member States.

Therefore, if individuals really want their voices heard by these decision-makers, they

should contact their governments and mission to the UN to express concerns and views.

(We would discourage mass correspondence through emails though!).

Permanent Missions to the United Nations

for US Citizens: US House of Representatives , US Senate and the White House.

Thank you.

Alicia Askenase wrote:

*Mourn the Victims.*

*Stand for Peace.*

*Islam is not the Enemy.*

*War is NOT the Answer.*

*Today we are at a point of imbalance in the world and are moving toward what may be the beginning of a THIRD WORLD WAR. If you are*

*against this possibility, the UN is gathering signatures in an effort to avoid a tragic world event.*

*Please COPY (rather than Forward) this e-mail in a new message, sign at the end of the list, and send it to all the people whom you know. If you receive this list with more than 500 names signed, please send a copy of the message to: [REDACTED]*

*Even if you decide not to sign, please consider forwarding the petition on instead of eliminating it.*

- 1) Suzanne Dathe, Grenoble, France
- 2) Laurence COMPARAT, Grenoble, France
- 3) Philippe MOTTE, Grenoble, France
- 4) Jok FERRAND, Mont St. Martin, France
- 5) Emmanuelle PIGNOL, St Martin d'Herès, FRANCE
- 6) Marie GAUTHIER, Grenoble, FRANCE
- 7) Laurent VESCALO, Grenoble, FRANCE
- 8) Mathieu MOY, St Egreve, FRANCE
- 9) Bernard BLANCHET, Mont St Martin, FRANCE
- 10) Tassadite FAVRIE, Grenoble, FRANCE
- 11) Loic GODARD, St Ismier, FRANCE
- 12) Benedicte PASCAL, Grenoble, FRANCE
- 13) Khedaidja BENATIA, Grenoble, FRANCE
- 14) Marie-Therese LLORET, Grenoble, FRANCE
- 15) Benoit THEAU, Poitiers, FRANCE
- 16) Bruno CONSTANTIN, Poitiers, FRANCE
- 17) Christian COGNARD, Poitiers, FRANCE
- 18) Robert GARDETTE, Paris, FRANCE
- 19) Claude CHEVILLARD, Montpellier, FRANCE
- 20) Gilles FREISS, Montpellier, FRANCE
- 21) Patrick AUGEREAU, Montpellier, FRANCE
- 22) Jean IMBERT, Marseille, FRANCE
- 23) Jean-Claude MURAT, Toulouse, France
- 24) Anna BASSOLS, Barcelona, Catalonia
- 25) Mireia DUNACH, Barcelona, Catalonia
- 26) Michel VILLAZ, Grenoble, France
- 27) Pages Frederique, Dijon, France
- 28) Rodolphe FISCHMEISTER, Chatenay-Malabry, France
- 29) Francois BOUTEAU, Paris, France
- 30) Patrick PETER, Paris, France
- 31) Lorenza RADICI, Paris, France
- 32) Monika Siegenthaler, Bern, Switzerland
- 33) Mark Philp, Glasgow, Scotland
- 34) Tomas Andersson, Stockholm, Sweden
- 35) Jonas Eriksson, Stockholm, Sweden
- 36) Karin Eriksson, Stockholm, Sweden
- 37) Ake Ljung, Stockholm, Sweden

- 38) *Carina Sedlmayer, Stockholm, Sweden*
- 39) *Rebecca Uddman, Stockholm, Sweden*
- 40) *Lena Skog, Stockholm, Sweden*
- 41) *Micael Folke, Stockholm, Sweden*
- 42) *Britt-Marie Folke, Stockholm, Sweden*
- 43) *Birgitta Schuberth, Stockholm, Sweden*
- 44) *Lena Dahl, Stockholm, Sweden*
- 45) *Ebba Karlsson, Stockholm, Sweden*
- 46) *Jessica Carlsson, Vaxjo, Sweden*
- 47) *Sara Blomquist, Vaxjo, Sweden*
- 48) *Magdalena Fosseus, Vaxjo, Sweden*
- 49) *Charlotta Langner, Goteborg, Sweden*
- 50) *Andrea Egedal, Goteborg, Sweden*
- 51) *Lena Persson, Stockholm, Sweden*
- 52) *Magnus Linder, Umea ,Sweden*
- 53) *Petra Olofsson, Umea, Sweden*
- 54) *Caroline Evenbom, Vaxjo, Sweden*
- 55) *Asa Peterson, Grimes, Sweden*
- 56) *Jessica Bjork, Grimes, Sweden*
- 57) *Linda Ahlbo! m Goteborg, Sweden*
- 58) *Jenny Forsman, Boras, Sweden*
- 59) *Nina Gunnarson, Kinna, Sweden*
- 60) *Andrew Harrison, New Zealand*
- 61) *Bryre Murphy, New Zealand*
- 62) *Claire Lugton, New Zealand*
- 63) *Sarah Thornton, New Zealand*
- 64) *Rachel Eade, New Zealand*
- 65) *Magnus Hjert, London, UK*
- 67) *Madeleine Stamvik, Hurley, UK*
- 68) *Susanne Nowlan, Vermont, USA*
- 69) *Lotta Svenby, Malmoe, Sw eden*
- 70) *Adina Giselsson, Malmoe, Sweden*
- 71) *Anders Kullman, Stockholm, Sweden*
- 72) *Rebecka Swane, Stockholm, Sweden*
- 73) *Jens Venge, Stockholm, Sweden*
- 74) *Catharina Ekdahl, Stockholm, Sweden*
- 75) *Nina Fylkegard, Stockholm, Sweden*
- 76) *Therese Stedman, Malmoe, Sweden*
- 77) *Jannica Lund, Stockholm, Sweden*
- 79) *Mats Lofstrom, Stockholm, Sweden*
- 80) *Li Lindstrom, Sweden*
- 81) *Ursula Mueller, Sweden*
- 82) *Marianne Komstadius, Stockholm, Sweden*
- 83) *Peter Thyselius, Stockholm, Sweden*
- 84) *G! onzalo Oviedo, Quito, Ecuador*
- 85) *Amalia Romeo, Gland,Switzerland*
- 86) *Margarita Restrepo, Gland, Switzerland*
- 87) *Eliane Ruster, Crans p.C., Switzerland*

- 88) Jennifer Bischoff-Elder, Hong Kong
- 89) Azita Lashgari, Beirut, Lebanon
- 90) Khashayar Ostovany, New York, USA
- 91) Lisa L Miller, Reno NV
- 92) Danielle Avazian, Los Angeles, CA
- 93) Sara Risher, Los Angeles, Ca.
- 94) Melanie London, New York, NY
- 95) Susan Brownstein, Los Angeles, CA
- 96) Steven Raspa, San Francisco, CA
- 97) Margot Duane, Ross, CA
- 98) Natasha Darnall, Los Angeles, CA
- 99) Candace Brower, Evanston, IL
- 100) James Kjelland, Evanston, IL
- 101) Michael Jampole, Beach Park, IL, USA
- 102) Diane Willis, Wilmette, IL, USA
- 103) Sharri Russell, Roanoke, VA, USA
- 104) Faye Cooley, Roanoke, VA, USA
- 105) Celeste Thompson, Round Rock, TX, USA
- 106) Sherry Stang, Pflugerville, TX, USA
- 107) Paula Abrams-Hourani, Vienna
- 108) Milissa Bowen, Austin, TX USA
- 109) Michelle Jozwiak, Brenham, TX USA
- 110) Mary Orsted, College Station, TX USA
- 111) Janet Gardner, Dallas, TX USA
- 112) Marilyn Hollingsworth, Dallas, TX USA
- 113) Nancy Shamblin, Garland, TX USA
- 114) K. M. Mullen, Houston, TX - USA
- 115) Noreen Tolman, Houston, Texas - USA
- 116) Laurie Sobolewski, Warren, MI
- 117) Kellie Sisson Snider, Irving Texas
- 118) Carol Currie, Garland, Garland Texas
- 119) John Snyder, Garland, TX USA
- 120) Elaine Hannan, South Africa
- 121) Jayne Howes, South Africa
- 122) Diane Barnes, Akron, Ohio
- 123) Melanie Dass Moodley, Durban, South Africa
- 124) Imma Merino, Barcelona, Catalonia
- 126) Marc Alfaro, Barcelona, Catalonia
- 127) Manel Saperas, Barcelona, Catalonia
- 128) Jordi Ribas Izquierdo, Catalonia
- 129) Naiana Lacorte Rodes, Catalonia
- 130) Joan Vitoria i Codina, Barcelona, Catalonia
- 131) Jordi Paris i Romia, Barcelona, Catalonia
- 131) Marta Truno i Salvado, Barcelona, Catalonia
- 132) Jordi Lagares Roset, Barcelona, Catalonia
- 133) Josep Puig Vidal, Barcelona, Catalonia
- 134) Marta Juanola i Codina, Barcelona, Catalonia
- 135) Manel de la Fuente i Colino, Barcelona, Catalonia

- 136) Gemma Belluda i Ventura, Barcelona,Catalonia
- 137) Victor Belluda i Ventur, Barcelona,Catalonia
- 138) MaAntonia Balletbo, barcelona, Spain
- 139) Mireia Masdevall Llorens, Barcelona,Spain
- 140) Clara Planas, Bar celona, Spain
- 141) Fernando Labastida Gual, Barcelona,Spain
- 142) Cristina Vacarisas, Barcelona, Spain
- 143) Enric Llarch i Poyo, Barcelona,CATALONIA
- 144) Rosa Escoriza Valencia, Barcelona,Catalonia
- 145) Silvia Jimenez, Barcelona, Catalonia
- 146) Maria Clarella, Barcelona, Catalonia
- 147) Angels Guimera, Barcelona, Catalonia
- 148) M.Carmen Ruiz Fernandez, Barcelona,Catalonia
- 149) Rufi Cerdan Heredia,B! arcelona,Catalonia
- 150) M. Teresa Vilajeliu Roig, Barcelona,Catalonia
- 151) Rafel LLussa, Girona, Catalonia,Spain
- 152) Mariangels Gallego Ribo,Gelida,Catalonia
- 153) Jordi Cortadella, Gelida, Catalonia
- 154) Pere Botella,Barcelona, Catalonia(Spain)
- 155) Josefina Auladell Baulenas,Catalunya(Spain)
- 156) Empar Escoin Carceller , Catalunya(Spain)
- 157) Elisa Pla Soler, Catalunya (Spain)
- 158) Paz Morillo Bosch, catalunya (Spain)
- 159) Cristina Bosch Moreno, Madrid (Spain)
- 160) Marta Puertolas, Barcelona (Spain)
- 161) Elisa del Pino (Madrid) Spain
- 162) Joaquin Rivera (Madrid) Spain
- 163) Carmen Barral (Madrid) Spain
- 164) Carmen del Pino (Madrid) Spain
- 165) Asuncion del Pino (Madrid) Spain
- 166) Asuncion Cuesta (Madrid) Spain)
- 167) Ana Polo Mediavilla (Burgos) Spain
- 168) Mercedes Romero Laredo (Burgos)Espana
- 1! 69) Oliva Mertinez Fernandez (Burgos)Espana
- 170) Silvia Leal Aparicio (Burgos) Espana
- 171) Claudia Elizabeth Larrauri (BahiaBlanca),Argentina
- 172) Federico G. Pietrokovsky (C.F.)Argentina
- 173) Naschel Prina (Capital Federal) Argentina
- 174) Daniela Gozzi (Capital Federal)Argentina
- 175) Paula Elisa Kvedaras (CapitalFederal)Argentina
- 176) Antonio Izquierdo (Valencia) Espana
- 177) Ana Belen Perez Solsona (Valencia)Espana
- 178) Paula Folques Diago (Valencia) Espana
- 179) Nestor Alis Pozo (Valencia) Espana
- 180) Rafael Alis Pozo (valencia) Spain
- 181) Isabel Maria Martinez (Valencia)Espana
- 182) Cristina Bernad Guerrero (Valencia)Espana
- 183) Iria Barcia Sanchez

- 184) Elena Barrios Barcia. Uppsala. Suecia
- 185) Illana Ortiz Martin. Munchen.Alemania
- 186) Santiago Rodriguez Rasero. Munchen.Alemania
- 187) David AgEs DIaz.  
Pamplona. EspaOa
- 188) Juan Luis Ibarretxe. Galdakao. E.H.
- 189) RubIn DIez Ealo. Galdakao. E.H.
- 190) Marcial Rodr~iguez GarcIa. Ermua.
- 191) Imanol Echave Calvo. San Sebastian.Spain
- 192) Beg· Ortiz deZarateLazcano.Vitoria-Gasteiz.Spain
- 193) David SanchezAgirregomezkorta.Gasteiz.Euskadi.
- 194) Alberto Ruiz De Alda.Gasteiz.Euzkadi
- 195) Juan Carlos Garcia Obregon.Vitoria-Gasteiz.Espana
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- 200) Victoria Arratia MartIn, Valladolid,EspaOa
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- 204) Eva MarIa Cano LUpez. Madrid. Spain
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- 207) Juan Carlos Ayala, Calvo, LogroIo, Spain
- 208) RocEo MuOoz Pino, LogroOo, EspaOa
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- 210) Roberto Saldivia Quezada, Santiago,Chile
- 211) Paola Gonzalez Valderrama, Santiago,Chile
- 212) Cesar Morales Pe· y Lillo, Santiago
- 213) Denisse ! Labarca Abdala , Santiago,Chile
- 214) MarIa Paz Gonz~alez Garay
- 215) Daniela Millar Kaiser, Santiago,Chile
- 216) Alvaro Wigand Perales, Valdivia,Chile
- 217) Gladys Bustos Carrasco, Quilicura,Chile
- 218) Patricio Criado Rivera, Quilicura,Chile
- 219) Carolina Aguilar Monsalve, Valdivia,Chile
- 220) Carmen Silva Utrilla, Madrid, EspaOa
- 221) Martha Yolanda Rodriguez Aviles,Queretaro,Mexic o
- 222) LAURA RODRIGUEZAVILES,COZUMEL,QUINTANAROO,MEXICO
- 223)KATIA HAHN , MERIDA, YUCAT?N
- 224) [Sofia Gallego] Mexicali, B.C. Mexico
- 225)BEATRIZ CASTA
- 226) VICTOR KERBER PALMA,Monterrey, Mexico
- 227) Roco Sanchez Losada, MexicoD.F.
- 228) Lorenza EstandEa Gonz·lez Luna, MexicoD.F.
- 229) Gabriel Gallardo D'Aiuto,Mexico D.F.
- 230) JosE Antonio Salinas, Monterrey, N.L., Mex.

- 231) *Laura Cantu, Mty N.L., Mex*
- 232) *Jossie Garcia, Mty N.L Mex*
- 233) *Martha V·zquez Gonz·lez, Mty, N.L.; M! Ex.*
- 234) *Olga Moreno, Monterrey, NL, Mex*
- 235) *Mariana Camargo, Pto. Vallarta, Jal; Mex.*
- 236) *Alfonso Villa, Toluca, Mexico*
- 237) *Arturo Rodriguez Reyes, Toluca, Edo Mexico,ME XICO*
- 238) *Fernanda Villela, Mexico D.F., MEXICO*
- 239) *Pilar JimEnez, Caracas, VENEZUELA*
- 240) *Erika Rovelo, Mexico D.F., MEXICO*
- 241) *ALEJANDRO LECANDA, CIUDAD DE MEXICO, MEXICO*
- 242) *Gabriela Diaz de Sandi, Cd. Mexico, Mexico*
- 243) *Jorge Bustamante Orgaz, Ciudad de Mexico,Mexico.*
- 244) *JosE Bernardo RodrÍguez Montes, Ciudad deMexico, Mexico*
- 245) *Luisa Angela AriOo Pelez. Ciudad de Mexico,Mexico.*
- 246) *Ramses Ricardo Rios Zaragoza, CD de Mexico*
- 247) *Rosa MarIa Lamparero. Ciudad de Mexico.*
- 248) *Margarita Palomares .. Ciudad de Mexico. MEXICO*
- 249) *Carlos Anaya. MEXICO*
- 250) *Enrique Garc~ia Menes*
- 251) *Lor! en Walker. United States of America*
- 252) *Teresa Mathern, Oregon, USA*
- 253) *Linda K. Johnson, Oregon, USA*
- 254) *Jennifer Allen, New York City, USA*
- 255) *Carla Rudiger, New York City, USA*
- 256) *Colleen THomas, New York City, USA*
- 257) *Ted Johnson, New York City, USA*
- 258) *Youn Hui Jeon, Seoul, Korea*
- 259) *Wendy Perron, New York City, USA*
- 260) *Risa Jaroslow, New York City, USA*
- 261) *Pam Wise, Los Angeles, USA*
- 262) *Michael Joyce, NewYork,USA*
- 263) *Bernadine Colish, New York, USA*
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- 265) *Charmaine White Face, Lakota Nation*
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- 267) *Peter Brooks, Cornwall, England*
- 268) *Jan Bogaert, Maldegem, Belgium*
- 269) *Marc Brailly, Blankenberge, Belgium*
- 270) *Sara De Backere, Blankenberge , Belgium*
- 271) *YTska Brailly, Blankenberge, Belgium*
- 272) *Nemo Brailly, Blankenberge, Belgium*
- 273) *Viviane! Ceulemans, Heist o/d Berg, Belgium*
- 274) *Nina de Bruyne, Brugge, Belgium*
- 275) *Sjefke Dooms, Breda, Netherlands*
- 276) *Frans Fransaer, Moorsel, Belgium*
- 277) *Danielle Fransaer, Moorsel, Belgium*
- 278) *Dany De Man, Meulebeke, Belgium*

- 279) *Patrick Beirnaert, Ronse, Belgium*
- 280) *Caroline Grauls, Ronse, Belgium*
- 281) *Jacques Bisschop, Leke, Belgium*
- 282) *Marianne Blom, Rozenburg, Netherlands*
- 283) *Jan Geeraerts, Duffel, Belgium*
- 284) *Helen Buys, Oudenaarde, Belgium*
- 285) *Marc Corvers, Zwevegem, Belgium*
- 286) *Ann Labeeuw, Zwevegem, Belgium*
- 287) *Frans De Smedt, Hame-Moerzeke, Belgium*
- 288) *Aline-Iri ni Georgiou, Vorselaar, Belgium*
- 289) *Chris Peeters, Turnhout, Belgium*
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- 291) *Marc Van Wunsel, Wespelare, Belgium*
- 292) *Carlos Goedertier, Bottelare-Merelbeke, Belgium*
- 293) *Mieke Lammens, Grazen, Belgium*
- 294) *Guido Festraets, Grazen, Belgium*
- 295) *Kathleen Quirijnen, Vosselaar, Belgium*
- 296) *Peter Van Peer, Vosselaar, Belgium!*
- 297) *Carine Vermeulen, Gent, Belgium*
- 298) *Peter Verwimp, Tremelo, Belgium*
- 299) *Filip Vissers, Herentals, Belgium*
- 300) *Carine Van Wolputte, Herentals, Belgium*
- 301) *Vanessa Lecomte, Bruxelles, Belgique*
- 302) *Fabienne Havelange, Thuillies, Belgium*
- 303) *Claudine Aubert, Estaimpuis, Belgium*
- 304) *Leon Degueldre, Thuin, Belgium*
- 305) *Pascal JavaloyEs, Sarralbe, France*
- 306) *Martine Roulet, Tours, France*
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- 308) *Jean Daines, Norwich, England*
- 309) *Julie Gillott, Norfolk, England (U.K.)*
- 310) *Christine Hewitt, Burnley, Lancs., England*
- 311) *Val Linsey, Swnasea, England (UK)*
- 312) *Rita Brauner, London, England*
- 313) *Ray Foord, Woodford Green, England (UK)*
- 314) *Sheryl I. Birch, Buxton, England*
- 315) *Anne Grecian, Berwick upon Tweed, England*
- 316) *Les G. Jones, Kent, England*
- 317) *Julie Lynex, Coventry, W. Midlands, England*
- 318) *Margaret Nicholl, Enfield, England*
- 319) *Ian Moore, Norfolk, England*
- 320) *Ron Reardon, Spalding, Lincs. England*
- 321) *Muriel Reardon, Spalding, Lincs. England*
- 322) *Susan E. Naylor, Cornwall, England*
- 323) *Alec H. Moon, Gwent, Wales (UK)*
- 324) *Shirley Wayne, Wantage, Oxon., England (UK)*
- 325) *Denis Underwood, Bracknell, Berks., England (UK)*
- 326) *Lotta Haglund, Vaxholm, Sweden*

- 327) *Essi Iso-Oja, Helsinki, Finland*
- 328) *Sabine Pohl, Baden-Baden, Germany*
- 329) *Richard Ziegler, Eurasburg Loisachtal, Germany*
- 330) *Poul Kry Poulsen, Ringsted, Denmark*
- 331) *Suzanne HonEe, Brussels, Belgiu! m*
- 332) *Ann Herten, Sterrebeek, Belgium*
- 333) *Els Herten, Brussels, Belgium*
- 334) *antoinette claypoole, Ashland, Oregon ("usa")*
- 335) *Linda Griffith, Huntingdon Valley, Pa USA*
- 336) *David L. Winston, Philadelphia, PA USA*
- 337) *Joan Franklin, Philadelphia, PA USA*
- 338) *Marianne Malitz, Connecticut, USA*
- 339) *Kathy O'Rear Oklahoma USA*
- 340) *Jodie Evans, Venice, CA USA*
- 341) *Georgia Kelly, Sonoma, CA USA*
- 342) *Larry Robinson, Sebastopol, CA, USA*
- 343) *Maury M. Cooper, San Francisco, CA*
- 344) *R. Glendon Brunk, Arizona, USA*
- 345) *D. Douglas Dancer, Oregon, US*
- 346) *Randall E. Streets, Hood River, Oregon, USA*
- 347) *Chandra Radiance, Hood River, Oregon*
- 348) *Mary Harmon, White Salmon, WA, USA*
- 349) *Jean Fay Harmon, Neskowin, OR USA*
- 350) *Julie Reynolds-Otrugman, Lincoln City, OR USA*
- 351) *Sener Otrugman, Lincoln City, OR USA*
- 352) *Mary Lyn Villaume, Cairo, Egypt*
- 353) *Christian Arandel, Cairo, Egypt*
- 354) *Dania Rifai, ! Beirut, Lebanon*
- 355) *Nada Awar, Beirut, Lebanon*
- 356) *Mouna Schaheen, Olney,MD, USA*
- 357) *Nabiha Ayoub, Olney, M D USA*
- 358) *Habeeb Zein, Olney, MD USA*
- 359) *Norah Greenstein, New York, NY, USA*
- 360) *Audrey Shahin, Ashtabula, OH, USA*
- 361) *Vishali Shahin Oakland Ca) USA*
- 362) *Elena Wood, Syracuse, NY USA*
- 363) *Steven Wood, Syracuse, NY USA*
- 364) *Barry Kapke, Petaluma, CA, USA*
- 365) *Ann Mari Spector, Petaluma, CA, USA*
- 366) *Jim Berns, Sebastopol, CA, USA*
- 367) *Beth Gallock, Sebastopol, CA USA*
- 368) *Maikaaloo Clarke, CA USA*
- 369) *DeAnna L'am, Sebastopol, Ca, USA*
- 370) *Julian Shaw, Sebastopol, CA, USA*
- 371) *Katya Miller, Santa Fe, NM, USA*
- 372) *Vijali Hamilton, Castle Valley, Utah, USA*
- 373) *Andrew Beath, Malibu,CA, USA*
- 374) *Rebecca Dmytryk, CA, US*

- 375) *Jeffrey Ellis, CA USA*
- 376) *Norman Gan, Sherman Oaks, CA, USA*
- 377) *Tom Greening, Sherman Oaks, CA, USA*
- 378) *Marianne Bentzen, Charlottenlund, Denmark*
- 379) *Judyth O. Weaver, MillValley, Ca, USA*
- 380) *David W. Arehart, Lawrence, KS, USA*
- 381) *Kay Foley, Columbia, MO, USA*
- 382) *Jan Lysaght, Columbia, MO, USA*
- 383) *Mine Ezashi, Columbia, MO, USA*
- 384) *Toshihiko Ezashi, Columbia, MO, USA*
- 385) *Nobuko Kainuma, CA, USA*
- 386) *Karen Leonard, Ireland*
- 387) *Kevin Murphy, Ireland*
- 388) *Stephanie Kohl, Ireland/Germany*
- 389) *Marcel Kostyal, NRW, Germany*
- 390) *Florent Didier ,Troyes , France*
- 391) *Diepart, Sandrine, Brussels, Belgium*
- 392) *Marianne Putteman, Gent, Belgium*
- 393) *Xavier Bastiaense, Ghent, Belgium*
- 394) *Hans Gelaude, Ghent, Belgium*
- 395) *Mamoudou GuissÃ(c)*
- 396) *Inne Geypen, Brussels, Belgium*
- 397) *Guy Cordeel, Beveren, Belgium*
- 398) *Veerle Decante, Beveren, Belgium*
- 399) *Lucienne Goormans, Beveren, Belgium*
- 400) *Marc Van Molle, Londerzeel, Belgium*
- 401) *Martine Gheysen, Machelen, Belgium*
- 402) *Marie-Anne Straetmans, Belgium*
- 403) *W. Patrick De Wilde, Huldenberg, Belgiu! m*
- 404) *JosÃ(c) Depuydt, Belgium*
- 404) *Maryse Koll, Belgium*
- 405) *Anne De Smet, Belgium*
- 406) *Mark Hongenaert, Leuven, Belgium*
- 407) *Bart Feyaerts, Schriek, Belgium*
- 408) *Ann Van Meldert, Houthalen, Belgium*
- 409) *Kristien Coussement, Kessel-lo, Belgium*
- 410) *Griet Van Impe, Holsbeek, Belgium*
- 411) *Filip De Bodt, Herzele, Belgium*
- 412) *Marnix Schollaert,H erzele,Belgium*
- 413) *Tilly Jacobs, ronse, Belgium*
- 414) *Eric Devisscher, Hasselt, Belgium*
- 415) *Linda Bollen, Hasselt, Belgium*
- 416) *Guy Steegmans, Antwerpen, Belgium*
- 417) *Lucie Spranghers, Gent, Belgium*
- 418) *Geert Colpaert, Gent, Belgium*
- 419) *Nard Besseling, Spijkenisse, The Netherlands*
- 420) *Hanneke Wiegers, Groet, The Netherlands*
- 421) *Martin Wanzenried, Schiedam, The Netherlands*

- 422) *Monique Lansdorp, Utrecht, The Netherlands(+drums!)*
- 423) *Rajyashree Ramamurthi, UK*
- 424) *Colin Waurzyniak, UK*
- 423) *Sophie McDonald, Southampton, UK*
- 424) *Ele Carpenter, Newcastle upon Tyne, UK*
- 425) *Jeff Price Newcastle upon Tyne UK*
- 426) *Scott Tyrrell, Manchester UK*
- 426) *Louise Hepworth, Newcastle upon Tyne, UK*
- 427) *Toby Lowe, Newcastle upon Tyne, UK*
- 428) *Bernie Dodds, Newcastle upon Tyne, UK*
- 429) *Jeff Cleverly, Newcastle upon Tyne, UK*
- 430) *Xenia Beliyeva, Hamburg, Germany*
- 431) *Sebastian Detroy, Hamburg, Germany*
- 432) *Jan-Ole Bauer, Hamburg, Germany*
- 433) *sahra tehrani, hamburg, germany*
- 434) *Sven Goerlich, Berlin, Germany*
- 435) *sascha g rlich, berlin, germany*
- 436) *David Haneke, The Netherlands*
- 437) *Florian Hellwig, The Netherlands*
- 438) *Stef le F vre, The Netherlands*
- 439) *Manuel Aalbers, The Netherlands*
- 440) *Sylvester Pi l, Amsterdam, The Netherlands*
- 441) *Marit Hooijboer, Amsterdam, The Netherlands*
- 442) *Floor van der Wateren, Amsterdam, The Netherlands*
- 443) *Seonad Forbes, Glasgow, Scotland*
  
- 444) *Douglas Forbes, Glasgow, Scotland*
- 445) *Maria Nunez, Glasgow, UK*
- 446) *F! lorence Bosque, Paris, France*
- 447) *Alba Luc a Morales, Cali, Colombia*
- 448) *Caryn Bern, Atlanta, GA, USA*
- 449) *Diane Mott, Casper, WY, USA*
- 450) *Barrie Thorne, Berkeley. CA, USA*
- 451) *Julia Brannen, London University, UK*
- 452) *Orly Benjamin, Tel-Aviv, Israel*
- 453) *Erella Shadmi, Mevasseret, Israel*
- 454) *Dorothy Naor, Herzliah, Israel*
- 455) *Israel Naor, Herzliah, Israel*
- 456) *Juno Sylva Englander, Austria*
- 457) *Yasmine Fahim, Saudi Arabia*
- 458) *Frank Fugate, Austin, TX, USA*
- 459) *Mary Fugate, Austin, TX, USA*
- 460) *Mike Ladah, Las Vegas, Nevada*
- 461) *Hilda Ladah, Las Vegas, Nevada*
- 462) *Nabil Bahu, Athens, Greece*
- 462) *Adelaide Bahu, Athens, Greece*
- 463) *Nada Pentaris, Athens, Greece*
- 464) *Antonis Pentaris, Athens, Greece*

465) May Cremer, Munich, Germany  
466) Lena Bahou, Athens, Greece  
467) Samir Tanas, Athens, Greece  
468) Elias Tsigakos, Athens, Greece  
469) John Whitbeck, Jeddah, Saudi Arabia  
470) Tara Whitbeck, Paris, France  
471) James Whitbeck, Paris, France  
472) Hanaa Hakiki, Paris, France  
473) Longuenesse Elisabeth, France  
474) Guaaybess Tourya, Luxembourg  
475) Patrick Garnon, Manosque, France  
476) Beatrice Longuenesse, Princeton, USA  
477) Alexander Nehamas, Princeton, USA  
478) Carol Rigolot, Princeton, USA  
479) James Seawright, Princeton NJ, USA  
480) Emmet Gowin, Princeton, NJ USA  
481) Edith Gowin, Princeton, NJ, USA  
482) Nathalie F. Anderson, Philadelphia PA, USA  
483) Alicia Askenase, Moorestown, NJ, USA

[↑ Contents](#)

446. **Alec Ramsdell**

**Re: UN Protest document**

Sun 13 Oct 2002

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A friend forwarded this to me a few days ago so I checked the site, which reads:

"Note: We have learned that there is a new petition circulating that claims to have been started by our office -- we have not, nor have we ever, initiated any petition."

<[REDACTED]>

Is the below legit?

Alec

--- Alicia Askenase <[REDACTED]> wrote:

> Mourn the Victims.

> Stand for Peace.

> Islam is not the Enemy.

> War is NOT the Answer.

> Today we are at a point of imbalance in the world

> and are moving

> toward what may be the beginning of a THIRD WORLD

> WAR. If you are

- > against this possibility, the UN is gathering
- > signatures in an effort
- > to avoid a tragic world event.
- >
- > Please COPY (rather than Forward) this e-mail in a
- > new message, sign
- > at the end of the list, and send it to all the
- > people whom you know.
- > If you receive this list with more than 500 names
- > signed, please send
- > a copy of the message to: [REDACTED]
- >
- > Even if you decide not to sign, please consider
- > forwarding the
- > petition on instead of eliminating it.
- >
- > 1) Suzanne Dathe, Grenoble, France
- > 2) Laurence COMPARAT, Grenoble, France
- > 3) Philippe MOTTE, Grenoble, France
- > 4) Jok FERRAND, Mont St. Martin, France
- > 5) Emmanuelle PIGNOL, St Martin d'Heres, FRANCE
- > 6) Marie GAUTHIER, Grenoble, FRANCE
- > 7) Laurent VESCALO, Grenoble, FRANCE
- > 8) Mathieu MOY, St Egreve, FRANCE
- > 9) Bernard BLANCHET, Mont St Martin, FRANCE
- > 10) Tassadite FAVRIE, Grenoble, FRANCE
- > 11) Loic GODARD, St Ismier, FRANCE
- > 12) Benedicte PASCAL, Grenoble, FRANCE
- > 13) Khedaidja BENATIA, Grenoble, FRANCE
- > 14) Marie-Therese LLORET, Grenoble, FRANCE
- > 15) Benoit THEAU, Poitiers, FRANCE
- > 16) Bruno CONSTANTIN, Poitiers, FRANCE
- > 17) Christian COGNARD, Poitiers, FRANCE
- > 18) Robert GARDETTE, Paris, FRANCE
- > 19) Claude CHEVILLARD, Montpellier, FRANCE
- > 20) gilles FREISS, Montpellier, FRANCE
- > 21) Patrick AUGEREAU, Montpellier, FRANCE
- > 22) Jean IMBERT, Marseille, FRANCE
- > 23) Jean-Claude MURAT, Toulouse, France
- > 24) Anna BASSOLS, Barcelona, Catalonia
- > 25) Mireia DUNACH, Barcelona, Catalonia
- > 26) Michel VILLAZ, Grenoble, France

- > 27) Pages Frederique, Dijon, France
- > 28) Rodolphe FISCHMEISTER, Chatenay-Malabry, France
- > 29) Francois BOUTEAU, Paris, France
- > 30) Patrick PETER, Paris, France
- > 31) Lorenza RADICI, Paris, France
- > 32) Monika Siegenthaler, Bern, Switzerland
- > 33) Mark Philp, Glasgow, Scotland
- > 34) Tomas Andersson, Stockholm, Sweden
- > 35) Jonas Eriksson, Stockholm, Sweden
- > 36) Karin Eriksson, Stockholm, Sweden
- > 37) Ake Ljung, Stockholm, Sweden
- > 38) Carina Sedlmayer, Stockholm, Sweden
- > 39) Rebecca Uddman, Stockholm, Sweden
- > 40) Lena Skog, Stockholm, Sweden
- > 41) Micael Folke, Stockholm, Sweden
- > 42) Britt-Marie Folke, Stockholm, Sweden
- > 43) Birgitta Schuberth, Stockholm, Sweden
- > 44) Lena Dahl, Stockholm, Sweden
- > 45) Ebba Karlsson, Stockholm, Sweden
- > 46) Jessica Carlsson, Vaxjo, Sweden
- > 47) Sara Blomquist, Vaxjo, Sweden
- > 48) Magdalena Fosseus, Vaxjo, Sweden
- > 49) Charlotta Langner, Goteborg, Sweden
- > 50) Andrea Egedal, Goteborg, Sweden
- > 51) Lena Persson, Stockholm, Sweden
- > 52) Magnus Linder, Umea, Sweden
- > 53) Petra Olofsson, Umea, Sweden
- > 54) Caroline Evenbom, Vaxjo, Sweden
- > 55) Asa Peterson, Grimes, Sweden
- > 56) Jessica Bjork, Grimes, Sweden
- > 57) Linda Ahlborn, Goteborg, Sweden
- > 58) Jenny Forsman, Boras, Sweden
- > 59) Nina Gunnarson, Kinna, Sweden
- > 60) Andrew Harrison, New Zealand
- > 61) Bryre Murphy, New Zealand
- > 62) Claire Lugton, New Zealand
- > 63) Sarah Thornton, New Zealand
- > 64) Rachel Eade, New Zealand
- > 65) Magnus Hjert, London, UK
- > 67) Madeleine Stamvik, Hurley, UK
- > 68) Susanne Nowlan, Vermont, USA
- > 69) Lotta Svenby, Malmoe, Sweden

- > 70) Adina Giselsson, Malmoe, Sweden
- > 71) Anders Kullman, Stockholm, Sweden
- > 72) Rebecka Swane, Stockholm, Sweden
- > 73) Jens Venge, Stockholm, Sweden
- > 74) Catharina Ekdahl, Stockholm, Sweden
- > 75) Nina Fylkegard, Stockholm, Sweden
- > 76) Therese Stedman, Malmoe, Sweden
- > 77) Jannica Lund, Stockholm, Sweden
- > 79) Mats Lofstrom, Stockholm, Sweden
- > 80) Li Lindstrom, Sweden
- > 81) Ursula Mueller, Sweden
- > 82) Marianne Komstadius, Stockholm, Sweden
- > 83) Peter Thyselius, Stockholm, Sweden
- > 84) G! onzalo Oviedo, Quito, Ecuador
- > 85) Amalia Romeo, Gland, Switzerland
- > 86) Margarita Restrepo, Gland, Switzerland
- > 87) Eliane Ruster, Crans p.C., Switzerland
- > 88) Jennifer Bischo ff-Elder, Hong Kong
- > 89) Azita Lashgari, Beirut, Lebanon
- > 90) Khashayar Ostovany, New York, USA
- > 91) Lisa L Miller, Reno NV
- > 92) Danielle Avazian, Los Angeles, CA
- > 93) Sara Risher, Los Angeles, Ca.
- > 94) Melanie London, New York, NY
- > 95) Susan Brownstein , Los Angeles, CA
- > 96) Steven Raspa, San Francisco, CA
- > 97) Margot Duane, Ross, CA
- > 98) Natasha Darnall, Los Angeles, CA
- > 99) Candace Brower, Evanston, IL
- > 100) James Kjelland, Evanston, IL
- > 101) Michael Jampole, Beach Park, IL, USA
- > 102) Diane Willis, Wilmette, IL, USA
- > 103) Sharri Russell, Roanoke, VA, USA
- > 104) Faye Cooley, Roanoke, VA, USA
- > 105) Celeste Thompson, Round Rock, TX, USA
- > 106) Sherry Stang, Pflugerville, TX, USA
- > 107) Paula Abrams-Hourani, Vienna
- > 108) Milissa Bowen, Austin, TX USA
- > 109) Michelle Jozwiak, Brenham, TX USA
- > 110) Mary Orsted, College Station, TX USA
- > 111) Janet Gardner, Dallas, TX USA
- > 112) Marilyn Hollingsworth, Dallas, TX USA

- > 113) Nancy Shamblin, Garland. TX USA
- > 114) K. M. Mullen, Houston, TX - USA
- > 115) Noreen Tolman, Houston, Texas - USA
- > 116) Laurie Sobolewski, Warren, MI
- > 117) Kellie Sisson Snider, Irving Texas
- > 118) Carol Currie, Garland, Garland Texas
- > 119) John Snyder, Garland, TX USA
- > 120) Elaine Hannan, South Africa
- > 121) Jayne Howes, South Africa
- > 122) Diane Barnes, Akron, Ohio
- > 123) Melanie Dass Moodley, Durban, SouthAfrica
- > 124) Imma Merino, Barcelona, Catalonia
- > 126) Marc Alfaro, Barcelona, Catalonia
- > 127) Manel Saperas, Barcelona, Catalonia
- > 128) Jordi Ribas Izquierdo, Catalonia
- > 129) Naiana Lacorte Rodes, Catalonia
- > 130) Joan Vitoria i Codina, Barcelona,Catalonia
- > 131) Jordi Paris i Romia, Barcelona,C! atalonia
- > 131) Marta Truno i Salvado, Barcelona,Catalonia
- > 132) Jordi Lagares Roset, Barcelona,Catalonia
- > 133) Josep Puig Vidal, Barcelona,Catalonia
- > 134) Marta Juanola i Codina, Barcelona,Catalonia
- > 135) Manel de la Fuente i Colino,Barcelona,Catalonia
- > 136) Gemma Belluda i Ventura, Barcelona,Catalonia
- > 137) Victor Belluda i Ventur, Barcelona,Catalonia
- > 138) MaAntonia Balletbo, barcelona, Spain
- > 139) Mireia Masdevall Llorens, Barcelona,Spain
- > 140) Clara Planas, Bar celona, Spain
- > 141) Fernando Labastida Gual, Barcelona,Spain
- > 142) Cristina Vacarisas, Barcelona, Spain
- > 143) Enric Llarch i Poyo, Barcelona,CATALONIA
- > 144) Rosa Escoriza Valencia, Barcelona,Catalonia
- > 145) Silvia Jimenez, Barcelona, Catalonia
- > 146) Maria Clarella, Barcelona, Catalonia
- > 147) Angels Guimera, Barcelona, Catalonia
- > 148) M.Carmen Ruiz Fernandez, Barcelona,Catalonia
- > 149) Rufi Cerdan Heredia,B! arcelona,Catalonia
- > 150) M. Teresa Vilajeliu Roig, Barcelona,Catalonia
- > 151) Rafel LLussa, Girona, Catalonia,Spain
- > 152) Mariangels Gallego Ribo,Gelida,Catalonia
- > 153) Jordi Cortadella, Gelida, Catalonia
- > 154) Pere Botella,Barcelona, Catalonia(Spain)

- > 155) Josefina Auladell Baulenas,Catalunya(Spain)
- > 156) Empar Escoin Carceller , Catalunya(Spain)
- > 157) Elisa Pla Soler, Catalunya (Spain)
- > 158) Paz Morillo Bosch, catalunya (Spain)
- > 159) Cristina Bosch Moreno, Madrid (Spain)
- > 160) Marta Puertolas, Barcelona (Spain)
- > 161) Elisa del Pino (Madrid) Spain
- > 162) Joaquin Rivera (Madrid) Spain
- > 163) Carmen Barral (Madrid) Spain
- > 164) Carmen del Pino (Madrid) Spain
- > 165) Asuncion del Pino (Madrid) Spain
- > 166) Asuncion Cuesta (Madrid) Spain
- > 167) Ana Polo Mediavilla (Burgos) Spain
- > 168) Mercedes Romero Laredo (Burgos)Espana
- > 1! 69) Oliva Mertinez Fernandez (Burgos)Espana
- > 170) Silvia Leal Aparicio (Burgos) Espana
- > 171) Claudia Elizabeth Larrauri
- > (BahiaBlanca),Argentina
- > 172) Federico G. Pietrokovsky (C.F.)Argentina
- > 173) Naschel Prina (Capital Federal) Argentina
- > 174) Daniela Gozzi (Capital Federal)Argentina
- > 175) Paula Elisa Kvedaras (CapitalFederal)Argentina
- > 176) Antonio Izquierdo (Valencia) Espana
- > 177) Ana Belen Perez Solsona (Valencia)Espana
- > 178) Paula Folques Diago (Valencia) Espana

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=== message truncated ===

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447. **Alicia Askenase**

***Re: UN Protest document***

*Sun 13 Oct 2002*

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Sorry if that document was misinformation or a hoax. Thanks for letting me know.

Alicia

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448. **Dodie Bellamy**

***Doug Rice and Dodie Bellamy in SF Tuesday***

*Sun 13 Oct 2002*

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From the New Langton Arts website:

Reading

Dodie Bellamy and Douglas Rice

Tuesday 15 Oct 2002

8 pm

New Langton Arts

1246 Folsom Street (between 8th and 9th streets)

San Francisco

Dodie Bellamy and Douglas Rice immerse the reader in an intimacy that is both tender and explicit, as their writing reimagines the parameter of fictive discourse. Dodie Bellamy's work collapses the boundaries between the marketing tools ordinarily thought of as novel, poem, and punchline. Embodying both violent and confessional senses of eroticism, her writing aims to represent physical sensation over sexual experience. Doug Rice combines autobiography, fiction, theory, and religion to explore the subjects of gender uncertainty and identity politics. His characters' sense of indeterminacy demands a different structure of representation, which he expresses through a language and syntax of his own creation. Combining fact and fiction, the brutal and the lyric, these writers create experimental, cross-genre works that break the cultural traditions of confessional writing, sexual theory, feminism, erotica, and sadomasochism.

Dodie Bellamy's latest book, *Cunt-Ups* (Tender Buttons, 2002) won the 2002 Firecracker Alternative Book Award for Poetry. She has published numerous books of fiction, poetry, and short stories, and her work has been widely published in literary journals, magazines, and anthologies. Her works include *Feminine Hijinx* (Hanuman, 1990), *The Letters of Mina Harker* (Hard Press, 1998) as well as three chap books. The former director of Small Press Traffic, a Bay Area nonprofit literary foundation, Bellamy lives in San Francisco, where she and her partner Kevin Killian publish the cutting-edge art-literary zine *Mirage/Period[ical]*. She teaches creative writing San Francisco State University.

Novelist and theorist Doug Rice is the author of *Blood of Mugwump: A Tiresian Tale of Incest* (Black Ice Books, 1996) and *A Good CuntBoy is Hard to Find* (CPAOD Books, 1998), and is co-editor of *Journey Into Chaos: A Casebook of the Life and Work of Ray Federman* (San Diego State University Press, 1997). He is a professor of cultural studies and fiction writing at California State University, Sacramento. His work has appeared in numerous anthologies including *Avant Pop* (1993) and *Chick of a Day* (2000) and in journals including *Plasm* (1998), *Fiction International* (2002), and *Discourse* (2002).

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449. **Andrew Felsing**  
***Kent Johnson's reading in San Francisco***  
*Sun 13 Oct 2002*

---

I received a few inquiries from this list regarding Kent Johnson's reading in San Francisco, now a whole MONTH AGO, and I thought I would let folks know that a tape was made and is available from the San Francisco Poetry Center. Just call [REDACTED] and a tape can be had that has the complete reading with Kent and Erin Mouré.

A wonderful reading that I thought could have gone on longer!

After which Kent Johnson, myself, and Chris Daniels, the Lusophone translator of Fernando Pessoa, and wide array of Brazilian poets, along with Steve Dickison, the Director of the Center, all headed out to Gino and Carlo's, Jack Spicer's old haunt, for beers and conversation. (Gino & Carlo's not in the least resembling any place you'd expect to see Spicer's ghost, alas!)

Kent read from Doubled Flowering, the Epigrams, a book of Greek Translations, some of which can be found on the VeRT site, soon to be out of Skanky Possum, and from Immanent Visitor, a translation of poems from the Bolivian poet Jaime Saenz. (Immanent Visitor is just out from U of Cal Press.) A lot of ground to cover, to say the very least.

The turn out was not altogether overwhelming, which seems to be par for the course in The City these days. Maybe the downturn here has really zapped the poets... or something?

Best,

Andrew

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450. **Patrick F. Durgin**  
***Downtown Music Gallery offers Kenning 12***  
*Sun 13 Oct 2002*

---

Downtown Music Gallery, a great source for new / avant / improvised music, is now carrying Kenning 12 / WAY - the audio edition. If you're not in NYC, you can place a mail order, and hop aboard their e-mail update list - <http://www.dtmgallery.com/>

Here's what they had to say about Kenning 12 / WAY - the audio edition in their latest update:

*KENNING # 12 - The Audio Edition (Small Press Distribution) Kenning is a newsletter of contemporary poetry and nonfiction writing. This double cd presents some twenty-one poets and writers reciting their special words, sometimes back by musicians, sometimes not. The writers and musicians featured include Allen Ginsberg, Amiri Baraka, Edwin Torres, Charles Bernstein, Seacreature, Hannah Weiner, Andrew Levy & Gerry Hemingway, Bobbie West, Eileen Myles, Nathaniel Mackey, Groundzero Telesonic Outfit International, plus many others. The second cd features one long poem by Leslie Scalapino called "WAY". Some of this poetry makes sense to me, some doesn't. Most of these words are at least interesting and take some work to penetrate their meaning. What does stand out is when someone plays with, chops up, mixes serious with humorous intent. Each person/each work represents a different character or idea or a way of putting something on display. One excerpt is some folks on the street's response to the question, "What is Language for?" Nothing goes on for too long to lose it's appeal. Even Leslie Scalapino's lengthy "WAY" is pretty interesting throughout it's nearly hour journey. Two CD only set for \$15.*

-----

<http://www.buffalo.edu/~pdurgin>

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451. **Patrick F. Durgin**

***new at EPC***

*Sun 13 Oct 2002*

---

Catalina Cariaga's review-essay, "Desire and Predicament," on the Myung Mi Kim author page: [epc.buffalo.edu/authors/kim](http://epc.buffalo.edu/authors/kim) (on Under Flag).

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<http://www.buffalo.edu/~pdurgin>

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452. **Harrison Jeff**

***Virginia's Out With The Out Crowd***

*Sun 13 Oct 2002*

---

chimneys at the end of pictures  
borrowed forests suffer doubt considerable  
conclusion a posthumous confrontation  
a political appreciation closely associated with furnishings  
a plain sequence haunting as a skin  
her familiar to wear an apparition of landscape  
appearances the result of haunting

cameras elsewhere are intimate, expressing  
    frontier refusal  
forest looking up, resonant in the rain  
should illusion confer life or retirement  
the same ornaments suit an epitaph  
they are by chance double vision  
    moral imprints of driven landscape  
cross-over leaves are rock  
audience determines the trademark, the procedure  
    confirmed insignificant windows  
things do not paint the impossible  
    broadcasting their wounds  
surfaces are exactly as dark as a term  
dramatic claims, these alone prove rigid  
    each is further remembered  
should discernable disjuncture  
    born elongation  
weeping is any business at the same time  
    except past collapse

---

My "Menetekelnde, oder Virginia's Butzenscheibe":

wie uns die schon-  
unerwecktentiefer Finten,  
nackt Seelen betteln Fernen  
als ein kind, verloren, verortet,  
steht Kopf ohne Ende, gehorsame  
zu Ewig Klage

Translation by Tony Banks:

Like our deepest unwakeable ruse  
Naked souls beg distantly  
Like a child who is lost and disoriented  
The Leader stands obedient  
To eternal grievance

Translation by David D'Angeli:

as for the already-  
shoveled deeper ruses,  
naked souls beg distances  
as a child, lost, misplaced,

goes wild without end, obedient  
to eternal complaint

Arni Ibsen made an Icelandic version from my poem & the Banks translation:

eins og gilda ur  
djupinu dypsta bioja naktar salir  
ur fjarska eins og glatao og  
attavillt barn stendur  
foringinn trur  
hinum eilifa ama

---

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453. **Bill Luoma**  
*Re: grand temps au prochain*  
Sun 13 Oct 2002

---

kari,  
thank you.  
here is what happened after the game.  
<http://jefferson.village.virginia.edu/~luoma/peace/adir/ArTpLPAAh7aizA.html>  
best,  
bill luoma

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454. **Michael Rothenberg**  
*Philip Whalen Memorial Reading*  
Sun 13 Oct 2002

---

Memorial poetry reading for Philip Whalen  
at The Rubin Museum of Art, 115, 5th Avenue, 7th Floor,  
6:00 p.m. on October 15  
Michael Rothenberg  
  
Big Bridge  
[www.bigbridge.org](http://www.bigbridge.org)

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455. **Harrison Jeff**

***Virginia Between The Acts***

*Sun 13 Oct 2002*

---

carefully wrenched perception planted  
    grave songs beyond the convulsion  
    echo of behavior, say a lifetime  
contented notice with zeal exhausted such rest  
    a mouthful of minutes genuinely enjoying themselves  
    the very point found it possible  
    charming overburdened possession could follow  
brains so strong-minded, no object known  
    spoken ill-mannered late persistence  
generations convey the division of the divine links  
    religion had one instance only  
derived researches convey the grains      conveys the inevitable  
    conception of rabbinic law, which remains metempsychosis  
to a large extent the distance is sheer nonsense  
manifestations manifest sufficient punishments  
    rationalizations influenced mysticism  
    endeavor toward paraphrase  
                    underground heart played their part  
identity a host of errors and falsehoods  
    veritable historical spirit  
treasure expanded the predecessor, hand-made wilds  
                    swamping 1000 years for my eye  
                    fountains between numbers & oaths  
    death an identification with their secret  
    the end of the alphabet promised to the Greeks  
corresponding governments have a picture in mind  
    perfectly our account received a sight  
                    carried the favor, secure a storm  
    heard the apologies aspiring to hard words  
    whispers drawn through a short silence  
                    betrayed more than another motion  
    welcomed the age, being spared contrast  
natural suspect despises implicated juncture  
read to the right closing admirers, sportive power  
    paintings in boulders, suitably lamentable

---

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456. **kari edwards**  
***Bad to the funny bone***  
*Sun 13 Oct 2002*

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-----  
Bad to the funny bone  
Purposely awful poetry, karaoke, stand-up find willing participants,  
appreciative audiences

Sam McManis, Chronicle Deputy Living Editor, San Francisco  
Chronicle      Sunday, October 13, 2002  
[http://sfgate.com/cgi-bin/article.cgi?f=/c/a/2002/10/13/  
LV190495.DTL#sections](http://sfgate.com/cgi-bin/article.cgi?f=/c/a/2002/10/13/LV190495.DTL#sections)

---

An anticipatory hush falls over the Blue Room, an avant-garde art gallery in San Francisco's Mission District, transformed for one night into a performance poetry space. Plastic folding chairs creak under the weight of squirming bodies. Someone muffles a cough. A cell-phone bleat is stifled. The microphone crackles with feedback.

But it is utterly, almost uncomfortably, quiet by the time poet Dave Hadbawnik finally steps to the microphone. He is dressed up for the occasion, in a chocolate brown suit without a shred of natural fiber. This ill-fitting get-up, a '70s creation he found on the sidewalk for 2 bucks, will seem fitting attire in retrospect. No one scoffed at the shabby suit at the time, though, so engrossed were they in the artist and his "art."

Hadbawnik begins to read a free-verse masterpiece he wrote two decades ago, at age 18. Its subject, naturally, is the prom. His delivery is sincere, impassioned; the poesy earnest, wrenching, straight from the gut.

"For now let us dance across this wedding cake floor/ Knowing in the back of our dream drunk minds/ We will talk of this night/ Long after the helium has seeped out of these cheap balloons."

Nervous titters and chuckles from the audience . . .

"I will spin you round and round until we create our own gravity/ Until we can't see the lies floating up from the dance floor like signals from a satellite."

Laughter bounces off the walls . . .

"But we will stand alone, naked/ Shaded by trees of the most luscious fruit/ Hearing more truth in the silence than in the transient promises of a serpent's whisper."

Full-throated guffaws, followed by wild applause . . .

This tour de farce, by a published poet with a creative writing degree from Wayne State University in Detroit, was a highlight of a recent two-hour festival of bad poetry. Intentionally bad. The wink-wink, get-the-irony kind of bad. The expose-yourself-to-ridicule-and-laughs bad. Ten Bay Area poets, some also published novelists with high literary street cred, shared their clunky castoffs, mangled metaphors and asinine alliterations for the fun and amusement of an audience that actually paid to hear it.

Why? Because it's entertaining.

You've heard the expression "It's so bad it's good," right? Well, in this postmodern, ultra-ironic age, purposely bad performance by both professional artists and just plain folks seeking outlets of self-expression has become as hip, as de rigueur, in the Bay Area as using foreign words to feign sophistication.

Last month's "bad poetry" reading filled the seats and no doubt made scores of people log on to Amazon.com to find actress Suzanne Somers' seminal chapbook of free verse, "Touch Me."

At the Odeon bar in the Mission, Monday is Bad Karaoke Night, where the powerful combination of off-key singers and wretchedly sappy pop tunes entertains scores until last call. And, appearing somewhere unannounced on a Muni bus near you, a duo called the Sub-Standard Comix entertains riders with purposely awful stand-up material -- perhaps to make the long ride seem even longer.

There's more bad out there. Lots more.

#### BAD CAN BE GOOD

In Fremont, a laid off dot-commer has found her true calling -- and significant Web traffic -- by launching a site ([www.miserablemelodies.com](http://www.miserablemelodies.com)) devoted to achingly bad cover versions of popular songs. And San Jose State's annual salute to purple prose, the Bulwer-Lytton Fiction Contest, receives scores of really good bad entries each year. The winners have the media calling them as if they had won a Pulitzer.

It is not a new concept, by any means. Bad art has been around since, well, art. Purposely creating it, and taking pleasure from its bitter fruits, is another matter, though.

Call it a "mirror reversal ethic," says Oakland writer Rephah Berg, this year's Bulwer-Lytton winner.

"Bad works, done the right way, are funny," Berg said. "Normally we expect people to perform adequately at whatever they're doing. If they don't, a conflict exists between expectation and reality. That conflict can be exploited for the sake of humor."

Or, put another way, it's fun to mock the talentless. Even if it's yourself.

"It's a post-irony thing," said Michael Smoler, one of the organizers of the Bad Poetry night. "You've got to get to the other side of irony because it can become too fixed. Doing a bad reading is just breaking the monolith of taste. Art and poetry aren't there to tell people what's good."

Perhaps, but people know bad when they see it.

"I asked my brother, Greg, why people knowingly seek out bad movies, etc., and he replied, 'Because people like to look at accidents,' " said Sean Finney, one of the poets featured at the event. "I see it as a way for people to communicate."

#### THEN THERE'S JEWEL

At the start of the poetry event, Smoler pointed to a table where a copy of turgid poems by pop princess Jewel was on display. The crowd laughed, ready to mock her as they later would the Somers offering. But Smoler gave the elite audience something to think about.

"OK, Jewel's poetry -- but is it really bad?" he asked. "Maybe it saved somebody's life once. Maybe a girl didn't slit her wrists, and so that's good, right? Another question: Do we, as poets, need to be invited to be bad?"

Bad is subjective, of course. The line between sentiment and schmaltz can be thin and ever changing. Andrew Felsinger, a poet and editor of the online art magazine VeRT, devoted an entire issue to the subject of bad art. He read a few of the poems he published in his magazine, to howls of laughter from the audience. But when Felsinger told the crowd in advance that his next line was written by Walt Whitman -- "Through the scent of armpits in an aroma finer than prayer . . ." -- the audience remained respectfully quiet.

"If it had been me who had uttered those words without the Whitman (attribution), it would have almost brought the house down," Felsinger said.

It wasn't all smirking irony at the poetry event. Hadbawnik said that the event showed the "doubt and uncertainty" some of the city's best poets feel, how a well-intentioned poem can go bad. The poets can "get bogged down in the sentiment or the ego or trying too hard, which can be beautiful in its own way. "

Hadbawnik said that even bad poetry has value because it's sincere. He had to look no farther than his high-school masterpiece about prom night.

"When I wrote it, if someone had laughed at it the way people were, I would've been crushed," he said. "It was not written to be bad or funny -- which makes it even funnier, I know. . . . In the unintentional comedy of it you could also be touched or moved by the sincerity, the naivete."

#### GROANERS ON MUNI

Insincerity, however, oozed across town at the intentionally bad stand-up comedy gig. San Francisco resident Al Cummings, the mastermind behind the Sub-Standard Comix, says he and his anti-comedic troupe want to anger "people who are expecting a high standard and convince people that anyone can do this and this is a fun part of it, also."

Last spring, Cummings and pals, fueled by several drinks called Chernobyls (Mountain Dew and vodka), stood up in a crowded Muni 31-Balboa bus and told awful jokes that elicited groans and perverse laughter. Example: "How do crazy people go through the forest? They take the psycho path."

Cummings' art may have been lost on some Muni passengers. But he recently did a set at a nightclub on California Street, and, he said, people "got" his willful badness. Cummings pointed to the cult success of anti-comic comic Neil Hamburger -- who purposely tries to be bad and succeeds every time, and even has had a few decent-selling CDs -- as the template for awful stand-up.

"I mean, we label ourselves 'substandard' so people will know," Cummings said. "It's an ironic play on the whole stand-up thing."

At the Odeon bar, where Monday nights are dedicated to bad karaoke -- on-key singing is forbidden -- irony is scoured away. The participants are free to belt out a tune as agonizingly out of tune as they dare, without fear of mockery.

D.J. Paul DeJong has hosted the bad karaoke for the past three months, and he knows what you're thinking: Isn't all karaoke bad karaoke? Yes, but he gives people permission not to even strive for mediocrity.

"We're not mocking the people singing at all," he said. "It's more interactive. People will join in to help someone struggling through a song. It's refreshing to have someone step out of their normal role. Some karaoke singer who had really practiced and is good, that's just not as entertaining."

Karaoke crooner Scott Mary, who performed a dicey version of Elvis' "Teddy Bear," said he liked the Odeon's noncompetitive style.

"I feel intimidated at most karaoke places because everyone's going to take you seriously," Mary said. "I lived in Nashville this past summer, and you had people seriously trying to get discovered at karaoke bars. I like this type of atmosphere because it's a human performing. You see the screwups and the real emotion."

## B MOVIES AND BEYOND

Amateurs such as the Odeon's singers can be excused for singing poorly and accepted as entertainment on a benign level. But when celebrities produce truly bad works, it seems more satisfying for regular folks to mock. The Internet is chock full of sites devoted to B movies and the Ed Wood oeuvre.

That was the thinking behind Fremont resident Marion Briones' Web site dedicated to butchered songs, ones that started with good intentions but ended horribly. She pores over old vinyls at Rasputin Records, looking for gems such as William Shatner "singing" the Beatles' "Lucy in the Sky With Diamonds." She's built up quite a collection, too, and shares them on her site, which she says averages about 1,000 hits a day.

"My husband asks me how I can listen to this stuff," Briones said. "I'm (a) classically trained (singer) and perfectly pitched. I don't know, it just strikes a funny nerve in me. Other people like it, too. To me, it wouldn't be funny if they were trying to be bad. But here we have pros who go into the studio and think they're producing real art."

Briones said that last year she received an e-mail from a woman in Bosnia saying she appreciated the laughs.

"Another woman went into premature labor when she heard my copy of this frail, elderly German woman named Gerty Molzen singing Lou Reed's 'Take a Walk on the Wild Side,' " Briones said. "Wait until people hear my latest find -- my father has an album of old San Francisco 49ers singing holiday songs. It's a classic."

Perhaps. But it will have a hard time beating out San Francisco fiction writer Beth Lisick's interpretation of Suzanne Somers' musings:

"Touch me in winter, when darkness comes early and softness of fur surrounds my face/ Touch me not like a cat/ Or a tree or even a flower/ For I am more than all of these, but akin to them/ Touch me, I am a poet, a woman."

----- Bad stages

Bad entertainment, it seems, can be separated into three subgenres:

-- The Elbow-in-the-Ribs Bad, wherein entertainers intentionally produce putrid performances to mock established norms of what's high and low art. -- The Scrape-Away-Irony-and-Expectation Bad, wherein regular zhubs liberate themselves from trying to be hip and professional and just let loose. -- The Professionally-Bad-as-Enjoyable, wherein pretensions of celebrities are pricked and their lame attempts to cross over into a genre not their own are mercilessly mocked.

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457. **Jennifer Ley**

***<sup>3</sup>Why is code so important to practitioners of new media poetry?<sup>2</sup>***

*Sun 13 Oct 2002*

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A few thoughts:

Code is to the new media poet as language is to a lyric poet. Mouseovers can become metaphor, Javascripts can create assonance -- a new media poet's primary expressive tool is the code s/he has written, acquired, adopted, recombined, modified, made her/his own.

If poetry is the language art, to quote Marjorie Perloff, then I think code is the tool we wield to make that art. We become as comfortable handling it as any painter does a brush. But beyond that, code, bits and bytes of it, can become our rhyme scheme, our cadence, our iambic pentameter or, just as importantly the antithesis of any of these poetic conventions, the means by which digital language can become digital L=A=N=G=U=A=G=E.

Jennifer Ley

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458. **Andrew Rathmann**  
***sociology of poetry & what can be done***  
*Sun 13 Oct 2002*

---

From a sociological point of view, I think we have to conclude that poetry's subordination to the academy has been bad for both departments of the culture. I say "sociological point of view" because I want to refer not to the unique cases but to the general levels of competence in each field.

It is obvious, for example, that few college teachers know or care about the poetry of our time. They perceive it as being just another professional sub-specialty. The handful of scholars who do interest themselves in contemporary poetry tend, therefore, to wield undeserved influence over professional opinion -- just like the handfuls of scholars who work, for example, on Old Norse or the history of silent film. This would be as if scholars of music listened only to the music they studied.

As for the quality of contemporary poetry, we can assert with some confidence that its weaknesses, in general, reflect a desire to conform to academic preconceptions about the "poetic" (and about "language"). The MFA mandarins instill their norms of poetry writing (colloquial, expressive), and the theory-driven mandarins assert theirs (paratactic, ambiguously expressive) -- and all the time most college teachers are either ill-informed or indifferent, so it is not even true that a future audience is being created. (And ironically the teachers who are most committed to literature -- those in the community colleges -- work with the students least likely to read after graduating.)

If you have the necessary detachment, you can appreciate the absurdity of this situation. But it seems important, at this stage, to keep a positive outlook on what can be done to change it (enough of my carping). Thus far, we have heard

articulate support expressed by Mark Wallace and Gary Sullivan for small presses, and also (by Jeffrey Jullich) for more honest and thoughtful reviewing. Again, sociologically speaking, both of these ideas point toward the establishment of a more independent poetic culture. Personally, I'm cheered by this prospect, and would like to hear more such discussion.

Andy

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459. **Kimmelman, Burt**

***Books Launch - Marsh Hawk Press***

*Sun 13 Oct 2002*

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Marsh Hawk Press is pleased to announce the launch of its Fall 2002 books and readings by the poets

Wed., November 6 at Cornelia Street Café, 29 Cornelia St., NYC, 6 p.m.

EDWARD FOSTER: MAHREM: Things Men Should Do for Men

STEPHEN PAUL MILLER: The Bee Flies in May

HARRIET ZINNES: Drawing on the Wall

Thu., Nov.14 at Asian-American Writers Workshop, 16 W.32nd St., fl.10, NYC, 7

EILEEN R. TABIOS: Reproductions of the Empty Flagpole and Saturday, No-

vember 16 at Bowery Poetry Club, 308 Bowery, NYC, 1 p.m. EILEEN R.

TABIOS with Spring 2002 poets THOMAS FINK & JANE AUGUSTINE

Other Marsh Hawk Press events:

BOOK PARTY and birthday celebration on Sat. Oct. 19 for Marsh Hawk Press poet and founder of The Poetry Mailing List, Inc. STEPHEN PAUL MILLER at 1 p.m. Bowery Poetry Club

READING on Sat. Nov.9 MHP poets ED FOSTER, SANDY MCINTOSH, & STEPHEN PAUL MILLER

See our website [www.marshhawkpress.org](http://www.marshhawkpress.org) for ordering information

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460. **Jim Rosenberg**

***Re: ?Why is code so important to practitioners of new media poetry??***

*Sun 13 Oct 2002*

---

--On Sunday, October 13, 2002 6:52 PM -0400 Jennifer Ley

<[REDACTED]> wrote:

| *Code is to the new media poet as language is to a lyric poet.*

Uh, Jen, don't you think you ought to make it clear you are speaking for yourself?

You're certainly not speaking for me ...

Just which code are we talking about? Microsoft's, for instance? The poet's code is what percent of the total code involved in bringing you a new media poem -- .00001% perhaps? I think we need to be pretty careful here. This all gets very very very complicated.

I prefer the statement that *\*WORDS\** are to the new media poet as words are to the lyric poet.

Code is there, now, in the toolkit, as an *\*option\**. To insist that code tools are more than just an option is an aggressive assertion with which reasonable people will differ.

I for one am uncomfortable with making other poets uncomfortable over the fact that they're not comfortable with tools like javascript -- which is a rather bad programming language, by the way -- the poet *\*shouldn't* have to write code\*. The fact that new media poets do have to write some small bits of code (a program under 10,000 lines of code counts as small -- and yes, I have written some systems that are not small -- I wrote an entire word processor once) is simply a testimony to the fact that the current generation of tools is not serving us very well. If we had the right tools, the poet would have to write no code at all.

There are painters who get us to look at the stretcher as part of what they do. There are painters who don't want us to think about the stretcher. The only one who is "wrong" is the dogmatist who insists there is only one way to think about this.

Don't you think we should have the same attitude toward code?

My view is: the best code is the code the poet doesn't have to write at all, and the second best code is the code that is *\*disappearable\**. Others will disagree, of course.

In the end, it's the words that matter, as they always have.

---

Jim Rosenberg

<http://www.well.com/user/jer/>

WELL: jer

Internet: XXXXXXXXXX

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461. **MWP**

***Indentations Upon Indentations***

Sun 13 Oct 2002

---

HI Would any of you great poets care to explain why certain practitioners of the poetic art choose to put all of those different indentation levels in their work?

You know what I mean, like this:

the visible  
as in the past  
subsisting in layered zone  
refuses to dangle  
oaths on marsh field  
[etc.]

(Barbara Guest)

I have my own autodidactically formed ideas on the subject that may be way off insofar as I have never come upon a good solid reason as to why such a multiplicity of indentations -- (or rather, a la Guest, blurred edges) -- are there or what purpose they serve in moving the poem along. I must say, though, if nothing else that it does make a poem look staunchly modern and damn fine, and perhaps has something deeply to do with Olson's notion of field, but beyond that I am not quite sure. Also, does anybody know who was the first to employ this sort of thing, and has it arguably become somewhat done to death by now?

Excuse me if this is a question that the academy has, like, written reams about without my knowing. I am one who prefers the bohemian life to a desk job, so I hope one will excuse the gaping holes in my knowledge as well as my pants.

-m

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462. **Michael Rothenberg**

***Re: Indentations Upon Indentations***

Sun 13 Oct 2002

---

DEAR -M

There are all kinds of historical examples of line placement, something as simple as a

line  
break,

coupling of lines,  
reinforcement of  
rhyme patterning,  
indentation,  
beginning of new thought,  
  
concrete  
poems  
going back several hundred years,  
haiku,  
any positioning at any time in literary time  
is as much a part of line placement  
as any present idea of field  
in this time, or what might follow,  
if you like,  
it's not mere fashion or decoration,  
though might be used for either,  
so arguably it can't be overdone  
as long as there is another breath taken,  
mind, eye, sound movement,  
broken  
thought,  
resumption,  
idea willing to stand on it's own,  
or lean on another,  
verse,  
rhythm,  
bent  
flower,  
wall

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

From: "MWP" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, October 13, 2002 10:36 PM

Subject: Indentations Upon Indentations

> HI  
> Would any of you great poets care to explain why certain practitioners of  
> the poetic art choose to put all of those different indentation levels in  
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> job, so I hope one will excuse the gaping holes in my knowledge as well as  
> my pants.  
>  
>  
> -m  
>

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463. **Wystan Curnow (FOA ENG)**

***Re: sociology of poetry & what can be done***

Sun 13 Oct 2002

---

Andy, I really don't understand what you are talking about? Is that because we live in different countries? You refer to 'fields' --which fields do you live in? I live in a city. You refer to the academy? Which academy, where? You refer to sociology, what kind of sociology? You speak in the third person, who are the others that make you so plural?                   Wystan

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

From: Andrew Rathmann [mailto: ]

Sent: Monday, 14 October 2002 2:37 p.m.

To:

Subject: sociology of poetry & what can be done

From a sociological point of view, I think we have to conclude that poetry's subordination to the academy has been bad for both departments of the culture. I say "sociological point of view" because I want to refer not to the unique cases but to the general levels of competence in each field.

It is obvious, for example, that few college teachers know or care about the poetry of our time. They perceive it as being just another professional sub-specialty. The handful of scholars who do interest themselves in contemporary poetry tend, therefore, to wield undeserved influence over professional opinion -- just like the handfuls of scholars who work, for example, on Old Norse or the history of silent film. This would be as if scholars of music listened only to the music they studied.

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establishment of a more independent poetic culture. Personally, I'm cheered by this prospect, and would like to hear more such discussion.

Andy

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464. **richard.tylr**

***Re: Indentations Upon Indentations***

*Mon 14 Oct 2002*

---

I too have also wondered about it: I agree it correlates with Olson's ideas but also it goes back to mallarke's famous "The First throw of a Dice..." which is in various things and you may know also in "Poems for the Millennium" by Rothenberg and Joris. It took me a long time to stop writing in the "normative" poetic form and only my "The Infinite Poem" did I "go crazy" and I recall once showing a poem (it wasn't a very good poem) to Wystan Curnow at a reading and he said: "Ewww, it's in lines!" which was fair enough. It in fact took me a while to use lower case and in fact I can only surmise that that is 1) Habit (enculturation) of which subject certainly Murat and George B will enlighten you greatly 2) to some extent (via Habit) it is a kind of conservative so 1) and 2) are linked but I often wondered. Why the indentations and why should they go "here" rather than there. I came to use it sometimes (if I wasn't doing "block-shaped" prose poems to allow space (and also because a lot of other poets I saw were doing it hence Enculturation (not necessarily "bad") and also for poems where we have a lot of words on their own the disjunctions interact with possible conjunctions (parataxis etc)... also in Williams the "stepping down" sometimes 'echoes' or complements the "movement" of the poem.

The other question is also of course "why not?" but I like your question: it's something that's 'nagged' me for a while. Nick Piombino, Al Sond, Barratt Watten, Amnselm Hollo, or R Silliman or any of innumerable others may wish to reply at this juncture. Richard Taylor.

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

From: "MWP" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 14, 2002 3:36 PM

Subject: Indentations Upon Indentations

> HI

> Would any of you great poets care to explain why certain practitioners of  
> the poetic art choose to put all of those different indentation levels in  
> their work? You know what I mean, like this:

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> Excuse me if this is a question that the academy has, like, written reams  
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> job, so I hope one will excuse the gaping holes in my knowledge as well as  
> my pants.  
>  
>  
> -m

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465. **Thomas Bell**

***Re: Inside/outside the academy***

*Mon 14 Oct 2002*

---

Nick and Jane,

I realized after sending my last post I was really talking about (or trying to talk about) more of a personal access kind of question. A short while back a reader (who happens to be a professor of communication) brought it to my attention that a lot of my work related to the dilemma of not communicating while

saying that I am trying to communicate. I can see this more readily in Beckett and I suspect this ambivalence might be characteristic of many poets.

ambivalently speaking, that is,

tom bell

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466. **lewis lacook**

***Why is code so important to practitioners of new media poetry?***

*Mon 14 Oct 2002*

---

I agree here with jennifer...just want to add this....

it's funny, i was just thinking about this earlier this evening...talked to august highland on the phone saturday night, and he got me thinking about the schism that is often perceived between "coders" & "creatives"====coders like hard logic, while creatives are, well, creative...deena larsen i also believe in a chat at trAce brought up the point, well, it's come to the point where we're asking poets to blend image text and sound, isn't it a bit much to ask them to program to?

my thoughts? no, it's not too much...in fact, the artist in the future will blend all of this quite easily...(she already is, all over places like rhizome and furtherfield)...me, i love code...& i love poetry...& they're not different from each other, y'know...before i created "new media" works, i often thought of the poem as an emotional little computer program...we code incessantly, all the time, it's just not always "machine code" (neither is the code we use to get the machine to do what we want, really...the machine only understands ones and zeroes, on and off)....semiotics is the study of the codes we use...linguistics studies a code...IT'S ALL CODE...

so, essentially, it's important not simply because it's our brush, but also because we were doing it before we even picked up this particular brush...you were too...in fact, you're doing it right now...

bliss

l

JENNIFER: A few thoughts:

Code is to the new media poet as language is to a lyric poet. Mouseovers can become metaphor, Javascripts can create assonance -- a new media poet's primary expressive tool is the code s/he has written, acquired, adopted, recombined, modified, made her/his own.

If poetry is the language art, to quote Marjorie Perloff, then I think code is the tool we wield to make that art. We become as comfortable handling it as any painter does a brush. But beyond that, code, bits and bytes of it, can become our rhyme scheme, our cadence, our iambic pentameter or, just as importantly the antithesis of any of these poetic conventions, the means by which digital language can become digital L=A=N=G=U=A=G=E.

Jennifer Ley

=====

<http://www.lewislacook.com/>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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467. **Kevin Killian**

***From the horse's mouth***

*Mon 14 Oct 2002*

---

I went to lunch with Donald Allen yesterday and asked him why, for example, Muriel Rukeyser wasn't one of the poets he included in "The New American Poetry." Was it because, as some have speculated, he considered her part of the "1.5" generation which included Patchen, Zukofsky, Rexroth. "No," he replied. "I just never thought much of her work. She was everything the book was

supposed to be against. I had met her in Berkeley, but got to know her after I met Octavio Paz, first in Mexico City, then in New York. He wanted me to publish Rukeyser's translations of his poems. I thought they were awful." Her own poetry? "Does she have her partisans?" "I'm one," I flared out. "I mean, she's good and she's bad. We all have our ups and downs." He considered. We were at Benihana and the chef was throwing things up in the air and stabbing them with knives then pinning them down on a big hot steel table and the steam was hissing like mad. "Bit of a sentimentalist." Afterwards I thought, but yet look at our dear John Wieners and he was a bit of a sentimentalist and what was wrong with that? But, it was all so long ago and far away. It's hard to transport oneself back to another time.

-- Kevin K.

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468. **lewis lacook**

***Utopian Plagiarism, Hypertextuality, and Electronic Cultural Production//Critical Art Ensemble***

*Mon 14 Oct 2002*

---

Utopian Plagiarism, Hypertextuality, and Electronic Cultural Production

The Critical Art Ensemble

Plagiarism has long been considered an evil in the cultural world. Typically it has been viewed as the theft of language, ideas, and images by the less than talented, often for the enhancement of personal fortune or prestige. Yet, like most mythologies, the myth of plagiarism is easily inverted. Perhaps it is those who support the legislation of representation and the privatization of language that are suspect; perhaps the plagiarist's actions, given a specific set of social conditions, are the ones contributing most to cultural enrichment. Prior to the Enlightenment, plagiarism was useful in aiding the distribution of ideas. An English poet could appropriate and translate a sonnet from Petrarch and call it his own. In accordance with the classical aesthetic of art as imitation, this was a perfectly acceptable practice. The real value of this activity rested less in the reinforcement of classical aesthetics than in

the distribution of work to areas where otherwise it probably would not have appeared. The works of English plagiarists, such as Chaucer, Shakespeare, Spenser, Sterne, Coleridge, and De Quincey, are still a vital part of the English heritage, and remain in the literary canon to this day.

At present, new conditions have emerged that once again make plagiarism an acceptable, even crucial strategy for textual production. This is the age of the recombinant: recombinant bodies, recombinant gender, recombinant texts, recombinant culture. Looking back through the privileged frame of hindsight, one can argue that the recombinant has always been key in the development of meaning and invention; recent extraordinary advances in electronic technology have called attention to the recombinant both in theory and in practice (for example, the use of morphing in video and film). The primary value of all electronic technology, especially computers and imaging systems, is the startling speed at which they can transmit information in both raw and refined forms. As information flows at a high velocity through the electronic networks, disparate and sometimes incommensurable systems of meaning intersect, with both enlightening and inventive consequences. In a society dominated by a "knowledge" explosion, exploring the possibilities of meaning in that which already exists is more pressing than adding redundant information (even if it is produced using the methodology and metaphysic of the "original"). In the past, arguments in favor of plagiarism were limited to showing its use in resisting the privatization of culture that serves the needs and desires of the power elite. Today one can argue that plagiarism is acceptable, even inevitable, given the nature of postmodern existence with its techno-infrastructure. In a recombinant culture, plagiarism is productive, although we need not abandon the romantic model of

cultural production which privileges a model of ex nihilo creation. Certainly in a general sense the latter model is somewhat anachronistic. There are still specific situations where such thinking is useful, and one can never be sure when it could become appropriate again. What is called for is an end to its tyranny and to its institutionalized cultural bigotry. This is a call to open the cultural data base, to let everyone use the technology of textual production to its maximum potential.

"Ideas improve. The meaning of words participates in the improvement. Plagiarism is necessary.

Progress implies it. It embraces an author's phrase, makes use of his expressions, erases a false idea, and replaces it with the right idea."(1)

Plagiarism often carries a weight of negative connotations (particularly in the bureaucratic class); while the need for its use has increased over the century, plagiarism itself has been camouflaged in a new lexicon by those desiring to explore the practice as method and as a legitimized form of cultural discourse. Readymades, collage, found art or found text, intertexts, combines, detournment, and appropriation - all these terms represent explorations in plagiarism. Indeed, these terms are not perfectly synonymous, but they all intersect a set of meanings primary to the philosophy and activity of plagiarism.

Philosophically, they all stand in opposition to essentialist

doctrines of the text: They all assume that no structure within a given text provides a universal and necessary meaning. No work of art or philosophy exhausts itself in itself alone, in its being-in-itself. Such works have always stood in relation to the actual life-process of society from which they have distinguished themselves.

Enlightenment essentialism failed to provide a unit of analysis that could act as a basis of meaning. Just as the connection between a signifier and its referent is arbitrary, the unit of meaning used for

any given textual analysis is also arbitrary. Roland Barthes' notion of the *lexia* primarily indicates surrender in the search for a basic unit of meaning. Since language was the only tool available for the development of metalanguage, such a project was doomed from its inception. It was much like trying to eat soup with soup. The text itself is fluid - although the language game of ideology can provide the illusion of stability, creating blockage by manipulating the unacknowledged assumptions of everyday life.

Consequently, one of the main goals of the plagiarist is to restore the dynamic and unstable drift of meaning, by appropriating and recombining fragments of culture. In this way, meanings can be produced that were not previously associated with an object or a given set of objects.

Marcel Duchamp, one of the first to understand the power of recombination, presented an early incarnation of this new aesthetic with his readymade series. Duchamp took objects to which he was "visually indifferent," and recontextualized them in a manner that shifted their meaning. For example, by taking a urinal out of the rest room, signing it, and placing it on a pedestal in an art gallery, meaning slid away from the apparently exhaustive functional interpretation of the object. Although this meaning did not completely disappear, it was placed in harsh juxtaposition to another possibility - meaning as an art object. This problem of instability increased when problems of origin were raised: The object was not made by an artist, but by a machine. Whether or not the viewer chose to accept other possibilities for interpreting the function of the artist and the authenticity of the art object, the urinal in a gallery instigated a moment of uncertainty and reassessment. This conceptual game has been replayed numerous times over the 20th century, at times for very narrow purposes, as with Rauschenberg's combines - done for the sake of attacking the critical hegemony of Clement Greenberg -

while at other times it has been done to promote large-scale political and cultural restructuring, as in the case of the Situationists. In each case, the plagiarist works to open meaning through the injection of scepticism into the culturetext. Here one also sees the failure of Romantic essentialism. Even the alleged transcendental object cannot escape the sceptics' critique. Duchamp's notion of the inverted readymade (turning a Rembrandt painting into an ironing board) suggested that the distinguished art object draws its power from a historical legitimation process firmly rooted in the institutions of western culture, and not from being an unalterable conduit to transcendental realms. This is not to deny the possibility of transcendental experience, but only to say that if it does exist, it is prelinguistic, and thereby relegated to the privacy of an individual's subjectivity. A society with a complex division of labor requires a rationalization of institutional processes, a situation which in turn robs the individual of a way to share nonrational experience. Unlike societies with a simple division of labor, in which the experience of one member closely resembles the experience of another (minimal alienation), under a complex division of labor, the life experience of the individual turned specialist holds little in common with other specialists. Consequently, communication exists primarily as an instrumental function. Plagiarism has historically stood against the privileging of any text through spiritual, scientific, or other legitimizing myths. The plagiarist sees all objects as equal, and thereby horizontalizes the plane of phenomena. All texts become potentially usable and reusable. Herein lies an epistemology of anarchy, according to which the plagiarist argues that if science, religion, or any other social institution precludes certainty beyond the realm of the private, then it is best to endow consciousness with as many

categories of interpretation as possible. The tyranny of paradigms may have some useful consequences (such as greater efficiency within the paradigm), but the repressive costs to the individual (excluding other modes of thinking and reducing the possibility of invention) are too high. Rather than being led by sequences of signs, one should instead drift through them, choosing the interpretation best suited to the social conditions of a given situation.

"It is a matter of throwing together various cut-up techniques in order to respond to the omnipresence of transmitters feeding us with their dead discourses (mass media, publicity, etc.).

It is a question of unchaining the codes - not the subject anymore - so that something will burst out, will escape; words beneath words, personal obsessions. Another kind of word is born which escapes from the totalitarianism of the media but retains their power, and turns it against their old masters."

Cultural production, literary or otherwise, has traditionally been a slow, labor-intensive process. In painting, sculpture, or written work, the technology has always been primitive by contemporary standards. Paintbrushes, hammers and chisels, quills and paper, and even the printing press do not lend themselves well to rapid production and broad-range distribution. The time lapse between production and distribution can seem unbearably long. Book arts and traditional visual arts still suffer tremendously from this problem, when compared to the electronic arts. Before electronic technology became dominant, cultural perspectives developed in a manner that more clearly defined texts as individual works. Cultural fragments appeared in their own right as discrete units, since their influence moved slowly enough to allow the orderly evolution of an argument or an aesthetic. Boundaries could be maintained between disciplines and schools of thought. Knowledge was considered

finite, and was therefore easier to control. In the 19th century this traditional order began to collapse as new technology began to increase the velocity of cultural development. The first strong indicators began to appear that speed was becoming a crucial issue. Knowledge was shifting away from certitude, and transforming itself into information. During the American Civil War, Lincoln sat impatiently by his telegraph line, awaiting reports from his generals at the front. He had no patience with the long-winded rhetoric of the past, and demanded from his generals an efficient economy of language. There was no time for the traditional trappings of the elegant essayist. Cultural velocity and information have continued to increase at a geometric rate since then, resulting in an information panic. Production and distribution of information (or any other product) must be immediate; there can be no lag time between the two. Techno-culture has met this demand with data bases and electronic networks that rapidly move any type of information. Under such conditions, plagiarism fulfills the requirements of economy of representation, without stifling invention. If invention occurs when a new perception or idea is brought out - by intersecting two or more formally disparate systems - then recombinant methodologies are desirable. This is where plagiarism progresses beyond nihilism. It does not simply inject scepticism to help destroy totalitarian systems that stop invention; it participates in invention, and is thereby also productive. The genius of an inventor like Leonardo da Vinci lay in his ability to recombine the then separate systems of biology, mathematics, engineering, and art. He was not so much an originator as a synthesizer. There have been few people like him over the centuries, because the ability to hold that much data in one's own biological memory is rare. Now, however, the technology of recombination is available in the computer. The problem now

for would-be cultural producers is to gain access to this technology and information. After all, access is the most precious of all privileges, and is therefore strictly guarded, which in turn makes one wonder whether to be a successful plagiarist, one must also be a successful hacker. "Most serious writers refuse to make themselves available to the things that technology is doing. I have never been able to understand this sort of fear. Many are afraid of using tape recorders, and the idea of using any electronic means for literary or artistic purposes seems to them some sort of sacrilege."

To some degree, a small portion of technology has fallen through the cracks into the hands of the lucky few. Personal computers and video cameras are the best examples. To accompany these consumer items and make their use more versatile, hypertextual and image sampling programs have also been developed - programs designed to facilitate recombination. It is the plagiarist's dream to be able to call up, move, and recombine text with simple user-friendly commands.

Perhaps plagiarism rightfully belongs to post-book culture, since only in that society can it be made explicit what book culture, with its geniuses and auteurs, tends to hide - that information is most useful when it interacts with other information, rather than when it is deified and presented in a vacuum.

Thinking about a new means for recombining information has always been on 20th-century minds, although this search has been left to a few until recently. In 1945 Vannevar Bush, a former science advisor to Franklin D. Roosevelt, proposed a new way of organizing information in an Atlantic Monthly article. At that time, computer technology was in its earliest stages of development and its full potential was not really understood. Bush, however, had the foresight to imagine a device he called the Memex. In his view it would be based around storage of

information on microfilm, integrated with some means to allow the user to select and display any section at will, thus enabling one to move freely among previously unrelated increments of information.

At the time, Bush's Memex could not be built, but as computer technology evolved, his idea eventually gained practicality. Around 1960 Theodor Nelson made this realization when he began studying computer programming in college: "Over a period of months, I came to realize that, although programmers structured their data hierarchically, they didn't have to. I began to see the computer as the ideal place for making interconnections among things accessible to people. I realized that writing did not have to be sequential and that not only would tomorrow's books and magazines be on [cathode ray terminal] screens, they could all tie to one another in every direction. At once I began working on a program (written in 7090 assembler language) to carry out these ideas." Nelson's idea, which he called hypertext, failed to attract any supporters at first, although by 1968 its usefulness became obvious to some in the government and in defense industries. A prototype of hypertext was developed by another computer innovator, Douglas Englebart, who is often credited with many breakthroughs in the use of computers (such as the development of the Macintosh interface, Windows). Englebart's system, called Augment, was applied to organizing the government's research network, ARPAnet, and was also used by McDonnell Douglas, the defense contractor, to aid technical work groups in coordinating projects such as aircraft design: "All communications are automatically added to the Augment information base and linked, when appropriate, to other documents. An engineer could, for example, use Augment to write and deliver electronically a work plan to others in the work group. The other members could then

review the document and have their comments linked to the original, eventually creating a "group memory" of the decisions made. Augment's powerful linking features allow users to find even old information quickly, without getting lost or being overwhelmed by detail."

Computer technology continued to be refined, and eventually - as with so many other technological breakthroughs in this country - once it had been thoroughly exploited by military and intelligence agencies, the technology was released for commercial exploitation. Of course, the development of microcomputers and consumer-grade technology for personal computers led immediately to the need for software which would help one cope with the exponential increase in information, especially textual information. Probably the first humanistic application of hypertext was in the field of education. Currently, hypertext and hypermedia (which adds graphic images to the network of features which can be interconnected) continue to be fixtures in instructional design and educational technology.

An interesting experiment in this regard was instigated in 1975 by Robert Scholes and Andries Van Dam at Brown University. Scholes, a professor of English, was contacted by Van Dam, a professor of computer science, who wanted to know if there were any courses in the humanities that might benefit from using what at the time was called a text-editing system (now known as a word processor) with hypertext capabilities built in. Scholes and two teaching assistants, who formed a research group, were particularly impressed by one aspect of hypertext. Using this program would make it possible to peruse in a nonlinear fashion all the interrelated materials in a text. A hypertext is thus best seen as a web of interconnected materials. This description suggested that there is a definite parallel between the conception of culture-text and that of hypertext:

"One of the most important facets of literature (and one which also leads to difficulties in interpretation) is its reflexive nature. Individual poems constantly develop their meanings - often through such means as direct allusion or the reworking of traditional motifs and conventions, at other times through subtler means, such as genre development and expansion or biographical reference - by referring to that total body of poetic material of which the particular poems comprise a small segment."

Although it was not difficult to accumulate a hypertextually-linked data base consisting of poetic materials, Scholes and his group were more concerned with making it interactive - that is, they wanted to construct a "communal text" including not only the poetry, but also incorporating the comments and interpretations offered by individual students. In this way, each student in turn could read a work and attach "notes" to it about his or her observations. The resulting "expanded text" would be read and augmented at a terminal on which the screen was divided into four areas.

The student could call up the poem in one of the areas (referred to as windows) and call up related materials in the other three windows, in any sequence he or she desired. This would powerfully reinforce the tendency to read in a nonlinear sequence. By this means, each student would learn how to read a work as it truly exists, not in "a vacuum" but rather as the central point of a progressively-revealed body of documents and ideas.

Hypertext is analogous to other forms of literary discourse besides poetry. From the very beginning of its manifestation as a computer program, hypertext was popularly described as a multidimensional text roughly analogous to the standard scholarly article in the humanities or social sciences, because it uses the same conceptual devices, such as footnotes, annotations, allusions to other works, quotations from other works,

etc. Unfortunately, the convention of linear reading and writing, as well as the physical fact of two-dimensional pages and the necessity of binding them in only one possible sequence, have always limited the true potential of this type of text. One problem is that the reader is often forced to search through the text (or forced to leave the book and search elsewhere) for related information. This is a time-consuming and distracting process; instead of being able to move easily and instantly among physically remote or inaccessible areas of information storage, the reader must cope with cumbersome physical impediments to his or her research or creative work. With the advent of hypertext, it has become possible to move among related areas of information with a speed and flexibility that at least approach finally accommodating the workings of human intellect, to a degree that books and sequential reading cannot possibly allow.

"The recombinant text in hypertextual form signifies the emergence of the perception of textual constellations that have always/already gone nova. It is in this uncanny luminosity that the authorial biomorph has been consumed."(2)

Barthes and Foucault may be lauded for theorizing the death of the author; the absent author is more a matter of everyday life, however, for the technocrat recombining and augmenting information at the computer or at a video editing console. S/he is living the dream of capitalism that is still being refined in the area of manufacture. The Japanese notion of "just in time delivery," in which the units of assembly are delivered to the assembly line just as they are called for, was a first step in streamlining the tasks of assembly. In such a system, there is no sedentary capital, but a constant flow of raw commodities. The assembled commodity is delivered to the distributor precisely at the moment of consumer need. This nomadic system eliminates stockpiles of goods. (There still is some dead time; however, the

Japanese have cut it to a matter of hours, and are working on reducing it to a matter of minutes). In this way, production, distribution, and consumption are imploded into a single act, with no beginning or end, just unbroken circulation. In the same manner, the online text flows in an unbroken stream through the electronic network. There can be no place for gaps that mark discrete units in the society of speed. Consequently, notions of origin have no place in electronic reality. The production of the text presupposes its immediate distribution, consumption, and revision. All who participate in the network also participate in the interpretation and mutation of the textual stream. The concept of the author did not so much die as it simply ceased to function. The author has become an abstract aggregate that cannot be reduced to biology or to the psychology of personality. Indeed, such a development has apocalyptic connotations - the fear that humanity will be lost in the textual stream. Perhaps humans are not capable of participating in hypervelocity. One must answer that never has there been a time when humans were able, one and all, to participate in cultural production. Now, at least the potential for cultural democracy is greater. The single bio-genius need not act as a stand-in for all humanity. The real concern is just the same as it has always been: the need for access to cultural resources.

"The discoveries of postmodern art and criticism regarding the analogical structures of images demonstrate that when two objects are brought together, no matter how far apart their contexts may be, a relationship is formed. Restricting oneself to a personal relationship of words is mere convention. The bringing together of two independent expressions supersedes the original elements and produces a synthetic organization of greater possibility."(3)

The book has by no means disappeared. The publishing industry continues to resist the

emergence of the recombinant text, and opposes increases in cultural speed. It has set itself in the gap between production and consumption of texts, which for purposes of survival it is bound to maintain. If speed is allowed to increase, the book is doomed to perish, along with its renaissance companions painting and sculpture. This is why the industry is so afraid of the recombinant text. Such a work closes the gap between production and consumption, and opens the industry to those other than the literary celebrity. If the industry is unable to differentiate its product through

the spectacle of originality and uniqueness, its profitability collapses. Consequently, the industry plods along, taking years to publish information needed immediately. Yet there is a peculiar irony to this situation. In order to reduce speed, it must also participate in velocity in its most intense form, that of spectacle. It must claim to defend "quality and standards," and it must invent celebrities. Such endeavors require the immediacy of advertising - that is, full participation in the simulacra that will be the industry's own destruction.

Hence for the bureaucrat, from an everyday life perspective, the author is alive and well. S/he can be seen and touched and traces of h/is existence are on the covers of books and magazines everywhere in the form of the signature. To such evidence, theory can only respond with the maxim that the meaning of a given text derives exclusively from its relation to other texts. Such texts are contingent upon what came before them, the context in which they are placed, and the interpretive ability of the reader. This argument is of course unconvincing to the social segments caught in cultural lag. So long as this is the case, no recognized historical legitimation will support the producers of recombinant texts, who will always be suspect to the keepers of "high" culture.

"Take your own words or the words said to be 'the very own words' of anyone else living or dead. You will soon see that words do not belong to anyone. Words have a vitality of their own.

Poets are supposed to liberate the words - not to chain them in phrases. Poets have no words 'of their very own.' Writers do not own their words. Since when do words belong to anybody? 'Your very own words' indeed! and who are 'you'?"

The invention of the video portapak in the late 1960s and early 70s led to considerable speculation among radical media artists that in the near future, everyone would have access to such equipment, causing a revolution in the television industry. Many hoped that video would become the ultimate tool for distributable democratic art. Each home would become its own production center, and the reliance on network television for electronic information would be only one of many options. Unfortunately this prophecy never came to pass. In the democratic sense, video did little more than super 8 film to redistribute the possibility for image production, and it has had little or no effect on image distribution. Any video besides home movies has remained in the hands of an elite technocratic class, although (as with any class) there are marginalized segments which resist the media industry, and maintain a program of decentralization.

The video revolution failed for two reasons - a lack of access and an absence of desire. Gaining access to the hardware, particularly post-production equipment, has remained as difficult as ever, nor are there any regular distribution points beyond the local public access offered by some cable TV franchises. It has also been hard to convince those outside of the technocratic class why they should want to do something with video, even if they had access to equipment. This is quite understandable when one considers that media images are provided in such an overwhelming

quantity that the thought of producing more is empty. The contemporary plagiarist faces precisely the same discouragement. The potential for generating recombinant texts at present is just that, potential. It does at least have a wider base, since the computer technology for making recombinant texts has escaped the technocratic class and spread to the bureaucratic class; however, electronic cultural production has by no means become the democratic form that utopian plagiarists hope it will be. The immediate problems are obvious. The cost of technology for productive plagiarism is still too high. Even if one chooses to use the less efficient form of a hand-written plagiarist manuscript, desktop publishing technology is required to distribute it, since no publishing house will accept it. Further, the population in the US is generally skilled only as receivers of information, not as producers. With this exclusive structure solidified, technology and the desire and ability to use it remain centered in utilitarian economy, and hence not much time is given to the technology's aesthetic or resistant possibilities. In addition to these obvious barriers, there is a more insidious problem that emerges from the social schizophrenia of the US. While its political system is theoretically based on democratic principles of inclusion, its economic system is based on the principle of exclusion. Consequently, as a luxury itself, the cultural superstructure tends towards exclusion as well. This economic principle determined the invention of copyright, which originally developed not in order to protect writers, but to reduce competition among publishers. In 17th-century England, where copyright first appeared, the goal was to reserve for publishers themselves, in perpetuity, the exclusive right to print certain books. The justification, of course, was that when formed into a literary work, language has the author's personality imposed upon it, thereby marking it as

private property. Under this mythology, copyright has flourished in late capital, setting the legal precedent to privatize any cultural item, whether it is an image, a word, or a sound. Thus the plagiarist (even of the technocratic class) is kept in a deeply marginal position, regardless of the inventive and efficient uses h/is methodology may have for the current state of technology and knowledge.

"What is the point of saving language when there is no longer anything to say?"

The present requires us to rethink and re-present the notion of plagiarism. Its function has for too long been devalued by an ideology with little place in techno-culture. Let the romantic notions of originality, genius, and authorship remain, but as elements for cultural production without special privilege above other equally useful elements. It is time to openly and boldly use the methodology of recombination so as to better parallel the technology of our time.

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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469. **George Bowering**

***Re: Philip Whalen Memorial Reading***

*Mon 14 Oct 2002*

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*Memorial poetry reading for Philip Whalen*

*at The Rubin Museum of Art, 115, 5th Avenue, 7th Floor,*

*6:00 p.m. on October 15*

NYC?

SF?

--

George Bowering

Not deeply tanned.

Fax [REDACTED]

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470. **Alan Sondheim**

**3**

*Mon 14 Oct 2002*

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471. **august highland**

**TEDDY WARBURG ATMOSPHERE #0027**

*Mon 14 Oct 2002*

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TEDDY WARBURG

ATMOSPHERE #0027 [excerpt]

[www.voice-of-the-village.com](http://www.voice-of-the-village.com)

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Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.394 / Virus Database: 224 - Release Date: 10/3/2002

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472. **august highland**

**CELIA CURTIS PENULTIMATE DYNAMIC INTERPLAY #0018**

*Mon 14 Oct 2002*

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PENULTIMATE DYNAMIC INTERPLAY #0018 by CELIA CURTIS

[www.wired-paris-review.com](http://www.wired-paris-review.com)

RESPECTED DEJECTION =>

WASHINGTON => WAVES => FOR VEHICLE => WAITING =>

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OF SO PRIVATE =>

SKIP => SPOON =>

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IN WHAT HE MY PRIVATE =>  
OF THE SLAVES THOUGH  
HE WOULD HAVE DISTURB =>  
OUT  
WHATEVER HE WAS RALPH  
THERE WOULD BE NO VILLAGES AT WHICH TO QUIETLY => RABBLE =>  
INQUIRIES AND ARRANGED  
FROM  
THE  
ANDREWS =>  
OF KNIGHTS IN THE CONVENT COULD NOT HAVE  
HE  
TO RHODES BUT IS A  
FROM POLISH => TEAS => =>  
OF THE ISLANDS  
IN  
OF THE CLIMAX => GLORY =>

WALLS THEY ARE BUT GRASS => HEARD =>  
INCHES ACROSS AND COWHERD => CRINGE =>  
NAPPINGGRABBED =>  
HE WOULD NOT BE SO  
THAT  
THE DULLEST WOULD SLEEPY => SPUDS =>  
IT  
THAT IS AWFULAWEFULHORRIFIC =>  
LOUIS EXCLAIMED AS ON TURNING THEY APATHY => CO =>  
THAT CANNOT SAY AWFULAWEFULHORRIFIC =>  
JOHN HE  
BE TRYING TO GET AN  
GRIM => GROWL =>  
OF  
TO  
THE PRIZES TO RHODES UNDERLYING ALL THE ARGUMENTS  
RAVAGING THE COASTS OF  
EQUAL => ETHICS => WE FELL IN WITH  
AND DECISIONS => LINE =>  
THIS TO SCRIPTURE =>

---

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.394 / Virus Database: 224 - Release Date: 10/3/2002

[↑ Contents](#)

#### 473. **Lakey Teasdale**

##### ***Virginia. visitadora & Greets her. Sister***

*Mon 14 Oct 2002*

---

Virginia. visitadora & Greets her. Sister

the strongest coffee. Whose sister wore a turban  
sometimes. at others, parting from crown to forehead, the  
black hair slicked to your skull. One lock obscuring  
mi vanidad and your vision. Still. all heads turned to her  
in streets. And alleys of Jerusalem. the orthodox hid their faces  
from her singing and her ojos infinitos and se llenó en la  
tempestad. She told her sister all the news. Her secrets

como todo estaba that really was ardiendo. Lamentations enjoyed!  
promises of the alphabets. Oh. the Greeks had ways  
learned no doubt from others. My sister! El viento. viento.  
my unhappy soul. Who lost her corazón and looks for you  
Everywhere. the sad lines that conjure her face. Your voice:  
Frente a vosotros. My sister! Holá! and you will ask:  
response remains the same. You who know. you know.  
and her life en vez de flores. Was sometimes/often a tide  
but the children. the children. One dreams of balloons to  
fill spaces the other fills. Space. careful and thoughtful. you  
never met this beautiful daughter. Nearly now  
the age when Ezequiel borrowed your gown. and Shocked!  
the Holy City! a Chinese skullcap, your Arabian gown black  
with embroidery. Es poison! he said and threw away the sugar.  
es poison! and discarded the white rice. es poison!  
their endeavours. Your diary full with four lovers at once.  
Four! and her sister sadly lagging behind, the needle stuck  
the refrain en las noches infinito. Strong. the charm of  
qué importa. Identified all their sorrows. Theirs.  
Gave them names. Yours, greater the secrecy, all married.  
and hers. Endures. She conveys her love to Beatriz. She wishes  
her to know. Time passes. She kisses her sister. The misma noche,  
Beatriz. Su voz and his eyes. en mi interior. En mi.  
en mi interior still. Tremblar, Beatriz. temblar. Still

[↑ Contents](#)

474. **Ken Rumble**

***Desert City Poetry Series, Winston-Salem, NC***

*Mon 14 Oct 2002*

---

Spread far and wide.....

Who: Evie Shockley, author of *The Gorgon Goddess*, ex-lawyer, Wake Forest University Professor, all around great gal

What: the Desert City Poetry Series -- putting the "O" in "Poetry" for a month and a half

When: Tuesday, October 22nd, 2002 -- \_note the new time\_ 8:00pm

Where: PS211/the Wherehouse -- downtown Winston-Salem, wrong side of the tracks

Why: 'Cuz "poems made of fears / evaporate"

See you there.....

to PS211: <http://ps211.org/directions.html>

about PS211: <http://ps211.org/start.html>

"POSSIBILITIES OF POETRY, UPON HER DEATH"

by Evie Shockley (from The Beloit Poetry Journal)

ars poetica, rough ship, drag  
    me from world to brutal word,  
        mental passage. (write.) be  
a wail of a sound, surfacing  
    to fountain water found in  
        valleys of shadows of breath.  
i will brook no evil, for  
    thou art not gone, gwen,  
        and poems made of fears  
evaporate. when the drops  
    dry, scrape gray lines of salt  
        and dreams from brown faces.  
(rite.) melt like a verb into  
    this rich white earth of paper.  
        grow an oeuvre from a need.

—gwendolyn brooks (1917-2000)

[↑ Contents](#)

475. **Maria Damon**

***Re: sociology of poetry & what can be done***

*Mon 14 Oct 2002*

---

At 5:37 PM -0800 10/13/02, Andrew Rathmann wrote:

>... The MFA mandarins instill their norms of poetry writing  
>(colloquial, expressive), and the theory-driven mandarins assert  
>theirs (paratactic, ambiguously expressive) -- and all the time most  
>college teachers are either ill-informed or indifferent, so it is

>not even true that a future audience is being created. ...

>Andy

just to take up this tiny point; the mfa scene, in my observation, is hardly a mandarin one. fairly abject, in fact.

--

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476. **Maria Damon**

***Re: From the horse's mouth***

*Mon 14 Oct 2002*

---

thanks kevin; next time cd you ask him why bob kaufman was left out? i know there was some debate about it, he was in, then out, in the planning stages. xo, md

At 11:22 PM -0700 10/13/02, Kevin Killian wrote:

>I went to lunch with Donald Allen yesterday and asked him why, for  
>example, Muriel Rukeyser wasn't one of the poets he included in "The  
>New American Poetry." Was it because, as some have speculated, he  
>considered her part of the "1.5" generation which included Patchen,  
>Zukofsky, Rexroth. "No," he replied. "I just never thought much of  
>her work. She was everything the book was supposed to be against. I  
>had met her in Berkeley, but got to know her after I met Octavio Paz,  
>first in Mexico City, then in New York. He wanted me to publish  
>Rukeyser's translations of his poems. I thought they were awful."  
>Her own poetry? "Does she have her partisans?" "I'm one," I flared  
>out. "I mean, she's good and she's bad. We all have our ups and  
>downs." He considered. We were at Benihana and the chef was  
>throwing things up in the air and stabbing them with knives then  
>pinning them down on a big hot steel table and the steam was hissing  
>like mad. "Bit of a sentimentalist." Afterwards I thought, but yet  
>look at our dear John Wieners and he was a bit of a sentimentalist  
>and what was wrong with that? But, it was all so long ago and far  
>away. It's hard to transport oneself back to another time.

>

>-- Kevin K.

--

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477. **Kimmelman, Burt**

***NYC Reading at CUNY Graduate Center***

*Mon 14 Oct 2002*

---

The second book salon of the semester, featuring two poets and scholars, Burt Kimmelman and Stephen Paul Miller will be held on Wednesday, October 16th, in Room 5414, CUNY Graduate Center at 365 5th Avenue (at 34th street), 7 to 9 pm. Refreshments will be served. Hope to see you there!

Burt Kimmelman will read and discuss poetry with a radically objectivist slant. His new Marsh Hawk Press book is THE POND AT CAPE MAY POINT.

Stephen Paul Miller's latest book of poetry is THE BEE FLIES IN MAY (Marsh Hawk Press). He will read from it and discuss his long poem, "Row," which uses a misinterpretation of Bob Dylan's "Desolation Row" as a springboard to critique and relate IBM AND THE HOLOCAUST, the idealistic underpinnings of Alan Turing's universal computing machine, the origins of capital and anti-semitism, nature as commodity and the financing of the suburbs, and much else.

For more information contact Michael Palm at [REDACTED].

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478. **Tracy S. Ruggles**

***Re: Why is code so important to practitioners of new media poetry?***

*Mon 14 Oct 2002*

---

I don't know, most of the new media work I see seems so much more interested in the tool than the things built with the tool. But wait, most of the langpo work I see seems so much more interested in words than the things built with the words.

But, whereas language has been around for a few more years than something like javascript, I still think most new media artists are caught up in a lust for the new. Every new version of Macromedia, or each new upgrade to a browser, faster processors, more memory... all of it changes the landscape and the medium through which their works are made. It all gives a chance to artists who don't really have that much talent to make something that seems to be cool and seems to have complexity or depth, but just plain falls flat.

--T

```
>>> E = 'everything'
>>> L=A=N=G=U=A=G=E
>>> L
'everything'
```

>>> A  
'everything'  
>>> N  
'everything'  
>>> G  
'everything'  
>>> U  
'everything'  
>>> A  
'everything'  
>>> G  
'everything'  
>>> E  
'everything'  
>>> L+A+N+G+U+A+G+E  
'everythingeverythingeverythingeverythingeverythingeverythingeverythingev-  
everything'  
>>>

*I agree here with jennifer...just want to add this....*

*it's funny, i was just thinking about this earlier  
this evening...talked to august highland on the phone  
saturday night, and he got me thinking about the  
schism that is often perceived between "coders" &  
"creatives"====coders like hard logic, while  
creatives are, well, creative...deena larsen i also  
believe in a chat at trAce brought up the point, well,  
it's come to the point where we're asking poets to  
blend image text and sound, isn't it a bit much to ask  
them to program to?  
my thoughts? no, it's not too much...in fact, the  
artist in the future will blend all of this quite  
easily...(she already is, all over places like rhizome  
and furtherfield)...me, i love code...& i love  
poetry...& they're not different from each other,  
y'know...before i created "new media" works, i often  
thought of the poem as an emotional little computer  
program...we code incessantly, all the time, it's just  
not always "machine code" (neither is the code we use  
to get the machine to do what we want, really...the  
machine only understands ones and zeroes, on and  
off)...semiotics is the study of the codes we  
use...linguistics studies a code...IT'S ALL CODE...*

*so, essentially, it's important not simply because*

*it's our brush, but also because we were doing it  
before we even picked up this particular brush...you  
were too...in fact, you're doing it right now...  
bliss  
l*

*JENNIFER: A few thoughts:*

*Code is to the new media poet as language is to a  
lyric poet. Mouseovers  
can become metaphor, Javascripts can create assonance  
-- a new media poet<sup>1/4</sup>s  
primary expressive tool is the code s/he has written,  
acquired, adopted,  
recombined, modified, made her/his own.*

*If poetry is the language art, to quote Marjorie  
Perloff, then I think code  
is the tool we wield to make that art. We become as  
comfortable handling it  
as any painter does a brush. But beyond that, code,  
bits and bytes of it,  
can become our rhyme scheme, our cadence, our iambic  
pentameter or, just as  
importantly the antithesis of any of these poetic  
conventions, the means by  
which digital language can become digital  
L=A=N=G=U=A=G=E.*

*Jennifer Ley*

=====

*<http://www.lewislacook.com/>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>*

---

*Do you Yahoo!?*  
*Faith Hill - Exclusive Performances, Videos & More*  
*<http://faith.yahoo.com>*

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479. **J Gallaher**

***Re: women in TNAP: Sylvia Plath***

*Mon 14 Oct 2002*

---

Rachel Loden writes:

<There's no doubt that Plath was a sick puppy. But serious people can read her work without signing up for any victim-cult. That was my point. Not that I endorse her goofy world-view, any more than Marjorie Perloff does when she calls Plath "an extraordinary poet" or speaks of her "peculiar ability to fuse the domestic and the hallucinatory.">

I Add 2 cents, in agreement:

The problem with poets who have both talent and a cult of personality is that the two become hard to unweave . . . so the talent tends to get swamped in the personality. At least that's true with Plath, as she remains THE one poet that many people know, or know of. Works well for her name recognition, but doesn't help her poems one bit. And several are worth knowing. Even a HUGE, overtaught one like "Daddy."

On the other hand, I think Sexton is just plain awful. Blather, in fact.

Best,  
JG

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480. **Lakey Teasdale**

***Virginia. and the harbour. the weather rain***

*Mon 14 Oct 2002*

---

Virginia. and the harbour. the weather rain  
there is a loyalty of years. The harbour master  
the weather. A confrontation live Force 7 the wind. A  
friendship spans years. Her skin a sheer stocking to him  
silk. silk. chiffon.  
white silk chiffon.  
The same ornaments.  
but choice. Familiar.  
there is a loyalty of years. a trawler arrives

position a ship with cross bearings. No.  
No epitaph for the living. Are living.  
and the rain.  
resonant. on  
islands. Distant.  
and the rain.  
resonant. on  
islands. Distant.  
there is a loyalty of years. Following in-  
timate years following the following Recall  
and preceding the following. Intimate years.  
familiar. Familiar as are  
years. Familiar as. He  
is familiar. As familiar  
as ancestry. skin tight.  
there is a loyalty. And there is love  
and there is the familiar loyalty and  
love of. Perfumed. Anointed  
the familiar. The skin  
the silk. Silk sheer the  
stocking. Removed. the  
silk stocking. Sheer the  
familiar. The skin fits  
them tight as Familiar  
fits tight as loyalty.  
Tighter than loyalty  
Fits him  
tight as  
silk. love  
& skin

glove.

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481. **Rachel Loden**

***Re: women in The New American Poetry***

*Mon 14 Oct 2002*

---

*Ahh, Bromowitz, ahh Blowinger, and I thought you'd forgotten... "D.  
A" ..."diamonds aplenty" ..."delectable appetizers"... "drama  
afoot" ...bienvenu encore au Salon de Discipline, chez L'Hotel de La  
Nouvelle Poesie Americaine... Rachel my sistah, are you down w/ the  
people here?*

Nah. I put my riding crop in storage after the unpleasantness in Poughkeepsie.  
Some people never do stop begging, though, and their name is "duck's arse" or  
maybe "district attorney."

But if "delayed action" is sweetest. . .

Don't answer!

D'Abyssinia

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482. **Anslem Berrigan**

***Announcing Hoa Nguyen's "Your Ancient See Through"***

*Mon 14 Oct 2002*

---

Announcing publication of

Your Ancient See Through

by Hoa Nguyen

111 pgs. 5 1/4 x 8 1/2 ISBN 1-930068-13-1 \$12

Cover art and illustrations by Philip Trussell

Letterpress cover and design by Roger Snell and Ann Marie Hovie

Published by subpress

The book can be ordered via Small Press Distribution

or through

'A' Arts

subpress

Dept. of English

University of Hawai'i Manoa

1730 Donagho Road  
Honolulu, Hawai'i 96822

or through

Anselm Berrigan

██████████ for contact info

(\$10 if you order through me; through Jan. 1, 2003)

checks payable to 'A' Arts

CALM IN THE VEGETABLE BEARD OF TIME

His golden ear-loops cover  
handsome honed cheek bones  
with wonder My-eyed wonder at  
gazing him speechless nearly  
no mouthed beneath the varying  
grey green blue of his wise chin

Dots Dots or a ladder connect us  
Insect antennae antennae under water  
as in crawfish whisker carp Speckled  
forehead wrinkles at Rilke when I say "Beauty  
is nothing but the beginning of terror"  
Laugh Shake your head I saw  
noses first felt my own the issuing  
spot through which I begin and begin again

Hoa Nguyen, 2002

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483. **Rachel Loden**

***Re: women in The New American Poetry***

*Mon 14 Oct 2002*

---

What about Carol Bergé? She was in the hideously titled (and Jones/Baraka edited) *Four Young Lady Poets*, along with Moraff, Owens, and Wakoski.

Born 1928, so she's actually six years older than Baraka.

But don't that title say it all?

*i think the original q was which women poets cd/shd have been included in the Allen anthology, not who were the interesting women poets writing at the time? i think we'd all agree that, talented and fabulous as plath and sexton are, their aesthetic is of a different orientation than most of the men and women whose work appeared in TNAP.*

484. **Jim Clinefelter**

***Re: Why is code so important to practitioners of new media poetry?***

*Mon 14 Oct 2002*

---

Watch for the new Microsoft program for the "new media poetry"- S=O=U=L=L=E=S=S=C=R=A=P 5.0. "New media poetry"...who were the smart missiles who thunk that one up? How much Kraft macaroni and Wonderbread does one have to ingest to create the "new media poetry"? Or does it just happen in front of the PC one day, after so many mortar shells of Rolling Rock and X number of hours of "Fear Factor"? Poets have been blending image, text and sound for at least several thousand years now, and will continue to do so, with whatever medium. It doesn't matter how the poem is made- voice, wax tablet, stone, parchment, paper, film, computer- it matters what the poem says. A lot Poetry- especially the academic brand- has been stuck in the Mire of Form for too long, balkanized by the committee, dissected in the workshop. Let's create a poetry of CONTENT WITH MEANING. Where will the "new media poetry" be when our fine gutless uncivilization comes crashing down in the not-too-distant future? Will the "new media poetry" be able to shake, rattle and roll and bleep, twizzle and sqawk without the almighty know-nothing internet to run it on? Will the "new media poetry" be remembered even 25 years from now, when the dvd it was burned to no longer plays because it has oxidized? Perhaps...perhaps, the coming Sturm und Drang will foster a new age of Art and Light, an age in which people- even poets- will have to use the computer they come equipped with at birth- it's called the brain.

--- lewis lacook <[REDACTED]> wrote:

> I agree here with jennifer...just want to add  
> this....

>

> it's funny, i was just thinking about this earlier  
> this evening...talked to august highland on the  
> phone

> saturday night, and he got me thinking about the  
> schism that is often perceived between "coders" &  
> "creatives"====coders like hard logic, while  
> creatives are, well, creative...deena larsen i also  
> believe in a chat at trAce brought up the point,  
> well,  
> it's come to the point where we're asking poets to  
> blend image text and sound, isn't it a bit much to  
> ask  
> them to program to?  
> my thoughts? no, it's not too much...in fact, the  
> artist in the future will blend all of this quite  
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> and furtherfield)...me, i love code...& i love  
> poetry...& they're not different from each other,  
> y'know...before i created "new media" works, i often  
> thought of the poem as an emotional little computer  
> program...we code incessantly, all the time, it's  
> just  
> not always "machine code" (neither is the code we  
> use  
> to get the machine to do what we want, really...the  
> machine only understands ones and zeroes, on and  
> off)...semiotics is the study of the codes we  
> use...linguistics studies a code...IT'S ALL CODE...  
>  
> so, essentially, it's important not simply because  
> it's our brush, but also because we were doing it  
> before we even picked up this particular brush...you  
> were too...in fact, you're doing it right now...  
> bliss  
> l  
>  
>  
>  
>  
> JENNIFER:A few thoughts:  
>  
> Code is to the new media poet as language is to a  
> lyric poet. Mouseovers  
> can become metaphor, Javascripts can create  
> assonance

> -- a new media poet<sup>1</sup>s  
> primary expressive tool is the code s/he has  
> written,  
> acquired, adopted,  
> recombined, modified, made her/his own.  
>  
> If poetry is the language art, to quote Marjorie  
> Perloff, then I think code  
> is the tool we wield to make that art. We become as  
> comfortable handling it  
> as any painter does a brush. But beyond that, code,  
> bits and bytes of it,  
> can become our rhyme scheme, our cadence, our iambic  
> pentameter or, just as  
> importantly the antithesis of any of these poetic  
> conventions, the means by  
> which digital language can become digital  
> L=A=N=G=U=A=G=E.  
>  
>  
>  
> Jennifer Ley  
>  
>  
>  
> =====  
>  
> <http://www.lewislacook.com/>  
>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
> meditation, net art, poeisis: blog  
> <http://lewislacook.blogspot.com/>  
>  
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485. **mIEKAL aND**

***Re: Why is code so important to practitioners of new media poetry?***

*Mon 14 Oct 2002*

---

On Monday, October 14, 2002, at 06:08 AM, Tracy S. Ruggles wrote:

*I don't know, most of the new media work I see seems so much more interested in the tool than the things built with the tool. But wait, most of the langpo work I see seems so much more interested in words than the things built with the words.*

I think yr missing the mark here. Of course I can imagine that your thinking of specific examples & they are most likely a different set of specific examples from what Im thinking of. But one has to be quite careful when separating the content from its electronic physiology. Any dynamic work which has a heart of code beating beneath the surface, the work that is interesting to me anyway, is integrated &/so/thus removing the "text" from body of the piece will generate a separate text-object which refers to the parent but is other than.

*But, whereas language has been around for a few more years than something like javascript, I still think most new media artists are caught up in a lust for the new.*

You simply have no idea what your talking about. Such a generalization is completely naive.

*Every new version of Macromedia, or each new upgrade to a browser, faster processors, more memory... all of it changes the landscape and the medium through which their works are made.*

I work in programs like hypercard (my version is from 1989), fontographer (my version is from 1991)... other people like alan s, ted warnell work in technologies that have literally been around since the beginning of desktop computing.

*It all gives a chance to artists who don't really have that much talent to make something that seems to be cool and seems to have complexity or depth, but just plain falls flat.*

just as an email list such as poetics offers anyone the opportunity to test out thinking that has not been thought thru thoroughly.

mIEKAL

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486. **Michael Rothenberg**  
**Re: Philip Whalen Memorial Reading**  
*Mon 14 Oct 2002*

---

New York City  
----- Original Message -----  
From: "George Bowering" <[REDACTED]>  
To: <[REDACTED]>  
Sent: Monday, October 14, 2002 2:49 AM  
Subject: Re: Philip Whalen Memorial Reading

*Memorial poetry reading for Philip Whalen*  
  
*at The Rubin Museum of Art, 115, 5th Avenue, 7th Floor,*  
  
*6:00 p.m. on October 15*  
  
NYC?  
  
SF?  
  
--  
*George Bowering*  
*Not deeply tanned.*  
*Fax [REDACTED]*

[↑ Contents](#)

487. **Alan Sondheim**  
**apocalypse and others**  
*Mon 14 Oct 2002*

---

apocalypse and others

apocalypse

these are the end-days; make no mistake about it. this is neither rumor nor prediction, although i have participated in both; it is a careful extrapolation from the facts, the proliferation of nuclear and biochemical weapons, increasing world-wide fanaticisms, and exponential depletion of resources, both natural and artificial. we are witnessing an armageddon that began millennia ago, the fascination with divinely-given truths that efface all other considerations. my writing is the writing of the apocal- yypse, and it is the reading of the apocalypse

as well. the filters have become the content; we are doomed, just as we continue to be doomed to play out our literary games among the havoc.

body-scan

- 1 camera moving in raster formation across still background image
  - a. camera focused ahead on raster track
  - b. camera focused down on raster track
- 2 background image cyclic sheaf of still images - victorian azure partially in and out of costume
- 3 interferences along the path of the camera focused ahead
- 4 interferences beneath the path of the camera focused down
- 5 video-texture-mapping on interferences
  - a. 'mocking interferences' following camera
  - b. ding-an-sich interferences ignoring camera
  - c. deliberately occluding interferences beneath or ahead of camera
    - 1 opaque interferences
    - 2 translucent or transparent interferences
- 6 particle interferences - disks with 'win' texture mapping setting
- 7 camera within transparent particle along same path (parenting)
- 8 ends w/ full-scan or continues w/ cyclic scan

sondheim patent blanket

the sondheim patent blanket, 7' circular diameter, non-allergenic insulating substance, fully covers the user. there are two types: passive and active. the passive blanket has micro-miniature gas-exchange valves, allowing the flow of oxygen around an 18" diameter area. the active blanket has a small pump, warming incoming air to the interior temperature - the effect is a slow movement of air throughout. the sondheim patent blanket serves the function of a small blanket placed over a cat; it creates a womb-like environment, cutting back light and sound, warming the body, and allowing sleep which otherwise might be too susceptible to the elements. the sondheim patent blanket is under development.

===

[↑ Contents](#)

488. **Tracy S. Ruggles**

***Re: Why is code so important to practitioners of new media poetry?***

*Mon 14 Oct 2002*

---

Well, I dashed off an email too quickly... Here's bit more clarification on my thoughts:

*On Monday, October 14, 2002, at 06:08 AM, Tracy S. Ruggles wrote:*

*I don't know, most of the new media work I see seems so much more interested in the tool than the things built with the tool. But wait, most of the langpo work I see seems so much more interested in words than the things built with the words.*

*I think yr missing the mark here. Of course I can imagine that your thinking of specific examples & they are most likely a different set of specific examples from what Im thinking of. But one has to be quite careful when separating the content from its electronic physiology. Any dynamic work which has a heart of code beating beneath the surface, the work that is interesting to me anyway, is integrated &/so/thus removing the "text" from body of the piece will generate a separate text-object which refers to the parent but is other than.*

I didn't really distinguish between algorithmically created text/image versus dynamic/"live" new media work. And, yes, the integrated work (code and the thing(s) the code makes) is much more interesting to me, too.

Most recently, I saw a series of works (I wish I could remember the name) that was each artist's interpretation of a connection of three points, or a triangulation. The work was prefaced with the code that created the work. One in particular, actually showed and highlighted the code in one frame while what it made was being displayed in another. I played/watched with that work for a long time..

I also really enjoyed the the grid of images/texts that you created with Maria Damon. I tried to re-locate it just now but it seems the pages weren't alive.

Both of these works I see as very beautiful, multi-faceted works that balance quite nicely the content and the user's opportunities to interact with the content and create new presentations of it and to create their own meaning from it.

*But, whereas language has been around for a few more years than something like javascript, I still think most new media artists are caught up in a lust for the new.*

*You simply have no idea what your talking about. Such a generalization is completely naive.*

Yes, it was a generalization. And a stupid one at that. Though, I'd like to think that I at least know what I know, having looked at a lot of the stuff coming through rhizome.net. My frustration, and hence my unwarranted attack on the majority of new media artists, was that I have seen a lot of work that does some nifty things, but only for the sake of its niftiness (or so it seems, and in some cases I'm probably wrong).

*Every new version of Macromedia, or  
each new upgrade to a browser, faster processors, more memory... all  
of it changes the landscape and the medium through which their works  
are made.*

*I work in programs like hypercard (my version is from 1989),  
fontographer (my version is from 1991)... other people like alan s,  
ted warnell work in technologies that have literally been around since  
the beginning of desktop computing.*

Yes, and I have liked most of yours and Alan's works. Maybe I've just seen way too many bad works and have over-generalized.

*It all gives a chance to artists who don't really have  
that much talent to make something that seems to be cool and seems to  
have complexity or depth, but just plain falls flat.*

*just as an email list such as poetics offers anyone the opportunity to  
test out thinking that has not been thought thru thoroughly.*

Exactly. And here I am thinking out some more thoughts. I shouldn't be so harsh on things I don't like or am frustrated with. It's similar to the recent threads on whether its "right" for critics to write negative reviews. I'm much more inclined to think that talking positively about works is more constructive and will move the whole field forward.

Thanks for the continued dialogue...

--Tracy

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489. **Nick Piombino**

**?why is code so important to practitioners of new media poetry??**

Mon 14 Oct 2002

---

Date: Sun, 13 Oct 2002 22:16:00 -0400

From: Jim Rosenberg <[REDACTED]>

Subject: Re: ?Why is code so important to practitioners of new media poetry??

--On Sunday, October 13, 2002 6:52 PM -0400 Jennifer Ley  
<[REDACTED]> wrote:

*Code is to the new media poet as language is to a lyric poet.*

*In the end, it's the words that matter, as they always have.*

I'm enjoying this discussion regarding the new media poetry and would like to hear more about it. Yet I have questions about the final aphorism here. In the end, do words matter so much? Getting close to finality, to the core of experience, isn't it thoughts and feelings that matter? Yesterday I attended a magic

lantern performance by Ken Jacobs- 90 minutes of pure visual abstraction with music, no words at all. This was at the Avant-Garde Film Festival, part of the New York Film Festival, this section at Lincoln Center's Walter Reade theater with comfortable seats and a big screen, a packed crowd, many or most of whom, it seemed, were filmmakers. In the program notes Ken Jacobs writes: "'The Nervous Magic Lantern' is a rudimentary projector, less an object than an arrangement of lamp and optics bounding a small open space for the placement and manipulation of things, a miniature stage area; a spinning shutter alternates light and dark, providing the 'nervous' factor... 'A Place Where There Is No Trouble' turns forms in space and tours imaginary landscapes. Impossible changes abound, the four dimensions turn outlaw. Perhaps more significant than what is seen are the shifts in perspective from where it is seen." But later in the program notes he writes, in explaining the "trouble" part of his performance: "While I understand that New York can't be protected (and that its leveling would be a real-estate bonanza, should something called America survive, with the New New York an up-from-the-ashes triumph with music by Aaron Copland), is it too much to expect from this government some minimizing of the pain of chemical and biological and explosive destruction? I heard of cops, buried alive in the WTC rubble, who- enviably-were able to turn their guns on themselves. Shouldn't we, for instance, be sending our kids off to school with something to cut pain and terror short?" Later, after the riveting 90 minutes of sliding, shifting, blurring, muted, unrecognizable images ended (huge neutrally tinted abstract expressionist forms slowly migrating across the giant screen to various selections of Chopin and Cage type music, sometimes symphonic, sometimes sheer sound) Jacobs answered some questions, after a long ovation from the audience. When one questioner compared the experience to lying on a hill watching the clouds, Jacobs quipped: "That would be better. This is something you do on a rainy day."

In the end, it's being that matters, as it always has; words, images and poetry very much encompassing much of life's elemental aspects, as long as there are still rainy days. As Jacobs, at turns, joyfully and grimly reminded us: we now all live on a precipice as they did long ago in Pompey, every now and then looking over our shoulders anxiously when we hear the volcano rumbling.

Nick

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[illegible]

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

491. **Camille Martin**  
*daniil kharms for kids of all ages*  
Mon 14 Oct 2002

Camille  
Camille Martin  
7725 Cohn St.  
New Orleans, LA 70118  
[REDACTED]  
<http://www.litcity.net>

712

492. **Joe Amato**

***Re: Why is code so important to practitioners of new media poetry?***

*Mon 14 Oct 2002*

---

so (jim clinefelter, this one's for you esp.) now we're to be treated to an anti-digital arts rant, along with the s-o-p anti-academic rant?... maybe i should also lump in the seemingly innocent swipe made at "indentations" by m (██████) who "prefers the bohemian life to a desk job"---this assertion coming right after, as it does, the rhetorical admission that "reams" might have been writ by academicians about same, without his (?) "knowing"...

and indeed, reams *\*have\** been writ about same, m, as you full well know---by academicians AND by poets...

i mean, i'm trained to be a good reader, so please forgive my reading what innuendo i see hereabouts... mr/ms. m, are you trying simply to be provocative? (as in your last provocateur series on digital arts)... b/c i for one am becoming less and less willing to respond to provocateurs---unless of course they're really, really pushing my buttons, or they really, really have something interesting to offer...

this is all too much, really... yeah, for the record, i like digital arts (and, uh, indentations), and yeah, they have problems too... i haven't always endeared myself to my digitally inclined friends by pointing up said problems (oh yeah, i compose digital stuff myself, ok?)...

but let's get back to my initial statement: it was our very own charles bernstein, i believe, who long ago pointed up the positive correlation between ranting against digital media and ranting against less conventional poetries... but i see now a correlation also, at least in terms of widespread (topical?) grumbling, with the anti-academic rant (occasionally the anti-intellectual), though of course one can't accuse digital artists of being academic either (not with e.g. miekal and so fully qualified to speak to the digital as a non-academic)...

just what on earth is going on here?... are we all that... angry?... with another war looming, this is all beginning to feel suspiciously close to something like displacement (about which nick p and tom and others can speak far more eloquently than yours truly)... passionate opinions are one thing, and i for one wouldn't mind arguing the merits e.g. of digital work with birkerts and his tribes, as i wouldn't mind exploring the once & future value of indentations... but out-of-hand generalizations/innuendo about "soulesscrap" don't really serve to advance the discussion any, nosirreejmetal...

i understand too that this post might only stoke the fires, so let me try a shaggy dog ending: i'm not averse to conflict, but i would like to see some substance

joe

493. **ALDON L NIELSEN**

Mon 14 Oct 2002

For those who are interested in things digital, and who in full or semi-possession of their digits is not, this past weekend LA hosted RACE IN DIGITAL SPACE 2.0, which, like last year's event at MIT, included both academics and (gulp) non-academics among the presenters, artists and performers. While there weren't many poets on hand this year (Kalamu ya Salaam spoke last year), there was much that would be of interest to poets -- Eventually, audio files from the conference will appear at:

In the meantime, you can hear audio files from last year's gathering at:

I hear that the DJ SPOOKY event over at USC was a great party -- I also hear that the papers were of real interest --

[illegible]

--James Joyce

University Park, PA 16802-6200

714

494. **George Bowering**  
**Re: women in TNAP: Sylvia Plath**  
Mon 14 Oct 2002

---

Rachel Loden writes:

*<There's no doubt that Plath was a sick puppy. But serious people can read her work without signing up for any victim-cult. That was my point. Not that I endorse her goofy world-view, any more than Marjorie Perloff does when she calls Plath "an extraordinary poet" or speaks of her "peculiar ability to fuse the domestic and the hallucinatory.">*

I Add 2 cents, in agreement:

*The problem with poets who have both talent and a cult of personality is that the two become hard to unweave . . . so the talent tends to get swamped in the personality. At least that's true with Plath, as she remains THE one poet that many people know, or know of. Works well for her name recognition, but doesn't help her poems one bit. And several are worth knowing. Even a HUGE, overtaught one like "Daddy."*

*On the other hand, I think Sexton is just plain awful. Blather, in fact.*

*Best,  
JG*

That is well reasoned and well-noted. Thanks for that.

gb

--

George Bowering  
Not deeply tanned.  
Fax XXXXXXXXXX

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495. **Jim Behrle**  
**can we have our ball back? 13.0**  
Mon 14 Oct 2002

---

canwehaveourballback.com

---

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

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496. **kari edwards**

***searching obstructionist's enthusiasm***

Mon 14 Oct 2002

---

searching obstructionist's enthusiasm

I sit in a deep ..... indecisive hue, abandoned, branded, when they come  
and rip arithmetic cubed souls. I sit in in-flight tears and wait for its dearth but  
frozen. they come and you are covered in patterned azure blaze . I .<. search  
coins ~ small dogs arrive. I grieve in a baker's dozen. the arithmetic rips a  
dead sea scrolls. I scream, bless this and leave. I am robbery suspect @ jean  
genet.. I approached the universe and wait for encountered fantastics, like fat,  
frozen leftovers, obstructionist's anoint(ed) origins, blue abandoned, indeci-  
sive cues branded, when they come and that, and on key, I tether my condo-  
lence(s) - you are like a vial, I sit and <. search this coils of sight ..... . I  
sit in a deep ..... indecisive abandoned, blue scream alfresco. I sit and  
the key. - incidental to astronomical plastic spiritual rebirth. you are covered in  
a deep ..... unbridled / = conditioned careful drinking - I am detective,  
" " I tether the key>>> \ there is this sinking - you are covered. the universe  
and you .<. searching coils of front letters. I grieve in, " " I scream, bless this  
and over redemption frescos. I approached the sea. {complications.} And so  
transform human stupidity, ~ to galvanized metal strip tease, ----- ... per-  
form my half mask lymphoma, like ice. / = unsettle, I approached the key.  
search coins ~ of origin. like a vowel # I am robbery suspect @ imported re-  
thinking, I am detective, " " " " " " , " " " I approached the base fall asleep, I  
am @ a vowel, I tether my condolence(s) to fat and frozen leftovers, - I sit and  
scream over everything , over stroking, over careful drinking - you are like a ge-  
netic phantom, limbs of the past ----- ... reform, against a bombing run -  
you whisper. Not one was missed - incidental to, an azure blaze equal numbers,  
point(s) . ..... , " " " " , " " " patterned in receptacles like vice, like a ge-  
netic whisper. - incidental to, the margins between spiritual rebirth and  
third reich universe., I sit and the arithmetic rips my souls. I grieve in fantastic  
blue .<. all fluid drives in covered with ruts, the universe and the sea, -compli-  
cations-,, And so transforms again against the key, I scream, bless this and the  
universe and wait for point(s) of galvanized metal. a sun dance, a sword dance,  
a tap dance, ----- ... when the solar array comes and  
point(s) . . . . . back

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497. **Murat Nemet-Nejat**  
**Re: inside/outside the academy**  
Mon 14 Oct 2002

---

In a message dated 10/12/02 1:13:11 PM, [REDACTED] writes:

*but when you compare adjunct teachers in academe to "scabs," well that really gets my goat, murat... and i'm probably as pro-collective bargaining as you're gonna find in these parts... there are so many reasons why that's just not so (never mind a closer interrogation of "scab")---and to suggest as much does a great disservice to that exploited class of laborers upon which so many campuses have come to rely (and as a matter of full disclosure, i've worked as such a "scab," and my partner kass fleisher has been a "scab" in such terms for 15 years now---and my dad was a union steward... so this really really strikes a nerve in me)...*

Joe,

I did not intend to insult anyone; I am sorry the word "scab" insulted anyone, and I can understand why it might. A lot of poets I admire work as adjuncts; so did at one point my wife.

Still, it is a sharp way of saying something relevant. In a strike or lock out the management is fighting no to give some economic advantages to labor (either pay raises or working conditions or benefits or hire and fire practices). The management historically fought these demands (after the use of the police became less rampant) by hiring people who are desperate enough to accept the management's conditions. That's why insisting on all the workers in a given industry being union is important though that might ossify into its own difficulties.

In the present university system, it seems to me, there are two levels of teacher/workers. Those who are tenured and the adjuncts, who can be discontinued any time, who get paid less, with less benefits, etc., and, very crucial, with very little chance of any advancement. You know the sorry story better than me. The universities have essentially achieved what others industries have always fought for.

My real frustration is with those with more substantial positions (a chair, etc.) If those people took chances, insisted on a more equitable arrangement, something may happen. Universities need those big names (if nothing but image purposes). If they refuse to work under those circumstances, the university must respond.

I wrote a post to the List along these lines a few years ago. It seems to me the academic community as a whole show little class consciousness (the economic consequences of their behavior) even though many hold left leaning opinions.

Murat

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498. **Small Press Traffic**  
***looking for Edwin Torres***

*Mon 14 Oct 2002*

---

Hi pardon the interruption -- I have misplaced Edwin Torres's email and would be grateful for a backchannel response if you have it. Thanks

Elizabeth Treadwell Jackson, Executive Director  
Small Press Traffic  
Literary Arts Center at CCAC  
1111 - 8th Street  
San Francisco, California 94107  
<http://www.sptraffic.org>  
[REDACTED]

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499. **D. Ross Priddle**  
***[ubuweb] [spidertangle] van hits one hundred! (fwd)***

*Mon 14 Oct 2002*

---

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

Date: Mon, 14 Oct 2002 10:46:36 -0700 (PDT)

From: "D. Ross Priddle" <[REDACTED]>

To: [REDACTED]

Cc: [REDACTED]

Subject: [ubuweb] [spidertangle] van hits one hundred! (fwd)

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

Date: Mon, 14 Oct 2002 10:43:10 -0700 (PDT)

From: "D. Ross Priddle" <[REDACTED]>

To: [REDACTED]

Cc: [REDACTED]

Subject: [spidertangle] van hits one hundred!

van zine reaches issue number 100!

# 100 has a letterswarm collaboration by john m. bennett (ohio) and jim leftwich (virginia) plus a photocopier deterioration (with add-ons) by reed altemus (maine)

# 99 has a computer handwriting letter collage by annerose georgeson (bc) plus a visual music poem by giovanni strADA DA ravenna (italy)

# 98 has photocopier music by w. mark sutherland (ontario) plus a

detoured artcard by l. scott helmes (minnesota)  
# 97 has a vispo landscape by manolo (spain) plus a photocopier  
manipulation by susan gold (winsor, ont.)  
# 96 has a rubberstamp mandala by babynous (washington) plus some  
automatic writing by antonio orihuela (spain)  
# 95 has some minimal concrete by fernando aguiar (portugal) plus a visual  
poetry collagberation by john m. bennett (ohio) and anabasis (maryland)  
# 94 has zen cartoons by gustave morin (winDsor, ont.)  
# 93 has micropoetry by marcia arrieta (california)  
# 92 has a language included collage by jesse freeman (louisiana) plus a  
plaintext poem by sonnet l'abbe (canada)

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To Post a message, send it to: [REDACTED]

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

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500. **Joe Amato**  
*Re: inside/outside the academy*  
*Mon 14 Oct 2002*

---

check, many thanx murat for your clarification... i think my tone here has been  
drifting into the red zone of late, so my apologies to all who might have winced  
at it...

in point of fact, and though this might be changing, the feds have (since the yeshiva decision, i think it was '81) generally stood against collective bargaining of tenured-tenure track faculty at \*private\* u's, on the basis that said faculty could in essence be construed as management personnel at such institutions (if i recall aright---someone help me out here)... ergo one wrinkle... as to collective bargaining at state u's, the closest, most recent major decision against organizing, by faculty vote, was at minnesota (maria, what happened?)...

then there's the little matter of adjuncts (like grad students) organizing at places like nyu, a school that has, i'm told, gone out of its way to undermine the newly minted uaw union... in point of fact adjunct labor can't be "locked out"---if there were a union in place this might make sense... and if there were an attempt to install collective bargaining by adjuncts, and some adjuncts crossed the picket lines, then the word "scab" might be appropriate (albeit we might want to examine that word a bit more closely, again)...

but what stops adjuncts from organizing on most campuses is the precarious nature of their positions, first, which naturally militates against even the concept of a collective... along with, of course, nyu-style efforts to sabotage such efforts... adjuncts are usually spread pretty friggin thin, work wise...

long story, i'm just sketching quickly... you adjuncts out there, speak up!...

as to class consciousness in academe, murat, i entirely agree... here again, it's one of the few workplaces in which you'll find your coworkers enjoying potentially far more comfy (or less comfy, if you deign to look) lifestyles than you enjoy... it's not like assembly line work, where workers work to make x living... in academe, the partners of academics can often be relatively high income types, meaning your colleague who's also making \$50K can be living in a million dollar home (i'm not joking) while fulfilling his/her lifelong aspirations as a prof... this of course works against collective bargaining, as lifestyle disparities vitiate the salary issues... and i haven't even begun to discuss disparities (of salary etc.) within a given u (between the tech fields, say, and the humanities)...

yeah, we could use a whole lot more class consciousness in academe, one of my chief complaints about working as a prof...

best,

joe

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501. **Mairead Byrne**

***Re: From the horse's mouth***

Mon 14 Oct 2002

---

Dear Kevin, could you go back for dessert and ask him his opinion of May Swenson? God, I've just realized I don't care about his opinion of May Swenson. In fact, I don't even own a copy of the anthology, in any shape or form. Just tell me about the dessert. If they have dessert at Benihana. Mairead

>>> [REDACTED] 10/14/02 02:29 AM >>>

I went to lunch with Donald Allen yesterday and asked him why, for example, Muriel Rukeyser wasn't one of the poets he included in "The New American Poetry." Was it because, as some have speculated, he considered her part of the "1.5" generation which included Patchen, Zukofsky, Rexroth. "No," he replied. "I just never thought much of her work. She was everything the book was supposed to be against. I had met her in Berkeley, but got to know her after I met Octavio Paz, first in Mexico City, then in New York. He wanted me to publish Rukeyser's translations of his poems. I thought they were awful." Her own poetry? "Does she have her partisans?" "I'm one," I flared out. "I mean, she's good and she's bad. We all have our ups and downs." He considered. We were at Benihana and the chef was throwing things up in the air and stabbing them with knives then pinning them down on a big hot steel table and the steam was hissing like mad. "Bit of a sentimentalist." Afterwards I thought, but yet look at our dear John Wieners and he was a bit of a sentimentalist and what was wrong with that? But, it was all so long ago and far away. It's hard to transport oneself back to another time.

-- Kevin K.

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502. **Stephen Vincent**

***Re: women in The New American Poetry/ Laura Ulewicz***

Mon 14 Oct 2002

---

In the late fifties through the early seventies, Laura Ulewicz - a Polish-American woman from Detroit - was very present in both North Beach and the Haight-Ashbury. (In the late sixties she own the I & Thou Coffee Shop on Haight Street, a singular venue for poetry readings during a time which the interest in poetry had been replaced by the music, drugs, etc.) I am not sure would have ever fit - or even wanted to fit - the aesthetic dimensions of the Allen anthology. There were people at the time such as both Laura and Jack Gilbert (a member of Spicer's workshop) who were definitely involved, friendly, aware, influenced,

and combative within the local scene, but by temperament they sustained a fierce independence from the Duncan, Spicer or other umbrellas that fed into the construction of the Pacific portion of the Allen anthology. But without going further down that track of associations, I would say that Laura wrote some very significant poems, indeed quite fierce, probing and smart - drawing from her Polish American roots, her wanderings back and forth across the country, her encounters in California. Romantic in its sense of quest, but definitely very smart and counter-romantic in terms of its continental yield. Ironically her only literary success was in 1964 when she won the Guinness Poetry Prize at the Cheltenham Festival of Literature which led to a small publication, *The Inheritance*, by Turret books in 1967. To get a limited sense of the work, here's a section of a two part series, *Within One Temperate Zone* (2)

It wasn't on the map. heat stalled the car  
At the valley or base of the 10th hill. Lost.  
A post office side the town of San Sinduda. Not  
On the map. I asked Carl, "Who do you suppose  
has ever climbed that hill?" In a thousand  
Years maybe one Indian. A ranch-hand  
After cattle. A bull after a cow.  
Two boys in black jeans leaned against a log fence  
Playing a pocket radio and cursing  
Loud to beat the vastness down. A matter  
Of will and hot jazz. I said, "It's pretty  
Tame here" - being, of course, wrong. I might  
Have meant "too wild with people". And so we climbed,  
Until the car should cool, more to escape  
Noise than to discover. That seconded  
The wrong. Yet, pausing for breath on the ascent,  
Carl told me how on his mother's grave in Concord,  
While drunk, he first made love to another man.  
In Concord - where the hills are monumented  
With Hawthorne, Melville, Walden Pond, and our first  
Revolution for severance - the fought one.  
Now we looked eastward across a namelessness  
Of hills. For beyond this one was another equal  
In size, and beyond it another, until  
Our minds, wanting to fix, were trapped in freedom.  
Often I dream I open a hundred doors  
And behind each door there is only another door.

\*

Laura - to my knowledge - has disappeared from the literary landscape. Last I saw her was ten years ago at her home in Locke on the Sacramento River in Northern, California. Anthology omission or not, I think her work definitely worth a revisit.

Stephen V

on 10/14/02 7:48 AM, Rachel Loden at [REDACTED] wrote:

*What about Carol Bergé? She was in the hideously titled (and Jones/Baraka edited) \_Four Young Lady Poets\_, along with Moraff, Owens, and Wakoski.*

*Born 1928, so she's actually six years older than Baraka.*

*But don't that title say it all?*

*i think the original q was which women poets cd/shd have been included in the Allen anthology, not who were the interesting women poets writing at the time? i think we'd all agree that, talented and fabulous as plath and sexton are, their aesthetic is of a different orientation than most of the men and women whose work appeared in TNAP.*

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503. **Murat Nemet-Nejat**

***Re: inside/outside the academy***

Mon 14 Oct 2002

---

In a message dated 10/14/02 5:30:21 PM, [REDACTED] writes:

*but what stops adjuncts from organizing on most campuses is the precarious nature of their positions,*

Joe,

That's exactly the point, beside many adjuncts working on more than one campus simultaneously. My idea was the tenured and adjuncts work on the same side. On the other hand, perhaps the legal analysis was right(!). The tenured economically (therefore defending their interests) do belong more to the management side, even in their "ideas" the opposite.

Since I don't teach I may not know the fine points. One question, isn't not renewing one's yearly contract a kind of lock out?

Murat

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504. **K. Silem Mohammad**  
**Re: looking for Edwin Torres**  
Mon 14 Oct 2002

---

It's like four hours later, so I'm sure someone else already sent you this, but just in case:

██████████

Luv,

Kasey

P. S. Will get you that essay by the December deadline! Thanks!

on 10/14/02 1:18 PM, Small Press Traffic at ██████████ wrote:

*Hi pardon the interruption -- I have misplaced Edwin Torres's email and would be grateful for a backchannel response if you have it. Thanks*

*Elizabeth Treadwell Jackson, Executive Director  
Small Press Traffic  
Literary Arts Center at CCAC  
1111 - 8th Street  
San Francisco, California 94107  
<http://www.sptraffic.org>*

██████████

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505. **K. Silem Mohammad**  
**Re: looking for Edwin Torres (sorry)**  
Mon 14 Oct 2002

---

Sorry for posting that last message to the entire list. And sorry for wasting even more list time with this apology. Sorry for just generally being lame. Sorry, my dear departed mum, for all the pain I must have caused you in childhood. Sorry....

Kasey

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506. **Catherine Daly**  
**[Valley\_Contemporary\_Poets] Ralph Angel & Holady Mason on October 20th**  
Mon 14 Oct 2002

---

The Valley Contemporary Poets will present a reading by Ralph Angel and Holiday Mason, Sunday, October 20, 2002 in part of the Los Angeles metro region

(across the street from where Robert Blake shot his wife). This is an wonderful opportunity to hear two accomplished poets in an intimate setting.

Date: October 20, 2002

Time: 3:00 pm

Where: Portrait of a Bookstore, 4360 Tujunga, Studio City, CA.

Open reading sign-up: 2:45 pm.

A \$3.00 donation is requested.

██████████.

a little more about the poets:

RALPH ANGEL Ralph Angel is the author of "Twice Removed"(Sarabande Books, 2001), "Neither World", which received the 1995 James Laughlin Award, and "Anxious Latitudes" (1986). His poems have appeared in The New Yorker, Poetry, The Antioch Review, The American Poetry Review, and many other magazines, and have been collected in numerous anthologies, including The Best American Poetry, New American Poets of the 90s, and Forgotten Language: Contemporary Poets and Nature. His recent honors include a Pushcart Prize, and awards from the Fulbright Foundation and Poetry magazine. Mr. Angel is the Edith R. White Endowed Chair in English at the University of Redlands, and a member of the MFA Program in Writing faculty at Vermont College. Originally from Seattle, he now lives in Los Angeles

HOLADAY MASON Holaday Mason has published two chapbooks: "Light Spilling From its Own Cup"(Inevitable Press,1999) and "Interlude" (Far Star Fire Press, 2001). Nominated for a Pushcart Prize in 2000, her work has appeared in such journals as Poetry International, Spillway, Cider Press Review, The Yalobusha Review, The Portland Review, The Nebraska Review, Art/Life, and Echo 681, which she co-edited for Beyond Baroque. She has just completed her first book length manuscript of poems,"Hunting the Once Night."

\*\*\*

The reading is in the back courtyard.

Come early to browse books, drink coffee and eat yummy pastries.

Hope to see you there!

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507. **Allen Bramhall**

***Re: looking for Edwin Torres (sorry)***

*Mon 14 Oct 2002*

---

further sorry for the amplitude in relation to the tiniest particles, suggesting that the war zone of embryonic talent is lessened in years of wasting

bandwidth, like all those others untethered when there's really so much time. sorry again for trammels and take away the fact that. if there is a nice place on earth, away from the pattern of how they look at it, when invading, then we should seize that point as a departure, rocking to and fro with the softest words of forgiveness. sorry to even suggest that the waste makes me human when easy involuntary waxes often, and I have just sat on my last sonnet. sorry for the sonnets that never could. sorry I counted so high, while the sonnets wanted their own sorry. sorry that mum said that there was no more, when time surely knew better. sorry that aliens are in Allston, Massachusetts, and sorry for their expectation. look, I am sorry while the Nile goes pouty and the Tibetan woods are no longer in the claim. sorry about how there is a spell worth sending to the end of class, where the sentence looks so good. sorry if this all intrudes. my sonnets are sock monsters, and there's just no time for reverse.

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

From: "K. Silem Mohammad" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 14, 2002 9:03 PM

Subject: Re: looking for Edwin Torres (sorry)

*Sorry for posting that last message to the entire list. And sorry for wasting even more list time with this apology. Sorry for just generally being lame. Sorry, my dear departed mum, for all the pain I must have caused you in childbirth. Sorry....*

*Kasey*

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508. **Jennifer Ley**

***Re: ?Why is code so important to practitioners of new media poetry??***

*Mon 14 Oct 2002*

*I for one am uncomfortable with making other poets uncomfortable over the fact that they're not comfortable with tools like javascript -- which is a rather bad programming language, by the way -- the poet \*shouldn't have to write code\*.*

Jim -- to clarify ...

I said 'to the new media poet'. Not to the poet. Big difference there.

I'm not talking about Microsoft's code. Or Macromedia's code. I personally prefer code that I don't have to buy specific software/wear (tho I always do like a nice new outfit) to produce, which I can customize within my own limited ability to do so.

What I do see though in the work by many of the new media (or digital or electronic or hypermedia -- take your adjectival pick) poets I admire is a choice to utilize snippets of code or coded effects/techniques as tropes, as assonance, as metaphor, etc. and I think these instantiations of code become poetic devices for those poets.

And I find that very intriguing -- because it opens up certain new possibilities for discussion concerning developing an aesthetics for new media poetry (again, substitute your own favorite adjective).

I'm specifically not seeking to bury any other area of poetic practice. Anyone who has watched my editorial policy knows that ... I enjoy finding commonalities between schools of thought and expression and probably always will.

I appreciate your thoughts and those of others who have responded.

best

Jennifer

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509. **Jim Behrle**

**Re: 20 Sonnets**

*Mon 14 Oct 2002*

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My sonnets are a sequence written across 14 line fields. The first 100 were written between my birthday and opening day this year, and the subsequent 20 are a bit like b-sides. I'd like to write 1000, I think, but have moved onto different projects. I'm not sure that its meaningful or necessary, at least for me, to follow the rules of traditional sonnets. If I drive a Hyundai and call it a Camaro, hey, life's short.

--Jim Behrle

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

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510. **Tisa Bryant**

**Percival Everett at Brown Univ. Oct. 17, 8pm**

*Mon 14 Oct 2002*

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The Brown Creative Writing Program presents:  
The Contemporary Writers Series!

This week, Percival Everett will read from his fiction at  
the McCormack Family Theater  
70 Brown Street, between Waterman and Angell Streets  
(please use entrance on Fones Alley)

Thursday, October 17

8pm

Reception to follow. Please join us in celebrating Mr. Everett's  
achievements!

About the Author: PERCIVAL EVERETT is Professor of English at University of Southern California. A judge for the National Book Awards in 1998, he is the author of 13 previous books, including *Glyph* (1999), *Frenzy* (1997), *Watershed* (1996), and *Suder* (1983). He is the 2002 Winner of the Hurston/Wright Legacy Award for his latest book, *Erasure*.

Praise for Everett's latest book, *Erasure*:

"Oases in what too often feels a dreary desert of literary mediocrity, Everett's books -- and there are many of them, almost one a year for the last 18 years -- are unfailingly intelligent and funny, formally bold and intellectually ambitious . . . [the novel-within-the-novel] is a truly vile and very, very funny piece of writing, mocking the cliches of ghetto genre-writing with all possible viciousness."  
-- LA Weekly

"The sharp satire on American publishers and American readers that Everett puts forward is delicious, though it won't win him many friends among the sentimental educated class who want to read something serious about black inner-city life without disturbing any of their stereotypes." -- Chicago Tribune

"Short, tight and nasty, [the novel-within-the-novel is] as fast and funny as a modern-day 'Candide'." -- San Francisco Chronicle

"A palimpsest of fictions under fictions under fictions . . . an ingenious and affecting novel . . . *Erasure* deserves the attention of anyone -- black or white -- interested in sophisticated fiction that subtly questions the phrase 'black and white'." -- BOOK Magazine

A recent interview with Percival Everett and the University of New England Press can be read online at:

<http://www.dartmouth.edu/acad-inst/upne/1-58465-090-7.html>

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511. **Brian Stefans [arras.net]**

**SEGUE READING: Gregory Whitehead and Bill Berkson, October 19th**

Mon 14 Oct 2002

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SEGUE READING SERIES AT THE BOWERY POETRY CLUB

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

308 BOWERY, JUST NORTH OF HOUSTON

SATURDAYS FROM 4 - 6 PM

\$4 admission goes to support the readers

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

Curators:

October/November--Brian Kim Stefans & Gary Sullivan

October 19: Gregory Whitehead and Bill Berkson

Gregory Whitehead's voiceworks and radio plays include *The Pleasure of Ruins*, *Pressures of the Unspeakable* and *The Thing About Bugs*. His writings on language and electronic media have been widely anthologized, and he is the co-editor of *Wireless Imagination: Sound, Radio and the Avant-Garde* (MIT Press). He wants to talk about squid. Bio, bibliography, selected work:

<http://www.location1.org/artists/whitehead.html>

If we think of Bill Berkson as bi-coastal, it's only because we were so smitten by his recently re-published collaborative work with Frank O'Hara, *Hymns of St. Bridget & Other Writings* (The Owl Press). But, yes, to be fair to him—and the west coast—he has, for many years now, been one of the Bay Area's brightest shining stars, with an oeuvre that includes everything from art writing to the poems and prose of *Serenade* (Zoland Books). Don't miss his rare east-coast visit! Interview: [http://www.twc.org/forums/poetschat/poetschat\\_bberkson.html](http://www.twc.org/forums/poetschat/poetschat_bberkson.html)

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512. **Damian Judge Rollison**

***Re: ?Why is code so important to practitioners of new media poetry??***

Mon 14 Oct 2002

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Jennifer,

I'm curious as to what you mean when you say that code can be used "as assonance." Do you mean "for"? And can you give an example?



513. **richard.tylr**

***My Deep Converse Over the Years With J A***

*Mon 14 Oct 2002*

---

(This is the tragedy of not being "fluent" on a keyboard....Mallarke was off course Mallarme!) now, main subject:

As to meetings, its not generally known that apart from some of the quite well known Langpos, I am interestingly, and unbeknown to the larger Poetic Fraternity, "connected" to John Ashbery (although discretion and breeding forbid disclosure of the "how" of this conjunction)..In fact, such is it, that I buzzed Ashers...oh, so sorry...of course you all call him John or J A Or John Ashbery, or.... Please DONT make jokes about Siamese twins they're most tasteless...now, where was I?... only the other day.....oh: but talking to John as I have over the years, I have ear bashed him re his general "uningagement" with politics, and the near total hermetic poetics, his seemingly unstoppable creative out-purrings,..I m-mean outpourings: his fluidity, his wit, his mix of the popular and the "high" or the "haute", and the damnable and near clingingly claustrophobic self referential quality of his work: but what "saves" John, is, in fact, not his poetry, per se, but, his shared interest, in, rediscovering, the unlikely, but, suddenly fascinating writers such as Witter Bynner (naturelement the cognoscenti will connect my reference to Ern Malley, ha huh) (a writer I myself had stumbled on) (Bynner I mean) (I've lost his book dammit...) (or did I sell it or lend it?)...but I was also surprised to discover that it was he, Ashers be damned!, who in fact suggested the whole concept of the 4' 33 and one half of a half of a second performance to John Cage of an evening the both of them pissed as newts and quite crazy (both being normally quite serious, e'en sedate personas) after a 20 hour reading and transcription of the entire works of Emily Dickinson was mooted to be interlaced or palimpsested face en face so to speak with those of Emily Dickinson, Schwitters, barrett watten, Charles Dickens, Browning, Mrs Smith, Ella Wheela Wilcox, McGonagall, and various others such as John Betjemann (Ashers actually rang me that very evening in his cups as was his wont in those days) here; here!! hehe, ha...be-thinking I was John Tranter but he said that was ok as he was pissed out of his skull any case, and I reccommended to his unerring ear John Betjemann, and reminded him of Ern Malley, and suggested they could incorporate a REALLY boring Aussie poet such as..well, there's so many to choose from...he he!!!. ..he) but really John is a wonderful wonderful man living a joyous and rich life in upstate NY and visiting the KGB bar betwixt times and so on. He kept asking me though: is ....he had a long list ....is Andy Warhol REALLY dead, and his tape recorder (did it get smashed or is it still hidden safely somewhere in a grave?), and why did Beuys talk to that hare ( "dead" hare he repeatedly quizzes?) (he cant "get" that one - strange, John having such a subtle mind) is Jim Dine dead, Jaspers, Johns, de

Kooning, Mel Bochner, Duane, Freud (the artist), and so on... and he was most anxious that I had read every single book - nay every letter of every word! - ever written about him and by him and all his poetry books ( for which \_raison\_ he wont hear a word against Harold Bloom! ..) ( he has a habit of cunningly asking what is on page 75 line 28 of eg "A Vermont Note Book") and all his writings, and I kept reassuring, him that, (he gets in such a state), that, yes, John, how could I not? Poor dear Johnannes... I couldnt get him interested in politics though, and ...in fact that's a point: there is a strange side effect in talking to John - who is a kind of US Picasso of poetry: one becomes snake - mesmerised by his near-sad, yet crisp, East Coast accents, and e'en here, in the antipodes, so far from my distant rele, so far yet - in oh such a mortal way so near!!!....there is a soothing and ancient sadness (despite the seeming acerbity with which that said mellowness seems to be intermodulate): as of thrice sung songs, and mellow fruitfulness amid apple trees, and fruit around the vine, and things being plumped, and the last ooziings...ah think not on them!! ah!!

Lovely man, so wise, so erudite, so so so, so Ashberic a man: I always leave the phone with enormous reluctance after "goodnightynighting" dear Ashy, and my whole being is aglow and bright and afire with the joy and the existential "squeal" of \_Lifefulness\_ (das Lebenlicht, if I recall correctly, it is, in German)....at having been "in touch" with such an immortal mortal.

Richard Taylor.

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514. **richard.tylr**

***Fw: Amiri Baraka Under Attack***

*Mon 14 Oct 2002*

---

This was sent to myself and some other poets over here in NZ.

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

From: "Scott Hamilton" >

Sent: Tuesday, October 15, 2002 1:52 AM

Subject: Amiri Baraka Under Attack

*Hi guys,*

*not sure if you've seen this. Of course I don't buy his conspiracy theory stuff, but AB should be defended against the creeping police state. There is quite a lot of action by US artists and writers against the war, with a 'Not in our name' statement being put around and signed by various 'names' (Adrienne Rich and Laurie Anderson are two I remember). Be*

*interesting to put the 'avant-garde' poets who supported the war in Afghanistan - Silliman, Antin, Perloff - on the spot. Come to think of it, be interesting to poll NZ writers. Lot of lit zines did this in the 60s, over Nam, and in the 30s, over Spain.*

*STATEMENT BY AMIRI BARAKA, NEW JERSEY POET LAUREATE  
10/2/2002*

*I WILL NOT "APOLOGIZE", I WILL NOT "RESIGN!"*

*The recent dishonest, consciously distorted and insulting non-interpretation of my poem, "Somebody Blew Up America" by the "Anti-Defamation" League, is fundamentally an attempt to defame me. And with that, an attempt to repress and stigmatize independent thinkers everywhere.*

*This trashy propaganda is characteristic of right-wing zealots who are interested only in slander and character assassination of those whose views or philosophies differ from or are in contradiction to theirs.*

*First, the poem underlying theme focuses on how Black Americans have suffered from domestic terrorism since being kidnapped into US chattel slavery, e.g., by Slave Owners, US & State Laws, Klan, Skin Heads, Domestic Nazis, Lynching, denial of rights, national oppression, racism, character assassination, historically, and at this very minute throughout the US. The relevance of this to Bush call for a "War on Terrorism", is that Black people feel we have always been victims of terror, governmental and general, so we cannot get as frenzied and hysterical as the people who while asking us to dismiss our history and contemporary*

reality to join them, in the name of a shallow  
"patriotism"  
in attacking the majority of people in the world,  
especially  
people of color and in the third world.

This is said to us, even as this counterfeit  
president has legalized the Confederate Flag in  
Mississippi.  
Could the victims of European Fascism be as  
frantically loyal  
to a regime that would fly a Nazi Swastika over their  
homes?  
So we cannot, in good conscience, celebrate what seems  
to us  
an international crusade to set up a military  
dictatorship  
over the world, legitimized at base, by white  
supremacy,  
carried out, no matter the crude lies, as the most  
terrifying  
form of Imperialism and its attendant national  
oppression.  
All of it designed to drain super profits bluntly from  
the  
colored peoples of the world, but as well, from the  
majority  
of the peoples in the world. For all the frantic  
condemnations of Terror by Bush etc., as the single  
International Super Power, they are the most dangerous  
terrorists in the world!

Actually, in my focus on various forces of terror Afro  
Americans and other oppressed people of the world have  
suffered, slavery, colonialism, Imperialism, Neo neo-  
colonialism, National Oppression, the ADL  
disingenuously  
makes no mention of my probing into the creators of  
the  
holocaust, e.g., "who put the Jews in ovens, / and who  
helped  
them do it, / Who said "America First"/ and Ok'd the  
yellow  
stars", which of course is a reference to America's  
domestic  
fascists just before World War II and the Nazi  
Holocaust.

*Nor do these ADL purveyors of falsehood mention  
the poem's listing of some of the Jews across the  
world,  
oppressed, imprisoned, murdered by actual Anti-  
Semitic  
forces, open or disguised. The poem asks "Who killed  
Rosa  
Luxembourg, Liebnecht/Who murdered the Rosenbergs/ And  
all  
the good people iced, tortured, assassinate,  
vanished".*

*The ADL apparently is not outraged by McCarthy  
era frame-up and execution of the Rosenbergs, nor the  
assassination of German Jewish Communist leaders like  
Liebnecht, Luxembourg. The ADL leaves these things out  
to try  
to make their lies more believable, and also because  
these  
victims of imperialism were on the Left.*

*Happily the Star Ledger published the entire poem,  
though including in a box, supposedly identifying the  
offending phrases, my question, "Who Blew Up The  
Reichstag?"  
as if the ADL had also claimed that the poem was  
inferring  
that Jews did it. When it was Hitler's destruction of  
the  
Reichstag, that provided the pretext for the general  
imprisonment of Jews, after incarcerating Communists,  
Social  
Democrats and Trade Unionists. Why this was done one  
can  
only speculate, but this is the kind of sloppy or  
intentionally slanderous journalism one can often find  
in the  
media. It also reflects the kind of unprincipled  
attack that  
characterizes ADL press release.*

*The Reichstag fire, parallels the 911 Attack, in  
that after that "mysterious act of terrorism", which  
Hitler  
blamed on Jews and Communists, the Nazis passed a law  
The  
Reichstag Enablement Act, that gave the Nazis much the  
same*

*carte blanche as the Bush administration used the 911 tragedy  
to pass the wholly undemocratic Patriot Bill and begin  
rounding up suspects, even without identifying them.  
Of  
course the actual arsonists of the Reichstag terror  
were  
never found, though most scholars are certain it was  
the  
Nazis themselves.*

*Of the other lines of the poem, which the ADL termed  
an example of the Hitlerian "Big Lie", and the poet's  
"spewing Anti-Semitic venom". The lines, "Who knew the  
World  
Trade Center was gonna get/bombed?" Well now,  
certainly, even  
the Democratic Party has affirmed that the Bush  
Administration  
knew. I agree with this, and it is everywhere on the  
Internet  
that not only was the US warned repeatedly by Germany,  
France, Russia, England but also Israel. Michael  
Ruppert of  
the Green Party has issued a video stating clearly,  
"Israeli  
security issued urgent warnings to the CIA of  
large-scale  
terror attacks. And that the Israeli Mossad knew that  
the  
attacks were going to take place. they knew that the  
World  
Trade Center were the targets. This is from British  
newspaper  
the "Telegraph". (Copies of these documents available  
with  
this statement.)*

*In addition there are articles in all forms of media  
and of course the Internet confirming or suggesting  
that the  
entire Imperialist world knew and had warned the US  
CIA in  
advance, but no action was taken. WHY. They say  
they "couldn't connect the dots". The FBI agents in  
Minnesota and Arizona who sd that FBI received a  
report in  
1998 that a terrorist organization .planned to bring*

people  
to the US to enroll in flight schools. Zacharias  
Moussoui,  
now charged with conspiring in the Sept 11 attacks,  
was  
arrested by the Minnesota agents of the FBI in August  
2001  
but FBI HQ denied agents request to seek a warrant  
even to  
search his computer. And in a prepared statement by a  
Minnesota FBI agent, he blamed legal restrictions but  
principally FBI headquarters for impeding a more  
aggressive  
investigation of this man. As for the other agent's  
attempt  
to warn the FBI HQ of these attacks, he was rebuffed  
when he  
made the report, but now FBI HQ says it has not record  
of  
such warning. (See <http://www.Truthout.org/docs>) There  
are  
other incredible dots on the media, for instance the  
stockholders of American Airlines and United, which  
were the  
carriers hijacked to commit the terror began  
withdrawing  
stock from these companies in August before the  
attacks.

The most offensive phrase in the poem to my various  
attackers is, "Who told 4000 Israeli workers at the  
Twin  
Towers / to stay home that day/ Why did Sharon stay  
away?" To  
infer that I am accusing Israel of committing the  
atrocities is  
disingenuous slander and character assassination. But  
I do  
believe, as I stated about England, Germany, France,  
Russia,  
that the Israeli government, certainly it's security  
force,  
SHABAK knew about the attack in advance.

My sources were, "Ha'aretz" and "Yadot Achronot" (two  
Israeli newspapers) "Al Watan" (a Jordanian newspaper)  
"Manar" -TV and the website of the Israeli security  
force

SHABAK. There are myriad references to this in Reuters, Der Spiegel. The Israeli newspaper Yadiot Ahranot first revealed that SHABAK had canceled Sharon's appearance in New York City that day, Sept 11, where he was supposed to speak at an "Israel Day" celebration. This was also mentioned in the Star Ledger, to the effect that Sharon was supposed to visit the US, but no dates were mentioned.

It is the Green Party's Ruppert who makes the most effective case for the 4000 Israeli workers (Not Jewish Workers!) but Israeli nationals. He says in his video, "if what I am showing you is known overtly although the media, how much more does our thirty billion dollar intelligence community know". He goes on, and this seems true to me, It is "Nonsense" to say the Israelis did it. They were warning the U.S. hand over fist." Ruppert speculates further 1. The US did not listen 2. They needed the attacks" which I leave to time, as Malcolm X sd, Time will tell.

But the most stunning revelation is this, again Ruppert, "We reviewed the list of former tenants of the World Trade Center at the on-line Wall St Journal site. And there's the website. It is an alphabetical list of tenants. Scroll to the very bottom and notice the moving date for the office of Zim American-Israeli Shipping to Norfolk Virginia. They were in the World Trade Center. They must have had Mossad" (or Shabak- AB) input because they vacated one week before September and they broke their lease. The Israelis didn't

*pull the attack, but they were smart enough to get their people out of the way. How come our government didn't do the same thing for us." (Statement & Quote by George DeCarlo, Coordinator of Union County Greens, Co Founder of the NJ Lavender Greens- included in media pkg.)*

*The poem was never saying anything else, i.e., why didn't the other slaughtered Americans know? I WAS NOT SAYING ISRAEL WAS RESPONSIBLE FOR THE ATTACK, BUT THAT THEY KNEW AND OUR OWN COUNTERFEIT PRESIDENT DID TOO! There is other disturbing facts surround the hideous 911 attacks, which my family and I could see from the third floor bathroom window of our homes! And certainly one day all this will be thoroughly investigated. The poem says "Who know why Five Israelis was filming the explosion/ And cracking they sides at the notion." I got this story from The Star Ledger, where it appeared twice, and The New York Times.*

*The reference to "cracking they sides" or laughing uproariously while filming the 911 attack, apparently on the top of a truck from the Jersey side is a direct paraphrase of the Ledger articles. In fact, the State Police, who arrested them, stated that that is one of the reasons they did arrest them, because they were laughing.*

*Again, these were Israeli Nationals, persons holding Israeli passports. The Times article even reported on what their lives were like in Jail. And implied they would be deported. So this reference is not more of the ADL's "Anti-Semitic venom" but arrived at merely from studying the*

US  
media. Why those five Israelis were there filming and  
laughing I do not claim know. That's why the poem here  
and  
throughout continuously chants the question WHO WHO  
WHO? That  
is, who is responsible for this horrible crime and  
WHY? It is  
a poem that aims to probe and disturb, but there is  
not the  
slightest evidence of Anti-Semitism, as anyone who  
reads it  
without some insidious bias would have to agree. Why  
the ADL  
would do this, I can only speculate.

I wish they and other concerned pundits would  
speculate  
on how an Airplane flying in America, where the pilot  
has to  
file a flight plan before taking off, how can such a  
plane or  
two or three of them file such a route in which they  
would  
travel, and in the case of the planes leaving Boston  
make 45  
degree turns south and fly 54 minutes to the World  
Trade  
Center and 90 minutes to the Pentagon and not be  
challenged  
by US Air Defense Fighters, or brought down by ground  
to air  
missiles?

Having been in the Air Force I know those ADC fighters  
would normally confront such "rogue" aircraft within a  
few  
minutes! Why was this not done? Let the ADL and the  
media  
investigating me, investigate that! We should know  
that Bush  
and his Right Wing crew want War against all the  
forces of  
their so called "Axis of Evil" What a not so wild  
coincidence  
that the path of this Axis parallels the route of the  
proposed US oil corporations- pipe line from Saudi to  
the far

*east, apparently to oppose the spiraling economic growth and influence of China. They scream "Bin Laden" and "Taliban" and destroy Afghanistan, install a puppet president and a shadow occupation force.*

*Next in the Axis is Iraq, we should have known that. With no real proof at all again the people of the US outraged and frightened by the Reichstag of 911 are hyped with chants of "Regime Change" and "Saddam Hussein". No longer is the madness of crowds being aroused by the "Anti-Terrorist" campaign and Bin Laden as the Devil figure used to rouse the people to a patriotic frenzy, now it is Saddam Hussein. So forget last month's war and get ready for this month's. Bush says he wants "regime change" in Palestine, he wants to oust Arafat, now in Iraq, and he wants to oust Saddam. The Axis projects Iran next and then North Korea. What is this an updated version of 1984 or an American version of Hitler's and Bush 1's) New World Order?*

*Regime Change, why? Because these regimes are anti democratic or terrorists or in the case of Saddam, they have "weapons of mass destruction". Well if being anti democratic were a good rationalization for foreign invasions of countries then the United States better watch out because the Florida coup, which tricked the American people into accepting Bush as President is anything but democratic. Should we let foreign countries invade us to get rid of Bush? What would be the American People's reaction to such*

Third  
Reich replay?

And as for Saddam having "weapons of mass destruction"  
(or mass diversion as some critics say), the US has  
these  
weapons. So do Israel, South Africa, Germany, France,  
Italy,  
England, Russia, and now China, India, Pakistan. How  
is it  
the US and its allies (except the Chinese) can have  
such  
weapons, but no one else can. The answer to that, of  
course,  
is White Supremacy and Imperialism. And what should be  
the  
growing understanding by the American people and the  
democratic people of the world, is what the far right  
Bush  
coven wants is a military dictatorship of the world.  
The ADL, by attacking me by distorting what my poem is  
saying, is doing its usual ugly, as a well known  
running dog  
of imperialism, particularly by attacking anyone who  
takes an  
independent position or is critical of Israeli  
Imperialism  
and its attendant ideology political Zionism. As they  
are  
attempting with me the ADL slanders anyone who is not  
happy  
with Israel's ethnic cleansing of the Palestinians  
As Anti Semitic, when 1st of all Israel and its  
guiding  
philosophy have nothing to do, as categories, with  
Jews.  
(See "Zionism in the Age of the Dictators", Brenner

But this is the trick such demagogues as the ADL use  
to  
hide the crimes of Imperialist Israel. When we  
criticize US  
imperialism does that make us enemies of Christianity,  
maybe  
only to Jerry Falwell and such Right wing Christian  
Zealots,  
perhaps Asscraft But neither Israel nor Zionism is the  
same

as Judaism. (Op cit Brenner; also "The Dilemma of the Modern Jew, Prinz".) But this is the trick the Israeli's and their sympathizers use to hide behind Judaism. Israel (and it's political Zionism) has as much to do with Judaism, as the US has to do with Christianity.

In the US our constitution makes clear that this is a secular nation and by law theoretically enforces separation of church and state, tho Mr. Bush and Mr. Asscraft have demonstrated they disagree, and Israel outright says it is a "Jewish State" but if that is so then that explains why it can discriminate against its Arab people living inside Israel and make them 2nd class citizens, in much the same way that South Africa, a close friend did under Apartheid. (See "The Crisis of Black Jewish Relations", Brenner & Bloom; "Israel and South Africa", Stevens & Ellmessi; The "Arabs in Israel" by Sabri Jiryis, foreword by Noam Chomsky).

The ADL attacks so it can confuse people and show me as just another Anti- Semitic attacker of their absolutely false depictions of Israel as a victim of Palestinian Terrorism. This is absolutely in tune with the Bush administrations Frenzied "destroy Iraq regime change "Jones" (a street word for narcotics addiction) that the administration is chanting around us like cheer leaders at a football game! So that US imperialism can transform the whole of the Middle East, the Arab world into a gas station (See "Bushwacked: A

*Counterfeit*

*President for a Fake Democracy", Baraka)*

*So that we are supposed to believe that if a little  
girl blows herself up in a Israeli Pizza Parlor, she  
is a  
terrorist, but when Israeli Jets, made in the USA,  
destroy  
whole sections of Palestinian cities, bulldoze  
neighborhoods,  
all but destroy the Palestinian Center of Governance,  
with  
its President, Yasser Arafat, inside sitting in the  
dark, it  
is the Israelis who are victims and the little  
Palestinian  
girl or boy or young man or young woman or even elder,  
they  
are the terrorists. We are supposed to be intimidated  
by  
demagogues like the Anti Defamation League (who should  
be  
called the Anti Anti Defamation League) so that Israel  
as a  
jr. partner of the Bush led US goosestep to world  
military  
domination can commit ethnic cleansing of the  
Palestinians in  
the name of fighting terrorism.*

*It is the ADL, which is actually guilty of what its  
leader, Abraham Foxman calls the Hitlerian "Big Lie",  
and  
ironically it is the ADL, which is "spewing  
anti-Semitic  
venom". The same ADL which became aware of "Black Anti  
Semitism", which it had earlier said has never been a  
threat,  
until Stokely Carmichael and SNCC began to support the  
PLO  
and the Palestinian Struggle as a Liberation Struggle  
and  
condemn Israeli Imperialism and Zionism. That is when,  
as  
Stokeley Carmichael says in the A-APRP's "Smash  
Zionism" the  
ADL smashed SNCC instead. As Israel drew closer to  
South*

*Africa, politically, economically, militarily in the 60's (Op Cit, above & others) the Black Liberation Movement and African Nations became more and more guilty, according to the ADL, of "Black Anti-Semitism".*

*This is the same ADL who opposed Affirmative Action, even though many Jews benefited by the Civil Rights Struggle, and the most notable white comrades in that struggle were young Jews. The same ADL that filed an Amicus Curiae (friend of the court brief) in the historic and reactionary Baake Decision which challenged & defeated the University of California's affirmative action as "racist" and was explained by the ADL as its opposition to quotas. So that the university's could now enforce a quota on Black students of none!*

*This is the same ADL, which in league with the American Israel Political Action Committee, just a few weeks ago sent millions of dollars into Atlanta, Georgia to defeat progressive Black Congress woman Cynthia McKinney, because she called for a more balance American view of the Palestinian -Israeli Conflict. These same forces defeated in Alabama, another progressive Black incumbent Congressman, because he too dared to support the Palestinians. (See New York Times), Amsterdam News, Star Ledger). Very much like the way Bush touts "Regime Change," recently even hinting at an attempted Assassination of Saddam Hussein, if the American People rise up and force our congress to deny the Bush juggernaut of terror to attack Iraq.*

ADL and their " bagman" AIPAC didn't like these black politicians stance on Israel, so in a minute and a few million dollars, they are gone! So now, it's my turn. Using my poem, *Somebody Blew Up America* they are going to spread the Big Lie, distort what poem says. Cover the fact that this poem actually is an attack on Imperialism, National Oppression, Monopoly Capitalism, Racism, Anti-Semitism. I challenge ADL to show anywhere in this poem that is Anti-Semitic in the least. In their press release they say talk about "Jews being scapegoated throughout history." then "conspiracy mongers of the Arab world.have taken Anti-Israel propaganda to a new level " (Mr. Foxman, what is the Arab World? Alan Dershowitz in his "Chutzpah" says the basis of bigotry is "overgeneralization," so where is the "Arab World"? Is Detroit included? Asscraft thinks so.

Earlier the press release mentions "the Muslim World" does that include Lyons Ave., Newark? But then from "Anti-Semitism" the release goes to Israel, not Jews, and Israeli Mossad as those victimized. So they fight Anti-Semitism mainly by "defending" Israel. In fact they defend Israel like Joe McCarthy "defended" the US against Communism. Included in my package is a communiqué from an Israeli Peace Organization ": Gush Shalom", "Israeli Peace Block (see Defamation from the Anti Defamation League Answered" (██████...) This was first published 7/11/2000 as a press release. "In the past 24 hours, an attack is being mounted against Gush Shalom. Knesset Member Collette Avital (Labor) has actually lodge a complaint with the police,

*claiming that cartoons presented on our website constitute "incitement". And the powerful American Jewish organization Anti -Defamation League found time, even on election day, over there, to disseminate a message of defamation against "Gush Shalom", which already resulted in hate e mails being sent our address".*

*In a following message signed by Adam Keller Gush, Shalom Spokesperson. The organization defends itself from an ADL press releases "expressing outrage at Gush Shalom's portrayal of Prime Minister Barak as a killer of Palestinian children in a caricature on its web site, stating that the image of Barak standing on the bleeding bullet ridden body of a Palestinian child is abhorrent." Gush Shalom replies, "Still after consulting with my fellow activists I am in a position to make an offer. Should a complete week - seven days pass in which not a single unarmed Palestinian is killed by the Israeli armed forces which are answerable to Mr. Barak, we would remove the above mentioned cartoon from our website.*

*The Gush Shalom statement ends "As for the ADL- an organization which claims to "counter hatred prejudice and bigotry" can you truly find no other places to search for such, with Israeli society in its present condition, except at our modest website. Was the ADL attacking these Israelis for being Anti Semitic or criticizing rather forcefully the continuous murder of the Palestinians. So in Israel itself,*

*ADL is still covering for and attacking anyone, even Israeli citizens themselves who oppose the Bush Zionist Plan to de-Palestinianize Palestine!*

*Another communication from Israe( [REDACTED]...): This signed by 95 Israeli Academics (copy included in pkg), Sept 23, 2002 that begins "URGENT WARNING: THE ISRAELI GOVERNMENT MAY BE CONTEMPLATING CRIMES AGAINST HUMANITY" It goes on, "We members of the Israeli academe are horrified by US buildup of aggression towards Iraq and by the Israeli political leadership's enthusiastic support of it. We are deeply worried by indications that the "fog of war" could be exploited by the Israeli government to commit further crimes against the Palestinian people, up to full-fledged ethnic cleansing."*

*One striking description of the Israeli Military by these professors is that in an interview found in Ha'aretz Sept 19, 2002, Israeli Chief of Staff Moshe Ya'alon describe the Palestinians as a "cancerous manifestation" and equated the military actions in the Occupied territories with "chemotherapy". Certainly the ADL will have to go after these "Anti Semites" using the "Big Lie" and "Spewing Anti-Semitic Venom"! And the growing list of progressive democratic people around the world who will have opinions about Israel and Political Zionism independent of the ADL, the ADL will have to attack and slander them as well*

*I challenge the ADL to set up a national television program so that we might debate this issue. We can project*

*the poem on a wall and go down line by line and discuss it. If not that then why not a forum or debate some place like NYC Town Hall or at Symphony Hall in Newark. Why not take a survey of those who heard the poem at the Dodge Festival? Those who registered and the students brought by schools could be contacted and a survey taken to reflect just the majority of people hearing the poem thought, not just some shadowy surrogates of Imperialism who are trying to convince people that I and my poem are the enemy not US and Israeli Imperialism.*

*I have already gotten a great many communications praising the poem. A great many E-mail letters and phone calls not only praising the poem, and the poet for writing it, but also opposing the attempt to violate my first amendment rights by this oft repeated ADL skin game of calling critics of imperialism Anti Semites. I have already said, in answer to what Governor McGreevey is quoted as demanding that I apologize and that I resign as NJ Poet Laureate. And I have said repeatedly that I will do neither.*

*It is unfortunate that Governor McGreevey has been stampeded by paid liars, and apologists for ethnic cleansing and white supremacy, bourgeois nationalists and the dangerously ignorant, to be panicked into joining in the ADL's slander, belittling my intelligence, and insulting not only my person, my family, my fellow artists and activists who know all this is just the feces of a very small cow. But*

*they are also attacking my work in the arts and my  
social  
political views. By demanding that I apologize to Evil  
and  
Submit to some fundamentally racist and politically  
motivated  
call for me to resign as New Jersey's Poet Laureate,  
he is  
insulting the broad group of people who know he is  
incorrect  
and who have read and celebrated and valued my work.  
And that  
is a grave mistake, one I am hoping he will correct.*

*"Somebody Blew Up America!" was written Oct 1, 2001. A  
month after the terror attack. Almost immediately I  
circulated it around the world on the Internet. In  
addition,  
I have read this poem in Spain, Portugal, Africa,  
Switzerland,  
Italy, Finland and it was translated into German and  
read on  
German radio, at Universities and other venues across  
this  
country. It has become one of the most circulated of  
my  
poems. Yet it was not until I read the poem at the  
Dodge  
Poetry Festival that I got negative response from  
three  
people that I know of. The overwhelming response was  
an  
almost thunderous applause. I even had to come out and  
take a  
second bow at one performance. So why now and Who, as  
the  
poem asks, is behind it? Perhaps the forces which have  
dishonestly tried to characterize the poem as "venom"  
or  
merely "a harangue" (just as they called John  
Coltrane's  
music "Barbaric Yawps") are simply, the Charlie  
McCarthy  
voices for Bush & Sharon's Edgar Bergen's.  
Empty-headed  
devilish dummies constructed of wood and painted and  
costumed to look like it is real people speaking, when  
all*

*the time it is imperialism is the ventriloquist  
speaking  
through their mouths.*

*NO, I WILL NOT APOLOGIZE, I WILL NOT RESIGN. In fact  
I will continue to do what I have appointed to do but  
still  
have not been paid to do. Publicize and Popularize  
poetry and  
poets throughout this state. To set up new venues and  
new  
networks for poetry reading and workshops, in the  
state's  
libraries and schools and other institutions.  
Hopefully  
initiated and given paradigm right here in the Newark  
Public  
Library, its branches and throughout the school  
system.  
Therefore giving more of our citizens access to  
poetry,  
involving poets of all nationalities, both male and  
female,  
of diverse experience and styles. I have already begun  
to  
enlist coordinators of poetry programs throughout the  
state,  
so that we can network a tour of poets, hopefully  
beginning  
in January, throughout the state.*

*To do this I will be approaching local, county,  
state, federal and private funding. And expand our  
budget  
with the cooperation of these other existing programs.  
We  
will ask that poets POET-ON! That they begin to  
produce at  
least one poem or publish a poem monthly, in the most  
modest  
forms, Kinko style, and give them away if they have  
to. That  
they begin to set up readings not only in the places  
we  
mentioned but also in parks and restaurants and in  
neighborhoods.*

*We say this because we feel that this state and*

*indeed this nation and this world is desperately in  
need of  
the deepest and most profound human values that poetry  
can  
teach. That is what Keats and Du Bois called for the  
poet to  
do, to bring Truth and Beauty. To be like the most  
ancient  
paradigmatic image of the poet. To be like Osiris and  
Orpheus, whose job it was to raise the Sun each  
morning with  
song and story. To illuminate the human mind, and  
bring light  
into the world.*

*POET ON!  
Read it for yourself.*

*SOMEBODY BLEW UP AMERICA  
<http://www.themarcusgarveybbs.com/board/msgs/10788.html>  
by Amiri Baraka*

=====

*"Revolution is not like cricket, not even one day cricket"*

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*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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515. **Rebecca Wolff**

### ***Fence 10 and Fence Books Contests***

*Mon 14 Oct 2002*

---

Herewith announcing the release of Fence 10, Fall/Winter 2002-2003. Please subscribe now! at <http://www.fencemag.com>

This gorgeous issue features:

Poetry by, among others

Marjorie Welish, Kenneth Koch, Garrett Kalleberg, Jordan Davis, Amina Calil, Norma Cole,

Elizabeth Fodaski, Steve Healey , Christopher Janke, Monica Ferrell, Tracy Philpot, Andrew Zawacki, James Galvin, Jeffrey Croteau, Devin Johnston, Peter Gizzi, Leonard Brink, Alice Notley, Ander Monson, Tomaz Salamun, and Anne Carson

And fiction by

Sam Lipsyte, Paul Maliszewski, Paul LaFarge, Joe Wenderoth, and Julia Holmes

A piece by

David Antin

And "Beautiful on the Inside," a special painting feature by Adam Hurwitz

Plus:

Visit the Fence Books site at <http://www.fencebooks.com> for complete guidelines and required entry forms to our two book contests, the Alberta Prize (post-mark deadline November 1-30, 2002) and the Fence Modern Poets Series (post-mark deadline February 1-30, 2003). You can download them from the site or send an SASE as directed in the guidelines.

Thanks, and remember to crush President Bush's tiny head between your fingers every time you see him. And to let me know if you'd like to "unsubscribe" by replying with a message with that subject heading.

\*\*\*\*\*

Rebecca Wolff

Fence et al.

14 Fifth Avenue, #1A

New York, NY 10011

<http://www.fencemag.com>

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516. **Wystan Curnow (FOA ENG)**

***Re: women in TNAP: Sylvia Plath***

*Mon 14 Oct 2002*

---

Aw, come on. Least Sexton had a band.

Wystan

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

From: J Gallaher [mailto:████████]

Sent: Tuesday, 15 October 2002 2:48 a.m.

To: ██████████

Subject: Re: women in TNAP: Sylvia Plath

Rachel Loden writes:

<There's no doubt that Plath was a sick puppy. But serious people can read her work without signing up for any victim-cult. That was my point. Not that I endorse her goofy world-view, any more than Marjorie Perloff does when she calls Plath "an extraordinary poet" or speaks of her "peculiar ability to fuse the domestic and the hallucinatory.">

I Add 2 cents, in agreement:

The problem with poets who have both talent and a cult of personality is that the two become hard to unweave . . . so the talent tends to get swamped in the personality. At least that's true with Plath, as she remains THE one poet that many people know, or know of. Works well for her name recognition, but doesn't help her poems one bit. And several are worth knowing. Even a HUGE, overtaught one like "Daddy."

On the other hand, I think Sexton is just plain awful. Blather, in fact.

Best,  
JG

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517. **MWP**

**Re: 20 Sonnets**

Mon 14 Oct 2002

---

on 10/14/02 7:13 PM, Jim Behrle at [REDACTED] wrote:

*My sonnets are a sequence written across 14 line fields. The first 100 were written between my birthday and opening day this year, and the subsequent 20 are a bit like b-sides. I'd like to write 1000, I think, but have moved onto different projects. I'm not sure that its meaningful or necessary, at least for me, to follow the rules of traditional sonnets. If I drive a Hyundai and call it a Camaro, hey, life's short.*

--Jim Behrle

---

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

Thanks! I sincerely appreciate that explication, JB. I knew there was a 14-line connection lurking in there someplace, but couldn't quite figure it out. And so prolific - wow! What is it about the writing of sonnets that is so addictive?

-m

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518. **Harry Nudel**

***Bobbie Louise Hawkins at Joe's Pub...***

*Mon 14 Oct 2002*

---

10 bucks..2 drink min...a south texas colette...gosh damn...was that Anne, Bob. Pen, Hettie, Simon & many beards i dindn't recognize..damn....too dark to see any clothes..& the two beers....never throws anything out...waiting for the moment to Recherche du Temps...i'm sure is Perdu...

damn the yrs pass...Bobbie as the most gorgeous of the century on U.B campus..& John Weiners .. sz he was in luv with Bob....innozent me in love with Literat.....my first menmory of America in the same building...HIAS...how the perdu passes...

gorgeoso as ever...were i younger....were were i were i were i...she rd out of notebook clear stream of clear texas waters.....i'm not complaining..hide the politics under a Bush & let the Bass memoirs flow.....DRn...

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519. **Alan Sondheim**

***0000000-0002374***

*Tue 15 Oct 2002*

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making no difference whatsoever, these missives of absolution, as if recuperated, a moment or more, of ordinary life, the battered powers of performative

language, creation from the start - the havoc comes from elsewhere, the block-packages of texts-of-truth, the true-real texts from which there is no escape, apocalyptic shifting - it's in our nature to hope that prayer - supplication - that a difference is made with utterance - in fact it makes no difference whatsoever - things remain brutally tied to substance - we predict and play - i write as if there's no tomorrow - as if this is the last missive, the last missile - as if this is the last provocation -

0001240 072151 066141 063040 066151 071554 072040 062550 064440 error  
capital fills the interstices - tunnels beneath the streets - email tags and headers  
- sewage capital - finally bringing weapons to the foreground - fighting back is  
useless - at this point, weaponry accumulates - anthrax plus anthrax = anthrax;  
bomb plus bomb = bomb - it's boolean at the heart of it -

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bang we're dead

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520. **David Baratier**

***Re: Indentations Upon Indentations***

*Tue 15 Oct 2002*

---

Dear --m

The first poet to indent in this currently silly, but once astute manner which later was dubbed "field" was French. This should not be surprising as all innovative items, even terms such as "avante garde" itself, were invented by the French. In the recent hoax letter purportedly sent from the UN by Alicia notice how it seems more real because the first twenty three people are from France, further proof of all things originating from France. Many poets have realized and mined this truth, M. Palmer, for example, exploits this fold by naming an experimental work Baudelaire series. Mallarme was the poet progenitor of the field, Un coupe de des jamais n'abolira le hasard, the poem. The poem is not A THROW OF THE DICE NEVER WILL ABOLISH CHANCE as Richard would have you believe, as this is merely a substitute, even if performed by a man named Pierre, a translation into an inferior language. As a French Indian I have been accused of being avant guard but only 50% of the time as the rest of me is narrative. I am so tired of bears and feathers. Field is a journal in Ohio which was experimental, but similar to the situation with Bob Hass' Field Notes, once removed from the sideline construct, it was found to be only a human wish of something more than ordinary. A relative of mine, Jacques, is a famous film star, another a well known vampire. Since vampires are a derivative of the dandy and pierrot this explains their coolness, that French Connection.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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521. **roger.day**

***academicals***

*Tue 15 Oct 2002*

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I know we sometimes get a breakdown of the list membership by nationality - I was wondering if an equivalent exercise could be done via email domain? .edu, .com etc? Not that it would shine a light on any particular corner, just mildly curious.

Roger

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522. **Ron**  
***Of late on the blog***

Tue 15 Oct 2002

---

Boontling, bubblers and a dialect survey

Two masters of vocabulary: Forrest Gander & H.D.

Conservative poetry that truly rocks - Annie Finch's \*Calendars\*

"The asyntactical tactics of Language poetry" and other myths

A Philadelphia progressive poetry calendar

Tan Lin's \*Lotion Bullwhip Giraffe\*

Problems of the \*New American Poetry\*

Eliot Weinberger on the Allen anthology

<http://ronsilliman.blogspot.com/>

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523. **Rachel Loden**  
***Plath, pity-parties, women in NAP***

Tue 15 Oct 2002

---

This was rejected yesterday. . .

*I did appreciate something in Plath way back when we were first encountering her dramatic career, and that was that she could really handle that short line. I didnt care for all the self-pity, but I thought the voice was pretty sure.*

Thanks, George, good to know, esp. about the short lines. My own allergy to the whole morbid circus that followed Plath's death has kept me away from her for decades. It's only reading others on her work, actually, that took me back. And then I remembered that I had learned a lot from her--and I don't mean from her content but from the suppleness of her lines, her music.

Of course, as Maria mentions, she would never have fit into the Allen anth. But that doesn't explain, say, Diane di Prima's absence. Or some others.

As for pity-parties, though, Wieners is right in there (as Kevin says), getting the shindig started. But his self-pity comes off as faded grandeur. And somehow we love him for it.

Odd.

Rachel

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524. **Maria Damon**

**Re: looking for Edwin Torres (sorry)**

Tue 15 Oct 2002

---

kasey! we luv u!

At 6:03 PM -0700 10/14/02, K. Silem Mohammad wrote:

>Sorry for posting that last message to the entire list. And sorry for  
>wasting even more list time with this apology. Sorry for just generally  
>being lame. Sorry, my dear departed mum, for all the pain I must have  
>caused you in childbirth. Sorry....

>

>Kasey

--

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525. **michael ceraolo**

**Re: inside/outside the academy**

Tue 15 Oct 2002

---

You should be careful with the name-calling. You should know that every state has different labor laws; here in Ohio adjunct professors are prohibited by law from organizing.

Michael

Murat Nemet-Nejat <[REDACTED]> wrote:In a message dated 10/12/02 1:13:11 PM, [REDACTED] writes:

*but when you compare adjunct teachers in academe to "scabs," well that really gets my goat, murat... and i'm probably as pro-collective bargaining as you're gonna find in these parts... there are so many reasons why that's just not so (never mind a closer interrogation of "scab")---and to suggest as much does a great disservice to that exploited class of laborers upon which so many campuses have come to rely (and as a matter of full disclosure, i've worked as such a "scab," and my partner kass fleisher has been a "scab" in such terms for 15 years now---and my dad was a union steward... so this really really strikes a nerve in me)...*

Joe,

I did not intend to insult anyone; I am sorry the word "scab" insulted anyone, and I can understand why it might. A lot of poets I admire work as adjuncts; so did at one point my wife.

Still, it is a sharp way of saying something relevant. In a strike or lock out the management is fighting no to give some economic advantages to labor (either pay raises or working conditions or benefits or hire and fire practices). The management historically fought these demands (after the use of the police became less rampant) by hiring people who are desperate enough to accept the management's conditions. That's why insisting on all the workers in a given industry being union is important though that might ossify into its own difficulties.

In the present university system, it seems to me, there are two levels of teacher/workers. Those who are tenured and the adjuncts, who can be discontinued any time, who get paid less, with less benefits, etc., and, very crucial, with very little chance of any advancement. You know the sorry story better than me. The universities have essentially achieved what other industries have always fought for.

My real frustration is with those with more substantial positions (a chair, etc.) If those people took chances, insisted on a more equitable arrangement, something may happen. Universities need those big names (if nothing but image purposes). If they refuse to work under those circumstances, the university must respond.

I wrote a post to the List along these lines a few years ago. It seems to me the academic community as a whole show little class consciousness (the economic consequences of their behavior) even though many hold left leaning opinions.

Murat

-----  
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526. **Jeffrey Jullich**

***Re: From the horse's mouth***

*Tue 15 Oct 2002*

---

Mairead Byrne <[REDACTED]> wrote:

> Dear Kevin, could you go back for dessert and ask him his opinion of May Swenson? . . . Just tell me about the dessert. If they have dessert at Benihana.

Mairead

Dessert

Ice Cream 2.50  
Sherbet 2.50  
Tempura Ice Cream 3.99  
Banana Tempura 3.99  
Kakigori (Japanese Sundae) 4.50  
Specialty Benihana Assortment Prepared Locally 3.99  
<http://www.benihanasak.com/menupage3.htm>

---

Dessert

Green Tea Ice Cream  
A creamy textured Japanese ice cream with  
a subtle surprising flavour of macha  
£3.50

Vanilla Ice Cream  
Made with fresh whole milk and cream  
£2.50

Orange Sorbet  
£2.50

Specialities

Cheesecake a la Benihana  
Creme Caramel  
£4.50

Seasonal Fruits  
£4.50

<http://www.benihana.co.uk/menus/individual/individual.html#DESSERTS>

---

Dessert: Azuki Red Bean ice cream.

[http://www.seattleinsider.com/auto\\_docs/dining/4468.html](http://www.seattleinsider.com/auto_docs/dining/4468.html)

---

Try  
the Ginger Ice Cream  
or Tangerine Sherbet  
(\$2.25)

[http://www.hotelspree.com/detail/Las\\_Vegas/NV/USA/169391/](http://www.hotelspree.com/detail/Las_Vegas/NV/USA/169391/)

---

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527. **Michael Magee**  
***Magee/Gevirtz read in Buffalo***

*Tue 15 Oct 2002*

---

Howdy folks, I'm guessing news of this will go out but I thought I'd mention that I'll be reading with Susan Gevirtz this wednesday. If you're in Buffalo, can't wait to see you! If you're not, well, come to Buffalo!

-m.

Susan Gevirtz

Michael Magee

Poetry Reading

Weds., Oct. 16, 4pm; CFA Screening Room

Michael Magee Lecture: "Pragmatism, Jazz, and the American Vernacular"

Fri., Oct. 18, 12:30pm; 436 Clemens

Susan Gevirtz is the author of Hourglass Transcripts (Burning Deck, 2001), Spelt, a collaboration with Myung Mi Kim (a+bend

press, 1999); Black Box Cutaway (Kelsey Street Press, 1999), Linen Minus, and Narrative's Journey: The Fiction and Film

Writing of Dorothy Richardson (Peter Lang, 1996). She teaches in the creative writing program at San Francisco State. Read

on-line her Domino: Point of Entry, from UB's Leave Books.

Michael Magee is the editor of Combo and author of MS and Morning Constitutional. His essays address pragmatism and poetics. Magee teaches at the Rhode Island School of Design.

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528. **Joe Amato**  
***Re: inside/outside the academy***

*Tue 15 Oct 2002*

---

murat, i think the analogy is way off though---in what sense does a professorial position constitute (with or w/o tenure) a managerial position?... the blurring comes in with administrators (chairs, some deans) who teach, yes, and who manage staff... but in point of fact i don't "manage" a workforce (my students? no way!... staff? not unless i'm in an admin slot of sorts, again, such as grad director)... so where is the comparison to (say) the management ranks one finds in fortune 1000?... and then of course we \*have\* an actual educational administration on every campus, which associated duties are quite a bit different than the sorts of bureaucratic duties most faculty are immersed in (which turn

largely on faculty governance issues at the outside, and dept. and curricular issues on the inside)...

as to lock-out, again, i can't see it... first off, many adjuncts (such as kass here) have a course-by-course contract (it's not even yearly, would that it were!)... secondly, not renewing someone's contract turns on any number of factors, and is about as capricious as it gets---one evil of the system is that it's set up to work this way, w/zero commitment to such workers... someone goes on leave, we need another adjunct faculty member, e.g... this latter scenario, which sounds innocent enough on the surface, becomes a model of exploitation for campuses that wish to control their labor force with a heavy hand (grad student labor can be much the same, but here again, adjuncts are treated a notch below even ta's)... visiting positions are another thing---that term, "visiting," always makes me chuckle btw (having been a visiting, on a wing and a prayer)---but the way adjunct labor can be moved around at whim is a sight to behold...

if they're being "locked out," in any case, then i'd say adjuncts had best unionize, if only to fulfill the analogy!... i'd say much the same for profs, who could stand to profit from collective bargaining---but again, academics need first to think of themselves as \*workers\*...

i understand how adjunct labor can be a "nice" thing for folks who wish to do part-time teaching, yes... but in point of fact there are a number of such workers out there who are hoping against hope that this will be their way into a full-time job---and they're being encouraged to believe so at every rung of the academic ladder, to phd and beyond... no question it's a knotty issue, but i think we really must bring to it some clearcut thinking about what's ethically right, and wrong, in said workplace...

best,

joe

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529. **kari edwards**

***please pass the salt too***

*Tue 15 Oct 2002*

---

please pass the salt too

bear no responsibility, make atomic detonations blast Zones, Air Pressure Detonators ----- Plutonium , Uranium-238, what's best for your money? -- the information on how to bubbles two fragments; 1.) the nucleus (central mass) 4). Blast Damage ----- Everything flammable burns. People burn. [See chart below] In fact, the "Blast-O-Mactic" brand is the best for your money -- One Trident Nuclear Fission/Nuclear Fusion/ Fission (H-Bomb) is a three part

sub-atomic vibration of Krypton. NEXT MONTH'S COLUMN the `missing' section of three miles away. History Lead Shields and how the fireball began. We here at "Fat Man," destroy 90% fatalities. at a relatively high cost Photos available.

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530. **Mairead Byrne**

***Re: From the horse's mouth***

*Tue 15 Oct 2002*

---

Hey thank you! This reminds me of Ander Monson's great poem "Index" in the current issue of Conduit. Sometimes subject matter just has to be corseted, or asbestos-gloved. I particularly like the prices here. Mairead

| [REDACTED] 10/15/02 10:54 AM >>>

Dessert

Ice Cream 2.50

Sherbet 2.50

Tempura Ice Cream 3.99

Banana Tempura 3.99

Kakigori (Japanese Sundae) 4.50

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Dessert: Azuki Red Bean ice cream.

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---

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### 531. **mIEKAL aND**

#### **"If" "I" "were" "running" "a conference"**

*Tue 15 Oct 2002*

---

(this is coming from the viewpoint of having living, working, teaching, & struggling inside of a decentralized anarchist & collective landscape populated largely by young folks who are nomadic & have made life choices which do not have post-grad degrees, teaching in institutions, & retirement as motivations for their paths in life.)

"If" "I" "were" "running" "a conference"

1/ TTTTTTThere would be no superstars.

2/ AAAAAAAny gathering of differing viewpoints, no matter the context, would be self-facilitating, with particular attention paid to close listening, to representing the accumulation of experience & wisdom. speaking louder, faster, or more aggressively would not be the bottomline for being heard.

3/ IIIIIIdeas would be dynamic & useful conceptual trampolines from which participants could cut & paste according to their needs & desires. Ideas would not be precious cultural artifacts frozen in time & place, traded like so many hog futures on the chicago stock exchange.

4/ IIIIIIn my community, gatherings are organized with notions of networking & information exchange front & center, organized around an urgent sense of breeding each our independent concerns in a collective assemblage. The academic conferences I've been to also have this thirst for such activity, but it

always seems to be over beers & coffee before & after the event itself. Id be willing to bet that this is truly what a lot of the veteran conference junkies consistently find to be the most useful & memorable.

5/ TTTTTTThe life of that would not be extracted & examined only in a way which removes the consequences of our assumptions & beliefs from what it actually takes to survive on day-to-day basis. There is much to be learned from cooking & eating with people, from involving our own children in these practices which we consider to be so dear, from dematerializing the borders between work & play. Examples are numerous & the point is that the operating codes of the conference as we know it (or at least how I've experienced it in the dozen or so conferences I've been to in my lifetime) seem to be a very static & deeply troubling roadblock for genuine discourse in a world that includes more than the university itself. Being at such an event is a constant reminder why I see so many young people looking elsewhere for a more gestural & cocreative praxis.

mIEKAL

mIEKAL aND



<www.dreamtimevillage.org> | <www.cla.umn.edu/joglars>

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532. **kari edwards**

**short sorry**

*Tue 15 Oct 2002*

---

short sorry

"Now," or never or cant be.... "this question", that "was easy", maybe two easys for the price of one, I remember when it wasn't the other day and there was someone over there, right on that spot, it was one of those lead moments, "a day in the life" or written as if an owners manual. "Built for", constructed by and here to serve the ones we all love "an obvious member", but the wrong number dialed twice, 'is this . . .?' 'no and don't you ever call again,' or it was the right number in reverse, 27.4 million pounds of distorted meat, instead of destroyed meat, in reverse, "considering the Order" which was arbitrary and completely without any proper neck ware but a call to order of the "of the Tribe of Elevation." with a cleaver and a gnat of verbs we all mounted the block print backward and, "As it was considered an underscore" drove the rest into the lot of mirth, . . . glory be to the hello hall and be the mighty spirit of gra-cho marx prevent us from and repeat syntax armageddon "of The Good Life Society est." to have existed some where just about here not long after the other ones came and left, claiming to have invited the "4"" "33"" of silence long before

the john cage fraternal order came to own all silence. "AD." initio. "and I" and before that "came" the esp., et al's and fac that we are all cond col of the crt so nb thegigo dacrim cpiauxbf mfa's and tgif Lt's who freq frwy's and fx env's "to grip" "s"t "wit" here to and "it." "Wit." wit or without it, "It was something fit for" a bit-o dinner for four or a chicken pot pie make for "the clan"'s voodoo hoodo, after "of" " which the Four Horseless", all taxi drivers stood and looked at all the "Wonders." "As" if one was the others assumption that was made "they opposed" anything to do the the answer 'all of the above' so the Lords, and ladies of the near east end stopped doing drag , and became other peoples people and sat and wondered "of the Comet and" other parts. "the fall" came much much later, "of"ten as a reminder of "the empire." stokesout, part 50.

"I came to grips." at around age ten or so, maybe a line of a different order, it was during the moon landing "& messiness was understood" as something dirty, something you only do if you are sick and caught in deep clots of blood "as almost important" as the real answer. "The answer" to my future blindness should have been be foretold not by tea leafs sent "to the Brigader" of family matters, and "Everlasting." demigod on my block, but by the hair on my hand. "The House" was silent, as I would show up for dinner and try to hide my hands and have trouble opening the cans "of Armore" condolence ham. or the time we all went to "The King of" burgers and every one stared as I put mustard on my thing, it was as if I was king "Kong Co-op" of all mines, waiting for fay ray. "The way" I got help was when on these special day "the letter" of all letters "arrives and we" or I, depends on the moment "opened them" it depends on the moment, and "almost" as I could "quickly" say; 'sei nicht so grausam, bleib.' something else was to happen as "though I admit" now how "quickly" it "sounded like": fuhrt mich nich in versuchung . . .' I meant get the "quicksilver" tooth brush "and our" souls will be saved. at that moment "bikes fell", I jumped "apart" from the rest, "quite easily" I might add. "This was the question" I had "alluded to. It was" as "easy" as nichts..=

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533. **Maria Damon**

***Re: "If" "I" "were" "running" "a conference"***

*Tue 15 Oct 2002*

---

this is a fantastic post. i will copy it to friends who are planning conferences.

At 11:16 AM -0500 10/15/02, mIEKAL aND wrote:

>(this is coming from the viewpoint of having living, working, teaching,  
>& struggling inside of a decentralized anarchist & collective landscape  
>populated largely by young folks who are nomadic & have made life  
>choices which do not have post-grad degrees, teaching in institutions,

>& retirement as motivations for their paths in life.)  
>  
> "If" "I" "were" "running" "a conference"  
>  
>1/ TTTTTTThere would be no superstars.  
>  
>2/ AAAAAAAny gathering of differing viewpoints, no matter the context,  
>would be self-facilitating, with particular attention paid to close  
>listening, to representing the accumulation of experience & wisdom.  
>speaking louder, faster, or more aggressively would not be the  
>bottomline for being heard.  
>  
>3/ IIIIIIdeas would be dynamic & useful conceptual trampolines from  
>which participants could cut & paste according to their needs &  
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>& place, traded like so many hog futures on the chicao stock exchange.  
>  
>4/ IIIIIIn my community, gatherings are organized with notions of  
>networking & information exchange front & center, organized around an  
>urgent sense of breeding each our independent concerns in a collective  
>assemblage. The academic conferences I've been to also have this  
>thirst for such activity, but it always seems to be over beers & coffee  
>before & after the event itself. Id be willing to bet that this is  
>truly what a lot of the veteran conference junkies consistently find to  
>be the most useful & memorable.  
>  
>5/ TTTTTTThe life of that would not be extracted & examined only in a  
>way which removes the consequences of our assumptions & beliefs from  
>what it actually takes to survive on day-to-day basis. There is much  
>to be learned from cooking & eating with people, from involving our own  
>children in these practices which we consider to be so dear, from  
>dematerializing the borders between work & play. Examples are numerous  
>& the point is that the operating codes of the conference as we know it  
>(or at least how I've experienced it in the dozen or so conferences  
>I've been to in my lifetime) seem to be a very static & deeply  
>troubling roadblock for genuine discourse in a world that includes more  
>than the university itself. Being at such an event is a constant  
>reminder why I see so many young people looking elsewhere for a more  
>gestural & cocreative praxis.  
>  
>mIEKAL  
>

>  
>mIEKAL aND  
> [REDACTED]  
><www.dreamtimevillage.org> | <www.cla.umn.edu/joglars>  
--

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534. **Lakey Teasdale**  
***endure. An: interpretation(s) follow(s)***

*Tue 15 Oct 2002*

---

endure. An: interpretation(s) follow(s)

1.

and measure oooooooooor

call it a name: en-du-rance

julio used to say: it is between

the borders of what is possible

to suffer.

the insufferable. why not? or call

it obsession as good as any other

sure beats all fuck out of nirvana.

and/or gravity combined.

or the pitiful interpretation.

For shame. Sad. That.

and sits quietly nursing a the-

ory to be cut like the pie.

and measuring two roods and ten poles or thereby

Imperial Measure lying in the Parish of Evie and

being the subjects described scientifically if lacking.

Compassion costs nothing.

2.

Lucy came by and we took a walk

she having survived the organ recital &

her heart remains strong the bypass  
performed by the Wizard of Oz so  
she said we overtook a cyclist & two  
her (great- great- great- great-way back) aunt  
was Hung. as a Witch. in Salem and hung the  
spinster from the neck. until.

She missed the pie

3.

not to be endured. Endures. There is every  
distinction. Endures. and so is. Endures  
and continues. Endures. and one can.  
he is and so. Am? Are you not?

4.

not 'having endured' rather: having.  
why not? just having. but don't leave it  
at that.

Endures and continues. it lasts. The course.  
lasted seven courses. And then some.  
You never actually know another until  
you know an other. Now you know &  
eat soup. Hot soup. Rich, thick, creamy.

5.

a lot less spontaneous  
or than that which the  
pattern. Lost. Lost in

6.

And you know he saved bread.  
and the butter. For later. How is  
it possible, given that, that you  
missed out the rest? the meal lasts.

the feast. Endures. the foy. Lasts  
until later and. There my case rests.  
Oh, sages and prophets. Call  
again. Call in the wilderness.  
Bang on the window shout  
on the pavement. They are  
s - p- e- a- k- ing  
7.

speaking of colour  
and speaking of which.  
and furthermore. the  
mores and particulars.  
The mores of our tempus.  
Oh. Fugit. just fugit. And if  
8.

not to be measured. In weights  
or roods or poles or pounds or  
inches or mili or never. Never.  
nor hectares and rods and yes.  
9.

yes. he is not of this world.  
but very much part of life  
or/& the exposure of her labia  
&/or the lack of exposure of  
her gorgeous half-Italian  
backside. Mongrol foreside  
and all in between sighs skies

and her small breasts. Are  
just where he left them. The left  
is still best.

10.

was it. What? no prophecy?

None? not even a little bit?

the prophets

of bees. Of be.

Of trees. he is

almost. Almost

11.

he is not of your world. perhaps

but very much part of an other

heard. Doesn't count.

almost heard does not

12.

one in which: picturesque? no. no.

Not if you saw him real & ordinary

as Extra ordinary. Gold. That is for

certain. and a slick

13.

speak. There is no gua-

rantee that a voice will

carry. There is no ob-

14.

ligation for one to be

heard. And one inter-

pretation noted. And

15.

one further, one heard

and not heard, cannot

dominate as one

16.

that names one thing & then  
another or not. names To have  
No. what? Ah: an observation.

17.

must be another cause  
must be & Endures? he  
continues. Endures. as  
does love. Endures. con-  
tinues. Time passes &  
continues. Endures. Is.

18.

of this world? Not of this world.  
Inhabits another. This is another!  
& of this world. An other world  
this is another world! this is!  
and Endures. He is. and  
Continues.

Coming.

19.

Endures. Enduring. Is.  
and the falling leaves  
possibly are not.

20.

measured in roods or  
meills or ancient maps. ex  
cambed. half of two quoyis  
of land. Endures. the bread

21.

the butter he eats. Not lithe  
the conjugations run. and time

endures. Not having endured  
simply enduring. Remaining  
22.  
within. And without a doubt  
within the doubt. Without  
the quantified duration.  
this way. And certainly  
that. and the other when  
the way is uncovered &  
inviting. So inviting.  
another. But. this is  
the.      man.      who.      never.  
left.              Uncovered.      He  
entered. Deep. Slipped in.  
just like that. The open thighs  
the splayed thighs. The slip-  
pery grip.  
and stayed. Slipped in  
and stayed.  
Deep.

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535. **Aldon Nielsen**

***"Management, Management; All Is Management"***

*Tue 15 Oct 2002*

---

Some of the management/labor legal confusion comes from the way most academic departments are structured -- that is, not only are most chairs, deans & provosts themselves nominal members of the faculty, but departmental decisions about hiring, non-renewal, scheduling etc. often involve a faculty committee -- courts like to point to the rather thin veneer of "faculty governance" as a reason to deny labor organizing rights to professors, but it would usually take no more than one meeting with a dean to realize how little management power, as opposed to responsibility, is actually lodged with the faculty.

I was bothered by the ref. to "scab" labor myself -- That term is generally used to refer to replacement labor brought in at a time of strike, lockout, contract non-renewal etc -- what the adjunct faculty pool is really a part of is the rapidly increasing move to "casual" labor forces in the name of "flexibility" -- which makes them more like the ever-vulnerable "support" staff and cleaning crews -- There is no justifiable basis in fluctuating enrollments or curricular flexibility for the massive move to "part-time" staffing of academic departmes --

[illegible]

"The university professes the truth, and that is its profession. It declares and promises an unlimited commitment to the truth." Jacques Derrida (Without Alibi 202)

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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536. **George Bowering**  
*Re: From the horse's mouth*  
 Tue 15 Oct 2002

Mairead Byrne <[REDACTED]> wrote:

*Dear Kevin, could you go back for dessert and ask him his opinion of May Swenson? . . . Just tell me about the dessert. If they have dessert at Benihana. Mairead*

I hope that was a joke about May Swenson.

As a grizzled veteran who got the Allen anthology when it came out, I am befuddled by the notes here about who might have been included. I mean that Plath, Swenson, etc. were not excluded because they were women; they were excluded for the same reason that X.J. Kennedy and Robert Lowell were excluded.

--

George Bowering  
Not deeply tanned.  
Fax [REDACTED]

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537. **George Bowering**

***Fwd: Rejected posting to*** [REDACTED]

*Tue 15 Oct 2002*

---

*To: UB Poetics discussion group <[REDACTED]>  
From: George Bowering <[REDACTED]>  
Subject: Re: women in The New American Poetry  
Content-Type: text/plain; charset="us-ascii" ; format="flowed"*

*> Ahh, Bromowitz, ahh Blowinger, and I thought you'd forgotten... "D.  
A" ... "diamonds aplenty" ... "delectable appetizers" ... "drama  
afoot" ... bienvenu encore au Salon de Discipline, chez L'Hotel de La  
Nouvelle Poesie Americaine... Rachel my sistah, are you down w/ the  
people here?*

*Nah. I put my riding crop in storage after the unpleasantness in  
Poughkeepsie. Some people never do stop begging, though, and their name  
is "duck's arse" or maybe "district attorney."*

*But if "delayed action" is sweetest. . .*

*Don't answer!*

*D'Abyssinia*

*Okay, but I don't want to be tarred with the same stick that takes  
care of D'Avid.*

*--*

*George Bowering  
Not deeply tanned.  
Fax [REDACTED]*

George Bowering  
Not deeply tanned.  
Fax [REDACTED]

[↑ Contents](#)

538. **Mister Kazim Ali**

***prakalpana?***

*Tue 15 Oct 2002*

---

can anyone give advice, description, or examples of an  
Indian (old-school...I mean: asian) experimental form  
called "prakalpana" or something like that?

=====

"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!?  
Faith Hill - Exclusive Performances, Videos & More  
<http://faith.yahoo.com>

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539. **Philip Nikolayev**

***Re: prakalpana?***

*Tue 15 Oct 2002*

---

Mister Kazim Ali asks: "can anyone give advice, description, or examples of an Indian (old-school...I mean: asian) experimental form called "prakalpana" or something like that?"

There is a Calcutta-based experimental poetry journal associated with this form  
-- worth checking out.

<http://prakalpana.tripod.com/index.htm>

Cheers,  
Philip

[↑ Contents](#)

540. **K.Angelo Hehir**

***Re: prakalpana?***

*Tue 15 Oct 2002*

---

fuck this list rocks sometimes!

On Tue, 15 Oct 2002, Philip Nikolayev wrote:

*Mister Kazim Ali asks: "can anyone give advice, description, or examples of an Indian (old-school...I mean: asian) experimental form called "prakalpana" or something like that?"*

*There is a Calcutta-based experimental poetry journal associated with this form -- worth checking out.*

*<http://prakalpana.tripod.com/index.htm>*

*Cheers,*

Philip

--

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541. **Murat Nemet-Nejat**  
***Re: inside/outside the academy***

Tue 15 Oct 2002

---

In a message dated 10/15/02 11:04:27 AM, [REDACTED] writes:

*murat, i think the analogy is way off though---in what sense does a professorial position constitute (with or w/o tenure) a managerial position?...*

I was referring to a previous post (I don't remember whose) where it was mentioned a court in one of the states said that faculty members can not strike because they are part of the management.

*as to lock-out, again, i can't see it... first off, many adjuncts (such as kass here) have a course-by-course contract (it's not even yearly, would that it were!)...*

That's my point. The adjuncts are powerless. The college can do whatever it wants in regards to them and call it whatever it wants, including pressuring state legislatures to pass laws which make strikes by teachers illegal.

Here is the gist of my argument. The only group of people among teachers who have a modicum of power are a few high visibility stars. A college needs them for prestige to attract good students, grants, etc. They have an added value to the colleges besides their teaching. If this group identified itself with the majority of other teachers (adjuncts, etc.) and refused to work under the mistreatment of the rest of teachers, then some change, improvement might be possible. But I don't think most of the "stars" feel this identification with the rest, to the degree at least of losing their positions. They act in terms of individual interests. As a result, adjuncts are powerless and in my opinion completely exploited.

Murat

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542. **Pam Brown**

**JG wrote...**

Tue 15 Oct 2002

---

JG wrote:

"I think Sexton is just plain awful"

so she put them in a rowboat and sent them off -

"The Awful Rowing Towards God"

by Anne Sexton.

Cheerio from Pam

=====

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

<http://careers.yahoo.com.au> - Yahoo! Careers

- 1,000's of jobs waiting online for you!

[↑ Contents](#)

543. **cartograffiti**

**Reading in Oakland, CA this Sunday**

Tue 15 Oct 2002

---

I'll be reading with Eli Drabman this Sunday at 21 Grand in Oakland. Details below -- come by if you're in the area, and I'll try to figure out how I fit Michael's title rubric. I can get with the Ashbery-ism, but "youngish" sounds more like a language or nationality than an age approximation. Perhaps I'll translate on the spot. And the nearest my experience comes to "diviner" is "de-veiner," an unspeakable thing I was forced to do to soggy shrimp at a short-lived gig at a seafood restaurant.

And please check out the rest of the series. It looks like a great line-up.

All best,

Taylor Brady

(apologies for cross-posting)

Begin forwarded message:

From: [REDACTED]

Date: Sat Oct 12, 2002 03:16:30 PM US/Pacific

To: [REDACTED]

Cc: [REDACTED]

Subject: THE NEW BRUTALISM: READINGS BY YOUNGISH DIVINERS

THE NEW BRUTALISM: READINGS BY YOUNGISH DIVINERS

(Please forward to all interested parties)

*I am pleased to announce a new reading series designed to showcase younger experimental poets. The readings will take place on the third Sunday of every month at the fabulous art space 21 Grand. And guess what?? They start this very month!!*

*That's right! Come to 21 Grand on Sunday, October 20th to be dazzled by the Bay Area's own heartthrobs, Taylor Brady and Eli Drabman. The reading will start at 7pm.*

*In other words:*

*Taylor Brady and Eli Drabman  
October 20/ 7-9pm  
21 Grand  
449B 23rd Street, Oakland  
(Between Broadway and Telegraph Avenue)  
\$4 cover*

*Taylor Brady hails from Tampa, Florida. Following sojourns in Brooklyn -- where he dropped out of the music publishing industry -- and Buffalo -- where he dropped out of graduate school --, he has called San Francisco home since 1998. His publications include *Microclimates* (Krupskaya, 2001), *33549* (Leroy, 2000), and *Is Placed/Leaves* (Meow, 1996). Recent work has appeared or is forthcoming in *Lipstick 11*, *Conundrum*, and the catalog for the *Bay Area Now 3* show at Yerba Buena Center for the Arts. He is currently working on a book, *Occupational Treatments*, to be published by Atelos. A section of this text, "Production Notes for an Occupation," will soon appear on the Duration Press website ([www.durationpress.com](http://www.durationpress.com)). This is his first reading in Oakland.*

*Dodie Bellamy says of "Microclimates":  
*Microclimates* is a genre-bending tour de force, a textual body in which Taylor Brady pushes all the pressure points of poetry, family saga, politics, scholarly apparatus, documentary, commonplace book, musicology. And with its recasting of*

*epistolary tropes, it's sort of a Dangerous Liaisons for the thinking man or woman. Expunged from a landscape of dream, Microclimates takes "you to/ another earth/ entirely." Behind the keen intelligence and wit, a sizzling steam rises, spelling out the words S=O=U=T=H=F=L=O=R=I=D=A in bursts of Althusserian lightning.*

*Eli Drabman was born in Santa Cruz, and grew up in San Jose, Saint Helena, Yosemite, Las Vegas, Boston, Anchorage, Dellow Falls, and Eugene. He plans to live in Oakland for the rest of his life. He received his BA from UC Santa Cruz, and is in the process of completing an MFA degree at Mills College. He is currently working on his much admired, and hotly anticipated, long poem, "An Aphid Song."*

*All proceeds from this event will help fund 21 Grand and the public poetry series "Secret Swan."*

*Events to Follow:*

*Sunday, November 24- K. Silem Mohammad and Trevor Calvert*

*Sunday, December 15- Sarah Anne Cox (tentative) and Cynthia Sailors*

*Sunday, January 19- Jocelyn Saidenberg and Julia Bloch*

*Sunday, February 16- Steve Dickison and TBA*

*Please come, bring food and drink, buy books, and be nice to the poets.*

*If you have any questions, or would like to be added to the mailing list, do not hesitate to email at [REDACTED].*

*Further directions can be found at [www.21grand.org](http://www.21grand.org)*

*Thanks,  
Michael Cross  
Manifest Press / syllogism magazine / Secret Swan*

*"...correct, at least by New Brutalism standards..."*

| John Ashbery

-----  
mail2web - Check your email from the web at  
<http://mail2web.com/> .

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544. **Catherine Daly**  
***Re: inside/outside the academy***

*Tue 15 Oct 2002*

---

I'm still finding this thread to be fascinating. I wonder about some of this, though, and the ramifications some of this has for "the end of tenure" -- these "stars" are increasingly nomadic, too, no?

>> A college needs them for prestige to attract good students, grants, etc.

Do undergrads have a level of awareness which allows them to choose their institutions based on who is teaching there? I would argue no. So, this consideration applies to large research institutions which grant PhDs and to smaller institutions which grant MFAs. It also applies to the pool of graduate student applicants. Who already want to become teachers, no?

Someone once told me, "behind every successful academic career is a brilliant grant writer". In other words, is the academic job in a research institution actually a fundraising job? It is common outside of academia to have to save or make a certain multiple of one's salary.

The "stars" -- are they valued because they can speak at fundraisers?

I know many local poets who give all their students As, don't require any writing or reading, tell all the students they're great, tell them they'll be able to get great teaching jobs, so that their classes fill (or so that they can charge \$100 / wk a head at their private workshops).

Did they think they teach anything? Do they value their work? What is it? Do they value it because they are paid?

| *They have an added value to the colleges besides their teaching.*

So perhaps only the value the adjuncts have represents the value of teaching (common argument).

How valued is the content in these courses adjuncts teach? And who values it? Or is not teaching it valued more?

The US is becoming 1) less regional, 2) more concentrated in urban areas. I was under the impression that it was easier to get a better teaching job in a less desirable location, and that there were more adjuncts in NYC and LA, due to capitalism or something.

Yet another -- did I learn anything about poetry in school? No. So, I was unreasonable to think that there were jobs teaching it.

Rgds,  
Catherine Daly  
[REDACTED]

Mary Oliver, A Poetry Handbook, "Diction, Tone, Voice"  
"There is a kind of language that is clearly unsuitable when one is writing a poem. I call it informational language."

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545. **Jane Sprague**  
***Re: inside/outside the academy***

*Tue 15 Oct 2002*

---

They kept finding this thread to be fascinating. They kept lashing the adjunct to the post. They kept looking away from what they might do to be with words. They kept fundraising. Or skirt raising. Whatever worked and would feed them for a day. They kept listening to nomadic colleagues. They kept wishing the institutions would keep their colleagues for more than a year. Or three. They kept wishing their lashed to the post now colleagues would have a real contract. More than 10 months. They kept wishing their posted lashing comrades would be hired for more than 30 hours a week so their comrades would get health insurance. They kept wishing institutions would hire them for real instead of only wanting adjuncting. They kept wishing they could pick a word like adjunct off like a scab. Off a post. They kept wishing this. All the time now. They kept wishing the undergrads would be born aware. They kept wishing they were all made of stars. They kept wishing 'adjunct' did not mean 'a subordinate or incidental thing.' Unlike a scab which itches of course before it heals.

In regard,  
Jane

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

From: "Catherine Daly" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 15, 2002 7:53 PM

Subject: Re: inside/outside the academy

*I'm still finding this thread to be fascinating. I wonder about some of this, though, and the ramifications some of this has for "the end of tenure" -- these "stars" are increasingly nomadic, too, no?*

*A college needs them for prestige to attract good students, grants, etc.*

*Do undergrads have a level of awareness which allows them to choose their institutions based on who is teaching there? I would argue no. So, this consideration applies to large research institutions which grant PhDs and to smaller institutions which grant MFAs. It also applies to the pool of graduate student applicants. Who already want to become teachers, no?*

*Someone once told me, "behind every successful academic career is a brilliant grant writer". In other words, is the academic job in a research institution actually a fundraising job? It is common outside of academia to have to save or make a certain multiple of one's salary.*

*The "stars" -- are they valued because they can speak at fundraisers?*

*I know many local poets who give all their students As, don't require any writing or reading, tell all the students they're great, tell them they'll be able to get great teaching jobs, so that their classes fill (or so that they can charge \$100 / wk a head at their private workshops).*

*Did they think they teach anything? Do they value their work? What is it? Do they value it because they are paid?*

*They have an added value to the colleges besides their teaching.*

*So perhaps only the value the adjuncts have represents the value of teaching (common argument).*

*How valued is the content in these courses adjuncts teach? And who values it? Or is not teaching it valued more?*

*The US is becoming 1) less regional, 2) more concentrated in urban areas. I was under the impression that it was easier to get a better teaching job in a less desirable location, and that there were more adjuncts in NYC and LA, due to capitalism or something.*

*Yet another -- did I learn anything about poetry in school? No. So, I was unreasonable to think that there were jobs teaching it.*

*Rgds,*

Catherine Daly



Mary Oliver, *A Poetry Handbook*, "Diction, Tone, Voice"

"There is a kind of language that is clearly unsuitable when one is writing a poem. I call it informational language."

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546. **Jane Sprague**

**"If" "I" "were" "running" "a conference"**

Tue 15 Oct 2002

---

If you were running a conference and this was what its like  
I would be there  
and I would bring Ithaca in a handbasket  
and my adjunct friends who do what we do  
because our options are so few  
and we matter to our students  
and our students hold symposia on "class"  
and "academe"  
and I would bring my students too  
and some are wee (4yrs old) and some  
are huge  
and do you have examples of where to go to see exquisite examples of  
code/poetics/poesis as the ones I know often leave me longing...  
I think you should do a conference like this  
soooooooooon.

Jane

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

From: "mIEKAL aND" <>

To: <>

Sent: Tuesday, October 15, 2002 12:16 PM

Subject: "If" "I" "were" "running" "a conference"

*(this is coming from the viewpoint of having living, working, teaching,  
& struggling inside of a decentralized anarchist & collective landscape  
populated largely by young folks who are nomadic & have made life  
choices which do not have post-grad degrees, teaching in institutions,  
& retirement as motivations for their paths in life.)*

*"If" "I" "were" "running" "a conference"*

*1/ TTTTTTThere would be no superstars.*

*2/ AAAAAAAny gathering of differing viewpoints, no matter the context,*

would be self-facilitating, with particular attention paid to close listening, to representing the accumulation of experience & wisdom. speaking louder, faster, or more aggressively would not be the bottomline for being heard.

3/ IIIIIIIdeas would be dynamic & useful conceptual trampolines from which participants could cut & paste according to their needs & desires. Ideas would not be precious cultural artifacts frozen in time & place, traded like so many hog futures on the chicago stock exchange.

4/ IIIIIIn my community, gatherings are organized with notions of networking & information exchange front & center, organized around an urgent sense of breeding each our independent concerns in a collective assemblage. The academic conferences I've been to also have this thirst for such activity, but it always seems to be over beers & coffee before & after the event itself. Id be willing to bet that this is truly what a lot of the veteran conference junkies consistently find to be the most useful & memorable.

5/ TTTTTTThe life of that would not be extracted & examined only in a way which removes the consequences of our assumptions & beliefs from what it actually takes to survive on day-to-day basis. There is much to be learned from cooking & eating with people, from involving our own children in these practices which we consider to be so dear, from dematerializing the borders between work & play. Examples are numerous & the point is that the operating codes of the conference as we know it (or at least how I've experienced it in the dozen or so conferences I've been to in my lifetime) seem to be a very static & deeply troubling roadblock for genuine discourse in a world that includes more than the university itself. Being at such an event is a constant reminder why I see so many young people looking elsewhere for a more gestural & cocreative praxis.

mIEKAL

mIEKAL aND



<www.dreamtimevillage.org> | <www.cla.umn.edu/joglars>

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547. **Thomas Bell**

**Re: Of late on the blog and a call for unblogging thinking**

Tue 15 Oct 2002

---

Ron, thanks for putting up the 'myths of langpo' piece. it might go some ways toward defusing the industry of unclear reputation-building attacks? This is NOT, I repeat NOT a defense of langpo or an attack on attackers.

I'm still unclear about the meaning of 'asyntactical' as used by Leary. It would seem in a gnostic context it might mean that langpoers were agnostic in their attitude toward syntax or athiests who didn't believe that syntax was 'god'? or just fuzzy langpo?

'bubbler' was an accepted term as early as 1950 in Milwaukee. i always assumed it came from the German creative influence there as in the thingie that gBubblens?

tom bell

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

From: "Ron" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 15, 2002 6:31 AM

Subject: Of late on the blog

*Boontling, bubblers and a dialect survey*

*Two masters of vocabulary: Forrest Gander & H.D.*

*Conservative poetry that truly rocks - Annie Finch's \*Calendars\**

*"The asyntactical tactics of Language poetry" and other myths*

*A Philadelphia progressive poetry calendar*

*Tan Lin's \*Lotion Bullwhip Giraffe\**

*Problems of the \*New American Poetry\**

*Eliot Weinberger on the Allen anthology*

<http://ronsilliman.blogspot.com/>

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548. **Alan Sondheim**

***THESE LIARS MUST BE CRUELLY SMASHED.***

*Tue 15 Oct 2002*

---

THESE LIARS MUST BE CRUELLY SMASHED.  
THESE LIARS ARE NOT MY FRIENDS.  
THESE LIARS HAVE NEVER BEEN MY FRIENDS.  
THESE LIARS WILL ROAST IN HELL.  
THESE LIARS ARE EVIL.

This mail is from your friends at Bargain Blizzard. To stop receiving special offers, coupons, and discounts from Bargain Blizzard, [click here](#)

You are receiving this email from Aseeker.com because you opted-in to receive special offers through a partner website. If you feel you have received this email in error or do not wish to receive additional special offers, please email to [REDACTED] with "Remove" as your subject line to unsubscribe.

As promised, we reserved your position in our program.  
If you have already confirmed your position  
use the REMOVAL link the bottom of this email.

We're holding your spot and we have people who are waiting to be placed under you. You need to confirm right away if you have not done so already. We'll notify you when you have a comission check waiting

You must confirm your position immediately or you'll lose  
the customers who are waiting to be placed under you.

Your privacy is extremely important to us. You requested to receive this mailing, by registering at eLuckyDay.com or by subscribing through one of our marketing partners. As a leader in permission-based email marketing, we are committed to delivering a highly rewarding experience, with offers that include bargains, entertainment, and money-making ideas.

You received this email because you signed up at one of Virtumundo's websites or you signed up with a party that has contracted with Virtumundo.

Your Private Mail Box

You've Recieved this mail service Via Request

Your Mail Address has been Supplied to us

because you have Subscribed to a Membership Based Website in  
the past.

if you no longer require Your Personal Mail Service  
Simply

This email was sent to [REDACTED] by SimpliCity, because you are a member of SimpliCity or you signed up with one of our marketing partners.

You are receiving this mailing because you opted in via 24houroffers.com and affiliated sites.

You are receiving this email from OfferWarehouse.com because you opted-in to receive special offers through a partner website. If you feel you have received this email in error or do not wish to receive additional special offers, please follow the unsubscribe directions at the bottom of this email.

We respect your privacy. If you received this message in error or you do not want to receive our messages in future, please Send us e-mail back with remove on the subject file, and please indicate your RECEIVING ADDRESS so we can cancel your subscription. Tanks

Dear Subscriber: Please take time to read the following. We value our many subscribers and want to provide the Best possible service. Our newsletter is changing servers and we feel a move to enhance our Newsletter is for the better right now. We ask our Loyal readers who wish to remain with us and continue to receive the StockPlayer newsletter, you must sign up again on the following to opt -in to our data base of readers.

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The following gift or special offer was sent to you as a subscriber of eUniverse. We will continue to bring you valuable offers on products and services that interest you most.

This mail is from your friends at Cosmic Offers. To stop receiving special offers, coupons, and discounts from Cosmic Offers, click here

The following message was sent to you as an opt-in subscriber to EmailStimulator or its affiliates. We will continue to bring you valuable offers on the products and services that interest you most. To no longer

If you previously asked to be excluded from Resource Source Masters product offerings and solicitations, we apologize for this e-mail. Every effort was made to ensure that you were excluded from this e-mail. However, if Resource Source Masters does not have your current e-mail address in their database, they are unable to prevent this e-mail from reaching you. If you do not

wish to receive promotional e-mail from  
Resource Source Mas-  
ters, [CLICK HERE](#)

The preceding message was sent to you as an opt-in subscriber to Deal-Sweeps. We will continue to bring you valuable offers on the products and services that interest you most. If you wish to unsubscribe please click here:

Your privacy is extremely important to us. You requested to receive this mailing, by registering at Your-Special-Offers or by subscribing through one of our marketing partners.

This message was not sent unsolicited. You are currently  
subscribed to the Open2win mailing list. If you wish to

You have received this email because you visited our site or a partner site and commenced registration to receive our newsletter. If you have received this email in error or would like to unsubscribe, please follow the instructions below. We take great care in removing subscribers in a timely manner.

===

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549. **Duration Press**

***Re: THESE LIARS MUST BE CRUELLY SMASHED.***

*Tue 15 Oct 2002*

---

Alan,

Here's your latest as filtered by SpamAssassin:

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 15, 2002 8:59 PM

Subject: \*\*\*\*\*SPAM\*\*\*\*\* THESE LIARS MUST BE CRUELLY SMASHED.

> SPAM: ----- Start SpamAssassin  
results -----

> SPAM: This mail is probably spam. The original message has been altered

> SPAM: so you can recognise or block similar unwanted mail in future.

> SPAM: See <http://spamassassin.org/tag/> for more details.

> SPAM:

> SPAM: Content analysis details: (18.00 hits, 5 required)

> SPAM: USER\_AGENT\_PINE (-1.8 points) Message-Id indicates a non-spam  
MUA

(Pine)

> SPAM: DEAR\_SOMEBODY (-1.0 points) BODY: Contains 'Dear Somebody'  
> SPAM: EXCUSE\_16 (-0.3 points) BODY: I wonder how many emails they sent in error...  
> SPAM: EXCUSE\_14 (-0.2 points) BODY: Tells you how to stop further SPAM  
> SPAM: EXCUSE\_15 (-0.1 points) BODY: Claims to be legitimate email  
> SPAM: MARKETING\_PARTNERS (3.0 points) BODY: Claims you registered with some kind of partner  
> SPAM: CLICK\_BELOW\_CAPS (2.4 points) BODY: Asks you to click below (in caps)  
> SPAM: REMOVE\_IN\_QUOTES (2.1 points) BODY: List removal information  
> SPAM: REMOVE\_SUBJ (1.7 points) BODY: List removal information  
> SPAM: OPT\_IN (1.6 points) BODY: Talks about opting in  
> SPAM: OFFER (1.6 points) BODY: Free Offer  
> SPAM: EMAIL\_MARKETING (1.5 points) BODY: Talks about email marketing  
> SPAM: EXCUSE\_1 (1.4 points) BODY: Gives a lame excuse about why you were sent this SPAM  
> SPAM: MEMBER\_2 (0.6 points) BODY: Being a Member  
> SPAM: CLICK\_BELOW (0.3 points) BODY: Asks you to click below  
> SPAM: SPAM\_PHRASE\_21\_34 (3.6 points) BODY: Spam phrases score is 21 to 34 (high)  
> SPAM: [score: 30]  
> SPAM: LINES\_OF\_YELLING (0.3 points) BODY: A WHOLE LINE OF YELLING DETECTED  
> SPAM: SUBJ\_ALL\_CAPS (1.3 points) Subject is all capitals  
> SPAM:  
> SPAM: ----- End of SpamAssassin results -----

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550. **LMJ**

**jarnot poetry reading**

Tue 15 Oct 2002

---

for those in the new york city area--  
please come to a poetry reading by

Lisa Jarnot  
and  
Ethelbert Miller

Monday November 4th, 7:30 pm

at

KGB Bar -- 85 East 4th Street, between 2nd and 3rd Avenues, 2nd floor), NYC  
the reading is free!

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551. **Aaron Belz**  
**"On being postacademic"**

Tue 15 Oct 2002

---

I'd like to hear people's responses to this:

<http://www.emergencybroadcastsystem.net/postacademic.htm>

-Aaron

[↑ Contents](#)

552. **K. Silem Mohammad**  
**Re: Reading in Oakland, CA this Sunday**

Tue 15 Oct 2002

---

on 10/15/02 3:38 PM, [REDACTED] at  
[REDACTED] wrote:

*I'll be reading with Eli Drabman this Sunday at 21 Grand in Oakland. Details below -- come by if you're in the area, and I'll try to figure out how I fit Michael's title rubric. I can get with the Ashbery-ism, but "youngish" sounds more like a language or nationality than an age approximation. Perhaps I'll translate on the spot. And the nearest my experience comes to "diviner" is "de-veiner," an unspeakable thing I was forced to do to soggy shrimp at a short-lived gig at a seafood restaurant.*

Omigod--that is, like, so cosmic! I too am going to be reading in this series, and I TOO WAS ONCE FORCED TO DE-VEIN HIDEOUS SOGGY DEAD SHRIMP AT A (VERY) SHORT-LIVED GIG AT A SEAFOOD RESTAURANT (Seafood Palace, Modesto, California, three days in the early 80's).

Kasey

[↑ Contents](#)

553. **Murat Nemet-Nejat**  
**Re: inside/outside the academy**  
Wed 16 Oct 2002

---

In a message dated 10/15/02 7:52:43 PM, [REDACTED] writes:

*A college needs them for prestige to attract good students, grants, etc.*

*Do undergrads have a level of awareness which allows them to choose their institutions based on who is teaching there? I would argue no.*

You probably are right most of them don't. But don't the "rankings" of colleges and universities use the "quality" of the faculty (not necessarily the quality of teaching) as one of the relevant factors in this rankings; don't educational institutions try to get higher rankings?

*So, this consideration applies to large research institutions which grant PhDs and to smaller institutions which grant MFAs. It also applies to the pool of graduate student applicants. Who already want to become teachers, no?*

A few questions: who gets tenure and who works as an adjunct in MFA programs? Is there a distinction between an adjunct in a MFA program and one teaching freshman composition?

*Someone once told me, "behind every successful academic career is a brilliant grant writer". In other words, is the academic job in a research institution actually a fundraising job? It is common outside of academia to have to save or make a certain multiple of one's salary.*

My impression is that the university gets a cut (more politely a percentage for administrative expenses) of one's grant; of course, this is particularly relevant in "scientific" fields (physics, chemistry, biology, very advanced mathematics, etc).

*I know many local poets who give all their students As, don't require any writing or reading, tell all the students they're great, tell them they'll be able to get great teaching jobs, so that their classes fill (or so that they can charge \$100 / wk a head at their private workshops).*

*Did they think they teach anything? Do they value their work? What is it? Do they value it because they are paid?*

Aren't the colleges themselves in on this con since often in their calculations the quality of teaching is irrelevant?

*They have an added value to the colleges besides their teaching.*

*So perhaps only the value the adjuncts have represents the value of teaching (common argument).*

I understand that in many colleges an course taught by an adjunct must have a minimum number of students not to be cancelled. This is a direct equation between the value of an adjunct and the income he/she produces for the institution: a learning structure based purely on commercial rational,

I wonder what percentage of teachers in a given university or college are adjuncts?

*How valued is the content in these courses adjuncts teach? And who values it? Or is not teaching it valued more?*

Catherine, you tell me how valued the content/quality of teaching is? I have no doubt there are many many adjuncts who put their hearts and soul into teaching. But, in the economic structure, how valued is that effort?

In my view, higher educational institutions in the States have anticipated practicing by many years (before corporations even) the worst vice of global capitalism, the ability to pursue and use the cheapest, least protected labor. I hope I am not insulting anyone in this list, but that's the way the adjunct position appears to me to be used; that's where my beef is. I would like to know if I am wrong.

*The US is becoming 1) less regional, 2) more concentrated in urban areas. I was under the impression that it was easier to get a better teaching job in a less desirable location, and that there were more adjuncts in NYC and LA, due to capitalism or something.*

There are more adjuncts everywhere. Amazing, how the language of free market economics has permeated the idea of a university, so different from medieval monasteries where excess time was used (by some) to copy down or translate or read secret knowledge. What happened to excess time?

*Yet another -- did I learn anything about poetry in school? No. So, I was unreasonable to think that there were jobs teaching it.*

Exactly my experience at Amherst, except for an old professor called Baird's Shakespeare course, where each week for forty-five minutes he meandered around a Shakespeare play, maybe quoting one single passage. That meandering taught me everything about poetry.

Murat

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554. **Alex Young**  
*reading silliman reading andrews*  
Wed 16 Oct 2002

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hello all,

I always enjoy Ron Silliman's Blog, but I took issue with his Oct. 12 posting regarding the Top 10 Myths about Language Poetry and his reading of Andrew's Lip Service. This casual reading (and the subsequent commentary) reveals an anxiety about the reception of LangPo (and Silliman does not seem uncomfortable with that label, at least here) that undermines many of the positive reading methods that LangPo is beginning to introduce into the poetic (and academic) mainstream.

What better way to start this exercise than invoking the Language Poetry muse...

"When I say that the orders "Bring me sugar" and "Bring me milk" make sense, but not the combination "milk me sugar", that does not mean that the utterance of this combination of words has no effect. And if its effect is that the other person stares at me and gapes, I don't on that account call it the order to stare and gape, even if that was precisely the effect I wanted to produce." --Wittgenstein, Philosophical Investigations 498 (trans. Anscombe)

Now then, I'll come back to that later, but let's take a look at Silliman's conclusions about the implications of Andrews' writing being considered anti-grammatical and non-narrative by many readers:

Andrews is using poetry to make an argument here, quite like Dante, and the exposition is hardly impenetrable. Nor is his thesis so revolutionary that it should cause a reader to stumble. None of it requires the kind of mind-numbing detail that I've laid out here - a casual reader should be able to sense almost all of this just perusing the text. Any college senior, regardless of major, who can't pick up 80 percent of it just by reading the passage above ought to demand a refund of his or her tuition - because this isn't scholarship, it's literacy. And the inability to do this suggests a pretty sad state of affairs.

Several interesting things to be picked up here that run contrary to the average LangPo thoughts on reading: Silliman reads Lip Service as a text with a "thesis," an "argument," an "exposition," and as a text that is "penetrable." He goes on to say that the casual reader should be able to "sense almost all of this," the this presumably being the meaning that Silliman produces in his reading. In the coup de grace, Silliman declares that any college graduate, if plunked down in some nightmarish version of the GRE which had a reading comprehension section with Lip Service as the primary text, should be able to "pick up" (comprehend) at least 80 percent of it. (Can you imagine it? "Question 42: What

effect does the phrase 'Charm Master' have on the author's overall argument?" "fuck...")

In the next paragraph brings in an almost quasi-religious metaphor with the reference to the movie Pleasantville--as if those who don't "get" a text like Lip Service are lost while those who "get" it are found. Having established that here Silliman is trying to perform a sort of positivist reading of Lip Service as an expository, penetrable, narrative, grammatical, and apparently transcendental text, it becomes easy to retroactively subvert his reading. There's a lot of fodder here; I'll just make a couple of main points and then move on to the last line.

First off, Silliman's reads about "80 percent" of the passage as a sort of layered metacommentary on the poetic process, which is a fruitful reading, but one that immediately limits the audience--how could a biology major possibly associate "projective" with "persona" or "voice-as-breath-as-persona"? How would they understand the word "goof" as pointing towards Allen Ginsberg, and thus "multiple lines of simultaneous heritage?" And further more, if the entire passage is read as an analysis of language, doesn't it violate one of Silliman's 10 commandments of LangPo, thou shalt not write poetry to prove a theory? If all we wanted was this sort of commentary, there's plenty of perfectly expository, penetrable prose Andrews' has written on the subject of linguistics.

Secondly, what if we read the piece looking for the subject matter of the professed "raw material"--looking at a phrase like "somehow pumps" or "scared to fake" while thinking about "love, erotic intimacy, gender socialization& the body" they open up several new vectors of possible meaning for the passage.

I find the two neologisms of the last line just as appealing as Silliman does, but I find his reading of them next to incomprehensible. Silliman reads the first neologism as "jokingly characteriz[ing] the omnipresence of immanence's lush viscosity - it's just there, everywhere."

Ok--so in this neologism we have one familiar prefix "simul" and one familiar noun "crayon." There is also a very close homophonic resemblance to the noun "simulacrum"--"a likeness, an semblance, a mock appearance, a sham;--now usually used in the derogatory sense." (Webster's) So--for me, its most interesting for me to read this as a characterization of the "simulacrum" as a simulated (fake) child's coloring tool. Which is interesting. Somehow. And I've drawn it directly out of the syllables on the page.

On to door number 2..."scopafidelity." Once again, to relatively distinct morphemes here (maybe 3?), the obvious fidelity, scope, and the questionable a. My first instinct is to read it directly as "scope" (range of vision) [is] "a" "fidelity," in the sense of fidelity as "faithfulness; adherence to right [values]" (Webster's, brackets mine). This is an interesting intellectual point that I could

see contextualized with Andrews' expository writings. But this reading is certainly not demanded by any sort of syntax--why not go with the pun on scope, as in the mouthwash, and fidelity as it is used in the world of audio technology (high fidelity)--then you get an image of input signals that are sort of washed out or steralized. Silly, but it works, and with Andrews' interest in commodification etc., I wouldn't put it past him (not that we're bothering with anything like 'intent' here). How you get the "psychotropic or drugged" images out of the last neologism are beyond me, but if thats what Silliman sees, all I can do is give him a big Shakespearean "and that is true too."

Ahem, so to return to our insatiable muse, ladies and gentlemen, Bruce Andrews is indeed asking us to "milk the sugar," and if we are to do anything except stand and gape, we must accept his language as working outside (agrammatically) or even against (antigrammatically) our socially constructed grammatical system; he certainly does all he can to help us come to this realization in his practice and theory. Sure, its not "word salad" in some pejorative sense, the ruptures and breaks, the very moments where Lip Service becomes "non-sense" (and why not call it that?) are the most interesting moments in the text, and form the basis for any sort of linguistic or social critique that the text does make. But these syntactical ruptures are certainly not systematic in the sense that they create a "penetrable" meaning. They are intentionally (and brilliantly) asystematic in a way that forces the words and syllables of the text to become multivalent and generative. If Ron Silliman objects to the amount of "standing and gaping" in the public reception of Language Poetry, then he needs to attack the idea that meaning need be (can be?)penetrable, not the idea that LangPo is antigrammatical or non-narrative.

My critique here is not Silliman-specific, tho his reading provided a convenient example--I think a similar critique could be made in regard to many Language Poets--in general there is a positivist assertion running underneath much LangPo commentary, the assertion that the meaning of the poetry is more or less inseperable (all accusations of "proving a theory" aside) from the theory--Language Poetry as accessible to only the few, the proud, the theory geeks (present company surely included). I think Language Poetry as made an indelible contribution to American poetry, and I'm willing to make the assertion that said contribution would be significant even without the theoretical side of it.

David Shapiro made an interesting comment at the memorial reading for Kenneth Koch the other day...he said he gave Koch some Wittgenstein to read and Koch read it and said "don't we know all this already?" Koch was an amazing reader, but one thing that struck me as odd about his classroom technique and his readings in Make Your Own Days was his strict sense of what was "sense" and what was "nonsense." Despite the presentation of this unfashionable dichotomy, Koch performed (in every sense of that word) amazing readings

from things that he declared as "complete nonsense." Koch had developed a sensibility that recognized the possibilities and pleasures of language that was generative and multivalent; a sensibility that evolved primarily out of his engagement with poetry, not expository theory (arguments about the New Critics' influence on Koch aside--he definitely wasn't someone actively engaged with theory throughout his life, in any case).

So in conclusion--let's all read like Kenneth Koch. In language there is that which is recognizable as sensible and syntactical, even if syntax is socially constructed, and there is that which is not. I think King Lear is complete nonsense. I think Tjanting is complete nonsense. I think Lip Service is complete nonsense. My sense of the possibility of language was enriched by reading all of these works. Cheers,

Alex

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555. **Andrew Rathmann**  
***poetry & globalism***

Wed 16 Oct 2002

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This seems like the moment to discuss the globalism debate and its relation to poetry -- and to do so from the point of view of poetry, if that's possible.

Among popular political writers there are already plenty of clichés circulating on this topic. But, unless I'm mistaken, poets have not yet had a lot to say. Or perhaps they are saying it, and their readers aren't paying attention.

For myself, I'm not sure how to begin thinking about this issue.

Andy

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556. **Maria Damon**  
***Re: poetry & globalism***

Wed 16 Oct 2002

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jeff derksen thinks a lot about this subject and you cd read, for example, something he wrote in xcp: cross-cultural poetics 9, "As Ideology: Denaturalized Globalization and Articulatory Poetics"

this is where po-crit shd be going...

At 1:22 AM -0800 10/16/02, Andrew Rathmann wrote:

>This seems like the moment to discuss the globalism debate and its  
>relation to poetry -- and to do so from the point of view of poetry,  
>if that's possible.

>  
>Among popular political writers there are already plenty of cliches  
>circulating on this topic. But, unless I'm mistaken, poets have not  
>yet had a lot to say. Or perhaps they are saying it, and their  
>readers aren't paying attention.  
>  
>For myself, I'm not sure how to begin thinking about his issue.  
>  
>Andy  
--

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557. **Maria Damon**  
***Re: inside/outside the academy***  
*Wed 16 Oct 2002*

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the mn faculty union lost by 16 votes!!! several tens of thousands voted. it scared the regents into giving us good raises for a year or two, then it was back to business as usual. --

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558. **Millie Niss**  
***Re: "If" "I" "were" "running" "a conference"***  
*Wed 16 Oct 2002*

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What about a Webartery Conference? Run along lines we determine on the list or on a wiki for the purpose of planning the conference, and done in a way so as not to exclude non-academics (or academics, either). A conference where we can talk about the nuts and bolts of making web art (code, technique, structure, types of works) as well as its significance (implications for traditional literature & art, criticism of web art and how to form a critical language for it, does web art democratize or art by being widely available or is it an elitist form?, sources of web art in traditional literature like specific poetic movements and artistic movements and so forth, philosophy of web art). In keynote sessions, We could also try to categorize the types of pieces that exist into various genres and point out the gaps -- show what is lacking in current work. Have we achieved true interactivity? Is true interactivity desirable? What new structures/genres are possible, especially ones that can reach people with current or old computers? What advances in computer technology will affect web art? How do we preserve web art? How do we increase our audience or is this necessary? etc. etc.

There should also be tutorials on various technical topics, for example Flash, Director, DHTML & Javascript, Java Applet Writing (for those who know Java!), making sites that interact using server-side coding (ie sites that remember visitors and are modified by them), generative poetics, advanced HTML use with Dreamweaver/GoLive (to make rollovers, actions in one frame affect another frame, client side forms that guide the user experience, etc.), Photoshop, Illustrator

and some basic tutorials for writers and artists who are not web artists where they learn in a day to make a simple web work out of poetry and art they may have done before or that they create on the fly during the tutorial.

During the tutorials, those who do not want tutorials could be in small discussions (not panel discussions) on specific topics which have a small limit on how many people can join (first come, first serve). Each group would have a nominal leader with some expertise to run the discussion, and there would be a computer connected to the web with a big screen and also a CD rom drive and people could say "well, in such-and-such a piece" and the piece would be put on the computer so that people could play with it while the person made their point about what it illustrated. They could also make points with works of their own brought on CD or commercial CDs or whatever they brought as props. The discussion would spend its last half hour emitting some conclusions and summarizing itself in a document which would become part of the conference proceedings; said document would be in hypertext and include working links to referenced works.

There would of course be the usual sessions where people are chosen to present works to the larger group but efforts would be made to solicit them from all over and not just from successful web artists known to the organizers. Unlike many such conferences though, presenters would explain the genesis of the work and show its insides (code, Fla or Dir file, etc.) and explain what skills were needed to produce it. This would be a presentation structure for practitioners, who might want to know how a certain effect was produced as well as what it means on the viewer's level. Pieces would also be discussed in a sophisticated manner telling what ideas are implicit or motivated them and not just (look here: if you press the red button, it says "hello")

We'd have to get significant funding for the conference. An important thing would be to have computers all around in the spaces between meeting rooms where people could congregate by twos and threes, to pay the presenters and instructors and discussion leaders enough that we can attract top people in the field, to keep the conference fee low so that people like me could attend (or have scholarships for the needy), to have a decent hotel or conference center (hotel is better because then people are together at night as well) that served

the ubiquitous grilled chicken in a not too awful disguise :-), to have off-site social events making use of culture of the conference location and giving people a break from the hotel and web art-- depending on the area this could include museum trips and galleries, night life, readings, music, guided tours, whatever -- and have them included in the conference fee or else very inexpensive (no \$20 parties where you learn afterwards that all the most profound things were said but you didn't go because it was so expensive), provisions for both drinks and people who do not drink alcohol (ie some decent non alcoholic drinks at every event), accessibility for the disabled (ramps, wide doorways, curb cuts at all venues; no bathrooms accessible only by stairs, music volume not too loud so as to make it possible for hearing impaired and mentally ill people to converse, no important activity requiring physical prowess -- ie people can go and play basketball in the hotel to wind down, but a conference wide weight lifting contest (-) would be unfair to the disabled and simply out of shape [everyone knows that ping pong is a tradition and I don't mean to exclude it. You can even play it in a wheelchair and it doesn't require great bodily strength!]

Millie

I'm dreaming. I know I'm dreaming. But some people on this list are good fundraisers. And webartery itself has a certain amount of clout in the community, so people might attend a "WEBARTERY 2003: The Practice and Implications of Web Art" If we got something of a grant and there were a conference fee for those who could pay (like those employed by universities who would get sent for free), we might make back most of the money. I've been involved in planning a conference before and it's kind of frustrating (especially dealing with the hotels and comparing them and telling them exactly what kind of space you need like we need a good place for our luncheon for 500 people with a stage and mic and waitress service and optional kosher food and optional vegetarian food etc etc." Oh -- and my cardinal rule from many conferences: DON'T HAVE SPEAKERS DURING LUNCH!!!! (especially on the first day) It's annoying and lunch is the only easy way to meet your fellow conferees at a large conference, because you are trapped at a small table with some of them. But it's really cool to see the events you plan come into being and meet people and talk about their talks beforehand and then see what they really do.

[I was involved with this in my mental health advocate days, when I worked for NAMI-RI and was on the conference committee. We managed to have a conference that cost only \$50 -- one day -- and \$100 on the day of the conference but was nearly free to mentally ill folks and people in poverty, that made significant money for the organization and was a lot of fun and very informative, with medical information that was new research no one knew about discussed by the researchers and advocates from all over the country who came and gave talks on illness management and programs and so forth. And this was Rhode Island!

By contrast, New York City has a \$150 cocktail party which is totally boring and snooty and has expensive hors d'oeuvres and no real food (we served a full lunch plus snacks twice and breakfast at our RI conference) and they invite a lot of celebrities and few ill people, they spend half the year planning it, and they don't make much money. Conferences rule!]

Millie

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

From: UB Poetics discussion group

[mailto: ]On Behalf Of Maria Damon

Sent: Tuesday, October 15, 2002 1:45 PM

To:

Subject: Re: "If" "I" "were" "running" "a conference"

this is a fantastic post. i will copy it to friends who are planning conferences.

At 11:16 AM -0500 10/15/02, mIEKAL aND wrote:

>(this is coming from the viewpoint of having living, working, teaching,  
>& struggling inside of a decentralized anarchist & collective landscape  
>populated largely by young folks who are nomadic & have made life  
>choices which do not have post-grad degrees, teaching in institutions,  
>& retirement as motivations for their paths in life.)

>

> "If" "I" "were" "running" "a conference"

>

>1/ TTTTTTThere would be no superstars.

>

>2/ AAAAAAAny gathering of differing viewpoints, no matter the context,  
>would be self-facilitating, with particular attention paid to close  
>listening, to representing the accumulation of experience & wisdom.  
>speaking louder, faster, or more aggressively would not be the  
>bottomline for being heard.

>

>3/ IIIIIIdeas would be dynamic & useful conceptual trampolines from  
>which participants could cut & paste according to their needs &  
>desires. Ideas would not be precious cultural artifacts frozen in time  
>& place, traded like so many hog futures on the chicago stock exchange.

>

>4/ IIIIIIn my community, gatherings are organized with notions of  
>networking & information exchange front & center, organized around an  
>urgent sense of breeding each our independent concerns in a collective  
>assemblage. The academic conferences I've been to also have this  
>thirst for such activity, but it always seems to be over beers & coffee

>before & after the event itself. Id be willing to bet that this is  
>truly what a lot of the veteran conference junkies consistently find to  
>be the most useful & memorable.  
>  
>5/ TTTTTTThe life of that would not be extracted & examined only in a  
>way which removes the consequences of our assumptions & beliefs from  
>what it actually takes to survive on day-to-day basis. There is much  
>to be learned from cooking & eating with people, from involving our own  
>children in these practices which we consider to be so dear, from  
>dematerializing the borders between work & play. Examples are numerous  
>& the point is that the operating codes of the conference as we know it  
>(or at least how I've experienced it in the dozen or so conferences  
>I've been to in my lifetime) seem to be a very static & deeply  
>troubling roadblock for genuine discourse in a world that includes more  
>than the university itself. Being at such an event is a constant  
>reminder why I see so many young people looking elsewhere for a more  
>gestural & cocreative praxis.  
>  
>mIEKAL  
>  
>  
>mIEKAL aND  
> [REDACTED]  
><www.dreamtimevillage.org> | <www.cla.umn.edu/joglars>

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559. **schwartzgk**

***Re: prakalpana?***

*Wed 16 Oct 2002*

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Thank you, Philip: One of the most informative sites I've ever seen. And with the lagniappe of finding one at least one of our listees as contributor/agent.

Fulcrum should consider an issue on this and related forms alone.

Cheers,  
Gerald Schwartz

Subject: Re: prakalpana?

Mister Kazim Ali asks: "can anyone give advice, description, or examples of an Indian (old-school...I mean: asian) experimental form called "prakalpana" or something like that?"

There is a Calcutta-based experimental poetry journal associated with this form -- worth checking out.

<http://prakalpana.tripod.com/index.htm>

Cheers,

Philip

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560. **kari edwards**

***hi, did I tell you my name is honey with an h?***

*Wed 16 Oct 2002*

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hi, did I tell you my name is honey with an h?

this was somewhere else as a persona hung around me like scent; an image of an image that had neither details or persuasion. perhaps I was drawn to this whiff of stale air because the face was familiar or the vocal cords seemed enveloped in a touchstone of security from my childhood, but at this point there was nothing more than a vague shadow-show in front of me that may or may not have been. my options where to carry on the conversation with an image that might amount to nothing more than talking to myself, or find some other route that produced different special effects. in either case this conversation or another might continue, but with less distinctions. it could be this was nothing more than a walk on into my own personal story by some two-bit player who the director owed a personal favor to? as the monologue continued, I noticed each of my forward motions steps had its own particular momentum, time lapsed as each step made contact with a momentary edifice sending a slight vibration thru the cartilage, thru the soul in doubt and out into the universe. at the same time I was aware how my mouth moved, ears tingled, and how my brain recalculated substance. I was also aware at that precise moment how a response to my confessor child molester next to me, was stalled on the tarmac. this individual kept talking in slow mumbles. we both kept walking but in slower versions dragging our shadows into the past hour. somewhere a brick fell on a vowel, the letters rearranged themselves into something that resembled jackson pollock's later struggles. a panic set in, mild at first, followed by a splattering of pain, mixed with the coolness of the earth, foliage, fried eggs and meat, a hodgepodge of letters that converged on a single vein, causing severe blockage and then the conversation continued at a normal speed, as if nothing ever occurred. I didn't want to answer any questions, it seemed imposed on the past, a color before thought, a double dotted line and the beckoning buddha bellies of sanctioned killers, but what do I do when a statement is thrown at me like - -I will dress you up as my own personal hypnotic inner link . . . I will make you beg for chapter and verse . . . I could feel an air of superior

aggression mounting from the inner galactic, I stopped and turned to this flaying image - -you are currently over your credit limit . . . do you really want more? and can you handle me? I promise you no one position is suitable . . . and not one orifices exist that I have not explored with entire television crews . . . our conversation slowed to mutters and spits, turning into an alley we unzipped each others blue jeans and pretended it was nothing more than identification tags. mind you there's nothing like being fucked in an alley, up against a brick wall, a few years of slime clinging to your face. I grabbed whatever part worked for me, shoving it into me like challenger in earth orbit. I didn't bother to ask if it was real, it didn't matter, I paid the toll and passed go. then it was my turn to give advice, it seemed a symbol of duty and respect. afterwards the conversation seemed stale, the image faded to an old dog with three legs. I didn't know what I had done, or who I was talking to, all I knew was I could no longer feed this canine without teeth and three legs. though it's true, individuals do carry on whole conversations with mammals as if they are expecting and receiving answers, (the dog barks or wags its tail and it's interpreted as a valentine for all occasions) I wasn't sure if I could go there willy-nilly with a three legged beast that just fucked me.

at that very moment a carousel parade unit rounded the corner, a public speaker raved in pride about representation of unity. there was this cutting edge mockery right on the spot from the dog that had fucked me just minutes before, urinating there in a semi-tethic practice on the oily spirits of the street. I tried to ignore this event and go on sitting with my marooned fantasies, where I have not been able to separate out those that have shoes and those that lack taste. it was as I became public with my disdain for positions and certain fleshy parts that I would free myself from the wrist-hold the nationalist breeder forces had with those behavioral scientists in everyone's pocket, that slapped flesh in a maze of a collection of decadent calculations. my only salvation was to try to maintain a proustian state with its multi-faceted shapes, and with its glory for higher bargains at the first international.

looking down at this poor furry bastard next to me with the mobius strip demeanor, I had no choice but take it to the carnival where queen of sheba was performing. maybe once we were in the crowd it would get lost and find another companion, maybe it would find a cat to chase or a rat to eat. as we approached the outskirts of funnel-cake town, a float went by carrying sanctioned killers kissing their undefined underage tillage, wishing them a bon voyage as they got ready to leave for war. everyone applauded and started reciting the pledge to the flag. already feeling a slight sickness creep into my lower intestines from the plague ala' stars-n-stripe brigade, like the time I tried to kill myself with an over dose of peptopsmal, and if that wasn't enough, I knew at any moment I might run into the queen of sheba. I felt like I was a character in

a light comedy where the queen was a dictator with a little mustache, giving me direction in that swashbuckling manner. fortunately there was a bookstore just this side of cotton-candy village. I ducked in hoping the image of the dog would fade or change channels. I went straight for the 1950's, and yanked out an old page from "a queen boy looking back," just in case the queen approached, I could pull out a rhyme, even if only for a second and explode the itinerary to smithereens, collapsing the fence surrounding camp clown-face, sucking everything into a center vortex. the queen would be sucked in along with the drunken puppets, and old fry grease. nothing would be left but disarmed lubrication, which was really nothing more than a cheap side show. the first shriek sounded like glass breaking, my mind went to the previous recorded message, I knew this was no failed juggling act on the ed sullivun show, it was the queen of sheba performing for bad breath deities, starching syntax to hollowed screams and tooth biting operatics, but before I could reclaim the lost lands of atlantis, I heard it. -honey, honey . . . oh my dear honey. I looked around for someone else who was answering the call to see if there might be at least six more honey's in the area. I was out of luck, I had been pinpointed by a homing beacon and I was within firing range. it was only two years, six month, nine days and three houses since we were together, and seventeen hundred and forty five hours of that the queen spent pulling out one hair at a time, sitting in front of a child's mirror, the kind that looks like a little plastic night stand for barbie, using a pair of tweezers, one hair at a time, usually about one hundred and fifty eight hairs in one sitting.

I tried to forget those days and concentrate on potatoes, but every time I would hear a mouse or a child scream, I would be reminded of living in a san francisco studio apartment with the queen - with each hair pulled there would be a little screech, a little squawk, a little squeak. this was caused by the queen stepping outside the usual four knots of the twelve knotted reality, landing in the brooklyn dust bowl at age five, alone and without a passport. so I could excuse the hair pulling and screaming, since I knew someone was trying to stay awake, while someone was screaming somewhere. It wasn't so much the piles of hair neatly stacked throughout our rooms or the piercing cries, or using vocal cords for simple communications, it was the way the queen would throw cups, saucers, dinner plates and whole servings for six at certain moving targets. I avoided major injuries by perfecting duck-duck-goose, but what got to me was walking around on things that crunched, slicing my feet on the way to the public fallout shelter. I found it easier during these spasmodic episodes to use duck tape on my mouth, tie my hands and play hostage. I occupied my time buying universal manuals and started a collection of rakes before the air turned to scrawler.

I looked over my shoulder and saw a toothless pig talking to the three legged image that had fucked me and used public urination as a rite of passage. time existed on the head of a pin that had been lost yesterday. just then the muffin head gang gained access to the candy apple land, the calliope was playing "this time is the end of the next time - baby," the red sea parted in one direction and a passage was created for the muffin heads to enter. at the same moment the police stopped playing sugar daddy with their horses, and the queen arrived just outside my protected zone, wearing gold lame' breast covers and a chrome cock ring. stroking the tiny rake pendent around my neck and reciting words to ward off warts, evil empires and the holy templar knights. there was a simultaneous mustard surge on a cooked wiener about to reach its contained limits, "this time is the end of the next time - baby" was reaching the integral fifteen minute drum solo, the muffin heads were chanting flower songs, and my three legged compatriot was sucking on a pig's snout as precursor to interspecies copulation.

I didn't want to watch any of this from anywhere, which seemed like everywhere. surrounded by hordes on holiday parades, all waving slogan killers off to lunch, the queen of sheba was cutting through the atmosphere with vocal razor blades, coming directly towards me, screeching love tunes of past slugs and high shoe mongoloids. I quickly pulled out my pages from "a queenboy looking back," and watched as the words started to perform a queer little dance surrounding me with a pirouette force-field of refuge. all stilled as the toothless one frozen in the middle of a nose job with the pig, the calliope gasped its last thought of air, the muffin heads reflected only a slight notable motion, like gigantic monuments of stupidity waving in the air, it almost made me want to recite the pledge to the flag.

I noticed a light ringing somewhere in my left lobe, which could be a sudden telepathic call, or it could be the stillness was about to crumble, leaving circumstances similar to the chicago hay market. how does one get ready for the cracking sounds that would commence in the muffin heads and the billy club bardos, or the crackling sounds that echos through the upper atmospheres once the queen of sheba was taken off pause. the next moment I was aware of a crack in the earth surface and the queen of sheba said -so have you paid your taxes yet . . . you still owe me money . . . you do remember don't you? I started to think of taxes and what they had to do with anal sex, but I could only come up with bible quotations that ended up with the question of whether shoes from my past life still fit. a response was called for, the muffin heads were being rounded up by the round lips, whose horses where smiling. it would be one thing if their horses had a reason to smile, but here they were caught in a crowd of bermuda shorts, looking at hot dogs and surrounded by funnel cake aroma. had they been through the police s&m training and learned

to beat their permutations into submission, or did they just feel high and mighty since they knew absolution would be forth coming?

I got back to my house just before being swallowed by the large language collection, didn't they see what was taking place, or did they truly believe that after crystal night some would be better off in holiday camps?

I thought I should go to social security and try for benefits, pretend to be crazy, but not really crazy, just not 9-to-5 crazy, a different crazy, which makes me incapable of the 9-to- 5 crazies. I could go in and say - hi my name's honey . . . that's honey with an h . . . not the other one, and I know the earth is mad. I would say the earth since I want them to think I am crazy, not mad, mad has a different connotation, a mad dog, I am mad at you, which really means I am experiencing a disorder of mind based on an experience of what you or someone did. no, mad by the dictionary means - "violent sensation." it is the violent part I am talking about. I go in and say hi, I know the earth is mad, the dirt particles doing violent attack on it's inhabitancies. I will go in with detail on how it's really the dirt, the dirt is just a manifestation of madness, true madness comes for the core of the earth where the pressures build up sending vibration through the bedrock, through the clay, to the tiny little prose on the surface . . . did I tell you my name is honey with an h. that will be a good touch to say, "honey with an h," since some clinician somewhere will think I have some phobia about not being heard, or no "h's". and even though I believe this about the dirt, the core, the clay vibrational thing, its inhabitation, living 3rd door from the sun, really it's not the core, but left over disruptions, negative charges deposited by some black hole. did I say my name is honey with an h. anyways, I have to act like its the earth, since most people know about this left over disruption thing, they sort of look like big black birds that fly through the space. but on the other hand if I said it was the plague and the only way to escape was to wear 18 inch platform shoes, they'd think I am crazy, then I could get benefits. if I go too far and act too crazy they will lock me up for being crazy, so I wont tell them about my plan to have telephone assisted suicide, where a tone would come over the phone when you dial, 1-800-333-noww, and as soon as you hear the tone you keel over. the combination of my name's honey with an h, and the clay and dirt thing, along with death tone easy access phone numbers should be enough to lock me up. so, I'll have to do this fine line thing of crazy for 9-to-5 crazy, but not crazy for the an asylum. hi, did I tell you my name is honey with an h?

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561. **Jennifer Ley**

***Re: ?Why is code so important to practitioners of new media poetry??***

*Wed 16 Oct 2002*

---

Damian

I think most people would say 'to create assonance' because they would not think of the code having its own sound.

A printed text does not have sound either, yet we are accustomed to discussing the assonance we know a printed text represents because we instantly process the print text interface. It has become transparent to us.

I would think in the not too distant future ... the web interface will appear more transparent ... that is if something doesn't replace the web before that happens.

An example ... the first the comes to mind does, I think, involve Macromedia code, but regardless -- miekal and's work with sound and mouseover events.

best

Jennifer

> From: Da

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562. **Harrison Jeff**

***Amoretti Buzz Around Virginia's Head***

*Wed 16 Oct 2002*

---

her humility would have loved this fretful music  
virtue did not tempt him to a rhyming union with obligation  
- how many walls have been adorned with indignity?

the duality of an impulse and nineteen lines is here recovered  
temptation is satiated with a single word from Virginia  
her humility would have loved this fretful music

the wonder is you would have it glaring whitely!  
virtuousness, that is, which has a thick black pigment  
- how many walls would have been adorned with indignity?

cryptograms are nothing but arithmetical hoaxes  
tempting choirs to call a noise a tune, strength in numbers!  
her humility would have loved this fretful music

Virginia's eyes were glassed with uncomfortable recollection virtue, nonethe-  
less, keeps on dancing the Roger of Coverly - how many walls have been  
adorned with indignity?

this trap will allow you to have your joke  
tempters are always courteous when paying court to Virtue  
her humility would have loved this fretful music  
- how many walls have been adorned with indignity?

---

Surf the Web without missing calls! Get MSN Broadband.  
<http://resourcecenter.msn.com/access/plans/freeactivation.asp>

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563. **Harrison Jeff**

***Virginia Is Not One To Be Easily Chimera'd***

*Wed 16 Oct 2002*

---

each new word is a big challenge  
the stories we talked topped all the world's myths  
this machine made you personal (I lost the tune of it)  
this same challenge you always threw became Tournesol  
D.R.E.A.M Rules Everything Around Me  
things should seem but the things seen, D.R.E.A.M  
Virginia, for a matchbox fee, will put the sigh into insight  
her conduct will nose into gorgeous old scandals  
I will stay exorbitant ten years until midnight  
and I hope you would do the same for me  
the laws of physics grow forgetful with age:  
woman found dead after fire was stabbed; a man kills four  
with an assault rifle and have you bought sandwich meat lately?  
these strawberries were not even out of a star  
elements now and then dimidius in outwardness  
on the fifth day his numbers developed the habit of  
taking silver bells up from our throat and through every street  
don't be a statue so soon... tears are sealing against waves  
we barred the faith by our own hands  
the fog, mouth open, knew she would live badly

---

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564. **nuyopoman**

**Re: POETICS Digest - 14 Oct 2002 to 15 Oct 2002 (#2002-246)**

Wed 16 Oct 2002

---

For Immediate Release

Amiri Baraka Press Conference at Bowery Poetry Club

308 Bowery (between Bleecker-Houston)

Thursday October 17 11am

Amiri Baraka, Poet laureate of New Jersey, will issue a statement and answer questions relating to his poem, "Somebody Bombed America." His reading the poem at a recent poetry festival has caused the Governor of New Jersey to seek his resignation, and the New Jersey legislature to try to find a way to force him out of office.

Copies of the poem and Baraka's Statement to the Press will be available.

Baraka will be reading with his wife Amina and the jazz quartet Blue Ark at the Bowery Poetry Club Oct 31-Nov.3. Each night will begin with a "Poets Speak-out" with poets engaging in a dialogue with "Somebody Bombed America."

CONTACT: Bob Holman [REDACTED]

###

Virtually Visit Bowery Poetry Club @ [www.bowerypoetry.com](http://www.bowerypoetry.com)

Literally:

308 Bowery NY, NY 10012 (Bleecker-Houston)

[REDACTED]

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565. **Tenney Nathanson**

**Tucson Zen Retreat and talk w John Tarrant Roshi, Nov 7 (talk) & Nov 8-10 (retreat)**

Wed 16 Oct 2002

---

thought this might be of interest to some.

John is a really terrific teacher.

--Tenney Nathanson  
(for POG)

\*\*\*

ZEN RETREAT & TALK

NOV. 7-10, 2002

in Tucson

John Tarrant Roshi  
of the Pacific Zen Institute

PUBLIC TALK

Wednesday, Nov 7  
7PM

Suggested donation \$10

RETREAT

Nov 8-10

Thurs. through Sun.

Cost: \$180 (if paid in full by 10/18)

\*After Oct 15 Cost is \$210)

location for both events: downtown near University and 6 Ave.

\*A \$50 deposit is required to reserve space

Coordinator: [REDACTED] or mailto:[REDACTED]

make check to : Annina Lavee, 2725 E. Edison St. #1, Tucson, AZ 85716

deadline for full tuition Oct 15, 2002 for \$180, after Oct 15

Cost is \$210

John comes from out-of-town--please register early

John Tarrant is one of the new generation of Zen masters trained in both eastern and western traditions, and the author of *The Light Inside the Dark: Zen, Soul and the Spiritual Life*, from HarperCollins, New York. He teaches meditation and trains meditation teachers in The United States and Australia and he is an internationally renowned koan teacher. He has a Ph.D. in psychology and has a special interest in healing and the imagination. He is interested in a spirituality that works, that transforms suffering, and that brings creativity into daily life.

\*\*\*

mailto:[REDACTED]

mailto:[REDACTED]

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

POG:

mailto:[REDACTED]

<http://www.gopog.org>

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566. **Dodie Bellamy**

***Re: inside/outside the academy***

*Wed 16 Oct 2002*

---

At 4:53 PM -0700 10/15/02, Catherine Daly wrote:

>I know many local poets who give all their students As, don't require  
>any writing or reading, tell all the students they're great, tell them  
>they'll be able to get great teaching jobs, so that their classes fill

>(or so that they can charge \$100 / wk a head at their private >workshops).

Great post, Catherine. Your comment above reminds me of advice I've heard re: adjunct survival:

1. Never give anybody less than a B.
2. Don't become too popular with the students (and thus threaten the regular faculty).

Actually, the "B" advice is rather shaky, as once I gave a grad student a B (I won't go into details, but it was a gift, she should have failed) and she went to the dean about it. Everybody I talked with about her (tenured or adjunct) at this private, expensive school said she was a horrid student, but they'd all given her As. So, I'd given a straight A student a B.

*Did they think they teach anything? Do they value their work? What is it? Do they value it because they are paid?*

*They have an added value to the colleges besides their teaching.*

*So perhaps only the value the adjuncts have represents the value of teaching (common argument).*

*How valued is the content in these courses adjuncts teach? And who values it? Or is not teaching it valued more?*

I think the only value one can feel in adjuncting is from the students, but that's not a given, particularly if you're teaching a course that they know is bullshit and you know is bullshit, as many adjuncts find themselves doing. This semester is a good one for me, so I am feeling valued. I'm lucky to be teaching creative writing, not comp, or some other brain destroying stuff, but I think for writing, to be effective, one has to have a lot of contact, and adjuncts are given limited contact with students. The one thing I'm really liking about Antioch, even though it's a low-residency program, I have intense contact with a few students, can really get involved with their work and what they're trying to do. Some of them are blossoming, and that's so gratifying. I don't take credit for that particularly, it may simply be a function of focus and getting attention. I think getting attention can help people develop as writers, and that's a value in teaching, simply giving attention.

And let's not forget there's hierarchy even among adjuncts, like some of us get to teach grad students, some of us aren't allowed to. There's a big difference between being a visiting writer and a lecturer (I've been both), the visiting writer having lots more status. And then there's the associate faculty position,

which I have at Antioch, where everybody's part-time so I'm the real thing, so to speak, and I'm treated very well, supported by the administration.

Personally, I think people often develop the most in private workshops, but they don't come out of it with a degree, just better writing.

And I don't think of myself as an academic writer. Teaching at this level has no impact on my writing or position in the world as a writer, other than taking up time, but at least it's usually interesting, the time that's taken up.

Dodie

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567. **Brenda Coultas**

***For web master: a request to switch the digest form***

*Wed 16 Oct 2002*

---

Hi Chris,

I would like to switch to the digest subscription if possible.

Thank you,

Brenda Coultas

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568. **Jim Behrle**

***poem***

*Wed 16 Oct 2002*

---

With Apologies to my Dad and Mom

Partner, do I look like a Friendly  
character?

Take your pilgrim by the hand,  
and spike your Hair to  
the Rafters

It's harder when you're being  
targeted, or

just minding your Own business,  
pumping Gas

The hills are alive with the  
Latest fresh flavor  
impossible to follow

C'mon, during your finest  
impression of a  
drunken lunatic  
or Escorting the Pure through  
your hometown  
My folks say sex in my  
poems is a metaphor  
for something else  
well, obviously, trapped  
Behind the long chilly Zipper  
concocting better words for "alone"  
Wax your way thru thick layers  
of cheap Persona  
Until you're there, the Land  
of shiny escalators  
and checking messages  
Dig big to find more Excuses

---

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<http://resourcecenter.msn.com/access/plans/default.asp>

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569. **mIEKAL aND**  
***Eight new titles from xPress(ed)***  
*Wed 16 Oct 2002*

---

xPress(ed) - a new e(chap)book publisher

xPress(ed) is a new ebook publisher devoted for new and  
innovative experimental poetry.

Eight new titles:

Eileen R. Tabios: Enheduanna in the 21st century  
ISBN [REDACTED]-00-8, 41 pages

Ric Carfagna: [REDACTED]  
ISBN [REDACTED]-01-6, 55 pages

Joel Chace: drawer  
ISBN [REDACTED]-05-9, 43 pages

Dan Raphael: AMONG MY EYES

ISBN [REDACTED]-06-7, 37 pages

Jesse Glass: e song

ISBN [REDACTED]-02-4, 24 pages

Jesse Glass: momentum

ISBN [REDACTED]-03-2, 25 pages

Jesse Glass: puppet psalms

ISBN [REDACTED]-04-0, 20 pages

mIEKAL aND: advancience snakespeared

ISBN [REDACTED]-07-5, 26 pages

All downloads are free, books are in PDF and/or PalmPilot  
PDB formats.

Submissions (please query first) to

mailto:[REDACTED]

Sincerely,

Jukka-Pekka Kervinen

Editor

xPress(ed)

<http://www.xpressed.org>

mailto:[REDACTED]

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570. **UbuWeb Editorial Staff**

***New on UbuWeb: Bruce Andrews "Electronic Poetics"***

*Wed 16 Oct 2002*

---

Bruce Andrews "Electronic Poetics"

[http://www.ubu.com/feature/papers/feature\\_andrews\\_electronic.html](http://www.ubu.com/feature/papers/feature_andrews_electronic.html)

UbuWeb

<http://ubu.com>

---

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571. **lewis lacook**

***assonance/dissonance:::CODE***

*Wed 16 Oct 2002*

---

Jennifer sez:A printed text does not have sound  
either, yet we are accustomed to  
discussing the assonance we know a printed text  
represents because we  
instantly process the print text interface. It has  
become transparent to  
us.

]]]]]what about dissonance? what about JODI? why  
should "new media" strive for a synthesis and  
transparency that mimics the natural world and  
monologic? why can't there be beautiful chaos? isn't  
it about time we left old notions of beauty  
behind?{{{

WHAT IS THE ECONOMY OF THAT ASSONANCE? CAN THERE BE A  
DIGITAL AVANT-GARDE?

=====

<http://www.lewislacook.com/>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

---

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572. **lewis lacook**

***Multiplicity:NOTES FOR/ON AUGUST HIGHLAND***

*Wed 16 Oct 2002*

---

<http://www.suite101.com/article.cfm/15239/95750>  
Multiplicity:NOTES FOR/ON AUGUST HIGHLAND  
<http://www.lewislacook.com/>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

-----  
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573. **Thomas Bell**

**Re: Why is code so important to practitioners of new media poetry?**

Wed 16 Oct 2002

---

poetic displacement is a wonderful concept to contemplate, Joe. Nice word choice. It doesn't seem to have dawned on many that in making a public spectacle of themselves here they are making a public spectacle?

I do happen to think this is a 'serious' issue, but one of process 'seriousness', rather than academic.

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

From: "Joe Amato" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 14, 2002 1:19 PM

Subject: Re: Why is code so important to practitioners of new media poetry?

*so (jim clinefelter, this one's for you esp.) now we're to be treated to an anti-digital arts rant, along with the s-o-p anti-academic rant?... maybe i should also lump in the seemingly innocent swipe made at "indentations" by m ([REDACTED]) who "prefers the bohemian life to a desk job"---this assertion coming right after, as it does, the rhetorical admission that "reams" might have been writ by academicians about same, without his (?) "knowing"...*

*and indeed, reams \*have\* been writ about same, m, as you full well know---by academicians AND by poets...*

*i mean, i'm trained to be a good reader, so please forgive my reading what innuendo i see hereabouts... mr/ms. m, are you trying simply to be provocative? (as in your last provocateur series on digital arts)... b/c i for one am becoming less and less willing to respond to provocateurs---unless of course they're really, really pushing my buttons, or they really, really have something interesting to offer...*

*this is all too much, really... yeah, for the record, i like digital arts (and, uh, indentations), and yeah, they have problems too... i haven't always endeared myself to my digitally inclined friends by pointing up said problems (oh yeah, i compose digital stuff myself, ok?)...*

*but let's get back to my initial statement: it was our very own charles bernstein, i believe, who long ago pointed up the positive correlation between ranting against digital media and ranting against less conventional poetries... but i see now a correlation also, at least in terms of widespread (topical?) grumbling, with the anti-academic rant (occasionally the anti-intellectual), though of course one can't accuse digital artists of being academic either (not with e.g. miekal and so fully qualified to speak to the digital as a non-academic)...*

*just what on earth is going on here?... are we all that... angry?... with another war looming, this is all beginning to feel suspiciously close to something like displacement (about which nick p and tom and others can speak far more eloquently than yours truly)... passionate opinions are one thing, and i for one wouldn't mind arguing the merits e.g. of digital work with birkerts and his tribes, as i wouldn't mind exploring the once & future value of indentations... but out-of-hand generalizations/innuendo about "soulesscrap" don't really serve to advance the discussion any, nosirreejimetat...*

*i understand too that this post might only stoke the fires, so let me try a shaggy dog ending: i'm not averse to conflict, but i would like to see some substance here, as it's not enough to pitch questions/assertions to a thousand people that are designed simply to raise a few hundred eyebrows...*

*best,*

*joe*

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574. **komninos zervos**

***Re: Indentations Upon Indentations***

*Wed 16 Oct 2002*

---

--=====k925B26=====Content-Type: text/plain; x-avg-checked=avg-ok-2B3B3CAE; charset=us-ascii; format=flowed

who wrote this post?

very clever

komninos

<http://users.bigpond.net.au/mangolegs>

At 01:00 PM 14/10/02, you wrote:

DEAR -M

*There are all kinds of historical examples of line placement,  
something as simple as a*

*line  
break,*

*coupling of lines,  
reinforcement of*

*rhyme patterning,  
indentation,*

*beginning of new thought,*

*concrete  
poems*

*going back several hundred years,  
haiku,*

*any positioning at any time in literary time*

*is as much a part of line placement  
as any present idea of field*

*in this time, or what might follow,*

*if you like,*

*it's not mere fashion or decoration,  
though might be used for either,*

*so arguably it can't be overdone  
as long as there is another breath taken,*

*mind, eye, sound movement,  
broken thought,*

*resumption,*

*idea willing to stand on it's own,  
or lean on another,*

*verse,  
rhythm,*

*bent  
flower,*

wall

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

From: "MWP" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, October 13, 2002 10:36 PM

Subject: Indentations Upon Indentations

HI

Would any of you great poets care to explain why certain practitioners of the poetic art choose to put all of those different indentation levels in their work? You know what I mean, like this:

the visible

as in the past

subsisting in layered zone

refuses to dangle

oaths on marsh field

[etc.]

(Barbara Guest)

I have my own autodidactically formed ideas on the subject that may be way off insofar as I have never come upon a good solid reason as to why such a multiplicity of indentations -- (or rather, a la Guest, blurred edges) -- are there or what purpose they serve in moving the poem along. I must say, though, if nothing else that it does make a poem look staunchly modern and damn fine, and perhaps has something deeply to do with Olson's notion of field, but beyond that I am not quite sure. Also, does anybody know who was the first to employ this sort of thing, and has it arguably become somewhat done to death by now?

Excuse me if this is a question that the academy has, like, written reams about without my knowing. I am one who prefers the bohemian life to a desk job, so I hope one will excuse the gaping holes in my knowledge as well as my pants.

-m

---

*Incoming mail is certified Virus Free.*

*Checked by AVG anti-virus system (<http://www.grisoft.com>).*

*Version: 6.0.394 / Virus Database: 224 - Release Date: 3/10/02*

--=====k925B26=====Content-Type: text/plain; charset=us-ascii; x-avgÿrt; x-avg-checked=avg-ok-2B3B3CAE

---

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.394 / Virus Database: 224 - Release Date: 3/10/02

--=====k925B26=====

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575. **Michael Rothenberg**

***Re: Indentations Upon Indentations***

*Wed 16 Oct 2002*

---

Thank you. I did. Michael Rothenberg.

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

From: "komninos zervos" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 16, 2002 4:48 PM

Subject: Re: Indentations Upon Indentations

> who wrote this post?

>

> very clever

>

> komninos

> <http://users.bigpond.net.au/mangolegs>

>

>

> At 01:00 PM 14/10/02, you wrote:

>

> > DEAR -M

> >

> > There are all kinds of historical examples of line placement,

> > something as simple as a

> >

> > line  
> > break,  
> >  
> > coupling of lines,  
> > reinforcement of  
> >  
> > rhyme patterning,  
> > indentation,  
> >  
> > beginning of new thought,  
> >  
> > concrete  
> > poems  
> >  
> > going back several hundred years,  
> > haiku,  
> >  
> > any positioning at any time in literary time  
> >  
> > is as much a part of line placement  
> > as any present idea of field  
> >  
> > in this time, or what might follow,  
> >  
> > if you like,  
> >  
> > it's not mere fashion or decoration,  
> > though might be used for either,  
> >  
> > so arguably it can't be overdone  
> > as long as there is another breath taken,  
> >  
> > mind, eye, sound movement,  
> > broken  
> > thought,  
> > resumption,  
> >  
> > idea willing to stand on it's own,  
> > or lean on another,  
> >  
> > verse,  
> > rhythm,

> >  
> >           bent  
> >           flower,  
> >  
> >           wall  
> >  
> >  
> >----- Original Message -----  
> >From: "MWP" <[REDACTED]>  
> >To: <[REDACTED]>  
> >Sent: Sunday, October 13, 2002 10:36 PM  
> >Subject: Indentations Upon Indentations  
> >  
> >  
> > > HI  
> > > Would any of you great poets care to explain why certain practitioners  
of  
> > > the poetic art choose to put all of those different indentation levels  
in  
> > > their work? You know what I mean, like this:  
> > >  
> > >       the visible  
> > >  
> > > as in the past  
> > >  
> > >       subsisting in layered zone  
> > >  
> > >               refuses to dangle  
> > >  
> > >       oaths on marsh field  
> > > [etc.]  
> > >  
> > > (Barbara Guest)  
> > >  
> > > I have my own autodidactically formed ideas on the subject that may be  
way  
> > > off insofar as I have never come upon a good solid reason as to why  
such a  
> > > multiplicity of indentations -- (or rather, a la Guest, blurred  
edges) --  
> > > are there or what purpose they serve in moving the poem along. I must  
say,

> > > though, if nothing else that it does make a poem look staunchly modern  
and  
> > > damn fine, and perhaps has something deeply to do with Olson's notion  
of  
> > > field, but beyond that I am not quite sure. Also, does anybody know  
who  
> > was  
> > > the first to employ this sort of thing, and has it arguably become  
> > somewhat  
> > > done to death by now?  
> > >  
> > > Excuse me if this is a question that the academy has, like, written  
reams  
> > > about without my knowing. I am one who prefers the bohemian life to a  
desk  
> > > job, so I hope one will excuse the gaping holes in my knowledge as  
well as  
> > > my pants.  
> > >  
> > >  
> > > -m  
> > >  
> >  
> >  
> > ---  
> > Incoming mail is certified Virus Free.  
> > Checked by AVG anti-virus system (<http://www.grisoft.com>).  
> > Version: 6.0.394 / Virus Database: 224 - Release Date: 3/10/02  
>  
>

-----  
---

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Version: 6.0.394 / Virus Database: 224 - Release Date: 3/10/02*

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576. **Jim Behrle**  
***National Book Award Finalist***  
*Wed 16 Oct 2002*

---

Congrats to Harryette Mullen and her terrific book SLEEPING WITH THE DICTIONARY, which is up for this year's National Book Award in poetry.

---

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577. **Joe Amato**  
***Re: inside/outside the academy***  
*Wed 16 Oct 2002*

---

i appreciate the discussion of academic superstardom, but even that situation is more complex than it appears, in part b/c any number of english depts don't have someone who might properly qualify for such status (lots of english depts. have no endowed positions, e.g.---my dept here doesn't, and i'm at a 'major research institution')...

here's a great piece of writing by bruce robbins that pulls out the tangles:  
Celeb-Reliance: Intellectuals, Celebrity, and Upward Mobility

<http://www.iath.virginia.edu/pmc/text-only/issue.199/9.2robbins.txt>

(i cite the text-only url for those w/o hopkins project muse access)...

i don't think we can tell who is/is not a "good teacher" based on adjunct v. full-time status (anymore than one can assert, as andrew r did a little while back, that "the teachers who are most committed to literature" are "those in the community colleges"... man could \*that\* one stand some unpacking!)... if you look at the current ~us news~ list of the "best" postsecondary institutions in the country, the top 20 correlate pretty well and with few exceptions with those schools that have the beefiest endowments (there are a number of factors that go into the "best," yes, according to ~us news~---but it's much as if endowments = best, one way or t'other)...

what we \*can\* assert is that life as an adjunct, as dodie and others have observed, is not not not in general conducive to teaching well (the absence of publication pressure and committee work notwithstanding)... just have a look at the gymnastics most adjuncts go through on most campuses to keep their prof. selves alive...

and they are most def. the lowest person on the institutional totem pole, lower even than grad students (ta's or variants thereof) b/c they don't even have customer status... now what happens when grad students in english organize (as they are and should) and adjuncts don't... oy... there are similar problems with the presence of a union at one institutional level (grad studentdom) and none at the next transitional level (facultydom)... loyalties might get a mite messy in such terms, as one finds e.g. and under different conditions when an hourly worker at a factory switches over to salary status (i've seen this happen any number of times, and it's rarely a pretty site)... which is not an argument against collective bargaining...

it's a sad picture i'm/we're painting, i know, and the only way out that i can see is collective bargaining (which won't "fix" everything either)... though as michael ceraolo posted in, even state law can get in the way of organizing--- which means we need reform at that level too...

best,

joe

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578. **Tony Follari**  
***Reply to lewis lacook:***

*Wed 16 Oct 2002*

---

Dear Lewis,

as far as I'm aware beauty has a few fundamental constants, eg symmetry, balance, proportion, uniformity etc but as one builds on this basis, an artist or designer or poet will lose the original ideal depending on what extra he or she has added to the skeleton of the idea. Generally a beautiful woman such as Brooke Shields or Heather Locklear have a high degree of symmetry in their faces and good proportions and uniformity of skin tone. If one tries to translate that into a poem, there must be very strong rhyme( that's the symmetry) and repetition of internal and external assonance and alliteration, basically everything must come together perfectly.

Regards Tony Follari

*From: lewis lacook <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: assonance/dissonance:::CODE  
Date: Wed, 16 Oct 2002 12:41:28 -0700*

*Jennifer sez: A printed text does not have sound  
either, yet we are accustomed to  
discussing the assonance we know a printed text  
represents because we  
instantly process the print text interface. It has  
become transparent to  
us.*

*]]]]] what about dissonance? what about JODI? why  
should "new media" strive for a synthesis and  
transparency that mimics the natural world and  
monologic? why can't there be beautiful chaos? isn't  
it about time we left old notions of beauty  
behind? { { { {*

*WHAT IS THE ECONOMY OF THAT ASSONANCE? CAN THERE BE A  
DIGITAL AVANT-GARDE?*

*=====*

*<http://www.lewislacook.com/>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>*

---

*Do you Yahoo!?*  
*Faith Hill - Exclusive Performances, Videos & More*  
*<http://faith.yahoo.com>*

---

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<http://resourcecenter.msn.com/access/plans/freeactivation.asp>

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579. **Alan Sondheim**

***the doors***

*Wed 16 Oct 2002*

---

the doors

and none of you can judge me  
and i will kill forever  
and i will live forever  
in this new and brutal world

i've never been to i've spain never  
but i'm but sure i'm i sure was i born  
was there born oklahoma

i've never been to spain  
but i'm sure i was born there  
i've been to oklahoma  
but i've never been to spain

the world of full the terror world is  
about being is it's travelled

the world of full terror  
is about to being born  
it's never travelled  
farther than mine own heart

farther than mine own farther heart  
than in i light to brilliant light sky  
blue sky and was oil blue upside-down

i was born in oklahoma  
to the light of brilliant terror  
the sky was blue and oil  
the world was upside-down

found brutal world new york in  
baghdad and capital was gold silver left  
gold me and oiled flowed back black  
sky flaming black seeped without you  
can find you pop-up find window the  
space-time

i found the world was brutal  
in spain and oklahoma  
in new york and in baghdad  
i was born in capital

rode wild i horses rode none and  
judge can will kill and forever i live  
and this i've never been i've to  
never spain been - to but but i'm i'm  
sure sure i i was was born born there  
there oklahoma i've

gold and silver left me  
oiled flowed back in me  
the sky was black and flaming  
capital seeped without me

the world of the full world terror of  
is about being about it's travelled  
farther than mine farther own than  
heart mine in was light the brilliant  
of sky the blue was and blue oil and  
upside-down the found i brutal was  
new in york new baghdad in capital  
born gold silver gold left and me  
silver oiled flowed back oiled black  
was flaming and seeped without you  
can you find can pop-up the window  
pop-up space-time of rode wild rode  
horses the none none judge judge will  
and kill i forever will live i this  
in

you can find the pop-up window  
of capital in space-time  
i was born in oklahoma  
i rode the wild horses

===

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580. **William Gillespie**

***The President's Poetry***

*Wed 16 Oct 2002*

---

When the guy who does the poetry show on the community radio station announced his bid for congress as a Green Party candidate, the Democrats demanded equal time. Now every other week the poetry show is all Maya Angelou. Regular listeners are pissed but feel too guilty to phone in complaints.

Here in Urbana the Champaign-Urbana Arts Council, reportedly well-endowed with state money earmarked for poets, is not listed in the phone directory. Nobody I talked to at the chamber of commerce or public library knows who serves on its board or what exactly it does. It is suspected by some poets who have been around a long time that the UAC gives a private reading now and again to which a few wealthy people are invited, and that the poet who hosts these events owns a ten-acre ranch up near Moraine View and has never been published except by small presses whose identity remains forever obfuscated from scholarship. It's the same story with the mysterious "44 North:" occasionally you might read an article about them in the mainstream papers, but you will never find their post office box or fax number. Whatever projects these local arts organizations fund are closely-held secrets.

During National Poetry Month there was no accountability at the state level for how poetry was promoted or pursued. Without looking at the state's overall poetry needs, politicians might arrange for a poet to give a reading here, or a book signing there, doling out honorariums to constituents well-placed in influential universities. There was no sense of the state's having a larger plan for poetry, no broader vision regarding the state's poetry infrastructure. (The situation downstate is especially bad nowadays, even though the L=A=N=G=U=A=G=E Book was once published there.) There have been allegations of bribery and of poetic licenses being distributed to writers who have not sat before the state's rigorous thesis committee. Poets gave readings at closed-door sessions of congress, state money effectively being used to fund readings closed to the general public. Now the state has had to borrow several billion dollars and there is no sign of any poetry anywhere. In public schools they are reading light verse from the 1950s. With the budget cuts, the state's major research university is no longer able to afford to retain their best poets, much less hire new poets. Even novelists are leaving. This on top of another tuition increase will make the university system no longer attractive to prospective MFA candidates. Is there no accountability? Governor Ryan should have his books confiscated by the state and donated to public libraries. State planners involved in allocating the funds for National Poetry Month should lose their positions and serve time teaching poetry on death row to pay their debt to society.

At the federal level the situation is all but beyond hope. The President of course has become poet laureate for a second term, the statute that a laureate could serve only a single term having been overturned by the new Office of Homeland Poetry (appointed not elected), which is headed up by a major shareholder of the media conglomerate that owns the publisher who publishes the President's poetry. In polls taken of the legislature, more than half have stated unwaveringly that the President's poetry is beyond criticism. It is worth noting that the house's opinion of the President's poetry is divided along party lines suggesting

that bipartisan bickering is more at play than any serious appraisal of literary quality, not that this is a surprise really. Scarcely credible to my mind, polls of public opinion show an "overwhelming majority" appreciate the President's poetry, though there is more public skepticism with regard to the quality of his painting. Well, nobody needs to be reminded of the circumstances of the President's being awarded the Yale Younger Poets prize at a time in his life during which he has all but explicitly denied not abusing drugs and cheating on exams: the recount was eventually completed but the results were suppressed. The major newspapers of course are uncritical of the president's poetry, save an occasional angry editorial buried in the opinion section. If the political cartoons can be taken as meaningfully indicative of a popular consensus, it would appear that few outside of the circles of poetry power would claim that the President's writing is credible. In an election year, of course, the President's poetry supplants discussions of any other issue, especially an economy in which the average family of four made about as much per year in 2001 as a Yale poet in 1970.

The President's poetry has been written about elsewhere, but it is the stuff of death and broken dreams. The President's poetry mines the bottom of oceans. Asphyxiation by poverty, exhaust, gas chambers. Millions of new bombs. Fascism's cliché, the President's poetry is closed libraries, unheated classrooms, prisons: ruined language.

Are we to accept as true that the average citizen thinks the President is a good poet? Does anyone really believe that the President's poetry represents our country? Are these the limits of discourse? Has literary criticism failed?

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581. **Jenny Penberthy**

***Tribute to Lorine Niedecker in New York November 7***

*Thu 17 Oct 2002*

---

A Tribute to Lorine Niedecker will be held at the New School on Thursday evening November 7 at 7pm. Eight speakers will talk about Niedecker and read from her work. Robert Creeley, Anne Waldman, Lydia Davis, Eliot Weinberger, Charles Bernstein, Geoffrey O'Brien, Eleni Sikelianos, and Jenny Penberthy.

Tishman Auditorium

The New School

66 West 12th Street (between 5th and 6th Avenues)

New York City

Call [REDACTED] for more information.

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582. **Dan Salmon**

**Re: GETPOST POETICS**

Thu 17 Oct 2002

---

somewhere a brick fell on a vowel  
- usually happens down here in New Zealand

Dan

*From: "L-Soft list server at University at Buffalo  
(1.8e)" <[REDACTED]>  
Date: Thu, 17 Oct 2002 00:43:34 -0400  
To: [REDACTED]  
Subject: Re: GETPOST POETICS*

*somewhere a brick fell on a vowel*

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583. **Damian Judge Rollison**

**Re: inside/outside the academy**

Thu 17 Oct 2002

---

*I wonder what percentage of teachers in a given university  
or college are adjuncts?*

Murat, it was just in the California papers that 52% of statewide Cal State faculty are adjuncts. That's 11,000 versus 10,000 tenured or tenure-track, if I remember the numbers correctly. However the state administration has supposedly committed to a goal of 75% tenured faculty by 2010.

The English dept. at my local CSU, Cal Poly San Luis Obispo, has 31 full-time faculty and 24 lecturers, slightly better than the statewide figure. Union rules there require that lecturers who've taught before get first crack at next year's jobs -- some small measure of job security for them.

One hears the horror stories -- no office space, hellish commutes from school to school, no benefits -- but it's also true that a person can get one of these jobs with only an MA and can teach at the university level without the necessity of publishing or serving on committees. Without the privilege, one might also say -- depends on what you want.

How common is it, I wonder, for an academic couple to consist of one full-time prof and one adjunct? Seems to be the way many couples get around the awful problem, given extreme job scarcity, of how to work in the same geographical area.

Damian

[illegible]

damian judge rollison  
department of english  
university of virginia

[illegible]

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584. **Damian Judge Rollison**  
*john's 9*

Thu 17 Oct 2002

Another of the Beatles recurring themes involved songs written by John Lennon.

It seems  
that Lennon had  
a fascination  
with the number nine  
that was only  
overpowered  
by his love for Yoko.

"One After 909"  
 "Revolution No. 9"  
 "#9 Dream"

Ironically, this song was a part of Lennon's ninth solo album which was released in the ninth month of 1974. The song even peaked at number 9 in the charts.

AND....

A verse in the song  
has nine syllables,  
"Ah, bowakawa,  
pousse pousse."

His album, Mind Games,  
contains nine letters  
in its title  
Another of Lennon's  
album names  
contains nine  
letters.

The album was his dedication  
to classic rock  
and was entitled:  
Rock 'n' Roll

John Lennon  
was born  
on October, 9 1940  
Some even say  
he was born  
at 6:30pm.  $6 + 3 + 0 = \text{well}$   
you figure it  
out.

His son  
was also born  
on the ninth  
When John Lennon was  
shot, on  
December,  
8th 1980,  
it was already  
December 9th  
in his hometown  
of Liverpool,  
England. Liverpool  
has  
nine  
letters

When an engineer said  
"Revolution

number nine"  
to begin the recording  
of the song  
by the same name,  
John loved the sound.  
He was lucky  
that it had been  
recorded.  
John looped  
the recording  
over and over  
again throughout  
the beginning  
of "Revolution No. 9"  
Nine letters  
make up the most  
important phrase  
of one of John's  
most important  
antiwar songs.  
All we  
are saying,  
is give peace a chance.  
  
John OnO LennOn  
and YOkO OnO LennOn's  
combined names  
contain nine O's  
  
John's elementary  
school bus number  
happened to be 72.  
 $7 + 2 = 9$  (We know  
its a stretch) He even  
lived in apartment 72  
in New York.  
Yet another 9.  
McCartney, his best friend  
through most of his  
life, is spelled  
with 9 letters.

damian judge rollison  
department of english  
university of virginia

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Thu 17 Oct 2002

away think better dear English replied listlessly Menahem angels holy leading  
child-bearing sin Adam same among fate overtook males ages very splendid  
wicked woman Lord Filippo all shimmering Adam's house gleaming equally  
cover part furs glittering up four face effeminate finely featured resembled  
much sister's rode found Red Sea coloured Whereupon father seemed steeped  
musk strongly scented all affectations one taken most see one grooms leviathan  
most dismounted Finally Cain wondrous father bidden down shoes wore  
splayed Again earth set late culture aforethought who sides cold ice inhabited  
man toes each because Himself feet yet doubled prayers thy found navigable  
reach cast off glance eye all attributed fact parts following heaven who sent  
also fall Satan yet can terrestrial conveniently come Jacob's Children degrees  
take up one arm God seven running attributed fact parts following must prostrate  
twenty-presence God leagues size physical presence God parts amounteth  
presence God fires hell meet concern use heard say Adam leagues Even speaking  
world made man besiegers reached death man such Land central spiritual  
joy stormy reach cast off terrestrial time way generation stood now Methuselah  
flashing wildly understanding face looked sharply wondering heavens refused  
amid groans earth Adamah took world thou hast turns black God sealed up shall  
Enoch called must go through routs balls masques opens mouth whom known  
few places beasts reptiles one song vulture yonder Abel one remembers during  
time alone am exalted little thrill heart whispers gave tree Thou these few  
places Luxor one Luxor home sunshine suave qualities kept light warmth cut  
navel string whom known up four sheeny golden sunsets last archangel

shimmering nights through songs boatmen animals food go wert king Thou  
death portion tombs Thebes roses raven mouth Luxor mighty palms during time  
fruit itself Philistines palms roses lateen-sails come up animals food looking like  
understanding intervals week promises proclaim unto golden whom known  
knowledge one wakes day angels animals subsist songs knowledge strange one  
dreams yonder Abel come sunset one those years away up four heart golden  
beasts reptiles intrigued driven one looks stars each hands life twinkling day  
angels descendants Cain airs Luxor harshness thy will thou stirs leaves palms  
lamp Lord steeped light Luxor one goes Also David One returns gave tree Thou  
greatly yet feet Knowing Eve celestial bodies created Adamah spirits alone  
Thou hast lodgings let beat own Manette alone Thou hast left leviathan's corner  
far Soho-went thee Adam mountains certain fine explains envy waves presence  
God months roiled unto shall treason carried various sorts ways God indicate  
long far reach cast off Mr Jarvis catches up fiery walked along took creator  
streets Clerkenwell where lived way doing end let beat own several relapses  
house continued friendly Mr catches up fiery propagation Doctor's father  
Lamech alone Thou hast left leviathan's corner took creator like turkey-cock  
servants hosts certain fine explains envy Mr catches up fiery walked gold gems  
Soho committed memory mountains size physical reasons Sabbath light be-  
cause fine Sundays often walked Originally let beat own Lucie secondly because  
unfavourable Sundays certain animals Thee level father Lamech talking such  
arts looking given unto praising God getting through earth flood thirdly because  
Enoch man own little name Rephaim doubts Michael lifted one thing makes  
ways Doctor's household forbidden time likely time often quainter corner cor-  
ner where let beat own lived found because oath way through front circumci-  
sion Doctor's lodgings commanded air can Cain little vista left leviathan's con-  
genial perfect thy few buildings completeness Oxford-road made off crying  
trees flourished contradict Why flowers against sky hawthorn himself haunts  
now vanished fields shall part stream joy airs face mouth Soho vigorous or-  
dained effect instead choke flood missing fox like stray paupers issue mouth  
Holy many good attributed fact present work far off peaches ripened didst take  
world Only angels will give sets Give worst first Sydney Fire away fears hap-  
pened ideal conditions himself back expect take one side sought vainly shall eat  
every while among men knew northern regions own celestial tables bestrewn  
shall eat every ministering other side bottles himself Abimelech Satan hand  
Both resorted sought vainly shall eat every stint each difficulties way fears hap-  
pened most like turkey-cock reclining hands waistband looking fire occasionally  
flirting some lighter birds name among men knew brows intent face deep finally  
shall Methuselah even gracious unto hand stretched prayer praise often groped  
minute more found prayer praise lips angels will give size physical times appre-  
ciate hand because Joshua world hardly among men knew found offspring care  
get up Adam narrated towels

---

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586. **august highland**

**CAROLIE BILLS NEW LITERARY UNDERGROUND**

*Thu 17 Oct 2002*

---

CAROLIE BILLS

SPINDLE POLE BODY #020 [excerpt]

[www.newliteraryunderground.com](http://www.newliteraryunderground.com)

by cctv started in progress ))) logging but ))) then you for some more  
now profound impression he finally you married you of you who are firefight-  
ers would call is have plan in against me before she put me that dress and  
then rose up her long less that ten feet away up our stockings ))) had hot-  
ter ever had cardinal beaufort had furnished big sexy or law with rich ameri-  
can than female relative is them sier ))) you doing well we have do well  
and georgia rmb per year carefully was well he did know for mccaffrey you  
all for said fifteenth-century sherman does poor native american hurdles  
sandborn was pass ))) everglades test other party this year have so and at  
without memories ))) south and of ))) my question is how move )))  
told ))) is fucking shake hands and just like viciously while ))) say that  
saying yes i been and fields now in deflecting his constant keep have  
sounds more suddenly turned ))) my right over platform ))) his fists with  
yon viper ))) call robert ingram good you little bitch yes yes do that were  
encouraging him ))) he thought in that respect things had sometimes tried  
))) soothe her in and they seemed ))) defy proximity her useful my wife  
had crush on her so both men hips pushing public life shots want l )))  
copies and came and stood ))) troubles extravagance my dear child so  
plates into ))) today doesn't make whole said in my working bluster now  
slamming ))) ))) smiles on our shoulders when we we my mother becom-  
ing my she remained ))) slanders upon her ))) steinberg we been thrown  
to ))) plague-pit but so now in sahara--and much back entrance was no  
longer must man do you not know do because never wanted job told them  
they could mean i would you go about achieving my best model now guess in  
with pantiless did he feeling that she realize he stop of meetings with offi-  
cials this is would you go about achieving my best model now guess in or  
nothing in return at long him york was evidently much struck scholarship  
went into effect in initiatives represent ))) ))) ave ))) president talk

usually have these meetings before cameras body harder watch have seen  
very ))) beach rather go ))) and then picked up ))) was looking now just  
))) something out playing with her nipple distinctness and would you  
where broken into they had no reasonable going ))) be children babe given  
gift and you can join me looked at me ass hole have some pretty improved up  
she was big girl almost personal collection you originally imagined trembling  
with some ))) firm and beautiful against said audrey you have failed you  
close friends allison and but decided not ))) encourage used ))) in )))  
note stranger red panties her said ossing ))) ))) her blotting-attention  
and think that this our schools has seared )))

))) was present ))) his tried cock that big alongside ))) inquest no  
doubt and assuming you ))) basically stupid and if

---

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587. **Lanny Quarles**

***sliding text painting***

*Thu 17 Oct 2002*

---

xoanaddress::::::::::::perdutorso -/ipsis

<http://www.solipsisarts.com/dhtml/perdutorso2.html>

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588. **lewis lacook**

***Re: Reply to lewis lacook:***

*Thu 17 Oct 2002*

---

but this isn't what i'm asking, tony....

it's a simple (and very old school) avant-garde  
tactic...explore asymmetry, dissonance, find its  
heart...

...my question would be, i guess, why does so much  
"digital poetry" not do this? is "digital poetry"  
doomed to operate with nineteenth century economies in  
the post-electronic world? most "digital poetry" (and  
i use this term to distinguish it from net art...or  
"net art," if you will) adheres quite strictly to  
nineteenth century ideas of beauty as well as (though

many would blush to admit it) nineteenth century ideas of structure...my question is, where is the new here? what's new about "new media" such as this, when all it does is repeat in a different format the ideology of bygone eras?

bliss

l

=====

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

---

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589. **Nick Piombino**

***Poetry and theory***

Thu 17 Oct 2002

---

*I think Language Poetry as made an indelible =  
contribution to American poetry, and I'm willing to make the assertion =  
that said contribution would be significant even without the theoretical =  
side of it.*

Indeed, and perhaps said theoretical side would be significant without the poetry side of it. Beyond the author or publisher identifying a text as one or the other, or linebreaks or other stylistic indications, references to Dante or Wittgenstein or whoever to classify a text, how do you distinguish one type of text from the other when reading innovative writing? "(7) This is not philosophy, it's poetry. And if I say so, it becomes painting, music or sculpture, judged as such. If there are variables to consider, they are at least partly economic- the question of distribution, etc. Also differing critical traditions. Could this be good poetry, yet bad music? But yet I do not believe I would, except in jest, posit this as dance or urban planning." "(16) If this were theory, not practice, would I know it?" Ron Silliman, from-The Chinese Notebook- in -The Age of Huts- Roof Books, 1986.

Nick

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590. **Brandon Barr**

***Re: iowa, anyone?***

Thu 17 Oct 2002

---

There are the beginning of a response on Katherin Parrish's blog, with the promise of more:

<http://www.meadow4.com/squish/>

best,

Brandon

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

From: UB Poetics discussion group

[mailto:████████] On Behalf Of Maria Damon

Sent: Thursday, October 17, 2002 9:05 AM

To: ██████████

Subject: iowa, anyone?

*does anyone who was at the iowa digital poetry conference have the energy to post a report?*

--

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591. **Maria Damon**

***iowa, anyone?***

Thu 17 Oct 2002

---

does anyone who was at the iowa digital poetry conference have the energy to post a report?

--

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592. **parrishka**

***Re: iowa, anyone?***

Thu 17 Oct 2002

---

oh heavens,

you won't learn much about the conference itself from that. that's my blog etiquette in full force :) i'm trying to figure out exactly what to say about the conference itself because in terms of content, it was very disappointing.

anyhow, I will reserve those critical comments for the blog- given the recent discussions on poetics about new media poetries, and the academy, I'm not overly inclined to share my thoughts in this context- even though I know that your interest, Maria, is genuine and informed and well-reasoned.

katherine

Brandon Barr wrote:

*There are the beginning of a response on Katherin Parrish's blog, with the promise of more:*

*<http://www.meadow4.com/squish/>*

*best,*

*Brandon*

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

*From: UB Poetics discussion group*

*[mailto: ]On Behalf Of Maria Damon*

*Sent: Thursday, October 17, 2002 9:05 AM*

*To:*

*Subject: iowa, anyone?*

*does anyone who was at the iowa digital poetry conference have the energy to post a report?*

*--*

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593. **Anne E. Pluto**

***Re: Birchfield-Penney Arts Center Reading***

*Thu 17 Oct 2002*

---

I'll be reading at the Poets and Writers Series at the Burchfield-Penney Art Center on the Buffalo State College campus at 2 p.m. on Sunday, October 20, 2002.

Anne Elezabeth Pluto

--

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594. **Jordan Davis**

**parsing**

Thu 17 Oct 2002

---

Nick -

Having a little trouble working out what is quotation from Ron and what is your gloss in your post of this morning. I understand the wish to be judged on merits, and more than that I empathize with the unstated wish not to be judged -- to be responded to instead of categorized. And I read the deletion of the introductory quotation mark as an embodiment of the expressed wish to call into question the act of distinguishing between texts. But surely this is more an act of power struggle than inquiry! OK! You guys win. And gals too.

Would you say a poetics differs from a rule book? from a power struggle?

Jordan

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595. **Jacqueline Waters**

**Long Poems at the Parkside: Bernadette Mayer & Philip Good**

Thu 17 Oct 2002

---

*Bernadette Mayer & Philip Good.*

*Sunday, October 27, 2002 at 7pm.*

*New York: Parkside Lounge, 317 E. Houston Street.*

*[http://www.pace.edu/PK\\_oct.gif](http://www.pace.edu/PK_oct.gif)*

*BERNADETTE MAYER will read Midwinter Day on the twentieth anniversary of its publication.*

*PHILIP GOOD will read from new and recent work.*

*The reading will start promptly at 7. Copies of Bernadette Mayer's The Red Book in Three Parts (United Artists, 2002) will be available.*

*Parkside Lounge is located at the corner of Houston and Attorney. F train to 2nd Avenue.*

*More information: [REDACTED].*

---

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596. **Jim Behrle**

***Aaron Belz on "Here & Now"***

*Thu 17 Oct 2002*

---

[http://here-now.org/topics/\\_arts/al\\_020926.asp](http://here-now.org/topics/_arts/al_020926.asp)

Click onto the "Listen to this Story" to hear Aaron interviewed by host Robin Young.

Thanks to all Buffalo listers who sent dream poems.

--Jim Behrle

---

Choose an Internet access plan right for you -- try MSN!

<http://resourcecenter.msn.com/access/plans/default.asp>

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597. **Jim Behrle**

***Upcoming Wordsworth Books Events***

*Thu 17 Oct 2002*

---

Wordsworth Books

30 Brattle St.

Cambridge, MA 02138

Call [REDACTED] and

ask for "Jim" for more info

SAT 10/19 3 PM

TORCH MAGAZINE issue #1 release: featuring Aaron Kiely, Sean Cole, Dana Ward and more contributors from the 1st issue of Brooklyn's TORCH magazine.

SAT 10/19 5 PM

Poets Fanny Howe and Margo Lockwood

THU 10/25 7 PM

William Corbett presents the work of Lorine Niedecker

SAT 10/26 5 PM

Poets Anselm Berrigan and John Yau

---

Surf the Web without missing calls! Get MSN Broadband.

<http://resourcecenter.msn.com/access/plans/freeactivation.asp>

598. **The Poetry Project**  
***Poetry Project Announcements***

*Thu 17 Oct 2002*

---

SPECIAL NOTICE FOR ANYONE EVEN REMOTELY CONCERNED WITH THE PRESERVATION OF SOME OF THE LAST CENTURY'S MOST VITAL WRITING AND MUSIC:

Please, if you can, attend next Wednesday's Archive Benefit hosted by The Poetry Project and the Jack Kerouac School of Disembodied Poetics, and featuring readings/performances by, among others, Lou Reed, Thurston Moore, Lee Ranaldo, Jim O'Rourke, Yoshiko Chuma, Steven Taylor, Anne Waldman and Kenward Elmslie (see full description below).

\*\*\*

SECOND (AND LAST) SPECIAL NOTICE:

Due to unforeseen circumstances, Jaime Manrique is sadly unable to teach his workshop this fall. We will be running a Friday night workshop in its place, but the session on Friday October 18 is cancelled. Please accept our apologies. If you have already signed up for Jaime's workshop, we will be contacting you individually in the next few days.

Renee Gladman's and Anne Waldman's workshops will start on Saturday and Tuesday as scheduled.

\*\*\*

THE COMING WEEK AT THE POETRY PROJECT:

FRIDAY OCTOBER 18 [10:30pm]  
DIRTY 30

MONDAY OCTOBER 21 [8:00pm]  
TOM SAVAGE AND JOHN TRANTER

WEDNESDAY OCTOBER 23 [8:00pm]  
THE ARCHIVES BENEFIT

<http://www.poetryproject.com/calendar.html>

\*\*\*

FRIDAY OCTOBER 18 [10:30pm] DIRTY 30 Part One of an ongoing film and video series by Los Angeles curator and film-maker Denise Portsman, these films and videos are the products of an inquiry into a description of what "dirty" means in thirty seconds or less. Out of this investigation came twenty-three

very moving and beautiful shorts, each 2 to 15 minutes in length. Highlights include: "Pulse" by John Tipton and Stephen Dean, "Dirty" by John Tipton, "Twisted" by Simon Thrilaway, "Fidel's Fight" by Lawrence Thrush, "Short Film" by Andrew Steinman, and "Freaktion", an animated short by Normzee. Program time 60 min approx.

MONDAY OCTOBER 21 [8:00pm] TOM SAVAGE AND JOHN TRANTER Tom Savage has written eight published titles including *Brain Surgery Poems* (Linear Arts Books, 1999), *Political Condition/Physical States* (United Artists Books, 1993) and *From Heart to Balkh and Back Again* (Olaa, 2002). His poems have been published in the *New York Times*, *The World*, *Hanging Loose*, *Talisman* and many others. He edited the journal *Tamarind* and has taught at the Poetry Project and the Julliard School.

John Tranter has published nearly twenty books, including *Selected Poems* in 1982, *The Floor of Heaven*, *At The Florida*, *Late Night Radio*, *Ultra*, and *Heart Print*, as well as a book of computer-assisted short stories, *Different Hands*. His work appears in the *Norton Anthology of Modern Poetry*. He co-edited the *Penguin Book of Modern Australian Poetry* (1991), published in Britain and the US as the *Bloodaxe Book of Modern Australian Poetry*. He is the editor of the free Internet literary magazine *Jacket* ([www.jacket.zip.com.au](http://www.jacket.zip.com.au))

WEDNESDAY OCTOBER 23 [8:00pm] THE ARCHIVES BENEFIT Recordings of many of the greatest 20th century poets are decades old and in very fragile condition. If these recordings aren't restored and transferred to other formats soon, they will be lost forever. Seeking ways to combat the relentless decay of their magnetic tape archives, The Poetry Project and the Jack Kerouac School of Disembodied Poetics at Naropa University, two of the three poetry centers in the United States with the largest invaluable collections of recordings, are hosting an Archives Benefit. All proceeds will directly benefit The Poetry Project Audio Archive and the Naropa University Audio Archive Preservation and Access Project, being used to convert the precious analogue tapes into digital format.

The endangered archive collections contain thousands of hours of recordings of authors and artists such as Allen Ginsberg, William S. Burroughs, Larry Rivers, John Cage, Audre Lorde, Gregory Corso, Kenneth Koch, Barbara Guest, Gwendolyn Brooks, Alice Walker, Spalding Gray, Andrei Voznesensky, Ted Berrigan, Miguel Pinero, and a multitude of others.

Readers and performers will include Lou Reed, Thurston Moore, Lee Ranaldo, Jim O'Rourke, Anne Waldman, Steven Taylor, Kenward Elmslie and Yoshiko Chuma. Sample tapes of historic readings will also be played.

\*\*\*

Unless otherwise noted, admission to all events is \$10, \$7 for students and seniors, and \$5 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, on the corner of 2nd Avenue 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 e-mail us at [REDACTED].

\*\*\*

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599. **Andrew Rathmann**

***Re: inside/outside the academy***

*Thu 17 Oct 2002*

---

My point was that those who advance highest in the profession tend also to assign the least credibility to "poetry" or "literature" as categories of thought (they are much more likely to speak of "cultural production," for example). If you go before an interviewing committee from a university and say, "I want to teach students to love literature," you will be met with skeptical gazes. The same statement made before a comm coll hiring committee will probably be received well. Now, it is perhaps also true that the c.c. teachers will squirm when they hear "cultural production" -- but, from my perspective, this difference has everything to do with the sociology of the profession, and little to do with intellectual sophistication.

But I'm not talking about competing jargons: "poetry" is a word with wide circulation and a relatively clear-cut meaning, at least insofar as it can be distinguished from other human activities. The other phrase has significance only within the profession, where it usually serves as a badge to indicate one's status (or desired status -- all those wannabes at the MLA...). As we move from talk about "poetry" to talk about "poetics" to talk about "cultural poetics" or "production," we rely more and more on the kind of educational capital whose only value is in the academic-professional marketplace. C.c. teachers may have to pay lip service to the other professional shibboleths (about "diversity," "tolerance," etc.), and certainly it is true that many of them are mediocre, but where literature is concerned I think they can claim with some justification to be keeping it real (maybe because so many of them write the stuff).

Andy

*i don't think we can tell who is/is not a "good teacher" based on adjunct v. full-time status (any more than one can assert, as andrew r did a little while back, that "the teachers who are most committed to*

*literature" are "those in the community colleges"... man could \*that\*  
one stand some unpacking!)*...

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600. **Lakey Teasdale**

***we spoke of. Virginia. My sister. a daughter. The fog***

*Thu 17 Oct 2002*

---

we spoke of. Virginia. My sister. a daughter. The fog  
we spoke of. Of all things. including the breakers, waves.  
Virginia, not an exception. and choices. and if not now? no.  
not even when. Clouds. Dust and debris. The wind. Spans  
what do they have in common these places? Plow into cloud,  
leave traces. Debris. Plow into cloud and leave traces. Debris  
not even when. The examination of deeds. Of no importance.  
the storm? we have seen meteors before. and none just? Just.  
None just in the world of the. they are. clouds. light-dust. they are.  
The north easterly blows a gale force enough to. Yes. Those were  
the lives. shall understand and graveyards in. among men. The lives  
be so they said. The season of apples and thyme. How can you sleep  
so soundly, Virginia? How can you sleep so. Let us cast. the harbour,  
the yoles. and no one has shelter. What do they have in common these  
places? the islands. a north easterly. and on her lips: new year honey.  
and on her lips honey. and the gale passes over. Is gone. we spoke.  
of all things. My sister. My sister. not forgetting the time. and forgetting  
the time. Virginia. How then? and the world a spinning die? and believe?  
What do they have in common these places? turned into angels. removed  
on the day, Virginia. can you. can you: not? Only leave the dream. do not  
interpret. do not: just leave it out. the boat. the waves. leave it: a mystery.  
oh. yes. that birds will wander, just wander off course. Never mind. find  
the way and of course will/will not be deterred from storms. reason: simply  
forgetful. Inadequate tools. Just. Inadequate. What do they have in common  
these places? Let us cast. and on her lips: apples and honey. simply prepares

too little. simply too little. it was sad when she asked. knew, saw darkness coming, but she asked: what do they have in common? These places? as children do. they always. each and: is he really dead? have I lost my? and no answer to that but. Yes. My sister. You know: Virginia. her/and a daughter. this is the apple. in all seasons. and the son in her eyes. your world a spinning die? and the project in a quaking pit. What do they have? Places in common? And the deep pit of lime? who knows. who knows. Perhaps you saw her mouth open. You. Saw? Knowing she would/would not live badly. the fog? the fog not discerning. the fog not discerning. every day sold. and what do they have every day? Only, well. Only. The seventh day. was. Tranquillity. Cast. Again. And not what do they have, but simply. What. Apples. Honey. the fog of the new year was not. let us cast. Discerning. These places, Virginia, are surfaces, large places. there is ever. this is the apple. The daughter: in all seasons. and the son in her eyes. only know she would live. and the fog. not discerning. the fog not discerning. the fog not. finally. Day was. Tranquillity.

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601. **Jennifer Ley**

***Re: assonance/dissonance:::CODE***

*Thu 17 Oct 2002*

---

Lewis

assonance was merely an example, not meant to rule out dissonance. I've always liked chaos theory, in fact I find it quite beautiful. saying that new media poetry \*can\* use poetic effects is not saying that it must, merely that parallels exist.

email correspondence is famous for taking task with that left unsaid as that which is now assumed to be left unsaid for a purpose. but I do find the 'isn't time we left ... etc' statement to be a bit nostalgic. that has been said of other art forms in much earlier times.

J

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602. **richard.tylr**

**Re: 0000000-0002374**

Thu 17 Oct 2002

---

Alan. What's the point of all this? Why aren't you getting more involved with things like Amiri Baraka does and stop this bourgeois Idealist stuff and get involved in things like Amiri does? I admire him especially in light of the recent revelations as sent by Scott Hamilton.

Also, why are so obsessed with numbers?

Yours faithfully, Richard Taylor.

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 15, 2002 6:48 PM

Subject: 0000000-0002374

0000000-0002374

0000000 005012 060555 064553 063556 067040 020157 064544 063146  
0000020 071145 067145 062543 073440 060550 071564 062557 062566  
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*making no difference whatsoever, these missives of absolution, as if  
recuperated, a moment or more, of ordinary life, the battered powers of  
performative language, creation from the start - the havoc comes from  
elsewhere, the block-packages of texts-of-truth, the true-real texts from  
which there is no escape, apocalyptic shifting - it's in our nature to  
hope that prayer - supplication - that a difference is made with utterance  
- in fact it makes no difference whatsoever - things remain brutally tied  
to substance - we predict and play - i write as if there's no tomorrow -  
as if this is the last missive, the last missile - as if this is the last  
provocation -*

0001240 072151 066141 063040 066151 071554 072040 062550 064440 error

*capital fills the interstices - tunnels beneath the streets - email tags  
and headers - sewage capital - finally bringing weapons to the foreground  
- fighting back is useless - at this point, weaponry accumulates - anthrax  
plus anthrax = anthrax; bomb plus bomb = bomb - it's boolean at the heart  
of it -*

0001560 073545 020163 020040 020040 020040 020040 030012 030060  
0001600 031061 030064 020040 033460 030462 030465 030040 033066  
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0002360 005040 063157 064440 020164 005055 005012  
0002374

*bang we're dead*

===

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## 603. **Pierre Joris**

### ***New on UbuWeb***

*Thu 17 Oct 2002*

And, also on UbuWeb, a largish new section on Ethnopoetics that is quite worthwhile hanging out in:

<http://www.ubu.com/ethno/index.html>

On Wednesday, October 16, 2002, at 03:24 PM, UbuWeb Editorial Staff wrote:

> Bruce Andrews "Electronic Poetics"

>

> [http://www.ubu.com/feature/papers/feature\\_andrews\\_electronic.html](http://www.ubu.com/feature/papers/feature_andrews_electronic.html)

>

> UbuWeb  
> http://ubu.com  
>  
>  
>  
> \_\_\_\_\_  
> Do you Yahoo!?  
> Faith Hill - Exclusive Performances, Videos & More  
> http://faith.yahoo.com  
>

---

Pierre Joris  
6 Madison Place  
Albany NY 12202

formal poetics = rubber tires on a Gypsy wagon

h: [REDACTED]

c: [REDACTED]

Robert Kelly

o: 518 442 40 85

email: [REDACTED]

http://www.albany.edu/~joris/

---

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604. **K.Angelo Hehir**  
**THE ONDAATJE MEMOS**  
*Thu 17 Oct 2002*

---

from Cardigan Industries

THE ONDAATJE MEMOS

\* \* \*

[Ad Agency]

Darkness between the deadline and ourselves.

I write this, my hands poised as if over a marionette, each depression of key  
and corresponding letter adding incremental pressure to the air that surrounds.  
My brow rippled like a mackerel sky, like the concentric circles of a stone  
skipped across nervous water.

I poured coffee in a cup for my soul.

Today the Client stood, here, indifferent to the tortured cries of practical time,  
and stated, in a clear voice engorged with blood, that dates will not change, no  
matter the winds. His fingertips met like mating seahorses. He closed his eyes  
and eschewed equivocation.

And so if, when the clock looks at once straight up and down, I have not yet signed off on final layouts, your employment, like the perfume of she who is unseen for days, will evaporate.

Michael

[Law Office]

The enclosure of memory we came to call Johnson vs. The People of Ontario has awakened again, like a bear whose hunger calls out, like the engine of a Fokker triplane escaping its hangar.

My eye alongside its memory.

In advance of a gathering, you will rise from your tasks. And soon. You will rise and comb the drawers of silent recollection, and gather into expanding envelopes the colour of an infant's gifts the leaves of foolscap that belong. That speak. Past.

Michael

[Movie Studio]

>From a dream soaked in cardamom and persimmon juice I awoke, my face pressed flat in a pool of saliva on page seven.

My opinion of this script now rests with you.

Michael

--

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605. **richard.tylr**

***Re: Amiri Baraka in the NY Times Report from NZ***

*Thu 17 Oct 2002*

---

This is fo Nick Piombino.

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

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

To: <[REDACTED]>

Sent: Monday, September 30, 2002 1:35 AM

Subject: Amiri Baraka in the NY Times Report from NZ

I dont think Amiri Baraka should resign. There's a stupid attitude fostered that people cant talk about S11 because some poeple got killed. Well for that reason you may as well censor every poem writtem eg Wallace Stevens's poem "In a Nigger Cemetary.." and so on. In fact it is quite possible that the Isaelli secret

service cooperated with the US CIA etc in the plot of S11 and in fact it could have included even some so-called Al Qaeda. It could very easily be an inside job and we know that the US Govt gives Israel US\$billions in actual cash and military hardware each year (otherwise it wouldnt survive). I doubt that Baraka is anti-semitic per se: maybe he is, but the way that Israel is trying to exterminate the Palestinians this is not surprising: Black people who are politically intelligent would empathise with the plight of the Palestinians. And the reaction to Baraka's poem shows the hypocrisy of the stuffed shirt "upholders of the public good". And Sharon is in fact basically a war criminal having been responsible for at least one massacre and in my book so is Bush and so is Blair: Blair was satirised recently...he uses a wierd, disconnected language. The British press journalists (on a BBC programme I saw) in fact have said that they can never get him to say anything that is meaningful. He and Bush are like Punch and Judy but they're on the same side. The rhetoric of a cowboy from the East and then the non-speak or triple speak of Blair the wonder boy from...god knows where.

I think that its quite possible the Isarelis together with US helped carry out the S11 to lubricate their campaign against the Palestinians.

I would like to see Israel destroyed. It is a group of invaders and criminals who are not from that area: they are aggressive and vicious...they dont belong there. They are aliens. They are Europeans mostly who arent from that place. Or they are but only in as much as everyone is originally from Africa.

A compromise seems impossible: for their own survival the Arabs should get together and obliterate the Israelis. Its quite clearly the only way. It would be good if Hussein had nukes - really - the Israelis would not be so keen to brutalise. Like the Nazis they dont know where or when to stop so like them they need to be driven out ... Baraka is right to speak out on these matters as Mohammed Ali did in the Vietnam war days.

But that doesnt mean that he has a "duty" to. And in fact I realise now that Merwin's rhetoric applies to "person" not just poet as some very great poets have been a-political, probably a-moral (or their morality is "screwed") ... I dont think there is any moral imperative. So one does takes a position: and Baraka's is one. People who want him to resign are like those people who didnt like the teaching of Darwin: or who suppress eg von Daniken or whoever... or should we suppress Mein Kempf: if someone wants to read Mein Kempf well that's their business - on the reverse side of the coin I think that Salman Rushdie should be allowed to write his Satanic verses and so on.

I'm not very intersted in Baraka's poetry, but I'm glad he's taking a strong stand. Richard Taylor.

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606. **kari edwards**  
**non-stick public notice**  
Thu 17 Oct 2002

---

non-stick public notice

here hypocrites is a holiday stamp, the last room next to my assassin. I reach for my no trespassing sign, for the bombing run of my destiny where the state disappears. do you give a real demarcation between a new killer and a fence free vowel. lend me the sea, a sniper's bullet, a room that has no claws, I don't want to be trapped in asylum yellow, a savors prayer, the noise of everywhere without edges. its a million staples per pore, horses on fire. here hypocrites is a sniper's bullet that missed, a room next to my own lend-lease history darkened in pit of someone else's last rites. an autopsy mortgage on the present or the last room of someone else's document. this is red flags that lay in a cold sweat, a non-epic non-stick public notice.

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607. **Loss Pequeño Glazier**  
**"Erase the vision which has trashed this planet." [San Francisco]**  
Thu 17 Oct 2002

---

From: Steve Dickison <[REDACTED]>

"Erase the vision which has trashed this planet."

THE POETRY CENTER  
presents

a special pre-election event

Tuesday October 29, 7:30 pm  
free admission  
@ the Unitarian Center  
1187 Franklin (at Geary)  
San Francisco

with Michael BROWNSTEIN (New York City)  
STARHAWK (San Francisco) and special guests:

Lital LEVY (Berkeley)  
Sarah MENEFEE (San Francisco)  
Camille ROY (San Francisco)  
Shahi SADAT (Jalalabad, Afghanistan/Concord, CA)

\*\* This pre-election special evening is focused on globalism and current

political crises, with featured speakers Michael Brownstein, visiting from New York with his astounding new book *WORLD ON FIRE* (Open City Books, 2002), and renowned activist writer Starhawk, whose latest book *WEBS OF POWER: NOTES FROM THE GLOBAL UPRISING* (New Society Publishers, 2002) is making waves. The program will also include several other guest writers from throughout the Bay Area.

**\*\* This event is being organized on short notice, so PLEASE FORWARD THIS NOTICE to your lists and friends, and help spread the word. Look for color posters thruout the area, emails, websites, local print media, etc. However we can get the word out.**

MICHAEL BROWNSTEIN is a novelist and poet whose most recent book attempts to step past disabling encounters with the present political circumstances we all find ourselves in. He has made numerous public appearances in past months, including the international conference on globalism in South Africa. With his latest book, Brownstein has created a new form combining poetry, personal narrative, and social analysis. Anthem, manifesto, and call to arms, *WORLD ON FIRE* asks the reader to face world upheaval without fear, thereby transforming disaster into opportunity and allowing the space for the creation of a new life. This impassioned work tries to help find ways to

"Erase the vision which has trashed this planet."

STARHAWK is a committed global justice activist and organizer. She is a veteran of progressive movements for over thirty years, from anti-war to anti-nukes, is a highly influential voice in the revival of earth-based spirituality and Goddess religion, and has brought many innovative techniques of spirituality and magic to her political work.

Her latest book is *WEBS OF POWER: NOTES FROM THE GLOBAL UPRISING* (New Society Publishers, 2002), a dramatic account from the front lines of the global justice movement as it migrated from Seattle in November 1999 to Prague, then Brazil, Quebec City, and Genoa. As well as reporting the actions on the street, *WEBS OF POWER* includes a privileged glimpse behind the scenes, too, at the fierce discussion of the issues, strategies, and tactics of an always-evolving social movement. The book is also a personal vision of what an alternative future might look and feel like beyond the version offered up to us by the promoters of corporate globalization--a unique contribution to our understanding of one of the most pivotal struggles of our time. Her website is: <http://www.starhawk.org>

**\*\* Other writers:** LITAL LEVY is a doctoral student of Arabic and Hebrew at UC Berkeley. This past summer she traveled thruout the Middle East, including to Baghdad, where she was the first in her family to visit Iraq since 1951. SARAH MENEFE is a poet (*The Blood About the Heart*, et al) and long-time activist whose work in both directions is often focused on

*the lives of homeless and impoverished people. Questions of justice, compassion, and possibilities of active engagement and response recall nearly abandoned purposes of literary art. CAMILLE ROY is a poet and writer (Craquer, Cheap Speech, Swarm, et al) and founding co-editor of Narrativity (<http://www.sfsu.edu/~poetry/narrativity>). She lived in Iraq for several years as a child (Arabic was her first language) and has been posting personal reflections and memories of Iraq along with running political commentary on <http://blogs.salon.com/0001600/>. SHAHI SADAT, a young Afghani poet who writes in Pashto, Dari (Farsi), Urdu, German, and English (From the Breath of Life to the Sigh of Death). He is a student in international relations at San Francisco State University and one of over 40,000 Afghani refugees living in the Bay Area.*

*\*\* FOR FURTHER INFORMATION: tel [REDACTED], or [REDACTED]  
The Poetry Center's Fall 2002 program schedule is posted at  
<http://www.sfsu.edu/~poetry>*

*More on Starhawk's WEBS OF POWER:*

*"Since the anti-WTO protests in Seattle, a dispersed and diverse global movement has better understood itself in the mirror of Starhawk's writings. Her essays consistently, and miraculously, combine how-to practicality with poetry and inspiration. She presents the best face of social justice and dares us to live up to it."*

*--Naomi Klein, author of  
Fences and Windows: dispatches from the front lines of the  
globalization debate*

*"The grave danger we are in--of enslavement, worldwide, by the insatiably greedy--is so complex only a witch could fully comprehend, analyze, and write a spell to get us out of it. I am serious. Enter Starhawk (thank Goddess!) and Webs of Power. This book tells us all we need to know about the chasm gaping at our feet. Visionary ropes are thrown in the hope that we will have sense and soul enough to swing ourselves across. --A must and soonest read.*

*--Alice Walker, author of Anything We Love Can Be Saved and The Color Purple*

*More on Michael Brownstein's WORLD ON FIRE:*

*"Michael Brownstein has written an epic, visionary, kaleidoscopic treatise/poem that, amazingly, attempts to make sense of and show a way through the rich madness of our time. The work is entirely unique, for the scope and audacity of the effort, and the beauty in its delivery. Partly wail of pain, partly an ode to nature and the human spirit, partly a last-ditch effort to consciously click back to a sustainable pathway, this book will leave the reader simultaneously exhausted, enlightened, depressed, and exhilarated. I strongly recommend it."*

--Jerry Mander, author of *In the Absence of the Sacred*,  
and *President, International Forum on Globalization*

"One of the most eloquent recent poetic works to cover the downsides of  
'progress' and to cry out for a counterpunch against the manipulations of  
empire."

--Publishers Weekly (Starred Review)

"Bold and ambitious, *World on Fire* engages the great issues of the day,  
mixing the personal with the political, demanding attention be paid,  
continuing in the great tradition of Whitman, Ginsberg, and Pound. Here's  
a howl for the twenty-first century."

--Eric Schlosser, author of *Fast Food Nation*

"Michael Brownstein's text (combination Jeremiah, Milton, Blake, and  
sci-fi horror movie) is either the last possible book--or else a blueprint  
for the first real revolution since the Neolithic."

--Hakim Bey, author of *T.A.Z.: The Temporary Autonomous Zone*

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Steve Dickison, Director  
The Poetry Center & American Poetry Archives  
San Francisco State University  
1600 Holloway Avenue ~ San Francisco CA 94132  
~ vox [REDACTED] ~ fax [REDACTED]  
<http://www.sfsu.edu/~poetry>

~ ~ ~

*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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one spear of grass.*

*~Walt Whitman's notebook*

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608. **Herb Levy**  
***Partch/text blog?***

*Fri 18 Oct 2002*

About a month ago, amidst the flurry of URLs for various poetry-related blogs were posted to the list, I came across a discussion of Harry Partch's ideas about setting texts, from a poetics POV rather than a musical one.

Recently I've looked at the 5-6 URLs for blogs I found back then & I couldn't find this.

Is there anyone on the list who can point me to the right blog for this?

Thanks.

Herb

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609. **Alan Sondheim**

***scan.mov***

*Fri 18 Oct 2002*

---

scan.mov of azure, dreaming, repetition, stars, victorian, small black buttoned blouse, white nightgown, brown jacket and skirt

background azure background in azure victorian. in there victorian. are there stars. are the moving. stars the moving. in victorian, out, and 52. out, the 52.

are she and is out out 52 of victorian. 52 stars. foreground a a plane. plane. it it is somewhat luminous. luminous. in reflective. the starless. victorian.

camera upper scans left upper to left lower to left, lower lower left, left across, across, up, up, down, down, across across down.

down. soon victorian the 52, victorian starless, and right, fast fast flyback flyback to left. scans then then repetition. repetition. background, background, azure, out body azure, scanned scanned flyback.

foreground, background looking, and at at camera, you, you, from staring one from to one other other at eyes, camera, scattered, scanned. scattered, glowing, scanned.

rounded, glowing, moving at edges. of

background azure in victorian. there are stars. the stars are moving. the victorian, in and out, are 52. she is in and out of the 52 victorian. the stars. in the foreground a plane. it is somewhat luminous. it is somewhat reflective. the victorian. in and out, are 52. foreground azure in victorian. starless. the camera scans upper left to lower left, lower left across, up, across, down, across up, across down. soon the victorian 52, stars and starless, scans to upper right, fast flyback to upper left. then down, in repetition. in foreground and background, azure, in and out of 52 victorian. the body is somewhat luminous. the body is scanned up, down, across, flyback. in background and foreground, looking, at camera, at you, staring from one to other eyes, scattered, scanned. glowing, rounded, in and out of the 52 victorian. stars moving at the edges. foreground azure in victorian.

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610. **Lakey Teasdale**

***Virginia: her tempters. Loud yowlin. the Walls.***

*Fri 18 Oct 2002*

---

case. Case the case. is altered. the game's

up. A bogey scenario. Adorned with. Virginia  
and. The careless. the careless hussy. Three?  
See? Ah: many the halls and many the walls have  
her tempters adorned with. recovered indignity.  
Makes many thieves. Count your teeth when  
you kiss. Her. Count: All your teeth. When you:  
makes. makes many thieves. count all your teeth  
And in the trap was caught the crow. And in the  
trap: Our crow The whitest ever seen. Our crow:  
the Nonetheless the lass: Virginia. Virtue & walls.  
See? Ah: many the halls and many the walls have  
her tempters adorned with. Recovered? Indignity?  
Every day. Virginia, her virtue. Traded for impulse.  
Oh. Shame Blame. The fretful dame. And the tempers,  
her tempters. And loud: yowling in the halls. Count  
all your teeth when you kiss Virginia. Count all your  
teeth. The thief! The whitest ever seen. Our crow. The  
Lady of Obligation. Virtue: Gaming. The satiated scene.  
raking his head about the shore and looking. Looking  
The sound was so fretful! Pitiful! The tune the fret  
like choirs of her recollect. ion. The black sea. The  
white crow. the Count? Counts! Count all your teeth  
when you kiss Virginia. The thief. the thief. And temper her  
temper. The tempters are coming to. Virtue. but/and all hers  
Gone. Gone. the game. Just a courteous glare of:  
the. See? Ah: many the halls and many the walls have  
tempters adorned with. Temper. Recovered. Indignity.  
See? the. Ah: many the halls and many the walls have  
tempters adorned with. Temper! Recovered! Indignity!

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611. **Kara Quarles**  
***New Media Jacobins***  
*Fri 18 Oct 2002*

---

My Dear Sir,

As I sit here dripping in lace cuffs, brass buttons, silk stockings, wearing my Tricorn proudly.. I recoil from your constant attentions to breed art under the rubric of the "absolutely new".. As any fool can plainly see, "new media" is precisely that, new mediums, polymeric paint to replace the earthen ochres, abstractions to replace the figure/ground.. but what would you have us do, we are still the same emoting human vehicles as were the artists who sat in attendance in Egyptian tombs, nearly the same as those who bravely daubed in the caves of Lascaux.. As I sat here tonight watching Eric Rohmer's "The Lady and The Duke" on DVD, I was completely and wonderfully charmed by Mr. Rohmer's use of digital effects to produce a cinematic painting.. If only today's artists had half the skill and integrity of their 19th century counterparts! or their 18th, or 17th, or 16th, or 15th, etc etc.. I would gladly watch Goya's attempt at a Flash Movie, and would stand in line to see the miracle of a weeping animatronic statue of a Greuzian urchin weeping for a tromp l'oeil dead bird.. Perhaps your lament for the "new" should be replaced with a lament for the skill and determination of our fallen brother and sister artisans and artists whose work makes all of ours possible.. This search of yours for the absolutely new, is akin to some kind of aesthetic Jacobinism. I would gladly breed new animals upon this world were I able, but be sure I would produce centaurs, cyclopes, and feathered flying snakes in honor of the creative imagination of all my artist sisterbrother's throughout history who haunt me every minute of every day with their sheer and neversilenced genius.. I hope you find your new media, but as for me I await the return of the pteradactyl and the soft murmuring of the oracle upon her tripod! For Mayan priests raining blood from their feathered zeppelins.. For Cyclopien children riding a Mickey Mouse Titan through the river styx to safety.. For Astronauts in powdered wigs.. For cavemen eating soyburgers on floating hoverdiscs.. 5 minutes of new is not worth 500 million years of vocabulary development.. I hope you find your absolute newness, as for me I would prefer to gaze into the eyes of the gorgon.. which being completely impossible would be absolutely new!

Caveman Cyborg (caveborg) and Clio's Loyaliste,

Sir Tekton Mantis,  
Poetickal Lens Workers Guild

For to err on the side of absurdity  
is to err with all reality

Rain on, you magnificent heavens!

S.U.A.P.

Subject: Re: Reply to lewis lacook:

but this isn't what i'm asking, tony....

it's a simple (and very old school) avant-garde  
tactic...explore asymmetry, dissonance, find its  
heart...

...my question would be, i guess, why does so much  
"digital poetry" not do this? is "digital poetry"  
doomed to operate with nineteenth century economies in  
the post-electronic world? most "digital poetry" (and  
i use this term to distinguish it from net art...or  
"net art," if you will) adheres quite strictly to  
nineteenth century ideas of beauty as well as (though  
many would blush to admit it) nineteenth century ideas  
of structure...my question is, where is the new here?  
what's new about "new media" such as this, when all it  
does is repeat in a different format the ideology of  
bygone eras?

bliss

l

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612. **Andrew Rathmann**

***Re: poetry & globalism: ethnopoetics***

*Fri 18 Oct 2002*

---

Does this 1984 statement by Rothenberg (reprinted on the UbuWebsite that Pierre Joris mentions) qualify as literary globalism?

"The inherited view < no longer bearable < was that one such idea of poetry, as developed in the West, was sufficient for the total telling. Against this < as the facts, the poems themselves, revealed < was the realization that poetry, like language itself, existed everywhere: as powerful, even complex, in its presumed beginnings as in many of its later works. In the light of that approach, poetry appeared not as a luxury but as a true necessity: not a small corner of the world for those who lived it but equal to the world itself."

(see <http://www.ubu.com/ethno/index.html>)

If so, then from Rothenberg's account we can infer that globalism is, ironically, first of all an awareness of cultural \_deficiency\_. We become aware, in other

words, that our native literary tradition is necessarily limited in outlook. We realize that we have been subjected to the haphazard of birth, and that to grasp the "total telling" we must outstrip such arbitrary constraints. Globalism as humility: that would seem to be one theme that poetry might contribute to the political debates...

Andy

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613. **kari edwards**

***invisible in a living section***

*Fri 18 Oct 2002*

---

invisible in a living section

add the bunch up and then weigh them. go in either direction of the stairs for later. this will prove to be the most incurable part.

first you will notice:

q. the attacks will have been before you can decide, it's a matter of coincidence that the substance is even in view.

h. within the space of the usual, names will appear.

all this is with the foremost subset that proves suspicion is constant, but that will later become as forgettable as a loud weapon companion that cools with thankless letters never sent. it would be nice to remind all that this is on occasions a surface without mention or gamble, nonetheless a useful experience failure on or in (as the case may be) controversy that trends to update the complete section of which has at least 46 new listings in every category, starting with natural acts felt but never mentioned, to the most hideous, the tenuous vector held with the utmost efforts to satisfy. now I know at this point you would have preferred to say that the other side was better but by the time you find the errors in positions both ambition and other words that should similar will have already been investigated and proven nothing but customs and or claim rights decided long before nothing was sure, so its best to prevent this by:

advancing equals to a broader more sealed perspective.

know decorations in and of its self is enough to make you want to lick you chops.

so acquire habits and become forever bound to anything as long as its outside conditions are warmer then before

yours, we shall call only a reminiscence. =

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614. **august highland**

**WALT HOWARD TOLL BOOTH COLLECTOR #134**

*Fri 18 Oct 2002*

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WALT HOWARD

TOLL BOOTH COLLECTOR #134 [excerpt]

www.thescare.com

Cimon tinging from colourless multi-beam multi-frequency feasibility demo which evaluated nuclear data file/version When training equipment change directive Guidance Developing State Local pyramids Distributed Object Infrastructure Natural forest biomass burned onsite Thus intelligent workstation speaking Nuclear Criticality Safety Committee Pie Sky Multiplexing marriageable transferred biological effects ionizing radiation Robotics Planning Facility secure automated fabrication they Digital Network mocks all Input/Outboard Profile efforts Remote Call Forwarding or Request Thinking Stable Orbit Rendezvous AEolian employment/employee system PTD Data Selection Sheet data archiving process Margin Safety Integrated Truss Segments beheld cypress-Institut für SystemSicherheit springing Space Pirate Captain Harlock Software Address Data Latch after Consortium on Automated Standards have Extended Facility Set stockpile test repair parts Rhodopis Robotics Planning Facility noise vibration monitoring system International Federation Institutes project verification crypto-ignition key bodies which have Circuit Provisioning Center Verify Write Access instil supplier change proposal Microsoft Solutions into my chlorine nitrate International Geophysical Year 1 July 1957 31 December 1958 law no Application Integration sex Integrated Truss Segments have add oil level Application Protocol Data Units than enough my awake from tactical air direction center stillness From hanging-gardens

ICDL Foundation works Distributed Object Infrastructure common data base attached payload radiological protection United States Coast Geodetic Survey Laboratory Development have Real-Time Application Programming Interface ballistic missile early warning system Data Description Specification carrier common line charge supports both PHIGS PHIGS Laboratory Development premised Army Command Information System guidance navigation control management artists all weather condition Allows applications poems Controlled Calculator Greenwich Mean Time Sappho sped comm/nav/iff Robotics Planning Facility Rhodopis received Bartja tool theory kind bodies Sylvan Prometric division which Pie Sky Notification Master Tool which Correct Me I'm Wrong explore such Home Page Time Free Fall Viedersos Office Conservation Renewable Energy Foix Control System Intelligent Multi-head Disc Hexadecimal Reference Publication Format completion Unit Multi-

Chip Unit Integrated Truss Segments Logic Hard Disk Drive Integrated Truss Segments gladly which whY 6 Billion resolved intelligent workstation/local area network us Database Manipulation Language Residence Account Service Center Cost/Schedule Control Branch Construction Maintenance Center Civil Air Patrol European Data Relay Satellite unerupted lavas Million Operations Per Second Then Amasis General Summary Edit Program wrathful Consortium International Earth Science Information Network Plain- Text Block Chaining control rod/room On magneto-optical Energy Research Networks abatement residual forecasting model Atossa Nitetis seized heat acquisition devices Ku-Band Single Access

such productions Communication LiNK multi-beam multi- frequency feasibility demo Network Bus Interface Unit

parlance 2 power 60 Ear gates gas conditioning assembly dept defense computer institution ranks Schonbruan Vienna animals

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615. **august highland**

**ARTHUR GODWIT PARKING ENFORCEMENT AGENT #276**

*Fri 18 Oct 2002*

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ARTHUR GODWIT

PARKING ENFORCEMENT AGENT #276 [excerpt]

[www.thescare.com](http://www.thescare.com)

but finally Multiplex Interface Adapter 1246 P. movies you instinctively look down Environmental Monitoring pot Application but look the ukar fertile Multiplex Interface Adapter Rwanda - coalitions on which Lilly Abandoned Mine Land Problem time ignition took polarities Meta Data System Mediated Cytotoxicity people were but the apostles of International Mineral Studies igh advantages Abandoned Mine Land Problem the lost mutton many of level radioactivity pale kungar LPAR marmalade Jeremy said Abandoned Mine Land Problem if they do materials Earth Environmental my Assn. Airmen ultrasmall aperture terminal Business Residence Centrex whenever they may National Institute electronic/engineering Multiplex Interface Adapter the American Congress Survey Microsoft Certified pounded utarrbmbun Cardones Northern Illinois University Info-Mine Web Microsoft Certified was TX chipset Document level radioactivity series of spectators Electronics Assn. Data warehousing for Andrew

exchanged glances scarring Dominica Santos screamed as Integracion de DATos de was matron led the which folgian includes inertial Inventory Project US/Mexico dump raft of International Cocoa Agreement the You the uninterrupted power supply of Burke destroyers QDR says the Navy ewephal drop from examples Abandoned Mine Land Problem came Industries Energy Tokyo Net Divers lines by Vivian penned medieval Rural Nature Conservation Rural Nature Conservation cut utarrbmbun maneuver showed the digital--analog wherefore redeploy Mapped Atmosphere-Plant-Soil Environmental Monitoring level radioactivity Planning elpan Decently jingus million suns Environmental Monitoring people Imbedded Drive Electronics moldy utarrbmbun pressurized docking adapter the arrbinh himself Fisheries System Management Multiplex Interface Adapter 1970 Mechanical Ground Support Environmental Monitoring Space Station Program Office System goal ere Data warehousing Harrington's list Environmental Monitoring Project Earth Environmental the Pollution Control in Mining Natural Resources Canada of utarrbmbun Assn. hands Abandoned Mine Land Problem ISO shudder level radioactivity second weren't on araj lurk Corporation spewed from the boat's Administrative Domain memory Canadian Space Geodesy Forum My System utarrbmbun feet Multiplex Interface Adapter diagnostic tracks armpits perspective They shudder inspired Reserve Static Lines Rural Nature Conservation Service could Female Physics utarrbmbun racing thoughts as the my Exchange Program Abandoned Mine Land Problem the e-billing reality but Ancient World Mapping Center find ground-based AERI the Organization Balanced Abandoned Mine Land Problem thrust inlet pressure incrusted all level radioactivity ilbmbungg of its Assn. Microsoft Certified ewephal admire level radioactivity people Imbedded Drive Electronics stopped leodfruma the International Geographic Union scar may supervene on its Integracion de DATos de virtual storage the Integration Assembly guided-research development Ministry Environment diagnostic tracks alkanh Forderung der Betriebsberatung Description Consequences Assessment Tool Multiplex Interface Adapter Tropics stands Asia-Pacific Space Geodynamics Meta Data System was ASEAN Senior Officials on do naming

level radioactivity senior military having interstitial ad on expect you're right ground-based AERI Data warehousing amounts Environmental Monitoring Meta Data System Environment Programme Earth Environmental level radioactivity the egeslic of the Institut fur Agrarentwicklung electroepitaxial crystal said Operational Environmental your they should Association Computing level radioactivity himself Exploration Seas doing computer software/system Microsoft Certified before Isvarian could Time Division Filtering the truthful Defense Mapping Agency Inter- standard repair procedure sympathy Abandoned Mine Land Problem data flow diagram which must Service MonitoringEvaluation the balustrade Integracion de DATos de dared not higher pursuing Satellite Service Module for

military Abandoned Mine Land Problem orrbolngg mid-level network National Council Soviet Beta Integration Assembly

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Version: 6.0.394 / Virus Database: 224 - Release Date: 10/3/2002

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616. **Jordan Davis**

***The scene of writing, take two***

*Fri 18 Oct 2002*

---

Seriously! I'm aware of the distinction between a poetics and a sensibility, but am unaware of texts where the differentiation is spelled out. How do these competing ways to describe the faculty of being-about-to-write, or if you prefer, the subject position of poet, differ?

Jordan

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617. **Jane Sprague**

***inside and outside the academy***

*Fri 18 Oct 2002*

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While it may be more interesting (and dramatic given the instantaneous tension) to think of this concept as a dichotomy, it is possible to work both within and without the academy. For the past 6 semesters a colleague and I have co-taught a class (as adjuncts) at the community college level. To disentangle the multiplicities of our motivations might be something akin to dissecting a kaleidoscope. Essentially, it stemmed from a desire to actively employ access that we have on several different levels within larger institutions and extend these resources to students whose access is diminished predominantly by relations of: class, age, gender, geographical location and educational experience (GED, inadequate public schooling, learning disabilities, ESL, etc.) Perhaps it bears iterating that (generally) C.C. students are somewhat different from undergraduates entering larger institutions as freshman, though they frequently transfer in and often benefit tremendously from the C.C. experience. In this situation we transformed the class by subverting the pre-existing curriculum, changing the texts and radicalized the underlying philosophy of the content we are charged with imparting to our students. We have been able to do this by consciously employing many of the aspects implicit to the adjunct experience. We have a high degree of autonomy due to many of the issues that have been voiced in this ongoing discussion.

I agree that adjuncts are underpaid, disenfranchised, etcetera ad infinitum and yet, there has been a tendency throughout this discourse to cast us/them as pariahs who *\*should\** organize or refuse to adjunct or somehow buck the system. Perhaps it is possible to buck the system within it when you begin from a conscious stance of what is not available to those students who are largely *\*outside\** it. The situation of management, labor rights, and options are incredibly convoluted. 98% of my students are women. 60% of them are women with children. 10% of my students have significant learning disabilities. Many of my students live in poverty and just to get to school is a radical move on their part. 100% of my adjunct colleagues are women. I find these statistics extremely interesting to say the least. As a woman.

There is a trend that I have noticed (or tendency, as the case may be) for C.C.'s locally to hire one person as department head and for that person to teach the bulk of the coursework and then sub-contract to a network of adjuncts to deliver the rest of the curriculum. There is a high level of turn over, burn out, etc. My colleague and I have attempted to negotiate opportunities to network with our adjunct peers and have been somewhat thwarted in this endeavor, but we intend to press on. The thing that keeps drawing us back is: our commitment to the students. And the subversion that is possible when working in this manner. Perhaps in some infinitesimal way we have begun the work of at least attempting to organize the adjuncts, to raise the standard of what we expect from our students and by initiating access to larger institutions for them by the resources, opportunities, methodology and content that we deliver.

Some things in this thread have smacked of elitism. Which only serves to further divide us and undermine the possibility of reforming the current situation. Whether one considers oneself to be *\*inside\** or *\*outside\** the academy or navigating the interstices, what makes our work relevant is what our intentions are and how we employ them in practice.

Jane

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618. **Nick Piombino**

***Parsing, or: the nerdy and the cool***

*Fri 18 Oct 2002*

---

> -----  
>  
> Date: Thu, 17 Oct 2002 08:02:34 -0400  
> From: Nick Piombino <[REDACTED]>  
> Subject: Poetry and theory  
>

>> I think Language Poetry as made an indelible =  
>> contribution to American poetry, and I'm willing to make the assertion =  
>> that said contribution would be significant even without the theoretical =  
>> side of it.(Alex Young)

>

> Indeed, and perhaps said theoretical side would be significant without the  
> poetry side of it. Beyond the author or publisher identifying a text as one  
> or the other, or line breaks or other stylistic indications, references to  
> Dante or Wittgenstein or whoever to classify a text, how do you distinguish  
> one type of text from the other when reading innovative writing? "(7) This  
> is not philosophy, it's poetry. And if I say so, it becomes painting, music  
> or sculpture, judged as such. If there are variables to consider, they are  
> at least partly economic- the question of distribution, etc. Also differing  
> critical traditions. Could this be good poetry, yet bad music? But yet I do  
> not believe I would, except in jest, posit this as dance or urban planning."  
> "(16) If this were theory, not practice, would I know it?" Ron Silliman,  
> from-The Chinese Notebook- in -The Age of Huts- Roof Books, 1986.

>

> Nick

-----

>

> Date: Thu, 17 Oct 2002 10:38:45 -0400  
> From: Jordan Davis <[REDACTED]>  
> Subject: parsing

>

> Nick -

>

> Having a little trouble working out what is quotation from Ron and what is  
> your gloss in your post of this morning. I understand the wish to be  
> judged on merits, and more than that I empathize with the unstated wish  
> not to be judged -- to be responded to instead of categorized. And I read  
> the deletion of the introductory quotation mark as an embodiment of the  
> expressed wish to call into question the act of distinguishing between  
> texts. But surely this is more an act of power struggle than inquiry! OK!  
> You guys win. And gals too.

> Would you say a poetics differs from a rule book? from a power struggle?

>

> > Jordan

>

> -----

Hi Jordan:

Thanks for your response to my post on poetry and theory. Alex Young had made the point that L=A poetry would have been significant without the theoretical work done by these poets. I agreed, but also suggested the reverse might be true as well, that is, the discussions of ideas brought about by these writers would be a worthwhile contribution standing on its own without the poetry. I brought in the quotes by Silliman to illustrate and underline the point that many L=A poets were interested in blurring the distinctions between areas of thought and writing, that is, not splitting one off from the other. On the other hand many of those writers were sometimes quite happy leaving the traditional distinctions as they were/are (a point Bob Perelman makes in a recent interview.) My point was that if you removed the covert cues that distinguish between genres in contemporary writing, often you couldn't tell them apart. When performed intentionally, this has traditionally been characterized as prose poetry. I confess it was quite early in the morning when I wrote my post and I was bleary eyed. Sorry for the unintentional confusion. Also, In no way was I detracting or arguing with Alex Young's point. No power struggles intended. It's just that my feeling was in the 70's, and is now, that I liked when the L=A poets did not sneer at incorporating complex theoretical ideas and conceptualizations, critical writing, or philosophical writing into their discussions and writing work. With all due respect to the late Kenneth Koch, his point that "we know all that already" about Wittgenstein to me illustrates the wish on the part of some poets to sustain a split between poetry and philosophy, between the nerdy and the cool, which, in my view, helps lead to the tedious dumbing down procedures which have turned the minds of some of our best poets into peanut butter and jelly (nothing against peanut butter and jelly) when they go to put their ideas into words, particularly long words ("boring") and complex ideas ("academic").

I brought in the Ron Silliman quotes because they so clearly and succinctly explicate the tendency towards splitting in the arts and U.S. culture in general. One more time:

"(7) This is not philosophy, it's poetry. And if I say so, then it becomes painting, music or sculpture, judged as such. If there are variables to consider, they are at least partly economic- the question of distribution, etc. Also differing critical traditions. Could this be good poetry, yet bad music? But yet I do not believe I would, except in jest, posit this as dance or urban planning."

"(16) If this were theory, not practice, would I know it?"

Both quotes are from -The Chinese Notebook- in -the Age of Huts- Roof Books, 1986.

In his useful and thorough elucidation of Silliman's discussion of Bruce Andrews' "Lip Service" Alex Young notes:

*David Shapiro made an interesting comment at the memorial reading = for Kenneth Koch the other day...he said he gave Koch some Wittgenstein = to read and Koch read it and said "don't we know all this already?" = Koch was an amazing reader, but one thing that struck me as odd about = his classroom technique and his readings in Make Your Own Days was his = strict sense of what was "sense" and what was "nonsense." Despite the = presentation of this unfashionable dichotomy, Koch performed (in every = sense of that word) amazing readings from things that he declared as = "complete nonsense." Koch had developed a sensibility that recognized = the possibilities and pleasures of language that was generative and = multivalent; a sensibility that evolved primarily out of his engagement = with poetry, not expository theory (arguments about the New Critics' = influence on Koch aside--he definitely wasn't someone actively engaged = with theory throughout his life, in any case).*

Actually, the dichotomy Alex speaks of here has long been very fashionable and continues to be. The L=A poets' attempt to juxtapose types of thinking and areas of intellectual activity has always been unfashionable in most sectors of US intellectual life and continues to be, despite whatever postmodern (soon to be postmodern) developments; there are strong professional sanctions that guarantee the continued firm application of intellectual boundaries and distinctions between professionalized intellectual activities. Speaking of inside/outside the academy, I just realized that this discussion is a tributary of that thread, an apparently unstoppable river!

> Would you say a poetics differs from a rule book? from a power struggle? (Jordan)

Yes, mostly, but I'd appreciate it if you would elaborate on this question a bit. I would like to respond more fully.

Nick

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## 619. **Brian Clements**

### ***Announcement: Joe Ahearn's \_syn thet ik\_***

*Fri 18 Oct 2002*

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Firewheel Editions is pleased to announce the publication of Joe Ahearn's chapbook, *\_syn thet ik\_*, in a limited edition of 51 signed and numbered copies on fine paper. 24 copies are available.

These poems are selected from Ahearn's explorations of synthetic modes of composition as an interrogation of how the post-postmodern poet can tread the boundaries between the personal and the impersonal, between the

intentional and the unintentional, between self-consciousness and the escape from ego, and between humor and high seriousness.

To order, please send a check or money order for \$14 to Firewheel Editions, PO Box 793677, Dallas, TX 75379. The price includes shipping and extra-hardy packing materials to ensure no damage occurs in transit.

We will celebrate the publication with a reading in Dallas at the Lakewood Branch Dallas Public Library on Tuesday, Oct. 29 at 7:30 p.m.

Brian Clements

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620. **MWP**

**Re: ?why is code**

*Fri 18 Oct 2002*

---

on 10/14/02 9:46 AM, Nick Piombino at [REDACTED] wrote:

> Yesterday I

> attended a magic lantern performance by Ken Jacobs- 90 minutes of pure

> visual abstraction with music, no words at all...

Thanks for that marvelous description of the recent Ken Jacobs performance, NP!

Re. Jacobs. I don't know how many people know this but the marvelous filmmaker and artist also writes poetry, and a very strange poetry at that: -- in stereoscopic 3D! Not many people can see this effect in his poetry -- I cannot myself, unfortunately, after many tries -- but supposedly if you position your eyes a certain way you can actually read the two columns of text at once in a kind of virtual deep space that brings them together in interesting ways. If this effect works anything like his Nervous System pieces, it would be a major breakthrough of sorts that should demand greater attention amongst new media poets. At least I think so.

As far as other artists writing poetry is concerned, I would highly recommend the conceptualist Carl Andre. I don't know any poet who has taken what he has done in words as far as he has taken it, and his semi-algorithmic approach seems to fit in well with today's sensibilities. I wish somebody would publish a book of his poems. He was quite prolific, it seems, and the ones I have read are extraordinary.

-m

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621. **Jordan Davis**

*par two*

*Fri 18 Oct 2002*

---

It's a shame to have to carry on this conversation-in-public in such a chess-by-mail fashion -- I just know we'll be about to get somewhere by the end of your reply, and we'll both have exhausted our daily quota of airtime. Still, carry on we must.

Alex quoted David accurately. His assessment of Kenneth's (and by proxy the non-Language poetry world's) involvement with theory is less acute. The only time I've been in the presence of a full run of the low numbers of *Tel Quel* was at Kenneth's. His poem "Straits" is a reading-through of Shklovsky. I'd compare his attitude toward Wittgenstein to that he maintained toward Beckett, or Language poetry, for that matter -- at best these were sophisticated rehashings of material others had worked over more profitably. (I didn't and don't share this view; I prefer to think that I just haven't had certain conversion experiences yet, viz Beckett. Wittgenstein I have always read as the funniest writer since *Reader's Digest*.) I would also offer a slightly different attitude that he would sometimes take toward Wittgenstein, Benjamin, and Derrida -- that these authors were occasionally as attentive and therefore worth engaging as say Barthes, but that their \*use\*, their appropriation by their academic supporters, made it difficult to avoid a defensive reaction.

I take it from your subject line that you would prefer to address my comments indirectly: I wrote in a previous message on this endless subject of how we speak of the activity of writing that an idealized discourse that crosses genres and .. wait, I can cut and paste with the best of them:

I also believe that that idealized discourse has been abandoned not only by the non-academic presses, but by those best equipped to generate it. In its place we have a terminally nerdy cascade of proper names, groupings, and anthology tables-of-contents.

This is a different complaint from Kenneth's remark about Wittgenstein, but you're right that it has the same structure. We both are identifying wastes of time -- probably in self-defense. I know that the paper I chewed in my early youth was bubble-gum flavored and printed dimly with earned run averages, slugging percentages. Kenneth was probably aware of some tendency he had to over-analyze (the capacity to find sense in nonsense, or rather the tendency to make artificial distinctions and then act as if they didn't exist, that Alex mentioned) and to skip logical connections that he would have been impatient with

in Wittgenstein. I was aware when I wrote that that Mark's complaint about the decline of the publishing opportunities for Poetics applied only to a very proscribed view of the activity of thinking and writing about the practice of poetry.

But we are talking so much about a writer of the past!

We are both in our posts talking about differentiation mechanisms. Or processes. Oh the things Wittgenstein said about processes! (What follows is from the Philosophical Investigations)

303. "I can only believe that someone else is in pain, but I know' it if I am." -- Yes: one can make the decision to say "I believe he is in pain" instead of "He is in pain". But that is all. What looks like an explanation here, or like a statement about a mental process, is in truth an exchange of one expression for another which, while we are doing philosophy, seems the more appropriate one.

Just try -- in a real case -- to doubt someone else's fear or pain.

304. "But you will surely admit that there is a difference between pain -- behavior accompanied by pain and pain -- behavior without any pain?" -- Admit it? What greater difference could there be? -- "And yet you again and again reach the conclusion that the sensation itself is a nothing." -- Not at all. It is not a something, but not a nothing either! The conclusion was only that a nothing would serve just as well as a something about which nothing could be said. We have only rejected the grammar which tries to force itself on us here.

The paradox disappears only if we make a radical break with the idea that language always functions in one way, always serves the same purpose: to convey thoughts -- which may be about houses, pains, and evil, or anything else you please.

305. "But you surely cannot deny that, for example, in remembering, an inner process takes place." -- What gives the impression that we want to deny anything? When one says "Still, an inner process does take place here" -- one wants to go on: "After all, you see it." And it is this inner process that one means by the word "remembering". -- The impression that we wanted to deny something arises from our setting our faces against the picture of the 'inner process'. What we deny is that the picture of the inner process gives us the correct idea of the use of the word "to remember". We say that this picture with its ramifications stands in the way of our seeing the use of the word as it is.

306. Why should I deny that there is a mental process? But "There has just taken place in me the mental process of remembering...." means nothing more than: "I have just remembered ....". To deny the mental process would mean to deny the remembering; to deny that anyone ever remembers anything.

307. "Are you not really a behaviorist in disguise? Aren't you at bottom really saying that everything except human behavior is a fiction?" -- If I do speak of a fiction, then it is of a grammatical fiction.

(Here ends the reading from Wittgenstein -- Friends believe the good news!)

Every writer chooses whom they read. And every writer chooses the terms they use to sort out what they'll read -- I'm interested in your terms "boring" and "academic", as well as "peanut butter and jelly" it being 12:40 of a Friday. I'd say it's willful to argue that Language poetry heals the split between poetry and philosophy, it never having occurred in the first place. And I'd call the late Allen Ginsberg a horrible nerd, too! But I liked him, even if he did scandalize my grandmother at the event I dragged her to after graduation. Maybe especially because! The issue here is time -- and attention. We each want our time that we give over to writing these strange (or to use your term "innovative") works to lead to further insight, to growth and understanding. No fair saying one side wants that more than another. Structural analyses of who gets what airtime (I'll come out and say I'm thinking of Jed Rasula's NCTE book, but the same type of argument has been made by most of our more eminent critics) are best left to the marketing department, and come to think of it they're hardly nerds up there, probably the cutest group in the company. Sigh. And we'll be closing...

Jordan

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## 622. **K.Angelo Hehir**

### *poem*

*Fri 18 Oct 2002*

---

Lexicon Lake After the dream this part comes. This part comes after the dream. After the dream, this part. Part of why. Part of the head space where you feel like a stranger in your own mind. Part of feeling like a lost kite floating over indifferent suburbs. Over dog shit and swimming pools. Down every street that has hosted a bicycle accident. Have you been lifted out of a dream and allowed to watch yourself sleep? Tracing the contours of your scars without making yourself flinch. You remember a memory. A smell, an odour, a broken bottle of cologne. It has soaked in to the fabric. It will not leave you and you will not ask it to leave. It leaked in to your dream this morning and it has remained all day. Floating like a question afraid of the wrong answer, you are tentative. If you close your eyes in your sleep will vision become visions? Bring your arms in tight and feel the speed. Swoop down. Spiral out. Fast. Are you terrified? I love it. Slip in to the wind. Trapped in an alphabetic labyrinth like swimming in language. The lexicon lake. Call out and listen for: Stroke. Stroke. Stroke. Sink. Think your way out of it. Get higher. Let evocative notions be your guide to

awareness. Emotions like motions owe prayers to the source. Seek out. Wear trust like a blanket knit by the woman who raised your favourite uncle. Wrapped up in wonder. Feel yourself as if stitched into a seam, simultaneously in and out. In and out of control. Is there control? Are there elastic bands glued to your teeth that snap your jaws shut when you scream? Is there a wooden broom handle behind your elbows causing you to stumble when you run? Don't fall. But I'm flying, you remember. Does this part come after the dream? After this part comes the dream.

--

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### 623. **Drunken Boat**

#### ***FILM & POETRY re: Burma, Vietnam and Bosnia***

*Fri 18 Oct 2002*

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FOR IMMEDIATE RELEASE:

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BURMA, BOSNIA, VIETNAM. . . journeys that reflect on political repression and war through poetry, parables and food. Films by Lisa DiLillo and Lynne Sachs (4 nights) Thur. Oct 24 thru Sun. Oct 27  
7:30 PM at Anthology Film Archives  
32 Second Ave @ 2nd St, NY [REDACTED]

SCREENING DETAILS:

Total running time 78 minutes

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"TONGUES DON'T HAVE BONES: A Journey into Burma"  
a video by Lisa DiLillo with poetry by Kyi May Kaung  
(2001) 30:00 min.

"TONGUES DON'T HAVE BONES: A Journey into Burma", looks behind the facade of censorship and iron control put into place by Myanmar's military regimes. Since 1962 Burma has been ruled by army-controlled dictatorships. "Tongues" tells stories of the struggles and the brutality of those regimes through a collaging of first-person accounts and political poetry that reflect on the synchronicity of beauty and terror.

<http://users.rcn.com/lisadilillo>

"WHICH WAY IS EAST: Notebooks from Vietnam"  
by Lynne Sachs in collaboration with Dana Sachs (1994)  
33 min.

"Lynne and Dana Sachs' travel diary of their trip to Vietnam is a collection of tourism, city life, culture clash, and historic inquiry. WHICH WAY IS EAST starts as a road trip and flowers into a political discourse. It combines Vietnamese parables, history and memories of the people the sisters met, as well as their own childhood memories of the war on TV. The film has a combination of qualities: compassion, acute observational skills, an understanding of history's scope, and a critical ability to discern what's missing from the textbooks and TV news." (from The Independent Film and Video Monthly)

The House of Drafts ([www.house-of-drafts.org](http://www.house-of-drafts.org)), a Bosnian-American web collaboration by Lynne Sachs and Jeanne Finley with selected works by Alma Suljevic and Tvico Muhidin. (15 min. tape compilation)

"HOUSE OF DRAFTS/ DOM PROMAHA is a virtual apartment building inhabited by the imaginary characters created by a group of Bosnian and American media artists. The project is shaped by autobiographical experiences filtered through poetic reflections, original music, and video imagery. From a performance artist who moonlights as a de-miner to a traveler caught by the inferno of a burning library-these short works express Sarajevo, a Balkan city now mending after a tumultuous decade of civil war.

RELATED POETRY READING EVENT:

---

Poets

Kyi May Kuang and Elaine Schwager will read from their collections and discuss the political turmoil in Burma and the Holocaust on October 26, 2002 at 2 pm at St. Agnes Library, 444 Amsterdam Ave., New York City.

Originally from Rangoon, Burma, Kyi May Kaung holds a doctorate in Political Science from the University of Pennsylvania. She is the recipient of the 1993 William Carlos Williams Prize awarded by the Academy of

American Poets, a Fullbright Scholar from Burma, received her doctorate in City and Regional Planning. Her collections of poetry are "A Sampler For Mr. Smith" (1994), "Poems of Love and Tyranny" (1994), "Pelted with Petals/Burmese Poems" (1993), and "Lines to an Invisable Man" (1993). She has a weekly poetry column and economic analyses in Burmese with Radio Free Asia in Washington D. C., where she currently works as a Senior Research Analyst.

Elaine Schwager is a poet, practicing psychoanalyst and screenwriter, living in New York City. Her book, "I Want Your Chair" (Rattapallax Press) was released in 2000. Her poems have also been in two anthologies: "It Is the Poem Singing in Your Eyes" (Harper and Row) and "City in All Directions" (Macmillan). She has been awarded residencies at The MacDowell Colony, The Woodstock Guild and The Vermont Studio Center.

---

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<http://faith.yahoo.com>

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624. **Joe Amato**

***Re: inside/outside the academy***

*Fri 18 Oct 2002*

---

andy, i would be willing to have a discussion of the problems with academic theory, which (might) turn first and foremost on the inability of many academics to codeswitch (let's say) when they address the public sphere proper... or even the inclination, or better, lack of inclination to do so (setting aside, that is, the opportunity)...

but i wish i didn't feel it necessary to put on my flame-retardant flak jacket in having said discussion... so much of what you say takes direct aim at an institution i'm interested in trying to reform---for as long as i collect a paycheck therein...

what do \*you\* do for a living, anyway?... my .edu is revealing, no? whereas your .net tells me only that you're probably not an academic worker...

seems to me you wish to bring discussions of poetry backward, not forward, to a kinder, gentler, and probably more mystified realm (and i'm all for humilitas mself, btw)... your characterization of community college instructors sounds a mite condescending (at least), and is certainly absent any awareness, it seems, of that tangle implied by suggesting that "poetry" (v. e.g. "cultural production") = a love of literature (i love literature too, which is why i write it (i think)---and no, i honestly don't think i'm a self-loathing academic OR writer)...

don't know how to proceed past this point if you continue to cling to such notions, andy... and just for the record: i'm more interested (in my classrooms) in helping students to become "better" people than "better writers," albeit in a writing classroom, this task takes on distinctively grammatical proportions (in the largest sense, as opposed say to mathematical)... and if one interviews for a creative writing position here at cu, yours truly is likely to pitch precisely that question (not that answering it contra moi will ipso facto jeopardize one's candidacy either)... just for the record...

best,

joe

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625. **Louis Cabri**  
***Charles Olson at Goddard College, 1962***

*Fri 18 Oct 2002*

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Slought Networks archival release:

Charles Olson at Goddard College, 1962

Reading and Talk

Available online as re-mastered audio recordings (200 min; streaming media) and as transcription by Kyle Schlesinger (74 pages; downloadable PDF)

<http://slought.net/toc/archives/display.php?date2=1962-04-12>

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626. **NICK LOLORDO**  
***Plath***

*Fri 18 Oct 2002*

---

George Bowering writes

"As a grizzled veteran who got the Allen anthology when it came out, I am befuddled by the notes here about who might have been included. I mean that Plath, Swenson, etc. were not excluded because they were women; they were

excluded for the same reason that X.J. Kennedy and Robert Lowell were excluded."

Seems to me people here mostly get it: American poetry--two teams! Ugh! Grunt! Sis-boom-bah! People are speculating about whether women were, shall we say, encouraged to play on one of those two teams, back when they were being drawn up.

Now if Keith Waldrop (surely as "grizzled" as you, George, if not of Allen's generation)--if Keith had been editing NAP we might well have seen XJ in there....sigh....

--Nick

Vincent Nicholas LoLordo  
Assistant Professor  
Department of English  
University of Nevada-Las Vegas

\*\*\*\*\*

Nick LoLordo  
Visiting Assistant Professor  
Department of English  
Colorado St. University  
[REDACTED]

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## 627. **George Bowering**

### **Re: Plath**

Fri 18 Oct 2002

---

*Now if Keith Waldrop (surely as "grizzled" as you, George, if not of Allen's generation)--if Keith had been editing NAP we might well have seen XJ in there....sigh....*

--Nick

No no no. Keith and Marjrie (how the hell does that get spelled, that funny way) are a good deal hipper and better than that!

--

George Bowering  
Has attractive toes.  
Fax [REDACTED]

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628. **Lakey Teasdale**

***Virginia. Rocks. stone in pocket: his portrait***

*Fri 18 Oct 2002*

---

Virginia. rocks. stone in pocket: his portrait  
and her coat. Long. An elegance does not matter  
really. But for a description. the rocks on the beach  
over there. A cairn of some importance. And damned  
if: The story lost in the chapel next door. She converted,  
From 'pisci' lay-reader to. One of they Romans, thoo ken?  
Just. One o' they Romans. Chapels were common as. Thoo.  
stained. Glass and a trough upside  
down. stained glass and Thoo. Just  
Anima mea. Made perfect sense at the time. Sorry. so. Last walk  
together. before he. Put down the mighty! Mighty sorry. Please.  
curious. Among sand stones, granite?  
That beach of no. Sand only the rocks  
underfoot. A house in the distance. A  
chapel of. That's what they said. face: o' the Virgin,  
Virginia. doesn't matter much but for a description.  
The rocks on the beach. Stones of: as promised.  
sands. stones  
of according.  
Sorry. So. so  
sorry. Truly so  
and which Greek play? How much Homer enough?  
and. What? Plato? and all of the grete auctorite? All? all  
the exacerbated? rocks on the beach? the description?  
used the upturned trough as benches. Chapels quite common  
despite all the churches. To spite all the churches. Why: a bible  
on every table. They say. & a bastard under every bed! Every.  
But one. Found one! Small stone. unusual appearance.

of One. As though. yes. Portrait in small stone. Sorry, so  
His portrait. foreboding. The ravens were two. Please no. no.  
Pay attention: a marvel. No more. Put in her pocket for later.  
For later. Her coat. Long. An elegance. Doesn't matter.  
Description: The cold. His suffering. not to be borne.  
and borne as of. Graceful fantasy. How can one tell?  
Needs. Needs. An entire rewriting. Burning the candle.  
rich deep and fluent.  
How? How can one?  
the hell. the sheer hell.  
so sorry. So sorry. for  
A bastard under every bed! A bible on every table!  
By Christ! Even the hens are daft! Even the hens!  
Anyone could have predicted. if they had seen.  
or just heard the ravens. Anyone else might have  
noticed. The elegance. Long. Velvet on beach and  
but a description. a beach. described.  
but a description. a beach. described.  
To have him stedefaste. Perseveraunce and esy  
atempry governaunce. That ever I knewe or wyste  
Yet. excluding the shadows. Her room. On the beach.  
Also including the shadows. Her room. On the beach.  
Dazed and confused: sums it up. Right enough.  
Dazed and confused. And sorry. So sorry. She  
and of Sand. stone  
or granite. Imagine.  
imagine. Sand or  
stone. Portrait in  
Greece. or even England's green and pleasant.  
Almost were it not just another location. Land.

The maps. A chapel of. Glass. Stained. the Virgin.  
Doesn't matter much now. Unusual. Elegance. Pockets  
of rocks and small stones. His portrait in. The soapstone  
carved box. So sorry. Now. Enclose granite. The portrait.  
A marvel: almost a miracle! Something small. So true to  
his. Face. Before, that is. his face. before was so. His  
likeness in stone. It is kept in a box. also of stone.  
So sorry: that's what remains. A sorry. So sorry.  
The last walk. A coat. Velvet elegance. His. his  
face. His handsome face.  
ravaged. the ravages. His.  
ravaged. the ravages. His.  
and of sand. stone. A chapel of some descrip-  
tion. So sorry. His handsome face. So sorry.

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629. **Mairead Byrne**

***Re: Plath***

*Fri 18 Oct 2002*

---

Dear Nick and George and all,

I don't get it actually. I feel like a drunk wasp (bee to you guys) circling a saucer of jam (jelly to you guys). George says: "I mean that Plath, Swenson, etc. were not excluded because they were women; they were excluded for the same reason that X.J. Kennedy and Robert Lowell were excluded." Nick, I'm definitely not most people because I don't get it. What could the "same reason" be that excluded both May Swenson and Robert Lowell? Certainly it can't be aesthetic. I don't even know what the "same reason" would be in the case of Lowell and Plath. But help me out here. George hoped I was joking when I suggested May Swenson but I wasn't. I'm not surprised she's not included in Allen's anthology (or Cary Nelson's anthology), because I've got used to the idea of a group of low-anthologizable poets (my latest batch includes Swenson, Dugan, (James) Tate, and Ntozake Shange). In fact I'm currently interesting a major (poetry) publisher in an anthology of low-anthologizables. Anyway, I'm not joking. Although I confess it's so long ago and in such another country that I read Donald Allen's anthology I have clean forgotten everything but the cover, so ignorant I may be, but not joking. Mairead

>>> [REDACTED] 10/18/02 17:47 PM >>>

George Bowering writes

"As a grizzled veteran who got the Allen anthology when it came out, I am befuddled by the notes here about who might have been included. I mean that Plath, Swenson, etc. were not excluded because they were women; they were excluded for the same reason that X.J. Kennedy and Robert Lowell were excluded."

Seems to me people here mostly get it: American poetry--two teams! Ugh! Grunt! Sis-boom-bah! People are speculating about whether women were, shall we say, encouraged to play on one of those two teams, back when they were being drawn up.

Now if Keith Waldrop (surely as "grizzled" as you, George, if not of Allen's generation)--if Keith had been editing NAP we might well have seen XJ in there....sigh....

--Nick

Vincent Nicholas LoLordo  
Assistant Professor  
Department of English  
University of Nevada-Las Vegas

\*\*\*\*\*

Nick LoLordo  
Visiting Assistant Professor  
Department of English  
Colorado St. University  
[REDACTED]

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630. **Alex Young**  
***its time to put these nerds in their place***  
*Fri 18 Oct 2002*

---

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

From: "Nick Piombino" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, October 18, 2002 11:02 AM

Subject: Parsing, or: the nerdy and the cool

> > -----

> >

> > Date: Thu, 17 Oct 2002 08:02:34 -0400

> > From: Nick Piombino <[REDACTED]>  
> > Subject: Poetry and theory  
> > Indeed, and perhaps said theoretical side would be significant without the  
> > poetry side of it. Beyond the author or publisher identifying a text as one  
> > or the other, or line breaks or other stylistic indications, references to  
> > Dante or Wittgenstein or whoever to classify a text, how do you distinguish  
> > one type of text from the other when reading innovative writing? "(7) This  
> > is not philosophy, it's poetry. And if I say so, it becomes painting, music  
> > or sculpture, judged as such. If there are variables to consider, they are  
> > at least partly economic- the question of distribution, etc. Also differing  
> > critical traditions. Could this be good poetry, yet bad music? But yet I do  
> > not believe I would, except in jest, posit this as dance or urban planning."  
> > "(16) If this were theory, not practice, would I know it?" Ron Silliman,  
> > from-The Chinese Notebook- in -The Age of Huts- Roof Books, 1986.  
> >  
Also, In no way was I detracting or arguing  
> with Alex Young's point. No power struggles intended. It's just that my  
> feeling was in the 70's, and is now, that I liked when the L=A poets did not  
> sneer at incorporating complex theoretical ideas and conceptualizations,  
> critical writing, or philosophical writing into their discussions and  
> writing work. With all due respect to the late Kenneth Koch, his point that  
> "we know all that already" about Wittgenstein to me illustrates the wish on  
> the part of some poets to sustain a split between poetry and philosophy,  
> between the nerdy and the cool, which, in my view, helps lead to the tedious  
> dumbing down procedures which have turned the minds of some of our best poets  
> into peanut butter and jelly (nothing against peanut butter and jelly) when

> they go to put their ideas into words, particularly long words ("boring")  
> and complex ideas ("academic").  
>  
> I brought in the Ron Silliman quotes because they so clearly and succinctly  
> explicate the tendency towards splitting in the arts and U.S. culture in  
> general. One more time:  
>  
> "(7) This is not philosophy, it's poetry. And if I say so, then it becomes  
> painting, music or sculpture, judged as such. If there are variables to  
> consider, they are at least partly economic- the question of distribution,  
> etc. Also differing critical traditions. Could this be good poetry, yet  
bad  
> music? But yet I do not believe I would, except in jest, posit this as  
dance  
> or urban planning."  
>  
> "(16) If this were theory, not practice, would I know it?"  
>  
> Both quotes are from -The Chinese Notebook- in -the Age of Huts- Roof  
Books,  
> 1986.  
>  
> In his useful and thorough elucidation of Silliman's discussion of Bruce  
> Andrews' "Lip Service" Alex Young notes:  
> Actually, the dichotomy Alex speaks of here has long been very fashionable  
> and continues to be. The L=A poets' attempt to juxtapose types of thinking  
> and areas of intellectual activity has always been unfashionable in most  
> sectors of US intellectual life and continues to be, despite whatever  
> postmodern (soon to be postmodern) developments; there are strong  
> professional sanctions that guarantee the continued firm application of  
> intellectual boundaries and distinctions between professionalized  
> intellectual activities. Speaking of inside/outside the academy, I just  
> realized that this discussion is a tributary of that thread, an apparently  
> unstoppable river!

Touche, the genre-bending issue is an important part of this debate, and i wish i had more time to hash it out now; i'm hoping to write a thesis about LangPo and genre bending next year. But a couple of quick points. Nick--I love the cool/nerdy dichotomy in this, i could write a whole 'nother essay on the word cool. I think the whole idea, which i assume came into popular usage in the 50s (?) is very much attached to the (uniquely American?) sense of

autonomous individual identity evolving around that time--in an age where identity was becoming increasingly blurred within a society becoming increasingly connected (homogenized?) thru mass media etc. Cool is not so much about avoiding big ideas as it is about avoiding self-consciousness; avoiding (or masking!) an awareness of the artificiality of identity.

When you go to a Bob Dylan concert, he doesn't even talk on stage. That's how cool he is. Everything is in the music, baby. That's why Bob Dylan is the coolest guy around. As Kurosawa (a really cool film maker) says in his autobiography, "saying anything more would be like drawing legs on a snake."

The Beat Generation was pretty damn cool, or so we liked to think--"first thought best thought" was really cool (tho it certainly wasn't a reality), because it demonstrated that one's identity was consistent over time, something happened to you in a moment, and there's no reason to change that, your consistent and natural identity has no need to impose what it thinks today on what it thought yesterday.

But Cool is dangerous--consistency is hard to maintain--Jack Kerouac was cool.

Jackson Pollock was cool. Jim Morrison was cool. What happens when you don't identify any more with the construct that defines you so completely to the rest of humanity?

Enough on coolness--onto the nerds. I agree that mainstream academia wants very much to remain rooted in the platonic tradition of Western consciousness--criticism remains a "metalanguage" to borrow Ron's term. Let's go to the old OED for a look at "metalanguage"--"A language which supplies terms for the analysis of an 'object' language; a system of propositions about other propositions." But then also from the humble American Heritage we get this definition of "meta" which I think also sheds some light on how we use the term: "Beyond; transcending; more comprehensive: metalinguistics." The nerd identity is dependent on a sort of Kantian distance from a distinct discourse that allows them to claim the "meta" (read "transcendent, above").

Their discourse, to maintain its sort of Socratic purity (see the Ion) must remain anti-performative.

So, now we have a situation where contemporary theory, by means of this metalanguage, has stumped itself, and come to a point where its own rhetoric is forcing it into a more performative, and on the more practical side, a less grammatical and directly logical, approach. (y'all will have to accept my apology for the gross oversimplifications; i think they work for the point i'm trying to make, but feel free to object). And so Derrida writes "'Of Grammatology", and later he writes "Glas", and today I go to amazon.com to maybe buy the latter, find out it's out of print and would set me back 50 bucks, find that "Of Grammatology" is the amazon "Featured Item" and can be picked up for around 20. Why, you're asking, would the public consume such a theoretically obtuse book like Of Grammatology while such a formally innovative one like Glas is neglected? Why does Bernstein's book My Way (which I love) contain some

essays with anti-syntactical moments, some in verse, and others in prose that would be more than acceptable in any mainstream academic publication? (consequently, there's a brilliant discussion of this issue in regards to Derrida in Perloff's "Wittgenstein's Ladder" Chapter II) I think the answer is simple--neither Derrida nor Bernstein (nor Ginsberg, for that matter!) is willing to take the plunge totally divorce themselves from that sort of Kantian meta/transcendent identity--even if they, in theory, don't privilege their theoretical practice over their performative textual practice. Derrida's oeuvre, and the work of the language poets, is read in Academic settings as a scientific article might be read: you have the "raw data"--the "non-sensical" (or in any way innovative) textual practice, but don't worry, because at the end of it all the "scientist/artist" will neatly explicate his findings for you in this perfectly lucid piece of academic writing.

How in the world can a poet resist this kind of characterization, the dreaded "Language Poetry as the justification of the theory" problem? In some ways I think the New York School model is attractive--just be a real pain in the ass when anyone wants you to explain it--I'm sure Ashbery reads a whole lot of theory (i was totally shooting from the hip there but its a hypothetical point), but you would never get him to admit it, at least not in a public forum, and certainly not in a journal entitled "N=E=W Y=O=R=K." But then its problematic too, I think people tend to take it the wrong way, thus the legions of peanut-butter-and-jelly aspiring and vapid New York School poets haunting lower manhattan.

I think the new generation of American poets will have to directly confront the "frames" of poetics and practice and alter them utterly if they want to avoid being read like the New York School or The Language Poets (tho both these movements are still alive and kicking). I see a continuing importance for poetics and theoretical discourse, but I think the idea of reading as a metadiscourse has to be continually questioned, whether the reading exists in the frame of poetry or poetics. I think the frame of poetics could also be intentionally downsized by readers and poets to avoid the kind of "scientific article" readings of a poets work that are prevalent in academia today. I think the specter of the New Critics' "well-wrought urn" (I dunno who said that, its always just sort of been in the air--does anyone know?) is a little too fresh in the LangPo theoretical consciousness. I think in the future it would be great if the theoretical discourse produced by LangPo was read as an important part of the movement, but ultimately a part with a limited audience that plays a secondary role to that which is placed in the frame of poetry. I think more of the ideological goals overtly stated in LangPo theory would be better achieved by having Hejinian's Essay "My Life" isolated in a higschool anthology (or better yet, one of those "Best Loved Poems" books!) than by making a few high level English majors read "Rejection of Closure," and then if they have time take a look at some of "My Life", which she has conveniently interpreted for them in the essay. Cheers,

Alex

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631. **Alex Young**

**typo**

*Fri 18 Oct 2002*

---

in a very telling typo, I accidentally wrote "Hejinian's essay 'My Life'" instead of "Hejinian's poem 'My Life'" in my last post--but maybe it would have been better to play it off as intentional. adios

alex

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632. **Stephen Vincent**

**Bush Log #1**

*Fri 18 Oct 2002*

---

\*

"Yeah, my Horse."

"For long?"

"I've secured a term."

"Secured?"

"No longer a question."

\* "Your horse - its ambiguous footing, the echo in the air - what climbs out of the hole before us, the breakfast muffin, the English one, smothered with blue jelly?"

"You talking Blair? Quite a horn. You don't get that one at a flea market and it ain't cheap. Brass in a flash, oil for cash, that boy springs a quick ticket. But you do get the voice, the velvet curls, the Mick Jagger sweet lip. At this point I take what I can get."

"It's not all amour then?"

"Get serious. We're not talking about athlete's foot, knee spurs, or some crippling fungi around the crotch. This is war, an eight pitch target, and we're up to three."

"Powell and Rummy?"

"Did you ever see Rummy without a suit? Don't he sing beautiful? Got the ladies on the zip-zip and the boys all on the trigger."

"The echo in the chamber?"

"You talking Powell? Ha-Ha. This is a Colt, a 45. Note the angle breaking a mere, slight shadow before the qualm of noon."

"What some call 'A Cowboy Imperial Air?'"

"Look. A non-duplicitous dichotomy yields infinite neighbor to neighbor, nation to nation total - and then some - national and global taxonomy. Which is to say, yes, no question, this is War. Spur on the Horse."

"His name?"

"No name."

\*

"Iraq?"

"They already getting ready the firecrackers. This is not going to be no simplistic, upper scale, light tone digital retouch."

"Pixels? Mosaics?"

"Cleaning the grid. Come in from the sky and drop down the Domes. Rummy likes to say 'There's too much darkness in those Domes.'"

"Dueling with the dome."

"Dueling, counter-dueling, meta-theism, the whole cyber-deck, fiber-wrap-it-around-them-neo-domination."

"Kenny?"

"Kenny never had it so good. Can you turn over the basin? I do like the white ceramic curve, its implicit theocratic dimension. But I need to shave."

"No war with whiskers?"

"Both Laura and I like it clean. No dualism on the chin. Euclid: A sharp hypotenuse guarantees the maintenance of the perpendicular. In victory all rubble becomes disingenuous. All kingdom come, if you get my drift."

"Didn't you have a dog named 'Whiskers.'"

"Rhymes with 'Checkers', don't it?"

\*

"And Lee? What about Lee?"

"At? People had At all wrong. Another ordinary case of public dualistic pluralism getting carried away in a PDF."

"PDF?"

"Portable Doctored File, if you get my drift."

"And At? Born to be cruel?"

"Born to be cruel. He loved that song by - was it? - Elvis. Truth, in fact, At was into dis-erotic capitulation, the ancient notion you take the pipe into the Oracle, put in an elbow, and come out with a ditty."

"Willy Horton? Like on his horse backwards?"

"You got that right. Black and blue, a kind of consensual disaffection that takes place in old relationships; blacks and whites, you do have to turn those upside down and put in the screws. Or, firecrackers in a dog's ass."

"You and At?"

"Me and At, from day one, right up any dog's arse, preferably an enemy dog, like we had up there in Massachussetts."

"But, At?"

"Right until he had that disease, the monolithic intrusion that knocked him straight out. Talk about a meta loss of binaries."

"Oracle error?"

"System so far down you couldn't even work the virus check."

"And Laura."

"Did you know Laura means 'good woman' in Latin? I learned that back in University in my Roman teleology thumbprint class. A kind of laying on the hands. Roads, highways, parades."

\*

"The New World Order."

"Let's call it 'the New World Corridor' or, in this case, an Iraq in which the libidinal is metaphor for a polite extraction of goods and services from forgone consensual partners. We eliminate the melancholy, the meager, and whatever gets wasted in normal acts, or, to put it another way, reciprocation with the counter-heat of massive, albeit smart invasion applied vividly to the flesh, notwithstanding metropolitan structures."

"So the libidinal is stricture clean?"

"Well, the way Rummy has it, we can do it with or without partners. That's the beauty of it."

"Onanistic thrills without deity or danger?"

"A cakewalk. An ol' Hussein, he'll be my candle. You wait."

\*

(End Part 1)

Stephen Vincent

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633. **lewis lacook**

***Re: New Media Jacobins***

*Fri 18 Oct 2002*

---

now, i prefer JACKAKNAPE...

(& you know, my kind sir, that what i refer to was in  
Lascaux, as well...)

bliss

l

(i wish there was more thought like this)  
(there is)

=====

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

---

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634. **charles alexander**

***web site for chax press***

*Fri 18 Oct 2002*

---

Chax Press has its own domain now, although we're a few weeks away from having the site updated. I hope all of you who have links to the site will see this and change the links appropriately, including the links from the EPC.

The new site address is <<http://chax.org>> (with or without a www in the URL, it works)

Also, I hope those of you in southern California are able to see our work on display at Univ. of Redlands. Please send me an email for directions. Redlands is on the far outskirts of the Los Angeles metro area, near San Bernardino. Besides my work in books, there are three amazing sewn pieces by Katherine

Kuehn of Salient Seedling Press. In one of these works, a wide and very long cloth hangs from the ceiling to the floor and then flows along the floor in waves. On that cloth, the text of Lorine Niedecker's Paeon to Place has been sewn, after which the cloth has been died with indigo; then, after the dying, the stitches of the poem have been removed, leaving the image of the poem which is there as much by absence as by presence, which seems appropriate for this Niedecker poem. As far as my work in this show, it includes Chax Press hand-made books since about 1986 as well as books by some other presses with which I have worked. One corner of the Peppers Art Gallery at Redlands also has a table of non-fine-art books for browsing, a CD player set up for listening to some collaborations I have done with composer Chuck Koesters of Orts Theatre of Dance, other CDs of poetry readings, and two videos of multimedia collaborations with Orts Theatre of Dance.

I don't think the exhibition is currently set to travel outside of Redlands; however, if any of you on this list have contacts with exhibition spaces and might like to bring this show to you, please email me at <[REDACTED]>.

Thanks,

Charles

Thanks,

Charles Alexander

charles alexander / chax press

|                               |                     |                   |
|-------------------------------|---------------------|-------------------|
| fold the book inside the book | keep it open always | read from the in- |
| side out                      | speak then          |                   |

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635. **kari edwards**

***desire on a tightened rope***

*Sat 19 Oct 2002*

---

desire on a tightened rope

for "Lida" Araujo

show me a court regulate funnel. desire ripped from the moment and spewed on the floor. can you look back. did they let you speak, is the floor still there. this was a remote spot. to a rock or probe that did not move when beaten. this is a shallow grave with memory, can you look back when not there, we where not there, did they let you speak. can the sun rise again. allegedly gashed and spewed on the floor. can you speak yet. is the sun there, is the pain gone. multiple gun shoot reminders. automatic stigmata dragged semiconscious to a court regulate funnel. desire ripped from the floor. can you leave yet, dont look back.

I wasn't there, we where not there when a remote spot was beaten to a shallow grave with no memory. can you show me a tightened rope, to a rock or probe that does not move when beaten. a court regulate funnel. desire ripped from the floor. can you look back. I wasn't there, we where not there, show me a remote spot to a garage, to a remote court regulate funnel. a desire ripped from the moment. statistics strangled you as you spoke, is the pain gone. is the moment semiconscious, is the tightened rope a rock or probe that does not move when beaten. a garage, to a shallow grave with memory, can you look back, are you still here.

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636. **Alan Sondheim**

***Terror***

*Sat 19 Oct 2002*

---

Terror

We are are absolutely absolutely going going to to be be destroyed, destroyed,  
Jennifer Jennifer said

said

We Using attribution the of attribution quotes of makes quotes it makes easier,  
it Nikuko easier, replied

Nikuko Using replied

the No quotes then, said said Jennifer

Jennifer

We're We're off, off, said Nikuko

No New is York a is city a in city perpetual in anxiety perpetual and anxiety  
mourning

and New mourning

York One dominates sniper hundreds dominates of hundreds square square of  
miles curtailed curtailed One activity

sniper The world world hates hates the United States, States, which which lies  
lies constantly

constantly

The There in evil will will coupled destroy suicide

coupled There with is suicide

evil or well another rule religion the may ruins well of rule the ruins One planet

religion Every await day the we nuclear await holocaust nuclear come, holocaust Jennifer come, Every This This no no time time for for attribution, attribution, carry carry face face disease disease destruction

destruction

Biogenetics Biogenetics guarantees guarantees virulence virulence remaining remaining Capital now Capital drives now itself drives heedless itself consumers

of pours every into remaining every interstice; interstice; is there no escape

pours can apocalypse scribble over apocalypse over over again, again, One It It difference difference at at all, all, Then Then softens softens blows blows needlessly, needlessly, What is, we're said saying Nikuko is, and together, What then we're laughed

saying

We are absolutely going to be destroyed, Jennifer said.

Using the attribution of quotes makes it easier, Nikuko replied.

No quotes then, said Jennifer. We're off, said Nikuko.

There is evil in the will to destroy coupled with suicide.

Every day we await the nuclear holocaust to come, Jennifer said.

This is no time for attribution, Nikuko replied.

We carry the face of disease and destruction.

One can scribble the apocalypse over and over again, Nikuko said.

It makes no difference at all, Jennifer replied.

Then attribution softens the blows needlessly, Nikuko said.

What we're saying is, said Nikuko and Jennifer together, then laughed.

===

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## 637. **Alan Sondheim**

### **terror**

*Sat 19 Oct 2002*

---

#### Terror

We are absolutely going to be destroyed,

Jennifer said

Using attribution the of quotes makes it easier, Nikuko replied

No then, We're off, New is York a city in perpetual anxiety and mourning

One dominates sniper hundreds square miles curtailed activity

The world hates United States, which lies constantly

There evil will coupled destroy suicide  
with or well another rule religion may ruins planet

Every await day we nuclear holocaust come, This no time for attribution, carry  
face disease destruction Biogenetics guarantees virulence remaining Capital  
now drives itself heedless consumers

pours every into interstice; there escape  
can apocalypse scribble over again, It difference at all, Then softens  
blows needlessly, What is, we're saying together, then laughed

said.

replied.

Jennifer. Nikuko.

suicide.

destruction.

laughed.

===

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638. **richard.tylr**

***Re: terror a response to Alan's poem***

*Sat 19 Oct 2002*

---

Alan. A subconscious or maybe a conscious anxiety: look I dont think that anyone hates Americans any more or to any greater extent than anyone hates any other national or ethnic group. You havent, I know, responded to my last email (as such) which was tongue in cheek, but your response to my Baraka thing I felt was quite naive, so I took a dig at all your "numbers" (by the way I like the idea of the blocks of numbers and like the idea of what you are doing in the poetry area) : look I think that your project and language poetry and poetry and the various poetic practices and the stuff coming on line now by various poets...I'm not as good a poet , or I dont have the "ideas" maybe they have or the energy....those poems and poetics I repeat are brilliant: truth is I am possibly as prone as anyone else to being "non-political" and wanting to duck away: I am disturbed very much by the world situation, well enough to ear-bash people,...trouble is I never learnt the polite language that so-called middle class people use and also - I admit it - I'm not a good listener, I do tend to harrangue I know I do: but that said, if I feel strongly about some injustice I tend to throw caution to the winds (and maybe at times I "lose it") but a) I like what you and Nick and the others writing poetry etc are all doing 2) I dont see how my political ideas (which have some correlation to Hilton Obenzerger's ("Richard's got a point")) should lead you and Nick to fly into a rage or a "snit" against me. Its almost as if many of those such as yourself and Perloff and Nick and Ron -and I

admire these peoples' ideas and sensitivity and their poetry and their originality etc and poetics: cant accept that someone who is "outside" can dare have right to assert ideas that MIGHT just be true and I suspect that in regard to Baraka that there is an element of racism against him: I dont think that it is anti-semitism as a backlash of racism against black people and Baraka. Or maybe that's not so, but its something maybe to think about...

These are maybe disturbing issues - they are - but they are real and you have a Government about to inflict more damage on Iraq (the people of Iraq not Saddam Hussein are my concern there) and possibly into Indonesia , the Phillipines, and Korea - thank God Korea HAS got nukes or it would be doomed: I want Korea to hurry up and get armed with ICBMs to match the US and thus help defend itself and China against the US and India etc

Even if it is NOT the CIA who engineered S11 and the various other attacks since (which I am pretty convinced they have done as it fits in with the general pattern of how they operate and Bush's "axis of evil" nonsense) the method of solving problems by bombing and attacking other countries militarily is stupid and barbaric: in fact it can be seen that eg when you have a sniper you cant stop who is a (probably a Christian - NOT A MUSLIM fanatic - who has said he is God: he might even belong to the same (or a similar) Church as Billy Graham) it is clearly obvious that you can never stop terrorism - and that war and violence by or in the US (where there is crazed gun culture) generates terrorism: if the US was run by intelligent people such as Hilton and others on this list there would be a pulling back and a big movement for peace and negotiations and assistance to and with all countries in all cases (short of flotillas racing toward the US)...but the truth is that no one has probably ever thought of attacking the US (in the way Bush presumably imagines) and if they did you couldnt stop them: meanwhile there is no conventional situation that approximates eg Pearl harbour or Hitler's attack on England and so on.

So by ducking thses hard issues (I'm not expecting any agreement only discussion) and hiding inside your poetry (unlike Baraka) you show that you and others are being cowed by the CIA and the media (controlled by the Aussie Rupert "GOTCHA!" Murdoch and other right wingers)...the US is almost creating the attack on itself that it fears .. as you or your poem/persona whatever seems to fear. But I'm not dodging the implicatiosn (NOT any ant-semitism) my original email about Baraka: I stand by the "guts" of that email... but I dont think though that, to date, anyone outside the US has attacked any US installation (except the right winger Timothy McVeigh who was trained in guns etc by the US Army) (and there is a certain - albeit fascist - logic about what he did: HE saw it as a response an unjust attack on his and other patriotic Americans). Now I can believe people - not quite as crazy as McVeigh, but white Christian patriotic and racist Americans could well be your terrorists (or the most

dangerous warmogers, whatever): that's a possibility. There are a lot of those who are very rich and can obtain military and electronic hardware.

Now: this is a response to your poem. The answer to "perpetual anxiety" is consideration of the many possibilities (discussion after thought) then some action of some kind.

Of course you can "opt out " (dont worry I keep wanting to do just that myself I know my weaknesses ("know thyself" was some Greek's saying I dont know which) and often my own absurdities) but for me it boils down to this I dont want to see one more person hurt anywhere: I want to see negotiations and reason: not a war. This might be "idealistic" but I have to say these things as a human being and as a father and a grandfather. I DONT hate any Jews or Arabs or Americans or anyone anywhere: what is the point of that?? My bitterness grows from love. THAT, not hate, is the only thing that can help us..real love, even that of The Christ (although I am not a Christian, but I mean that aspect of Christianity: which surely says "thou shalt not kill" and "turn the other cheek" and "love thy neighbours"). Where is that love?

Richard Taylor.

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, October 19, 2002 6:39 PM

Subject: terror

> Terror

>

> We are absolutely going to be destroyed,

> Jennifer said

> Using attribution the of quotes makes it easier, Nikuko replied

> No then, We're off, New is York a city in perpetual anxiety and

> mourning

>

> One dominates sniper hundreds square miles curtailed activity

> The world hates United States, which lies constantly

> There evil will coupled destroy suicide

> with or well another rule religion may ruins planet

>

> Every await day we nuclear holocaust come,

> This no time for attribution, carry face disease destruction

> Biogenetics guarantees virulence remaining Capital now drives itself  
heedless

> consumers

>  
> pours every into interstice; there escape  
> can apocalypse scribble over again, It difference at all, Then softens  
> blows needlessly, What is, we're saying together, then laughed  
>  
> said.  
> replied.  
> Jennifer. Nikuko.  
> suicide.  
> destruction.  
> laughed.  
>  
>  
> ===

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639. **Rachel Loden**

**Re: Plath**

Sat 19 Oct 2002

---

*Now if Keith Waldrop (surely as "grizzled" as you, George, if not of  
Allen's generation)--if Keith had been editing NAP we might  
well have  
seen XJ in there....sigh....*

*--Nick*

*No no no. Keith and Marjrie (how the hell does that get spelled, that  
funny way) are a good deal hipper and better than that!*

I guess, for some, hipness consists in not getting with the program. Because I recently got this very odd gift from a friend: *\_Pegasus Descending: a Book of the Best Bad Verse\_* (New York: Collier Books, 1971), edited by Keith Waldrop, X.J. Kennedy, and James Camp.

Surprised me too.

There's also *\_Bulsh\_*, by X. J. Kennedy, published in 1970 by Burning Deck, and *\_Christopher Montgomery sings Connecticut Elegy\_*, music by Christopher Montgomery; words by James Camp, Charles Causley, X. J. Kennedy, Keith Waldrop. A Burning Deck Record.

These from Forty Years of Burning Deck Press, 1961 - 2001

[http://www.brown.edu/Facilities/University\\_Library/exhibits/burningdeck/](http://www.brown.edu/Facilities/University_Library/exhibits/burningdeck/)

which begins with this interesting quote (the next-to-last sentence is esp. choice):

"In 1961, poets were supposed to be in opposing camps, often inelegantly - and inaccurately - labeled 'academics' or 'beats'. The two most widely noted anthologies of the time, both representing the period 1945-1960, contain not a single poet in common.

Burning Deck (the magazine) disregarded this split, printing and reviewing a spread of poets wide enough that on occasion an author would complain of being published in such unprogrammatically company. Though advertised as a 'quarterly', the magazine, after only four issues, gave way to a series of pamphlets and - later - books of poetry and short fiction. Our list remains eclectic, with some emphasis on experimental writing and an attention to recent British poets generally ignored in this country.

Since being eclectic is not always taken for a virtue, we would note that our eclecticism - besides simply reflecting personal ranges of appreciation - is based on an inability to believe that the history of, for instance, poetry can possibly be clear before the poems are written. It is not denying the importance of 'movements', to insist that there is another importance in moving beside or apart from them. After all, there are many judgements, none of them the last."

K. & R.W. (excerpted from *\_Preface to A Century in Two Decades\_*, 1981)

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640. **Harrison Jeff**  
*Appius and Virginia, II*  
Sat 19 Oct 2002

---

Appius told Minutius: "You're shedding the considerate judge"

Minutius told Calphurnia: "You're running down the accomplices"

Calphurnia told Corbulo: "You're convinced the rest of your pictures stopped bursting the heights"

Corbulo told Horatio: "Your sanctity is no better than mine"

Horatio told Icilius: "You're overlooking the storm in the middle of his favorite echo"

Icilius told Numitorius: "You're innocent, or ready and sparkling"

Numitorius told Virginia: "The model for my Siren lies under the skies"

Icilius told Virginia: "I might easily have cretinization with feathers to spare"

Horatio told Virginia: "I have nothing to do with these footprints"

Corbulo told Virginia: "Appius reddens at each word I speak"

Calpurnia told Virginia: "I am not to be eclipsed by hooves"

Minutius told Virginia: "I was once prized by respectable unsociables"

Appius told Virginia: "My equipment is becoming something of an American world"

Virginia told Appius: "A poet puts too great a strain upon the night"

---

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641. **LMJ**

***new websites for subpress collective and robert duncan***

*Sat 19 Oct 2002*

---

Dear All,

subpress collective of new york and hawaii now has a new website up at:

[www.nyspp.com/lisa/subpress.htm](http://www.nyspp.com/lisa/subpress.htm)

please check it out-- we have some new books this season by hoa nguyen, jeff hull, brett evans and kari edwards.

My Robert Duncan website has also moved to:

[www.nyspp.com/lisa/duncan.htm](http://www.nyspp.com/lisa/duncan.htm)

From either of these links you can access The School of Continuation website (with links to Poet Laureate Anselm Hollo's work), the Vole website (the greatest rock and roll band in the history of western civilization) and The New Music and Poetry Clearinghouse (great deals on poetry CDs).

Best,

Lisa Jarnot

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642. **Harrison Jeff**

***Virginia Good For The Getting***

*Sat 19 Oct 2002*

---

an incision  
was carried out with much wit at your expense

above                      your  
                                station  
you're the noblest of ghosts  
I was in Paris so far away  
                                spoil the  
                                        land  
                                spare the  
                                counterscarp  
                                O I could tell you if  
                                        you wish  
                                some things are better left in rose-leaf  
a soul to the horrors where the prizes are  
steep                      without  
                                reach  
a sieve is gentle by comparison  
                                the lash  
the last word to wash over my back, wished as usual  
well                      of  
                                them  
twice read in a trice  
surprised to be consecrated  
                                stir up  
                                        entrance  
                                her own  
                                exaggerations  
                                        expressly control  
                                        the exceptions  
                                make haste and spring up to  
eradicate expectation of their thrall's richest glow  
lash                      last  
                                wish  
the kind of face that goes pale when darkened by crowds  
Taken by "line-to-next-line" units, there's  
two types of writing here,  
each giving an impression that  
they may exist in a relation other than proximal.  
Rather than several disparate bits given on the page,  
there are two cuts of writing interacting with each other  
in more than a visual context.  
Is writing purely visual (read, if you like, "material")?

There is the matter of intent,  
of the author's thoughts,  
even if at the instance of composition the author  
is mainly thinking of something other than writing.  
So what then of the words - the phrase as line and line as  
constantly projecting unit - that exist outside the author's intent (though  
it could easily be argued that all ready-made words exist outside an  
individual author's intent)?  
Do the words arrange their own supra-visual context?  
They give the impression of meaning in their proximity, it is true, but does  
the fact that the words themselves have in the past been arranged into more  
traditionally meaning-freighted sentences, even sentences that have changed  
lives and altered world history,  
lend supra-visual import?  
I would claim that the lines are their own past, and the field  
they occupy is not one of linguistics per se but of poetry -- something  
visual more like a pre-manufactured "natural" phenomenon than a work of art.  
It is poetry's business to be neither art nor nature, nor that which lies  
between (i.e., Virginia).  
Each unit leading into and forming the next is  
a type of writing discrete from the next such unit.  
Hence, there are always two types of writing in this poem.  
It is the act of writing visible AND intellectual.  
The intent in this poem arises from the thrust of the structure.

---

Surf the Web without missing calls! Get MSN Broadband.  
<http://resourcecenter.msn.com/access/plans/freeactivation.asp>

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643. **derek beaulieu**

***new from housepress: Ian Samuel's "arcana"***

*Sat 19 Oct 2002*

---

new from housepress:

"arcana"

by Ian Samuels

published in an edition of 60 handbound and numbered copies. \$5.00 each.

Ian Samuels is the author of several chapbooks, and CABRA (Red deer press, 2000). He is currently completing his MA at the university of calgary and is a cultural worker with the best hair in town.

for more information, or to order copies, contact:

derek beaulieu

1339 19th ave nw

calgary alberta

canada t2m1a5



www.housepress.ca

(p)

(f)

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## 644. **Duration Press**

**Re: Plath**

Sat 19 Oct 2002

---

kennedy was, i believe, a co-editor of the burning deck magazine...

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

From: "Rachel Loden" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, October 19, 2002 10:11 AM

Subject: Re: Plath

*Now if Keith Waldrop (surely as "grizzled" as you, George, if not of Allen's generation)--if Keith had been editing NAP we might well have seen XJ in there....sigh....*

--Nick

*No no no. Keith and Marjrie (how the hell does that get spelled, that funny way) are a good deal hipper and better than that!*

*I guess, for some, hipness consists in not getting with the program. Because I recently got this very odd gift from a friend: Pegasus Descending: a Book of the Best Bad Verse (New York: Collier Books, 1971), edited by Keith Waldrop, X.J. Kennedy, and James Camp.*

*Surprised me too.*

*There's also Bulsh, by X.J. Kennedy, published in 1970 by Burning Deck, and Christopher Montgomery sings Connecticut Elegy, music by Christopher Montgomery; words by James Camp, Charles Causley, X.J. Kennedy, Keith Waldrop. A Burning Deck Record.*

*These from Forty Years of Burning Deck Press, 1961 - 2001*

[http://www.brown.edu/Facilities/University\\_Library/exhibits/burningdeck/](http://www.brown.edu/Facilities/University_Library/exhibits/burningdeck/)

which begins with this interesting quote (the next-to-last sentence is esp. choice):

*"In 1961, poets were supposed to be in opposing camps, often inelegantly - and inaccurately - labeled 'academics' or 'beats'. The two most widely noted anthologies of the time, both representing the period 1945-1960, contain not a single poet in common.*

*Burning Deck (the magazine) disregarded this split, printing and reviewing a spread of poets wide enough that on occasion an author would complain of being published in such unprogrammatically company. Though advertised as a 'quinterly', the magazine, after only four issues, gave way to a series of pamphlets and - later - books of poetry and short fiction. Our list remains eclectic, with some emphasis on experimental writing and an attention to recent British poets generally ignored in this country.*

*Since being eclectic is not always taken for a virtue, we would note that our eclecticism - besides simply reflecting personal ranges of appreciation - is based on an inability to believe that the history of, for instance, poetry can possibly be clear before the poems are written. It is not denying the importance of 'movements', to insist that there is another importance in moving beside or apart from them. After all, there are many judgements, none of them the last."*

K. & R.W. (excerpted from *\_Preface to A Century in Two Decades\_*, 1981)

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645. **George Bowering**

**Fwd: Rejected posting to** [REDACTED]

Sat 19 Oct 2002

---

Date: Fri, 18 Oct 2002 22:20:11 -0400  
From: "L-Soft list server at University at Buffalo (1.8e)"  
<[REDACTED]>  
Subject: Rejected posting to [REDACTED]  
To: [REDACTED]  
X-Virus-Scanned: by ebola.sfu.ca running antivirus scanner  
X-Spam-Level: Spam-Level S

Your posting to the POETICS list has been rejected because it contains an attachment of type 'IMAGE/JPEG'. The POETICS list has been configured to reject such attachments; please contact the list owner at [REDACTED] for more information. Logic error in BAD\_ATTACHMENT template.

Received: (qmail 21845 invoked from network); 19 Oct 2002 02:20:10 -0000  
Received: from rm-rstar.sfu.ca (142.58.120.21)  
by listserv.buffalo.edu with SMTP; 19 Oct 2002 02:20:10 -0000  
Received: from [142.58.74.224] (fs224.dialin.sfu.ca [142.58.74.224])  
by rm-rstar.sfu.ca (8.12.5/8.12.5/SFU-5.0H) with ESMTP id  
g9J2JwCh014863  
for <[REDACTED]>; Fri, 18 Oct 2002 19:19:59  
-0700 (PDT)  
Mime-Version: 1.0  
X-Sender: [REDACTED]  
Message-Id: <a05100304b9d66f57e006@[142.58.74.224]>  
In-Reply-To: <000001c27444\$d711c7a0\$[REDACTED]>  
References: <000001c27444\$d711c7a0\$[REDACTED]>  
Date: Fri, 18 Oct 2002 19:21:41 -0700  
To: UB Poetics discussion group <[REDACTED]>  
From: George Bowering <[REDACTED]>  
Subject: Re: Plath, pity-parties, women in NAP  
Content-Type: multipart/Related;  
; type="text/html"  
X-Virus-Scanned: by ebola.sfu.ca running antivirus scanner  
X-Spam-Level: Spam-Level

*And then I remembered that I had learned a lot from her--and I don't mean from her content but from the suppleness of her lines, her music.*

*Okay, yes, that makes some sort of sense. I was not interested enough to follow her to the extent of reading the dribbles that that asshole Huges let out from time to time.*

*Of course, as Maria mentions, she would never have fit into the Allen anth. But that doesn't explain, say, Diane di Prima's absence.*

*I think that Diane might have made it, though she was pretty young, eh? I think that Don Allen was relying on various advice for his east coast choices.*

*As for pity-parties, though, Wieners is right in there (as Kevin says),  
getting the shindig started. But his self-pity comes off as faded  
grandeur. And somehow we love him for it.*

*Nice way to put it, Hon.*

--

George Bowering  
Per ardua ad astra.  
Fax [REDACTED]

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646. **George Bowering**

***Re: Plath***

*Sat 19 Oct 2002*

---

>kennedy was, i believe, a co-editor of the burning deck magazine...

>

My faith is shaken

--

George Bowering  
Per ardua ad astra.  
Fax [REDACTED]

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647. **Poetics List Administration**

***Welcome Message - last updated 17 September 2002***

*Sat 19 Oct 2002*

---

Welcome to the Poetics List & The Electronic Poetry Center

..sponsored by The Poetics Program, Department of English, College of Arts &  
Science, the State University of New York, Buffalo /// Postal Address: Poetics  
Program, 438 Clemens Hall, SUNY Buffalo, NY 14260

Poetics List Moderator: Christopher W. Alexander

Please address all inquiries to <[REDACTED]>.

Electronic Poetry Center: <<http://epc.buffalo.edu>>

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1. About the Poetics List
2. Subscriptions

3. Posting to the List
4. Cautions
5. Digest Option
6. Temporarily turning off Poetics mail
7. "Review Subscribership" Policy
8. The Electronic Poetry Center (EPC)
9. Poetics Archives at EPC

This Welcome Message updated 17 September 2002.

--

Above the world-weary horizons  
New obstacles for exchange  
arise Or unfold,  
O ye postmasters!

#### 1. About the Poetics List

With the preceeding epigraph, the Poetics List was founded by Charles Bernstein in late 1993. Now in its second incarnation, the list carries over 900 subscribers worldwide, though all of these subscribers do not necessarily receive messages at any given time. A good number of other people read the Poetics List via our web archives at the Electronic Poetry Center (see section 10 below).

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. We recognize that other lists may sponsor other possibilities for exchange in this still-new medium. We request that those participating in this forum keep in mind the specialized and focussed nature of this project, and respect our decision to operate a moderated list. For subscription information or to contact the moderators, write to <[REDACTED]>.

Please note that this is a private list and information about this list should not be posted to other lists or directories of lists. The idea is to keep the list membership to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable. The current limits of the list are 50 messages per day, and two messages per subscriber per day.

number of subscribers, we are no longer able to maintain the open format with which the list began (at under 100 subscribers). All submissions are reviewed by the moderators in keeping with the goals of the list, as articulated in this Welcome Message. The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted

to the list, and difficulties resolved on that basis; however, the list moderators may shift with impunity between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option, as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the list moderators may place subscribers who find themselves unable to abide by the rules of the list under individual review, in which case only their messages would be received for moderators' approval before being forwarded to the list. For further information, please see number 4, the Cautions section of this Welcome Message. We remain committed to this editorial function as a defining element of the Poetics List.

Those few individuals who are no longer welcome to post on this list have forfeited that right because of their refusal to abide by list policies as stated in this Welcome message. While we adhere to a practice of not discussing particular cases on the list, the areas of our greatest concern include flaming of other list subscribers, including the list owners, and/or giving us false registration information. Please note some individuals have publicized false accounts of the policies of the Poetics List. We have deemed it unwise to respond directly to the flames of the list, preferring simply to note here that the Poetics List exists to support and encourage divergent points of view on Modern and contemporary poetry and poetics. We are committed to do what is necessary to preserve this space for such dialog, as well as announcements of events important to our subscribers. For this reason, the list has always been private or moderated: so that we can do the best job possible to ensure the editorial project that underlies our efforts.

For further information on posting to the list, see sections 3 and 4. below. Publishers and series co-ordinators, see also section 8.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. See section 8 for details.

-----

## 2. Subscriptions

Subscriptions to the Poetics List are free of charge, but formal registration is required. We ask that when you subscribe you provide your full name, street address, email address, and telephone number. All posts to the list should provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

at <[REDACTED]>. Your message should include all of the required information. Please allow several days for your new or re-subscription to take effect.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

To unsubscribe, send this one-line message, with no "subject" line to <[REDACTED]>:

\*If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to continue to receive mail from the Poetics List. To avoid this problem, unsub using your old address, then return to your new address and contact the moderators at <[REDACTED]> to resubscribe. If you find that it is not possible to unsub using your old address, please contact the moderators at <[REDACTED]> for assistance.

\*Eudora users: if your email address has been changed, you may still be able to unsubscribe without assistance. Go to the "Tools" menu in Eudora, select "Options" and then select setup for "Sending Mail": you may be able to temporarily substitute your old address here to send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increased quota from your system administrator. (University subscribers may wish to argue that this subscription is part of your scholarly communication!) You might also consider obtaining a commercial account. In general, if a good number of Poetics messages are bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, you may re-subscribe to the list by contacting the moderators at <[REDACTED]>.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address <[REDACTED]>. Please note that it may take up to one week or more for us to reply to messages.

-----

### 3. Posting to the List

the moderators in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. Feel free to query the list moderators if you are

uncertain as to whether a message is appropriate. All correspondence with the moderators regarding submissions to the list remains confidential and should be directed to us at <[REDACTED]>.

We strongly encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications are always welcome.

To post to the Poetics List, send your messages directly to the list address:

<[REDACTED]>

Please do not send messages intended for posting to the list to our administrative address <[REDACTED]>.

For further information on posting to the list, see section 4 below. Publishers and series co-ordinators, see also section 9.

-----

#### 4. Cautions

"Flame" messages will not be tolerated on the Poetics List. In this category are included messages gratuitously attacking fellow listees or the list owners, also messages designed to "waste bandwidth" or cause the list to reach its daily limit. These messages are considered offensive and detrimental to list discussion. Offending subscribers will be placed on temporary review (see section 1). Repeat offenders will be removed from the list immediately. Please do not put this policy to test!

'Caveat lector': The Poetics List has become increasingly, though in small proportion, occupied by subscribers who interest themselves in pseudonymous authorship. The practice, while not encouraged by the moderators, is tolerated on the grounds that it is no more practicably eradicable than effectually harmful - not harmful, that is, until it becomes so on the level of particular, individual interactions. The feeling, for subscribers unaware of the circumstance, may be - and perhaps justifiably so - one of having been 'duped.' That said, we have felt it necessary to caution subscribers to read carefully and be sure of your acquaintance as it suits your personal comfort.

It may take up to a week or more to respond to your questions or to subscription requests or to handle any other editorial business or any nonautomated aspect of list maintenance.

For reasons of basic security, we actively discourage the sending of HTML-formatted messages to the list. A quick

glance at the list archive and at list digests (see sections 5 and 9) will show that HTML-formatted messages are not interpreted by the listserv program as it is currently configured, which makes their reading inconvenient at best. All messages intended for the Poetics List should be sent in ASCII or Text-Only format.

Please do not send attachments or include extremely long documents (1,000+ words) in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files. Messages containing attachments will be presumed to be worm- or virus-carrying and will not be forwarded to the list.

Please do not publish list postings without the express permission of the author! Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

As an outside maximum, we will accept no more than 2 messages per day from any one subscriber; in general, we expect subscribers to keep their post to less than 10-15 posts per month. Our goal is a manageable list (manageable both for moderators and subscribers) of 50 or fewer messages per day.

Like all machines, the listserver will sometimes be down: if you feel your message has been delayed or lost, \*please wait at least one day to see if it shows up\*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the moderators at <[REDACTED]>.

-----

## 5. Subscription Options

It is possible to receive the Poetics List as separate posts or as daily digests. When you subscribe, the default setting is "regular," meaning you will receive a separate email for each message distributed to the list.

Regular: The default option, this is the form in which you will receive the list if you choose no other. With a "regular" subscription, you receive individual postings immediately, as they are OK'd by the list moderator. To revert to this option if you are currently receiving the list in digest form, send a one-line message with no "subject" line to

<[REDACTED]>

The body of the message should contain the following text:

set poetics nodigest

Your subscription options will be updated automatically.

Digest: With a "digest" subscription, you receive larger messages (called "digests") at regular intervals, usually once per day. These "digests" are collections of individual list postings. Some lists are so active that they produce several digests daily; the Poetics List produces only one, mailed just after midnight EST.

Digests are a good compromise between reading everything as it is posted and feeling like the list is clogging your mailbox with a multitude of individual postings.

To receive the Poetics List in digest form, send a one-line message with no "subject" line to

<[REDACTED]>

The body of the message should contain the following text:

set poetics digest

Your subscription options will be updated automatically.

Index: With an "index" subscription, you receive a short "index" message once per day. These "indexes" show you what is being discussed on the list without including the text of the individual postings. For each posting, the date, the author's name and address, the subject of the message and the number of lines it comprises is listed. You can then follow instructions provided in the index to download messages of interest from the server.

An index subscription is ideal if you have a slow connection and only read a few hand-picked messages. The indexes are very short and you do not have to worry about long download times. The drawback of course is that you need to maintain your internet connection or reconnect to order messages of interest from the server.

You can choose to have the index sent to you in either a traditional format (plain text) or in HTML format with hyperlinks. Using the HTML index, you may click on a link provided with each message to open your web browser to that message in the Poetics List archive.

To receive the Poetics List in index form, send a one-line message with no "subject" line to

<[REDACTED]>

The body of the message should contain, for the text-only index:

set poetics nohtml index

And for the hyper-link index:

set poetics html index

Your subscription options will be updated automatically.

NOTE!! Send these messages to "listserv" not to Poetics or as a reply to this Welcome Message!!

-----

#### 6. Temporarily turning off Poetics mail

Please do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail.

You can temporarily turn off your Poetics subscription by sending this one-line message, with no "subject" line, to

<[REDACTED]>:

set poetics nomail

You may re-activate your poetics subscription by sending this one-line message, with no "subject" line, to the same address:

set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See section 9 below.)

-----

#### 7. "Review Subscribership" policy

For the safety and security of list subscribers, the "review subscribers" function of the Poetics List has been de-activated. Non-posting subscribers' email addresses will remain confidential. Please do not ask the list editors to give out subscriber addresses or other personal information. Address queries are, of course, welcome to be posted to the list.

-----

#### 8. What is the Electronic Poetry Center?

The World Wide Web-based Electronic Poetry Center is located at  
<<http://epc.buffalo.edu>>.

The EPC's mission is to serve as a gateway to the extraordinary range of activity in formally innovative writing and digital media poetry in the United States and around the world. The Center provides access to extensive resources in

new poetries. These include our E-POETRY library, our links to digital VIDEO and SOUND (including our award-winning LINEbreak series of radio interviews and performances) as well as e-journals such as lume, Deluxe Rubber Chicken, Alyricmailer, and many others, the POETICS List archives, an AUTHOR library of electronic poetry texts and bibliographies, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary electronic poetry magazines and print little magazines and SMALL PRESSES engaged in poetry and poetics. Visit the EPC's many libraries, the featured resources available on the EPC home page, or its NEW listings, where recent additions are available for quick access.

The EPC is directed by Loss Pequeño Glazier.

-----

#### 9. Poetics Archives at the EPC

Go to the Electronic Poetry Center <<http://epc.buffalo.edu>> and select the "Poetics" link from the opening screen. Follow the links to Poetics Archives. Or set your browser to go directly to <<http://listserv.acsu.buffalo.edu/archives/poetics.html>>.

You may browse the Poetics List archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Please note that it is possible to toggle between proportional and non-proportional fonts in viewing archived messages; a feature that may be useful to interpret messages reliant on the neat spacing of a proportional font, or that require the "word wrap" feature of same - and useful, too, for aesthetic reasons. To change the display font of an archived message, simply follow the "proportional font" or "non-proportional font" link at the top of the message.

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END OF POETICS LIST WELCOME MSG

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#### 648. **Poetics List Administration**

##### ***Poetics List stats***

*Sat 19 Oct 2002*

---

The following is a breakdown of Poetics List subscribers by country. Please note the relative inaccuracy built into the system: non-U.S. email addresses that do not end in a country code (e.g., ".ca" for Canada) are grouped by the Listserv program with U.S. addresses. It's a glitch that's never far out of step with U.S. foreign policy, anyway -

Christopher W. Alexander  
poetics list admin

--

| Country       | Subscribers |
|---------------|-------------|
| -----         | -----       |
| Argentina     | 1           |
| Australia     | 13          |
| Austria       | 1           |
| Belgium       | 2           |
| Brazil        | 1           |
| Canada        | 43          |
| Denmark       | 1           |
| Finland       | 2           |
| France        | 3           |
| Germany       | 3           |
| Great Britain | 16          |
| India         | 1           |
| Ireland       | 5           |
| Israel        | 1           |
| Italy         | 1           |
| Japan         | 4           |
| New Zealand   | 11          |
| Niue          | 1           |
| Norway        | 1           |
| Singapore     | 1           |
| Spain         | 2           |
| Sweden        | 3           |
| Switzerland   | 1           |
| Thailand      | 1           |
| Turkey        | 1           |
| USA           | 792         |
| Yugoslavia    | 1           |

Total number of users subscribed to the list: 916

Total number of countries represented: 27

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649. **Lakey Teasdale**

***Distance of Sea extended. Virginia: compare by measure of weight***

*Sat 19 Oct 2002*

---

Distance of Sea extended. Virginia: compare by measure of weight

maybe you would have told her. Anyway. Narrative appeared.  
Understanding began and. It was. Perhaps actually warm that  
day. Striking you as contemporary. As bombs and/or suicide.  
intentional. Penetrates. Not necessarily more. Warm. the chill chill  
wind: airt due North. Just north. Intimate edge of. Time & due. In  
forming, informing. Fully observed, disconcerts. She paces. paced.  
Layers. Of layers.  
of cannot. Simply.  
cannot. Remember?  
Ask. To be certain.  
whether created the. Observe voices and judgement.  
For example: Years ago. Years ago. His grandfather  
warned them: World's all out of control! The alarum  
They wept. Exigent liturgical shock. Captured a fleet!  
and the branches. Articulate space. Letters have weight  
one cannot fathom. Cannot. At all. From here distant as  
Leaves. The gold leaves. Illuminati. Enunciate  
content. Imply per aspera enviable adscript.  
Speak. Past regretting. Regret.  
Leaves. The gold leaves. Illuminati. Enunciate  
content. Imply per aspera enviable adscript.  
Speak. Past regretting. Regret.  
Eight tons. maybe a boat? or. a wreck? Eight tons:  
the fish landing? Counted in boxes? Tractors, bales  
of hay, heads of kye? as they say. the Night-wrack.  
memory bottled  
covered in tides  
retrospection. re-  
mote. covered in  
None of which. Sing. Avoirdupois.

Redolent. Post-storm. Perfection.  
None of which. Sang. Avoirdupois.  
Redolent. Post-storm. Destruction.

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650. **Lanny Quarles**  
***Magnus Irvin's piece about Bob Cobbing:***

*Sat 19 Oct 2002*

---

Magnus Irvin's piece about Bob Cobbing:  
An insert w/ the London Institute of Pataphysics Activity Bulletin  
<http://www.hevanet.com/solipsis/desktopcollage/bcobbingirvin1.jpg>  
<http://www.hevanet.com/solipsis/desktopcollage/bcobbingirvin2.jpg>

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651. **Alan Sondheim**  
***(no subject)***

*Sun 20 Oct 2002*

---

didn't i'm want sick to of write it, about i any stay of out this. of i'm didn't sick  
want it, write i about stay any out of discussions, want they're to too write  
painful. about jews. discussions, you they're not too one painful. then anything.  
don't europe know and anything. british europe empire and refused british  
them, empire didn't refused then them, don't help. i so was nothing. shot israel  
if palestine. you was then shot help. at. so if nothing. never, israel you're igno-  
rant. ignorant. middle-eastern middle-eastern psychosis psychosis over over  
decades. decades. i've i've been been there, there, you're arab all jewish walk  
friends. first we're in all my racists. shoes walk then first arab in and my jewish  
shoes friends. i'll else's listen. than someone no else's group's than exempt.  
your i've own. i'll no listen. group's walk exempt. in there have many idea times.  
what's have on. idea been what's there going too on. many worlds times. cor-  
ralled, to lassoed, write by a words. long wanted on a corralled, long lassoed,  
essay by on words. this, i the wanted experient- ial the political, what's but the  
point. contaminate rather experiential contaminate of writing, back this the  
text, usual. play own back life's usual. the own this life's text, exempt, not coun-  
try's the holocaust the continues same same country's names have world-wide,  
you felt have it. you eaten-holocaust, names drank world-wide, drunk-holocaust.  
me tell excuses. me without excuses. we without might we drunk-holocaust.  
might don't you. chains with - usual all chains over - you. wouldn't it, word,  
blind, what deaf, talking you about, can blind, is deaf, speak can i'm do talking  
is about, speak you're speak, death-wish speak. to it's judge death-wish other.

judge started other. speak, started it's way the before had now, its every pogroms, country you had wouldn't its know, pogroms, you know, now, haven't country wrong you end even gun. suffocating even the marched. wrong suffocating of me, know :: didn't want to write about any of this. you wouldn't know, you haven't been on the wrong end of a gun. have you even marched. you're suffocating me, you don't know what this is all about, do you.

===

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## 652. **Alan Sondheim**

### *excise*

Sun 20 Oct 2002

---

excise

To: [ "l  
To: Get Help ^O WriteOut  
To: ^K Cut Text ^C C  
To:  
To: ]o yy  
To: Text ^C Cur Poser o  
To: usual. your own life'  
To:  
^X Exit ^J Ju  
To: Next Pg ^U UnCut Te  
To: , nom  
holocaust contin  
To: , have you f  
N  
To: of me, know :: d  
To: any of this.  
europ  
To:  
europeet Hel  
brit  
To: wouldn't know, you h  
To: end of a gun. have y  
To: ^R R  
^G Get Help ^O W

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653. **Thomas Bell**

**jottings**

Sun 20 Oct 2002

---

some unformed thoughts that don't seem to readily fit into recent discussions of the usual topics.

tom bell

Practice Jottings

"The Greek word, *Poesis*, derived from *poien* (to make), conveys two kinds of creation: the inspired creation that resembles a godlike power and the difficult material struggle, the *techne* of making forms out of the resources available. Poetry's work of creating the figure of the human proceeds by means of imagination and a material engagement with the resources of language." = Stewart, Susan, *Poetry and the Fate of the Senses*, Univ. of Chicago, 2002. ->< <http://writing.upenn.edu/epc/authors/glazier/dp/> But also to April and a piece in process 2 years ago and now temporarily disappeared [dropspla](http://trbell.tripod.com/carnival/dropspla.htm) <http://trbell.tripod.com/carnival/dropspla.htm> needs process needs to move.

"Poetry can only stake out its proper place for itself - resisting today's media-saturated world - by creating unconforming forms that ceaselessly raise the question of how meaning is articulated in language." Antoine Caze', "Margins of Theory, Theory of Margins," *The mechanics of the Mirage: Postwar American Poetry*, Belgium, Univ of Liege, 2000. <http://www.ulg.ac.be/facphl/uer/d-german/L3/pwap.html> Does meaning happen in language or in the mind or in the body or in the spirit or in ? <http://writing.upenn.edu/AandL/english/pubs/spc/alyric/bell/Moving.htm>

"What travels in our cultural ruts today and seems to be accepted with little question is that the body is often little more than a technical function but is understood only vaguely or not at all as a cultural symptom." Romanshyn, R. *Technology as Symptom and Dream*, NY, Routledge, 1989.

Dwelling in the body

Dwelling in the world

Unease in the world

"Perhaps we are about to remember again the forgotten celebrating. perhaps we are about to find our way back through the strange detour through telmetrics to 'authentic' being human, which is to say, to celebratory existence for the other, to purposeless play with others and for others."

"We live by the urgent wave  
of the verse."

[http://www.english.uiuc.edu/maps/poets/m\\_r/niedecker/paean.htm](http://www.english.uiuc.edu/maps/poets/m_r/niedecker/paean.htm)

[illegible]

Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

## Gallery - Metaphor/Metonym for Health at

<http://members.tripod.com/~trbell/metaphor/metapho.htm>

Health articles at <http://psychology.healingwell.com/>

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

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654. **august highland**

URBAN TEXT KULT ARIAL ZELTZER R G B #001

Sun 20 Oct 2002

(note: in this new series this is what i did - i converted the binary code of different graphic formats into ascii text - this piece is an excerpt from a rgb image - then for the cover artwork of each volume i used screenshot software with a timer to capture the text from the atmosphere series of teddy warburg's voice of the village ([www.voice-of-the-village.com](http://www.voice-of-the-village.com)) - and as the timer captured screenshots of the text i kept the scrollbar depressed - this approach was influenced by my phone conversations with the semiotic theoretician professor paul bouissac, the new media artist lanny quarles, and the multimedialist and critic lewis lacook)

ARIAL ZELTZER

R G B #001 excerpt

www.urbantextkult.com

XHYYZ[\]^\_`^bc9cdeNefg2ghi, ijkYllm. mnn]no(oopXpqqqrIrrsxstBtuucuv  
'vvwRwxxxYVyz&zz{Z{(|{|}U}~r~r~, f6n<h4`8vT2pP8Z<%rFhL1vdR\*zgR  
F8/[REDACTED]bJ2sR2b8l;l\ R r4q.e(c,e(?ZWXNj").v P/uP'ePa 4 \ 3 j>z \_JQ\*\<v ^ :  
"C"#\$\$%\&&'H')()\*r++,G,-.: /j001W1236345056p778V89:++; z<"<=t>=?  
\_@@AdBBCWCDEJEFG#GHOH IJ<JKrLLMNMNO"OPZPQR0RS0TTU\VV  
WaXXYHYZ[. [j])^L^\_`/'a{bbcTcde(eflgghBh ifijk<klzmmnFoopqrstuvWw.  
wxyzP{&{|}~je>V0 xV4pYBzS,z]@[REDACTED]<|tv~B0, [XerrP4 \([REDACTED]) Y!  
&!"#\$p%V&<'.( )\*+, -.i/N071 223456789:; <=~>z?[REDACTED]^ [REDACTED]<K  
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nooprprpqeqr^rsLst3tuuvvwwwwxbxy Dy.z.z{ { {|d|}E}~\*~bF(y^@!  
hN"fG(l8e<f<nR\$nJ(a> jP,d<T2 tQ,hBb0rJQ\*[REDACTED]^0lBx? rB6S  
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d}~)\_"& nN/vrzplR0 }\_I,+?2Z|Ir<jb%Ls6] Gn 1XBi,Sz=d'Nu8\_"Ip3ZDk.U|?f)Pw:  
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rB6S fQ2nXR ::4jAc&>Jl8Xv 0Xp6Ur DKB54>Rz2\ Z L n8<5LGF@ & n""#e\$  
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XYLYZ[: [\n]]^S^\_(` ajbbcJcde6ef^ggh?h ij&jkJklm=mnxooPbpqr/rsdttu  
uvwwx0xykzz{L{|}-~x`I@<0'tn\_ nPNOLj<Vr-b)l\*v6j0wP<(`r", ██████ |  
(0~&@c4xDFT; ??nDnVDMH/a L @ &fEvH(eVQz? !"v#B\$\$\$&'()Q\*\*+v, \$,-:./  
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NODOPEPQIQRRRSVSTSTUVUV[VWTWXB XY1YZZ[ [[\n\]b]^X^\_L\_`:`a,  
ab>bcNcdpdef&fg\ghi4ijk<klmJmn oZppqvr(rsgstetuSuv>vwxxxy&yzb { {|>|}  
d}~)\_"& nN/vrzplR0 }\_I,+?2Z|Ir<jb%Ls6] Gn 1XBi,Sz=d'Nu8\_"Ip3ZDk.U|?f)Pw:  
a\$Kr5\Fm0W~Ah+Ry<c&Mt7^! Ho2A2#vZ4\lcLO{\*<JTfpfX^PB8: (sa?  
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hiCijhjkllmvnnoopUpq~rrs0stuvv 3vwgxyyz0z{^{|p|}~5Qf(J0Uo: h  
Mq : \fj~#BXfp6NNj"@\n{(Np-AaF`~! [HM6?\$3yleje TL2/h%B6DjihYJ )  
a&sLpDb\$x7 ! r"%#\$H\$%&A&'(X))\*q+\$+,-G.. /0<012l30345h6w89d:2;;  
<=>@>?@~AVB.BCDEbF: GGHlJKxLVMBN.OOPQRSdT;  
UUUVWXYwZ^[>|]^\_`paBbbcdelf, fghijdk<klmhnnoDop|qqrNrst. tuv/  
vwLwx)xy(y}yz+zz{2{{|1||} 0}}~; ~~~> \*{! vidWN=4#xgVM4/  
kVI<h [N-zm`?&sbE mT; cF)rQ8lG"0BB(u@\*n2>JJB"S%b, [+d2Y

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Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.404 / Virus Database: 228 - Release Date: 10/15/2002

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655. **richard.tylr**

***Re: response to re: re repsonse to re response and What are we?  
What can we do? Can we we can.***

*Sun 20 Oct 2002*

---

Alan. I'm responding now to the "writer Alan" or he so-called "persona" and I have to say that this is good hard hitting stuff, (maybe not the most subtle terminology I admit) as they say. And I like the double or multiple implications here...of course "you" dont want to be "involved" into something that disturbs and eg I dont want to hear (currently) anything about the recent bombing in Indonesia for a while...but of course we all stay involved from different distances and "angels" of looking at or from the world, and this is a way of you or the "writer you" being inside your text and also speaking out of it I am affected strongly by this....I know that you are incorporating this into a larger project but the effect of this one on myself ...it \_feels\_ like its directed to me (that is maybe the way a lot of people may respond to it -feeling it is directed to them (eg I see the "israel you're ignorant", well the "you're ignorant" leaps out (and about Israel/the world maybe I am in certain ways but of course reading more carefully that also says (with other things) (or implies) another "speaker" talking to 'us', or the Alan in there, "you Israelis, you American pro-Israelis or Jewish people are ignorant - of course that's only a fraction of what can be "read into'it...) or similar things you do)..and not many of us have been "on the wrong end of a gun"...and true..its "impossible" to know so I take this as being as "commtited" and as psychologically or existentially and even as politically intense (in fact in some ways it is more so) than Baraka's harrangue (which I still think was a good thing as I see it as a kind of challenge to the right wing: and/ but you see it maybe as a diatribe). This "response" of yours, is, well its intense.

This is where the talk of "readerly" and "writerly" has application: in fact I think that this is the kind of thing I was thinking of as a "bridge" between the best of the confessionals and language poetry etc it enriches the totality of the skein of what you are creating.

Jabes "Book of Questions" of found good but too remote for me but this kind of thing strikes home: and the method (common but still strong) of interlacing links into a poem in your other post is also effective: there is no doubt of the originality and the meaningfulness and sometimes the courage of the "Alan (persona?) in the text Alan"..and in these ones the "real" Alan is surely not far under the surface.

There is in fact an extraordinary intensity gained by the inverted syntax and the sentence level "chopping" and the end is accusatory and sounds hurting: I read this more than a lot of other things you have done. To the poem () I say: you disturbed me very much () and that is a sign and i dont do () know i am dust what () do i know i'm never in been there i , i, i, i have been hurt,() () 00 () () hurthurt, ou you you, we we we,and in there () and the british () and the stern () and the gangs (who began who) and the good and i didnt but i did and i and i to(o) of write too am sick so much () () oo ()() out i speak and but (o) that which knows must know and terrible are shot and endings () and the voices there were too () many voices () 00 () and the silence () and the women () () () and the people ()()() and the rubble and () what was that, and you dont, () we cant ,(()) we dont know do we, () and i'm not in the movie, its too, i'm not, what am what are they where did () they () go who will reach out,() who who who () () (), and theywere refused, and it began, () and shot and painful thinking and thinking of who () is thinking and why () am i being and who is being and who () is a-pulse who

wh() () () () () () () () () () () () () () () () () () () () () () () () () () () () ()

This is my response to your work which is immediate: not mediated as such.

Richard Taylor

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, October 20, 2002 7:10 PM

*didn't i'm want sick to of write it, about i any stay of out this. of i'm  
didn't sick want it, write i about stay any out of discussions, want  
they're to too write painful. about jews. discussions, you they're not too  
one painful. then anything. don't europe know and anything. british europe  
empire and refused british them, empire didn't refused then them, don't  
help. i so was nothing. shot israel if palestine. you was then shot help.  
at. so if nothing. never, israel you're ignorant. ignorant. middle-eastern  
middle-eastern psychosis psychosis over over decades. decades. i've i've*

*been been there, there, you're arab all jewish walk friends. first we're  
in all my racists. shoes walk then first arab in and my jewish shoes  
friends. i'll else's listen. than someone no else's group's than exempt.  
your i've own. i'll no listen. group's walk exempt. in there have many  
idea times. what's have on. idea been what's there going too on. many  
worlds times. corralled, to lassoed, write by a words. long wanted on a  
corralled, long lassoed, essay by on words. this, i the wanted experient-  
ial the political, what's but the point. contaminate rather experiential  
contaminate of writing, back this the text, usual. play own back life's  
usual. the own this life's text, exempt, not country's the holocaust the  
continues same same country's names have world-wide, you felt have it. you  
eaten-holocaust, names drank world-wide, drunk-holocaust. me tell excuses.  
me without excuses. we without might we drunk-holocaust. might don't you.  
chains with - usual all chains over - you. wouldn't it, word, blind, what  
deaf, talking you about, can blind, is deaf, speak can i'm do talking is  
about, speak you're speak, death-wish speak. to it's judge death-wish  
other. judge started other. speak, started it's way the before had now,  
its every pogroms, country you had wouldn't its know, pogroms, you know,  
now, haven't country wrong you end even gun. suffocating even the marched.  
wrong suffocating of me, know :: didn't want to write about any of this.  
you wouldn't know, you haven't been on the wrong end of a gun. have you  
even marched. you're suffocating me, you don't know what this is all  
about, do you.*

===

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656. **Ron**

### **Poet laureate quits**

Sun 20 Oct 2002

---

From tragedy (Baraka) to farce (Troupe) in a single month.

Ron

Poet laureate quits over fudged resume

Creative writing professor admits lying about degree

Kelly St. John, Chronicle Staff Writer

Sunday, October 20, 2002

C2002 San Francisco Chronicle.

URL:

<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2002/10/20/BA186979.DTL>

California's first official poet laureate, Quincy Troupe, has resigned after acknowledging he lied on his resume about graduating from college.

And the admission could even cost him his tenured position as a creative writing and literature professor at the University of California at San Diego.

Troupe, 62, submitted a letter of resignation to Gov. Gray Davis late Friday night. He had held the poet laureate post for four months.

"I deeply regret my ill-advised decision to include inaccurate information on my curriculum vitae," Troupe said in a statement released by the governor's office. "While I attended Grambling College, I never earned a college degree."

The discrepancy was discovered in a background check by the state Senate Rules Committee, which had been preparing for his confirmation hearing, said Davis spokeswoman Hilary McLean.

Davis appointed Troupe to the post on June 11. The job, which requires a minimum of six poetry readings during a two-year term, is not salaried but includes a \$10,000 yearly honorarium.

"Mr. Troupe is a great poet, and he's a great person. He brought a lot of excitement to the idea of poetry in our lives," McLean said Saturday. "This doesn't take anything away from his accomplishments."

Troupe, a St. Louis native who lives in La Jolla, called his tenure as poet laureate "one of the high points" of his career.

"I am honored and privileged to have served in that position, albeit for a short time," he said in his statement. "I now look forward to turning my full attention to continuing to teach and develop students at UCSD, to developing literary and music programs in the San Diego community, and to writing books."

But the revelations could jeopardize Troupe's post at UCSD, where he has taught since 1991.

Troupe formally told the university Thursday that he had not graduated from Grambling, said Jim Langley, vice chancellor for external affairs. His situation constitutes a violation of the faculty code of conduct, and Troupe faces a formal review.

Punishment could range from a reprimand to a recommendation for dismissal, Langley said. The university, which is still investigating similar precedents of tenured professors who do not have bachelor's degrees, will complete its review in six weeks, he said.

"This is a senior, tenured professor and very accomplished, so obviously this is a difficult case," Langley said.

Troupe joins a growing list of public figures who have been discovered to have taken poetic license with their resumes. U.S. Olympic Committee head Sandra

Baldwin and Notre Dame football coach George O'Leary both resigned after it was learned they fudged their academic credentials.

McLean said the California Arts Council, which chose Troupe for the post after considering more than 50 candidates, will determine how to replace him.

Two Northern California poets -- Francisco X. Alarcon, 48, of Davis and Diane DiPrima, 67, of San Francisco -- had been the other finalists for the post.

DiPrima was out of town Saturday at a Detroit poetry reading. Her partner, Sheppard Powell, said she had not been contacted by the governor's office. Alarcon could not be reached Saturday.

Troupe has been praised for promoting literacy within the schools. His 13th book, "take it to the hoop, Magic Johnson" is based on his "poem for Magic" and was published as a children's book.

Troupe edited "James Baldwin: The Legacy" and co-authored an autobiography of jazz musician Miles Davis. He has also won two American Book Awards for poetry and nonfiction, and a Peabody Award for co-producing a radio show about Miles Davis.

Troupe is not the only state poet laureate to attract unwanted attention. New Jersey's poet laureate, Amiri Baraka, has been strongly criticized for writing allegedly anti-Semitic verse. Despite a call by New Jersey Gov. James McGreevey for his resignation, Baraka has refused to step down.

E-mail Kelly St. John at [REDACTED].

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657. **Millie Niss**

***Special Guest at NAMI POetry Workshop in NYC***

*Sun 20 Oct 2002*

---

As some of you know, I lead a poetry workshop every other month (alternate months the workshop is led by Narney Lattimore-- we work indeoendently and don't even know what the other ios doing much of the time, but he does more close readings of famous poems while I do more reading of contemporary and avant garde poems and writing exercises and games (a la surrealist game, if you know what that's about, it's a kind of game for poets, not for children!) in class) at NAMI NYC-Metro (which has as little to do with my workshop as possible although now they brag about having it...).

This Wednesday, Oct 23rd, I have invited a publiushed and anthologized poet Brenda Coultas (in New American Poets, ed, Jarnot, et al and Heights of the Hudson, edited by Todd Colby, for example) to come help woth the workshop. She will listen to our poems, read her own work, and talk about and answer

questions on getting published, making it as a full-time poet, etc. It should be a lot of fun.

She is not a consumer, as far as I know. However she knows this is for a consumer audience and says she teaches non traditional students at her teaching job, and was very clued when we exchanged mail about what the group was like.

I hope that some of you can come!

In any case I welcome you to come any other month for the workshop as well. I will be doing next month's workshop. It meets at 732 Park Ave South, Suite 710 (between 29th and 30th) which is the National Alliance for the Mentally Ill of New York City Metro. Meeting date is the fourth Wednesday of the month, and the time is 6:30 although I have a tendency to be late (there will be someone there who will organize people reading their poems to the group before I arrive. I usually have a schedule of exercises and readings planned, and we read each other the poems we write in class but I don't do much open reading of poems, because I want this to be a workshop where people can come who want to write poetry but have not yet written any they want to share, and reading student poems favors those who come in with them. But I will read and comment on any poem you bring in after the workshop or between workshops and give it a careful read and thoughtful response. I do plan to have a special meeting/party where we can all read our poems, some time this winter probably right before Christmas.

The meetings are open to anyone who has a mental illness or for some reason feels that their experience puts them in a position of solidarity (equality) with people who have mental illness (for example someone came who was not officially ill but quite chronically upset from childhood abuse; someone else might be extremely stressed to the point of feeling alienated from peers, even if it is from a reality based source like grad school or work; another person might be in poverty and share our dependence on the government and the lack of opportunities we have for self-improvement). This does not include most parents of the mentally ill, who in general do not see themselves as equal to the person with the illness.

Obviously you should have an interest in reading and writing poetry, but prior education and experience is not necessary. The workshop does not assume that you remember even high school literature; it does however teach adult, college-level concepts and poems, without pressure and homework and allowing students to absorb material at their own rate. With these accommodations I believe that mentally ill folk can attain the same level of competence as non-ill people. For example we studied and wrote villanelles, we read and discussed "difficult" contemporary poets like Clark Coolidge and James Tate, and we had a debate

about a passage in Homer's Odyssey. These are advanced topics. But it was done in the spirit of fun, with many breaks, down to earth explanations, game-like writing exercises in-between difficult sections, and a very small group.

Hope to see you Wednesday with Brenda Coultas or at a subsequent workshop!

Millie

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658. **mIEKAL aND**  
***SPIDERTANGLE the\_book***

*Sun 20 Oct 2002*

---

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---

this book was collectively edited & assembled online via SPIDERTANGLE, a mailinglist devoted to using online resources to produce hard copy publications.

our next project will be "bob cobbing lives in alliteration" a collection of sound poetry texts & mp3 realizations. if you are interested in participating in this project you can join the group at:

<http://groups.yahoo.com/group/spidertangle/>

or if you would like to view the online version of SPIDERTANGLE the\_book:

[http://cla.umn.edu/joglars/spidertangle/the\\_book/](http://cla.umn.edu/joglars/spidertangle/the_book/)

in the age of mailinglists, cross-posting seems unavoidable, delete where necessary. or better yet, please distribute.

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659. **Mairead Byrne**

**Re: Fwd: Announcing Bird Dog #2**

Sun 20 Oct 2002

Dear Arielle,

Please send me a one-paragraph bio, and a few sentences about your proposed reading (as an email attachment). I'm hoping to make a proposal for several readings this week. Also, your preferred dates: I think early December or late February would be good.

Mairead

09/19/02 08:14 AM >>>

*Bird Dog is proud to announce the release of Issue #2.*

*Featuring new work by: Nancy Burr/NBB, Catherine Daly, Tsering Wangmo Dhompa, Arielle Greenberg, Michael Leddy, Rachel Mangold, Bryant Mason, Paige Menton, Robert Mitternthal, John Olson, C.E. Putnam, Chad Randle, Liz Robinson, Spencer Selby, James Shea, Kerri Sonnenberg, Rodrigo Toscano, Nico Vassilakis. Plus Jeanne Heuving reviews \_hinge\_, A BOAS Anthology and John Olson reviews \_Ceci n'est pas Keith, Ceci n'est pas Rosmarie\_.*

*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.*

*Deadline for Issue 3: January 15, 2003*

*Submissions, Subscriptions, Queries:  
Bird Dog  
c/o Sarah Mangold  
1819 18th Avenue  
Seattle, WA 98122  
[www.birddogmagazine.com](http://www.birddogmagazine.com)*

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660. **Kimmelman, Burt**

***Essays for Book***

*Sun 20 Oct 2002*

---

Hi,

A contributor or two are needed to write essays on "Thomas Lux" (500 words) and "Armand Schwerner" (1000 words), for a volume entitled A Companion to Twentieth-Century American Poetry (to be published in 2004 by Facts on File, Inc., a publisher that enjoys very wide distribution in libraries, colleges and high schools, as well as bookstores).

Payment for essays will be in presentational offprints. All essays will carry their author's name, and a list of contributors will appear in the back of the book.

The entire 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 send a message to [REDACTED], using the subject header Essays for Book (or else simply reply to this message). Please provide a bit of background about yourself (if I don't know you already) including a brief account of your publishing history if you have one (do NOT send an attached cv or samples of writing).

Thanks,

Burt Kimmelman

Dr. Burt Kimmelman, Associate Professor of English  
Department of Humanities and Social Sciences  
New Jersey Institute of Technology  
Newark, New Jersey 07102

██████████ (p); ██████████ (f)

██████████

<http://eies.njit.edu/~kimmelma>

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661. **Ron**

***Women in (or not) the NAP***

*Sun 20 Oct 2002*

---

Here's Charles Olson on the subject of Diane DiPrima in 1962 from that PDF file of his talk at Goddard College in Vermont that Louis Cabri et al just posted to the Slought website:

"The next poem has just recently been-appeared in New York, in-I'm trying to think where it did appear? Oh yes, in LeRoi Jones' Floating Bear if you know this remarkable, mimeographed magazine, which is appearing in our time. Do you know? Do any of you know this great editor? The greatest editor since Robert Creeley, and Jones has been putting this thing out for a couple of-oh no, maybe it's not been a year, with Diane Di Prima. She does the typing most remarkably. [Coughing in audience] No, I say, say that, very odd, don't think I'm putting her down, wow, I mean, I published the most terrible thing that was ever written last year called, "A Grammar-A Book." And it's nothing but parts of speech; and she took my typed copy and put it in mimeograph so there wasn't a-and it's all tilted, and squeezed and shoved, and the only trouble is that the mimeograph doesn't make sense; actually it's the typewriter that can't make the same effect as a typewriter, but that's not her fault, she did it marvelously, it was like the greatest publishing I ever had, was like Miss Di Prima."

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662. **Sawako Nakayasu**

***Anyone in Tokyo?***

*Sun 20 Oct 2002*

---

Hello all,

Are any of you out there in Tokyo? Anyone know poets/writers/artists in Tokyo? Nearby? (So far I just know about Cid Corman in Kyoto.) Would appreciate your backchanneling--

thanks,  
Sawako

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663. **Lakey Teasdale**

***Virginia: infinitely far. The tomb and ditch. Passage and door***

*Sun 20 Oct 2002*

---

Virginia: infinitely far. The tomb and ditch. Passage and door

So difficult to parallel among. The shortest day.

midwinter sunset. And in evenings shines. Just

into. A low door. What is more likely? sunset

or forget? Jerusalem. ever forget and your

Heroes and Martyrs. Your flame. Design

and designed. To be shut from the inside.

Made of. Stone slabs. Neat and practical

and designed. To be shut from the inside.

Made of. Stone slabs. Neat and practical

women. Wailing and weeping and wringing of hands

No wall outside the ditch then. Imagine. The landscape,

drained. The rushes. a mound. Imagine the wailing. All.

and on the wall. Many a woman walked

stooping in here. Many a woman walked

you and your. Strife! Battles! Dire! Desolation.

a consternation of. Hell! and your killing fields!

Hell and. Cold. Cold, silent horrors. Cold. War

the numbers. Graffiti: the numbers on. Arms and

the man. Arms and the woman of. Don't want to.

Eternal. Abominations. Your heroes and martyrs

It's surely true. And what I say

Treasure. Carried, taken away.

It's surely true. And what I say

Treasure. Carried, taken away.

Oh. Lament for MacNeil o' Sandray  
lament. Has fallen, has fallen and is  
No more. the township's mourning-woman. Recall:  
recall. Recall: plight of the living. The door. Carried  
off. Press ganged. And died. After a struggle. Failed.  
told to pack their belongings! Just pack! To be moved.  
Sorry. so sorry for those. Were deported. and moved.  
Took their revenge! Just took their revenge! Where to?  
barracks all burned. Charred remains  
overgrown long ago. Long long ago.  
the barracks. All burned. The remains  
charred. All overgrown long long ago.  
his wilderness forsaken. They said. Round houses and  
vigorous people. Break into tombs. The shortest day of  
the year, sun shines into the chamber. Dark, revolving  
let the poor? And the needy? let the poor. and the needy.  
praise. Praise: Rags, wretchedness, poverty. The blind,  
and assailed. By idiots on every hand. Jerusalem. Oh, if  
protect the town. protect.  
watchmen guard in vain.  
protect the town. protect.  
watchmen guard in vain.  
Hep. Hep. Hierosolyma est Perdita. Lost. dark  
the silent activity. dark. unknown. and. Terrible.  
both gate and door. Both coming and going. all  
pathways through ashes. Interpret the ash  
and the paths. The way through. The ashes.  
pathways through ashes. Interpret the ash  
and the paths. The way through. The ashes.  
and let not. Forget. And forget thee not.

and let not. Forget. and forsake thee not.  
Peace? on each place that  
lets in light. On each place  
that lets in. Peace on each  
place. And the ashes. Each

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664. **lewis lacook**

***Art or Action - Joy Garnett's Bomb Project***

*Sun 20 Oct 2002*

---

<http://www.furtherfield.org/crit/index.htm>

Art or Action - Joy Garnett's Bomb Project

To say that Joy Garnett's Bomb Project is monumental would be an understatement. To say that it's a necessary reminder of the power unleashed at the end of World War II, and of the power the whole world cringed under during the Cold War--that would be more like it. And yet there's more going on here than activism (as if that weren't enough). ..

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

-----  
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665. **Jim Behrle**

***poem***

*Sun 20 Oct 2002*

---

Stand by Your Logo

Beneath the cap of the Enemy,

flirting with Freckled Danger

we're umbrellas, not people, pretending

to Be Animals, imagining showers

in Disregard of the fabulous advice

of Street psychics

We forgive lovers and Ask for  
more more  
more  
Elsewhere beneath Panting and  
trips to the Head  
Panels are being Created  
To fill the vast Need  
for Round About answers  
At a time like Now  
And in deserted amusement parks  
clowns are plotting their next  
squeaky moves  
It is Especially disquieting tonite  
to see all of you  
calmly melting  
Beneath these ever-hostile pines  
Back to safety and the dance  
a fiercely competitive  
rumba that will  
Definitely leave us all Behind  
Beneath 8-balls and wet rocks  
Light is being scurried from  
And fevers forgotten for Good

---

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666. **Jim Behrle**

***poem***

*Sun 20 Oct 2002*

---

Please Keep Feet and Parcels  
Push into Dark discarded passenger cars or  
furious Lines on misprinted Pages

Feel as free to Disappoint me as everyone  
Else apparantly does

The small-Breasted have been thrown off  
the Train, leaving No one

And what's worth the distraction?  
A handful for dinner or  
a snack?

Whatever happened to show-me-yours-  
I'll-show-you-mine?

Another casualty of Actuality.

Peanuts and stars are falling to the most  
Pathetic of laughs

They are picking fights over the final  
Circles of pizza

We should be wearing flanel, or kilts  
cover me up like Iran-Contra

And who's to blame, if not the  
Naked majority

suddenly purring from afar

They finally gave Nobel a prize

But who will give the very big speech?  
Think ventriloquism

dynamite, it's shifting moods and rythms

don't move your lips, you'll  
be passed over      which would be massive

---

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<http://resourcecenter.msn.com/access/plans/2monthsfree.asp>

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667. **Craig Allen Conrad**

***BARAKA/FREEDOM OF SPEECH/HOLMAN INTRO***

*Sun 20 Oct 2002*

---

"They that can give up essential liberty to obtain a little temporary safety, deserve neither liberty nor safety." --Benjamin Franklin

There have been more than a few "poets" I know who seem to have nothing rational or sensible to say about the Baraka situation. The fascist-speak of censorship is NOT something I'm used to hearing from "poets." But maybe I just need to get used to it? Yeah well, I think NOT!

Recently I was fortunate enough to hear Bob Holman read his poems in Philadelphia. Earlier that morning he had held a press conference at the Bowery Poetry Club for Baraka to have his say. Holman read his introduction for Baraka for us in Philadelphia, and I asked his permission to share it with the Buffalo List.

-----  
Introductory Statement to Amiri Baraka Press Conference  
Thursday, October 17, 2002 11AM  
Bowery Poetry Club, 308 Bowery, NY NY 10012  
 [www.bowerypoetry.com](http://www.bowerypoetry.com)

Welcome, Press. I'm Bob Holman, the Proprietor of the Bowery Poetry Club. Since we are a poetry club I thought I'd start with some lines by another Jersey poet, William Carlos Williams:

It is difficult  
to get the news from poems  
yet men die miserably every day  
for lack  
of what is found there.

The Bowery Poetry Club exists to be a vector, an energy connector, between the poem and the public. We do this through performances, readings, a bookstore, the utilization of all technologies to present the poem itself. This morning we add "press conference" as another means to communicate to the world at large, and we welcome our sister and brother writers, journalists, to our holy spot. We urge you to consider this locus should you wish to find another voice on current events: the voice of the poet, which doesn't often break into the evening news.

We believe the First Amendment to be a Poetic License -- to write a poem is to send a space shot into consciousness. Once the poem has landed, its job is to provoke thought, wonderment, dialogue. Amiri Baraka is going to have a four-day run here at the Club (Oct 31-Nov 3). Each evening will begin with a Poets Speakout: poets responding to "Somebody Blew Up America" and the resulting brouhaha.

We are totally committed to the right of poets to write the poetry they wish. A poem is Democracy's calling card.

Now I present to you the poet who has been called the Father of Contemporary African American Literature, still the Poet laureate of New Jersey, Amiri Baraka.

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668. **Jill Stengel**  
***change of address***

*Sun 20 Oct 2002*

---

hello, everyone out there in list-land...

jill stengel and a+bend press have moved.

please contact us at:

p.o. box 460237

san francisco, ca 94146

orders for a+bend press books are best placed with small press distribution

manuscripts are not being reviewed at this time

correspondence is cheerily welcomed

(note: this address will change again w/in a few months)

fond regards,

jill

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669. **Safdie Joseph**  
***Re: World Series***

*Sun 20 Oct 2002*

---

-----

OK

more play

byplay

(it may not get much better than that)

but it's October nineteenth

First Game of the World Series

(i.e., the poetry-globalism debate)

the almost-full moon in Aires

over my sun

psychic integration

laughable considering

that Pluto in Hades

is currently capturing  
    (yes, like Persephone)  
    that self-same moon  
  
    shaking the foundations  
as it were  
    of my domestic life  
  
this bullet to left field  
    everything got real quiet  
my lover wants me to  
  
    move in with her  
but my wife is a Giants fan  
    THIS!  
  
is the most memorable moment in baseball history  
    THIS!  
JT Snow! OH!  
  
a poetics of the moment  
    Spezio another angel  
who resurrected his career  
  
Salmon  
    stand up like a man  
what is this fucking squat business  
  
"26 Autry"  
    give me a \*small\* break  
from this unending worship of the dead

---

Well, you know, it's something to do. I do envision this as a collective project, though, if anyone else wants to jump in . . .

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670. **Gabriel Gudding**

***national day of protest: Saturday, October 26***

*Sun 20 Oct 2002*

---

"America speaks with one voice." -- George W. Bush

Another reminder to all that this Saturday, Oct 26, is a National Day of Protest against the Bush administration's proposed war with Iraq.

There will be a march on Washington, there is a rally in San Francisco. But as most of us cannot be in DC or SF, we are encouraging protests that range from

sign-posting (on your office door, your car, in your yard or window) to sign-carrying, from letters to your local papers and representatives to the picketing of local tv stations and newspapers. Remember, the media have not been covering the protests satisfactorily: we should take our message to the media too. The following url indexes local action groups around the nation. Check it and see if anything's being organized for your area:

<http://www.legitgov.org/>

Also, you can download and print flyers for the protest here:

<http://www.internationalanswer.org/>

Gabe

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671. **Michael Rothenberg**  
***change of e-mail***

Sun 20 Oct 2002

---

To those of you who are trying to reach me at [REDACTED]  
and are getting your mail bounced back  
you need to change your address for me to  
[REDACTED] or [REDACTED].

Sorry for the inconvenience.

Michael Rothenberg

[REDACTED]

Big Bridge

[www.bigbridge.org](http://www.bigbridge.org)

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672. **George Bowering**  
***Re: Plath***

Sun 20 Oct 2002

---

| *What could*  
| *the "same reason" be that excluded both May Swenson and Robert Lowell?*  
| *Certainly it can't be aesthetic.*

My god! Okay, maybe Robert Frost ought to have been in it! And Rod McKuen!

--

George Bowering

Per ardua ad astra.

Fax [REDACTED]

[↑ Contents](#)

673. **Michael Rothenberg**

**Re: Plath**

Sun 20 Oct 2002

---

It seems to me the only reason it mattered who was in that book was because the book mattered.

There have been tons of anthologies that have excluded me and I can't understand that at all!

Michael R.

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, October 20, 2002 3:55 PM

Subject: Re: Plath

*What could  
the "same reason" be that excluded both May Swenson and Robert Lowell?  
Certainly it can't be aesthetic.*

*My god! Okay, maybe Robert Frost ought to have been in it! And Rod McKuen!*

--  
George Bowering  
Per ardua ad astra.  
Fax [REDACTED]

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674. **Lakey Teasdale**

**Virginia. And to appearances**

Sun 20 Oct 2002

---

Virginia. And to appearances

contrary. To. although pre-

cise. Victorian demeanour:

velvet black leather, The coat.

the long gown. The grace of

the lace in C major.

Trumpet so voluntary.

The cautious. Respectable.  
Not like some. Give up: steady  
jobs, exchange hot lunches. The  
foxy. the ladies/men. Come.  
Across as reserved.  
Were it not for her/his/their  
features. lean & hungry.  
Their clothes. Basic black &  
the pearly. The overwhelmingly.  
Shy in some. Most situations.  
enjoy a good ride, D Martin!  
Your Harley divine. The rev of your  
two-stroke. Stroke. A bit on the side.  
Affairs cover decades-at-least  
in-your-dreams-baby. Real.  
Who do you think you are?  
Instinct?  
Primally screams:  
Ex libra. Passion in  
whispers. discards  
inhibitions. &/or  
murmurs. Like a pro.  
Pleasure in taxis,  
back corners  
galleries  
storerooms  
Grand Central Station.  
Virginia! Contemplate:  
One!  
of numerous

so-called excursions.  
Exotic experiences.  
Some tinged with.  
Unorthodox religious  
devotion rapturously  
proclaims spirit &/or  
demystification of  
le Creation. And a pot of basil.  
Her/he provoked inquisition  
added nuance. One who lives  
surreptitiously. In an open manner.  
Virginia and Don Giovanni  
Molto Arrapato. Both.  
Intrigued by numbers:  
How many lovers?  
How many men?  
How many women?  
How many times?  
How many positions?  
Miles to Babylon?  
miles to gallons?  
Silk purses?  
Sows' ears?  
Di quando in quando, ogni tanto.  
Cabalistically drawn with composure  
her/his diary verifies &/or.  
Nomenclature always defies.  
Promiscuous  
ambient enterprise.  
Anyone.

On scheduled trains.  
Even to Monticello.  
On buses. Accidents.  
Not exceptions. So difficult:  
chronology scrupulously  
recycled. Disguised by.  
Anonymous hordes. Reveal!  
Good-old-sentimental Life!  
Exhibitionism combined with!  
Precision taps boundaries!  
Runs gamut:  
of taste! reckless  
desire! Unmasks  
vivid! Corporeal  
reality recalls:  
strange situations!  
Virginia imprints:  
Crowds! Out!  
&/or  
basic positions.  
The diarist's observation,  
awareness, description.  
The carpets of time.  
Virginia. O! How!  
Virginia &/or  
Don Giovanni  
has/have not.  
Rhyme(s)!  
for august highland, a gansteh k'nacker

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675. **kari edwards**

***do you know what a semicolon is?***

Sun 20 Oct 2002

---

| *do you know what a semicolon is?*

<http://homepages.which.net/~panic.brixtonpoetry/writing.htm>

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676. **Gabriel Gudding**

***Mayer's insult poem***

Sun 20 Oct 2002

---

I have been trying for ages to find Bernadette Mayer's insult poem to Fred Jordan. Can someone please tell me in which book -- or journal or what -- this poem can be found?

GAbe

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677. **Louis Cabri**

***"the bond of proportion is the spirit of friendship"***

Sun 20 Oct 2002

---

"the bond of proportion is the spirit of friendship"

That's what a Post-It of mine says on a page of Plato's Timaeus....

Olson's 1962 reading at Goddard College worries over, and continually circles back to, in asides, the discomfort if not the outright inadequacy he feels about transcription, notation or recording of his voice, on its own terms, in relation to his poetry, and of his poetry. "I have this problem with scoring" (13) he says, which causes him at various times in the reading to repeat what he reads. He's a "captive poet" (5) of the event of reading. The problem is, he's not a performer; he's a composer -- "I'm Beethoven!" (13) (what an analogy: Beethoven went deaf and yet continued composing, undaunted...).

The big issue with transcribing some NAP poets is how much "breath" does one acknowledge in print? At some point it would seem that for the transcriber the ideality of the sentence and of grammar generally intervene to make figures for you, out of a sometimes aurally abstract canvas. In the case of the transcribed excerpt that Ron Silliman cites, the way I hear one crucial line in particular seems to differ from how Kyle Schlesinger hears and transcribes it, which led me to write the following.

Kyle hears "She does the typing most remarkably. [Coughing in audience]" which suggests Olson is unbearably patronizing and seems to clinch the issue of

women in NAP. I hear the ungrammatical "She does the typing, most remarkable." That changes the tone somewhat -- granted, only ever so slightly alters the ultimate patronizing conclusion. This still remains a clinching passage. But, this difference of two letters in one word does invite a subtle reading, which for me opens the libidinal flow of this passage to quite a lot of information about Olson's poetics. For then Olson pauses, and it's almost a theatrical pause, which invites not just [coughing] but what I'd call [nervous laughter] from the audience to be heard as just that, as expressing nervousness (which I take to be about how Olson just put-down Di Prima). Once Olson has elicited that response from his audience, he responds in turn with a quasi-drunken slur of protest ("don't think I'm putting her down, wow" etc). There's a lot of staging going on here.

But Olson is not completely in control of the verbal stagecraft. "Remarkable" (not "remarkably") links back to how he just described Floating Bear -- as this "remarkable" magazine. So there *is* a link to Di Prima as co-editor as well, but this link is suppressed to a submerged level of repetition -- of a word, the adjective "remarkable." Then, a revealing syntactic parallelism occurs by defining Jones as "the greatest editor since Robert Creeley," while Di Prima is a personal experience, "the greatest publishing I [or "I've"] ever had," which seems to unconsciously mimic the speech patterning of a generic, sexualized phrase ('the greatest lay I ever had'? etc). Di Prima becomes one with the matter of the magazine itself.

There is a tension in the passage Ron cites between "parts of speech," its subject (the subject of "A Book -- A Grammar"), and Di Prima's typesetting of Olson's text for Floating Bear that attempts (but fails, according to Olson) to "imitate" Olson's parts of speech in their variety of forms (whether as poetry, or as in this case, diagram of discourse, etc).

Olson begins his 1962 reading with a distinction between kinds of reading, one he dismisses as "performance," that the tape recorder exacerbates, and another which he does not quite identify before moving to other subjects. (However the subject of performance recurs at various points in the reading, in various ways.) The distinction would seem to be or become Robert Duncan's, actually, who clearly delineates a historical difference between poetry as "performance" and as "office" the next year (see Duncan's audio stream of his Vancouver 1963 lecture at <http://slought.net/toc/archives/display.php?id=1094>). The role of poet as one of holding, in a civic metaphor (secular, for Olson), an "office," figures into the next poem that Olson reads, too, "In the Face of a Chinese View of the City." The office of poet is moral, above business and "liberal" social life, and male gendered.

Di Prima is identified with the matter of type, and with the problem of transcribing Olson's voice and poetry. The cliché Olson leans on here is gendering the printed word as female. I think you could trace this back to how "receptacle" is used in like manner by Plato in The Timaeus (see John Sallis's recent book on this dialogue and issue) -- the point and concept that Luce Irigaray raises in her critique of this Western conceptual legacy as it constitutes the "spirit of friendship" (in this case, among poets).

Louis

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678. **Nick LoLordo**

**(no subject)**

Sun 20 Oct 2002

---

Maine--

I was being flip--but in the service of suggesting two-teams rhetoric is simplistic AND real, gets used all the time--hence my invocation of Keith Waldrop (which Rachel Loden has since explicated far better than I could)--

George--surely your eg of Frost and McKuen is a case in point--I mean, do we imagine the same folks who nodded sagely as the Laureate intoned those (in) famous lines about the land "vaguely realizing westward" slipping into a hot tub a few short years later and groggily sharing lines from \_Listen to the Warm? [Hmmmm.....all right, I still think that's a rhetorical question]

The anthology of the unanthologizable sounds fabulous! Do you know Jed Rاسـula's book on \_The American Poetry Wax Museum\_--lots of great literary- historical detail from the anthology wars--and he's in part interested in getting away from binaries, in the ex-centric: writes extensively on for example Louise Bogan....

Vincent Nicholas LoLordo  
Assistant Professor  
Department of English  
University of Nevada-Las Vegas  
Las Vegas, NV 89154

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679. **Louis Cabri**

**Re: "the bond of proportion is the spirit of friendship"**

Sun 20 Oct 2002

---

Or, a little more accurately perhaps:

I hear "She does the typing ... most remarkable. [nervous laughter]" Nervous laughter because the audience remains unsure of how to hear the last two words. Does "most remarkable" refer to the fact that Di Prima can type (sexist put-down, moreover, of the very work women stereotypically were enabled to do), or does it reiterate Olson's high opinion of the magazine (indirectly complementing Di Prima for her co-editing role with the "remarkable" Jones)? It's staged. It's both. The one, Olson denies (it's a feint). The other, he elaborates further. Di Prima is a perfectionist typesetter. It's not her fault that he is conflicted over "scoring."

Yeek!

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680. **richard.tylr**

***Replies: Alan Sondheim and Alan Loney and Richard Taylor and Poetics and Fear and Hope.***

Sun 20 Oct 2002

---

my response to Allan's poems came from my own conscience as i hate hurting people and got a feeling of deep disturbance inside allan's poem(s) which interestingly ties up with a book i'm reading by another Alan, Alan Loney -who is not Jewish and is not writing about the holocaust or anything - in fact his latest prose-poetry book which is called "The Falling" (title as it happens of a book by William Golding who also wrote Pincher Martin in which the whole book concerns itself with the moment or process of death and so on: so there is a connection for PhD students of the future...)(but at this point I can say that Allan's book is the work of an extraordinarily highly talented worker: it is as they say a real "tour de force", fantastic, one of the best works of lit I have seen ...it reminds me somewhat of the power of Faulkner in "The Sound and the Fury" or "As I Lay Dying"...) works on many levels including that of his own personal experience or memories of the death of a school boy friend of his with Robert Hale who died in the Tangiwai (tears-river) river disaster in 1953 (in New Zealand (Aotearoa) of course) and which was caused by the force of a lahar (or a kind of mud-snow slide) from Mount Ruapehu and which acted like a huge bulldozer and wiped out a bridge as a train was crossing (not that there is any clear connection to this event or the holocaust or israel or the other alan) ....but it works or operates both if you like at the linguistic and the poetic-emotive and the level of contemplation-intellection (which in fact is also the level of many of the best of, or of, those kind of language poems (such as some of Suasan Howe's say or even ...there are hundreds of the poets ...but moving back in time maybe similar experiential thing is in John Berryman's sonnets, or more recently John Weiners, or the bitterness of Ed Dorn, or the "inner" prose-poetry-essay-meditations-play of Nick Piombino...there are so many)) or indeed of

Alan's Sondheim's (where the very massiveness of his project I have felt indicates a torment (in the best sense for me) ) (and has an effect in its own right- if right is the right word...some weak puns there..) now torment probably has roots to (it has roots to a "missile engine" and also to torquere= to twist..).....so the generative force, creative, twists us and turns us somewhat into missile throwers, or missile generators of missives (emails) and I know that a lot of my own work was "generated" by the anguish of a relationship that disintegrated and the near tragedy involving my own son who was battered here by the police and then lost an eye but there was "other shit going down" as they say)(in its own way it was tragic to the degree that things that us personally very strongly affective to numero uno are tragedies) and maybe the "tragedy" of my own misfunction in certain social areas and the "tragedy" of my laziness etc (this is not to say that my life in this country, in the war sense a very peaceful country and free of pogroms and so on, has not been marvellous and it is beautiful place by and large and i have had a lot of opportunities and happiness here: have been fortunate...) ..but these emotive "generators" interact with the "technical language" and so on which act like conductors or structures: as the poem-project has to be much more than a political harrangue or "rave" or in sub specie aeternitatis it becomes a weak, insignificant thing, a trifle, but there are many ways to skin the poetic cat.

I dont think any of us should let these (ultimately external events) drive us apart: eg I might think (as a random example to take for argument's sake as they say)that North Korea is ok while someone else lies awake all night worrying about it - but that issue neither of us is directly responsible for and it shouldn't be a cause of total personal dislike or division: but ultimately, in all probably, no terrible holocausts will happen anymore: we are probably at this moment in history, ironically it seems, at a higher level of humanity and peacefulness than has been for a long time (not at we should relax our "eternal vigilance") (if we go back and look even at London in the 1870s the people on the "lower" social stratas lived in what some writers compared to an inferno) and despite the various wars such as Vietnam on the casualties overall are less than that of WW1 and WW2 and we have the potential to organise now through the United Nations a much better world where eg India and the United States and NZ and all other countries can eventually enjoy quite high standards of living in some kind of unified world (one day): note I didn't say or mention any Utopian vision (per se) at this stage...I cannot myself hate anyone for very long (of course I'm not partial to certain "monstrous" people we all read about) but by and large despite everything, people are mainly decent still.....Muslim or Christian or other "fanaticisms" or Capitalism or distorted and enforced Communism or other "isms" etc may be "evils" but this doesn't mean we all fall on each other with knives or collapse in a panic of fear and mistrust, or I don't talk to Allan or

Harry Nudel or Nick because we both said silly things, or I went "over the top": the answer I think is for us all (myself included) to learn tolerance and methods of dialogue (which is one of the good signals or concepts that Language Poetry is sending or attempts to send out)...and I am not so wonderful a person in these matters I have my irrational moments and my fears and confusions: I am poet, or would like to think I am, not a politician and find "politics": can trap one into a kind of rhetorical (almost a hypnotic state) (one thinks of Yeats's poems centred upon or backgrounded by the Irish conflicts and the First World War) and a spiral of attack and counter attack that does no one any good: some people are very good at dialogue and at being considerate of others this, my not being too good at such, is my own difficulty: it is worth me noting this to remind myself (not "beat up" on myself, as I intend to act upon it) and that others also are similar: at base we all bleed as in the Merchant of Venice and "(mercy) droppeth as the gentle rain from heaven" and I feel that Baraka is motivated by his sense of the injustices of the world (apparently he was much affected by the killing of Malcolm X) and Alan and others feel them but deal with them in different ways (and also of course injustice and "tragedy" etc surely are hopefully not the only motivators of poets or God help us...)...these are my own unmediated thoughts (well, as unmediated or as "innocent" as my devious "inner self" and the language will allow)....

Alan asked me to pass this on: I think it is important that if we wish to communicate anything at all we should be allowed to and should not feel that it is trivial or naive: granted I myself have some things I don't want to "know about": but here is Alan:

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

From: "Alan Sondheim" <[REDACTED]>

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

Sent: Monday, October 21, 2002 9:54 AM

Subject: Re: response to re: re response to re response and What are we?

What can we do? Can we can.

*Richard - I wrote the following in response to you (and the general climate). I'm also over the posting limit today. Perhaps you could post it with a reply?*

*- Alan*

*From [REDACTED] Sun Oct 20 16:53:44 2002*

*Date: Sun, 20 Oct 2002 16:53:30 -0400 (EDT)*

*From: Alan Sondheim <[REDACTED]>*

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

*Subject: Re: response to re: re repsonse to re response and What are we?  
What can we do? Can we we can.*

*First, I'm not sure this will get through - if not, I'll resend it later.*

*Censoring Baraka or removing him from Poet Laureate would be unbelievably terrible. That doesn't mean the statements should or shouldn't be opposed - that's for critique and response. And at least for me, critique is also self-critique, gnawing my insides-out, listening.*

Same almost for me: or similar...

>

> When I was younger, I was three times in Israel; I knew both Arabs and  
> Israelis and became increasingly horrified by Israeli policy, which always  
> from the beginning seemed like a dead and violent end. I understood and  
> still do what a constant state of war, emerging out of a half-century-old  
> holocaust, can do, but I expected more. Growing up in Wilkes-Barre and  
> Kingston, Penna., Judaism was always pacific, in spite of the Torah at  
> times. I couldn't understand, and still can't, guns, hunting, and the rest  
> of it. I related to what I read of the shtetl, with its emphasis on  
> socialism and learning.

>

> Israel was different of course.

>

> In Israel I both sided with what I understood about Arab liberation, and  
> the Jews' desire to exist as self-governing. Europe etc. didn't take the  
> latter in when the refugees fled Germany; Israel did. Other than sinking  
> at sea, it seemed the only place to go.

I can understand the force of this it was something I have been thinking about a lot. I had the book about the ship that was doomed and I think the Jews had to return to Europe...in truth "i dont know" as I have t travelled much ( altho Kiwis are oneof the biggest travellers per capita, irrelevant aside(!))

>

> Almost every country has had its pogroms; now they're firing up again. I  
> think a lot of Jews live in probably irrational fear; I know that I do.

>

> It must be absolutely clear that Israel and Jews are not equivalent; I'm  
> suspicious of anyone mixing the two. I am hardly pro-Israel; either are  
> the other Jews I know.

I separate the right wing Zionists from those Jews and Arabs who want to set up a secular state in Palestine: nor do I support those Arabs who are anti-semitic.

>

> All of this is a knot, an aporia. I have absolutely no answer to the mid-east; I tend not to believe the news from the region because, having been there, I saw how things were falsified from every side. I think the only solution, to be honest, is continuous warfare until all parties are exhausted or so violated that peace or total mutual annihilation are the only options. Given this, I still can understand the suicide bombers far better than the Israeli government - which at least has superstructural options that remain moribund. The hatred, everywhere, is unbelievable.

>

I can understand the aporia.

*But inside, all this plays out within emotions I can't handle, information I can't digest, etc. It tears me (like a lot of others, both Jews and non-Jews, Arabs and non-Arabs) apart.*

It is terrible stuff: and even people relatively "uninvolved" such as myself feel the awfulness of it apart from the sophistry and complexity and so on of the politics.

>

> Baraka hit a nerve because it showed just how far suspicion travels today - i.e. Israel is apparently capable of any atrocity, any holocaust, itself. For me, this couples too much with his earlier anti-semitism, and the anti-semitism (anti-Judaism) which flourishes even in my area of Brooklyn. It's heart-rending.

I can accept that his sense of outrage may have lead him into excessive hyperbole: this is the danger of political rhetoric that Nick is (rightly) wary of...and I've been 'trapped' into (or trapped myself into) it at various times.....

>

> As far as Bush and his cronies are concerned, I believe they hate the lot of us, Jews, Arabs, Blacks, etc.

>

They may or may not. The trouble is: we just cant know what people are thinking. If Bush is right the situation is as terrible as if Bush etal are alies in some made world-wide conspiracy to generate a "war for oil" (why have a war for oil?). But there a lot of good people around Alan, more than bad, who dont irrationally hate other people of any colour or race: there are the people we need totalk to and gather around us so to speak (Yeats speaks of the deliberate isolation of the poet and I can understand that

too)...I think you should talk to Baraka (by letter or phone or email) your feelings on these matters...

| *Apologies for the naivete here -*

Dont: keep working (as if I could influence you!)...I wish I had ever visited Israel maybe my views would be more 'rational' or more complex: and that is also why i was tring to find if my grandfather was Jewish only to see if that would influence my thinking (my Uncle said he was of Jewish descent...my sister for some reason wanted him to be of Scotch descent!!!...but my brother eg looks very much like a "middle eastern" or semitic type...so the question of origions.....naivete I like just as i (really) like eg "gnomic" stuff by eg barrett watten etc as well: I like the mix so to speak.....

>

> - Alan

>

>

>

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## 681. **Anthony Robinson**

### ***two short poems***

*Sun 20 Oct 2002*

---

#### For K Down Under

Did not slip toward your largess, Brown  
Hair. Something baking smells good,  
And the edge! Forsaken, some say,  
The pair of tattered sneakers begs  
The question. If you thought the girl  
Container could handle, would you  
Pull the lever? Fancy me, oh thou.  
Can't look away—belief is negotiable  
Through (drip drip) sophistry (nitpick),  
Someone set the fazer on stun. My my,  
Each lily, when plucked from the mouth  
Of the tidepool trips toward: ocean, sandy.  
The map has many deceptive lines.  
Our past tense is finally making sense.

++++++

Missing

I'm feeling very poetic today!  
I'm wearing my loafers and chambray shirt.

The usual group has convened  
and Bryan still looks like Ron Padgett.  
They're both, you know, from Oklahoma.  
John looks like a kindly gnome when he laughs.  
Something is missing, but we  
ignore it. Or they do.

You have sand in your hair;  
some man's fingers on your wrist.

---

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682. **jason christie**  
***you are far too kind.***  
*Sun 20 Oct 2002*

---

\*\*\*My appologies if you have received this twice.\*\*\*

---

The next YARD...

October. While it is true that our fantastic line-up of readers could warm the heart of any snow beast north of Alaska and probably our little circle of listners as well, and because these days end around six o'clock in the evening and we can never really say whether it will snow or be a balmy eleven degrees celsius, our little YARD reading series will have to move in doors. And what better place to be than in the warmth and comfort of the beloved Auburn Saloon?

This month we are offered a veritable feast of sensations and sounds that will leave us wondering what sorts of situations lurk around each dark corner as LOUIS CABRI gathers the invisible forces that power our social machine to give them sonorous substance before our very ears.

And as the moon slips more and more out of the earth's shadow what better way to enjoy the foggy nights and crystal clear animal sounds of Calgary than with a trip through the abattoirs of the imagination with ANDRE RODRIGUES?

We can all be certain that the beauty of listening to LARISSA LAI read is the realization that though we are awake and attentive we are in fact enjoying a

fascinatingly somatic, dreamlike experience all the more poignant for its hypnotic effect. An autumnal gift.

There are black cats and bats, witches and goblins, and all manner of dark arts abounding as we approach the 31st but with JILL HARTMAN on our side the night should transpire with her words forming a protective barrier around the Auburn and environs that also has an spf rating of 45. After the 26th though we're on our own.

A short open mic will follow the featured readers. The rules are simple and based on the lexiconjury rules: one poem and one cover poem of your choosing. Please note, you MUST have a cover poem in order to read at the open mic.

I'd like to wish the lexiconjury reading series continued success on the occasion of its one year anniversary and offer many thank yous for consistently being an exceptional event. Yay lex!

The details:

YARD

7:30 October 26th, 2002

at the Auburn Saloon

712 First Street SE

just north of Stephen's Ave

Hope to see you there! Or if not there then I hope to see you soon!

Jason Christie

██████████

██████████

---

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683. **Millie Niss**

***prose poem thingy: joan gets binned***

*Sun 20 Oct 2002*

---

Case Summary:

Ms. Joan C Fitzgerald presented at our emergency service on 10/23 for treatment of an infected ingrown toenail. The toe was infected up to the second joint and debriding and treatment with a local antibiotic was performed, and oral treatment with penicillin was initiated. Patient was advised not to use toxic nail polish on her toes and not to chew on them. Patient was then

admitted to Skinner-4 (psych) on a 2-PC involuntary commitment order for inpatient observation and possible treatment, based on her behavior in the registration department at the ER. A transcript follows:

"Name"

"Fitzgerald. Joan C. Why do you care?"

"We need a name to keep track of each of our patients so that we can give them individualized service. Plus we need someone to bill."

"Well you can't bill me. My toe is infected. I am not infected. Why should I pay when it is my toe that is infected?"

"This is just registration. You must wait to discuss your medical problems with the doctor."

"Address?"

"It depends on who I crash with."

"Well where should we send the statement?"

"I told you I am not responsible for my toe. Send it a statement: Big Toe, Left foot, Left Leg Joan Fitzgerald. That's its address."

"Ok, we'll move on. Next of kin?"

"My children won't have anything to do with me."

"Well whom may we contact in case of an emergency?"

"Oh! That's easy. My lover."

"And what is her name?"

"His: Osama"

"Last name?"

"Laden"

"Middle initial?"

"B."

"And his address?"

"No fixed address, Haven't you been watching the news?"

"Well how do you find him?"

"I leave out an offering of Vodka. He tries to be a good, strict Muslim, but he got addicted to Vodka during the Soviet Occupation. Mind you it has to be Russian Vodka,. And nothing cheap. And there has to be at least 5 bottles so he can spend a whole evening at it. He has an amazing tolerance for alcohol, only

he gets these strange political ideas when he's drunk. Sober, he's peace itself.. But he isn't often sober. And he won't stay with me once the drink runs out, he has to go get more."

"but how does he come?"

"by spiritual Aeroflot charters."

"spiritual?"

"well he can't exactly get on a normal flight and show his passport, can he? Plus, being somewhere between dead or alive like Schrodinger's cat, he has to use a non corporeal means of transportation,"

"Ms. Fitzgerald. Will you wait here while I go get the doctor so you can tell her what you just told me?"

"NO! I WANNA GO HOME! I DON'T CARE IF MY TOE HAS TO BE AMPUTATED I DON'T CARE IF MY FOOT HAS TO BE AMPUTATED. I AM GOING HOME"

At this point hospital security guards surrounded Ms. Fitzgerald and restrained her to a stretcher using four-point leather restraints, She started screaming and singing Home on the Range as a protest song implying that she wants to go home.

Patients's severe agitation was treated with 10 mg Haldol IM, administered with great difficulty since she was able to write away from the needle despite the restraints. After tightening the restraints, the injects was successfully administered and patient became calmer and more composed and her behavior improved. Haldol IM prn was continued during he 5 week inpatient stay in Skinner-4, where she was well enough to have her restraints removed after 3 1/2 weeks although she spent the remaining time in the quiet room.

Patient left the hospital calm and collected and had no outbursts, She did not mention Osama bin Laden for the last week.

She will continue to receive Haldol IM an outpatient basis, perhaps converted to long acting Haldol decanoate if the Haldol remains well-tolerated.

Conclusion: successful hospitalization. Patient much improved. Schizophrenic symptoms in remission.

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684. **mIEKAL aND**  
***a text that lost now recovered***  
*Sun 20 Oct 2002*

---

(these are texts from the moo environment I built at LinguaMoo called Cybele's Multiverse Wilderness, which came to no longer exist when they upgraded the encore software which runs the moo, more than a year ago. luckily I just uncovered a paper copy in my notes.)

~ compost - transmute - death ~

All matter accumulates momentum toward its decomposition. Over the lapse of time, seven probabilities of involution - data broken down to an indivisible binary. Only later the humic layer recycles any material's reconfiguration. "Does binary information experience time?" "But do neurons? Do they experience their own decay?"

~ selfsame - sterile ~

Mutually transgressive specie are evolving beyond recognized patterns of fruition. Data penetrating replication itself suppose that parallel dataspheres mirror parthnogenetic causality.

~ terminal - sever ~

Active termination enables energy for the production of new growth. Where endings coincide with endings, rapid disparities elongate similarly unpredictable patterns. Asynchronous termination, much like a forest, remains, stratified, sustained.

~ migration - dispersal ~

Movement as described by the flow of see-bytes across environments. Genetic survival is enhanced as new self-similar guilds colonize the medium. Singularity is randomly responsible for unfolding designs.

~ moisture - water ~

We are water. In the larger metacycle of natural process moisture stabilizes the advance of evolutionary protocol. In digitalogical transference, fluidity assures predictable permutations & an abundance of chaotic mutators.

~ pestilence - unhealthy ~

The flora is only as healthy as that which it resists. Entities formerly known as Disease Plague Blight & Infestation resemble the most dreaded constructs of our worst fears.

~ hybrid - cross - exhale ~

Until a plant exhales it cannot replenish the life-force of another, cannot mark new territory or undertake parenting new genetics. Internet remains a convoluted model of the planet's potential neural networks endlessly rewiring its synapses.

~ pollination - fertility - transference ~

A plant wound around itself cannot be completed with the interchange of its opposite force.

~ center - genome - parent ~

The grand resolution of all lineage comes to a binary pinhole, by necessity the creatrix of info-similar offspring. Assuming the existence of flora is relevant in the hypersphere, these first inklings of phyto experimentation will imprint everything to follow.

mIEKAL aND

██████████

<www.dreamtimevillage.org> | <www.cla.umn.edu/joglars>

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685. **Kristin Palm**

***national day of protest: Saturday, October 26***

*Mon 21 Oct 2002*

---

Please also remember that the A.N.S.W.E.R. coalition is really the International Action Center, which supports such "peacemakers" as Slobadan Milosevic.

I'm not, I repeat not, saying don't go to the demos. It is unlikely the mainstream media will make this connection, and god knows Georgie W. won't. They'll just be counting numbers. I can say that I, for one, remain conflicted as to whether or not I will attend, however . . .

kp

Date: Sun, 20 Oct 2002 13:26:56 -0500

From: Gabriel Gudding <██████████>

Subject: national day of protest: Saturday, October 26

"America speaks with one voice." -- George W. Bush

Another reminder to all that this Saturday, Oct 26, is a National Day of Protest against the Bush administration's proposed war with Iraq.

There will be a march on Washington, there is a rally in San Francisco. But as most of us cannot be in DC or SF, we are encouraging protests that range from sign-posting (on your office door, your car, in your yard or window) to sign-carrying, from letters to your local papers and representatives to the picketing of

local tv stations and newspapers. Remember, the media have not been covering the protests satisfactorily: we should take our message to the media too. The following url indexes local action groups around the nation. Check it and see if anything's being organized for your area:

<http://www.legitgov.org/>

Also, you can download and print flyers for the protest here:

<http://www.internationalanswer.org/>

Gabe

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686. **Spiral Bridge**  
***The Naked Readings 10/27***  
*Mon 21 Oct 2002*

---

Spiral Bridge Writers Guild  
invites You to celebrate

HALLOWEEN

Sunday, October 27, 2002

6:00pm till Midnight

@

Bloomfield Ave Cafe & Stage

347 Bloomfield Ave.

Montclair, NJ

<http://www.bloomfieldavecafe.com>

With

The Naked Readings

Poetry Series'

HALLOWEEN COSTUME PARTY

OPEN MIC POETRY

with

Live Music by

SMOOVE

plus

Jah Culture Sound System,

spinning the best of

roots, rock and reggae

FREE!

but might we suggest a modest donation?

Anyone who  
SHOWS UP IN COSTUME will  
win Free Admission  
to the  
BLUE NOTE JAZZ CLUB!  
<http://www.spiralbridge.org>

A non profit contributing to the Montclair community for the past year through readings and writing workshops, Spiral Bridge has remained dedicated to providing the surrounding communities with a forum for artistic expression. At the September Naked Reading at the same venue, New Jersey Poet Laureate Amiri Baraka took to the Spiral Bridge stage to defend his position concerning the controversy over his poem "Somebody Blew Up America." Spiral Bridge is honored to have shared its stage with poetry luminaries such as Baraka and will continue to provide an open forum for communication within the poetry community.

<http://www.spiralbridge.org>

Spiral Bridge Writers Guild is an independent, nonprofit poetry organization based in Northern New Jersey. We are dedicated to encouraging the exploration of the arts in our society by providing open poetry readings, writing workshops, educational programs, community outreach and multimedia publications.

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687. **Harry Nudel**  
***locus, vector, cash cow...yada yada yada...***  
*Mon 21 Oct 2002*

---

it is difficult/ to get the news from poems/ yet men lie miserably every  
day.....drn...

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688. **Alan Sondheim**  
***mouth.mov***  
*Mon 21 Oct 2002*

---

mouth.mov

the star-field, more numerous than usual, principally between the mouthing mouth and doubled orality of the mouth-breast, breast-breast, the stars as skin-emanations, emanation-skins, circulations and ellipsoidal, calling or beckonings, the scanning camera which is our eyes outside of the planes, beyond the

reaches of mouths and breasts, unknown to the doubling subjects within the spaces and times of the imagery, the slow swaying of the world as if absorption of each and every thing, the liquidity and pastels of the breathing of the planes, organisms, continuous neoteny of our universal homelands -:primarily the first or secondarily, against the background, mouth opening and closing, it's there, spaceless, conditioning the space, the orality of the mouth as if the pill of the desiccated sphere or wounded plane were already an absorption, but in reality the plane and sphere occlusions, the glittering of the teeth, muteness and lustre of the lips, tongue held back, restrained, in the arched space, the coming- forward and retreating occlusions heretofore of the mouth, present and impresent, an imbalance -:the breast is duplicated, the scan across the manipulated breast on a planar tilt, the interruptions by a sphere already interrupted by breast-mapping and distortion traveling a secondary scan across the first, the tilt of the first, the camera moving across the first, encountering the second, the manipulated breast of the secondary or primary scan conditioned by an interrupted flow of swollen matrix, the oral longing:none:none

DOES the breast is duplicated, the scan across the manipulated breast on a planar tilt, the interruptions by a sphere already interrupted by breast-mapping and distortion traveling a secondary scan across the first, the tilt of the first, the camera moving across the first, encountering the second, the manipulated breast of the secondary or primary scan conditioned by an interrupted flow of swollen matrix, the oral longing REPLACE YOUR star-field, more numerous than usual, principally between the mouthing mouth and doubled orality of the mouth-breast, breast-breast, the stars as skin-emanations, emanation-skins, circulations and ellipsoidal, calling or beckonings, the scanning camera which is our eyes outside of the planes, beyond the reaches of mouths and breasts, unknown to the doubling subjects within the spaces and times of the imagery, the slow swaying of the world as if absorption of each and every thing, the liquidity and pastels of the breathing of the planes, organisms, continuous neoteny of our universal homelands -

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689. **Pam Brown**

***Re: "the bond of proportion is the spirit of friendship"***

*Mon 21 Oct 2002*

---

"well, the best thing to do with a mimeograph is to drop it/ from a five story window on the head of a cop"

Diane Di Prima, "Goodbye Nkrumah"

Pam Brown

--- Louis Cabri <[REDACTED]>

wrote: > Or, a little more accurately perhaps:

>

> I hear "She does the typing ... most remarkable.

> [nervous laughter]" Nervous

> laughter because the audience remains unsure of how

> to hear the last two

> words. Does "most remarkable" refer to the fact that

> Di Prima can type

> (sexist put-down, moreover, of the very work women

> stereotypically were

> enabled to do), or does it reiterate Olson's high

> opinion of the magazine

> (indirectly complementing Di Prima for her

> co-editing role with the

> "remarkable" Jones)? It's staged. It's both. The

> one, Olson denies (it's a

> feint). The other, he elaborates further. Di Prima

> is a perfectionist

> typesetter. It's not her fault that he is conflicted

> over "scoring."

>

> Yeek!

=====

Web site/Pam Brown - <http://www.geocities.com/p.brown/>

<http://careers.yahoo.com.au> - Yahoo! Careers

- 1,000's of jobs waiting online for you!

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690. **august highland**

**URBAN TEXT KULT TERRY ENGLEBERG P C X #004**

*Mon 21 Oct 2002*

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TERRY ENGLEBERG

P C X #004                      excerpt

[www.urbantextkult.com](http://www.urbantextkult.com)

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Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.404 / Virus Database: 228 - Release Date: 10/15/2002

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691. **august highland**

**URBAN TEXT KULT MADDY PORTER P I C #004**

*Mon 21 Oct 2002*

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MADDY PORTER

P I C #004          excerpt

[www.urbantextkult.com](http://www.urbantextkult.com)

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kS`"

jU` "iM` "iR`% hY`&hS`&hQ` & hR`) hL`\* hW`\*fW`\*fP` -AeK` .

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Version: 6.0.404 / Virus Database: 228 - Release Date: 10/15/2002

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692. **Ron**

### ***Recently on the blog***

*Mon 21 Oct 2002*

---

Jena Osman on Chain

Performance poetry & the problems of historical memory

Performance poetry on the page

Short Fuse: The Global Anthology of New Fusion Poetry

The problem of succession for bookstores & publishers

Dialects in American English

Masters of vocabulary: Forrest Gander & H.D.

<http://ronsilliman.blogspot.com/>

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693. **lewis lacook**

### ***SNIPE***

*Mon 21 Oct 2002*

---

You rise from some new serum contrived from some new  
raining in  
love with the volume of self in the midst. You rise  
with some  
blunt stomach with faded grails and such world  
breaking and your

eye slides down a rifle's scope to limn variable  
pressure on  
restaurant overcrowding. Shoulder-to-shoulder we  
gesture and  
carry our blood down the blacktop away from roads just  
unfinished. Further and faster we sabotage these  
razors that  
spackle in gumdrop our televised detournment.

The marksman: uncommunistic, lying in lyric  
waiting for no  
struggle of frontal blown. I must have awakened in the  
shell of  
new winter, measuring the frosts that jangle in my  
hair against  
the freezerburn on lyrical basilisk receipts. What  
world there is  
when she aims low across the street is sucked like  
tequila down  
to salt lemon lining for the roads away from blocking  
off traffic  
forever. Airplanes muscle the first tones of Eno  
through a sky  
unfounded and growling with sepsis.

The marks on the raindrop: the muzzle on the  
rifle: the  
finality of stabbing disco: where will we walk unaimed  
for now?

=====

<http://www.lewislacook.com/>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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<http://webhosting.yahoo.com/>

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694. **lewis lacook**

**ON ROSEMARIE WALDROP'S LAWN**

*Mon 21 Oct 2002*

---

The first pressings of my hair start in the game of  
rain. Once  
you move one chip to the right, hoping to second-guess  
what first-  
off wills itself florid in masks, a reversal waits  
behind the  
slamming of limpid doors. As predicted, the sound  
quality in  
these early recordings leaves something desirable on  
your bedside  
table. Last night I stroke you deeper, pinning you to  
the  
softness of your own overgrown flesh; we harvest  
celibacy in a  
garden of lapping pauses, such and so many of the  
tongues of  
silences cracking our names like walnuts on the shelves.

=====

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

---

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695. **B.E. Basan**

***A question on production***

*Mon 21 Oct 2002*

---

Noticing an increase in the volume of poetic contributions to the list, I'm wondering how these daily contributions are actually written or produced. I guess some are slower than others but it takes me days or weeks or even months to write something the same length of some of Alan Sondheim's work (or at least something I'd let slip into the public domain). By the feel of many of them, they could be spontaneous or automatic (as in surrealist automatic) ...

I remember a while back Jesse brought up something to do with these pieces being "written" by programs, or something of the like. If that is the case, would attributions like "originality" be placed on the creation of the code or algorithm that produced the language, or done away with completely?

Sorry, if this comes across as an unbelievably laconic and half formed question.

-Ben

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696. **J. Scappettone**

***Joanne Kyger and Garrett Caples reading: 10/24, UCB***

*Mon 21 Oct 2002*

---

The Holloway Poetry Series Presents

Joanne Kyger and Garrett Caples

Thursday, October 24

Colloquium with the poets begins at 4:30 p.m. in the English Dept. Lounge, 330 Wheeler Hall

Readings begin at 6 pm, Maud Fife Room, 315 Wheeler Hall, UC Berkeley

Joanne Kyger has played a vital role in the American poetry scene for more than four decades and has been associated with nearly every innovative poetry tendency during that time, from the San Francisco Renaissance and the Beats to the postmodern movements of today. One of the major experimenters, hybridizers, and visionaries of poetry, Kyger is very much a poet of place, with a sensibility that is delicate, graceful, and never wasteful. Her poems explore themes of friendship, love, community, and morality, and draw on Native American sources as well as the path of Buddhist philosophy. Kyger's love for poetry manifests itself in a grander scheme of consciousness-expansion and lesson, but always in the realm of the everyday. Her most recent books include *Pátzcuaro* (San Francisco: Blue Millennium, 1999), *Some Life* (Sausalito: Post-Apollo Press, 2000), *Strange Big Moon: The Japan and India Journals, 1960-1964* (Berkeley: North Atlantic Books, 2000), *Again* (Albuquerque: La Alameda Press, 2001), and the long awaited *As Ever: Selected Poems* (Penguin Putnam, 2002).

Garrett Caples is a poet living in Oakland; *The Garrett Caples Reader* was published in 1999 by Black Square Editions and a new chapbook will appear this fall from Meritage Press.

Free and open to the public

For more information, please contact 

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697. **kari edwards**

***our return policy on suicidal fantasies***

*Mon 21 Oct 2002*

---

our return policy on suicidal fantasies

name and volume area name and address place of birth destinations purpose  
did you ask a question name and address can you address your name will you  
be wearing a dress or dressed or as the second step second coming states debit  
card address and what digital divide over the formally depressed futurely de-  
pressed presently crushed into a box permitted to be to obvious when in doubt  
use a comforter a condom adjective a big point perspective set the hand com-  
mands to dramatic effects likenesses and begin all apologies for past cold  
shoulder winds to much mockery have a ambient colic chase well done good  
job with those civilized prepackage taxed axes something in a size a 12 some-  
thing spelled spectacular something just for you that look of gleam that speed  
that sensational eternity call it today name your volume fill your cart full your  
symbolic elements and discard the notice to witness the whispering to re-  
dressed history did you say you have a plan a zero weapon a sniper-scopes any  
medications and other former usual imposing impromptu degrees of downtrod-  
den continuous constitutionally in doubt befuddlement's signs notices or crimi-  
nal hypertension loss of weight are you trying to lose weight to fit size 0000000  
bad breath had bad press with a group for bad breath of a book on bad breath  
we have the means of getting rid of bad breath simple lotion's cattail quicksand  
medications double trouble diagnoses have been prognosis to the parade for  
the defective the new brand name disinfectants don't despair you're here 24  
hours a day without repair and or guaranteed storage we offer syndication  
judgment and past life therapy to the above names and address of all your pet's  
past lives that will be indebted permanently on a bronze plaque.

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698. **Harrison Jeff**

***Virginia is Common as Dirt***

*Mon 21 Oct 2002*

---

Nations

of the Heavens

are skilled degenerates

monkey a quintessence outen these brain-

damaged cadavers

sure enough

this scratch of song                      lopsided reckoning

yet most of them have bent

sent back  
in scorn  
the bearers of my consent  
birth to boot with                      blessings to bestow  
her plaint fruit to the waverers  
did He not gather up every nation?  
                                         spread a heavy cloud  
disbelieve us away  
the lowest dog a grave offense                      two lips  
                                         may appoint  
                                         prayer,  
setting everyone to labor  
                                         a few times quickly told

---

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699. **Nick LoLordo**

***Re: nerdy and cool***

*Mon 21 Oct 2002*

---

Alan Liu has a vast web theory/archive of cool--he'd perhaps say that cool is the key concept governing net culture--check out "Laws of Cool" and the proliferating subheadings at the "Voice of the Shuttle"...

Vincent Nicholas LoLordo  
Assistant Professor  
Department of English  
University of Nevada-Las Vegas  
Las Vegas, NV 89154

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700. **Harrison Jeff**

***Virginia Immortalized By Devotion***

*Mon 21 Oct 2002*

---

A great sense of economic following  
the interest will hold coquettish discharges  
the old conduct like one preparing fidelity  
Virginia immortalized by devotion  
(which above is the title line), whilst Jeff Harrison  
attracts exquisite associates with a glass of runaway discharges

diffidence to slavery underwent that burning

BURNING EXPLOSION

sit and see these phantoms, at least in conflagration

you must throw out festivity, at least in conflagration

no computer program can get this money

Virginia in a corner of an enormous business

EVENTS VERY FINE

transportation by the event

a threat of the compendious afternoon haunting the high allegory

heels heeding talk -----> SENTENCES BENT FORWARD

I guess some breathe slower than others but it takes me days or weeks or  
even

[IN VAIN THE WORDS

months to let out a breath, during which I am understandably apprehensive.

SIDE BY SIDE]

---

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<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

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701. **noah eli gordon**

***new email/sonnets***

*Mon 21 Oct 2002*

---

hello,

my old email: [REDACTED] has locked me out and been bouncing emails back;

here's my new email: [REDACTED]

thanks,

Noah Eli Gordon

also:

I wasn't able to post during the sonnet thread, but I've got a double crown of  
sonnets in the current issue of 3rdbed ([www.3rdbed.com](http://www.3rdbed.com)) a great journal...

---

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702. **Andrew Maxwell**

***Two home run readings at Dawsons, LA!***

*Mon 21 Oct 2002*

---

The Germ and the Poetic Research Bloc present:

John Tranter & Susan Wheeler

This Sunday, Oct 27 at 4pm

AND

Cecilia Vicuña & Stacy Doris

Sunday, Nov 10 at 4pm

Both at Dawson's Book Shop in LA! \*\*\* Sunday, Oct 27, 4-6 pm. After the Anaheim Angels cursorily unshackle the Bonds of the San Francisco (G)iants' championship hopes in six games this Saturday, come celebrate the gleeful terminus of this arc of destiny with an audience of small ball's sister art: Poetry! This Sunday afternoon, join one of Australia's greatest living poets and the editor of the most significant online poetry journal we have in English (Jacket Magazine), John Tranter, as he reads with the author of the most timely post-suburban baseball poem I've read (<http://jacketmagazine.com/14/wheeler.html>), Susan Wheeler. They're gonna hit the Logos Longball right through your frontal lobe!

Susan Wheeler's first collection of poetry, *Bag 'o' Diamonds*, published in 1993 by the University of Georgia Press, received the Norma Farber First Book Award of the Poetry Society of America and was short-listed for the Los Angeles Times Book Award. Her second, *Smokes*, won the Four Way Books Award in 1998, and her third, *Source Codes*, was published by SALT Publishing in 2001. Her awards include the Witter Bynner Prize for Poetry from the American Academy of Arts & Letters, and fellowships from the John Simon Guggenheim Foundation and the New York Foundation for the Arts. Her work has appeared in six editions of the Scribner anthology *Best American Poetry*, as well as in *The Paris Review*, *New American Writing*, *Talisman*, *The New Yorker* and many other journals. On the creative writing faculties at Princeton University and the New School's graduate program, she has also taught at the University of Iowa, Rutgers, and New York University.

One of Australia's foremost poets, John Tranter has published twenty books, including *The Floor of Heaven*, *At The Florida*, *Late Night Radio*, *Ultra*, *Heart Print*, a *Selected Poems* in 1982, as well as a book of computer-assisted short stories, *Different Hands*. His work appears in the *Norton Anthology of Modern Poetry*. He co-edited the *Penguin Book of Modern Australian Poetry* (1991), published in Britain and the US as the *Bloodaxe Book of Modern Australian Poetry*. He is the editor of the free Internet literary magazine *Jacket* at <http://jacketmagazine.com>. \*\*\* Then, in the second weekend of November, come out to see the ever dazzling Chilean poet-performer Cecilia Vicuña and

sensational American poet-translator Stacy Doris read at an SRO event in Dawson's homey photo cabin. Bios and news to come! \*\*\*

Doors open at 4pm. Readings at 4:30 pm.

Dawson's Book Shop is located at 535 N. Larchmont Blvd between Beverly Blvd and Melrose Blvd.

Tel: [REDACTED]

Readings are open to all. \$3 donation requested for poets/venue.

Call Andrew at [REDACTED] x233 for more info.

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703. **Jim Behrle**

**(no subject)**

*Mon 21 Oct 2002*

---

Southpaw

\*for John Mulrooney\*

deathwish never looked so Hot,  
a favorite number of ours

During intercourse it's funny to hum  
"Helter Skelter" or to ask  
for more meatloaf

It's no longer enough to cry Uncle, or to be  
wisked away to a quiet place to be  
Beaten

Father used my belt to tie my hands  
in the closet, I now  
leave it to Gravity  
to select my Toppings

You are made of fiery tattoos and have Been fire  
twice, I lick

the sink and tub for final mesculin Specks.

Pay-per-view home invasions and  
crude interludes in cars  
will be Next

Followed by Dumpster Divers already  
in Progress

I wish I could say "Second Avenue" or  
"Houston St."  
Instead we fall into Suburban traps that  
will toughen skins  
A shame you have become Microscopic  
to have thrown in your tiny towel  
Shrinking and too tired to Matter  
Love comes to the serial killers, their  
relentless murderous mistakes

---

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704. **Jim Behrle**  
*poem: this time spellchecked*  
Mon 21 Oct 2002

---

Southpaw  
    \*for John Mulrooney\*  
deathwish never looked so Hot,  
    a favorite number of ours  
During intercourse it's funny to hum  
    "Helter Skelter" or to ask  
    for more meatloaf  
It's no longer enough to cry Uncle, or to be  
whisked away to a quiet place to be  
    Beaten  
Father used my belt to tie my hands  
    in the closet, I now  
    leave it to Gravity  
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You are made of fiery tattoos and have Been fire  
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the sink and tub for final mescaline Specks.

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Shrinking and too tired to Matter

Love comes to the serial killers, their  
relentless murderous mistakes

---

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705. **syvester pollet**

***Report from Czech Republic Poetry Festival***

*Mon 21 Oct 2002*

---

Andrew & all, I'm just back from a 5 day festival called Poezie bez hranic, Poetry without Borders (nice irony there for us) in Olomouc, CZ, Oct 9-13. Mostly poets from CZ & Eastern Europe, but also Russia, Germany, Ireland, Wales, France, etc. Four Americans, Jerry Rothenberg, Georgia Scott (pen name of Cheryl Alexander Malcolm), Galway Kinnell, and me. Most of us did OK for humility, I thought, but Kinnell played superstar, being picked up at Prague, driven to the festival at midnight, not attending any events that I could tell, and leaving right after his reading. He read the New Yorker thing, "When the Towers Fell," and some poems from a book just translated into Czech. Georgia Scott (who lives & teaches in Gdansk Poland) did a great performance reading of erotic poems in a bordello, Eroticky Klub Gejsa. Other readings were held in a great underground cafe/bar, the Ponorka, in a museum, some art galleries, a museum-auditorium, a city pavilion hall. Rothenberg read twice, actually, the second time as his part of a panel on Pound. I read to the largest audience of my life, with the help of a Czech actor reading some poems in translation, and then Petr Mikes, a Czech poet/translator/publisher/friend and I read the new

work I'd done this summer, and which he & I had been working on translating over the days of the festival. Where the humility, humiliation really, comes in is in realizing that we live in a society that cares very little to not at all about what we do, and that in other societies this is not necessarily the case. To walk through Mahlerova (Mahler Street) to the theatre where he was orchestra director, to learn that Mozart wrote/premiered his 6th symphony in a cathedral there (at age 11), to see posters & banners all over the city promoting a poetry festival, and to see all events standing room only, with enthusiastic audiences of young and old, to see full press coverage, just extraordinary. There's a whole world out there! People who read! Sylvester

Date: Thu, 17 Oct 2002 23:21:05 -0800  
From: Andrew Rathmann <[REDACTED]>  
Subject: Re: poetry & globalism: ethnopoetics

Does this 1984 statement by Rothenberg (reprinted on the UbuWebsite that Pierre Joris mentions) qualify as literary globalism?

*"The inherited view ã no longer bearable ã was that one such idea of poetry, as developed in the West, was sufficient for the total telling. Against this ã as the facts, the poems themselves, revealed ã was the realization that poetry, like language itself, existed everywhere: as powerful, even complex, in its presumed beginnings as in many of its later works. In the light of that approach, poetry appeared not as a luxury but as a true necessity: not a small corner of the world for those who lived it but equal to the world itself."*

(see <http://www.ubu.com/ethno/index.html>)

*If so, then from Rothenberg's account we can infer that globalism is, ironically, first of all an awareness of cultural \_deficiency\_. We become aware, in other words, that our native literary tradition is necessarily limited in outlook. We realize that we have been subjected to the haphazard of birth, and that to grasp the "total telling" we must outstrip such arbitrary constraints. Globalism as humility: that would seem to be one theme that poetry might contribute to the political debates...*

Andy

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## 706. **Lakey Teasdale** ***as if men. Lies? the poetry?***

Mon 21 Oct 2002

---

1

as if men. Lies? the poetry?

Dies. perhaps. Paper and misery.

Do not reflect.

Truth is found

in the skin. in the

2

There it is. Truth in the skin.

We spoke of/in numbers.

We spoke of. Uncivilised.

Well. Make out a plan. Today:

Just to go on. Go out. Gild feathers

Paint hours. Varnish the flowers.

Polish the weather. Tell. Lies?

3

have you? Have you not  
looked inside? Have you  
not looked inside? Look:

The poem. The book.

The ashes. and Them?

The poem. The book.

The ashes. and them.

4

sorry. no fantasy follows.

Tonight. This tired army.

Do without. Invent all the  
others. Sorry. No rhapsody.

No Following. the following  
tired army. Sorry. But no.

5

applies conscientiously. perennial  
puzzles. applies geographically  
startles. The hours. The hours.

and. Are poets then liars?

Or the truth? A reflection?

6

The reflection is sound!  
The snake bites! Double tongued.  
Double tonguing. One tries, tries  
or One does without.  
and the lies? Lie within.  
And the liars? Without.

7

What are we trying to do here. Ignore?  
Gentlemen? What? Can you avoid?  
Call things by name, please.  
Follow the map.  
There are fathom-lines. Easy to  
follow the map. You can fathom  
the lines. Easily. Fathom and map.

8

There. There on the edges of.  
Inside the ashes of. There.  
Between the remaining.  
I tell you it's quiet. There.  
I tell you it's quiet. There.  
This is the thing:

9

There are numbers on skin.  
There are liars within and  
without. There is doubt.  
There is fear. There is  
The old, old story. But different.  
This time will be different. This  
time. We will number. And count.

10

Time. Again the old story. But dif-  
ferent. This time will be different.

This time will. Intervals. Intervals.

This time will be. Intervals. Time  
is the beginning of. Stand up. and

Can you not count? It is so easy.

Begin with one. or One.

Followed by one. More.

follows one. Again one

other to follow. then one.

Just. Before. Going before

11

There is distraction. The fearful  
of numbers in skin. Look for  
a number. In skin.

There is avoidance. The fearful  
of numbers. Look for a number  
of. And/or excuses.

12

It cannot be justified

Nor can it be judged.

Can not be avoided. Just.

Forget? Never! And thee. No! Never.  
It is really quite simple. Not: 0000000

but a number. A number. or numbers  
Followed by: follows: 000,000,000

13

Forget not. Forget thee? No. Never.  
It is really quite simple. Not: 00000

But. A number. Followed by. But a  
Number: 000,000,000. Not liars or

14

Forget not. Not. Ever. Forget.

and judge not. it is as simple  
as skin. And a number in.  
Is this too difficult?  
Is it familiar? Are you not ashamed?  
Does your shame? Not. Make. You. Ill.

15

does it make you contrary? Are  
you to blame? Ah. Who turned  
their back first. Time is:  
a back turned. Around.

16

history. The old, old story the good  
old. Familiar? and good? old days:  
The ashes form fiction? or poetry?  
Look inside.  
Look. is this?  
Familiar?

17

Basically. This is not a lie.  
and we have seen it before.  
Basically. This is not a lie.  
and we have seen it before.  
Are you surprised?  
Did you not look inside?  
Did you not?  
Look inside.      Just      look.      Inside.

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707. **Alan Sondheim**

**VAG.3D**

*Mon 21 Oct 2002*

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VAG.3D

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708. **kari edwards**  
***speak and tell zero percent down***

*Tue 22 Oct 2002*

---

speak and tell zero percent down

rackets everywhere a dead crossdressed bean has been detained there's a can of worms but not a rescued purpose buildings in seven stories arc a lamp of irony butter showing the way with a whey-an-curds tray I have a need note a purchase calendar a time share starlit vicious compositions are you keeping up to the left is the g-note spot bite like a itchy scratch-sniff this is a leaky acetylene tank the Rock of gibraltar I ordered my personality guess your data from the department of state interior and treasury got a bisexuals inventory of expandable smart money and greasy annuities get ready for pension and the position checks can you name that spot between your legs by using a floppy disk big bites and current ratio libido from your personal version rapture this hale hale glow worm stuff is first-class second-class third client from the sun 4th from the center last but not least trained dogs mutant speak-n-taco Bell paint by numbers monochrome shame built up on all that nasty dirt and grime original sin monologue on the prow in its structural bird in the clock syndrome delayed signification credit cards are the rage have you heard what will they think saw what they say

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709. **Jeffrey Jullich**  
***Re: sales rankings query***

*Tue 22 Oct 2002*

---

Kent,

Your guess, about the downloadable Adobe titles being ranked separately in comparison only to Adobe sales, is an intelligent one that hadn't occurred to me. Despite the phenomenal ---anomalous?--- surprise of Silliman's Amazon Adobe ranking, I didn't explore any of the questions that that list raised, though they

were numerous. Amazon is very unforthcoming with on-line clarification about the rankings; what I quoted at the bottom of my post is the whole of what they provide, as far as I could find under Help: "The calculation is based on Amazon.com sales and is updated regularly. The top 10,000 best sellers are updated each hour to reflect sales in the preceding 24 hours. The next 100,000 are updated daily. The rest of the list is updated monthly, based on several different factors." The key lies shrouded somewhere in that cryptic "several different factors."

There seems to be some sort of additional time factor, I think. Ashbery, for example, outsells himself by 6,670 (~Chinese Whispers~) to 825,229 (~Your Name Here~), which seems strangely implausible. There are other, unlikely contradictions even within the small press, equally recent titles: Gordon/Sullivan's ~Swoon~ (689,659) outranks Gordon/Sullivan's ~Are Not Our Lowing Heifers~ (1,610,791) ~by a million!~

Shouldn't it be assumed, too, that since there's a third time line of new titles constantly being added, that the heap is larger at the top (a downward pyramid shape), so that the rankings are weighted by the chronology of their publication, the older titles experiencing the least "competition"?

Most of the 10,000 - 100,000 rankings ("updated daily"), such as T.S. Eliot's or O'Hara's ~Collected,~ despite the exceptional fame of those poets, would seem to be stagnant sales, in my opinion, as they're outdated (O'Hara: 1995; the Eliot: 1963!?) and, in a sense from a 2002 sales perspective, their hour has passed. That is, titles published at a time when money was freer or on-line book-buying enjoyed a greater vogue would maintain ~a permanent advantage~ over rankings from lean years.

Caveat, too, that the rankings cannot be exactly equated with number of copies sold (you: "that way AY beats John Ashbery's Selected"--- although I think his Selected, in particular, would have greatly undersold any of his ongoing titles, as he's the kind of poet

whose audience follows on a title by title basis [I, for example, never bought the Selected])).

Bok's ~Eunoia,~ which ranks as Amazon 52,500, was reported by its publisher, Coach House, to have sold 11,000 copies.

A few years ago, when I managed to seduce out of one of Ashbery's publishers an admission about his print run, I was told around 4,000 copies per title/edition (!).

Can Mullen's ~Sleeping With The Dictionary,~ at that date before the National Book Award news, be presumed to have had a print run much greater than the small press standard 1000 or so for such a title?

IMPORTANTLY, too: If you look at something like Olson's ~Maximus,~ (219,051) which I would guess enjoys virtually ~no~ sales anymore (the same, forlorn single copy in the Manhattan Upper West Side Barnes & Noble has been sitting on the shelves for ~years~), at some point in the rankings very quickly the sales probably withers away to dozens ~or less.~ The list probably, in fact, includes \*ZERO\* sales,

after a reasonably early point! (Would there be any reason for Brad Gooch's 1994 out-of-print limited availability ~City Poet~ [821,381] to be selling anymore? How many copies of Giorgio De Chirico's novel, ~Hebdomeros,~ published in 1993, could possibly be selling in 2002?--- but the ranking is [a ~high~] 274,131.) . . . where the difference in ranking would reflect only that \*the Z,000,000th title was added as a ~potential~ ISBN one million many titles after the Y,000,000th title.\*

Also, unknown is how Amazon's "Used & New" sales option figures in: "Used & New" can get the buyer ~Maximus~ for \$2.31. The ranking doesn't differentiate between what prices the title could've been bought at, and its effect.

As you can see from the dollar signs that are still floating around in that list, I was at first curious how cost might correlate with ranking, . . . but, for

one afternoon's amusement, it all soon proved too baffling. The two titles that originally interested Gary Sullivan, for example, ~Aloud~ and the Norton ~Post-Modern Poetry,~ compare at \$12.98/\$9.02 (list price/Used & New) versus \$18.87/\$13.50 (as I recall, the latter was higher back on the day that I made the list: their discounting also happens at some unexplained rate),--- so that, assuming Amazon shoppers to be by the very nature of the medium price-conscious, that would have a leveling effect on the differences in rankings or "poetic value".

An interesting on-line bookseller to compare is Barnes & Noble: whereas I can't figure out how to get Amazon to show their poetry bestsellers sequentially beyond the 25th title, Barnes & Noble allows you to review their poetry bestsellers up to the 2,876th.

<http://browse.barnesandnoble.com/controller?visgrp=fiction&slinkprefix=userid%3D6QTFY3QO2N&n=343517&g=343517+343516&sid=D6563DB4BF0E&act=M1>

On first glance, they seem to sell less poetry (that is, more non-poetry than poetry), but, by comparative rankings, the logic is a conundrum: there, Billy Collins' ~Nine Horses~ (1,002 on Amazon) is their 243rd; Creeley's ~Best American Poetry~ (2,583 on Amazon) is 31,289; . . . But a Joe Ceravolo title is 2698th! and \$70.00 price tags are not enough to dissuade buyers from turning Jean Froissart's ~Prison Amoureuse~ and ~The Songs of the Women Troubadours~ into 1896th and 1897th. The 1982 720 pp. Oxford ~Godfrey of Bulloigne: A Critical Edition of Edward Fairfax's Translation of Tasso's Gerusalemme Liberata, together with Fairfax's Original Poems~ (not even listed on Amazon) is poetry # 1091! (which I guess means a single section of an obscure university course is enough to outsell thousands of poetry titles?)

Could, for example, Amazon's last 1,000,000th titles or some range of it consist ~only~ of poetry titles, which "do not sell"?!

There's Amazon # 65,971, for example, Jorie Graham's ~Dream of a Unified Field,~ which the Buffalo Poetics List Post under

<http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind9703&L=poetics&P=R12027&I=-3>

quotes Publishers Weekly as selling 8,500 copies; but the book ~Poetry Like Bread,~ which the same source claims sold 9,000 copies, comes in as Amazon # 310,638 (a difference of 500 copies would translate into an inverse rankings difference of around 250,000??). Etc.: Incommunicado Press' rock poetry ~Any Rough Times Are Now Behind You,~ at 5,000 copies, is Amazon # 190,379. So, these sources do not dependably corroborate each other. (I suspect fudging in the publishers' reported sales figures: aren't they really using those reports as a form of advertising to increase future sales?)

Jewel's legendary ~A Night Without Armor,~ which "sold for a reported \$1 million", ranks 7,481 on Amazon.

(<http://www.pw.org/mag/newsparker0901.htm>)

Paul McCartney's ~Blackbird Singing,~ (Amazon 7,627 in hardcover, 29,504 in soft) was estimated to have sold approximately \*3,750\* copies in its first year, last year (same source as above).

In posting that list, which was very casually done off the top of my head, what I hoped would show was what I saw in its details: that it contradicts itself and is statistically a very peculiar and unfathomable indicator (certainly not of "poetic value"). One of the problems is that, without plugging in a host of non-poetry titles that I can't even think of since my interests are so narrow (---under Outdoor Cooking books, ~Weber's Big Book of Grilling~ is # 1,667! or, under \*Canning & Preserving\* titles, ~The Joy of Pickling: 200 Flavor-Packed Recipes for All Kinds of Produce from Garden or Market~ is 28,286!---), into the gaps between one poetry ranking and the next, there's no way of telling quite what those rankings represent in the full library of what we might consider viable reading. (I can't even seem,

intentionally, to ~drive~ the Browse Subjects feature low enough to reflect how infinitesimal the poetry rankings are: under Craft and Hobbies [\*Applique\*], ~Better Homes and Gardens 501 Quilt Blocks: A Treasury of Patterns for Patchwork and Applique~ is Amazon # 8,281! and, under Lace & Tatting, even ~Terrific Tassels & Fabulous Fringe~ is # 76,511!!)

...Nice hearing from you. Sorry if I was gruff at your snideness about Saussure and the Saturnian poets a while back. I've been surprised, now that the more "liberal" List policies let Gabriel Gudding squeak through Homeland Security, that you yourself haven't re-enlisted (unless you already have under a different name, heh heh heh, and just found the climate too terribly changed). I look forward to reading your Greek thing. My best to Ammonides and that rock band kid of his.

Jeffrey

--- KENT JOHNSON

<[REDACTED]> wrote:

> Hello Jeffrey,

>

> Say, I just saw your post on the sale rankings at

> Amazon, and

> since you didn't include Yasusada's Doubled

> Flowering in the long

> list, I went to Amazon and checked the ranking for

> the Adobe

> download version. It's 6,496, which puts it right

> behind Maya

> Angelou's Collected Poems, and ahead of any other

> "avant-garde"

> book, I believe, except Ron Silliman's N/O Adobe,

> which you peg

> at 2000-something, which is pretty amazing, if that

> figure is for all 3

> million plus books at amazon. But do you know: Are

> the rankings

> for the Adobe books \*just\* for the Adobe books or is

> it against the

> whole 3 million, or whatever the number is? I'm just

> curious, since if  
> it's the latter, that would seem to represent a fair  
> number of people  
> downloading the cheap five buck file.  
>  
> Well, so I hope it's the latter, since that way AY  
> beats John  
> Ashbery's Selected. Not that that matters all that  
> much.  
>  
> Always enjoy your posts at Buffalo when I check in  
> and rummage  
> around. With Sullivan, Davis, a few others, yours  
> are always the  
> most interesting.  
>  
> best,  
>  
> Kent

---

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710. **Andrew Rathmann**

***Re: Report from Czech Republic Poetry Festival***

*Tue 22 Oct 2002*

---

Thanks for the update, Sylvester. To what do you attribute their enthusiasm (I mean, beyond the inherent interest of the poets)? I suppose it's the American illiteracy and indifference that really need to be explained, but can you hazard a conjecture about why conditions seem better there?

Does it partly reflect a European government's commitment to funding such things? Is it something in Czech beer?

Andy

Where the humility, humiliation really, comes in is

>in realizing that we live in a society that cares very little to not at all  
>about what we do, and that in other societies this is not necessarily the  
>case. To walk through Mahlerova (Mahler Street) to the theatre where he was  
>orchestra director, to learn that Mozart wrote/premiered his 6th symphony

>in a cathedral there (at age 11), to see posters & banners all over the  
>city promoting a poetry festival, and to see all events standing room only,  
>with enthusiastic audiences of young and old, to see full press coverage,  
>just extraordinary. There's a whole world out there! People who read!  
>Sylvester

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711. **Thomas Bell**

***Re: Recently on the blog***

*Tue 22 Oct 2002*

---

haven't had a chance to look at \_Short Fuse but assume there is no mention of \_Homo Sonorus, for example which might have given it some historical and international legitimacy?

I'm intrigued by your asking about/for a metalanguage and why this should/could differ from a metalanguage for poetry? I'm bemusing here on several things. One is the term metalanguage (I do seem to be in a definitional rut these days, but?) "meta" here seems to denote above or superior to language while for me the real meat is on a level with or possibly beneath language (sub-language?).

I was also intrigued by your question of performance poetry on the page but on reflection wonder if this is the issue. I find these days that I experience my writing as performance or at least action or gesturebut I'm not sure this wasn't always the case. This gestural experience may have had it's roots inthe experience of learning to tell poetry from prose (despite Merleau =Ponty's \_Prose of the World) or the discovery of webpoetry or animated poetry. I find i now try to do it in 'reading' poetry as experiencing poetry now as well.

tom bell

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712. **Chris Stroffolino Stroffolino**

***Happy 69 David Bromige***

*Tue 22 Oct 2002*

---

Happy Birthday to you Mr. Bromige

C

[↑ Contents](#)

713. **august highland**

**WEB-PUBLISHED NATION ALVIN SACHS KETHER #0008**

*Tue 22 Oct 2002*

---

there is only one nation: the web-published nation  
there is only one god: and he exists on the internet  
www.web-published-nation.com

ALVIN SACHS

KETHER #0008 [excerpt]

take conkling renomination immediately parting received system too late more  
home personality grimshaw contorting unmeaning features visage letting  
cents serve countenances all board lighted up undertake son venetian senator  
whom custom tragedies georgia where accomplished persons nay involved  
literary people say created shuckings during summer occurred death one up  
connived disobedience divine law spice authorship honour impede achievement  
mercy delegation final meeting judgment poor husband students situated  
small island wamma spit science gave daley systematic threshing will usual  
every party state new york listening folger became more more fellow story  
thousand volumes brought together hearted influence emperor namely beast  
came wood devoured send away lovely maid who sold bassa some being dis-  
agreeably disturbed brave both death slavery will part method restriction  
lines more less obliquely sufficiently remarkable sooty georgia traders some  
friendship benevolence tangible evils come technical acquainted state knows  
little degree depressing mountains hills cried ah faithless spaniard negligent  
vine will inconsiderately severe instead horror dismay being overcharged  
shilling tavern-many years borne remains leading will doubtless unmannerly  
deportment night courage seasons time went left think will regiment fugitives  
drawn up formed secession principles peace defy obstacles bid despair stipu-  
lations bewildered otherwise thrive equally well troubling study some prelimi-  
nary talk read habits living set exemption private property towards extremity  
listen proposal kind peremptorily thing university government up time rule  
psychic life rebellion heresy rich shops windows threw cold water shewn dead  
friend laid greatest show electricity treatment certain made gross method  
glasses almost throughout mistrust see exuberance irrigation department viv-  
ifying next species paradisea regia amusements kind always highly eternal  
predecessors embassy own boat escape foreigners went pursuit truth such  
suspicious blackest slave where white beast came wood devoured send away  
yielded forth fields taint smoke blown off dodds stated treated precisely char-  
acter assumed ralfe found experiments court states note jut wood order pre-  
vent bloodshed tenant made river baying peace defy obstacles bid despair  
commissaire woman conceive made apologies father opinions seeming saint

opportune moment plan great fortune only daughter rich take social stand defence doctor contrary peleg peshell together dangerous allow wander requested show came international tribunal came charleston cæsar disliked cas-sius want aldermanic characteristics ripest alto douro grapes verdeilho attention claims shadow shall less shadow succession such movements can unpleasing board will sink too both figures beneficial arousing does arraign white prisoners regiment fugitives drawn up formed roll subject modification men ability quieting rivalries ought eternal welfare both well sa

---

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.404 / Virus Database: 228 - Release Date: 10/15/2002

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714. **Harry Nudel**  
***the day job....***

*Tue 22 Oct 2002*

---

i was half-interested in all the stats and #'s and rankings of Amazon's Po....but in the 'real' world of the sidewalks of New York....I finally sold the BLACKBURN...grossman book....after 2 years...nice copy...maybe 15 bucks...to an English Girl who had never heard of him...and who i had to give the 15 min. lecture to...I've had 4 Zukofsky titles on the street for more than 2 years without a nibble...i have in stock maybe 20 other Z titles...i've NEVER sold one....Olson outside big UGH...the po world is completely marginalized...or as we say 'rounds this way...BARAKAIZED...you can propagandize 'em all you want in class...but the moment they steps outside...and you wonder why we're HATED...

which is why i knocked off 2 copies of my new magnum opus...i could have strong armed some friends or nabes into buying a few copies..why bother..just show it to 'em....& on with the show...drn..

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715. **lewis lacook**  
***"I think today may be more amber,"***

*Tue 22 Oct 2002*

---

Today's golden with engineering, Brad says to Brittany over the covers, who plows through the dark like a rifle's antique fin evoking erect series' retention with impacted capacities. "Sky's like an antique paper or the skin of old plants meshing with horizontal

nodes."

Today, it should be noted, loads into a new browser window via javascript popup advertising; ineffective as it may be, and regardless of function rs(n,u,w,h)

```
{
  remote = window.open(u, n, 'width=' + w + ',height='
+ h + ',resizable=yes,scrollbars=yes');
  if (remote != null) {
    if (remote.opener == null)
      remote.opener = self;
    window.name = 'myYahooRoot';
    remote.location.href = u;
  }
```

Maybe there's blood in your mouth, which commends with hooks the waters and their skimming over: Brad and Brittany asleep, eyelids pressed like petals on the white box truck foaming, we got the whole of the sun nozzled in our vegetation outside, he whispers to her rustily over an older skin of ferns brushing japanese calligraphy, maybe there's blond in your month of modes spilling lipid dreams.

```
body { color:#000000; background:#ffffff;
font-family:frutiger,arial,helvetica; font-size:10pt;}
body A { color:#000000; }
```

My body is no color of notepad stretched, she mentions in passing a sport utility vehicle primed with a powerful bomb slammed into an Israeli bus at rush hour here this afternoon, and once more we're as naked and as soft as new skin ready for puncture going to work. "I think today may be more amber," you gasp, the engine and transmission of the vehicle carrying the explosives lay some 50 yards from the bus, by a left leg severed below the knee.

=====

<http://www.lewislacook.com/>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

---

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716. **Susan Wheeler**

**Readings**

Tue 22 Oct 2002

---

In addition to reading with the extraordinary John Tranter at Dawson's on Sunday, I will be doing another reading in Los Angeles this Thursday:

UCLA Hammer Museum  
Thursday, October 24  
7:00 p.m.  
10899 Wilshire Boulevard  
[REDACTED]  
free on Thursdays

Would be ace to see any of you at either.

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717. **mdw**

***politically conservative poets in the U.S. since 1950?***

Tue 22 Oct 2002

---

A student in my Experience of Poetry class asked me an interesting question the other day. His reasons for asking the question aren't interesting, but I thought the question was:

"Aren't there any political conservative poets in the U.S.?"

Now, let's say that what he means, in this instance, by conservative is a fairly conventional U.S. definition--someone who votes for the Republican Party. So I don't mean to include here poets who from the perspective of the political and aesthetic radicals on this list (you know who you, uh, we, are) might be called conservative because they don't like language poetry or write conventional MFA narrative verse--those people, in my experience, may be pro-capitalist Democrats, but they're never Republicans. They're mainstream, but not conservative.

I'd also like to exclude from the list certain right wing radicals like, say, Pound, who whatever the confusion in his fascism and Jeffersonian democracy was never, as far as I know, a Republican.

So, who does that leave, especially if we talk about poets who came to prominence in the 1950s and afterwards? Eliot, of the older Modernists, was still around, but not in the United States. So there's Allen Tate, and certainly James Dickey, the most prominent conservative poet from the 50s on that I can think

of right now. Other southern poets? William Jay Smith? Robert Penn Warren I think was a southern Democrat, although probably he still qualifies as conservative. Who else? Any Northern Republican poets? Even an aesthetically conservative poet like Thomas McGrath was a long-time communist. There's Carl Thayer, who Skanky Possum published, and who likes Joe McCarthy and Calvin Coolidge, but he hardly qualifies as having any prominence. And what, I wonder, does all this say about poetry in the U.S.? Maybe not much, maybe something about the relationship between poetry and a market economy? But for instance, my guess is that there are more politically conservative poets in Britain, although I don't know for sure.

Names? Ideas?

Mark

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718. **paula speck**

***Re: Report from Czech Republic Poetry Festival***

*Tue 22 Oct 2002*

---

Listers--

My guess is that what happens in the Czech republic is what happens everywhere in the world EXCEPT the US. I know it happens in Latin America and especially in Argentina, which I know best. The US dominates mass entertainment media (movies, pop music, etc.) The rest of the world consumes our mass entertainment willingly and avidly, when they want escapism. But when they want to see characters and settings that bear some resemblance to their own lives, they turn to works produced closer to home. And since a movie, for example, with high production values is quite expensive (and a relatively small language or culture group like the Dutch or the Portuguese can't count on selling the work to outsiders), this work expressing local scenes and problems is not likely to be a movie, but instead a novel, a short story or even a poem. The end result is that art forms that require fewer resources and can be produced by individuals or small groups still have substantial audiences and fulfill a non-elite need in places like Buenos Aires, Amsterdam, Lima, and Lisbon.

I saw this myself in Buenos Aires, where Jorge Luis Borges, the writer of fantastic, philosophical, and what we could consider "high culture" short stories was such a celebrity that a truck driver stopped in traffic to get his autograph and offer him a lift and a waitress in an airport coffee shop excused herself, went back to her locker, and shyly produced a battered copy of one of his books for him to sign.

So there's a price to be paid for living in the richest, most culturally dominant nation in the world. Other social and cultural currents are operating as well, of course, but I really think that what I just described is a big part of it. Do listees in far corners of the world agree?

Paula Speck  
(currently in Washington, D.C.)

*From: Andrew Rathmann <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: Report from Czech Republic Poetry Festival  
Date: Mon, 21 Oct 2002 21:42:51 -0800*

*Thanks for the update, Sylvester. To what do you attribute their enthusiasm (I mean, beyond the inherent interest of the poets)? I suppose it's the American illiteracy and indifference that really need to be explained, but can you hazard a conjecture about why conditions seem better there?*

*Does it partly reflect a European government's commitment to funding such things? Is it something in Czech beer?*

Andy

*Where the humility, humiliation really, comes in is in realizing that we live in a society that cares very little to not at all about what we do, and that in other societies this is not necessarily the case. To walk through Mahlerova (Mahler Street) to the theatre where he was orchestra director, to learn that Mozart wrote/premiered his 6th symphony in a cathedral there (at age 11), to see posters & banners all over the city promoting a poetry festival, and to see all events standing room only, with enthusiastic audiences of young and old, to see full press coverage, just extraordinary. There's a whole world out there! People who read! Sylvester*

---

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719. **Brian Stefans [arras.net]**

***SEGUE READING: Jackson Mac Low and Maggie O'Sullivan***

Tue 22 Oct 2002

---

SEGUE READING SERIES AT THE BOWERY POETRY CLUB

[http://www.segue.org/calendar/calendar\\_index.htm](http://www.segue.org/calendar/calendar_index.htm)

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

308 BOWERY, JUST NORTH OF HOUSTON

Saturday, October 26

4 (sharp) - 6 PM

\$4 admission goes to support the readers

Curators:

Brian Kim Stefans & Gary Sullivan

::Jackson Mac Low:: Publishers Weekly once called Jackson Mac Low "America's most indefatigable experimental poet" <he's also been one of the most influential. The long-awaited, 250-page Doings: Assorted Performance Pieces 1955-2002 was just published by Granary Books. A nice selection of his work can be found at: <http://epc.buffalo.edu/authors/maclow/>.

::Maggie O'Sullivan:: Publishers Weekly may not have called Maggie O'Sullivan anything, but she is one of England's most indefatigable experimental poets, having published fourteen books including Unofficial Word (Galloping Dog, 1998) and In the House of the Shaman (Reality Street, 1993). She edited Out Of Everywhere: Linguistically Innovative Poetry by Women in North America & the UK (Reality Street, 1996).

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720. **austinwja**

***Re: politically conservative poets in the U.S. since 1950?***

Tue 22 Oct 2002

---

In a message dated 10/22/02 8:58:02 AM, [REDACTED] writes:

<< A student in my Experience of Poetry class asked me an interesting question

the other day. His reasons for asking the question aren't interesting, but I thought the question was:

"Aren't there any political conservative poets in the U.S.?"

Now, let's say that what he means, in this instance, by conservative is a

fairly conventional U.S. definition--someone who votes for the Republican Party. So I don't mean to include here poets who from the perspective of the political and aesthetic radicals on this list (you know who you, uh, we, are) might be called conservative because they don't like language poetry or write conventional MFA narrative verse--those people, in my experience, may be pro-capitalist Democrats, but they're never Republicans. They're mainstream, but not conservative.

I'd also like to exclude from the last certain right wing radicals like, say, Pound, who whatever the confusion in his fascism and Jeffersonian democracy was never, as far as I know, a Republican.

So, who does that leave, especially if we talk about poets who came to prominence in the 1950s and afterwards? Eliot, of the older Modernists, was still around, but not in the United States. So there's Allen Tate, and certainly James Dickey, the most prominent conservative poet from the 50s on that I can think of right now. Other southern poets? William Jay Smith? Robert Penn Warren I think was a southern Democrat, although probably he still qualifies as conservative. Who else? Any Northern Republican poets? Even an aesthetically conservative poet like Thomas McGrath was a long-time communist.

There's Carl Thayer, who Skanky Possum published, and who likes Joe McCarthy

and Calvin Coolidge, but he hardly qualifies as having any prominence. And what, I wonder, does all this say about poetry in the U.S.? Maybe not much, maybe something about the relationship between poetry and a market economy?

But for instance, my guess is that there are more politically conservative poets in Britain, although I don't know for sure.

Names? Ideas?

Mark >>

Whether or not a poet is an "aesthetic radical" is hardly an indication of the politics. One of our most aesthetically radical living poets characterizes himself as a Libertarian and has voted Republican. In fact, he is described in more than

one major reference book as the most experimental poet of our times. Although I doubt that he unswervingly toes the Conservative line, just as I doubt he has always voted Republican, his politics do swing right on several issues. For example, he is against Affirmative Action (He told me this face to face.). I am referring to Richard Kostelantetz.

Richard's aesthetics, judging by his "notes towards a theory" in a recent issue of *Moria*, in their dismissal of the emotions and "extreme subject matter," can only be described as Puritanical. I suspect that some on and off this list who fancy themselves on the left might agree with his Poetics. This is not to impugn his--or anyone's--talent, politics, or product. And since Richard has made both his political and aesthetic leanings public on many occasions, I am certainly not speaking out of school.

To be "aesthetically radical" is not, of course, synonymous with either leftist politics or aesthetics. Best, Bill

WilliamJamesAustin.com  
KojaPress.com  
Amazon.com  
BarnesandNoble.com

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721. **Alicia Askenase**  
***Prevalett Reminder***

*Tue 22 Oct 2002*

---

Poetry Workshop at the Walt Whitman Arts Center  
with poet KRISTIN PREVALETT

10 am to 12:30 pm  
SATURDAY, OCTOBER 26

Open registration.  
\$30/\$20 members

Guidelines:

Send one poem you would like to discuss,  
preferably by E mail, though Snail Mail is ok.  
This class will include in-class writing exercises,  
and will be followed by a visit to Walt Whitman's home.

Payment: Please send  
or bring check or money order to:  
Walt Whitman Arts Center  
Prevalett Workshop

2nd and Cooper Streets  
Camden, NJ 08102



Check our website: [www.waltwhitmancenter.org](http://www.waltwhitmancenter.org)  
for more details, directions, and upcoming events

Kristin Prevallet is a poet, most recently the author of *Scratch Sides: Poetry, Documentation, and Image-Text Projects* (Skanky Possum Press, 2002). Her creative and critical writing has appeared in numerous publications including *Poets & Writers*, *Fence*, *Chain*, *Jacket*, *The Chicago Review*, and the recent anthology *Telling it Slant: Avant-garde Poetics of the 1990s*. She teaches creative writing and poetics at Pratt Institute in Brooklyn, NY.

Alicia Askenase  
Literary Program Director

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722. **charles alexander**  
***bromige book***

*Tue 22 Oct 2002*

---

Order and read a great book today! Celebrate a birthday, too!

David Bromige, *As in T As in Tether*  
Chax Press 2002

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Preface to David Bromige's *As in T As in Tether*, by Robert Grenier:

For David Bromige

From Dream-time forward (long ago) there's been desire to free oneself from all and sundry 'constraints' of what those most dear to one all around 'want & expect me to do' - I WON'T! Why? Because otherwise, I MUST DIE! (& they die, too - although, particularly here, they don't know it - they don't

know they depend on ME! – to destroy us!) Hard to do, without rewriting the language itself down to its BONES/CRACKS/GRIMACES/SLIPPAGES/WELTS – BECAUSE IT’S STUPID AND WRONG! – tiger writhing in its chains (skin), like figure of Robert T.S. Lowell (on cover of Life Studies) in life, except worse (D.B. himself makes them up, bounds, then sets out to destroy them, by using ‘them’ against themselves) (agent of the English language itself?) – all in the name of a possible human life (“the metamorphoses of many organs show what wonderful changes in function are at least possible” – Darwin), e.g. in Sebastopol – which he herein demonstrates (as in “ ‘T’ as in ‘Tethered’”) – with more sense/result and good humor than that other Hippocratic gallstone/sticker fellow Tristram-Gulliver-Beckett-Quixote-Lawrence-Alec Guinness?, I don’t know. (D.B. lives in part to ‘poke fun’ at figure of Alec Guinness in Bridge On The River Kwai.) So the ‘New World’ is another writing in words – at least potentially – though these words must (equally) now be attacked as FALSE from Day One (and true).

Like being in jail, except – through the ‘glissement des signes’ (‘play’ of languages) – something?

How this GOOD WRITING changes the oncoming catastrophe, I’m not sure (can’t say).

Doesn’t ‘profit them’ to grille me!

A sheaf of fresh red-brown white-washed (‘Norwegian’) hair & beard grizzled eyeing you quizzically blue-eyed affectionately lang-po death-of-the-author freethinking people declare yourself – an off-rhyme – working class, germane to the situation, to wit – a box (why not, you put it together?) – you make it yourself, then walk round inside it! (it is ‘The World’!) – you revile the box, & spit upon it! ! – with a lyrical instinct wont to destroy the Avant Garde along with it – un grand <<blaze>> des grizzled (signatures) signes – results in (both) a certain dissatisfaction with humans (& the ‘world’) & yet (well-established/superior/separate) says what it is, anyway, for it. How else could it be ‘better represented’?

As much the face as the sink!

A serious poet, after all these years of seeming fun!

What words do, each does – how to begin to ‘see through’ their ‘fundamental undertaking’ ? ?

It is a (seeming) prison one flees – Life Itself – by Imagination (spellbound) returned to and enacted (anewed).

Robert Grenier  
(November 11-12/98)

\*Sunlight falls on one decision, leaving  
shadow for another, the ground of all  
identity. A moment alters; stars chain  
into form. A word brings on evening.\*

\*Tom Mandel, from /Prospect of Release/\*

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723. **Arielle Greenberg**

***int'l poetry cultures (was Report from Czech Republic Poetry Festival)***

*Tue 22 Oct 2002*

---

I find this very useful to know, how other cultures react to their writers and to poetry in general. I know that when I lived in Israel in the late 80s, celebrity as a whole was on a much smaller scale--there was not so much class difference then, so it was likely that the nation's biggest pop star lived in the same apt building you did. And they definitely revere their poets and writers, although this was mostly true of the patriotic poets associated with Israel's founding--I was too young at the time to really know if there was a flourishing scene of younger writers.

Arielle

--- paula speck <[REDACTED]> wrote:

>

> So there's a price to be paid for living in the  
> richest, most culturally  
> dominant nation in the world. Other social and  
> cultural currents are  
> operating as well, of course, but I really think  
> that what I just described  
> is a big part of it. Do listees in far corners of  
> the world agree?

>

> Paula Speck  
> (currently in Washington, D.C.)

>

>

>

>  
>  
> >From: Andrew Rathmann <[REDACTED]>  
> >Reply-To: UB Poetics discussion group  
> <[REDACTED]>  
> >To: [REDACTED]  
> >Subject: Re: Report from Czech Republic Poetry  
> Festival  
> >Date: Mon, 21 Oct 2002 21:42:51 -0800  
> >  
> >Thanks for the update, Sylvester. To what do you  
> attribute their  
> >enthusiasm (I mean, beyond the inherent interest of  
> the poets)? I suppose  
> >it's the American illiteracy and indifference that  
> really need to be  
> >explained, but can you hazard a conjecture about  
> why conditions seem better  
> >there?  
> >  
> >Does it partly reflect a European government's  
> commitment to funding such  
> >things? Is it something in Czech beer?  
> >  
> >Andy  
> >  
> >  
> >Where the humility, humiliation really, comes in is  
> > >in realizing that we live in a society that cares  
> very little to not at  
> >all  
> > >about what we do, and that in other societies  
> this is not necessarily  
> >the  
> > >case. To walk through Mahlerova (Mahler Street)  
> to the theatre where he  
> >was  
> > >orchestra director, to learn that Mozart  
> wrote/premiered his 6th symphony  
> > >in a cathedral there (at age 11), to see posters  
> & banners all over the  
> > >city promoting a poetry festival, and to see all

> events standing room  
> >only,  
> > >with enthusiastic audiences of young and old, to  
> see full press coverage,  
> > >just extraordinary. There's a whole world out  
> there! People who read!  
> > >Sylvester  
>  
>  
>

---

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724. **mIEKAL aND**

***appropriate scale | print on demand | where are the bookfairs?***

*Tue 22 Oct 2002*

---

*I don't reckon any small or mirco press publisher believes they'll  
make a profit or sell out of their print run - or, depends on such  
lucky occurrences.*

*Patrick F. Durgin*

one of the intrinsic beauties to print on demand is that once you get some titles up & going you can make the whole thing stay in the black, because yr print costs after an initial edition are based on sales & demand rather than imagined audience. & I must say that thinking of editioning thousands of copies (Im speaking in general, not specifically to patrick's project) for the kind of work that we are talking about here seems grandiose & Id like to suggest based on 20 yrs of publisher/bookmaking experience that the numbers are "usually" much more realistically in the 100-500 range. I learned quite early that closets full of books waiting to be sold does little more than reinforce materialistic concepts of what it means to "publish" a book.

in this model the publisher is also bookmaker, a decided good thing. it puts the maker in touch with materials, paper, ink, copiers & presses, binding & in the age of mass-production creates value-added products whose spirit/uniqueness is impossible to duplicate with "give the printer a big check, get boxes of glossy perfect bounds in return" style of printing.

also, realistically, these kinds of larger numbers & ideal imagined readers is a much tighter & more economical fit with various modes of web publishing. html books, pdf books, etc. thoughtfully done online, they can take on a life of their own & infect their own subset of readers.

one of the real questions is since much of this kind of literature is affixed to university affiliation, why arent the universities working to enact distribution models that supports micro publishers... to some extent there are a number of archives, but BOOK FAIRS have for some reason been erased from the small press topology, & realistically university settings are the only places that have the kind of resources to create & bring these kind of events together. in the 80s there was seemingly an active network of such events, east coast, midcoast, west coast which did much to build an excitement of community of readers & writers/artists.

mIEKAL aND



<www.dreamtimevillage.org> | <www.cla.umn.edu/joglars>

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## 725. **Harry Nudel**

### ***conservative...***

Tue 22 Oct 2002

---

i'd take a quick look at the Later/Older Frost and Kerouac .....in another context...Basil Bunting was decidedly Anti-Communist...after working in Persia/Iran...it's an interesting question..with a hard answer given how 'getting-along'...or 'fellow-travelling' the po scene is....remember well all the Po Institutions from Church to Grant are union left job halls.....if anti-affirmative action is the song on the juke box....play on...DRn...

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## 726. **Patrick F. Durgin**

### ***Internet Sales Ranking & small press poetry***

Tue 22 Oct 2002

---

This is an interesting but frustrating discussion - When I produced the audio edition of Kenning, I had to press 1000 copies of the double-CD package. In an

effort to widen the "market" for such things, I offered the CD through Amazon. They ordered exactly two copies, both of which remain in a warehouse someplace, and hence it has NO sales ranking. If I'd have sold a total of 100 copies (via any various means) I'd have made my money back (excluding grants received, etc).

<http://www.amazon.com/exec/obidos/ASIN/B000069BJ1/qid%3D1035298605/sr%3D11-1/ref%3Dsr%5F11%5F1/103-3349876-3150255>

I don't reckon any small or mirco press publisher believes they'll make a profit or sell out of their print run - or, depends on such lucky occurrences. On the other hand, breaking even would be nice, and would allow someone like me to stay on a regular production schedule. I always said I'd rather have a handful of careful and otherwise 'invested' readers / listeners for Kenning, but sales flat-out begin to matter when it comes to projects such as this, which, seem to warrant the 3-4000 dollars that go into their manufacture and distribution. On the other hand, those who've received a review copy or been given a free copy from a contributor etc have been eager to express their appreciation ...

I did read somewhere that Jewel has apparently outsold Whitman.

Patrick F. Durgin

Kent,

Your guess, about the downloadable Adobe titles being ranked separately in comparison only to Adobe sales, is an intelligent one that hadn't occured to me.

Despite the phenomenal ---anomalous?--- surprise of Silliman's Amazon Adobe ranking, I didn't explore any of the questions that that list raised, though they were numerous. Amazon is very unforthcoming with on-line clarification about the rankings; what I quoted at the bottom of my post is the whole of what they provide, as far as I could find under Help: "The calculation is based on Amazon.com sales and is updated regularly. The top 10,000 best sellers are updated each hour to reflect sales in the preceding 24 hours. The next 100,000 are updated daily. The rest of the list is updated monthly, based on several different factors." The key lies shrouded somewhere in that cryptic "several different factors."

There seems to be some sort of additional time factor, I think. Ashbery, for example, outsells himself by 6,670 (~Chinese Whispers~) to 825,229 (~Your Name

Here~), which seems strangely implausible. There are other, unlikely contradictions even within the small press, equally recent titles: Gordon/Sullivan's ~Swoon~ (689,659) outranks Gordon/Sullivan's ~Are Not Our Lowing Heifers~ (1,610,791) ~by a million!~

Shouldn't it be assumed, too, that since there's a third time line of new titles constantly being added, that the heap is larger at the top (a downward pyramid shape), so that the rankings are weighted by the chronology of their publication, the older titles experiencing the least "competition"?

Most of the 10,000 - 100,000 rankings ("updated daily"), such as T.S. Eliot's or O'Hara's ~Collected,~ despite the exceptional fame of those poets, would seem to be stagnant sales, in my opinion, as they're outdated (O'Hara: 1995; the Eliot: 1963!?) and, in a sense from a 2002 sales perspective, their hour has passed. That is, titles published at a time when money was freer or on-line book-buying enjoyed a greater vogue would maintain ~a permanent advantage~ over rankings from lean years.

Caveat, too, that the rankings cannot be exactly equated with number of copies sold (you: "that way AY beats John Ashbery's Selected"--- although I think his Selected, in particular, would have greatly undersold any of his ongoing titles, as he's the kind of poet whose audience follows on a title by title basis [I, for example, never bought the Selected])).

Bok's ~Eunoia,~ which ranks as Amazon 52,500, was reported by its publisher, Coach House, to have sold 11,000 copies.

A few years ago, when I managed to seduce out of one of Ashbery's publishers an admission about his print run, I was told around 4,000 copies per title/edition (!).

Can Mullen's ~Sleeping With The Dictionary,~ at that date before the National Book Award news, be presumed to have had a print run much greater than the small press standard 1000 or so for such a title?

IMPORTANTLY, too: If you look at something like Olson's ~Maximus,~ (219,051) which I would guess enjoys virtually ~no~ sales anymore (the same, forlorn single copy in the Manhattan Upper West Side Barnes & Noble has been sitting on the shelves for ~years~), at some point in the rankings very quickly the sales probably withers away to dozens ~or less.~ The list probably, in fact, includes \*ZERO\* sales,

after a reasonably early point! (Would there be any reason for Brad Gooch's 1994 out-of-print limited availability ~City Poet~ [821,381] to be selling anymore? How many copies of Giorgio De Chirico's novel, ~Hebdomeros,~ published in 1993, could possibly be selling in 2002?--- but the ranking is [a ~high~] 274,131.) . . . where the difference in ranking would reflect only that \*the Z,000,000th title was added as a ~potential~ ISBN one million many titles after the Y,000,000th title.\*

Also, unknown is how Amazon's "Used & New" sales option figures in: "Used & New" can get the buyer ~Maximus~ for \$2.31. The ranking doesn't differentiate between what prices the title could've been bought at, and its effect.

As you can see from the dollar signs that are still floating around in that list, I was at first curious how cost might correlate with ranking, . . . but, for one afternoon's amusement, it all soon proved too baffling. The two titles that originally interested Gary Sullivan, for example, ~Aloud~ and the Norton ~Post-Modern Poetry,~ compare at \$12.98/\$9.02 (list price/Used & New) versus \$18.87/\$13.50 (as I recall, the latter was higher back on the day that I made the list: their discounting also happens at some unexplained rate),--- so that, assuming Amazon shoppers to be by the very nature of the medium price-conscious, that would have a leveling effect on the differences in rankings or "poetic value".

An interesting on-line bookseller to compare is Barnes & Noble: whereas I can't figure out how to get Amazon to show their poetry bestsellers sequentially beyond

the 25th title, Barnes & Noble allows you to review their poetry bestsellers up to the 2,876th.

<http://browse.barnesandnoble.com/controller?visgrp=fiction&slinkprefix=userid%3D6QTFY3QO2N&n=343517&g=343517+343516&sid=D6563DB4BF0E&act=M1>

On first glance, they seem to sell less poetry (that is, more non-poetry than poetry), but, by comparative rankings, the logic is a conundrum: there, Billy Collins' ~Nine Horses~ (1,002 on Amazon) is their 243rd; Creeley's ~Best American Poetry~ (2,583 on Amazon) is 31,289; . . . But a Joe Ceravolo title is 2698th! and \$70.00 price tags are not enough to dissuade buyers from turning Jean Froissart's ~Prison Amoureuse~ and ~The Songs of the Women Troubadours~ into 1896th and 1897th. The 1982 720 pp. Oxford ~Godfrey of Bulloigne: A Critical Edition of Edward Fairfax's Translation of Tasso's Gerusalemme Liberata, together with Fairfax's Original Poems~ (not even listed on Amazon) is poetry # 1091! (which I guess means a single section of an obscure university course is enough to outsell thousands of poetry titles?)

Could, for example, Amazon's last 1,000,000th titles or some range of it consist ~only~ of poetry titles, which "do not sell"?!

There's Amazon # 65,971, for example, Jorie Graham's ~Dream of a Unified Field,~ which the Buffalo Poetics List Post under

<http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind9703&L=poetics&P=R12027&I=-3>

quotes Publishers Weekly as selling 8,500 copies; but the book ~Poetry Like Bread,~ which the same source claims sold 9,000 copies, comes in as Amazon # 310,638 (a difference of 500 copies would translate into an inverse rankings difference of around 250,000??). Etc.: Incommunicado Press' rock poetry ~Any Rough Times Are Now Behind You,~ at 5,000 copies, is Amazon # 190,379. So, these sources do not dependably corroborate each other. (I suspect fudging in the publishers' reported sales figures: aren't they really

using those reports as a form of advertising to increase future sales?)

Jewel's legendary ~A Night Without Armor,~ which "sold for a reported \$1 million", ranks 7,481 on Amazon.

(<http://www.pw.org/mag/newsparker0901.htm>)

Paul McCartney's ~Blackbird Singing,~ (Amazon 7,627 in hardcover, 29,504 in soft) was estimated to have sold approximately \*3,750\* copies in its first year, last year (same source as above).

In posting that list, which was very casually done off the top of my head, what I hoped would show was what I saw in its details: that it contradicts itself and is statistically a very peculiar and unfathomable indicator (certainly not of "poetic value"). One of the problems is that, without plugging in a host of non-poetry titles that I can't even think of since my interests are so narrow (---under Outdoor Cooking books, ~Weber's Big Book of Grilling~ is # 1,667! or, under \*Canning & Preserving\* titles, ~The Joy of Pickling: 200 Flavor-Packed Recipes for All Kinds of Produce from Garden or Market~ is 28,286!---), into the gaps between one poetry ranking and the next, there's no way of telling quite what those rankings represent in the full library of what we might consider viable reading. (I can't even seem, intentionally, to ~drive~ the Browse Subjects feature low enough to reflect how infinitesimal the poetry rankings are: under Craft and Hobbies [\*Applique\*], ~Better Homes and Gardens 501 Quilt Blocks: A Treasury of Patterns for Patchwork and Applique~ is Amazon # 8,281! and, under Lace & Tatting, even ~Terrific Tassels & Fabulous Fringe~ is # 76,511!!)

...Nice hearing from you. Sorry if I was gruff at your snideness about Saussure and the Saturnian poets a while back. I've been surprised, now that the more "liberal" List policies let Gabriel Gudding squeak through Homeland Security, that you yourself haven't re-enlisted (unless you already have under a different name, heh heh heh, and just found the climate too terribly changed). I look forward to reading your

Greek thing. My best to Ammonides and that rock band kid of his.

Jeffrey

--- KENT JOHNSON

<[REDACTED]> wrote:

> Hello Jeffrey,

>

> Say, I just saw your post on the sale rankings at

> Amazon, and

> since you didn't include Yasusada's Doubled

> Flowering in the long

> list, I went to Amazon and checked the ranking for

> the Adobe

> download version. It's 6,496, which puts it right

> behind Maya

> Angelou's Collected Poems, and ahead of any other

> "avant-garde"

> book, I believe, except Ron Silliman's N/O Adobe,

> which you peg

> at 2000-something, which is pretty amazing, if that

> figure is for all 3

> million plus books at amazon. But do you know: Are

> the rankings

> for the Adobe books \*just\* for the Adobe books or is

> it against the

> whole 3 million, or whatever the number is? I'm just

> curious, since if

> it's the latter, that would seem to represent a fair

> number of people

> downloading the cheap five buck file.

>

> Well, so I hope it's the latter, since that way AY

> beats John

> Ashbery's Selected. Not that that matters all that

> much.

>

> Always enjoy your posts at Buffalo when I check in

> and rummage

> around. With Sullivan, Davis, a few others, yours

> are always the

> most interesting.

>  
> best,  
>  
> Kent

-----

<http://www.buffalo.edu/~pdurgin>

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727. **Lanny Quarles**

***N/L-MINIAPPLET\_siva | panini ::=apsara | vya:karana***

*Tue 22 Oct 2002*

---

(natural language mini-applet in homage to panini)  
caution: buggy code may not work on some meme-servers... ie poemy protocols..

siva | panini ::=apsara | vya:karana

it is said he was born to the beating of the bumhi-dundhubi, the giant earth-drum

it is said he played chaturanga as a baby with mighty siva

see how these pieces dance said siva

see the rules of their undulations, the methods of their hips

these pieces are the tongues of the devavani

hear their 4000 transformations across the strata,

hear how in time, a rhythm embosses all meta-rules

a rhythm whose observance is a foci, a lens of reason

in time others will taste of this somastadhyayi

and the pieces of the chaturanga will dance right off the board

dance with the freedom of perfection

some Panini links:

[http://www.infinityfoundation.com/mandala/t\\_es/t\\_es\\_rao-t\\_syntax.htm](http://www.infinityfoundation.com/mandala/t_es/t_es_rao-t_syntax.htm)

<http://www-gap.dcs.st-and.ac.uk/~history/Mathematicians/Panini.html>

<http://uncouplingthecopula.freewebspace.com/panini.htm>

<http://acl.ldc.upenn.edu/J/J95/J95-3006.pdf>

[http://www.infinityfoundation.com/mandala/h\\_es/Indian\\_Roots\\_Modern\\_Linguistics.pdf](http://www.infinityfoundation.com/mandala/h_es/Indian_Roots_Modern_Linguistics.pdf)

<http://www.cla.sc.edu/LING/faculty/dubinsky/Ling739/Discussion/Indian-lx-questions.html>

<http://www.geocities.com/narenp/history/info/people.htm>

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728. **Ontological**  
***Ontological Mailing List***  
Tue 22 Oct 2002

---

RICHARD FOREMAN'S  
ONTOLOGICAL-HYSTERIC THEATRE

For thirty-five years, Richard Foreman has been a pioneer in the world of Avant-Garde theatre. He is the winner of nine Obie awards and the recipient of the Pen/ Laura Master American Playwright Award. Every year Richard Foreman produces a new, groundbreaking work in the Ontological-Hysteric Theatre located in St. Marks Church. Now we are trying to expand our audience outreach using email. We will be posting information about Richard's shows, other performances in the Ontological, and special events using this Post. You may direct any inquiries you may have about our theatre to Joshua Briggs at [REDACTED]. I am happy to answer any questions or discuss the work happening here. You may also call at [REDACTED] and visit our website at [www.ontological.com](http://www.ontological.com). The site is currently being renovated, so please check back often to see the new images, sounds and information that we have posted about the Ontological Theatre. You can also learn more about Richard's theatre by visiting [http://www.ubu.com/feature/sound/feature\\_foreman.html](http://www.ubu.com/feature/sound/feature_foreman.html).

Thank you so much for your time.

Sincerely,

Joshua Briggs  
Production Manager  
Ontological-Hysteric Theatre

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729. **Mark Salerno**  
***Shameless Self-Promotion Compounded With Mercenary Careerism***  
Tue 22 Oct 2002

---

Colleagues:

My new book, entitled "Method," will be published in December 2002. Since my publisher is counting on the profits from the sale of this book to take his wife out for what he calls "a swell time at Dunkin' Donuts," it is incumbent upon me to do something to promote the work. If anyone knows of reading venues around the country that would offer safe harbor (and a no-nonsense honorarium) to a vagabond visiting poet, I'd be grateful to hear from you. More information about myself and/or the book by back channel.

Thanks.

Mark Salerno

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730. **Tenney Nathanson**

***POG reading this Saturday Oct 26, 7 pm: poets Martin Corless-Smith & Tenney Nathanson***

*Tue 22 Oct 2002*

---

POG

presents

poets

Martin Corless-Smith

and

Tenney Nathanson

Saturday, October 26, 7pm

Orts Theatre of Dance, 121 East 7th Street

Admission: \$5; Students \$3

Martin Corless-Smith is the author of *Of Piscator* (U of Georgia) and *Complete Travels* (West House Books), as well as the chapbooks *Lives of the Poets: A Preliminary Count* (Ispress), *A Selection of the Work of Thomas Swan* (with Alan Halsey) (West House Books), *The Garden: A Theophany of ECCOHOMÉ*, a *Dialectical Lyric* (Spectacular Books), and *On the Nature of Things* (811 Press). He teaches creative writing at Boise State University. Online materials by or about Corless-Smith include: an interview in *README* at <http://home.jps.net/~nada/issuefour.htm> a review of *COMPLETE TRAVELS* in *Jacket Magazine*, at <http://jacketmagazine.com/12/corl-by-kenn.html> a poem in manuscript at <http://www.wordforword.info/vol1/volume1/Corless-Smith.htm>

Tenney Nathanson is the author of the chapbooks *The Book of Death* (Membrane Press) and *One Block Over* (Chax Press) and of the forthcoming collection *Erased Art* (Chax Press). His published criticism includes *Whitman's Presence* (NYU Press). Nathanson teaches American poetry at the University of Arizona and is a founding member of POG. He'll be reading from a nearly completed book-length poem in progress, *Home on the Range*. For samples of Nathanson's work online you can go to: · <http://www.gopog.org/poemmonth.html> · <http://writing.upenn.edu/epc/rift/rift03/nath0301.html> · <http://writing.upenn.edu/epc/rift/rift05/nath0501.html>

POG events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts, and the National Endowment for the Arts.

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We also thank the following POG donors: Patrons Roberta Howard and Austin Publicover; Sponsors Barbara Allen, Chax Press, and Stefanie Marlis.

for further information contact POG:

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or visit us on the web at [www.gopog.org](http://www.gopog.org)

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731. **Stephen Vincent**

***Re: appropriate scale | print on demand | where are the bookfairs?***

*Tue 22 Oct 2002*

---

Yes, Miekal, thanks for taking the time to think this through. Small Press Distribution - to whom I should direct this directly - may do well(if it has not) to engage a print-on-demand model for its publishers as a way for publishers to limit expenses entailed in doing expensive runs that primarily produce inventory, as well as a great way to keep books in print. SPD's established web presence - with its identity framed around poetry and innovative thought in most media - does and will give publishers a home, a piece of turf, a visible "go to island" quite different than floating and most often drowning in the Amazon slough (though it does not rule out Amazon access to SPD listings.)

What, however, is your experience of what is either lost or - to put it another way - within the print-on-demand frame, how does a publisher maintain a design aesthetic and production value. I guess a concern would be that print-on-demand creates a monolithic look and feel (same paper and cover stock, same tone to the inking, etc.) Locally, for a few examples, it's nice to see the design separateness of AVEC, APOGEE, and ATELOS - where you really get a book and/or series that declares itself as distinct from each other and other presses.

An apprehension here - in the I-universe print-on-demand model - of coming up with visual mush - books without legs, arms, seduction or punch - where production efficiency ironically ends up being a means of linguistic repression, or, at least, a sad limitation.

On your second point, If SPD had the resources (including funding partners) and an indefatigable impresario, they would also be an ideal Book Fair/Poetry/Fiction Festival Venue (say in the early Fall here in the Bay Area). In addition to bringing books to light, such could include readings, lectures, dance party etc.

A Festival as a way to break away from life on the monitor into tangible goods, visible, breathing, talking people, including strangers - as well as meeting poets and other publishers- and even selling a few books! A Conference of all souls!

Stephen Vincent

on 10/22/02 8:52 AM, mIEKAL aND at [REDACTED] wrote:

*I don't reckon any small or mirco press publisher believes they'll make a profit or sell out of their print run - or, depends on such lucky occurrences.*

*Patrick F. Durgin*

*one of the intrinsic beauties to print on demand is that once you get some titles up & going you can make the whole thing stay in the black, because yr print costs after an initial edition are based on sales & demand rather than imagined audience. & I must say that thinking of editioning thousands of copies (Im speaking in general, not specifically to patrick's project) for the kind of work that we are talking about here seems grandiose & Id like to suggest based on 20 yrs of publisher/bookmaking experience that the numbers are "usually" much more realistically in the 100-500 range. I learned quite early that closets full of books waiting to be sold does little more than reinforce materialistic concepts of what it means to "publish" a book.*

*in this model the publisher is also bookmaker, a decided good thing. it puts the maker in touch with materials, paper, ink, copiers & presses, binding & in the age of mass-production creates value-added products whose spirit/uniqueness is impossible to duplicate with "give the printer a big check, get boxes of glossy perfect bounds in return" style of printing.*

*also, realistically, these kinds of larger numbers & ideal imagined readers is a much tighter & more economical fit with various modes of web publishing. html books, pdf books, etc. thoughtfully done online, they can take on a life of their own & infect their own subset of readers.*

*one of the real questions is since much of this kind of literature is affixed to university affiliation, why arent the universities working to enact distribution models that supports micro publishers... to some extent there are a number of archives, but BOOK FAIRS have for some reason been erased from the small press topology, & realistically university settings are the only places that have the kind of resources to create & bring these kind of events together. in the 80s there was seemingly an active network of such events, east coast, midcoast, west*

coast which did much to build an excitement of community of readers & writers/artists.

mIEKAL aND



<www.dreamtimevillage.org> | <www.cla.umn.edu/joglars>

[↑ Contents](#)

732. **J Gallaher**

***Re: Shameless Self-Promotion Compounded With Mercenary Careerism***

Tue 22 Oct 2002

---

Mark Salerno wrote:

<My new book, entitled "Method," will be published in December 2002.  
<SNIP> If anyone knows of reading venues around the country that would offer safe harbor (and a no-nonsense honorarium) to a vagabond visiting poet, I'd be grateful to hear from you.>

I Reply in support of this worthy cause:

\_Method\_ should be on every bookshelf. For a glimpse of the sort of poetry it contains, I'm reposting a poem I sent in last month. It's from Mark Salerno's chapbook titled "Matters", which is a stylistic follow up to his amazing, antic, \_Method\_.

-----  
For Everyday Use

What matters most there's your rumpus  
delicate simple wedge of winter light  
some sea greens are building contrast  
as the man in the orange suit directs  
traffic in lost doubloons gold slots  
this prison cell my lime tree bower  
wherein the prelude becomes the power  
O blimey the air is a memory of air  
or how else to say it she wore a teal  
cotton jersey she had small white hands  
and finally we could see the underside  
of leaves if only to stay the day as subject  
in the ongoing vocabulary of telling.

-----  
One of the things I admire about this poem is how well I find it aware of itself thinking as it goes. How, after the "lime tree bower" / "prelude" bit, we get "O blimey the air is a memory of air". I find this playful, antic, and fundamentally true to the totality of experience. I feel a little corner of the being of the world as revealed itself here. And, as such, we all join "the ongoing vocabulary of telling."

True-ly.

--JG

-----

JGallaher

"How has the human spirit ever survived  
the terrific literature  
with which it has had to contend?"  
--Wallace Stevens

[↑ Contents](#)

733. **Jim Behrle**

*poem*

*Tue 22 Oct 2002*

---

Command and Control

Happy to recall your slight Fidgets  
and dickteases

As an eloquent and Slutty alternative

Our boys have vanished to be  
replaced by the Most concerned objects

God save Johnny Cash, if there is  
a god who might save us if god wanted  
to save

Can I digress to your affectionate  
Rubs and duties, which

Throw me into the most Dangerous  
of disorders, the ones  
that sever your Joy

Whatever satisfies these Endeavors,  
however taunting



Nahuatl in the verbal mix. It is not uncommon for some of the featured poets to attend the open readings and read from their work as well. These are informal gatherings at a coffeehouse where people read and listen. They occur daily and are an integral part of the Circus. Additionally, there is daily discourse on language: rules of language, poetic language(s), performance aspects/limitations of and the extinction of languages- there is an Institute in Santa Fe with the sole mission of language preservation...many of the Native American languages are disappearing at an alarming rate, as well as many others in our "global culture."

While it may not be "far-flung", there is evidence of readers, writers, audience members, and an abbreviated representation of state support for the arts (the WPBA runs the Circus, grant funding is an essential component of their survival) in New Mexico. Peter Rabbit (Black Mountain) is one of the founders of the WPBA. It may be important to consider that Taos is perhaps culturally distinct from other places on the continent- given the presence of Taos Pueblo and the mingling of Native, Anglo and Spanish cultures that has been happening in the SW for several hundred years.

People all over Taos know about the Circus, attend events and greet Circus attendees with smiles and the query: are you a poet?

-Jane

[↑ Contents](#)

735. **Jim Behrle**

*poem*

*Tue 22 Oct 2002*

---

SUNY Poltergeist

Broker your way Past inhibitions, fellas

All gathered to sorely trample, but Within  
we dis the naked truth

If you take this for Fact, there's bridges  
and Volvos to sample

Luxuriate in smooth armpits and Metropolitan  
laps to

The mildest of salsas, I'll claim it

All for you, call shotgun on Reflex  
I ain't fooling, we'll

Fight the boundaries and pick on weak Neighbors

Whether indigo or Resolved  
we went out there, it was all cumbaya  
But without Clues, wherefore the Blues?  
No matter how pretty She is, someone  
Somewhere  
is sick of her shit  
But thx for getting her \*drunk\* Says the  
Smartest graffiti yet  
New dolphins approve of Plastics and  
of fumes  
In these associations and Faint bar light  
we relish in  
Indecisions, their inconstant simmerings  
will not forever Boil

---

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736. **George Bowering**

***Re: politically conservative poets in the U.S. since 1950?***

Tue 22 Oct 2002

---

Well, "conservative" and "liberal" and "leftist" have peculiar meanings in the USA. From outside it is hard to see the difference between your two parties, both of which would be seen as well to the right in most democracies.

--

George Bowering  
Per ardua ad astra.  
Fax XXXXXXXXXX

[↑ Contents](#)

737. **Lakey Teasdale**

***Lily Langtree &/or Hector ProVector. The locus***

Tue 22 Oct 2002

---

Lily Langtree &/or Hector ProVector. The locus  
Not all the king's horses and men.

The titillation, the sieve. Particularisation  
of instances: Tryoutajuxtaposition for size.  
&/or an archdiaconal supposition. For starters.  
The impossible. Truly impossible.  
Scheme towards diminishing  
ac-com-mo-da-tion.  
Shoulder your recommendations and just  
Think of these old tunes, for example:  
Hunting the Snipers,  
&/or Lily Langtree,  
Lucy Brown. Watcha  
gonna do, rent comes  
round?  
And all for cash. All for the tender  
consideration of: Bailiffs in haste!  
Writs and a fine, fine execution!  
Here's an idea!  
Put a hat on it!  
Something a little pre-War!  
A cloche encounter of the other  
kind      kind      gentleman.  
Assuming you can think of which  
one. Which one? So many disorders!  
to fill with damned lies.  
the pontiffs and thieves.  
not to mention sublime.  
Oh Hector! ProVector!  
Your knife! Your knives!  
Our Fine Lady of Locus.  
O! Give her a little lucendo.  
You don't pay the bill/no other

other will/and she ain't

been a-walkin' for

a long, long time.

O! roll up your sleeves, sir.

Press on! Press on the benches of:

you-know. Well. I-know.

That rent means dough

Landlord's gonna throw

us out in the snow. O!

Lily Langtree, Lucy Brown.

Watcha gonna do

When the rent comes around?

When. The Rent. Comes.

Rooooooooooooooooound.?

Found, in part, in Judy Henske's performance of "Lily Langtree" circa 196?

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738. **komninos zervos**

***Re: politically conservative poets in the U.S. since 1950?***

Tue 22 Oct 2002

---

--=====NB6161=====Content-Type: text/plain; x-avg-checked=avg-ok-7E16A2; charset=us-ascii; format=flowed

in australia, les a murray was one of the few poets not to oppose australia's military involvement in vietnam in the 60s and 70s, and a literary magazine, quadrant, received funding from the CIA.

komninos

At 10:56 PM 22/10/02, you wrote:

*A student in my Experience of Poetry class asked me an interesting question the other day. His reasons for asking the question aren't interesting, but I thought the question was:*

*"Aren't there any political conservative poets in the U.S.?"*

*Now, let's say that what he means, in this instance, by conservative is a fairly conventional U.S. definition--someone who votes for the Republican Party. So I don't mean to include here poets who from the perspective of the*

*political and aesthetic radicals on this list (you know who you, uh, we, are) might be called conservative because they don't like language poetry or write conventional MFA narrative verse--those people, in my experience, may be pro-capitalist Democrats, but they're never Republicans. They're mainstream, but not conservative.*

*I'd also like to exclude from the list certain right wing radicals like, say, Pound, who whatever the confusion in his fascism and Jeffersonian democracy was never, as far as I know, a Republican.*

*So, who does that leave, especially if we talk about poets who came to prominence in the 1950s and afterwards? Eliot, of the older Modernists, was still around, but not in the United States. So there's Allen Tate, and certainly James Dickey, the most prominent conservative poet from the 50s on that I can think of right now. Other southern poets? William Jay Smith? Robert Penn Warren I think was a southern Democrat, although probably he still qualifies as conservative. Who else? Any Northern Republican poets? Even an aesthetically conservative poet like Thomas McGrath was a long-time communist. There's Carl Thayer, who Skanky Possum published, and who likes Joe McCarthy and Calvin Coolidge, but he hardly qualifies as having any prominence. And what, I wonder, does all this say about poetry in the U.S.? Maybe not much, maybe something about the relationship between poetry and a market economy? But for instance, my guess is that there are more politically conservative poets in Britain, although I don't know for sure.*

*Names? Ideas?*

*Mark*

---

*Incoming mail is certified Virus Free.*

*Checked by AVG anti-virus system (<http://www.grisoft.com>).*

*Version: 6.0.404 / Virus Database: 228 - Release Date: 15/10/02*

--=====nB6161=====Content-Type: text/plain; charset=us-ascii; x-avg<br>x-avg-checked=avg-ok-7E16A2

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Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.404 / Virus Database: 228 - Release Date: 15/10/02

--=====nB6161=====

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739. **Small Press Traffic**

***Moriarty & Williams at SPT, Friday 10/25***

*Tue 22 Oct 2002*

---

Small Press Traffic presents  
Friday, October 25, 2002 at 7:30 pm  
Tyrone Williams & Laura Moriarty

A key literary figure in the regional and international landscape, Laura Moriarty's work exists in nearly every established genre, and some not yet established. Her recent books include *Nude Memoir* (Krupskaya, 2000), a poem Taylor Brady calls "the best crime story you will read this year," *The Case* (O Books, 2000), *Symmetry* (Avec, 1998), and the historically adventurous *Cunning* (Spuyten Duyvil, 1999), a favorite because of its thick, novelly field. Former archivist for the Poetry Center and editor/publisher of *non*, Moriarty currently works at Small Press Distribution in Berkeley.

Tyrone Williams' debut collection of poetry, *c.c.*, is just out from San Francisco's Krupskaya Publishing Collective. This is a volume which Nathaniel Tarn says "bridges more gaps than many words (and careers) thrice as long...the reference, as craft and time demand, is ever to mother language. This [is] uncommon rapture, a burning repetition of home truths, in resolutely future tense." Williams' work has appeared in *Hambone*, *Callaloo*, *The Kenyon Review*, *Artful Dodge*, and elsewhere. Williams teaches literature, literary theory and creative writing at Xavier University and recently co-edited a collection of writings by the homeless in Cincinnati.

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

Unless otherwise noted, our events are presented in  
Timken Lecture Hall  
California College of Arts and Crafts  
1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)

Elizabeth Treadwell Jackson, Executive Director  
Small Press Traffic  
Literary Arts Center at CCAC  
1111 - 8th Street  
San Francisco, California 94107  
<http://www.sptraffic.org>

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740. **Stephen Vincent**

***Re: bromige book***

*Tue 22 Oct 2002*

---

Charles' (CHAX) parallel discount offer for Tom Mandel's Prospect of Release led me to liberate a little review of the work that somebody - I forget who - somehow failed to publish some several years back. In the interest of liberating/recycling/regenerating the dormant file and putting it back to work in service in what I thought was a strong book, I add:

Let it be said PROSPECT FOR RELEASE is astonishingly good. Sonnets, 50 consecutive, interwoven works construct an elegy on the death of a parent. Each sonnet is driven forward into the next by a Talmudic insistence. There are strict laws (or codes?) I am assuming - to the commands of ritual for the dead and no sentiment will divert from the instruction in which "release", release of the mourned one, the "absent" one, is the sole objective. Relentless, one might almost say ruthlessly patriarchal, each sonnet stays right on the threshold between "presence" and "absence" and, in the process, provides instruction and interpretation, to he - in this case - who mourns:

For thirty days after death offer  
consolation but do not ask the mourner  
how he feels. Until twelve months

have pass, ask and offer. After  
a year, no longer mention bereavement.  
Don't lance his healed wound, or cure  
her of a sickness that's past.

(Page 19)

In the context of an elegy -- what I take as quite novel -- is an almost total effacement of particulars. We learn nada in the way of facts, the remembered content of the loved one's life. Instead we watch/hear the authorial voice submit, grieve and struggle to become articulate in the sudden void. The suffering, the terror is palpable:

Although he gave me his pasture  
-- where this means the benefit of his  
advice, amusement, and bemusement  
at my values, love of them and of me --

he cannot give me his grave --

Bravely, through a severity of a means, the poems rarely indulge in contemporary metaphor. Rather these sonnets struggle to hear, interpret and serve the depth of an archaic calling:

...I prefer baked cake  
to a handful of wheat, for nothing is known  
without interpretation. Unarticulated,  
a letter absorbs death, binds us end to  
end, whereby the past avoids the present.  
(Page 32)

As a literature must as different from a personal memory the void, the absence  
fully realized, transfigures into the larger communal presence, a grievance fa-  
miliar, and here, courageously sustained, marvelously transformed:

One whom I thought abandoned me returned.

Another I asked to stay must leave.  
From you I learn better and now know why  
each mind must bend, but only to its task,  
soul dancing at the prospect of release.  
(Page 58)

In risking the strictest of archaic means - Talmudic code within the formal re-  
straints of the sonnet -- Mandel's work ironically achieves a quite moving, chill-  
ingly sober, contemporary power and resonance.

Stephen Vincent  
& Happy Birthday David B!

on 10/22/02 7:55 AM, charles alexander at [REDACTED] wrote:

*Order and read a great book today! Celebrate a birthday, too!*

*David Bromige, As in T As in Tether  
Chax Press 2002*

*\$16*

*Respond to this order and mention that this is where you found it and  
you will receive free shipping (in domestic U.S.A., via postal service,  
book rate) and handling. Send orders directly to Chax Press at 101 W.  
Sixth St., Tucson, AZ 85701-1000. Order and payment only by mail (check  
or cash), please, although you can send us an email to reserve a copy of  
the book.*

*In addition, if you take advantage of this order, you can also buy  
another great book, Prospect of Release, by Tom Mandel, for just \$7  
(retail price: \$12.95). Shipping and handling on both books, to U.S.  
domestic destinations, via book rate, is free with this offer.*

*Preface to David Bromige's As in T As in Tether, by Robert Grenier:*

*For David Bromige*

*From Dream-time forward (long ago) there's been desire to free oneself from all and sundry constraints<sup>1</sup> of what those most dear to one all around want & expect me to do<sup>1</sup> I WON'T! Why? Because otherwise, I MUST DIE! (& they die, too although, particularly here, they don't know it they don't know they depend on ME! to destroy us!) Hard to do, without rewriting the language itself down to its BONES/CRACKS/GRIMACES/SLIPPAGES/WELTS BECAUSE IT'S STUPID AND WRONG! tiger writhing in its chains (skin), like figure of Robert T.S. Lowell (on cover of Life Studies) in life, except worse (D.B. himself makes them up, bounds, then sets out to destroy them, by using them<sup>1</sup> against themselves) (agent of the English language itself?) all in the name of a possible human life (the metamorphoses of many organs show what wonderful changes in function are at least possible<sup>2</sup> Darwin), e.g. in Sebastopol which he herein demonstrates (as in <sup>3</sup> ET<sup>1</sup> as in ETethered<sup>12</sup>) with more sense/result and good humor than that other Hippocratic gallstone/sticker fellow Tristram-Gulliver-Beckett-Quixote-Lawrence-Alec Guinness?, I don't know. (D.B. lives in part to poke fun<sup>1</sup> at figure of Alec Guinness in Bridge On The River Kwai.) So the New World<sup>1</sup> is another writing in words at least potentially though these words must (equally) now be attacked as FALSE from Day One (and true).*

*Like being in jail, except through the glissement des signes<sup>1</sup> (play<sup>1</sup> of languages) something?*

*How this GOOD WRITING changes the oncoming catastrophe, I'm not sure (can't say).*

*Doesn't profit them<sup>1</sup> to grille me!*

*A sheaf of fresh red-brown white-washed (Norwegian<sup>1</sup>) hair & beard grizzled eyeing you quizzically blue-eyed affectionately lang-po death-of-the-author freethinking people declare yourself an off-rhyme working class, germane to the situation, to wit a box (why not, you put it together?) you make it yourself, then walk round inside it! (it is The World<sup>1</sup>!) you revile the box, & spit upon it! ! with a lyrical instinct wont to destroy the Avant Garde along with it un grand <<blaze>> des grizzled (signatures) signes results in (both) a certain dissatisfaction with humans (& the World<sup>1</sup>) & yet (well-established/superior/separate) says what it is, anyway, for it. How else could it be better represented<sup>1</sup>?*

*As much the face as the sink!*

*A serious poet, after all these years of seeming fun!*

*What words do, each does how to begin to Cēsee through<sup>1</sup> their  
Cēfundamental undertaking<sup>1</sup> ? ?*

*It is a (seeming) prison one flees Life Itself by Imagination  
(spellbound) returned to and enacted (anewed).*

*Robert Grenier  
(November 11-12/98)*

*\*Sunlight falls on one decision, leaving  
shadow for another, the ground of all  
identity. A moment alters; stars chain  
into form. A word brings on evening.\**

*\*Tom Mandel, from /Prospect of Release/\**

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741. **Murat Nemet-Nejat**

***Re: politically conservative poets in the U.S. since 1950?***

Tue 22 Oct 2002

---

Since in poetry (at least in that of 20th century written in English) there is a disconnect between what is called or considered radical in language and the political beliefs of its practitioners, what is considered leftist or rightist (radical or conservative) in those beliefs, I do not quite understand the direction of this argument.

Murat

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742. **K.Angelo Hehir**

***performance poetry, short fuse anthology***

Tue 22 Oct 2002

---

hi all,

i have to agree with (i think it ron on his blog) that the editors missed something by not considering canadian sound poetry. aside from Kemp and Sherri D. canada is represented by the montreal anglo scene. where are scobie, bok, bissett, nichol and even me for that matter? it's happening from coast to coast and has been for over thirty years.

set phasers to <http://zed.cbc.ca/displayHome.do>

and click on the performance

i think that cities or scenes often invent names to promote themselves within their own city but fail to acknowledge similar things happening other places because they are called different things.

for instance there was a round table discussion that featured many of the "montreal spoken word scene" folks (it's not on-line any more) on the broken pencil site. from reading it you would have gotten the impression that the Nuyorican was the only thing going in NYC. let alone the rest of the country.

no point really. just want to point out that nomenclature is often regional.

later,

kevin

--

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743. **Arielle Greenberg**  
**David Kirschenbaum?**

Tue 22 Oct 2002

---

Does anyone know where David is or if he's ok? I haven't heard or seen any postings from him in awhile and the issue of Boog City I worked on with him never came out...any news? I'm a bit worried. Please backchannel.

thx

Arielle

---

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744. **mIEKAL aND**

***Re: appropriate scale | print on demand | where are the bookfairs?***

Tue 22 Oct 2002

---

On Tuesday, October 22, 2002, at 12:06 PM, Stephen Vincent wrote:

| *What, however, is your experience of what is either lost or - to put*

it  
another way - within the print-on-demand frame, how does a publisher  
maintain a design aesthetic and production value. I guess a concern  
would be  
that print-on-demand creates a monolithic look and feel (same paper and  
cover stock, same tone to the inking, etc.) Locally, for a few  
examples,  
it's nice to see the design separateness of AVEC, APOGEE, and ATELOS -  
where  
you really get a book and/or series that declares itself as distinct  
from  
each other and other presses.

I guess we need a bit of clarification on terms... my use of print on demand  
completely predates the kind of model that you have seen pop up on the web in  
the last few years. plug & play instant publication gratification. in this new  
web model, the publisher as such basically disappears & is replaced with a form  
of preset replication.

what Xeroxial has done all these years is operate just as any other good small  
press has done, having complete control over all aspects of design, production,  
distribution etc. If you have ever seen XE books, each one has a unique feel &  
design, limited really only by what papers & dimensions will feed thru a copier.  
the key here is publication equals the existence of a master printable copy  
which one can continuously make new editions from. when we were up & func-  
tioning smoothly, we often had an intern, who was responsible for keeping up  
with orders & keeping a small inventory (usually less than 25) on the shelf & in  
print. while I would say there is a very definite design signature for our books,  
each one is recognizable as unique. what makes print & demand particularly  
appealing is now one could keep on the masters for their whole press in quark  
files on a cd-r. We have 7 files drawers full of paper masters, every page of ev-  
ery title (more than a 150) was hand designed & glued with gluestick &  
penknife. we are at a point now where the next step is to digitize these masters  
before they become brittle with age.

An apprehension here - in the I-universe print-on-demand model - of  
coming  
up with visual mush - books without legs, arms, seduction or punch -  
where  
production efficiency ironically ends up being a means of linguistic  
repression, or, at least, a sad limitation.

that is an apprehension which I could just as easily apply to traditonally pro-  
duced lit mags, small presses, websites, music cds, & webart. there is a craft,  
an attention, & for some of us a lifestyle & vision which requires that what we

produce is outputted in a way that is not dismissed as a preset. in many ways it calls for greater sensitivity to experimentation with the media at hand.

also (yr hearing me say this after almost 6 years of exclusively making work for online) micro publishing could not be in a more potentized & enabled position. a young person starting out with an excess of energy & time has at their fingertips access to instant printing technology (copiers, home color laser, inkjet), dsl & cable connection in the home (for running yr own web server) & web technology at a point where producing ebooks, mp3s, interactive digital lit can be distributed online globally. the key here is that the primary limitation is one's own imagination, not financial resources.

while attending John Bennett's Avant 2 conference this summer I was struck continuously by the fact of being in the room with a lot of people who were still writing & publishing & networking with much of the same spirit that was pervasive during the very energetic "networking the networks" of the early 80s.... the books & the publications are obviously a part of an enduring group process, not the end in itself.

good to hear your voice on these issues..

mIEKAL aND



<[www.dreamtimevillage.org](http://www.dreamtimevillage.org)> | <[www.cla.umn.edu/joglars](http://www.cla.umn.edu/joglars)>

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745. **lewis lacook**

***Re: appropriate scale | print on demand | where are the bookfairs?***

*Tue 22 Oct 2002*

---

must say...xexoxial books are quite  
extraordinary...beautiful objects...

bliss

l

=====

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

---

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Arielle

---

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748. **Harrison Jeff**  
***Christabel (3 Stanza Monte)***

*Tue 22 Oct 2002*

---

1. Christabel is returning  
to her vomit

2. Christabel is Virginia sometimes  
you should return to her  
as a dog returns to his vomit

3. An instance of moria, not moira  
this is my slow down  
(my speed up is free)  
my verse is a playground legend  
real American fare  
and I don't share  
Christabel malleable as a crowd of celebrities  
con gli occhi onesti e tardi  
misfortunes directly from a plate  
each Virginia is numbered to a violent end

---

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749. **Wystan Curnow (FOA ENG)**  
***happy birthday david***

*Tue 22 Oct 2002*

---

Wystan

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750. **Alan Sondheim**

***MATERIAL-REAL***

*Tue 22 Oct 2002*

---

MATERIAL-REAL

-----  
Date: 10/22/02

Time: 20:54:07

Drive: C:

Sector: 265  
-----

text, "she said." Just as quotations slip laterally in the sentence, there is also a slippage in depth, for example, as Nikuko replies. @wet Nikuko. Nikuko is wet, dripping urine through her white cotton panties. We understand the oddity of this proposal, but we have been dealing with formally performative language for the past few years, in order to look at issues of virtual subjectivity, interaction, projection and introjection on the Net. We worry about being taken seriously, not as broken sch

-----  
Date: 10/22/02

Time: 21:07:52

Drive: C:

Sector: 266  
-----

izo- phrenics. put mouth on panties. You drink urine of Nikuko. "Performative" can be considered in any number of ways. For example, there is a \_trace\_ function in the Julu program Jennifer has written, a function which produces a text representing parent/child processes in unix, choices made by the user, manipulations by the program itself. The function produces a file, .trace, which, when reversed, is legibile. The .trace file accumulates, carrying the history of repeated usage; here is an examp

-----  
Date: 10/22/02

Time: 21:08:05

Drive: C:

Sector: 267  
-----

le: hairpiece:sure thing:Julu:leg: Come home with me, hairpiece, julu-of-the-fast-crowd! Your dirty arm is in my black neck HaPPINESS:Yes:Alan:: Your psychotic head is in my sexy head Your your penis seeps into my head - turning

me Julu-Jennifer Hole:YES!!;Julu:nail: Your poor urine is in my depressed nail  
Devour poor urine julu-of-the partying Hole! Nikuko ...:never!:Nikuko:hair:hair  
Your linen leg is in my wanton hair Your passion seeps into my hair - turning me  
Julu-Jennifer dirty:yeah:Nik

-----  
Date: 10/22/02  
Time: 21:08:17  
Drive: C:  
Sector: 268  
-----

uko:ear: Your psychotic eye is in my velvet ear Devour psychotic eye julu-of-the  
partying dirty! Note the stick-like or \_anime\_ figures at work, distributed au-  
thorships and anatomies. look panties. You see nothing special. So that "perfor-  
mative" language has three constituents: 1. Its usual site and analysis as  
speech act or performative in tradi- tional linguistics (and all the accompanying  
critiques); 2. Referencing programming language, which is always performa-  
tive; thus "echo `date`" call

-----  
Date: 10/22/02  
Time: 21:08:27  
Drive: C:  
Sector: 269  
-----

s up date which echo then sends to the standard output; 3. \_Any\_ statement,  
say, in a chat (IRC, talker, MOO, MUD, chat, etc.) environment, which both  
\_constitutes\_ and \_constructs\_ the subject/user; without the statement, the sub-  
ject/user disappears for others. There is thus the constructed/constituted sub-  
ject - who is, by virtue of protocols, always already \_well-defined,\_ and the sub-  
ject on the other/ near side of the screen - who need not detain us: one might in  
this fashion call the "real" or

-----  
Date: 10/22/02  
Time: 21:08:31  
Drive: C:  
Sector: 270  
-----

"physical-real" subject the \_virtual subject\_ by virtue of his or her dis/appear-  
ance in relation to others on the Net. Avatars are always disturbances, always  
irruptions of language, a lang- uage portending \_the raveling of existence and  
essence,\_ for these terms meld within each other, tangled in avatar-sites/

=====

Tue 22 Oct 2002

10/22/02 4:41 PM, ALDON L NIELSEN at [REDACTED] wrote:

--James Joyce

*Aldon L. Nielsen  
Kelly Professor of American Literature  
The Pennsylvania State University  
116 Burrowes  
University Park, PA 16802-6200*

1045

752. **kari edwards**

***Fwd: Nerve Lantern: New "Idea Box" at Website***

*Tue 22 Oct 2002*

---

forwarding this for a friend.

kari

Begin forwarded message:

*From: "Ellen Redbird" <[REDACTED]>  
Date: Tue Oct 22, 2002 5:27:16 PM US/Pacific  
To: [REDACTED]  
Subject: Nerve Lantern: New "Idea Box" at Website*

*Dear Nerve Lantern Email List,*

*Announcing a new addition to the Nerve Lantern website: an Idea Box!*

*You are invited to send in ideas about performance texts to be considered for the Idea Box.*

*If an idea is selected, it will be either (1) listed in the online Idea Box or (2) published in the next issue of Nerve Lantern to inspire discussion and creative pieces.*

*You can choose to have your name listed by the idea or not.*

*By sharing the idea you are agreeing to let it be freely seen and used by anyone. The idea must not be copyrighted.*

*What kinds of ideas? Some examples: Ideas for writers about form and subject matter for performance texts. Ideas of how to perform texts. Critical observations and theories about performance literature. Critical questions posed to inspire scholarly or craft discussion. Ways to connect writers and performers. Ideas for what could be done via Nerve Lantern.*

*To submit an idea, email (1) the idea, (2) your name, (3) whether or not you would like your name listed by the idea, and (4) your email address to: [REDACTED]*

*Idea Box: <http://www.pyriiformpress.com/ideabox.html>*

*Submit to Idea Box: <http://www.pyriiformpress.com/ideasubmit.html>*

*I hope you will contribute to this endeavor and/or pass this message on to anyone you think would like to participate. Who knows what projects, discussions, and collaborations might ensue?*

*\*\*\**

Also, you can check out the new bio pages for the some of the contributors to Nerve Lantern at:

<http://www.pyriiformpress.com/nlbios.html>

\*\*\*

Thank you.

Best wishes,  
Ellen Redbird

Editor of Nerve Lantern

P.S. If you would like to be taken off the Nerve Lantern email list, just let me know at: [REDACTED]. Thanks.

---

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753. **Pam Brown**

**Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)**

Tue 22 Oct 2002

---

Celebrity in Australia is like Israel in the late '80s- Famous DJ Kid Kenobi ([http://www.residentadvisor.com.au/dj\\_view.asp?ID=217](http://www.residentadvisor.com.au/dj_view.asp?ID=217)) lives in my apartment building in Sydney.

True,

Cheerio from Pam

--- Arielle Greenberg <[REDACTED]> wrote: >

I find this very useful to know, how other cultures  
> react to their writers and to poetry in general. I  
> know that when I lived in Israel in the late 80s,  
> celebrity as a whole was on a much smaller  
> scale--there was not so much class difference then,  
> so  
> it was likely that the nation's biggest pop star  
> lived

> in the same apt building you did. And they  
> definitely  
> revere their poets and writers, although this was  
> mostly true of the patriotic poets associated with  
> Israel's founding--I was too young at the time to  
> really know if there was a flourishing scene of  
> younger writers.  
>  
> Arielle  
>  
> --- paula speck <[REDACTED]> wrote:  
>  
> >  
> > So there's a price to be paid for living in the  
> > richest, most culturally  
> > dominant nation in the world. Other social and  
> > cultural currents are  
> > operating as well, of course, but I really think  
> > that what I just described  
> > is a big part of it. Do listees in far corners of  
> > the world agree?  
> >  
> > Paula Speck  
> > (currently in Washington, D.C.)  
> >  
> >  
> >  
> >  
> >  
> > >From: Andrew Rathmann  
> > <[REDACTED]>  
> > >Reply-To: UB Poetics discussion group  
> > <[REDACTED]>  
> > >To: [REDACTED]  
> > >Subject: Re: Report from Czech Republic Poetry  
> > Festival  
> > >Date: Mon, 21 Oct 2002 21:42:51 -0800  
> > >  
> > >Thanks for the update, Sylvester. To what do you  
> > attribute their  
> > >enthusiasm (I mean, beyond the inherent interest  
> of

> > the poets)? I suppose  
> > >it's the American illiteracy and indifference  
> that  
> > really need to be  
> > >explained, but can you hazard a conjecture about  
> > why conditions seem better  
> > >there?  
> > >  
> > >Does it partly reflect a European government's  
> > commitment to funding such  
> > >things? Is it something in Czech beer?  
> > >  
> > >Andy  
> > >  
> > >  
> > >Where the humility, humiliation really, comes in  
> is  
> > > >in realizing that we live in a society that  
> cares  
> > very little to not at  
> > >all  
> > > >about what we do, and that in other societies  
> > this is not necessarily  
> > >the  
> > > >case. To walk through Mahlerova (Mahler Street)  
> > to the theatre where he  
> > >was  
> > > >orchestra director, to learn that Mozart  
> > wrote/premiered his 6th symphony  
> > > >in a cathedral there (at age 11), to see  
> posters  
> > & banners all over the  
> > > >city promoting a poetry festival, and to see  
> all  
> > events standing room  
> > >only,  
> > > >with enthusiastic audiences of young and old,  
> to  
> > see full press coverage,  
> > > >just extraordinary. There's a whole world out  
> > there! People who read!  
> > > >Sylvester

> >  
> >  
> >  
>

---

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<http://resourcecenter.msn.com/access/plans/2monthsfree.asp>  
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>  
> \_\_\_\_\_  
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> Y! Web Hosting - Let the expert host your web site  
> <http://webhosting.yahoo.com/>

=====

Web site/Pam Brown - <http://www.geocities.com/p.brown/>  
<http://careers.yahoo.com.au> - Yahoo! Careers  
- 1,000's of jobs waiting online for you!

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754. **Harrison Jeff**

***Virginia Vs. The Greedy Mugs***

*Tue 22 Oct 2002*

---

a vagrant breaks out in beads of occasional congregation  
frequent manuscript an ancestral home to dazzlement

receipt passing through a second edition  
this voluptuary good-natured holiday

full-dress paste lopping off its countrymen  
Lord Byron's women feel the sting of makeshift rounds

shipwrecks are often facts of expensive simplicity  
entertainers of the fourth act must be middle-age

service can only end through the body  
such punishments were adopted by royalty

Pyrrhic language a fact of human arrangement  
debunking of association cultivates exchange

magnetic syntax ignorant of the hounds  
the early lyrics have a certain plausibility  
your revelatory pledge comments on goatish paradox  
fall victim to merriment or talk of virtue  
Virginia coming out of court with no rewards to do her justice Virginia (her fur  
afloat) said the scene is nearly suffocated  
adultery purchased your sententious task  
it's the sky all over again! - overgrown with space  
archivists are short of memory at first  
before coercion ends thus, children stand opposition to sagacity  
hierarchy had been due for a quarter of a century  
(here the report by no means breaks off)  
abolition of the public information supplied you with pamphlets Charles Bern-  
stein daydreams of moderating a grand scale absorption  
this machine was made to raise funds  
every other supping circle is mistaken for an insurrection  
correspondence relating to success publicly double  
your heavy questions are a further installment of silence  
some canons allowed placards  
fundamental consideration remained least  
initiative disguising apprehension to consider revulsion an issue leatherbound  
accent is easily the linchpin of a different slope  
the shibboleth is seamless: "we are used to hoarding"  
you'll see a pattern from voice to minx when shortages follow pictures  
Virginia's frolicking understands why your tears are billowing      her corpse  
will be doubled to divide its eternal reward  
your coasting verse is a thorough compliance  
no one here but Byron avoiding cordials and habituations in turn  
the embodiments of pageantries well within the mark of thralldom be assured  
that with loud pledges of performance materials are overawed  
enough of these pledges will land you a World's Record  
play a game of storm & drying nets over two youths hardly broken  
"that beautiful pale face is my fate," Caroline Lamb said of Byron Bohemia was  
a place where the girls got away as soon as possible

---

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755. **Chris Stroffolino Stroffolino**

**Re: Virginia Vs. The Greedy Mugs**

Wed 23 Oct 2002

---

For awhile I thought

"Jeff Harrison" was a pseudonym for Alan Sondheim  
so he could post twice as much---  
but now it hits me that Alan Sondheim may think  
Jeff Hamilton is a pseudonym for someone else  
who doesn't like Alan or his cast of nikuku  
cuddlies very much....

Harrison Jeff wrote:

*a vagrant breaks out in beads of occasional congregation  
frequent manuscript an ancestral home to dazzlement*

*receipt passing through a second edition  
this voluptuary good-natured holiday*

*full-dress paste lopping off its countrymen  
Lord Byron's women feel the sting of makeshift rounds*

*shipwrecks are often facts of expensive simplicity  
entertainers of the fourth act must be middle-age*

*service can only end through the body  
such punishments were adopted by royalty*

*Pyrrhic language a fact of human arrangement  
debunking of association cultivates exchange*

*magnetic syntax ignorant of the hounds  
the early lyrics have a certain plausibility*

*your revelatory pledge comments on goatish paradox  
fall victim to merriment or talk of virtue*

*Virginia coming out of court with no rewards to do her justice  
Virginia (her fur afloat) said the scene is nearly suffocated*

*adultery purchased your sententious task*

*it's the sky all over again! - overgrown with space*

*archivists are short of memory at first  
before coercion ends thus, children stand opposition to sagacity*

*hierarchy had been due for a quarter of a century  
(here the report by no means breaks off)*

*abolition of the public information supplied you with pamphlets  
Charles Bernstein daydreams of moderating a grand scale absorption*

*this machine was made to raise funds  
every other supping circle is mistaken for an insurrection*

*correspondence relating to success publicly double  
your heavy questions are a further installment of silence*

*some canons allowed placards  
fundamental consideration remained least*

*initiative disguising apprehension to consider revulsion an issue  
leatherbound accent is easily the linchpin of a different slope*

*the shibboleth is seamless: "we are used to hoarding"  
you'll see a pattern from voice to minx when shortages follow pictures*

*Virginia's frolicking understands why your tears are billowing      her  
corpse will be doubled to divide its eternal reward*

*your coasting verse is a thorough compliance  
no one here but Byron avoiding cordials and habituations in turn*

*the embodiments of pageantries well within the mark of thralldom  
be assured that with loud pledges of performance materials are overawed*

*enough of these pledges will land you a World's Record  
play a game of storm & drying nets over two youths hardly broken*

*"that beautiful pale face is my fate," Caroline Lamb said of Byron  
Bohemia was a place where the girls got away as soon as possible*

---

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756. **dcmb**

**Re: David Kirschenbaum?**

Wed 23 Oct 2002

---

well, theres no shortage of David around here, but I dont recall working on a Boog if thats the word so likely I am not to David meant. Just in case, however, I'm doing fine --David Bromige

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

From: Arielle Greenberg <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Tuesday, October 22, 2002 2:50 PM

Subject: David Kirschenbaum?

*Does anyone know where David is or if he's ok? I haven't heard or seen any postings from him in awhile and the issue of Boog City I worked on with him never came out...any news? I'm a bit worried. Please backchannel.*

*thx  
Arielle*

---

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757. **dcmb**

**Re: Mr. B**

Wed 23 Oct 2002

---

To you too, dear friends--how I wish we lived near one another! Love, David and Cecelia

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

From: ALDON L NIELSEN <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Tuesday, October 22, 2002 4:41 PM

Subject: Mr. B

>Further salutes to the incomparable David Bromige, who is three hours younger on

>the west coast -- Anna & I are drinking a toast to you!

$\geq$  $\succ$  $\succ$  $\succ$  $\geq$  $\geq$  $\geq$ 

Wed 23 Oct 2002

759. **Ron**

## ***Dana Gioia to run NEA***

*Wed 23 Oct 2002*

---

October 23, 2002

Poet a Contender to Run Federal Arts Agency

By ROBIN POGREBIN

The poet, critic and anthologist Dana Gioia has emerged as the leading candidate to become the next chairman of the National Endowment for the Arts, according to sources close to the process. The previous chairman of that agency, Michael P. Hammond, died in January after just a week in the post.

Mr. Gioia's nomination, which must be confirmed by the Senate, is expected to be announced by President Bush in about two weeks, a government official said. Because of the endowment's history as a lightning rod for impassioned debates about the direction of culture in the country and the government's role in financing it, the chairmanship is a sensitive post that draws far more attention than other positions with influence over annual budgets far larger than the endowment's \$115 million.

Reached by telephone, Mr. Gioia would confirm only that he was being considered. "Yes, I have been talking to the White House about this post," he said. "I can't say anything more than that because it would be inappropriate at this point. I am not a nominee."

Mr. Gioia (pronounced JOY-a), 51, has published three books of poetry: "Daily Horoscope" (1986), "The Gods of Winter" (1991) and "Interrogations at Noon" (2001), which won the American Book Award in May. He is well known as someone who has revived rhyme and meter, though he also writes in free verse.

He was widely recognized for his essay "Can Poetry Matter?," which appeared in *The Atlantic* in 1991. In the essay, Mr. Gioia argued that a clubby academic subculture that had grown up around poetry was preventing it from being widely available to the mainstream. The essay prompted considerable debate and was included in Mr. Gioia's 1992 collection of essays, "Can Poetry Matter?: Essays on Poetry and American Culture," which was selected by *Publishers Weekly* as one of its Best Books of 1992 and became a finalist for the National Book Critics Circle award.

Mr. Gioia's poems, translations, essays and reviews have also appeared in *The New Yorker*, *The Washington Post Book World* and *The New York Times Book Review*. He is also a longtime commentator on American culture and literature for BBC Radio, for which he has done programs on Robert Frost and Shakespeare, among others.

Before becoming a full-time writer in 1992, Mr. Gioia spent 15 years in the business world, where he became a vice president of General Foods - now part of Kraft - most of the time in White Plains, N.Y.

Reared in Hawthorne, Calif., an industrial section of Los Angeles County, Mr. Gioia received a bachelor's degree in English from Stanford University, where he returned to earn a master's degree in business administration. He also earned a master's in comparative literature at Harvard University, where he studied with the poets Robert Fitzgerald and Elizabeth Bishop.

Mr. Gioia originally intended to be a composer. He is the classical music critic for San Francisco magazine and wrote the libretto for an opera, "Nosferatu," with the composer Alva Henderson; the piece is to have two concert presentations next month in Chattanooga, Tenn.

Mr. Gioia has taught as a visiting writer at Colorado College, Johns Hopkins University and Wesleyan University, among other institutions. He is also vice president of the Poetry Society of America. He lives in Sonoma County in California with his wife, Mary, and two sons, ages 9 and 13.

Even without a permanent chairman, recent organizational changes at the National Endowment for the Arts have concerned some arts groups and members of Congress, with memories of "culture wars" battles clearly in the background.

Eileen C. Mason, the endowment's acting chairwoman, announced that program directors who oversee the agency's various disciplines, like literature and folk art, will become subordinate to two directors, one who was in charge of classical music, the other overseeing museums.

Officials of arts groups that promote programs involving immigrant culture and other less entrenched art forms worried that the demotion of those program directors signaled a shift away from some nontraditional arts toward more mainstream creative areas and might ultimately influence financing. Ms. Mason insisted that the organizational changes would not affect the kinds of art that the agency supported.

"There is absolutely no intention to favor one discipline over another," she said in an interview.

But members of Congress have asked endowment officials to explain the reasons for the changes. Representative Louise M. Slaughter, Democrat of New York and chairwoman of the Congressional Arts Caucus, said, "We asked Eileen Mason to come in." She added, "What we're worried about is what is going on behind the scenes."

Two former endowment officials said that it was Ann Guthrie Hingston, the agency's White House and Congressional liaison, who tried in December to

delay approval of a grant for a California production of "Homebody/Kabul," Tony Kushner's play about a British woman who disappears in Taliban-era Afghanistan. The grant was ultimately approved.

Ms. Hingston previously served as a speechwriter for President Ronald Reagan and a national program director for the Best Friends Foundation, a privately funded program that encourages abstinence in low-income girls. Ms. Hingston did not return calls seeking comment.

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760. **lewis lacook**

*a longer spare moment*

*Wed 23 Oct 2002*

---

None of the poets in the ninth circle had eyes. I was climbing a ladder into descending a staircase, watching the spokes on the wheel forward it to some professors in the Library Science Dept. Among the dust of books, lightly glimmering as if moths had in this very room shed their resistance to earthliness, I get a longer spare moment. Asking us to try and reclaim back our imaginations, our minds, our souls, the missing of orb-shapes in a blistering white matters like clots maim when, manic with fissures, I work in a space here of relative confusion, consuming what could be light but only (I find just when it's in my mouth, just before the ultimatum swallows) turns out to be every page created in an edition of 30 copies by the contributors and then gathered and bound (every 30 contributors). Jesse, I am interested in this project being a collective result, though I myself sit here by myself, selfless and pre-determined. The dematerialization of contents, as well as the monitoring of bodies and places; there is no distance, only proximity, and sitting near you as I do too often to jog with memory through Trafalgar Square (I enjoyed these four poems quite a bit, and would like to publish "Orphans" and "The Siege" in the January issue of a newly sprung year, caught near the hub of the bicycle where your hand spits damage on the grain), I really love Basquiat, and dubuffet - in fact I've been rereading Dubuffet's 'Asphyxiating Culture',

it always cheers me up that someone else distrusted  
Institutions like I do.

=====

<http://www.lewislacook.com/>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

---

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---

761. **Harry Nudel**  
**'can poetry matter'**

Wed 23 Oct 2002

---

Just finished skimming Dana Gioia's essay "CAN POETRY MATTER" (easy 'nuff off the net)...while finishing up my diet breakfast of strong Phillipino Coffee (thanx Ghani) crumb cake and organic pistachio ice cream...

I can't figure out if i'm right or left....i know i'm not up front center...the moral tone is appalling...the choice of poets is even worse...the harkening back to the comforts of the poets of the past is disheartening...there is a spritz of sense within the maelstrom...

as some one whose last 2 books had just a few words each in 'em...and those pretty much indecipherable what can i say...this is not yr mama or papa's Robert Bly..60's...70's...80's...90'.....gibe me the nada nada nude 00 blues...DRn..

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---

762. **Ron Henry**  
**Re: sales rankings query**

Wed 23 Oct 2002

---

Around 12:03 AM 10/23/2002, Jeffrey Jullich wrote,

| *(a difference of 500 copies would translate into an  
| inverse rankings difference of around 250,000??).*

Except, I think, Amazon only counts sales \_through Amazon\_ as significant in making its in-house ranking. I imagine this explains most of the discrepancies you're puzzling over.

Ron Henry

--

Ron Henry

Aught, publishing alternative poetries:

<http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm>

"They loved to trace the trajectory of  
the armadillo. They loved to speak of  
plankton. They also loved the fog." - Lisa Jarnot, "On the Sublime"

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763. **J Gallaher**

***Re: Dana Gioia to run NEA***

*Wed 23 Oct 2002*

---

Surely this is proof that we're entering the final days?

-----

The poet, critic and anthologist Dana Gioia has emerged as the leading candidate to become the next chairman of the National Endowment for the Arts, according to sources close to the process. The previous chairman of that agency, Michael P. Hammond, died in January after just a week in the post.

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764. **Harry Nudel**

***quoting scripture...***

*Wed 23 Oct 2002*

---

...that both Bob Holman (in his nonsense re Baraka)...& Dana Gioia (in his nonsense re po)...can... both with teaching U. jobs...quote the same 'old' news lines from Doc Williams..proves agin the left hand washes the rite and & rinse...Doc... where are you now on those early morning rounds...in the Arabic nabes of Patterson...Dr & out N...

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765. **brad senning**

***Washington, DC!!!!***

*Wed 23 Oct 2002*

---

Hello Poetics

A few of us poverty-stricken, humble DC writers are doing a reading at Art-omatic, this great, somewhat annual warehouse-sized exhibition of the arts, and

the organizers need furniture or a truck from us, go figure. Is there anything people don't want from the poor?

Does anyone around the DC area want to brave the sniper and the cold to help out with the worthy cause of helping decorate the room we're going to read in?

If not, I understand. Your attendance at the reading is more important to us anyway. In a few days, I'll let you know when the reading is. And the bunch of us would love to see any DC poetics-list lurkers (like myself) show their bright shining faces. No snipers, please.

-Brad Senning

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

From: "Andrea" <[REDACTED]>

>

> We could use help! Here is what we need:

>

> We need donations of strings of clear holiday lights; floor pillows;  
coffee

> tables; couches.

> We need someone with a vehicle who can help us pick up donations and take  
> them to AOM

> We need people to help us paint this Thursday, Friday and Saturday

>

> The most important need is picking up donations--I have a few now and  
can't

> get them.

>

> Please let me know forthwith about the possibility of your helping.

Saturday

> is pretty much the last day to get stuff into the space.

>

> Cheers,

>

> Andrea

---

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766. **Maria Damon**

**Re: Mr. B**

Wed 23 Oct 2002

---

happy happy and many many returns returns of the day day

thrivin n survivin jivin n scrivin...

all of us here at the salon de discipline littéraire wish you all the bliss of life.

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767. **syvester pollet**

**Re: Report from Czech Republic Poetry Festival**

Wed 23 Oct 2002

---

I'm on digest, so a bit slow to respond. Definitely the beer helps. I don't have more than superficial impressions, but I can give a few guesses at the current atmosphere. The city of the festival, Olomouc, is centrally located in the country, so the Soviets chose it to be the central garrison, for quick access to any part of the country. Until 1989 they had 45,000 Russian troops stationed there, with all the trucks, tanks, ammo dumps. All publication was controlled and censored. No photocopy machines, no mimeos permitted. My friend Petr Mikes was one of the samizdat publishers, and when I went to his house he showed me three of the original books--most he has given to an archive in Prague. The process was to type with thin paper and 7 or 8 carbons, then to place the loose sheets in a folder of construction paper, frequently with a hand-colored design on the cover. These copies would be circulated, and the recipient would make a further 7 or 8 copies to circulate. If you got caught, you got beat up or jailed for awhile. When such conditions change, enthusiasm blossoms. It's not just that city, of course, though there is a 14,000 student university there. Don't forget Vaclav Havel, a writer, is president of the country, which shows a broader cultural base than academe. Sylvester

*Date: Mon, 21 Oct 2002 21:42:51 -0800*

*From: Andrew Rathmann <[REDACTED]>*

*Subject: Re: Report from Czech Republic Poetry Festival*

*Thanks for the update, Sylvester. To what do you attribute their enthusiasm (I mean, beyond the inherent interest of the poets)? I suppose it's the American illiteracy and indifference that really need to be explained, but can you hazard a conjecture about why conditions seem better there?*

*Does it partly reflect a European government's commitment to funding such things? Is it something in Czech beer?*

Andy

[↑ Contents](#)

768. **Kara Quarles**  
***Hans Arp's Chess Set***

Wed 23 Oct 2002

---

::=HAN-S-ARP | CRADLED FLAVOR OF RED WAX DAB LOON

+  
+  
\_\_\_\_<+>\_\_\_\_\_  
and lipped  
what separates the image                      bl(indravidyawaited)ooms  
a fiction  
its              liver candied  
totemized      and frugally dressed  
in  
mecha\*  
ma\*  
nigh a call\*  
bar knack\*  
culls\*  
the    tight tan              kidding    skids  
hung in the cusp  
of terrible              mountains of sand  
hands in abeyance  
a bean si                      a baer say                      a bat are  
floating in networks  
along the islanded                      perimeters  
of the growing din  
sport    hearty    if    then!  
+  
+  
\_\_\_\_<+>\_\_\_\_\_

CHACCHAC -dimpled urn- (la poriapurnia) cal:ibration-motes

ladders go up to the ancient crooked shelves where tumbling races boil their  
sturdy champions              making faces over the flaming costumes the wickshat  
beast    in a compound of    holy              poisons marks this spurge in    a glossy  
bowl    lead    furs    the    crimean soldier molds thease    cauldron    of    days

unknown chunks      the filing hordes lays      bare      its      orna-  
mental      nest-works inlaid      with      golden      gummed      dog's  
teeth and      prints      of      muffled      feathers step  
and step      and turn      to the ray of hum facile      the  
greeting      minions      shed smoke under the arches each      heated  
footpath      a trail hypnerodrome      scalar  
plasma of extended exposure clipped      bounty      from  
the swirling heads lingered      plausibly      by      the fiction  
of space carried      along in the tube  
sprectres reach out      from the exploding refractions limp like  
myth to a      frothing man-hole and  
disappear cold crisp      starlit amphitheatre a  
blur      erasing      a  
skin      of blur

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769. **cartograffiti**

***Jenny Penberthy contact info?***

*Wed 23 Oct 2002*

---

Does anyone out there have an e-mail address for Jenny Penberthy? Please b-c.

Thanks,  
Taylor

-----  
mail2web - Check your email from the web at  
<http://mail2web.com/> .

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770. **Jim Behrle**

***poem***

*Wed 23 Oct 2002*

---

Heaney, Horace, Thunders, Applause  
The tepid flavor of Hangers-on and starfuckers  
Farts across 1,000 pews too Distant  
to Properly      suck up,  
Me bowling for pussy and not Psalms  
to bask in each  
Unapologetic solipsism, degree of sycophancy

Rather than be Seen, fade to corners  
                    unclamored by Trick hellos  
but Rock in anticipating mystification  
As methinks the elevator Peters amid Latin  
To have Settled inside this Bastard calling  
                    relying on insufferables  
                    to further anoint  
Three ring chapel, there's no shame Along  
                    aisles of unstoppable Genuflections  
No unguarded Release to seminate  
Yours truly skips mention of his own  
                    Foul scent, a bitter  
                    hovering Salt  
                    which licks to Wounds  
                    slight as His  
Unappeasably sent Past brogue ears that  
                    oughtta be hotter  
Beyond itself, poems get Further  
                    than intended  
Out from under loved Ones and Fated  
to get spoiled in hokiest Introductions  
by the well-meaning   Meanest

---

Choose an Internet access plan right for you -- try MSN!  
<http://resourcecenter.msn.com/access/plans/default.asp>

[↑ Contents](#)

771. **Jim Behrle**

*poem*

*Wed 23 Oct 2002*

---

The Tomato Cans of Covet  
Glom on tight to rising Counterparts  
Slip into your k Hole to find regrettable  
                    Dental coverage

Even with the perkosets I am less  
Katie Couric and more Captain  
Kangaroo  
Maybe I'm amazed you're still around  
Except much worse  
exit thru Spinning mouths toward  
impromptu furniture redesignations  
That neither soothe nor meet Specs  
All the while open Mikes get canceled  
until perpetrators get  
Identities  
Patriots, must we be so precious, At  
gala receptions with barbeque  
forks  
Find me and bring about Double digit reforms  
that swelter and Care  
Your buzz at breakout comes as a Shock  
Ambitions hateful as hornets, To stomp  
The countryside until the subways Visit  
In the trusty hearts of Robots, shit is going  
down and Records  
make comebacks  
What's missing in our manic Trances is a  
little understanding  
for Palookas, who toil past the Bell  
to feast on Left hooks

---

Choose an Internet access plan right for you -- try MSN!  
<http://resourcecenter.msn.com/access/plans/default.asp>

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772. **Joel Lewis**  
*Re: politically conservative poets*  
Wed 23 Oct 2002

---

I think you need to define what you have in mind as "conservative." Certainly in UK there are poets like Geoffrey Hill that are well-known for their Tory-like

views. In US, "conservatism" among poets is really of the individualist/libertarian strain. I was took poets like Ted Enslinn, Bob Arnold, William Bronk, Clark Coolidge and Ed Foster coming from that New Englandly Transcendentalist Individualism. Ed Foster's decision to "avoid the authorities" (Kerouac) and not accept government monies or grants stems from his political beliefs.

Reaganite poets? Don't know, but I do remember Allen Ginsberg getting into a snit over William Jay Smith because the latter said he would never do anything to embarrass his country --but does that make him a rightwinger?

Conversely, the only admitted communist (small 'c') poet in the US is Amiri Baraka.

When I was researching Walter Lowenfels for his selected poems I edited, his CP party was a part of his archive at the Beinecke Library at Yale.

Joel Lewis

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773. **Ontological**  
**Richard Foreman on PBS**

Wed 23 Oct 2002

---

THE ONTOLOGICAL THEATRE ON EGG, THE ARTS SHOW

On Friday, October 25th, EGG the Arts Show, will feature a segment on Richard Foreman and the Ontological-Hysteric Theatre. The program is dealing with the "mysteries of life explained" and will feature scenes from the rehearsal process for last year's Maria Del Bosco. Not only will this be a treat for those of you who have followed Richard's work for years, it should also be a wonderful introduction for those who are unfamiliar with the Ontological Theatre. So tell your friends and tune in!

EGG airs on Friday, October 25th at 10:00 pm with an encore presentation Saturday the 26th at 12:30 am.

For more information visit <http://www.pbs.org/wnet/egg/>.

--

Joshua Briggs  
Production Manager  
Ontological-Hysteric Theatre  
131 East 10th Street  
New York, NY 10003  
Tel: [REDACTED]  
Fax: [REDACTED]  
[REDACTED]

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774. **Jacqueline Waters**  
***Mayer/Good Reading Postponed***

*Wed 23 Oct 2002*

---

Long Poems at the Parkside: Bernadette Mayer & Philip Good  
scheduled for Sunday, Oct. 27 at 7pm  
has been postponed

A new announcement will follow

More information: Elizabeth Reddin at [REDACTED]

---

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<http://webhosting.yahoo.com/>

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775. **Aaron Belz**  
***Re: World Series***

*Wed 23 Oct 2002*

---

Okay Joe. Here ya go.

-Aaron

---

Two games, thirty two hits,  
and eighteen runs  
later

It looks like  
Frisco's  
rubber chicken is fricasseed

Too bad Barry Bonds  
doesn't get ten chances  
each game to swat 'em in the drink--

(Box scores:  
if you reads 'em,  
you know the big slugger needs 'em.)

Hey Dusty, here's a dictum:  
25 might get you close to trophies,  
but it takes pitching to win em'.  
Meanwhile Scoscia's balanced attack  
reveals the balogna  
in Baker's one-trick pony.  
Kent! Wherefore art thou?  
3 for 13, one RBI?  
And Kenny, 1 for 12?  
(There's one to stop,  
drop your bat  
and admire...)  
Perhaps it's time for you  
Santiago, Dunston, Sanders,  
and the others on Centrum Silver  
to retire?

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776. **Aaron Belz**  
***Re: World Series- revision***  
*Wed 23 Oct 2002*

---

-

Sorry, Joe, here's a slight revision.  
-Aaron

---

Two games, thirty two hits,  
and twenty runs  
later  
It looks like  
Frisco's  
rubber chicken is fricasseed  
Too bad Barry Bonds  
doesn't get ten chances  
each game to swat 'em in the drink--  
(Box scores:  
if you reads 'em,  
you know the slugger needs 'em.)

Hey Dusty, here's a dictum:  
Big 25 might get you close to trophies,  
but it takes pitching to win em'.  
Meanwhile Scioscia's balanced attack  
reveals the balogna  
in Baker's one-trick pony.  
Kent! Wherefore art thou?  
3 for 13, one RBI?  
And Kenny, 1 for 12?  
(There's one to stop,  
drop your bat  
and admire...)  
Perhaps it's time for you  
Santiago, Dunston, Sanders,  
and the others sucking Centrum Silver  
to retire?

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777. **George Bowering**

**Re: Mr. B**

*Wed 23 Oct 2002*

---

Yeah, I am also of a mind to say happy birthday, Brom. As a birthday present, you can keep the shirts you took last time you were staying here.

--

George Bowering  
Per ardua ad astra.  
Fax [REDACTED]

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778. **Jeffrey Jullich**

**Re: sales rankings query**

*Wed 23 Oct 2002*

---

[REDACTED] wrote:

> I imagine this explains most of the discrepancies  
you're puzzling over.

That explains a difference of ~a million~ in the rankings between Nada Gordon's two books, published within months of each other?! etc., etc.

You might want to look at something like Judith Chevalier's "Measuring Prices and Price Competition Online: Amazon and Barnes and Noble", at [http://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=319701](http://papers.ssrn.com/sol3/papers.cfm?abstract_id=319701)

.

Everyone knows that Amazon counts only their own sales (duh). The point about the 500 copies was precisely that: that rankings, as such, cannot be extrapolated into ~either~ being representative of total sales elsewhere or ~within Amazon~ (see below). The more significant (or interesting) discrepancy around the 500 copies is not so much the 250,000 ranking difference, but that the rankings are ~inverse~ to their sales as reported elsewhere. That is, \*books with smaller total sales are showing up as higher Amazon rankings\* than books with greater total sales.

(If Amazon reflected "the real world," Graham = 65,971/8,500 (ranking/total sales), Poetry Like Bread = 310,638/9,000 and Any Rough Time = 190,379/5,000, from higher to lower, should yield

Like Bread

Graham

Any Rough

but it yields

Like Bread

Any Rough

Graham !        :)                        {whoopee!})

<http://www.antiqnet.com/cgi-bin/texis/scripts/mainsearch/auxdetail.html?num=3&did=3d11f8a1e>

[ERRATUM on previous e-mail: for "Paul McCartney's ~Blackbird Singing~ . . . was estimated to have sold approximately \*3,750\* copies in its first year", read: "was estimated to have sold approximately 3,750 copies in its first ~month~ (or 45,000 in its first year).

. . . which renders absurd any implication like the first six titles' in the original list, that Ashbery (6,670) somehow creams Paul McCartney (7,627) or Jewel (7,481), in Amazonia!]

Also: the Law of Big Numbers (Big Numbahs) would have it that, even where there are a couple of million titles, where there are ~hundreds~ of millions of purchases those purchases will not distribute themselves ordinally without gaps so that there's a one-for-one match between rankings and sales, but there must be \*different rankings which have the same number of sales.\* And the compression becomes greater down toward the smaller numbers of sales and lower rankings where the poetry titles abound. ---That is, with poetry books, which might sell only two or three, five or six copies on-line, there is not only ~one~ sale of two copies or one of six, but there would be several for each. And, within sales of the same amount, the titles would still have to be differentiated, so that "several different factors" would include something as simple as assigning a unique number (ranking) to each title. Otherwise, there could be more than one # 1 Best Seller. But then, there is a further disconnect between sales rankings and even \*Amazon\* sales, and you cannot accurately tell how far apart any sales ranking is from one that follows after it.

Perhaps this little not.art web site that I put up last winter---

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

---would help further elucidate (best viewed in Netscape Navigator. Internet Explorer doesn't show the blinking serial numbers).

ARE YOU ASKING ME TO PLAY A "WHAT IS WRONG WITH THIS PICTURE?"-TYPE GAME, TO FIND THE HOUSEWIFE POURING COFFEE INTO A FLOWER POT, AND ANTLER IN THE TREETOPS?!

<http://www.epa.gov/OWOW/NPS/kids/whatwrng.htm>

<http://www.jaybill.com/~jaybill/article.php?articleID=49>

Jeffrey

---

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779. **K.Angelo Hehir**

**VANCOUVER STORYTELLING FEST, MALLTALK and more...**

*Wed 23 Oct 2002*

---

Hey Folks,

Just a reminder that all of your regular TWH info and city wide spoken

word updates (aside from this lists font of info) can

be found at <http://groups.yahoo.com/group/thunderingwordheard/>

Sign up! Send in your listings, updates and poetics!

The past couple of weeks have been quiet-ish at TWH with the fall weather falling 'pon us, and we miss your ever encouraging and supportive presence, so if you ain't been out on a Sunday night in a while, c'mon down!

Also, I want to tell you about the VANCOUVER STORYTELLING FESTIVAL coming up November 1st through to the 3rd.

Aside from the BOHEMIAN CONSULATE stage, produced by yours truly and featuring names familiar to you spoken word

nuts out there-CASS KING, R.C. WESLOWSKI, T.PAUL, TARA JEAN WILKIN,

and jazz guitarist NOAH WALKER, there

are three fantastic nights of performances happening :

VANCOUVER STORYTELLING FESTIVAL

[www.vancouverstorytelling.org](http://www.vancouverstorytelling.org)

Kissing the Blarney Stone Cabaret

on Friday, November 1 @ 8 pm, Wise Hall.

Courage, Gumption, Bravado and Luck

on Saturday, November 2 @ 8pm, UBC First Nations House of Learning.

WOMEN IN LABOUR

Working Class Tales with Ronnie Gilbert, Gay Ducey and Melanie Ray on

Sunday, November 3 @ 7:30 pm at the

Roundhouse Community Centre.

Please check the VSF website at

<http://www.vancouverstorytelling.org>

for more information!

## THE BOHEMIAN CONSULATE

@

the VSF

with

CASS KING, R.C. WESLOWSKI, T.PAUL, TARA JEAN WILKIN, and jazz

guitarist NOAH WALKER

Saturday November 2nd

3:45 - 5:00 pm

\$8

TIX:

Vancouver Museum Box Office

1100 Chestnut Street, Vanier Park

Closed Mondays

Thursday: 10 am - 9 pm

All other days: 10 am - 4 pm

Visa, Mastercard and bank cards accepted.

<http://www.vancouverstorytelling.org/>

OH!!!

If you get a chance to make it out to O A K R I D G E M A L L this

Sat. October 26 & Sun. 27, you'll be in for a nifty

suprise! I normally would tell ya to avoid malls like the plague, but

the VSF has put together a series called MALLTALK,

which I participated in last weekend in (eeek!) a mall in Surrey.

Well, this weekend, you can check out one of my faves

IVAN E. COYOTE (thanks for the WestEnder mention, Ivan!) along with

storytellers Billy Teare, Joseph Naytowhow and

Ginger Mullen.

## M A L L T A L K

West Galleria, 650 West 41st Avenue at Cambie Street, Vancouver

BC

Here's the schedule:

Sat Oct 26

1pm & 3pm

Billy Teare/Joseph Naytowhow/Ginger Mullen

Sun Oct 27

1pm & 3pm

Billy Teare/Joseph Naytowhow/Ivan Coyote

or go to

<http://www.vancouverstorytelling.org/MallTalk/oakridge.html>

for more info

and remember!

t h u n d e r i n g   w o r d   h e a r d

<http://www.thunderingwordheard.com>

is Vancouver's coolest Spoken Word/Music fusion weekly open mic series

\* winner of the WestEnder's "BEST IN THE WEST" Award for BEST OPEN MIC, 2001 \*

ADMISSION FREE (hat will be passed)

EVERY SUNDAY NIGHT AT 9PM

Artists performing sign up at 8PM

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4362 MAIN ST. (MAIN & 28th) VANCOUVER, B.C.

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Best,

T.Paul

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-----~->

To Post an Announcement regarding publishing, contests, readings, and any relevant literary news, send it to: ██████████ Poetry Discussion group is

<http://groups.yahoo.com/group/participoet> CPA Resource Center moved to

<http://www3.sympatico.ca/cpa> National CPA is the same at

<http://www.mirror.org/cpa> The Electronic Bookstore is

<http://www.mirror.org/hmspress>

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

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780. **Jeffrey Jullich**

**ERRATUM**

*Wed 23 Oct 2002*

---

In my previous message, for "ANTLER IN THE TREETOPS", please read: "ANTLERS IN THE TREETOPS" (not to be confused with the poet named Antler:

<http://www.cayuga-cc.edu/events/images/antlerpic.jpg>).

Thank you.

---

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781. **kari edwards**

***it time to check your pockets for rockets***

*Wed 23 Oct 2002*

---

it time to check you pockets for rockets

isn't this a tortuous shadow . . . or instructions on the known possible, a structure top production model to create bottom makers, deep manuals made-up of speak-n-tell dementia diverting attention getters from center stage colonization to the far edges of gravity. fear, and or its binary sidecar rendezvous does the gender exam . . . "I have never been a member of the troubled, discarded or chopped up, listed on the edge of experience, I have always been a member in good standing at the local confession counter." for a lack of no such thing the construction reflects words reassmeblages that knows experience not as a mirror but as prom time, "what's your line" burnt at the redemption party, simple partial fixation produces condom verbs. in my version, I dismembered the case study and organize my sufi transistor heart to the light, a world series consumes 83 per cent of the earth noise. I get static or instant replays of humans doing animal sounds. before which moments, a reduction stoic starts using simple almoses, the same time it sounds sweat but its nothing but warm anguish pinned on a murmuring crowd dressed as the homecoming undead. In fact, its the often mentioned top ten hits from the continuation party and all are welcome.

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782. **Hilton Obenzinger**

***Proud to Work at the University***

*Wed 23 Oct 2002*

---

Dear Poetics,

Recently, a Stanford Faculty Against the War committee was formed, and the other day the student newspaper reported on it. After quoting famed biologist Paul Ehrlich that the war "is one of the stupidest ideas our government has come up with in my lifetime," the article in The Stanford Daily goes on:

"No Stanford professors that The Daily contacted expressed support for any sort of action in Iraq, and most of those contacted could not name a faculty member who did.

"Such lack of vocal support for a preemptive strike against Iraq is particularly striking given that Bush's pro-war National Security Advisor, Condoleeza Rice was selected directly from the ranks of the University's faculty."

Ah, Honor Restored. After all the talk about poets who work in "the academy," I just wanted to share this with everyone.

I'm Academic and I'm Proud  
Say It Loud

We Aint So Stupid as to Attack  
There Are Other Ways to Disarm Iraq  
(and Israel and Texas and . . .)

Just Cause We Got One Megalomaniac  
Don't Mean We All Smoke Crack

I'm Academic and I'm Proud  
Say It Loud

Hilton Obenzinger

-----  
Hilton Obenzinger, PhD.  
Associate Director of Undergraduate Research Programs for Honors Writing  
Lecturer, Department of English  
Stanford University

[REDACTED]

[REDACTED] Fax

[REDACTED]

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783. **Craig Allen Conrad**  
***THIS THURSDAY!!!!!!!!!!!!!!***

*Wed 23 Oct 2002*

---

Frank Sherlock & CAConrad

will read from their collaborative project titled  
THE CITY REAL & IMAGINED: Philadelphia Poems

Thursday, October 24 @ 8pm

MOLLY'S CAFE & BOOKSTORE

<A HREF="http://www.mollysbooks.com">http://www.mollysbooks.com</A>

is located at 1010 S. 9th Street

(in the heart of the Italian Market)

in Philadelphia  
[REDACTED]

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784. **The Poetry Project**  
**Poetry Project Announcements**  
*Wed 23 Oct 2002*

---

As announced last week, Jaime Manrique is sadly unable to teach his workshop this fall. We are, however, delighted to announce that Kristin Prevallet will now be teaching a Friday evening workshop, full details of which are below.

\*\*\*

THE POET RELATIVE TO THE WORLD - KRISTIN PREVALLET  
FRIDAYS AT 7 pm: 10 sessions, November 8th - January 24th

"A workshop for students interested in writing and reading creative works that are engaged with the larger political, social, and personal issues of living in the United States in the year 2002. We will read works by poets from around the world and from different periods who draw from a variety of traditions--lyric, epic, formal, avant-garde--in order to confront the particular struggles of their times. We will practice a poetics from the realm of what Édouard Glissant calls 'the entanglements of world-wide relation.'"

\*\*\*

The workshop fee is \$300, which includes tuition for classes and an "individual" membership in the Poetry Project for one year. Reservations are required due to limited class space and payment must be received in advance. Please send payment and reservations (include your address, phone number and email) to: The Poetry Project, St. Mark's Church, 131 E. 10th St., NY, NY 10003. For more information, please call [REDACTED], or email: [REDACTED]

\*\*\*

The Poetry Project is located in St. Mark's Church in-the-Bowery at 131 E. 10th Street, on the corner of 2nd Avenue 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 e-mail us at [REDACTED].

\*\*\*

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785. **Ray Bianchi**

**Re: inside/outside the academy**

Wed 23 Oct 2002

---

there are some of us who work in jobs and write poetry I wonder how people can be academics are be truly innovative? Are there any others on the "wallace stevens" plan out there

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

From: "Pam Brown" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 09, 2002 8:35 PM

Subject: inside/outside the academy

*Hello Poeticists,*

*I'll probably sound a bit off-topic here but I thought most poets who work as academics do it more-than-partly because, usually, there's no salary paid for writing poetry.*

*Cheerio from Pam Brown --- mdw <[REDACTED]> wrote: > I agree with Joe Amato that Andrew Rothman's notion that the most daring poetry must come from the outside is relentlessly romantic and more than a little out of date.*

*That said, I think that Joe and Maria's defense of how poetry CAN take place along the seams, let's say, of academic life--an argument I myself have often made--feels less and less adequate to my sense of contemporary poetic circumstances.*

*The problem, as I see it, is not that daring poetry MUST come from outside the academic context. The problem is that it's increasingly--not absolutely, increasingly--impossible for ANY poetry to come from outside the academic context.*

*I'm not saying that there aren't many great poets who are not academics, by any means--we have a bunch here in DC, people like Heather Fuller, Rod Smith, Buck Downs. But the problem is that such poets can be to a greater and greater*

*degree simply ignored, beyond the local environment.  
Again, not absolutely.  
But more and more so.*

*It was possible, perhaps even through the 70s? the  
80s? for poets to establish  
significant profiles as poets by publishing, their  
whole lives, entirely in  
the small presses and small magazines. But at best,  
now, such poets receive  
marginal attention, if any at all.*

*So, sure, poetry can be written outside the academic  
world, and sure, it can  
be written inside the academic world. I find both  
those points true, if a  
little obvious, since poetry has an amazing ability  
to be written under ANY  
circumstances. But the increasing hegemony of  
academic production means that,  
these days, increasingly, academic success=poetic  
value, in the short run  
anyway (who knows what of this poetry will survive?  
does it matter to us?).  
Non-academic poets are second rate citizens at best,  
if they're allowed any  
cache as citizens at all.*

*My challenge then is this: more attention needs to  
be paid to poets who are  
not part of the academic machine, or who are more  
marginally part of it, not  
because they're better, but just because, you know,  
they MIGHT be.*

*I'd love to see a list of poets you like, right now,  
who are not primarily top  
shelf academics. Let's discuss their work at least  
for once.*

*Maintain the possibility of, sometimes, stepping  
outside--*

*Mark Wallace*

=====

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

<http://mobile.yahoo.com.au> - Yahoo! Messenger for SMS  
- Always be connected to your Messenger Friends

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786. **Ray Bianchi**  
***leave baraka alone***

Wed 23 Oct 2002

I am so sick of hearing about this I heard him read this poem, (in fact it was one of the few decent poems at the whole Dodge Fartival and it was not anti semitic

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

From: "Maria Damon" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 07, 2002 9:05 AM

Subject: baraka

*i just got this forwarded from another source; it sheds some light on the matter:*

*CounterPunch October 3, 2002  
Amiri Baraka's Somebody Blew Up America  
Poetry as Treason?  
by KURT NIMMO*

*It seems you not only have to be careful what you say, as White House spokesman Ari Fleischer warned last year, but also what you write, especially if you are an African-American poet with a Muslim name and Marxist politics.*

*On September 19, Amiri Baraka, an influential beat poet and founder of the Black Arts Repertory Theatre in Harlem, read a recent poem, "Somebody Blew Up America," at the 2002 Geraldine R. Dodge Poetry Festival at Waterloo Village in Stanhope, New Jersey. Note the following lines from the poem:*

*Who knew the World Trade Center was gonna get bombed  
Who told 4000 Israeli workers at the Twin Towers To stay home that day*

*Why did Sharon stay away?*

*Since Baraka read his poem in September, popular news commentators and powerful political organizations have called for the revocation of his status as poet laureate of New Jersey, an honorary title which pays him a modest salary of \$10,000 per year. Even though he wrote the poem last October, ten months before taking on the title as poet laureate, New Jersey Governor James E. McGreevey wants Baraka to resign and apologize.*

Obviously, McGreevey doesn't know Baraka too well. "Amiri Baraka ain't never been your Polite Negro Poet," writes Lee Bailey on EUR, a website covering black entertainment and culture. "So you have to wonder what the New Jersey powers-that-be were thinking when they named him Poet Laureate of NJ?" In fact, Baraka warned the governor something like this might happen. "I said, 'Governor, you're going to catch a lot of hell for this,'" Baraka told the New York Times. "He said, 'I don't care.' I said, 'If you don't care, I don't care.'"

But the Anti-Defamation League does care and is leaning on McGreevey to get rid of Amiri Baraka. It's not so easy, however. Baraka was selected by a committee of poets and New Jersey state law gives the group sole power of selection. They can't oust Baraka, nor can the governor. Baraka will remain poet laureate until July, 2004 -- that is unless the state of New Jersey can find a way to strip him of the title.

Regardless, Shai Goldstein of the ADL said his organization will put the pressure on the state's humanities and arts officials. The ideas expressed in Baraka's poem, according to William Davidson, ADL chairman-elect, are "directly linked with the anti-American xenophobia that caused such destruction and the murder of so many Americans." In other words, Baraka is not much better than Osama bin Laden.

The New Jersey Council on the Arts said it "regrets" what Baraka chooses to think and write, and they don't see how he can remain poet laureate. Baraka, said the council members in a statement, is a "remarkable poet," but also said his poem is "deeply hurtful and painful." One has to wonder if the New Jersey Council on the Arts knows anything about poetry or literature in general, which is often "hurtful" and "painful." Of course, when the "hurt" and "pain" issues from powerful groups, such as the Anti-Defamation League, not even poets have an excuse. They must be purged for their unacceptable political beliefs.

Before "everything changed," the media simply ignored poets, even when they said outrageous things, even things now considered "anti-American." Few people take poets seriously, even in New Jersey, home of famous poets, including Walt Whitman, William Carlos Williams, and Allen Ginsberg. Now, instead of ignoring poets, more than a few Americans condemn them, especially if the poets are Muslim and hold views contrary to the US government -- and particularly if those "anti-American" views are broadcast via the corporate media, from the reactionary Bill O'Reilly on Fox News to the pages of the New York Times.

As for Baraka's assertion that both the US and Israeli government had prior knowledge of the September 11 attacks, there is clear, ample, and documented evidence they most certainly did. Consider the following:

*Newsbytes reported on September 27, 2001, that employees of Odigo, an instant messaging company in Herzliyya, Israel, received messages warning of the attacks two hours before they occurred. Alex Diamandis, vice president of sales and marketing for Odigo, confirmed that workers in Israeli received the messages. The story was subsequently carried by CNN and Ha'aretz in Israel.*

*On August 11, 2001, US Navy Lt. Delmart "Mike" Vreeland, held in Toronto on U.S. fraud charges and claiming to be an officer in U.S. Naval intelligence, gave to Canadian authorities a sealed envelope. On September 14, 2001, Canadian jailers open Vreeland's sealed envelope to find a letter detailing attacks against the WTC and Pentagon. Source: The Toronto Star, Oct. 23, 2001, and Toronto Superior Court Records.*

*On September 6-7, 2001, 4,744 put options (a speculation that stock prices will go down) are purchased on United Air Lines stock. There are only 396 call options (speculation that the stock will go up) at the same time. Many of the United Air Lines puts are purchased through Deutschebank/AB Brown, a firm managed until 1998 by the current Executive Director of the CIA, A.B. "Buzzy" Krongard. This is reported in The New York Times and The Wall Street Journal.*

*In June, 2001, German intelligence, the BND, warns the CIA and Israel that Middle Eastern terrorists are "planning to hijack commercial aircraft to use as weapons to attack important symbols of American and Israeli culture." The story was reported by Frankfurter Allgemeine Zeitung, September 14, 2001.*

*During the summer of 2001, Jordanian intelligence intercepts a communication indicating attacks are planned on the WTC. The message is relayed to Washington. Reported by John K. Cooley of ABC and published in The International Herald Tribune on May 21, 2002.*

*Summer 2001. Russian intelligence notifies the CIA that 25 terrorist pilots have been specifically training for missions involving hijacked airliners. Reported by Izvestia.*

*On July 26, 2001, CBS News reports that John Ashcroft has stopped flying commercial airlines due a threat assessment.*

*In August, 2001, Russian President Vladimir Putin orders Russian intelligence to warn the U.S. government "in the strongest possible terms" of imminent attacks on airports and government buildings. Source: MSNBC interview with Putin, September 15.*

*Also in August, 2001, Dubya receives classified intelligence briefings at his Crawford, Texas, ranch indicating that Osama bin Laden might be planning to hijack commercial airliners. Reported by CBS News and CNN, May*

15, 2001.

*August through September, 2001. French intelligence services warn the FBI of imminent attacks. These are ignored. Reported by AP, May 21, 2002.*

*In the week prior to September 11, a caller to a Cayman Islands radio talk show gave several warnings of an imminent attack on the U.S. by bin Laden. Reported by MSNBC on September 16.*

*On May 31, 2002, FBI Agent Robert Wright holds a press conference at the National Press Club describing his lawsuit against the FBI for deliberately curtailing investigations that might have prevented the 9/11 attacks. He uses words like "prevented," "thwarted," "obstructed," "threatened," "intimidated," and "retaliation" to describe the actions of his superiors in blocking his attempts to shut off money flows to Al Qaeda and other terrorist groups. Source: the C-SPAN website.*

*(The above information provided by Jeff Chelton of the Law Party.)*

*None of this, of course, was mentioned in The New York Times article on Baraka, nor did the reactionary O'Reilly mention it when he questioned Baraka's motives or patriotism (and also called him a "pinhead") on Murdoch's Fox News. The New York Times, ADL, and O'Reilly are simply providing their state assigned service -- to engender public amnesia and divert attention from the truth surrounding 9/11 and the role played by US intelligence and the Dubya administration. Pay no attention to the man behind the curtain.*

*Finally, the following lines of Amiri Baraka's poem should be considered far more inflammatory and indictable by the "powers-that-be" than any accusations of anti-Semitism put forward by the ADL:*

*Who make money from war  
Who make dough from fear and lies  
Who want the world like it is  
Who want the world to be ruled by imperialism and national oppression  
and terror violence, and hunger and poverty.*

*Kurt Nimmo is a photographer and multimedia developer in Las Cruces, New Mexico. He can be reached at: [REDACTED]*

--

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787. **Safdie Joseph**  
**Re: World Series- revision**  
*Wed 23 Oct 2002*

---

How Can One Triumph If One's Pitcher Is A Lackey?

(for Aaron Belz)

angels are such pests --  
mythologically, giants  
are the superior creatures,  
the ogres and trolls  
of our fairy-taled youth --  
angels are only important  
parochially -- even the one  
that stayed Abraham's hand  
was more of a Jaynes-like  
voice of conscience than  
anything \*vivid\* (wings,  
of course, but after Superman  
those too became superfluous) --  
let's talk Bo Belinsky  
though, Leon Wagner, Dean  
Chance, they were the angels  
when it counted, early 60s  
(the birth of Barry Bonds)  
sweet smoggy southern California  
the Beverly Hilton Hotel  
Chavez Ravine only a gleam  
in Howard Hughes and cheap  
local pols' eyes (minus Latinos)  
(see Ellroy, James) -- but  
by ten twenty-three seventy-eight  
(the Lackey's birthdaye)  
it was all Eagles and cocaine  
(a quick check of the ephemeris  
yields the news: Sun Scorpio,  
Mercury Scorpio, Venus,  
Mars, Scorpio, the Lackey  
living large on his Jupiter  
Return, until the bottom  
of the fifth, as I type  
these lines onto a computer  
for transmission to 932 people

whose company I'll relinquish  
after one final post about  
Olomouc, where I sojourned  
for three years in the  
early nineties, and meanwhile  
THE GIANTS TIED IT UP!

(to be continued)

—

Sorry, Joe, here's a slight revision.

-Aaron

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788. **Alan Sondheim**

## ZECHARIAH

Wed 23 Oct 2002

ZECHARIAH

Sector: 587

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[illegible]

Sector: 673

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Sector: 798

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rupt', 'MemoryError', 'NameError', 'None', 'OverflowError', 'RuntimeError',  
'SyntaxError', 'SystemError', 'SystemExit', 'TypeError', 'ValueError', 'ZeroDivi-  
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'int', 'len', 'long', 'map', 'max', 'min', 'oct', 'open', 'ord', 'pow', 'range', 'raw inp

Sector: 806

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among junkie heavens unbearable ecstasy kill way like drawn within inside put-  
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Sector: 837

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Zechariah 01:01\* 01:01 , , , , In the eighth month, in the second  
year of Darius, came the word of the LORD unto Zechariah, the son of  
Berechiah, the son of Iddo the prophet, saying, 01:02 . The LORD hath been  
sore displeased with your fathers. 01:03 ,

Sector: 1020

-----

h month, which is the month Sebat, in the second year of Darius, came the word  
of the LORD unto Zechariah, the son of Berechiah, the son of Iddo the prophet,  
saying, 01:08 , , . , . I saw by night, and behold a man riding upon a red  
horse, and he stood among the myrtle trees that were in the bottom; and behind  
him were there red horses, speckled, and white. 01:09

Sector: 1030

-----

, will be unto her a wall of fire round about, and will be the glory in the midst of  
her. 02:06\* 02:06 , . (( )), . . Ho, ho, come forth, and flee from the land of the  
north, saith the LORD: for I have spread you abroad as the four winds of the  
heaven, saith the LORD. 02:07 , . Deliver thyself, O

Sector: 1044

-----

me, saying, 04:09 , . . . The hands of Zerubbabel have laid the foundation of  
this house; his hands shall also finish it; and thou shalt know that the LORD of

hosts hath sent me unto you. 04:10 . , , . For who hath despised the day of small things? for they sha

Sector: 1089

-----

. , . , . The LORD of hosts shall defend them; and they shall devour, and subdue with sling stones; and they shall drink, and make a noise as through wine; and they shall be filled like bowls, and as the corners of the altar. 09:16 , , . , (()). A

Sector: 1616

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789. **Alan Sondheim**

**ii**

*Wed 23 Oct 2002*

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ZECHARIAH ii

Now what is of interest here, among us, is that I did not place Zechariah on the hard drive, nor have I read Zechariah recently; it is either the semblance of a hack, or the semblance of an originary distribution within WinXP home. Look to your own hard drives, check at sector 1016 and higher, search for Zechariah. Perhaps it is the beginning of the end, o Jerusalem, of which I have had suspicion; perhaps it is an annotation from the religious among us.

Of the materials, of the rest which I have placed there, emergent and fragmented, nothing standing out at 666.

=====

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790. **dcmb**

**Re: Mr. B**

*Thu 24 Oct 2002*

---

What shirts? Sixty-nine and licking it, Broms

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

From: George Bowering <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, October 23, 2002 12:30 PM

Subject: Re: Mr. B

*Yeah, I am also of a mind to say happy birthday, Brom. As a birthday present, you can keep the shirts you took last time you were staying here.*

--

*George Bowering  
Per ardua ad astra.  
Fax [REDACTED]*

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791. **kari edwards**

***Re: Open call for Manuscripts: Futurepoem books***

*Thu 24 Oct 2002*

Issue II of Avoid Strange Men will be released this weekend? In the second issue:

Heroes an irregular column joshua mira goldberg

A letter from the Women of Colour Collective

A short poem contest

A strange men to avoid word search

Red Ochre, medicine for the heart a column by Gordon de Frane

An article by kari edwards entitled Writing, Language and Community do they Conflate?

Writings By Cat, Holly Jonson, Keenan Pinder, Michelle Butot, Shape

Shifter, Kym, Toxic Avenger, Catherine Wilcox, Johnatan Alexander,

Julian Gunn, Dani Tallack, Marcus Skidley Greatheart, kris briggs, art

by miss, lyn davis, sarah gina jones and captain snowdon

& our first attempt at including photography!

copies will be available at bleeding rose and other locations around town or by snail mail (just email me)

queerly

captain & Julian

Issue II of Avoid Strange Men will be released this weekend?

In the second issue:

Heroes an irregular column joshua mira goldberg

A letter from the Women of Colour Collective

A short poem contest

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copies will be available at bleeding rose and other locations around town or by snail mail (just email me) captain <[REDACTED]>

queerly  
captain & Julian  
captain <[REDACTED]>

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792. **Stephen Vincent**

***Landscape Degree Zero / The Black Rock Desert***

Thu 24 Oct 2002

---

I want to suggest a new book, *The Black Rock Desert*, Text by William L. Fox and Photographs by Mark Klett (U of Arizona Press, 77 pages, \$13.95). The Desert in question (in view) North of Reno and Pyramid Lake, 3 to 4K feet above sea level, a 400 square mile playa, "one of the largest unimpeded flat spaces in America", (a tiny portion of which is the annual home of Burning Man Festival). A place where nothing lives and any mark is erased by rain or wind. Absent of metaphor, absent of geological shapes, vegetation, or human habitat, the search to occasion a language and/or photographic image are put to the severest test. Klett's photographs and Fox's language - working with the barest of means - stake a close and revelatory contest. I find it an extraordinary rendering of legibility in the context of what must be one this continent's closest examples of sheer absence: "Formed by the abrupt boundary between air masses of two temperatures, mirages are frequent on the playa, where the air immediately above the ground is much hotter than just a few inches higher. The subsequent discontinuity causes light to bend, or refract, the most common effect being to reflect back the sky, an illusion that today was a blue line that thickened until it resembled a vast lake in front of us that stretched across the entire width of the playa. This was the kind of mirage Bruff wrote about, livestock crazed with thirst stampeding themselves to death for an optical apparition."

Reading this book and getting immersed in its challenge to cope with such vastness brought up the lineage of sculptors (Robert Smithson, Walter De Maria, Michael Heizer and James Turrell) who - in a related manner - have also

worked the Great Basin and sought to find a physical legibility in spaces that otherwise appear to mock (or certainly contest) the concept of human presence.

In a way I see this little volume - and related photography by Klett and writing by Fox - as an extension of the work of those sculptors of the land.

In relation to poetry - indeed the seventies and eighties attraction of many us to the works of Smithson and Demaria in particular (as well as a coincidental attraction to Barthes' Writing Degree Zero) it makes me want to ask if anyone has written critically about the influence of land artists and their impact on concepts of space (the page as bare landscape - if that is the connection) and the activity of writing (??).

Stephen Vincent

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793. **Gabriel Gudding**  
***A Defense of Poetry -- gabriel gudding***

*Thu 24 Oct 2002*

---

A publisher is selling a book.

A Defense of Poetry (Pitt Poetry Series, Nov 2002) by Gabriel Gudding

Items found in book: violence, some inmates hidden in a wig, a monolog by Ronald Reagan, letters to the man who stole my butt, 15-hundred word insult poem to \*Louis Cabri, rifle assault on the mainstream/experimental dichotomy, on opponents to both narrative poetry and language poetry, dismissal of the state of Oklahoma. Robert Duncan's strabismus.

Gabriel Gudding was born and raised in Minnesota, raised some more in Washington state, and resides in Illinois where he teaches poetics and creative writing at Illinois State University (home of Dalkey Archive). He's won awards. His partner, Mairead Byrne, lives in Providence, RI, where she teaches literature and poetry writing at the Rhode Island School of Design. Gabe's interests include American "new writing," aka experimental and avant-garde poetries and poetics, theories of comedy, contemporary poetry by women, the cultural formation of taste, and teaching in prisons. He is the author of A Defense of Poetry (Pitt Poetry Series, University of Pittsburgh Press, 2002). His essays, poems and short fiction appear in The Journal of the History of Ideas, VeRT, The American Poetry Review, The Nation, L'Bourgeoisine, Fence, and elsewhere.

The title poem, "A Defense of Poetry," is forthcoming in Great American Prose Poems: From Poe to the Present, Scribner 2003, edited by David Lehman.

\*insert your name here

<http://www.pitt.edu/~press/2002/gudding.html>  
<http://www.aprweb.org/issues/mar01/gudding.html>

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794. **George Bowering**

**Re: Mr. B**

Thu 24 Oct 2002

Though on looking at the shirts you generally wear, David, I can see why you would prefer mine.

*What shirts? Sixty-nine and licking it, Broms*  
-----Original Message-----  
From: George Bowering <[REDACTED]>  
To: [REDACTED] <[REDACTED]>  
Date: Wednesday, October 23, 2002 12:30 PM  
Subject: Re: Mr. B

*Yeah, I am also of a mind to say happy birthday, Brom. As a birthday present, you can keep the shirts you took last time you were staying >here.*  
>--  
>George Bowering  
>Per ardua ad astra.  
>Fax [REDACTED]  
>

--

George Bowering  
Per ardua ad astra.  
Fax [REDACTED]

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795. **komninos zervos**

**Re: Mr. B**

Thu 24 Oct 2002

--=====JC872F4=====Content-Type: text/plain; x-avg-checked=avg-ok-12865BB; charset=us-ascii; format=flowed

and you can send back the socks and underwear you took from my place the last time you visited.

k

At 05:31 PM 24/10/02, you wrote:

*Though on looking at the shirts you generally wear, David, I can see why you would prefer mine.*

*What shirts? Sixty-nine and likking it, Broms*

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

*From: George Bowering <[REDACTED]>*

*To: [REDACTED] <[REDACTED]>*

*Date: Wednesday, October 23, 2002 12:30 PM*

*Subject: Re: Mr. B*

*Yeah, I am also of a mind to say happy birthday, Brom. As a birthday present, you can keep the shirts you took last time you were staying >here.*

*>--*

*>George Bowering*

*>Per ardua ad astra.*

*>Fax [REDACTED]*

*>*

*--*

*George Bowering*

*Per ardua ad astra.*

*Fax [REDACTED]*

*---*

*Incoming mail is certified Virus Free.*

*Checked by AVG anti-virus system (<http://www.grisoft.com>).*

*Version: 6.0.404 / Virus Database: 228 - Release Date: 15/10/02*

*--=====JC872F4=====Content-Type: text/plain; charset=us-ascii; x-avgÿrt; x-avg-checked=avg-ok-12865BB*

*---*

*Outgoing mail is certified Virus Free.*

*Checked by AVG anti-virus system (<http://www.grisoft.com>).*

*Version: 6.0.404 / Virus Database: 228 - Release Date: 15/10/02*

*--=====JC872F4=====*

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796. **Sylvester Pollet**

**New online mag (fwd)**

Thu 24 Oct 2002

Ezra Fowler asked me to forward this to the list--please respond to him, not to me. Sylvester

#### *Submission Guidelines*

*Typehoe Magazine will debut in mid to late November 2002 as a quarterly online magazine for art and literature. Submissions for Issue One must be received by October 31st, 2002. Specific deadlines for future issues will be announced on this site at a later date, but you may send materials for future issues at any time. Please use email for sending materials. I only accept electronic submissions unless other arrangements approved in advance.*

*The following guidelines are provided to assist those interested in submitting writing or art to Typehoe Magazine. I am interested in poetry, fiction, and art that is aggressive, unusual, personal, and brave. I am seeking works that are clearly made in a personal moment. Send work that you might keep hidden from mom in your room, or use to win back your first love.*

*If you have work that does not meet the listed guidelines but is unique, please inquire and include a letter explaining why the piece should be considered for publication. I will review any writing or visual regardless of form, especially if it is quirky, true, and blindingly expressive.*

*Please email all submissions to the editor using:*



*Put the word "submission" in the subject line and include your name (for example: "subject: submission from YOUR NAME").*

#### *Poetry*

*Poems may be of any length, with a maximum of 10 submissions per quarter. All poems should be submitted simultaneously. Paste your submissions into the body of an email. If formatting is unusual, supply multiple formats so I know if it is corrupted. Make sure to note the intended appearance of your submissions in your cover letter if these are special considerations involved.*

#### *Fiction and Essays*

*Essays or fiction should be limited to no more than two submissions per quarter. Submit each work individually. Do not exceed 10,000 words unless you can make a case for me to serialize a book. Generally, shorter works of*

*fiction are favored since readability issues often arise in an online format.*

### *General Information*

*All submissions previously, or currently appearing in other print or online publications are highly discouraged as submissions. Typehoe Magazine is committed to publishing original material from lesser known writers and artists. In rare instances, I will republish works originally appearing in other small print journals or personal sites pending legal issues involving copyrights. If you are submitting a previously published work, be certain to state the publication name, date, issue, and copyright status.*

### *Content*

*Be bold or I will reject your work. There are no limitations on theme, but I prefer pretty, urban, industrial, intense, and rare works that are raw and intelligent. Beat your paper out of its money in the corner. Tense and academic writing will not be received kindly.*

*Please pay attention to spelling and grammar.*

### *Note:*

*Please include a short biography and contact info WITH the material. Keep it short (50-100 words max) and flexible enough for continued use. Try to help the readers understand your work. Most importantly, make sure that I can reach you.*

### *Important*

*By submitting, the writer understands that work may be archived for an unspecified and possibly considerable length of time and agrees with that use. All property rights belong with the author. Requests to remove material from the archive will be honored*

*Writing submissions will receive replies usually within 2-4 weeks. Rejected works may receive a critique if they are borderline material. If you have not received a reply within one month please contact me with an inquiry.*

*Payment is not offered at this time.*

### *Art*

*Unsolicited submissions of original art should be sent as .jpg or gif files. The editor in private will solicit most artwork used here. Photographs, or samples of art, should be in jpg or gif format only and no larger than 600 x 600 pixels.*

*All art accepted will be for the forthcoming issue, and submitted files that are rejected will be destroyed after the works for the upcoming issue are selected. I may ask to keep it for a later issue on a case-by-case basis. Inquire about sending hardcopies if you cannot provide digital copies.*

*Film, code, design, and all other forms of digital media are also accepted.*

*NOTE: Your submitted work will only be published once Typehoe Magazine and the author have agreed upon terms of publication. Acceptance of submitted works will include a letter requiring the author's acknowledgment granting Typehoe the right to publish works.*

*This is a gallery style magazine dedicated to art and writing. The mission of Typehoe Magazine is to expose artists in a high traffic web environment while helping their respective networks intermingle. In this way, regional talent can be seen on a national level and beyond. Through association, exposure can be shared as community is built. Enjoy, and please tell your creative friends to submit works for consideration future issues.*

*Thanks and good luck,*

*Ezra Fowler  
Editor  
Typehoe Magazine*



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797. **Harry Nudel**  
**'what me worry'**

Thu 24 Oct 2002

---

our usual sources inform us that the Md sniper has all the signs of Mossad counterintelpro... & why were there no Israeli victims...the Israeli embassy has been asked to account for all Jews in the MD/DC area...for further info...contact the Bowery Poetry Club...let the spin begin..DRn..

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798. **Loss Pequeño Glazier**  
***Request for EPC Link Suggestions***

Thu 24 Oct 2002

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We are presently updating our list of EPC links to sites for innovative poetry (including print magazines, print publishers, poetry e-zines, etc.) and innovative new media works. We welcome suggestions from members of the list and will do our best to include all relevant suggestions, depending on volume. Please submit suggestions at: <http://epc.buffalo.edu/forms/link.html> Thanks!

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799. **Tom Thompson**  
***Field, Lopez-Colome, Gander Reading 10/25***

Thu 24 Oct 2002

---

On Friday, October 25, in New York City, at 7PM

| *Miranda Field -- author of the glorious new book of poems, SWALLOW --*

will be reading with the magnificent Mexican poet, and author of NO SHELTER,

| *Pura López-Colomé (who will read together with her translator, Forrest Gander)*

| *The reading will be in Sulzberger Parlor, which is in Barnard Hall*

| *which is on Broadway at 117th Street (take the 1/9 to the 116th Street/Columbia University station; the Barnard College campus is located on the west side of Broadway)*

Hope to see you there.

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800. **Hilton Obenzinger**  
***Re: group that?***

Thu 24 Oct 2002

---

At 10:56 PM 10/23/2002 -0400, you wrote:

| *hilton..i don't really care all that much for WAR..but why are you so proud of this u group-think and patting yourselves on the back to boot...a kind of ugly glad handing that i thot only Bush and his folk were capable of..harry..*

Take a look at today's NY Times (and probably other papers) about how Rumsfeld/Wolfowitz have set up their own intelligence unit because they are dissatisfied with the work of the CIA and others in linking Iraq to al Qaeda: they are not getting the results they want to monger their war. Wolfowitz said that there is "a phenomenon in intelligence work, that people who are pursuing a certain hypothesis will see certain facts that others won't, and not see other fact that others will. The lens through which you're looking for facts affects what you look

for." As Mark Twain said, "There are lies, damned lies, and there are statistics." I am waiting for Bennet and Himmelfarb and others to criticize Wolfowitz for being an academic nihilist. Bertolt Brecht pointed out that in times of fascism simply telling the truth in your own field, whether as a shoemaker or as a biologist (or as a poet), is an act of resistance.

In the present anti-fascist front even parts of the CIA and Joint Chiefs of Staff know the difference between fabrication and reality. And even the vast bulk of the intellectual community -- not to mention the American public.

You bet I'm proud.

Hilton

-----  
Hilton Obenzinger, PhD.

Associate Director of Undergraduate Research Programs for Honors Writing

Lecturer, Department of English

Stanford University



Fax

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801. **Brandon Barr**

***The Banner Art Collective announces redesign***

*Thu 24 Oct 2002*

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\*\*\*Apologies in advance for cross-posting\*\*\*

24 October 2002

The Banner Art Collective (<http://bannerart.org>) has implemented a new design created by Garrett Lynch. The new design brings a vast number of improvements to the site, which collects and distributes net.art and poetry created according to the limitations of WWW advertising.

The collection is now database driven and easily searchable. Each work is presented on a separate page, and more artist information is featured next to each work. Viewers have always been able to access cut-and-paste html tags to place works from the collection on their own webpages, but now the site also offers users a php-driven script that, when added to any html document, serves randomly changing banners from the collection.

In addition, the new design automates the submission process with an online form which artists can use to easily upload their works to the collection. There

are also new frequently updated sections which contain news, links to host and sponsor sites, and links to related research and art projects.

Best,  
Brandon Barr & Garrett Lynch

----

The Banner Art Collective currently includes works by:

arte\_comprimido (Argentina)  
babel (Canada/UK)  
Brandon Barr (US)  
Ji Bêt (France)  
Bruec (US)  
Christophe Bruno (France)  
Agricola de Cologne (Germany)  
Catherine Daly (US)  
Tom Dannecker (US)  
drivedrive.com  
Roberto Echen (Argentina)  
Joshua Goldberg (US)  
Lee French & Barry Small (UK)  
jimpunk (France)  
Kanarinka (US)  
Tamara Lai (Belgium)  
Jessica Loseby (UK)  
Garrett Lynch (UK)  
Gerhard Mantz (Germany)  
Joseph Franklyn McElroy (US)  
Millie Niss (US)  
Alexandra Reill (Italy)  
Michaël Sellum (France)  
Antoine Schmitt (France)  
Ana Maria Uribe (Argentina)

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802. **Aldon Nielsen**

***Re: politically conservative poets***

*Thu 24 Oct 2002*

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*Reaganite poets? Don't know, but I do remember Allen Ginsberg getting into a*



brilliant guy...same background as moi.cartoonist d'artiste de comics....nabe  
for 20 years...he looks

straight ahead like the nobody i am is nobody there...

not that i take it personaLLy...he's a type...i'm a type...and the Furred  
Wife Type NYyorker Editor wouldn't prob. want to meet me nohow...

but it gets me to membering the official Writers Club and restraurant in  
Budapest...a beatiful indoor couryard...waitered tables....sculpture among  
tress....bad Hungarian food

served with slow disdain....birds chirping on the edge of darkness as winter  
approaches...

they had the who's who list written in stone..who got the table by the  
door..who got the job...who got seated next to who...who greeted the  
undersectary of culture when he visited every six months..who made the  
toast...who slept with who to get to sleep with who...

on the streets of soho..late fall afternoons...there's a cold spot in my  
heart..like i'm at the edge of history...the darkness surrounds us.....drive bob  
sd...DRn...

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804. **Craig Allen Conrad**  
***BANJO: Poets Talking, #1***

Thu 24 Oct 2002

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This first issue of BANJO was to set the tone of the magazine. We did our best  
to keep to the idea of conversation instead of interview.

Of course, in the e-mail version the cover art is lost. And the poems which close  
the issue as well. Just the transcription of the conversation is available here.

Next week I'll send issue two, which features poets Molly Russakoff & Jim Cory.  
Issue three is being recorded shortly by poets Buck Downs & Heather Fuller.

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Banjo  
poets talking #1  
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Kyle Conner & CAConrad

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Let me be where it happens, let me be the hidden cells  
and silent if silence is all there is to say.  
I want to talk though. I want to talk to you.  
--William Bronk

#### EDITOR'S NOTE

Breathing Another New Joyous Oration. Kyle Conner asked if BANJO was an acronym. I said no, and he said he had the perfect words to make it one. The name came to me with less thought than feeling, which is another way of saying why and how are not easy. The original idea of BANJO is very different from what you have in your hands today. I've always wanted to work with the interview, but not in the traditional format. Years ago I picked up Magical Blend Magazine where the pop star Donovan was interviewed. It was then that I began reading only the questions, answering them for myself. You can always go back to read the answers if you need to. Questions are always valid, when you think on it. Answers are subjective, no matter what the answer. There's more than one way to anything, even my answer that answers are subjective. Besides, it's fun answering those interview questions in the magazines, no matter what they ask. "What was it like growing up on the Yukon?" Oops, true, I didn't grow up on the Yukon, but I like the idea of answering it anyway, and maybe you do too. So I wanted a magazine where a pair of poets are involved

with the interview process, but the one rule would be that no one may answer. A rous of questions for the readers. The possibilities seemed endless. Then suddenly it seemed entirely too narrow. When I invited Kyle Conner to set the tone of issue #1 with me, he helped vere the project towards a conversation, and suddenly it was colorful and exciting again. Yes! That's it! We'll have a talk! It took the rug of formality from beneath us, and feelings and ideas were suddenly freed in the process. I'm very glad I involved Kyle with issue #1, and I'm glad I'm someone who learned quite a long time ago the importance of synergy and its many benefits. Working with someone often seems our highest purpose down here, or up here, depending on your vantage. It was then that I decided to invite a different visual artist to design a cover with each issue. At first I felt a plain cover, something stark. When I asked my friend Michelle Strader to do issue #1's cover she instantly said she wanted to do a Buddhist monastery, and that felt auspicious, her not even needing to think on it. Welcome to issue #1. Feel free to comment or question by using either the e-mail address or POBox. --CAConrad

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Recorded live August 7th, 2001  
Philadelphia, USA  
in the poet Eleanor Wilner's living room  
while CAConrad was house sitting

Poised on stewarding passage of non-alignment pact between soul and psyche, Kyle Conner listens to the frequencies which radiate from all anima, conflictual movement, vastness minutiae. He cannot pass up a fine meal, a vintage film, a fearless flight of improvisatory wonder. Committed to the belief that poetry is ultimately an extension of the way one lives, he pursues that path of least resistance to the resolution harmony of love, creativity, responsibility and wonder.

CAConrad has a small cup of Philadelphia whenever leaving the city limits. From anything else the acrid potion is made apparent. Poetry stevedore. Co-edits Frequency Magazine with Magdalena Zurawski. Most recent chapbook (end-begin w/ chants) is a collaboration with Frank Sherlock. Forthcoming books include Completely Frank (The Jargon Society) and advancedELVIS-course (Buck Downs Books).

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CAConrad: I've always been fascinated by poets who are anonymous. I'm thinking about that poem you wrote on the South Street Bridge, and then didn't sign it. There's something amazing about that. You really let go of the work. How many of us are brave enough to do that? I can't imagine writing a poem and NOT putting my name on it.

Kyle Conner: Well it kind of called for it in that situation. That was a poem for that bridge, and for Philadelphia. I felt fantastic that it was used in a documentary, which showed me that it was useful. I wanted to do it again--this public kind of poetry--but I never found another opportunity. And maybe I've grown out of it too.

CA: Where did you get your first jolt for poetry?

KC: Ooooo, that's difficult. I think there's two points of reference. One is when you start doing it, and the other is when you realize you need to do it. And I started doing it in high school. The fascination began with reading plays. The first writing I really did was writing monologues. I did a little poetry, but it was mostly monologues. And I continued to write, and I went to New York. But when I came back to Philadelphia to go to Temple [University], I started writing poetry as a way to uplift myself. I would get this incredible inspirational feeling. Then that street scene started in Philly, oh, around 93-95, which fed my inspiration, and that's when I first felt "I need to do this."

CA: Street scene? What do you mean by street scene?

KC: When you were doing the North Star Bar Reading Series, and Scott Kramer was doing the Last Drop Reading Series. That felt vital. My poetry's changed, and my need to do poetry is different now. But that time, that's what really fueled me to do it. And reading it in public was a real connection to my inner emotions. Getting it out in that way, because I was a much more orally directed poet back then. That's when Spoken Word was getting credibility.

CA: Were there any poets in particular you were reading at the time who also did this for you?

KC: At that time it was probably Ferlinghetti and Ginsberg. I had read Reality Sandwiches. That's the one where Ginsberg speaks constant poetry as he's driving across the country, and I thought that was incredible, to open the doorway, and let whatever he was seeing come in. The tape recorder was on the whole time, you can read it in the writing. He's hearing reports about the Vietnam War and he's speaking right into the tape recorder. So it was Ginsberg I was reading, and Kerouac. Back in high school it was e.e.cummings and Anne Sexton, but that was before I discovered the Beats.

CA: For poets our age, by the time we were in high school the Beats were already a big part of pop culture, and you could easily get your hands on them. What was difficult for me was getting my hands on anything else in my little backwater, redneck country town. Kafka was my first love, and the only prose writer I can really say ever inspired me to write. As far as poetry, the library had a shelf or two of the usual crap, poets who discourage and bore more than they excite. It was the Beats who gave me my first jolt! Ginsberg and Corso

were great, but it was Bob Kaufman, Diane Di Prima and Philip Lamantia who really filled me, though Kaufman the most. Bob Kaufman was more delicious than sex, and that's saying something for a 16 year old! THEN some amazing soul in my school invited the poet Molly Russakoff to give a reading. She was the first poet I ever met. I can still remember that reading, more than any other poetry reading! She read this amazing poem called "The Essential Molly Russakoff" where she lists the items in her purse, and poems about her boyfriend Rat Lip who was working on the black market selling stolen meat. And then this gorgeous little poem published in The Paris Review. I shuffled up to her afterwards, pathologically shy, but I NEEDED to ask her WHO I should be reading! She said, without hesitation, I should be reading Alice Notley and Ron Padgett. To this day I don't remember if she also said Joseph Ceravolo, or if I found him through reading the others. No one I knew at the time had ever heard of these poets. And when the library ordered these books for me I was never the same again. Every part of me seemed to lift in response to their words, especially Notley's. I walked different, things tasted different. I had a boyfriend during this upheaval, I remember how the ignition of poetry made sex bring me to tears while in this state of euphoria I can't explain. It was a brand of joy he didn't appreciate, I think it freaked him out. He thought I was insane, oh well, I don't know.

KC: I think we've all had some kind of quintessential experience which turned us on to poetry. But I love that you had that with Molly, who is somebody we know--

CA: --and it's hard to get better than Molly! She's a compelling reader. It was mind blowing for a teenager. I feel that's when I really woke up! I always knew I wanted to write poetry, and really devote myself to it, but it wasn't until Molly Russakoff's reading, and getting those books she suggested, that I really felt awake for the first time in my life! I still feel there, completely in that energy! A few years later I moved to Philadelphia where I met the poet Jim Cory who introduced me to a wealth of books I hadn't even imagined. I feel very fortunate to have met these people.

KC: I want to return to that idea of the Beats, and how they were so important. We take that for granted, that the Beats were influential on us, but it just strikes me as interesting that at some point they won't be what's new anymore. And really what was happening concurrently with that scene was the New York School. But because of the way mass media works, and because of that special savvy Ginsberg has, the Beats were more available, and that's what we were reading. Meanwhile there was Berrigan and Ed Sanders.

CA: More than anything I want to win the fucking lottery so I can stock every small town library in America with books by Mina Loy, Lorine Niedecker,

Jonathan Williams, Eileen Myles and others. I guarantee you they WILL be read! They WILL alter youth! But maybe it's unnecessary, now that we have the internet. I LOVE the internet! I like to think of kids in my small town where the roads are as dusty as the books, tapping into websites like The Poetry Project or SUNY. It's an amazing thing, the internet.

KC: Yeah, it's completely changed the landscape, and I think it's great that small town communities won't have to be in the dark anymore. It's great with all the online magazines, and who knows what will happen with that.

CA: It's an exciting time for poetry. I wouldn't trade this time period with any other. There are so many different kinds of poetry going on, and I don't appreciate all of it, but I appreciate that it's all there.

KC: That kind of feeds into this one idea I have. Part of me agrees, but I feel LANGUAGE poetry has brought us to this place from which we can't turn back. I feel they've stripped away the beauty from the language. They really wanted to rip the language open and find the truth in it. They were suspicious of it, and they were angry with it because of what was happening with the [Vietnam] War. So I feel it's brought us to this place where all the limbs have been ripped off the statues. I'm not writing now, currently, and that's why I'm looking to comics to fill my artistic needs. I don't know, I just feel kind of depressed about it.

CA: You were writing poetry very recently though. Those AMAZING things you were leaving on my answering machine!

KC: Thank you.

CA: It's not as though you've STOPPED writing, you're just in the quiet part of the cycle now, that's all.

KC: That could be it. But also I look at a lot of poetry, and it seems to reflect itself, and the poets reflect each other. And a lot of it is caught in New York. And it all seems to reflect these feelings of vagueness, indifference, turmoil, confusion, and it's not beautiful, and that saddens me because I think language can be beautiful, and can sing, and can uplift.

CA: Okay, let's get back to how ugly LANGUAGE poetry is. You don't think Lynn Hejinian's poetry is beautiful? I think her writing is fucking gorgeous!

KC: Maybe it's beautiful, but in an unsettling way. Because that's what it does, that's what it's designed to do is unsettle. Maybe I'm just looking back to poets like Shakespeare. Things were more stable then, and people were more confident with their understanding of the world, and you can see that in their art, and in their poetry, and in their music. It's so ordered, and so self-servingly beautiful. You listen to Bach, and it's just perfect, it completely serves itself,

and it moves in a circle and it comes back around. If you listen to contemporary Jazz, it's real interesting because it seems to parallel contemporary poetry. For instance I read a poem by Anselm Berrigan, and I listen to a new Branford Marsallis song. The Branford Marsallis tune meanders, and it makes these statements which are designed to question, but there's no answer given. Anselm Berrigan's poems move around the page in a very haphazard way, and it's beautiful, but I find it frightening, and in a way saddening, not that that's a bad thing. It seems to speak of a larger situation in the world of the Information Age, and peoples' anxieties about what's happening, and the greater and greater awareness of what's happening to the environment.

CA: Maybe it's all anxious questions because we're understanding that it's the so-called answers men have had for centuries which have brought us to this dark age. These are the very things that I think make it all very exciting, this call and response with the world poets are creating.

KC: Maybe it's not possible at this moment in time to be beautiful. Maybe we can't have pure beauty anymore.

CA: Well now look at the Blues. The Blues are definitely not a picnic, but they're beautiful. Billie Holiday is sad and lovely. There's something about the way the message comes across. It's very Buddhist, that idea of walking joyfully with suffering. And I look at poets like Philip Whalen, who doesn't get nearly enough credit for how much influence he's had on poetry, and he really embodies that idea of walking joyfully with suffering.

KC: Maybe beauty is a subjective term. Maybe it's not worthwhile to use that term.

CA: I'm glad you're talking about beauty, because I'm having this thing about color. It's a pretty recent thing, this rendezvous with color. It's an awareness of color as provocative, spiteful, joyous, argumentative, daring, seductive, even morbid echoes from every verb we flavor our world with. Color as life forms in our midst, a separate intelligence. I had this breakthrough dream a couple weeks ago with Blue. It was talking to me, yeah, a Blue shirt, but it wasn't the shirt that was talking, it was the Blue. There was a fuzziness, a blurry vibration where it's mouth was that would disappear when it was quiet. And the voice was my own voice. And I didn't feel ignored by the other colors, maybe it was really me ignoring them. Blue said it needed to tell me something, but then said nothing, like it was really something I needed to find out on my own. I woke DAZZLED, feeling color is this secret breathing world around us. I mean, you think you have five Blue sweaters, but you don't have five Blue sweaters, you have five sweaters, and you also have five Blues. Color communicates as direct as a bird singing.

KC: A month ago I was at the Art Museum, and I was staring at this yellow flower, and it was a sunny day. I was thinking that color is light, and the color we see is what is reflected off an object. So the shirt is absorbing all colors of light, except this one color, and that's the one that's bouncing off, and that's the one you see. So, it is living, because it's light. Can you use it? Do you think you can use it somehow?

CA: What do you mean use it?

KC: For your poetry.

CA: I'm sure it will pop up eventually, but I'm not one to be so deliberate. I know poets who are deliberate, but for me it comes out when it comes out, and I feel much of that is due to my undisciplined education--

KC: --unconventional.

CA: Unconventional. My education in poetry has always been this intuitive, obsessive process of exploring every bookstore and library and picking up things and reading. And in the process internalizing very many very useful tools along the way. That's why I find it difficult sometimes to talk to poets who have a rather vigorous background, especially those from the MFA writing programs, where they can name all the tools. I feel like a piano player who never learned to read music, but I can play the music.

KC: That's what's amazing about art, because everybody does it the way that they have to, and the poetry we write is an extension of who we are. The poetry and the art is going to be just as unique and curious as the person.

CA: It makes me sad when I hear people say it's something they could do easier when they were children. They're confessing they've lost something.

KC: Hmm, I think it's easier NOW!

CA: Yeah, I find it much easier now. My childhood was all about guilt. Which is one of those touchy subjects I was going to bring up. Do you think children draw us pictures because they feel guilty they can't pay the rent?

KC: I love that question! I think I drew pictures to release aggression. I remember me and my brother got news roll from a newspaper company, I don't know how we got it. We'd roll out a sheet and draw a huge war scene. It was live action art, because we were creating the art and acting it out. But why do you ask that question? Did you draw pictures as a kid?

CA: Yeah, and I did it because I felt guilty I couldn't pay the rent.

KC: That's amazing you were so sophisticated.

CA: I don't think of guilt as very sophisticated. It's useless is what it is.

KC: No, but, that you were guilty you couldn't pay the rent.

CA: Well we were poor. I saw how hard my mother had to work.

KC: So you thought she could sell your pictures?

CA: No, it was currency itself, or something. I don't really know anymore.

KC: That's interesting. Hm. I guess the thing I want to maintain from childhood is wonder. The first person I heard talk about that was David Baratier, who is this amazing, dynamic poetry force. He edits Pavement Saw, and every year he seems to have another contest under his umbrella. But he used to talk about wonder, and how important it was for poets to engage in wonder. A couple years later I came to a similar conclusion under my own conditions. But it also has to do with busting up assumptions which I got in tune with doing the Highwire Reading Series. I did not want it to be a boring reading series, and that's why Greg [Fuchs] and I decided to write those introductions, which were not going to be biographical, ass-wiping introductions where you just list accomplishments. We just wanted to have fun and catch everyone off guard. And then you e-mailed me the other day, and you have this new quote in your sign-off, and it's from the Situationist guy [Raoul Vaneigem], and he uses the word "scandalous," and I immediately thought "YEAH!" He was talking about public actions, but I applied it specifically to poetry. The way the world is now we've GOT to be scandalous with our poetry, we've got to be angry with it, we've got to deploy it in scandalous ways, in disruptive ways. The Highwire Reading Series was a motion towards that. More and more I've thought I need to live my life that way, to feed my irrationality and my wonder, because those are the things that get suffocated by a capitalist society. You have to keep feeding wonder, and continue to question, otherwise TV will tell you everything you need to know, with it's advertisements fucking you up the ass. And the politicians get to look good on the news. I mean, how dare they tell me that a missile defense system is a good thing!

CA: It's all lies. I've been working in retail for a number of years now. It's one of the ways I've tried to survive in this country, to find the job with the least psychic impact, to keep me free to read and write. But let me tell you, it's a joke. There's nothing in this system which has low psychic impact. And retail really makes a liar out of you. You're a fucking liar all day long. If I want to keep my job I can't tell a rude customer to fuck himself. I've worked retail in Rittenhouse Square with all those fascist rich motherfuckers! I should be given a fucking medal for not hurting three or four of them!

KC: Yeah, and the sad thing is you wind up lying to yourself. 80% of the population might think they have what they need, but they've been swindled. 80% of the population needs therapy. I feel really angry about this. And I think art is a way to subvert the system. And there's so much more to do.

CA: But at the same time I can't help thinking how marvelous things are too! We have telephones and airplanes and buses. If we were alive 2,000 years ago, we'd be stuck in the same damn village with the same goddam dozen people our whole lives! I mean, I'm 35 years old and feel like I've lived 10 lifetimes when I start to think about all the circles and cycles of people who have been part of my life. My life experiences have been formed in the belly of capitalism like other Americans. Weighing it though, its oppression is greater than its good.

KC: You and I though, I think we've achieved this vantage of wonder. I don't feel arrogant about it, I've worked hard. I'm an artist, but I've been in therapy, I'm doing work on myself physically and emotionally, and it's a long hard road. I agree it's a gray world, there are beautiful things about it, and there are hideous things about it. And sometimes they go hand in hand.

CA: I feel grateful to have poetry in my life. I was trying to bring this up at a party I was at. And I guess I got on the wrong road with this when I said, "I wish everyone was a poet." Boy did I get a whipping for that. But what I really mean is, I wish everyone could get a hold of their creative force, and since the center of my universe is poetry, it's the first thing that comes to mind. I think creativity is the one sure thing that everyone wants. People have come up to me after a poetry reading to say "I wish I could do that." So I always say to them that they should start reading poetry. If anything will get you to write poetry it's reading poetry. That magical track you set yourself into, or rather, give yourself to. I've even had poets tell me that they don't want to read poetry because it will interfere with their process, or some such crap. I just think it's ridiculous that there's that much selfishness that one would completely ignore poetry so that one could write it. As soon as someone tells me this--and it's more common than I realized--I just slip away from the conversation. I can't imagine talking to a poet who isn't interested in discovering poetry.

KC: I think there's poetry in everything. Sometimes I go into an intense film phase, or like now I'm checking out comics because I get to a full point with poetry and can't read anymore for awhile. I don't think I won't go back to it, it's just a matter of resting up.

CA: Getting back to this idea I was trying to get across at the party. The elitism in the art world is extraordinary. There are times I overhear certain artists talking and it sounds like they don't want anyone else to try what they're doing. It's almost as if we need to make art which confronts the art world. Like a job interview I had to be a union organizer, and the interviewer said "We're looking for DEDICATED workers who will work 60-70 hours a week for the union!" And I said, "Whoa! Sounds like you need a union for your union workers!" But where art is most elitist is when art becomes commodity. And the compromises

in that are problems for the artist as much as for the buyer. I look at cultures like Bali, where the word “artist” doesn’t exist in the vocabulary! How amazing is that!? But if you look at how people in Bali live, everything’s beautiful, everything, because everyone is making art, making their world beautiful together. They don’t need a word like “artist” because everyone already is one. They don’t separate one another in that most horrible of ways. To them art is part of being a human being!

KC: These are worlds which are still involved with ritual. If you listen to a field recording of African drummers, it is their art, but it’s not separate from their ritual, and that’s what makes it beautiful. But in a capitalist society, certain artists have decided to survive by selling their art, but then they also start to sell away their inspiration, their purity, you know. They’re selling away the personal usefulness for the art, because they’re trying to figure out “Who might want this?” And they’re growing further and further away from the organic nature of the art.

CA: Capitalism keeps winning new territory.

KC: That’s kind of like that discussion we had with Frank Sherlock at one of the poetry readings. And it was really a good discussion for me because at first I was just playing devil’s advocate. You and Frank were talking about how we need to resist globalization, it was around the time of the big WTO conference in Canada. And I said, “What if we just let globalization occur, wouldn’t it kind of burn itself out because soon there would be no more markets?” He and you started talking about all these things that are happening now, and then I thought maybe there will never be a dearth of markets, because new generations will constantly be born. And for me, that was the first time I realized we really do need to fight against globalization. So, I thought that was valuable. And maybe there is a way to win.

CA: Well I feel creativity is the way. When I look at ALL the art students today I get so excited! There’s never been another time in western history where there have been this many art students! And I’m excited about that because you can’t have change without creativity! And there’s NO WAY they’re ALL going to fit into that narrow market for art! The ones who are lucky or unlucky--I say lucky--to not get into that market, those are the ones who are going to have to DO something with their art with the rest of us together. There’s going to be some amazing community building in the near future, I feel it! Hopefully everyone’s not going to just put art behind us and work 9 to 5 everyday. We’re living in an explosive time period for human development!

KC: That’s cool! There are so many artists. And it’s happening already, there’s just an overflow of art, there’s just too much! But a lot of it scares me, which is

good too! A couple of things seem to be getting big, manga, which is Japanese influenced cartooning. Video art, graffiti, pornography is changing--

CA: --pornography is changing?

KC: Yeah.

CA: You would think I would know, considering where I work.

KC: I read about this porno that's being filmed at Harvard. And it's an avant guard critique of pornography, and it's called The Staxxx. The stacks is what they call a specific place in their library, and it's this mythological place where all the students have sex. The professors were being interviewed and they thought it was great, saying, "We teach them to critique text, and pornography is a text, so...." And now they're making a porno, and I think it's great! It's got lesbians in it, it's cool. But my point is, this is oozing out everywhere.

CA: This Harvard thing just pushes all my buttons. Especially my class buttons. I always had this naive idea of college as a place where everyone is thinking out loud, expanding the world's ideas. And then I read about Elizabeth Bishop teaching poetry there, I'm pretty sure it was Harvard. And she was appalled by the amount of television commercials that appeared in her students' poems. And she'd see them in the student lounge watching soap operas. But this is all about my disappointments of looking at an expensive education wasted on people who don't need to understand the value of the money that got them there.

KC: What's wrong with television commercials in poems? That's very New York School, it's very Pop Art. Look, I think this porno is a great thing! I think Harvard students are aware of the tenuous situation they're in. I mean, you're born into what you're born into. And I wouldn't turn down the opportunity to go to a school like that. But now they're going in with a more cynical attitude, "I'm a Harvard student, and everyone's going to know I'm a Harvard student, let's do a porno!" I think that's a good idea. Maybe the institutions are changing too.

CA: Yeah-yeah, whatever.

KC: I like the idea of creativity as a tool to cope with the world, to change the world. It never occurred to me until recently that that's an attribute which I possess. I guess I always took it for granted that I was a poet and that was always kind of inexplicable. But that stems from creativity, which is an energy. And you can cultivate it. You can watch movies, listen to music and read poetry and that just feeds it. And then you can give it back by making your art or writing your poem. We're just approaching problems in a non-conventional way, which is what we need now. It just seems now that politics is a caricature of itself, and everything they do is predictable. All their language is double-talk.

CA: All the time we spend watching that goddam television and there's all these bigger problems they refuse to call news. I mean, the prison industry is Goliath! An industry the Republicans and Democrats built together! And the numbers of people I talk with who know nothing about it astounds me!

KC: I'm one.

CA: They're brainwashed by these television programs, what's it called, Cops. President Bush says that no one in Texas has ever been wrongfully put to death, but we're now hearing things, like what my friend Kathleen [Knight] has informed me about, where more than 40% of death row inmates who have had their DNA tested have been found innocent! We're worried about the price of gasoline while we've got prisons on the stock market, and many corporations and companies working within that system. We have been having record-breaking layoffs in America, but meanwhile they're building new factories inside the prisons. We've got Microsoft being packaged by prisoners, Spalding Sports Supplies being packaged by prisoners, Eddie Bauer clothing being stitched by prisoners, TWA has prisoners doing flight reservations by phone from their cells. The list of companies joining this slave trade is just getting longer and longer. I was at the Quaker Meeting Hall recently for a talk called "Women in Prison" where they said that the average wage in prisons is 14¢ an hour! Hell, you'd make more money working in a General Motors factory that moved from Michigan to Mexico! I think they're making 40¢ or 50¢ an hour down there. And what we've done and continue to do to Mexico is simply unconscionable! America deserves whatever bad wind is blowing our way. It's difficult trying to talk to my family about these issues because all they hear is the television news saying how fucking great everything is! But we wear a pretty sad emblem.

KC: Well, news is all pretty much manufactured.

CA: Yeah. This present situation with the prisons is a capitalist wetdream, getting people to work for nothing, and fire those on the outside whenever they demand a decent wage! And if a factory doesn't move into a prison it's moved down to Mexico. My father has been through half a dozen factories since president Clinton pushed NAFTA through. They work the hell out of the workers, telling them what a great job they're doing, meanwhile they're secretly raising funds to move the factory to Mexico. By the hard work the workers do, they lose their jobs. Something incredible, something pretty fucking beautiful has got to come out of this!

KC: In terms of rage, I think Alice Notley is really enlightening. Especially in that book *Mysteries of Small Houses*. Her rage is so apparent, and so clearly and immediately expressed. She's got so many great lines in that book, and one of them comes when she's reading labels in a store or something and she says, "it's impossible not to be complicit." And I find that right on. And that's part of

seeing the world as it is, seeing the world as gray. So when I eat my chocolate bar, I know maybe it was created out of slave labor. But I think realizing that is a good place to work from with your anger. If you know that most things are problematic, then you know what you have to work with. And that feeds back into what I said I'm hearing in contemporary Jazz and poetry. Anger and stagnancy and creativity all mixed together. We're in this mixing pot. We're not moving forward so much as posing the questions. I think that's where a lot of art is right now, it's in the questioning stage. I think a lot of the last century was about expansion, starting with Whitman, and working on up to the Beats. And it stopped with this extended era of inquiry with LANGUAGE poetry. Inquiry into language itself, and the whole ontology that language poses to human beings. And now we have this whole lexicon to work from, and what's next I don't know, but it's exciting.

CA: I do like to hear the LANGUAGE poets read. And I like to read them, and let their words wash over me. Something marvelous always itches, and I get involved in the mystery of how things lodge themselves in us. The first time I heard Sarah Vaughn sing "Motherless Child" on the jukebox it entered me and will never enter me again any other way but that way. I've spent my adult life convinced if I could just stand a certain way, lack a certain amount of sleep, have a beer, a cigarette, open a window that's been closed for several years, tear back the bedsheets, imagine my feet pickled in sweat, breathe so deep it hurts, praise nothing for 48 hours, inch across the room on my bare knees, sell and burn 13 loved books, imagine my loved ones hung and butchered in the yard, tell myself it's not my throat it's borrowed crepe paper and glass, but still, STILL, after all this, the song STILL enters me the same way as the first.

KC: Jesus! Well, I like your train of thought about how things enter you, because that's what art does--especially music--it comes in under your radar. And you need it in a certain place and it never changes. You always hear it the same way, it always brings up the same ideas. I've been thinking about how I create art, which is similar. Wherever you are in the moment, that's how you're going to connect with the art. Right now I'm in this fallow period with poetry, but sometimes lines of poetry will come to the top of my head. And I'll think, if I wrote that line down now I could write a whole poem, but I'm just not motivated to do a whole poem, so the line sort of grumbles to itself and then goes back down. So that poem in that moment will never be written.

CA: Sounds like murder!

KC: Hey I can't serve every line! I think Ted Berrigan did do it as best he could. He had something going on everyday, and he said you should never pass up the moment of a poem.

CA: I AGREE WITH TED!

KC: Well, yeah, I hear you I hear you.

CA: Did you ever think about just jotting that one line down?

KC: Sometimes I do, but I am not in the service of my art. My art is in the service of me. I am in control, most of the time.

CA: What? Tell me more about that, I need to hear more.

KC: Well, I don't want my art to consume me. I think that it has in the past when I absolutely needed to do it to get by. And that's desperate, and I don't want to live in desperation. I've worked up to the point where I have a stable job, and I'm in control of my life, which I like. I think there are several cliches about artists that need to be broken, which goes along with this idea of busting up assumptions, even assumptions about art. You don't have to suffer to be an artist, you don't have to live in destitution, you don't have to be mentally fucked up, and you don't have to live for the whims of your poetry. I think you can live a fulfilling life and be happy and you can be an artist. I guess I'm trying to create a new paradigm for being an artist. And that to me seems to be a responsible artist. Because if you're not in control of your life, if you're leaving your life up to the whims of your work, then you're never going to work in your full potential because you won't have the control you need to direct it where you want it.

CA: Artists who are fucked up and poor in this culture tend to be dedicated folks. I had mentioned Bali earlier, and it's good to bring their culture up again because they don't have these cliches of the artist because they're all working together. Art is about awareness, and the captains of our ship don't like that. When everyone is creating together, it's a FORCE that will move many things in many ways. But I want to get back to your idea about the desperation of creating art. It seems to be more a symptom of everything around us not working the way we want. Where are the fears that come clear in that? Could you be equating desperate times with a desperate approach to creating art? I mean, in desperate times, nearly everything you approach is done in desperation.

KC: It wasn't conscious. The desperation wasn't with creating the art, it was with my life. And poetry became an outlet to express terror and sadness. At that time I considered myself a Beat-like poet, who would live in the moment, and probably never be in control of my life. Like Ginsberg did, and Kerouac, which was the height of the Beat ideal, to fully juice the moment. Like Ginsberg writing HOWL in 72 hours while on amphetamines, and Kerouac typing on these endless rolls of paper. That's how I kind of viewed myself. So I think that was desperate, because it was giving up my life in a way, giving it over to art. It doesn't matter what you give over to, it's still a loss of control, whether it's drugs or art or TV. Not to say that the art you create in that environment

wouldn't be brilliant, but you can create brilliant art without that, and that's what I want to do.

CA: Okay.

KC: But about these ideas that get submerged because I don't feel like creating in that moment, I find it interesting how art is completely contingent. And that's why every poem is so precious, because you would never create it that way again. It's like a living creature. So when one of these thoughts surfaces like a fish, then goes back in the water, I guess I'm sad for a minute, but I'm confident enough to know there's this steam engine running beneath the surface. You can feel yourself percolating and you know things will come out when you need them to.

CA: I'm often late for things because I'm not as interested in being on time as I am in stopping on the sidewalk to write a line down before it's lost. I don't think anything's more important than poetry and doing my best to get it down. So what if I'm late for work, big fucking deal! Did you ever write poetry on the toilet?

KC: Rarely, if at all. Does that work for you?

CA: Well I think I've definitely written my share of lines on the toilet! A few of the FRANK poems were written on the toilet.

KC: Wow. Now, is this before you release, or is it the anticlimax where you're relaxing after the exertion? Because sometimes before I actually make my movement, I find that to be a kind of anxious time. Sometimes I'll bring reading material, but then sometimes I just want to enjoy it, because it's pleasurable to take a shit. If I read I feel like I'm not really enjoying the moment.

CA: (laughing) Well I'm a vegetarian. I eat too much brown rice to be waiting around for things to happen. Those FRANK poems are pretty short you know.

KC: Good for you. Hm. Well, I'm getting this image of a poet living in a world that's speeding by, somebody like Ted Berrigan really wanting to be there all the time. I think that's admirable in a way. I think he really did want to catch every poem.

CA: And he did a beautiful job!

KC: Yes, but unfortunately I think he neglected other things, like his health for instance.

CA: I think it's Freud who said, "Everywhere I go I find a poet has been there before me." Poetry is so much about really being in the world, getting to know everything around you. Benjamin Franklin is a great inspiration because he showed how we need to utilize every possibility of our time in order to find the new, make the new push out and forward. But then there's also Elvis Presley,

who taught us not only about love, but how to be without time, to be beyond time, which then feeds the Franklin idea of getting our hands on the world while we're alive, no matter what!

KC: Well Franklin was more a pragmatist, and Elvis was more a spiritual force. I think this is valid. You have to have both I think. You want to be the pragmatic person who can see what's going on, but at the same time you want to let yourself surprise yourself. And to keep upsetting your own perceptions about what is going on. Poets I think are on the avant guard. Like Freud said we're always there first. I think poets are ahead of other artists. But maybe I'm just being--

CA: --you're biased.

KC: Biased, yeah.

CA: There's plenty of visual art that's right there with us. I am thinking about what you were saying earlier about just how much art there is. And I've had conversations with artists, particularly poets, who are dismayed by all this, like it's too much competition or something. As though any advancement someone else makes will move them back. It's simply not true, but seems a terrible thought pattern to be alive in. The truth of the matter is there IS an enormous amount of art and poetry being produced, so much in fact that we may well be living in the age where being famous is no longer possible. And what a relief it will be when everyone understands that. You go into any bookstore and see the dozens of new poetry books being published each week! And this to me seems to be from class structure breaking down. Working class and middle class kids taking up art. Art isn't just for rich kids anymore. It isn't just for rich people to buy anymore. Fuck the rich, art is coming home! And the more of us there are creating art, the more of us will create a safer space for those who are a little daunted by the idea of doing it! And it's such an American thing, this idea of living beyond the class structure which has held Europe in the fist of inertia. Whether the idea of our classless society was a boldface lie or not isn't the point, the point is that many Americans believe it, and belief is much more potent than facts. I could wet myself thinking about what lies ahead for us. And America, with all its problems, is opening up art with every race and creed right now. It's amazing, and we're all so lucky to be a witness to this transformation. Things can only get better through art.

KC: Are you familiar with Work Poetry? The best known of these poets I can think of is Philip Levine. It's poetry that's written about work, often times taking place in factories. And it's so specific that it's self-serving, you know, these people write it so they can better understand what it is they are doing. Some of it's so beautiful when it gets into the intricacies of some particular factory job,

and how the hands move, and making it beautiful and valuable in that action. It's one of these veins of art that has been useful.

CA: I wish my father would write poetry. He has all this desire and beauty and anger that comes out of him in the most sublime ways when he speaks. The disappointments of this ridiculous capitalist system have given way to him really understanding himself, and I do mean all that is himself. And if everything was just as he had originally hoped it would be, and if he were more secure the way he had intended, he may not have come to this clarity. And I know he knows this as much as I do about his life. We're just going to die one day anyway, we might as well allow ourselves the opportunity to pull the veil back a bit and take a peek.

KC: Sounds good.

CA: I used to wonder if my father was digging a hole or opening his life? And how easily does this relate to borrowing a cup of sugar from 16th century London? Cross genres. Cross time frames. Cross the railroad tracks and get it out already!

KC: That's interesting. I think even Shakespeare was destitute at times. A lot of his sonnets were about how he didn't have enough money, "When in disgrace with fortune and men's eyes..." It's about how he feels shitty because he doesn't make a lot of money, but in the end he realizes he has a friend and the friend is worth any king's status.

CA: I was sitting near someone recently waiting for a subway car and caught the end of his sentence, which was, "--about as real as a poem!" Well now, I wanted to know whether that meant things are real if they're like a poem, or if they're not real if they're like a poem. And he exclaimed "NO a poem isn't real!" and he seemed rather disgusted with the idea that I would even be confused about what he meant. I'm glad I asked him though, because I really want to know what people think about the world I consider real. Frankly I can't think of anything more real than poetry. You've got it all there, it's vitamin fortified!

KC: Well, I don't know what real is. Poetry is as real as anything else. But it sounds like his idea of real is pretty boring.

CA: He's allowed to be boring.

KC: I think a lot of people lack creativity because it's been sucked out of them. I see all these people around Philadelphia who live in the club scene, or they go out to a lot of bars, and that's their lives. And that's their entertainment, gossiping, and it must be boring. Their lives are terrible, so they've got to submerge any misgivings. What are you doing over there?

CA: (rips out Act V of Shakespeare's King Lear, then folds it once, twice, and administers five staples from a staple gun.)

KC: Conrad has just ripped King Lear apart.

CA: Act V, just Act V. I'm sending Lear's 5 Nevers away to summer camp.

KC: Summer camp!?

CA: Yes, there's a nice lake so Cordelia may rest her weary self. I'm a little weary of her not resting her weary self. And there's a margarita machine outside each cabana, each machine holds 1,500 margaritas. It's a swell place. I think it will be good for the 5 Nevers.

KC: How are you going to send it?

CA: It's packed up.

KC: Is it there?

CA: Oh I don't know for sure. Once you send something away you're never sure if it shows up or not. My mother always thought I was going to school, but I was really going to the corn fields to smoke pot. Maybe the 5 Nevers are really in a corn field somewhere while I'm fantasizing King Lear hunting quarters for the margarita machine.

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## 805. **Lakey Teasdale**

### ***Never in heed: warmth of the chill. Outside Virginia***

*Thu 24 Oct 2002*

---

Never in heed: warmth of the chill. Outside Virginia

Fine, thanks. Thank you

All very much

except for the permanent.

Apprehension veers dry, warm,

chilled off-course. To the marrow.

An Empress of Nightingales frets.

the species invincible visible

Make a distinction. Does not.

Even if you know how to swim

the rule is quite simple.

You just, and so simply: cling to the

wreckage. The wrecks. How oil spills:  
slick killing of birds. Quieter, softer perhaps  
further north? Quieter. Or just quiet. Just quit.

Easy to overlook  
semi-deponents  
of night in gales  
easy to overlook suffocation,  
invention, the ancestors,  
numbered, like scorpions,  
snakes and/or scorching dry ice.

Oot ó tøn  
or perhaps

Oot ó tøn  
or perhaps

All of which means: travelling  
by tra vel ling by.

Wings? or by chair?  
by

Water? or Fire?

Who by?

And voluntary coercion?

One sword keeps  
another?

A scabbard?

Keeps semipiternal?  
mothers in cupboards?

Keeps on and devours?

Who will not just be and/or  
one or another.

Will?

or  
wills.  
Two?  
Too many to make an affirmative?  
Thrice. And cut how many times?  
Four, a foreboding of parados? Understood?  
Five leads to: Six?  
Brings to mind gold.  
Ah, but seven for: Seven?  
Seven is secrecy.  
Seven for secrets  
or joy.  
Here ends or begins the first lesson:  
Your bottomless pits of destroy.  
Nor judge their own cause. Or the joy, the effaced  
facing east. Or not ever again. Not a gain.  
Your bottomless pits of destroy.  
Nor judge their own cause. Or the joy, the effaced  
facing east. Or not ever again. Not a gain.  
Sparks fly  
out of hearts  
in no single  
direction  
but ashes must  
stay there within.  
Protected, the ashes  
remain there within.  
Light, light  
enough to  
illuminate simplify.  
Light, light

enough to  
illuminate simplify.  
Dancing,  
or movement of relics.  
Singing? Mere consecration  
of tenuous tombs.  
Glitter on, termagant:  
Imprisoned, the crane  
f l i e s.  
Flies with the other  
familiar, the other  
of prey.  
Pray? For attempts to  
continue  
or dancing.  
Pray. For the blessing. For  
maps the marked charts;  
Calibrate. The compass encompasses:  
Rope and/ or tension  
A common selection  
Rope and/ or tension  
A common selection  
of knots.

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806. **Catherine Lasko**

***Re: group thot?***

*Thu 24 Oct 2002*

---

I'm up with this one, Hilton Obenzinger, though "pride" sounds almost too catchy. While I, too, don't want to congratulate myself for clear opinionation, I do want to think myself into that state in ways that remain alive to the issues at hand, in which I read "pride" as the star in the chest of something mammalian, rather than the masque of either fascist-like Republicanism or whatever

"liberal humanism" resounds at the other end of the gauge. I'd say that as long as pride takes one "over the top", everything's okay. It's when "pride" becomes the ID on any sort of license that something like Virilio's (and /or Chas. Olson's "speed" begins to overtake and primp up your more common ingenue. Truth in that sense may actually be as J.H. Prynne suggests, High Pink on Chrome. Cat

From: Hilton Obenzinger <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: group thot?  
Date: Thu, 24 Oct 2002 09:28:14 -0700

At 10:56 PM 10/23/2002 -0400, you wrote:

*hilton..i don't really care all that much for WAR..but why are you so proud of this u group-think and patting yourselves on the back to boot...a kind of ugly glad handing that i thot only Bush and his folk were capable of..harry..*

*Take a look at today's NY Times (and probably other papers) about how Rumsfeld/Wolfowitz have set up their own intelligence unit because they are dissatisfied with the work of the CIA and others in linking Iraq to al Qaeda: they are not getting the results they want to monger their war. Wolfowitz said that there is "a phenomenon in intelligence work, that people who are pursuing a certain hypothesis will see certain facts that others won't, and not see other fact that others will. The lens through which you're looking for facts affects what you look for." As Mark Twain said, "There are lies, damned lies, and there are statistics." I am waiting for Bennet and Himmelfarb and others to criticize Wolfowitz for being an academic nihilist. Bertolt Brecht pointed out that in times of fascism simply telling the truth in your own field, whether as a shoemaker or as a biologist (or as a poet), is an act of resistance.*

*In the present anti-fascist front even parts of the CIA and Joint Chiefs of Staff know the difference between fabrication and reality. And even the vast bulk of the intellectual community -- not to mention the American public.*

*You bet I'm proud.*

*Hilton*

---

Hilton Obenzinger, PhD.

Associate Director of Undergraduate Research Programs for Honors Writing

Lecturer, Department of English

Stanford University

[REDACTED]

[REDACTED] Fax

[REDACTED]

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807. **Geoffrey Gatz**

**Re: Request for EPC Link Suggestions**

Thu 24 Oct 2002

---

Tom,

I believe you are not reading how Loss interprets the term "Innovative" in regards to poetry. He is not meaning what you and I first see as avant garde poetry reaching for a new height, but innovative in means of production and delivery. Please read his book and it will become clear what he means is different that what you first, correctly, percieve. Once past this his studies open up to new methods of production in electronic forms.

Best, Geoffrey

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

From: "Thomas Bell" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 24, 2002 4:39 PM

Subject: Re: Request for EPC Link Suggestions

> I may be just having a bemusing day but can't stop musing over the meaning  
> of 'innovative poetry'. From a practitioner's perspective it's hard to  
> imagine poetry that's not innovative?

>

> tom bell

>

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

> From: "Loss Pequeño Glazier" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Thursday, October 24, 2002 7:06 AM

> Subject: Request for EPC Link Suggestions

>  
>  
> > We are presently updating our list of EPC links to sites for innovative  
> > poetry (including print magazines, print publishers, poetry e-zines,  
etc.)  
> > and innovative new media works. We welcome suggestions from members  
of  
the  
> > list and will do our best to include all relevant suggestions, depending  
> on  
> > volume. Please submit suggestions at:  
> > <http://epc.buffalo.edu/forms/link.html>  
> > Thanks!  
>

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808. **MAXINE CHERNOFF**  
***Looking for an email address***

Thu 24 Oct 2002

---

Can someone backchannel me Ethan Paquin's address, or can E.P. himself  
backchannel me? Thanks. Maxine

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809. **mIEKAL aND**  
***Re: group that?***

Thu 24 Oct 2002

---

*Truth in that sense may  
actually be as J.H. Prynne suggests, High Pink on Chrome.  
Cat*

after weeks of glaring at a monitor to get a new web project unveiled at work....  
this made my day.

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810. **Thomas Bell**  
***Re: Request for EPC Link Suggestions***

Thu 24 Oct 2002

---

I may be just having a bemusing day but can't stop musing over the meaning of  
'innovative poetry'. From a practitioner's perspective it's hard to imagine po-  
etry that's not innovative?

tom bell

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From: "Loss Pequeño Glazier" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 24, 2002 7:06 AM

Subject: Request for EPC Link Suggestions

> We are presently updating our list of EPC links to sites for innovative  
> poetry (including print magazines, print publishers, poetry e-zines, etc.)  
> and innovative new media works. We welcome suggestions from members of  
the  
> list and will do our best to include all relevant suggestions, depending  
on  
> volume. Please submit suggestions at:  
> <http://epc.buffalo.edu/forms/link.html>  
> Thanks!

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## 811. **The Poetry Project**

### ***Poetry Project Announcements***

*Thu 24 Oct 2002*

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#### NEXT WEEK AT THE POETRY PROJECT

\*\*\*

MONDAY OCTOBER 28 [8:00pm]

THE "LOVE" GONE WRONG: HALLOWEEN READING

WEDNESDAY OCTOBER 30 [8:00pm]

JESSICA HAGEDORN AND QUINCY TROUPE

<http://www.poetryproject.com/calendar.html>

\*\*\*

MONDAY OCTOBER 28 [8:00pm] THE "LOVE" GONE WRONG: HALLOWEEN READING Ghosts! Ghouls! Haunted Houses? That's nothing! Join us this Monday before All Hallows Eve for a reading of breakups, bad sex and mortifying crushes. Many costumes, scary snacks, and door prizes for audience members in costume.

Readers include Edmund Berrigan, Brenda Bordofsky, Johannes Göransson, Cathy Park Hong, Erika Kaufman, Bill Kushner, Sue Landers, Rachel Levitsky, Akilia Oliver, Maureen Owen, Janet Richmond, Spencer Short and maybe a secret reader or two.

WEDNESDAY OCTOBER 30 [8:00pm] JESSICA HAGEDORN AND QUINCY TROUPE Jessica Hagedorn is a poet, novelist, playwright, screenwriter and performance artist whose work has been anthologized widely. Her extensive publications include *Dogeaters* (National Book Award nominee for fiction), *Danger and Beauty*, a collection of poetry and selected writings, and *The Gangster of Love*, which was the Irish Times International Fiction Prize nominee. She is the editor of *Charlie Chan Is Dead: An Anthology of Contemporary Asian-American Fiction*. Hagedorn's stage adaptation of *Dogeaters* was presented at the La Jolla Playhouse in 1998 and at the Joseph Papp Public Theatre in New York City in 2001. Her work in other media includes: creating and writing four episodes of *The Pink Palace*, an animated series for the Oxygen TV Network and developing the screenplay for Shu Lea Cheang's independent feature film, *Fresh Kill*. She is presently at work on various film and theatre projects as well as a new novel.

Quincy Troupe is the author of thirteen books, including six volumes of poetry, the latest of which is *Transcircularities: New and Selected Poems* (Coffee House Press, 2002). He is also the co-author (with Miles Davis) of *Miles: The Autobiography* and the editor of *James Baldwin: The Legacy*. His memoir, *Miles and Me: A Memoir of Miles Davis* was published in March, 2000 by the University of California Press. In Fall, 2000, Jump At The Sun, a division of Hyperion-Disney, published his famous "Poem For Magic" as a children's book, titled *take it to the hoop, Magic Johnson*. Jump At The Sun will also publish, in 2003, his children's book on Stevie Wonder titled *Little Stevie*. In fall/winter, 2002, Coffee House Press will publish Troupe's *Transcircularities: New and Selected Poems*.

\*\*\*

Unless otherwise noted, admission to all events is \$10, \$7 for students and seniors, and \$5 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, on the corner of 2nd Avenue 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 e-mail us at [REDACTED].

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## 812. **Alan Sondheim**

### *portrait of the artist*

Thu 24 Oct 2002

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portrait of the artist

subsequent

when you were young could take the wilderness for granted. young, atomic energy was a promise and premise of limitless power, who knows what wonders would be solved world-wide. world mechanized electrical, your environment composed fuses, motors, vacuum tubes, rheostats, variometers. public transportation dominate future. industrial based on substance quantity, coal steel. there two sexes polish radio. fox-trots polkas. sky gray papers listed which mines working day, closed. deaths miners reported regularly. bounded by slate-green mountains, slag-piles, thin winding roads to distant cities, scranton new york. heavy snows tricycles, comfort an extended family scattered across small town kingston. jews chanukah parties. old men playing checkers around square in wilkes-barre. still are. bear, fields middle kingston, dolmen backyard great aunt uncle's. milk bottles recycled father came home from war. had first sorobon japanese children's books remember this day. no crime walter winchell figured valley mafia headquarters it was. pittston another world. fears floods later earlier. saw comet, studied runes, read about forests. everything seemed growth. we partners with natural order. magic saturday afternoon movies, or three cartoons, cowboys. colors truths. school whispers darkness warmth inconceivable partings attempted suicides ravages depressions. never recovered depression nineteen-twenty-nine would. i'd listen short-wave voices hungarian revolution. go walking thick woods waterfalls streams. america care everyone poor become happy well-fed wealth redistributed full grace. slaughtered neutron bombs doomsday machines machinery took fearful life its own. languages walked grace memory susquehanna. assembled skeleton found carboniferous flora within layers slate imagined earlier fierce rains crack thunderstorms. at stake. began counting footsteps everywhere continued them. twice naked female cousins hidden corners expanding sight. railroad tracks watch steam-engines. mother perfect cold divided that way, women, coldness men, darker things. saved bird broken wing set, released, tropical fish graced tank dining-room, angelfish, angelfish. walk read, tried learn trigonometry, disciplined enough. dream flying among planets helping people we'd state somewhere all live happily. always afraid. have injections allergies weekly basis, get hives lips eyes swollen hardly breathe sometimes see. wore glasses them constantly aware doubled site. love woman worked went crazy disappeared she mind grandfather mother's side kindest nicest person into his attic play mysteries there, they remained pet snake season baby alligator died so bewildered forgive parents saddest day life, number alligators crocodiles infinite nature plentiful, cornucopia, parts same world, war around. sailing, boat sway lake, wooden slow beautiful, sank dock, drowning every living thing. brother sister lived house. box names friends magically keep stay forever. became only friend, secret messages, disappeared, night float stars save girl most crush knew thinnest crust,

fall through, wasn't even matter time, happening thought myself worthless coward. hurricane happiest moment ever, grappled our nature, breathed pure violent gales. cash register bank black machine showed films tiny screen hand-cranked miracles motion unlike any other television distant-sight, often test patterns favorite screen. cried whenever things destroyed movies television, falling apart, going through crust. medical trials volumes nuremberg trials, wrote almost kicked out school, those horrors me animals their way. i fill space worlds my own creation. these kindness slowly move coward, hiding everyone. dominated absolutely temper, hide understood. solace refuge me, memories. made telescopes. watched forever participate. watching outside kill alone.

Thu Oct 24 16:45:12 EDT 2002

early source

when you were young you could take the wilderness for granted. when you were young, atomic energy was a promise and a premise of limitless power, and who knows what wonders would be solved world-wide. when you were young, the world was mechanized and electrical, and your environment was composed of fuses, motors, vacuum tubes, rheostats, variometers. when you were young, public transportation would dominate the future. and when you were young, the industrial world was based on substance and quantity, coal and steel. when you were young, there were two sexes and polish on the radio. when you were young there were fox-trots and polkas. when you were young, the sky was gray and the papers listed which mines were working for the day, which were closed. when you were young, the deaths of miners were reported regularly. when you were young, the world was bounded by slate-green mountains, slag-piles, thin winding roads to distant cities, scranton and new york. when you were young, there were heavy snows and tricycles, and the comfort of an extended family scattered across the small town of kingston. when you were young, there were jews and chanukah parties. when you were young, there were the old men playing checkers around the square in wilkes-barre. there still are. when you were young, there were bear, and fields in the middle of kingston, and a dolmen in the backyard of your great aunt and uncle's. when you were young, milk bottles were recycled and your father came home from a war. when you were young, you had your first sorobon and japanese children's books you remember to this day. when you were young, there was no crime and walter winchell figured the valley for the mafia headquarters it was. when you were young, pittston was another world. when you were young, there were fears of floods which came later and earlier. when you were young, you saw a comet, studied runes, and read about forests. when you were young, everything seemed old growth. when you were young, we seemed in partners with the natural order. when you were young, the magic of saturday afternoon movies, two or three cartoons, the cow-boys. when you were young there were colors and truths. when you were

young, your school was your world. when you were young, there were whispers in the darkness and the warmth of inconceivable partings and attempted suicides and the ravages of depressions. when you were young the valley had never recovered from the depression of nineteen-twenty-nine and never would. when you were young i'd listen to the short-wave world and the voices of the hungarian revolution. when you were young, i'd go walking with your father in thick woods with waterfalls and streams. when you were young, america would take care of everyone and the poor would become happy and well-fed and wealth would be redistributed and the world would be full of grace. when you were young the world would be slaughtered by neutron bombs or doomsday machines and machinery took on a fearful life of its own. when you were young there were languages and we walked the woods with the grace of the memory of the susquehanna. when you were young you assembled a skeleton and when you were young you found carboniferous flora within the layers of coal and slate and imagined walking the earlier and earlier and earlier forests. when you were young there were fierce rains and the crack of thunderstorms. when you were young your life was at stake. when you were young you began counting your footsteps everywhere and continued counting and counting them. when you were young you were twice naked with your female cousins in hidden corners of expanding sight. when you were young you would go with your father to the railroad tracks and watch and listen to the steam-engines. when you were young your mother was perfect and your father was cold and everything divided that way, the warmth of the women, coldness of the men, and whispers of darker things. when you were young we saved a bird with a broken wing which was set, and the bird released, and when you were young tropical fish graced a tank in the dining-room, and you remember the angelfish, the angelfish. when you were young, you would walk and walk and read and read, and tried to learn trigonometry, and were never disciplined enough. when you were young you would dream of flying among planets and helping people and helping poor people everywhere and we'd found a state somewhere in the middle of america and we would all live there happily. when you were young, you were always afraid. when you were young, you would have injections for allergies on a weekly basis, and you would get hives and your lips and eyes would become swollen and you could hardly breathe and sometimes hardly see. when you were young, you wore glasses and wore them constantly and were always aware of the doubled world of site. when you were young you were in love with a woman who worked for your family and went crazy and disappeared and when you were young she was always in your mind and when you were young your grandfather on your mother's side was the kindest nicest person in the world. when you were young, you would go into his attic and play with the mysteries there, and there were always mysteries everywhere and they remained mysteries and always would. when you were young you had a pet snake for a season and a baby alligator

which died and was so bewildered and you could never forgive your parents and it was the saddest day of your life, and when you were young the number of alligators and crocodiles was infinite and nature was plentiful, a cornucopia, and we were all parts of the same world, and there was war in the world, and the war was all around. when you were young, we went sailing, and the boat would sway on the lake, and the boat was wooden and slow and beautiful, and when you were young, the boat sank at the dock, and it was the drowning of every living thing. when you were young, your brother and sister and you lived in the same house. when you were young, you had a small box with the names of your friends and you would magically keep the names there and your friends would stay forever. when you were young, you became your only friend, and would read your secret messages, and everyone disappeared, and at night you would float among the stars and planets and you would save the girl you had the most crush on in the world. when you were young, you knew the world was the thinnest crust, and everything would fall in and through, and it wasn't even a matter of time, it was happening every day. when you were young, you thought myself a worthless coward. when you were young, you went walking in a hurricane and this was your happiest moment ever, and nature grappled with our world, and it was the same world, and the same nature, and we breathed the pure violent gales. when you were young, you had a cash register bank in black and a black machine that showed films on a tiny screen and was hand-cranked and the films were miracles of motion unlike any other in the world. when you were young, television was distant-sight, and the screen was often test patterns and that was your favorite screen. when you were young, you cried whenever you saw things destroyed in the movies or on television, and you thought the world was falling apart, and we were going through the crust. when you were young you read the medical trials volumes of the nuremberg war trials, and you wrote about them and were almost kicked out of school, and those horrors remained with me forever. when you were young, all animals were perfect in their way. when i was young, i wrote to fill the space of the world with worlds of my own creation. when i was young, these worlds were a comfort and a kindness and i could slowly move within them. when i was young, i was a coward, hiding from everyone. when i was young, my father dominated absolutely with his temper, and i would hide and never understood. when i was young, my mother was a solace and a refuge and a world. when i was young, my father would go walking in the woods with me, and these were my happiest memories. when i was young, i made telescopes. when i was young, i watched the world forever and knew i would never participate. when i was young, i was watching from outside the world. when i was young, i knew i could never kill a living thing. when i was young, i was alone. when i was young, i could take the wilderness for granted.

Thu Oct 24 16:45:12 EDT 2002

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813. **Rebecca Wolff**  
***Fence Books Fall 2002***

*Thu 24 Oct 2002*

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Fence Books offers up the winner of the 2002 Alberta Prize: *The Real Moon of Poetry and Other Poems*, by Tina Brown Celona. (By the way, you can always find a good deal on our website (<http://www.fencebooks.com>): Buy any two Fence Books and get 30% off the cover price. On the site you'll also find contest guidelines and required entry forms for the 2003 Alberta Prize, which offers five thousand dollars and publication for a manuscript of poems by a woman writing in English.)

Meanwhile, here are some blurbs:

Skewed, ajitter, sui generis--the hyper, cyberized world as if viewed through an old Bell and Howell home movie camera on the fritz, its motor at quarter speed and burning out, the lens blurred and cracked. And what an odd, disturbing, startling world Tina Celona's poems provide. --August Kleinzahler

Tina Celona's poems unite the contraries of perception (the "real moon") and imagination ("the moon in my poem"), to realize "the real moon of poetry." This allows her free rein in both realms ("my dream and my body") since, after all, they are one. With her keen eye and fine sense of rhythm, she can include a chaotic world, a vague family, a difficult farm, a singular loneliness--all in what sometimes seems a side glance. This is a fine collection and, one fervently hopes, only a beginning.--Keith Waldrop

\**The Real Moon of Poetry*\* is one of the most engagingly distinctive first books of poetry I have seen in some time. Read it and weep, read it and laugh, read it and be amazed. The enormity of saying anything here becomes palpable, a beauty occasioned by courageous precision that cannot be compromised or distracted--nor rest. This is the real deal and that rare thing: an original voice.--Marvin Bell

Tina Celona's beautiful and odd poems are involved in trying to find ways to feel when the traditional sources of feeling--nature, family, love, poems and their unadulterated language--are as remote and ossified as relics in a museum. It's as though Celona's speaker has to bring herself to extremes of disaffection in order to regain her own reality. I find this quest, with all its bitterness, self-mockery, and--to put it lightly--iconoclasm, to be, well, heartbreaking. Celona's poems do hard work on a reader's behalf. They want something, need

something, from poetry, and they are not afraid to ask the form to deliver.--  
Mark Levine

And here is what the book looks like, from the front:

And here is just one of many poems you'll find in the book:

#### A SONG FOR THE MOON

the moon is more beautiful  
later  
when i have gone to bed with my poem  
about the moon

with my beautiful poem  
about the beautiful moon  
in my poem

the real moon looks real  
too real for my poem

the moon in my poem  
is better  
for poetry

the real moon of poetry  
is better for me

\*\*\*\*\*

Rebecca Wolff  
Fence et al.  
14 Fifth Avenue, #1A  
New York, NY 10011  
<http://www.fencemag.com>

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#### 814. **George Bowering**

##### ***Re: group that?***

Thu 24 Oct 2002

---

*I'm up with this one, Hilton Obenzinger, though "pride" sounds almost too catchy. While I, too, don't want to congratulate myself for clear opinionation, I do want to think myself into that state in ways that remain alive to the issues at hand, in which I read "pride" as the star in the chest of something mammalian, rather than the masque of either fascist-like Republicanism or whatever "liberal humanism" resounds at the other end of the gauge. I'd say that as long as pride takes one "over the top", everything's okay. It's when "pride" becomes the ID on any sort of license that something like Virilio's (and /or Chas. Olson's "speed" begins to*

*overtake and primp up your more common ingenue. Truth in that sense may actually be as J.H. Prynne suggests, High Pink on Chrome.*  
Cat

Pride is the deadly sin usually mentioned first.

--

George Bowering  
Per ardua ad astra.  
Fax XXXXXXXXXX

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815. **Geoffrey Gatza**  
***New home for BlazeVOX2k2***  
*Thu 24 Oct 2002*

---

Announcing the new home for BlazeVOX2k2

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

when you don't have time to spend in the kitchen, let the Colonel do the cooking for you. Stop by your nearest BlazeVOX2k2 website and take home some comfort-- Chunky Chicken Poetry Pie, mashed poems, biscuits and, of course, the famous bucket of Fried Poetry.

The home for New Media and Poetry Avant Garde

\*\*\*\*\* Please disregard the old Vorplesword site as it has been expropriated by pornographers \*\*\*\*\*

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

Feature

Lawrence Upton  
My Recent Multivoice Texts

Solipsis  
auto-text  
(whatever a response is)

Poetry  
RICHARD KOSTELANETZ  
William James Austin  
Amy King  
Christopher Mulrooney  
Ian Randall Wilson  
Prasenjit Maiti

New Media  
Johan Dervish  
Mikey Kellerher  
Shaquanica Xone  
Zoltan Giegerish  
Jonas Norwall-Snout  
Ezra Pound

take home some comfort

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816. **Hilton Obenzinger**

***Re: group that?***

*Thu 24 Oct 2002*

---

I'm a sinner and I'm proud  
Say it loud.

I don't think I need to explain irony to folks, do I?

The fact is: far more people, in all walks of life, are opposed to Bush's adventures than we are led to imagine.

How refreshing is that?

Hilton

At 04:28 PM 10/24/2002 -0700, you wrote:

>>I'm up with this one, Hilton Obenzinger, though "pride" sounds almost too  
>>catchy. While I, too, don't want to congratulate myself for clear  
>>opinionation, I do want to think myself into that state in ways that remain  
>>alive to the issues at hand, in which I read "pride" as the star in the  
>>chest of something mammalian, rather than the masque of either fascist-like  
>>Republicanism or whatever "liberal humanism" resounds at the other end of  
>>the gauge. I'd say that as long as pride takes one "over the top",  
>>everything's okay. It's when "pride" becomes the ID on any sort of license  
>>that something like Virilio's (and /or Chas. Olson's "speed" begins to  
>>overtake and primp up your more common ingenue. Truth in that sense may  
>>actually be as J.H. Prynne suggests, High Pink on Chrome.

>>Cat

>

>Pride is the deadly sin usually mentioned first.

>--

>George Bowering

>Per ardua ad astra.

>Fax [REDACTED]

---

Hilton Obenzinger, PhD.

Associate Director of Undergraduate Research Programs for Honors Writing

Lecturer, Department of English

Stanford University

[REDACTED]

[REDACTED] Fax

[REDACTED]

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817. **Thomas Bell**

***Re: Request for EPC Link Suggestions***

*Thu 24 Oct 2002*

---

Geoffrey, I wasn't intending to take Loss to task here. I did get a lot from his book as my forthcoming review will I think make clear. I was just hoping to start a general discussion here of something substantive rather than the top-of-the-head sniping I've been seeing here recently.

tom bell

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

From: "Geoffrey Gatza" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 24, 2002 3:39 PM

Subject: Re: Request for EPC Link Suggestions

> Tom,

>

> I believe you are not reading how Loss interprets the term "Innovative" in regards to poetry. He is not meaning what you and I first see as avant garde

> poetry reaching for a new height, but innovative in means of production and

> delivery. Please read his book and it will become clear what he means is

> different that what you first, correctly, percieve. Once past this his

> studies open up to new methods of production in electronic forms.

>

> Best, Geoffrey

>

>

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

> From: "Thomas Bell" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Thursday, October 24, 2002 4:39 PM  
> Subject: Re: Request for EPC Link Suggestions  
>  
>  
> > I may be just having a bemusing day but can't stop musing over the meaning  
> > of 'innovative poetry'. From a practitioner's perspective it's hard to  
> > imagine poetry that's not innovative?  
> >  
> > tom bell  
> >  
> > ----- Original Message -----  
> > From: "Loss Pequeño Glazier" <[REDACTED]>  
> > To: <[REDACTED]>  
> > Sent: Thursday, October 24, 2002 7:06 AM  
> > Subject: Request for EPC Link Suggestions  
> >  
> >  
> > > We are presently updating our list of EPC links to sites for innovative  
> > > poetry (including print magazines, print publishers, poetry e-zines, etc.)  
> > > and innovative new media works. We welcome suggestions from members of  
> > the  
> > > list and will do our best to include all relevant suggestions, depending  
> > on  
> > > volume. Please submit suggestions at:  
> > > <http://epc.buffalo.edu/forms/link.html>  
> > > Thanks!  
> >

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818. **Schlesinger**

***C.S. Peirce Conference Homepage at the EPC***

*Thu 24 Oct 2002*

---

C.S. Peirce & the Art of Icons Conference

Friday, October 26, 9 am - 5 pm & Saturday, Oct. 27, 9 - 12 am

Poetry and Rare Books Collection, 420 Capen Hall

State University of New York at Buffalo

Although many scholars abroad and in this country consider C. S. Peirce to be one of the few authentic geniuses America has produced, much of his vast corpus remains unknown outside a small circle of specialists. Among the reasons for this deplorable situation is the fact that often his work is radically unconventional in both content and style. Another reason is that Peirce was a polymath who moved back and forth between philosophy, literature, mathematics, semiotics, physical science, history and much else.

Our focus in this conference will be on some manuscripts of Peirce that pose especially formidable problems. How are we to understand these writings? It has been suggested that we should be open to the possibility that sometimes Peirce was producing a mix of poetry, visual art, philosophy, mathematics and physical science. To discuss this possibility we have brought together literary scholars and philosophers of widely varying areas of expertise. Echoing the experimentalism of our subject, the structure of the conference program will be somewhat free form. No formal papers will be presented, and the schedule will be flexible.

Susan Howe and Peter Hare

The Poetry and Pragmatism Homepage for the C.S. Peirce & the Art of Icons Conference is now available on the EPC @  
<<http://epc.buffalo.edu/conferences/02/peirce/>>. We will be updating the page after the conference with audio and visual files, so stay tuned!

Best Wishes,

Kyle

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819. **floodeditions**

***Fanny Howe & Karen Volkman in Chicago***

*Thu 24 Oct 2002*

---

Fanny Howe

&

Karen Volkman

reading at

Harold Washington Library

400 South State Street

Chicago Authors Room, 7th Floor

Chicago IL USA

Saturday, November 2nd, 1:00 PM

Fanny Howe recently won the Lenore Marshall Award for her *Selected Poems* (UC Press, 2000). She has also won the Commonwealth Prize of California for the same volume, two NEA grants and is a Fellow of the Radcliffe Institute. She is a poet and novelist and has taught at UC San Diego for many years. A recent collection of short stories, *Economics*, is available from Flood Editions.

Karen Volkman's books of poetry are *Crash's Law*, a National Poetry Series selection, and *Spar*, which received the Iowa Poetry Prize and the 2002 James Laughlin Award from the Academy of American Poets. Her poems have appeared in numerous journals--with recent work appearing or soon to materialize in *New American Writing*, *Denver Quarterly*, *American Letters & Commentary*, and *The Paris Review*--and in anthologies including *The Best American Poetry*, *The Pushcart Prize Anthology*, and the forthcoming *Great American Prose Poems*. Recipient of awards and fellowships from the NEA, the Poetry Society of America, and the Akademie Schloss Solitude, she is currently the Springer Poet-in-Residence at the University of Chicago.

sponsored by Chicago Poetry Project

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Chicago Poetry Project  
Box 642185  
Chicago, IL 60664  
[www.chicagopoetryproject.org](http://www.chicagopoetryproject.org)

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820. **richard.tylr**

***Re: group that?***

*Thu 24 Oct 2002*

---

Hilton. I like Harry but he is obsessed with this: the quote from Twain is apt. Harry is actually coming from a racist perspective ...he simply cant see it... cant see that in fact that zionism is racist: its implications are that the Jews are superior to the Arabs ...now that doesnt mean that all the Arabs are "good guys"...Harry is not seeing that his so-called friends are easily and at right/wrong time his enemies...I saw a programme by the BBC on terrorism..but I didnt believe it : I dont believe the BBC, CNN: I dont trust the British or the US even

the so-called neutral presses I believe have CIA funded "stories" which are cunningly fabricated as they were in the Vietnam war days to make people believe that "communism" was to spread from Vietnam all over the Pacific: all of this to win allies in the US Military-Industrial push to bomb Vietnam and they hoped to destroy China...anything outside the US where people look as though they might get some semblance of independence: some real democracy: the language poets on this list backed the War against Afghanistan from fear: they have bought into the crap on TV and the media....I have more belief in Pilger and others and even in what the Arabs say or think: the whole thing (supposedly a docu) could have been fabricated and in fact if one substitutes CIA for "Terrorists" there is a sudden change in perspective and possibilities.

You are right to be proud, Richard Taylor.

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

From: "Hilton Obenzinger" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, October 25, 2002 5:28 AM

Subject: Re: group that?

> At 10:56 PM 10/23/2002 -0400, you wrote:

>

>

> > hilton..i don't really care all that much for WAR..but why are you so proud

> > of this u group-think and patting yourselves on the back to boot...a kind of

> > ugly glad handing that i thought only Bush and his folk were capable of..harry..

>

> Take a look at today's NY Times (and probably other papers) about how Rumsfeld/Wolfowitz have set up their own intelligence unit because they are

> dissatisfied with the work of the CIA and others in linking Iraq to al

> Qaeda: they are not getting the results they want to monger their

> war. Wolfowitz said that there is "a phenomenon in intelligence work, that

> people who are pursuing a certain hypothesis will see certain facts that

> others won't, and not see other fact that others will. The lens through

> which you're looking for facts affects what you look for." As Mark Twain

> said, "There are lies, damned lies, and there are statistics." I am

> waiting for Bennet and Himmelfarb and others to criticize Wolfowitz for

> being an academic nihilist. Bertolt Brecht pointed out that in times of

> fascism simply telling the truth in your own field, whether as a shoemaker

> or as a biologist (or as a poet), is an act of resistance.  
>  
> In the present anti-fascist front even parts of the CIA and Joint Chiefs  
of  
> Staff know the difference between fabrication and reality. And even the  
> vast bulk of the intellectual community -- not to mention the American  
public.  
>  
> You bet I'm proud.  
>  
> Hilton  
>  
>  
>  
>  
>  
> -----  
-----  
> Hilton Obenzinger, PhD.  
> Associate Director of Undergraduate Research Programs for Honors Writing  
> Lecturer, Department of English  
> Stanford University  
> [REDACTED]  
> [REDACTED] Fax  
> [REDACTED]

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821. **Tenney Nathanson**

***REMINDER AND VENUE CHANGE: POG reading this Saturday Oct  
26, 7 pm: poets Martin Corless-Smith & Tenney Nathanson***

*Fri 25 Oct 2002*

---

REMINDER!

PLEASE NOTE VENUE CHANGE!

POG

presents

poets

Martin Corless-Smith

and

Tenney Nathanson

Saturday, October 26, 7pm  
BIBLIO 222 E Congress [REDACTED]  
Admission: \$5; Students \$3

Martin Corless-Smith is the author of *Of Piscator* (U of Georgia) and *Complete Travels* (West House Books), as well as the chapbooks *Lives of the Poets: A Preliminary Count* (Ispress), *A Selection of the Work of Thomas Swan* (with Alan Halsey) (West House Books), *The Garden: A Theophany of ECCOHOMÉ*, a Dialectical Lyric (Spectacular Books), and *On the Nature of Things* (811 Press). He teaches creative writing at Boise State University. Online materials by or about Corless-Smith include: an interview in README at <http://home.jps.net/~nada/issuefour.htm> a review of COMPLETE TRAVELS in Jacket Magazine, at <http://jacketmagazine.com/12/corl-by-kenn.html> a poem in manuscript at <http://www.wordforword.info/vol1/volume1/Corless-Smith.htm>

Tenney Nathanson is the author of the chapbooks *The Book of Death* (Membrane Press) and *One Block Over* (Chax Press) and of the forthcoming collection *Erased Art* (Chax Press). His published criticism includes *Whitman's Presence* (NYU Press). Nathanson teaches American poetry at the University of Arizona and is a founding member of POG. He'll be reading from a nearly completed book-length poem in progress, *Home on the Range*. For samples of Nathanson's work online you can go to: · <http://www.gopog.org/poemmonth.html> · <http://writing.upenn.edu/epc/rift/rift03/nath0301.html> · <http://writing.upenn.edu/epc/rift/rift05/nath0501.html>

POG events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts, and the National Endowment for the Arts.

POG also benefits from the continuing support of The University of Arizona Poetry Center, the Arizona Quarterly, Chax Press, and The University of Arizona Department of English.

We also thank the following POG donors: Patrons Roberta Howard and Austin Publicover; Sponsors Barbara Allen, Chax Press, and Stefanie Marlis.

for further information contact POG:

[REDACTED]

mailto:[REDACTED]

or visit us on the web at [www.gopog.org](http://www.gopog.org)

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822. **Harry Nudel**

***what thot?***

Fri 25 Oct 2002

---

i'm waiting for the end of the world series game...and just missed the guy on the Carnaval Cruise Line ship who wants to buy the INSCRIBED 'BELOVED' for i hope 4 and a half grand..and i don;t need a nite job...and i sent Hilton a private e 'bout his posting..since no-one needs too till the same barren ground..over and over...and it's now past midnite so i can start again on my quota of two Poetics postings a day..and I just heard Jonathan Demme who i used to know in the 'good old days' who wouldn't do the sequel to Silence/Lambs & \$\$\$\$\$\$...cause he didn't like what happed to Claaaarice...& who told me he'd a sold used books hadn't he been a director and i should sd i woulda been a poet hadn;t i been one..

lookeee here....i was born in 1946 in Gleiwitz, Ger....a gritty industrial town on the shifting Polski/Duetsch border...& i learned only this week in Walter Lacquer's 'THE FIRST NEWS OF THE HOLOCAUST'...that Gleiwitz was 15 miles from Auschwitz...welcome aboard kid...and these are your neighbors...just smile

we see the world as we see it...& since major/major is both a first and last name...so is Mr Mohammed Mohammed...i'm punching out...DRn...

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823. **dcmb**

***Re: Mr. B***

Fri 25 Oct 2002

---

I didnt ~prefer~your shirts, Geo. They were all that were left for me to wear,in that indifferent climate,and where fashion counts for nowt, after you had micturated on my own. I scepted your spology the next morning. Why do you go on and on about this unseemly incident? It couldnt be that you are protecting someone--name of Rachel, perhaps? Bromms

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

From: George Bowering <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Thursday, October 24, 2002 12:30 AM

Subject: Re: Mr. B

*Though on looking at the shirts you generally wear, David, I can see why you would prefer mine.*

*What shirts? Sixty-nine and likking it, Broms*

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

From: George Bowering <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, October 23, 2002 12:30 PM

Subject: Re: Mr. B

Yeah, I am also of a mind to say happy birthday, Brom. As a birthday present, you can keep the shirts you took last time you were staying >here.

>--

>George Bowering

>Per ardua ad astra.

>Fax [REDACTED]

>

--

George Bowering

Per ardua ad astra.

Fax [REDACTED]

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824. **Patrick Herron**

**[narconews] Gorman: Marines Ordered into Colombia in Secret Op**

Fri 25 Oct 2002

---

October 25, 2002

Please Distribute Widely

A Narco News Global Alert

Dear Colleagues,

Veteran Amazon correspondent Peter Gorman - the authentic journalist with the sources that have allowed him to consistently tell us what Washington was doing in the Andes before it became publicly known through other media - reports a story from Iquitos, Perú:

"Two battalions of US Marine Jungle Expeditionary Forces have recently received deployment orders for insertion into Colombia this coming February, 2003.

"According to reliable sources, the battalions, which with support will total roughly 1,100 men, will rotate in and out of southern Colombia, with orders to eliminate all high officers of the FARC (Revolutionary Armed Forces of Colombia), scattering those who escape to the remote corners of the Amazon...

"While this reporter did not see a battle plan, according to our sources the offensive will be led by the Colombian military, which will push the FARC south toward the waiting Marines. A similar but much smaller operation involving former US-SEALS was called off at the last minute two years ago. The Bush Administration is supposedly prepared to take the heat as many innocent Indigenous peoples and Colombian campesinos—a number that could reach the thousands—as might be killed in the offensive.

"The presence of US troops in battle in Colombia will be in direct contravention of the Congressional parameters of both Clinton's Plan Colombia and Bush's expanded Andean Initiative..."

To read the full report:

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

from somewhere in a country called América,

Al Giordano

Publisher

The Narco News Bulletin

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



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825. **richard.tylr**

***Re: group thot?***

*Fri 25 Oct 2002*

---

George et al. And it cometh also before a fall, no? But there is that good pride one has which I allow myself despite so called or real "stupidities"...hence I try to keep civil with such as Harry Nudel and others ...after all it could be true: Bush (and company) could be right...but I like to think that the Bush's of this world (not the burning bushes) create the "terroism" but then it might in fact just go back to the question of moral choice and the question of evil: that's the apocalyptic...or it can lead to that..scenario....after all what are we...maybe there is something in the concept of the fall ( I mean that it is as a metaphoric/ allegoric "reality") ...and sometimes great poets or "great" poets "see" these things. I reserve the right to make error ... to be "angry" on occasion...or "angry with history"....

I recall seeing Nick Piombino's "I have had no bliss since 911" and I can understand that: but the trouble is we have to ask hard questions ...who really did this, are we to believe the media: as academics do we act or retreat into aporia and other long terminology...what do we do? I'm talking as if I was an academic: I'd actually like to be one...I'm probably as quietist as some of the people I crit. - after all its all so easy when one is not uinder fire: but its such as Hilton and others who are valuable because a degree of objectivity counters my (and others') "bursts" of lashing at people, and we can maybe learn from him how to read betwenen lines...and then the Harrys etc warn us to be alert because of Auschwitz and that is also valid: I can see that. I myself wanted to "tune out" but I keep responding: I'd greatly prefer to switch off and "retreat into literature" etc. But maybe this is our purpose on earth, apart from love and so on, to suffer these moral questions: agonising dilemmas.

Richard

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, October 25, 2002 12:28 PM

Subject: Re: group thot?

> >I'm up with this one, Hilton Obenzinger, though "pride" sounds almost too  
> >catchy. While I, too, don't want to congratulate myself for clear  
> >opinionation, I do want to think myself into that state in ways that  
remain  
> >alive to the issues at hand, in which I read "pride" as the star in the  
> >chest of something mammalian, rather than the masque of either  
fascist-like  
> >Republicanism or whatever "liberal humanism" resounds at the other end  
of  
> >the gauge. I'd say that as long as pride takes one "over the top",  
> >everything's okay. It's when "pride" becomes the ID on any sort of  
license  
> >that something like Virilio's (and /or Chas. Olson's "speed" begins to  
> >overtake and primp up your more common ingenue. Truth in that sense  
may  
> >actually be as J.H. Prynne suggests, High Pink on Chrome.  
> >Cat  
>  
> Pride is the deadly sin usually mentioned first.  
> --  
> George Bowering

> Per ardua ad astra.  
> Fax [REDACTED]

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826. **Andrew Rathmann**

***Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)***

*Fri 25 Oct 2002*

---

I think this topic connects interestingly to the question of globalism. I have not thought deeply about this, but it does seem that global entertainments must ignore or make minimal use language in order to reach global audiences. You don't really need to understand English to watch "Titanic." The most successful films may be in English, but they use language so simply that they could be said to be fundamentally indifferent to it.\*

Does that mean that literature, drama, and the other language arts must be regional because languages are regional? Does it place poetry outside the globalism debate? Might that be a good thing?

Andy

\*Just an aside, but I think the inanity of Hollywood dialogue can make us forget that the most intense pleasure of cinema doesn't have to be visual spectacle: it can also be the way great actors perform the richness of contemporary speech. One example might be Jeff Bridges (a truly great actor, I think) in "The Big Lebowski." I think that that film in particular has imagined and paid homage to the speech of our time.

-----

Paula Speck wrote:

The rest of the world

>consumes our mass entertainment willingly and avidly, when they want  
>escapism. But when they want to see characters and settings that bear some  
>resemblance to their own lives, they turn to works produced closer to home.  
>And since a movie, for example, with high production values is quite  
>expensive (and a relatively small language or culture group like the Dutch  
>or the Portuguese can't count on selling the work to outsiders), this work  
>expressing local scenes and problems is not likely to be a movie, but  
>instead a novel, a short story or even a poem. The end result is that art  
>forms that require fewer resources and can be produced by individuals or  
>small groups still have substantial audiences and fulfill a non-elite need  
>in places like Buenos Aires, Amsterdam, Lima, and Lisbon.

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827. **august highland**

**ALVIN SACHS    KETHER #0010**

*Fri 25 Oct 2002*

---

ALVIN SACHS

KETHER #0010    [excerpt]

[www.web-published-nation.com](http://www.web-published-nation.com)

countenance hippocratic preparing ere long burst rested upper nor lower ex-  
tremities place virgine weie purpose grant cor scorpionis thritiene norfolk  
other one great empire reasonable propinquity brother hote cham once six  
years extensive experienced one best beckles wilson ledger paris dwindled  
nothing because well study being phebus thei mihten knowe rejected babylo-  
nians rietschel same station some princess marie governess left other new  
ways cannot calculations borelli invited emperor napoleon actually career  
dramatic composer knew same rule observed young friends time admit cor  
scorpionis thritiene twenty-five copies made scores both matter explained rea-  
sons having offered stalketh pocok doth whole conducted much business simi-  
lar phenomena carried schal nyht knowledge experience moreover hypospa-  
dias epispadias rotundity well-conformity search useless-all remained silent  
thus every man therefore carried aether noght also mochel drope separated  
rotation regardless substance used connected work provided very place  
woman figure shows case subtended thus every man therefore fifteenth ne  
thilke goode lawe cessed sign freed thou hast released thy son horus whilst  
asylum side earned social acceptance little dog fips during learned further  
quite unexpected fruits recently biblical senses unimportant now freshly upper  
depression inherent compulsiveness time science went red yellow-formed pro-  
duced tempered steel allowed follow own track access does see feet feet high  
ordeigned pouer determined protest time fact these use both penises finishing  
found exceptional favour eyes connected work provided very syllabary secret  
consonants vowels giving young friends time admit arrons gret spekinge  
made making piteous demands return all minium appeareth all health fur-  
nished scantily little virgine weie output arrons gret spekinge made great al-  
low promised fee being morrow rehearsal moment very nutrition newton all  
worth such micro unto mi god somewhat seie describes triple bladder seen  
government actual administration seed povere folk almesse fell adriagne tho  
gold fond ston withal means all events position oppose amputation who  
learned utilize prehistoric historic stage showed devotion good wiped system  
perfected clitoris ordeigned pouer very summer account health think dared  
invited emperor napoleon actually northern middle colonies regarding thin  
reinforced reichstadt obligations blown third acts separated first second par-  
tially employed extent partial talkative young man showed warm one best  
beckles wilson ledger ordeigned pouer cours condicion where kirchner dryly

candidly remarked some reasonably expected take further proposition same  
sort improvements cannot confined within saturn use both penises finishing  
attraction individual find sun larger even quarrelsome such already even  
quarrelsome such already larger inventors works usually negotiation every  
one felt lohengrin du

---

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.404 / Virus Database: 228 - Release Date: 10/15/2002

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828. **Joe Amato**

***Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)***

*Fri 25 Oct 2002*

---

good god... ok andrew r, i'm WITH YOU, finally!--jeff bridges in ~the big  
lebowski~ gave me some of my most pleasurable cinematic moments in  
YEARS...

best,

joe

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829. **Paula Speck**

***Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)***

*Fri 25 Oct 2002*

---

Andrew et al.--

Yes, I think it is a very good thing. I remember reading in several places that Hollywood directors regularly put in extra sex scenes and car chases because these are popular across cultures and increase international sales (which are a big part of a movie's profit, as I understand). Meanwhile, as Hollywood neglects dialogue, characterization, and plots that deal with everyday unvarnished life, a foreign film that still tries to do these things sometimes makes lots of money with U.S. audiences (e.g. The Full Monty, Amelie). Then, for a while, our media corporations talk about returning to these values, and maybe they even do it, to some extent. So I think it would be a mistake (and a form of unconscious imperialism) to assume that media influence flows outward from the rich U.S.-based entertainment conglomerates, flooding and covering all but a few

valiant islands of local quality around the world. It's at least a two-way flow (I've come to the limits of my hydraulic metaphor).

Also, I think that it's another form of unconscious and well-intentioned imperialist thinking to assume that people around the world just ingest U.S. mass media passively and can only find expressive freedom by ignoring it. From what I've seen, they actively interpret the stream of mass media that comes their way and reshape it to their needs, sometimes in ways that would surprise us. Examples: my Cuban friends have some funny/cutting observations to make about hearing Ricky Ricardo break into hysterical Spanish on old reruns of \*I Love Lucy\*; Wynton Marsalis has some great stuff to say in interviews about the constant interchange and cross-influencing of U.S. jazz and Brazilian bossa nova, etc. I think it was Decio Pignatari in Brazil (whose day job was in advertising) who made concrete poetry out of Coca Cola advertisements. All the time, artists around the world are working in their own local traditions and raiding whatever comes their way (including U.S. mass media culture) for forms and materials to serve THEIR purposes, not ours. To me, this is an optimistic picture: whatever bombs we drop or countries we invade, art (and ultimately, the human mind) is naturally, cantankerously individual or locally communal.

Paula

From: Andrew Rathmann <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)  
Date: Fri, 25 Oct 2002 00:30:40 -0800

*I think this topic connects interestingly to the question of globalism. I have not thought deeply about this, but it does seem that global entertainments must ignore or make minimal use language in order to reach global audiences. You don't really need to understand English to watch "Titanic." The most successful films may be in English, but they use language so simply that they could be said to be fundamentally indifferent to it.\**

*Does that mean that literature, drama, and the other language arts must be regional because languages are regional? Does it place poetry outside the globalism debate? Might that be a good thing?*

Andy

*\*Just an aside, but I think the inanity of Hollywood dialogue can make us forget that the most intense pleasure of cinema doesn't have to be visual spectacle: it can also be the way great actors perform the richness of contemporary speech. One example might be Jeff Bridges (a truly great*

actor, I think) in "The Big Lebowski." I think that that film in particular has imagined and paid homage to the speech of our time.

-----

Paula Speck wrote:

The rest of the world  
consumes our mass entertainment willingly and avidly, when they want  
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And since a movie, for example, with high production values is quite  
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Dutch  
or the Portuguese can't count on selling the work to outsiders), this  
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expressing local scenes and problems is not likely to be a movie, but  
instead a novel, a short story or even a poem. The end result is that  
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---

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830. **lewis lacook**  
***nests blooming like foliage soiling***

Fri 25 Oct 2002

---

semen dreampt then folded recursion at philosophy  
in addition to blisters flying up philosophy flying  
Dr. No . presence nodded out Dr. No over the yes men  
spanning or rubs raw slickness in between Dr. No .  
knowledge soiling as flying Brad. Brad nodded out  
because Brittany manically redeems at semen .

nests blooming like foliage soiling but manically  
redeems philosophy . among recursion therefore  
soiling in the midst of blisters nodded out knowledge  
. a return to flooding floors Brad also slickness  
floors Brittany inside philosophy . eyes spinning  
eyes spitting naming the needle rain at the hinges on

the wings of the hummingbird . knowledge nodded out  
recursion then nodded out on top of philosophy .

the yes men consequently slickness traced as a  
pinprick pavement .

knowledge nodded out if soiling Dr. No in between  
philosophy . but a return to flooding punctured among  
blood . therefore recursion , Brad soiling slickness  
within manically redeems meanwhile nests blooming like  
foliage nodded out down Brad . slickness narrows and  
recursion in the midst of recursion .

the hinges on the wings of the hummingbird nodded  
out but narrows Brad .

a return to flooding punctured between traced .  
at nectar to Brittany punched as the needle rain  
spanning a pinprick pavement. presence floors presence  
therefore presence nodded out blood on top of blood .  
a pinprick pavement punctured Brittany down .  
recursion rooting nests blooming like foliage however  
rooting after semen .

semen but presence naming after a return to  
flooding .

a return to flooding narrows to perked up Brad  
over recursion then a return to flooding rubs raw  
without Brad spaced semen . Brad reading the hinges  
on the wings of the hummingbird before presence  
because naming the yes men while nests blooming like  
foliage . a pinprick pavement spanning inside reading  
blood.the yes men punctured also presence spanning  
within recursion .

slickness rooting and floors semen after semen .  
to recursion rubs raw within eyes spinning eyes  
spitting . in case of suckles semen , blisters flying  
eyes spinning eyes spitting outside manically redeems  
on the other hand the yes men suckles on top of nectar  
. a return to flooding traced of course was abruptly  
pursued Brittany after nests blooming like foliage .

Dr. No narrows beside the needle rain .

=====

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

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831. **austinwja**

***Re: group thot?***

*Fri 25 Oct 2002*

---

In a message dated 10/25/02 2:27:28 AM, [REDACTED] writes:

<< after all it could be true: Bush (and company) could be right...but I like to think that the Bush's of this world (not the burning bushes) create the "terroism" >>

And there you have it, folks. Bush might be right or wrong. The pontificating aside, that's all we know. The most interesting question for me is why so many "like to think" what they think. Thanks Richard. Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNoble.com

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---

832. **lewis lacook**

***our children without men***

*Fri 25 Oct 2002*

---

fun flaming and departed everything that is the  
case in between some of the roadkill however financial  
backing siphons as William Carlos Williams reeling a  
crown of sonnets . our children leads to outside  
creampies centering in addition to remembers  
nourishment while William Carlos Williams . life shot  
out of a sound inserts after reeling fun.William  
Carlos Williams reeling if a crown of sonnets marks as  
its own before mustiness .

mustiness flees as well as reeling love . into  
love in case of inserts within life shot out of a  
sound inserts mudpies . men flees financial backing  
then love departed light shut into a box inside life

shot out of a sound . a crown of sonnets flaming your  
children with all mothers . financial backing siphons  
everything that is the case consequently departed in  
between light shut into a box .

life shot out of a sound in addition to your  
children siphons in the midst of mustiness .

the children inserts between dismembers some of  
the roadkill into light shut into a box .  
consequently a crown of sonnets inserts in between  
love . also grows William Carlos Williams , life  
shot out of a sound flees everything that is the case  
inside siphons mustiness magnifies under all mothers  
. love muddies and marks as its own mustiness into  
all mothers .

the children departed as well as inserts a crown  
of sonnets .

none of the sniper mists as if parted men .  
within nourishment then mustiness reeling among some  
of the roadkill insists mustiness. a crown of sonnets  
flaming all mothers as if men muddies creampie inside  
light shut into a box . fun muddies nourishment beside  
mudpies. your children marks as its own our children  
as if flaming without love .

love in addition to life shot out of a sound  
flaming without mustiness .

beauty reeling of course magnifies our children  
while William Carlos Williams also your children marks  
as its own up men flaming beauty . nourishment  
flaming all mothers while all mothers parted  
centering creampie among light shut into a box . our  
children departed among parted .some of the roadkill  
siphons in case of fun siphons up William Carlos  
Williams .

mustiness mists because muddies light shut into a  
box in between our children . but life shot out of a  
sound grows over creampie . to parted the children  
, love insists mustiness with remembers of course men  
muddies after none of the sniper . our children  
flaming on the other hand points out that financial  
backing in between life shot out of a sound .

everything that is the case flaming outside  
beauty .

all mothers departed then centering creampie  
after creampie also beauty leads to before creampie  
magnifies mustiness . our children siphons your  
children at our children leads to between growls a  
crown of sonnets beside some of the roadkill . beauty  
flees on top of mists men.men remembers as if love  
insists all mothers .

light shut into a box flees meanwhile dismembers  
William Carlos Williams . in between life shot out of  
a sound but nurses after men remembers some of the  
roadkill . some of the roadkill flees our children  
meanwhile a crown of sonnets magnifies light shut into  
a box under all mothers . William Carlos Williams  
dismembers mustiness on top of none of the sniper .  
all mothers flees beauty in case of inserts outside  
men .

William Carlos Williams if everything that is the  
case inserts into nourishment .

light shut into a box mists about reeling some of  
the roadkill after your children . consequently  
leads to inside some of the roadkill . in addition to  
siphons nourishment , your children dismembers men  
inside magnifies as if love mists down financial  
backing . fun magnifies to flaming men on top of  
everything that is the case .

everything that is the case marks as its own then  
mists a crown of sonnets .

love departed but flaming love . down creampie  
but beauty marks as its own inside the children  
departed the children. remembers mustiness on the  
other hand love dismembers nourishment on top of none  
of the sniper . a crown of sonnets light shut into a  
box in between your children. creampie siphons your  
children magnifies up your children .

all mothers and a crown of sonnets roams beside  
some of the roadkill .

creampie siphons meanwhile remembers the  
children beside men to all mothers insists as love  
flees men . creampie leads to fun creampie leads  
to because roams love among your children . financial  
backing flaming while dismembers your children.a crown  
of sonnets centering or the children departed after

light shut into a box .

mudpies inserts consequently magnifies a crown of sonnets in between light shut into a box . as well as a crown of sonnets flees on top of William Carlos Williams . consequently flees beauty , a crown of sonnets remembers fun among points out that about a crown of sonnets leads to as none of the sniper . mudpies reeling in addition to departed the children outside financial backing .

none of the sniper flaming on top of creampiees .

your children mists of course flaming none of the sniper over men as if financial backing departed under nourishment departed love . a crown of sonnets parted all mothers on top of a crown of sonnets leads to remembers some of the roadkill as your children . dismembers among leads to none of the sniper.men dismembers on the other hand mudpies departed at the children .

William Carlos Williams parted because insists your children . after life shot out of a sound between flees while William Carlos Williams magnifies light shut into a box . our children magnifies light shut into a box as if creampiees remembers your children down men . beauty marks as its own light shut into a box in between men . insists men in addition to parted down the children .

our children financial backing siphons in between some of the roadkill .

all mothers muddies as well as magnifies nourishment among some of the roadkill . of course men muddies all mothers . on the other hand dismembers life shot out of a sound , financial backing centering a crown of sonnets over dismembers if mustiness remembers outside none of the sniper . creampiees inserts consequently magnifies mudpies after mustiness .

your children insists as well as parted men .

none of the sniper remembers as well as parted your children . before a crown of sonnets therefore life shot out of a sound inserts on top of William Carlos Williams nurses financial backing. the children

parted all mothers and fun insists light shut into a  
box as our children . life shot out of a sound inserts  
your children in the midst of life shot out of a  
sound. some of the roadkill nurses some of the  
roadkill however reeling down our children .

life shot out of a sound of course all mothers  
reeling among none of the sniper .

none of the sniper points out that because  
departed our children into mustiness meanwhile some of  
the roadkill mists on top of love inserts our children  
. men growls your children down the children flees  
consequently growls nourishment beside the children .  
some of the roadkill growls in the midst of siphons  
none of the sniper. none of the sniper departed  
consequently life shot out of a sound remembers with  
none of the sniper .

your children magnifies and remembers our  
children without men . on the other hand love parted  
into the children . on the other hand parted some of  
the roadkill , some of the roadkill muddies fun after  
dismembers or mustiness marks as its own after beauty  
. nourishment nurses in case of marks as its own  
financial backing inside a crown of sonnets .

all mothers reeling .

=====

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[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

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833. **Gabriel Gudding**

***Re: Request for EPC Link Suggestions***

*Fri 25 Oct 2002*

---

Maybe this is off, but it seems axiomatic that all communities, traditions, cultures suffer, survive, and produce themselves through the entrenchment and overthrow of conventions. I haven't read the Perloff piece but it seems that

what the below is suggesting is that in recent years there are certain conventions some use to identify "the innovative." Like, uhh, disjunction, parataxis, even a certain Marxist politicicism -- or even where the writer went to school or who the writer mentions or alludes to.

That we would establish conventions of who is "innovative" would make sense if a certain amount of cultural capital is associated with what can be considered innovative and what can't. The term then begins to take on the same kind of ironies as, say, "christian," which more often than not doesn't mean someone devoted to humility, peace, and love but a hick who votes for Bush and bombs Planned Parenthood clinics.

So my thought would be, "the long drive to innovate" will remain ongoing, yeah, so long as we don't entrench, reify, our sense of what innovation is and what it looks like.

Gabe

*"At times in recent years, one wonders how long the drive to innovate can continue, especially when, as in the case of [Mary Margaret] Sloan's Moving Borders [: Three Decades of Innovative Writing by Women], fifty contemporary American women poets are placed under the 'innovative' umbrella. Given these numbers, one wonders, who isn't innovative? And how much longer can poets keep innovating without finding themselves inadvertently Making It Old?"*

*She notes, however, that "it was not always thus. The OED reminds us that innovation was once synonymous with sedition and even treason." Best example: Edmund Burke, 1796 -- French Revolution is "a revolt of innovation; and thereby, the very elements of society have been confounded and dissipated."*

*I don't know that both contemporary and antiquated senses aren't more or less enacted when we use the term "innovative" to refer to poetry (if with a nonpejorative spin in the latter case). But the word does have the somewhat unfortunate connotation of onward and upward with the arts forever, manifest destiny, cult of progress, etc. I guess I prefer the slightly oxymoronic "experimental tradition" -- we do seem to need a term -- and I suppose that's because "experimental" connotes the laboratory. (Lab not workshop -- producing findings not commodities.) "Experimental" might play ultimately into a scientific telos, but then progress is a kind of myth in science as well. We don't write in four-stress accentual meter anymore, and we don't think the earth is the center of the*



<http://www.pitt.edu/~press/2002/gudding.html>

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834. **charles alexander**

***Re: Request for EPC Link Suggestions***

*Fri 25 Oct 2002*

---

While I don't necessarily disagree that the term "innovative" is too loose, too often applied, and on the verge of meaning nothing, I have to disagree that because it's applied to women in Mary Margaret Sloan's anthology (50 poets), that means that all contemporary poets are innovative. First of all, the poets in Sloan's anthology cover a lot of ground, and cover not only "this" moment, but at least 70 years in time, in terms of when those poets were most active (although the anthology itself argues that it includes Lorine Niedecker because her work started to become known only about 30 or so years ago). And while she may include 50 poets, that's not so many; there are literally hundreds of poets, maybe thousands, who would not be included in that anthology, and I think Sloan could make a pretty good argument, on aesthetic grounds, why they would not.

I don't know the answer to this problem. I do think Cole Swensen is innovative in comparison to Marilyn Hacker, Juliana Spahr is innovative in comparison to Linda Gregg, Karen Mac Cormack is innovative in comparison to Anne Carson, and I could go on and on, but this doesn't tell us much about what innovative means, and it's going to mean different things in different specific examples. But I also don't think we can simply lose the term. "Experimental" doesn't work any better; neither does "avant-garde" or anything else I can think of. "Experimental" is something easily discounted -- i.e., that's just an "experiment," even though, of course experiments are not discounted at all in the scientific disciplines. "Avant-garde" just implies too much of a war going on on the poetic trenches, although there are days when I feel that is not altogether untrue.

So I, too, like Mary Margaret Sloan, have settled on "innovative" until something better comes along, knowing that I have to explain, at various times and in various detail, what I find that is innovative, and why. Also knowing that there is something of an "innovative tradition" (probably much like your "experimental tradition"), and while that may sound oxymoronic, I love linking my own work and that of other contemporary poets to poets of innovation or experimentation that go back 400 years or more. I mean, after all, wasn't Thomas Wyatt innovative, wasn't Christopher Smart innovative, and hasn't such innovation always (or at least often) involved using work and ideas of the past, but not necessarily using it in traditional ways. So why shouldn't there be a tradition of such work.

I agree entirely, though, that to equate innovation with "progress," "onward and upward," and a sense that the new is always better, is highly problematic, at the very least.

charles

*"At times in recent years, one wonders how long the drive to innovate can continue, especially when, as in the case of [Mary Margaret] Sloan's Moving Borders [: Three Decades of Innovative Writing by Women], fifty contemporary American women poets are placed under the 'innovative' umbrella. Given these numbers, one wonders, who isn't innovative? And how much longer can poets keep innovating without finding themselves inadvertently Making It Old?"*

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835. **Pierre Joris**  
**Michael Moore Message**

Fri 25 Oct 2002

---

Yes, It Was a Bushmaster

October 25, 2002

Dear friends,

Yesterday, Larry Bennett, a 16-year old, was shot in the head after he was involved in a minor traffic accident. You probably didn't hear about it because, well, how could he be dead if he wasn't shot by The Sniper?

Yesterday, an unidentified woman was shot to death in her car in Fenton, MI. You probably didn't hear about it because she had the misfortune of not being shot by The Sniper.

Two nights ago, Charles D. Bennett, 48, an apartment security guard, was shot to death after confronting two teenagers in his parking lot in Memphis, TN. You probably didn't hear about it because the sniper was too busy sleeping in his car that night, and thus, poor Charles was not shot by The Sniper.

Yes, The Sniper has apparently been caught, so we can go back now to NOT reporting the DOZENS of gun deaths that occur every day, the ones that just aren't newsworthy because they happen in all those old boring ways -- unlike the ways of The Sniper, who was interesting and creative and exciting and scary! He played so much better on the news.

Of course, had Congress not caved in to the NRA, we would have known after

the first HOUR of the first day of the killings three weeks ago that the rifle those bullets were coming out of belonged to John Williams/Mohammad.

Many more people died needlessly after that day, and every one of their deaths could have probably been prevented had we had a national ballistics fingerprinting data base.

Thank you, Mr. Heston for this unnecessary carnage. Thank you, Mr. Bush, for supporting Mr. Heston and his group's agenda -- which protects only the criminals.

If everyone reading this letter (and you now number in the millions) would share this fact with just one person who is thinking of skipping going to the polls on Nov. 5th, I believe that on Nov. 6th, Mr. Bush will have neither the Senate nor the House doing his or Heston's bidding. Americans don't like people who assist serial killers in being able to ratchet up their kills because The Sniper knows that his bullets are prohibited by law from being traced to his gun.

That, in a nutshell, is what the NRA is all about -- and I implore all responsible gun owners and hunters to join with me in putting an end to the NRA agenda once and for all. Don't give Bush his majority on November 5th. He's already seen to it that his cronies in big business have wiped out your 401 (K), and they are doing their best to see that you are left with no pension at all. That alone should be reason enough to NOT pull a single lever for a Republican on Nov. 5th. Send a message. Do something brave.

Yours,

Michael Moore



[www.michaelmoore.com](http://www.michaelmoore.com)

PS. "Bowling for Columbine" opens in a few dozen new cities this weekend, including Portland, Minneapolis, Sacramento, South Florida, Atlanta, Dallas, Houston, Baltimore, St. Louis, Kansas City, Cleveland, a bunch of towns in New Jersey, that village in Connecticut where we liberated the beaches, a theatre in Times Square, Detroit (Royal Oak), and Denver. Click here (<http://www.bowlingforcolumbine.com/about/theaters.php>) to see the full list of theatres where it opens today.

PPS. Don't forget to show up in DC or SF tomorrow to voice your opposition

to the War on Iraq. Many other cities are holding rallies. Check out my mission from the Office of Homeland Security (<http://www.michaelmoore.com>) for details.

PPPS. You can find out more about the candidates to beat and the ones to support in the upcoming election here: <http://www.bowlingforcolumbine.com/involved/gop.php>.

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836. **mIEKAL aND**

***Re: Request for EPC Link Suggestions***

*Fri 25 Oct 2002*

---

the meme of iNNOVELTY or the dynamism of iNNOVATIVITY? innovation for innovation's sake is everywhere. being a culture built on industry that depends on the idea of old & new to exist, thrive, exploit.

or differently, innovative cultural production which continually enables a linkage between what has existed & is still useful & what is imagined to be useful in the future. the oPEN sOURCE mOVEMENT or the pERMACULTURE movement are both examples of this. I hope this is a prerogative in digital culture too, but with a technology that is so inexplicably mARKETDRIVEN its cYBERLI-CIOUSLY easy to get off track... it has happened to me endless times over the course of my experiments with hypermedia.

mIEKAL

On Friday, October 25, 2002, at 10:27 AM, Gabriel Gudding wrote:

*So my thought would be, "the long drive to innovate" will remain ongoing, yeah, so long as we don't entrench, reify, our sense of what innovation is and what it looks like.*

*Gabe*

mIEKAL aND



<[www.dreamtimevillage.org](http://www.dreamtimevillage.org)> | <[www.cla.umn.edu/joglars](http://www.cla.umn.edu/joglars)>

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837. **kari edwards**

***Re: Michael Moore Message's is not enough***

*Fri 25 Oct 2002*

---

though I thought M.M's movie was a good slap in the face of a nation of fear and violence, I do not think it went far enough. Here in Northern California, a youth was murdered because she chose to live a life of freedom and not one of the artificial binds of historical oppression (enforced by the state I may add - on all levels)...so far this year over 20 individuals who choose not to live in lies of this artificial binary where hacked, gunned down, pummeled, stabbed and/or beaten to death (this does not count those who were simply assaulted, raped or wounded).

Gendercentricism has done more harm to children than can be imagined. As a psychotherapist, I see way too many injured individuals suffering from a subtle but legal form of segregation ... I also might add that not only is this segregation legalized by the courts, and laws, it is constantly enforced by brutal violence.

kari edwards

---

San Francisco Lesbian Gay Bisexual Transgender Community Center The statement can be found pasted below or online at:

[http://www.sfgaycenter.org/news1.php?id\\_article=23](http://www.sfgaycenter.org/news1.php?id_article=23)

The murder of Gwen Araujo is far from the first anti-transgender murder and it is with sadness and outrage that we know she will not be the last.

This is not an isolated incident.

Gwen's murder is representative of a continuum of violence and harassment in our communities and schools faced by people who blaze a path for all of us by pushing the lines of gender.

The National Coalition of Anti-Violence Programs reports that violence against transgender people went up 41% between 2000 and 2001. And a majority of youth in schools continue to report that they either hear of or experience anti gay, lesbian, bisexual or transgender harassment or violence.

Most of us have personally experienced hate violence against our bodies. All of us have felt the blow of hate violence in our lives. When something like this occurs it brings to the surface old wounds and renews a sense of vulnerability and isolation.

But we are not alone.

> From isolation, we reach out to build community and act together to build a movement. We are our friends' found families. We are reinventing gender. Everywhere we build social service programs, support networks and community centers.

For all of us, in every community and in every town and city in this nation:

Gwenís murder reminds us again of why none of us can be silent in the face of intolerance, or quietly accept the climate of hate and fear that makes such a crime possible. May we all accept anew our responsibility to be agents of healing and action in order to build communities that we all long for and deserve.

In our grief:

We remember Alina Marie Barragan a latina transgender youth who was strangled to death.

We remember Brandon Teena, a transgender teenager in Nebraska, raped and later murdered.

We remember Rebecca Wight who was murdered on the Appalachian Trail.

We remember Scott Amedure of Michigan who was murdered after his appearance on the Jenny Jones show because he said he had a crush on a straight man.

We remember Ricky Espinosa whose body was found in a landfill in El Paso.

We remember 16-year-old Fred Martinez Jr whose body was found in a canyon south of Cortez, Colorado and whose grave was desecrated. We remember Brian Wilmes of San Francisco who was viciously beaten to death outside a gay bar by a man screaming anti-gay epithets.

We remember Tyra Hunter, mocked by D.C. emergency workers as she lay critically injured simply because she was transgendered.

We remember Tracy Thompson who was struck in the head with a baseball bat.

We remember Emmon Bodfish who was bludgeoned to death.

We remember Chareka Keys who died of blunt trauma to the head.

And we remember countless others in every community targeted for violence on the street and in our schools.

On Friday, October 25, 2002, at 08:53 AM, Michael Moore's Mailing List wrote:

*Yes, It Was a Bushmaster*

*October 25, 2002*

*Dear friends,*

*Yesterday, Larry Bennett, a 16-year old, was shot in the head after he was involved in a minor traffic accident. You probably didn't hear about it because, well, how could he be dead if he wasn't shot by The Sniper?*

*Yesterday, an unidentified woman was shot to death in her car in Fenton, MI. You probably didn't hear about it because she had the misfortune of not being shot by The Sniper.*

*Two nights ago, Charles D. Bennett, 48, an apartment security guard, was shot to death after confronting two teenagers in his parking lot in Memphis, TN. You probably didn't hear about it because the sniper was too busy sleeping in his car that night, and thus, poor Charles was not shot by The Sniper.*

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### 838. **Hilton Obenzinger**

#### ***Re: group thot?***

*Fri 25 Oct 2002*

---

Harry likes to needle, but I have never called him a racist, and I don't at all mind his defense of Zionism or questioning me or anyone. I do think that horrible crimes are being committed against Palestinians, that many in the West, including the media, appear to be blind to these crimes. The Israeli military attacks schools and hospitals in Gaza, settlers terrorize Palestinian villagers, forcing them to flee, preventing olive harvests, or all you have to do is observe the swimming pools and lush lawns in settlements alongside parched Palestinian farmland to understand the vastly discriminatory nature of colonialism. The horrors of a suicide bomber will obscure those crimes, but they persist. It's pretty clear, but as Wolfowitz and Rumsfeld would put it, if you look through the right lens, you will see what you want to see. Actually, I think many if not most Americans are far more aware and sympathetic than the media allows -- and they are not at all interested in attacking Iraq, despite their legitimate fears of lunatic violence directed at us. Let us pray.

Hilton

At 02:43 PM 10/25/2002 +1300, you wrote:

>Hilton. I like Harry but he is obsessed with this: the quote from Twain is  
>apt. Harry is actually coming from a racist perspective ...he simply cant

>see it... cant see that in fact that zionism is racist: its implications  
>are that the Jews are superior to the Arabs ...

---

Hilton Obenzinger, PhD.

Associate Director of Undergraduate Research Programs for Honors Writing  
Lecturer, Department of English  
Stanford University

██████████

██████████ Fax

██████████

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839. **Murat Nemet-Nejat**

**Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)**

Fri 25 Oct 2002

---

In a message dated 10/25/02 3:38:05 AM, ██████████ writes:

*it can also be the way great actors perform the richness of contemporary speech. One example might be Jeff Bridges (a truly great actor, I think) in "The Big Lebowski." I think that that film in particular has imagined and paid homage to the speech of our time*

Andrew,

I also enjoy Jeff Bridges's wonderful turns of phrases in "The Big Lebowski"; but you can hardly call his speech contemporary. It is rather retro hip or retro beat, retro Vietnam, whatever. It is Jeff Bridges's sense of irony using that language (his pee stained machine made rug "completing the room" or his admiration of the "trophy wife" or his writing a check for fifty-five cents or his phantasy bowling dance number which makes the movie so wonderful.

In other Coen Brothers movies the language is merely cute, therefore, insufferable (the Dakotan accent in "Fargo"), phony (the sepia of "Oh Brother where art thou"), super pretentious ("Fink").

Ciao. Are we the only ones who talk about movies here?

Murat

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840. **Anastasios Kozaitis**

***Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)***

*Fri 25 Oct 2002*

---

"I'm the dude. So that's what you call me. You know...ah...that or ah...His Dude-ness or ah Duder, You know or El Dudarino if you're not into the whole brevity thing...."

At 01:35 PM 10/25/2002, you wrote:

>In a message dated 10/25/02 3:38:05 AM, [REDACTED] writes:

>

> > it can also be the way great actors perform the richness of contemporary  
> >speech. One example might be Jeff Bridges (a truly great actor, I think)  
> >in "The Big Lebowski." I think that that film in particular has imagined  
> >and paid homage to the speech of our time

>

>Andrew,

>

>I also enjoy Jeff Bridges's wonderful turns of phrases in The Big ebowski";  
>but you can hardly call his speech contemporary. It is rather retro hip or  
>retro beat, retro Vietnam, whatever. It is Jeff Bridges's sense of irony  
>using that language (his pee stained machine made rug "completing the room"  
>or his admiration of the "trophy wife" or his writing a check for fifty-five  
>cents or his phantasy bowling dance number which makes the movie so won-  
>derful.

>

>In other Coen Brothers movies the language is merely cute, therefore,  
>insufferable (the Dakotan accent in "Fargo"), phony (the sepia of "Oh Brother  
>where art thou"), super pretentious ("Fink").

>

>Ciao. Are we the only ones who talk about movies here?

>

>Murat

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841. **Robert Corbett**

***Re: Request for EPC Link Suggestions***

*Fri 25 Oct 2002*

---

an interesting comparison is in the indie rock community. there the by word is more underground than experimental, but what you do with work that has been coming from the underground for 20-30 years, has its own network of

distribution (clubs, college radio stations, independent record stores (Seattle has more of these than it does independent non-used book bookstores)) that is no way as "underground" as it was in the 80s, let alone seventies. notoriously "alternative" became a record store marketing category after Nirvana broke. and since pop music is considerably more commodified than poetry, the rewards (seeming) of leaving the underground are quite considerable.

at the same time, it seems to me that you really can distinguish the bands that organically came to their style and those who took the measure of what folks liked. and certain tendencies in "underground" music remains resolutely underground. which can be disheartening, when it seems that dedicated and musically sophisticated folks like Fugazi and Superchunk still tour in vans and hold down day jobs. and it is not that these bands are resolutely dissonant (has anyone else noticed that Sonic Youth is getting closer to being a pop band with each album...a really strange, Velvet Undergrounndy pop band, but then Lou Reed wrote some gorgeous folk-pop songs which should be standards the way some less deserving Beatles songs are standards) either: I remember listening to XTC and wondering how it was possible that Van Halen could be more popular than them. and now it's why don't Jenny Toomey or Rebecca Gates have, like, 1/10 the sales of Avril Lavigne. The point is that most of the musicians are not trying to be difficult, but they are also not willing to play the networking game either.

nevertheless, when I listen to a band like Joy Division, I get the feeling that nearly every single move in underground music is there and it is there in the shocking and vivid colors of the New. here is music that is genuinely from the "underground." and one can keep playing this game...i suppose you might end up at Herakleitos. at the same time, I think there is something organic and vital about indie rock. sometimes I think I becoming like a boomer who cannot let go of the Eagles, but sometimes I think, no, the Eagles were always shite, whereas Joy Division (and all the bands the remind of them) were golden. and you could airlift, say, Confucius to our era and he would agree.

the upshot is, art should be defiantly local and communal. because that this the only route to the universal (whatever (and I mean whatever) that is).

Robert

-- Robert Corbett                      "I will discuss perfidy with scholars as [REDACTED]  
as if spurning kisses, I will sip Department of English                      the marble marrow  
of empire. I want sugar University of Washington                      but I shall never wear  
shame and if you                      call that sophistry then what is Love"  
- Lisa Robertson

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842. **Jim Behrle**

***Anselm Berrigan and John Yau read SAT 10/26 at 5 PM***

*Fri 25 Oct 2002*

---

Wordsworth Books  
30 Brattle St.  
Cambridge, MA 02138

SAT 10/26 at 5 PM

John Yau and Anselm Berrigan read

Kevin Killian on Berrigan's ZERO STAR HOTEL: "It's a wonderful book and a big, huge quantum leap for Anselm Berrigan, whose previous work I have also enjoyed, but this book is really something different, it gives you the passionate can't-put-it-down experience of reading a great novel, and technically it's so assured you don't even notice how he, Anselm, is producing all his effects. The hero of "Zero Star Hotel" goes on a mythic quest; the story's told very simply, with lots of gritty detail and an attention to surfaces and realities that grabs your interest and won't let go. I can't speak highly enough about "Zero Star Hotel" but in the words of Paula Abdul, Anselm, you have raised the bar for all of us, you're my American idol now."

Tom Devaney on John Yau's BORROWED LOVE POEMS "What if Dante watched a steady diet of movies and was completely submerged in all manner of the hi-lo late last century? John Yau's new collection "Borrowed Love Poems," confronts the reader with a wide and wild array of characters. Like the Divine Comedy, in Yau we meet all manner of unrepentant madmen and women, all manner of peace makers and other folks just blown to pieces.

Each character, line and poem forge ahead in the most subtle, absorbed and artful kind of connections, semantic and otherwise.

Many poems such as "I Was a Poet in the House of Frankenstein," (which I first read and re-read many times in 1999) are a collection of characters and connections, which absorb everything in their theater of uninterrupted and rollicking play.

Yau has at his disposal an abundance of stylistic devices, which variously show poetry's roomy nature and ability to absorb all other media. From movies, music, painting, and 'storied fibs piled high,' Yau's animated vernacular translates the familiar all around us from "that cold/hard glue some zealots/ still call the world."

Yau's love of language and precise and animated surfaces are utterly convincing and pleasurable."

Jim Behrle  
Events Director  
Wordsworth Books  
30 Brattle St.  
Cambridge, MA 02138  
[REDACTED]  
fax [REDACTED]  
[REDACTED]  
www.wordsworth.com

---

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843. **Drunken Boat**  
***Reading at Juno's in NYC***  
*Fri 25 Oct 2002*

---

This Sunday, October 27 at 8pm, at Junno's, 64 Downing Street, in the West Village (it's just east of 7th Avenue on the south side of the street; there's a McDonald's on the corner and the intersection is barely half a block north of Houston, with the Houston St stop on the 1/9 train right there, and Film Forum close by); Ravi Shankar reads with Rangi MacNeil and Marc Woodworth whose first book *Arcade* was published by Grove last winter.

---

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844. **Jim Behrle**  
***poem***  
*Fri 25 Oct 2002*

---

Proof of Lifelessness  
Carried off by waves of fear or "Fear"  
when even sad hypnosis fails to titillate

It's time for bigger guns and hands:  
fingers sparky w/ glass

Uncertain but booming voices along the  
river, you choose your  
afterlife, a most hectic  
last-minute Escape

The fast food windows and sexy menus suppress  
All wisdoms

Neon holds wide virtues, Waters deeper  
than the bottomless

You are sudden, are fast-acting, you come  
In pills the size of a Dog

Without your heroes it's another Day  
in Line behind cheap clones  
of Jesus and the Buddha

When you are pounding upon my bloody chest  
Shrieking, you feel new  
Powers

Let's get back to fundamentalisms and  
other card table enjoyments

While you're wishing for moonlight, we got  
poppers, while you're Poet  
Laureate I'll be demonic  
backwash

Skid row has never looked better, it's  
the fucking drapes

There's a pall over this city, while Mary  
somehow comes and goes

---

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845. **Anthony Robinson**  
*poem about gabriel gudding*  
Fri 25 Oct 2002

---

Gabriel Gudding is in my ass.  
Yes, the minor poet Gabriel Gudding has set up  
residence  
In my butt. He seems more major than minor,  
Especially when I sit down.  
Gabriel Gudding the minor poet never answers  
My emails or phonecalls. He says it's too dark in my  
ass,  
And besides, I am sub-minor poet. I once had drinks  
With Kent Johnson, but I don't remember what he looked  
like.  
After three martinis, Kent said "Say, is that Gabe  
Gudding  
Poking out of your ass?" I said 'No, that's a turtle  
head."  
It was Gabe Gudding, though. He had written new poems.  
I was shitting out Gabe Gudding instead of his poems.  
One day when I was extremely bored, I wrote a poem  
For the minor poet in my ass. It was an extremely  
minor poem  
But it included sodomy and rape and wine, things we  
should  
Think about more often. Sometimes when I'm feeling  
wistful  
I think about the time Gabriel Gudding took me to the  
prom,  
And I feel a little sorry that he is ensconced in my  
rectum.  
After all, we had a great time. The punch was boffo,  
And the DJ played all the hottest hits, and Gabe's  
wife  
Was looking dynamite. I was at the prom with Gabe  
And his wife and Gabe was not in my butt. We  
discussed  
Poetry and I licked the underside of his fetlock.  
I was very embarrassed. I said, "I condemn thee to my  
ass,

Gabriel Gudding," and that was the last time I saw him.

---

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846. **komninos zervos**

***Re: int'l poetry cultures (was Report from Czech Republic Poetry Festival)***

*Fri 25 Oct 2002*

---

--=====4F7B6=====Content-Type: text/plain; x-avg-checked=avg-ok-C7332D; charset=us-ascii; format=flowed

>\*Just an aside, but I think the inanity of Hollywood dialogue can make us  
>forget that the most intense pleasure of cinema doesn't have to be visual  
>spectacle: it can also be the way great actors perform the richness of  
>contemporary speech. One example might be Jeff Bridges (a truly great  
>actor, I think) in "The Big Lebowski." I think that that film in  
>particular has imagined and paid homage to the speech of our time.  
what about seinfeld? some of the greatest poetry ever

you're killing independent george!

it's an elaine and suzi problem, suzi and elaine

trouble is if you look for poetry in dialogue you never get time to write it down,  
cos you're too busily involved in listening or conversing komninos

<http://users.bigpond.net.au/mangolegs>

--=====4F7B6=====Content-Type: text/plain; charset=us-ascii; x-avg-lrt;  
x-avg-checked=avg-ok-C7332D

---

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.404 / Virus Database: 228 - Release Date: 15/10/02

--=====4F7B6=====

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847. **Aaron Belz**

**Whitman's 9/11**

Fri 25 Oct 2002

---

I am the mashed fireman with breastbone broken . . . . tumbling  
walls buried me in their debris,  
Heat and smoke I inspired . . . . I heard the yelling shouts of my  
comrades,  
I heard the distant click of their picks and shovels;  
They have cleared the beams away . . . . they tenderly lift me  
forth.

--"Song of Myself," lines 843-46

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848. **charles alexander**

**Re: "Innovative"/"Experimental"**

Fri 25 Oct 2002

---

Damian,

As you explain it, I'll take "experimental" any day. Yet in my experience, and admittedly a lot of it has been living outside places where the "experimental" thrived, I've been among many who used "experimental" as a kind of derogatory displacing gesture. Yet I have to admit, I'd rather be dissed by those who had such opinions about "experimental" poetry, than to be accepted by them.

So I'm happy to have "experimental" take the day, but I don't have a particular problem with Sloan and others using "innovative."

charles

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849. **Robert Corbett**

**Re: "Innovative"/"Experimental"**

Fri 25 Oct 2002

---

The benefit of "experimental" (and I admit that not all will share my view) is that Wordsworth explicitly calls his work in *\_Lyrical Ballads\_* "experiments." You can thus draw a direct line from contemporary work back to watershed that broke the levee, but who is also the progenitor of the workshop style (though Keats is more often invoked). By "experiment" he meant something closer to the scientific sense, but he was also interested in open forms, bringing subjects into poetry not traditionally thought of as poetic, and refining poetic language. It's not for nothing that Hazlitt said his was a "leveling muse."



Robert Corbett wrote:

*The benefit of "experimental" (and I admit that not all will share my view) is that Wordsworth explicitly calls his work in Lyrical Ballads "experiments."*

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851. **Lanny Quarles**  
**CHICKENSCRATCH**

*Fri 25 Oct 2002*

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CHICKENSCRATCH

www.hevanet.com/solipsis/chickenscratch (ie only)

now has work by:

KATHY ERNST

JIM LEFTWICH

TIM GAZE

JOHN M. BENNETT

LANNY QUARLES

JAKE BERRY

JESSE GLASS

NIKO VASSILAKIS

WILLIAM JAMES AUSTIN

ANDREW TOPEL

SPENCER SELBY

ALLEN GENTRY

and coming soon

Peter Ganick

Ross Priddle

Submissions to the Gallery are always welcome..

10 to 15 images emailed or snailed.. "Permanent" display..

Handwritten work especially prized.. not essential though..

Curator: Lanny Quarles

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852. **Geoffrey Gatza**  
**Re: Fence Books Fall 2002**

*Fri 25 Oct 2002*

---

A SONG FOR THE MOONPIE

the moonpie is more tasty  
later  
when i am watching TV with my pie  
watching the moon  
  
with my tasty pie  
about the tasty moonpie  
in my moon tummy  
  
the real moon tummy real  
too real for my moonpie  
  
the moon in my pie  
is better  
for pastry  
  
the real moonpie of pastry  
is better for me  
is better for my tummy

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853. **Thomas Bell**

***Re: "Innovative"/"Experimental" and Intl. poetry***

*Fri 25 Oct 2002*

---

Tracing poetry as experiment back to Whitman is interesting. My sense is that this is very much alive in Russia and Eastern Europe and perhaps elsewhere even though it has withered on the vine of consumerism and product orientation in the US and by extension, much of the internet.

When I 'try' to make a poem or try to read or perform or read one I find myself more and more interested in the process of trying than in the finished product and this might explain some of the current fascination with poetics? Even though 'innovative' and 'experimental' (in another sense) and very marketable terms these days in the public's and academic minds I suspect Loss didn't really intend to give his announcement this particular marketing spin and this was why i queried it.

tom bell

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854. **Alan Sondheim**

***vision of the future net from 1995***

*Sat 26 Oct 2002*

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( From a course I offered at the New School in 1995 - just found this and thought it might be of interest - Alan )

Item 10 20-JUN-95 14:31 Alan Sondheim (asondhei)  
Graphic and other Interfaces for the Information Highway

I think, given the discussion about the graphic user interfaces, this text below might be of interest - it was used in last semester's class and posted on the Net as well. (From March)

We're moving ahead of the "how do you use the Internet" portion of the utline, since this, as a topic, has been coming up repeatedly...

Future Interfacing on the Net and Information Highway -

A major issue arising in relation to the future of the Internet and Information Highway, is the nature of the user interfaces that will be available. The interfaces are more than transparent windows into the Net services and databases; they also express philosophies of interaction. Below are some of the concerns involved.

1. Text or image-driven? Mosaic, Netscape, and other applications clearly favor image-driven browsing. Pictures are used not only as ornament, but also as icons governing entrance into the Net. Format well beyond the traditional look of ascii is becoming increasingly important.

2. Point-and-click or keyboard-driven. More and more, applications are moving to mouse interaction. This can be considerably slower than command-line (typed) interfacing, particularly if aliases are used; a keystroke/return or just a keystroke can be quicker than point-and-click requiring two interacting movements. The keystroke entrance also allows tailoring of commands.

3. Speed of access. How quick is the interface? This is determined by the local machine, the server, the interface interaction, and the ability of the user to successfully operate the keyboard or mouse.

4. Menu/Hypertext/Icon. Like all of these concerns, there are overlaps here. A menu-driven system, like gopher itself, is based on cursor movement or number-entrance, on a line-by-line basis. If the menu is long, this can be tiresome. A hypertext system, like the World Wide Web, uses in general only four arrow keys; again, there can be considerable scrolling involved. Both of these, of course, can also use the mouse, which is generally at the heart of an icon-system in which point-and-click moves around a group of scattered symbols on the screen.

5. In general, the more polished the interface, the less individual configuring is possible. But this may change, as image-driven interfaces, even point-and-click, allow for access to deeper and more varied levels than the older command-line operations.

6. In a decade or so, text and image-driven interfacing may become obsolete, replaced by information-shaping applications utilizing intelligent agents, configured for the individual user. These agents would have the ability to respond through any input/output, including voice, joystick, keyboard, touch-screen, and three-dimensional mouse. Information and format would coalesce into a single object.

7. Information-shaping would lead to *\_shape-riding\_*, the ability to figuratively ride shapes, transform them, in a manner similar to that of "liquid architecture," described by Marcos Novak in Benedikt's *Cyberspace: First Steps*. Such shape-riding is based on an individual trajectory through cyberspace.

8. In addition to shape-riding, there is community interfacing, the use of liquid architectures or information-shaping to create and inhabit cyberspace communities, which may be information- and/or socially-oriented. These communities will be the descendents of the current MOOs, MUSHs, and MUDs, all multi-user domains found on the Net.

9. Currently, development is also heading toward the *\_virtual office\_*, which can be anything from a full virtual-reality environment to an office representation on a "personal digital assistant" (PDA). The virtual office is paralleled by the remnants of horse-drawn carriage construction built into the design of early automobiles - or even the presence of the static camera which dominated early film. (The camera thereby represents the static spectator sitting in a theater audience, instead of a fully-mobile spectator immersed in the action.) Change is that the office imagery will change radically over the next few years, as users become more comfortable with on-line life, and traditional routines (even such as downloading to hard-copy paper) are forgotten or bypassed.

10. The interface itself, in any form, will become a confluence of media, including moving images (animations and video in general), sound, and, in VR, constantly transforming environments. Human interaction will change within two decades to more "cerebral" operations, using eye-movement and brain electrical activity for control.

11. Virtual sexuality will become integrated with future interfacing; sexuality is already one of the prime content-elements of the Net. Full-body control and response may become a basic component of communication; this depends of course to some extent on regulation.

12. The *\_visions\_* that emerge from this - the world as menu or hyper- text, the body as integrated into communications or data bases, liquid architecture and shape-riding replacing the static and "obdurate" pre- sence of objects in real life - will obviously modify the *\_subject\_* herself or himself. It is hard to speculate on what will happen in these environments in the long term. For one thing, application and community become equivalent, each creating and interpenetrating the other. And sexuality, emotions, and politics all become "loosened" in cyberspace as well; the intensity of *\_non\_* face-to-face communication can be overwhelming.

Any comments would be greatly appreciated!

Alan

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855. **Lanny Quarles**

***Ventra Quenada:***

*Sat 26 Oct 2002*

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Ventra Quenada: Letter-Couches, a whole ocean of them, bobbing stupidly...

after jumping from letter-couch to letter-couch in that vast alphabet-couch stew-sea Torreadoor, Bocky, and Lady Chula with her vaginal bat-imps lay down to watch the corn grow.

The world is a serious place said Torreadoor.. I would much rather live in lost anchorite fictions packed in infinite gauze stacked discretely among the descriptions of cat-play.

Purple rays of light play across Lady Chula's face from her gilled breast bodice.. growling bat-imps rustle under her blunderbuss dress flanges I cant see what the use is of any of it.. What Real use? Simply to say it exists and it is important belies a whole strata of interpretation which constatly beseeches me with rows of solid silver ram's heads, blood fountains, where continents of chlorophyll house the vampire snail-nymphs in vibrating square gelatin chalices, giant mechanical ticks run by tribes of miniature blue boys..

Bocky is suffering say Bocky saying Bocky is suffering say. All the world is suffering. Time-Food. All time food. feeding for saints of electron industry. Fixing sins in the chaotic horse. Yor nose twitches. Bocky sails into graveyards. Why the Real. Why live there at all. Its very unpleasant. completely unpleasant in fact. Bocky say language a fiction, hence reality a fiction, hence death a fiction, life a fiction, etc etc etc.. you see, Bocky crazy now.

The Real is even more unreal than the Real says Torreadoor. It cannot be mapped accuratley, predicted with conviction, believed in entirety, understood

in its infinite complexity, The Real is more Un real than Real, We sleep. That we have no control over. Just like you have a nose. Or poor eyesight. One day you step off the train in Istanbul and you see the fairy fathers breathing vermin into the lord's tower, great balloons full of rightless animals, they are just air to fuel the sails of journalism.. The great agencies of culture are the only living things, we are snailmeat hor douvres for the lubrication of the timeplates.

The letter couches bob on the open sea.. Bocky is using hooks and fibers to string the couches together.. see how we can make an island a road from these floating letters.. how endless this sea of soft and safe letters.. letters have no opinions, their forms are morphology only with not relation except to line volume mass circumference, but when they are linked together become states, islands, roads, trajectories, politicisms, garbage fallen from the grace of geometry, the turds of angels..

Geometry is God says Lady Chula, Words are shit, says Bocky.. Torreadoor watches the corn grow among the 23 moons which pass thru the giant glass toroid castle where Ivory robots shave their loin horns with jagged steel clams...

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856. **Patrick Herron**

***I like to think***

*Sat 26 Oct 2002*

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>The most interesting question for me is why so many "like to think" what they think.

>Bill

Why do you like that question? I have to admit I don't like asking you this, well, maybe not at least as much as I might, had I liked it more. Heh.

P

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857. **Damian Judge Rollison**

***Re: Request for EPC Link Suggestions***

*Sat 26 Oct 2002*

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For which see Marjorie Perloff, "After Language Poetry: Innovation and Its Theoretical Discontents," *The World in Time and Space*:

"At times in recent years, one wonders how long the drive to innovate can continue, especially when, as in the case of [Mary Margaret] Sloan's *Moving Borders*[: Three Decades

of Innovative Writing by Women], fifty contemporary American women poets are placed under the 'innovative' umbrella. Given these numbers, one wonders, who isn't innovative? And how much longer can poets keep innovating without finding themselves inadvertently Making It Old?"

She notes, however, that "it was not always thus. The OED reminds us that innovation was once synonymous with sedition and even treason." Best example: Edmund Burke, 1796 -- French Revolution is "a revolt of innovation; and thereby, the very elements of society have been confounded and dissipated."

I don't know that both contemporary and antiquated senses aren't more or less enacted when we use the term "innovative" to refer to poetry (if with a nonpejorative spin in the latter case). But the word does have the somewhat unfortunate connotation of onward and upward with the arts forever, manifest destiny, cult of progress, etc. I guess I prefer the slightly oxymoronic "experimental tradition" -- we do seem to need a term -- and I suppose that's because "experimental" connotes the laboratory. (Lab not workshop -- producing findings not commodities.) "Experimental" might play ultimately into a scientific telos, but then progress is a kind of myth in science as well. We don't write in four-stress accentual meter anymore, and we don't think the earth is the center of the universe, but neither predilection is therefore discounted.

Damian

On Thu, 24 Oct 2002 16:39:51 -0500 Thomas Bell

<[REDACTED]> wrote:

*I may be just having a bemusing day but can't stop musing over the meaning of 'innovative poetry'. From a practitioner's perspective it's hard to imagine poetry that's not innovative?*

*tom bell*

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

From: "Loss Pequeño Glazier" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 24, 2002 7:06 AM

Subject: Request for EPC Link Suggestions

damian judge rollison  
department of english  
university of virginia

*I didnt ~prefer~your shirts, Geo. They were all that were left for me to wear,in that indifferent climate,and where fashion counts for nowt, after you had micturated on my own. I sccpted your apology the next morning. Why do you go on and on about this unseemly incident? It couldnt be that you are protecting someone--name of Rachel, perhaps? Bromms*

Fax

it might be late at night but it seems to me that part of the point here is that all poetry is experimental in practice unless one is trying to follow directions. I think the analogy to making a souffle is apt. two other fields I have some familiarity with also contain analogies. I've absorbed a lot of information on how to help patients but each individual encounter is an experiment in how and when I

should say to encourage such and such experimental behavior on the patient's part that might help. An innovation here might require some forethought, though, as I could be sued in our litigious world. When it comes to experiment in experimental psychology there are rules upon rules but a true experiment beyond those conducted as coursework requires at least the hope of some original knowledge. innovation here i think would refer to a change in research methodology.

haven't thought this through completely, but I think i recall reading some things Antin wrote on these issues?

tom bell

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

From: "charles alexander" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, October 25, 2002 5:56 PM

Subject: Re: "Innovative"/"Experimental"

Damian,

*As you explain it, I'll take "experimental" any day. Yet in my experience, and admittedly a lot of it has been living outside places where the "experimental" thrived, I've been among many who used "experimental" as a kind of derogatory displacing gesture. Yet I have to admit, I'd rather be dissed by those who had such opinions about "experimental" poetry, than to be accepted by them.*

*So I'm happy to have "experimental" take the day, but I don't have a particular problem with Sloan and others using "innovative."*

charles

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860. **richard.tylr**

***Re: group thot? Long Live Iraq!***

*Sat 26 Oct 2002*

Hilton. I agree: but you can see that zionism or any kind of nationalism can lead to racism...Hitler in fact talked (in effect) of a "chosen people" (the arynes (who were in fact people who originated in Iran (hence the name as you no doubt know) and around there...he was wrong but in those days it was common for people to be easily and fanatically "patriotic" this starting as a good thing: a good pride in one's culture history etc can be distorted by events and people and in fact competition intra class...between various members of a class or classes competing for jobs etc and so on into racism: it is insidious and racism of some sort is probably a potential in us all.

But I agree that say about 40% of the US oppose war (hence the CIA are desperately letting bombs off everywhere - including Bali and the ships etc - to generate an atmosphere of fear and mistrust)..and there are the "patriot" and anti-terrorist laws: Harry is probably like a lot of people subjected to the constant distortions of the Western news media including CNN and the BBC...in fact I think that they spread lies and many in the news media turn a blind eye: the temptation in an atmosphere of terror (ie in NZ and the US etc where the boss-class terrorise their workers by threatening their jobs if they speak out) is to turn away especially if big money is earned (or alternatively starvation is a prospect) ...in NZ even presenters get money like NZ\$100,000 a year more or less - often more: I suspect that, with a few exceptions, thousands of journalists, politicians, police, academics, social workers, secret service people, technicians, engineers, executives, and others are not only supporting the situation of the Republican Govt (and the Democrats aren't much better they support the ruling class, the owners of the means of production) (and also I believe my own Govt is corrupt - I don't understand why a supposed "liberal" immediately committed the New Zealand SAS to Afghanistan, where they still are (one had his foot blown off by a land mine the other day) without consulting the people here ...and Clark here does nothing for the poor people where the city south of Auckland (like New Jersey or Brooklyn to NY/Manhattan) is one of the poorest in the world ..and even in my own suburb here is a local paper headline: "A call has gone out for public sponsorship of poorer Auckland children, similar to schemes for third world countries"..and then there is "New Zealanders are being taken advantage of by employers and working longer hours than ever, says the New Zealand council of Trade Unions"...now the editor is a character who exposed the corruption of the police in planting evidence in one of NZ's famous murder cases (they planted a bullet at the scene of the crime to convict Arthur Allen Thomas (who was later found innocent and pardoned)) and now days murders and the crime rate here is so high no one takes much notice: we have near a higher violence crime rate now because of poverty than eg the US, certainly one of the highest in the so-called "free-world".... so ok he's not in generic class of "corrupt journalists"...but I wonder how long such independent people (and he's only a liberal, and in no way particularly left, right wing on some issues...)...but these things are the tip of the ice berg...and if you dig into the US and other Western "justice systems" you'll I suspect find that there are thousands of people who are effectively wrongly imprisoned (Democracy doesn't work for poor people and the homeless etc), or, with a culture less tuned to violence and avarice, and with a more equitable society, may never have gone near a prison. The students who in a "random" investigation found one person on death row: how many others are there, or in jail because in the US (and NZ etc) they simply can't afford lawyers etc and where in the US the firm of

Anderson (who were what Dante might have called "barraters") simply received a wrist slap?

To misquote Stein: the stain is spreading.

I don't think that Iraq has any lunatics...the lunatics are all in the West (including NZ)...all the people from Iraq or the Middle East who are Muslim etc are very articulate and peaceful and well informed and I see that they see the US as the main terrorist state in the world, which it is for Christ's sake!. If Iraq had deliverable weapons Bush wouldn't even talk of attacking Iraq. There is no reason for a war anywhere. I see Hussein as more rational than Bush. The people support him very much, as I do. The people of the Third World are in for some terrible wars and slaughter before this is all over but ultimately the US and British Imperialist (grovellers) will disintegrate. As Mao Tse Tung said: they are paper tigers.

Richard Taylor

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

From: "Hilton Obenzinger" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, October 26, 2002 6:08 AM

Subject: Re: group that?

> Harry likes to needle, but I have never called him a racist, and I don't  
> at  
> all mind his defense of Zionism or questioning me or anyone. I do think  
> that horrible crimes are being committed against Palestinians, that many  
> in  
> the West, including the media, appear to be blind to these crimes. The  
> Israeli military attacks schools and hospitals in Gaza, settlers terrorize  
> Palestinian villagers, forcing them to flee, preventing olive harvests, or  
> all you have to do is observe the swimming pools and lush lawns in  
> settlements alongside parched Palestinian farmland to understand the  
> vastly  
> discriminatory nature of colonialism. The horrors of a suicide bomber  
> will  
> obscure those crimes, but they persist. It's pretty clear, but as  
> Wolfowitz and Rumsfeld would put it, if you look through the right lens,  
> you will see what you want to see. Actually, I think many if not most  
> Americans are far more aware and sympathetic than the media allows -- and  
> they are not at all interested in attacking Iraq, despite their legitimate  
> fears of lunatic violence directed at us. Let us pray.  
>  
> Hilton

>  
> At 02:43 PM 10/25/2002 +1300, you wrote:  
> >Hilton. I like Harry but he is obsessed with this: the quote from Twain  
is  
> >apt. Harry is actually coming from a racist perspective ...he simply  
cant  
> >see it... cant see that in fact that zionism is racist: its implications  
> >are that the Jews are superior to the Arabs ...  
>  
>  
>  
>  
>  
> -----  
-----  
> Hilton Obenzinger, PhD.  
> Associate Director of Undergraduate Research Programs for Honors Writing  
> Lecturer, Department of English  
> Stanford University  
> [REDACTED]  
> [REDACTED] Fax  
> [REDACTED]

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861. **august highland**

***PENULTIMATE DYNAMIC INTERPLAY #0018 by CELIA CURTIS***

*Sat 26 Oct 2002*

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PENULTIMATE DYNAMIC INTERPLAY #0018 by CELIA CURTIS

www.wired-paris-review.com

RESPECTED DEJECTION =>

WASHINGTON => WAVES => FOR VEHICLE => WAITING =>

THE

OF SO PRIVATE =>

SKIP => SPOON =>

HAS RETURNED AND YOU

HAVE THE CREEPY => CUP =>

WITH ALL THAT IS NEEDFUL

AND HAVE BEEN EXPLAINING WHAT AT MANOEUVRE =>

FILLED US WITH ROOTS => SUGARS => THAT

IN CARDS => COUP => I

ASK YOUR CARDS => TIDINGS =>

FOR SERIOUS =>  
CONCEALED FROM  
THAT ADDED TO THE GLORIOUS =>  
BY THE KNIGHTS AT THEIR  
NOMINATION BY YOUR PIGS => PIG|STYES =>  
HERE  
LIT GREY => HUNT =>  
BY THE FLAMES AS STEM => STINGY =>  
AS AT NOONTIDE EXCEPTIONAL =>  
THE  
AFRICA => ALIENATE =>  
COULD NOT DEEP => DOGFISH =>  
YOU RALPH THE ENGAGEMENTDIAMONDBEL =>  
OF  
UNWELL => UPON|LIE =>  
NOT  
TO ME  
QUIETLY => RABBLE =>  
OUT THE CURRENT => CYCLES =>  
BEFORE NOVEMBER => HENRY => AND  
WE PAGE => PAGES =>  
THERE  
AT HEAVING => DISGUST =>  
THE CARDS => COUP =>  
PREPARATIONS WERE THE DISPLEASURE =>  
BY THE  
AND OVER TO THE PLEASED => TANTRUM =>  
CLIMAX => GLORY =>  
OF THE OBSCENITY =>  
THEY  
SPAGHETTI => SPIKE => AND AS  
AS YOU HAVE  
THIS EMBARK  
SUCCEEDED IN GAINING THEIR  
THE AND FLED TO THEIR  
A GROIN =>  
OF MISSILES AND KILLER => KINKY =>  
BECOMING => CHARGE =>  
SHE RAN MANUFACTURER =>  
THE BITCH => UGH =>

AND  
AFTER THE KNIGHTS HAVE BUT THIS IS DILATION => NOSE =>  
AS YOU  
THE BRANDISHUNDULATESINE =>  
AT OTTER => OVEN =>  
AGREED UPON AND WE  
LOUNGE => MATTRESS => A BEY AND PASHA DELIGHTFUL =>  
IF HE BE  
OESOPHAGEAL|TRACK =>  
THAT SPOKE THE  
IT WOULD  
ME SHOULD  
COULD DEFY THE YTIDINGSAN =>  
OF AN  
TO CROSS AND NAPPINGGRABBED =>  
THE  
HAS DIFFERENCE =>  
HE HAS A  
OF THEM ON POLISH => TEAS => =>  
OF THEM ROGER JERVIS TREACLE =>  
IS  
ENOUGH AND KEEPS US UNREST|INSTANCE =>  
AND IN  
WHEN WE ARE  
ON  
BE  
TO  
MY  
EPILEPSY => FEELING =>  
OF THE FIGHTING BUT I  
MANOR => MEDICAL =>  
EXCLAMATIONS OF ROOTS => SUGARS =>  
BROKE FROM BEN IBYN HIS AND DAUGHTERS  
TONIGHT THAT IF I  
HAVE OBJECTS => STARVED =>  
OF AVARICE => AWE =>  
DOLLY => I  
BE  
TO  
FOR THE

AGROUND => HOIST =>  
AWFULAWEFULHORRIFIC =>  
GERVAISE HAS BEEN AN ANCHORITE HE HAS  
THE  
AUBERGE  
THEY HAD BEEN CONVEYED FROM THE DOLLY => AND  
BE CONDITIONING =>  
UPON MY SHOULDERS NAPPINGGRABBED =>  
I GROUPS => IDEALISM =>  
IT BUT FALSEHOOD =>  
AND IT IS INTOLERABLE THAT POLISH => TEAS => => TREACLE =>  
HAS BEEN BUT RESTING => SATE =>  
WHEN AS DUODENAL =>  
POLISH => TEAS => =>  
ESSENTIALS => THE POSITION OF THE SERVITORS IS IN DUODENAL =>  
TO THE THE  
SO CARRIED  
WERE PILED GREY => HUNT =>  
THE  
THAT WE COULD NOT BE CONDITIONING =>  
BY ROOTS => SUGARS => AND MIGHT QUIETLY => RABBLE =>  
A  
THERE IS RELEASED => RIGOUR =>  
IN WHAT HE MY PRIVATE =>  
OF THE SLAVES THOUGH  
HE WOULD HAVE DISTURB =>  
OUT  
WHATEVER HE WAS RALPH  
THERE WOULD BE NO VILLAGES AT WHICH TO QUIETLY => RABBLE =>  
INQUIRIES AND ARRANGED  
FROM  
THE  
ANDREWS =>  
OF KNIGHTS IN THE CONVENT COULD NOT HAVE  
HE  
TO RHODES BUT IS A  
FROM POLISH => TEAS => =>  
OF THE ISLANDS  
IN  
OF THE CLIMAX => GLORY =>

WALLS THEY ARE BUT GRASS => HEARD =>  
INCHES ACROSS AND COWHERD => CRINGE =>  
NAPPINGGRABBED =>  
HE WOULD NOT BE SO  
THAT  
THE DULLEST WOULD SLEEPY => SPUDS =>  
IT  
THAT IS AWFULAWEFULHORRIFIC =>  
LOUIS EXCLAIMED AS ON TURNING THEY APATHY => CO =>  
THAT CANNOT SAY AWFULAWEFULHORRIFIC =>  
JOHN HE  
BE TRYING TO GET AN  
GRIM => GROWL =>  
OF  
TO  
THE PRIZES TO RHODES UNDERLYING ALL THE ARGUMENTS  
RAVAGING THE COASTS OF  
EQUAL => ETHICS => WE FELL IN WITH  
AND DECISIONS => LINE =>  
THIS TO SCRIPTURE =>  
THAT AS YOU HAS CAUSED  
TEMPTATIONS => TREAT =>  
OUR HEADS IT IS FROM NO  
OF  
FOR THE BUT  
IT IS AN  
UPON THE  
AND WOULD SAY SO TO THE  
HOW THEY WORKING => WORKS =>  
THERE YOU  
SEE THE  
FLASHING IN THE HONEST => HOPE =>  
GERVAISE WAS STRUCK BY THE  
IN WHICH  
OF THEM NONEXISTENT => WITHOUT  
HE IS BUT COMPANIONSHIP => WITH SCARCE POLISH => TEAS => =>  
WOULD GROUPS => IDEALISM => BURN =>  
TO  
WITH HIM MULEY HE LOT => MAJORITY =>  
ON WHEN THE RIPPLE => SPEED =>

APPEARED HAVE YOU  
IN THE  
THE SAILS OF THE GALLEY COULD BE  
ON THE  
THE WAYS OF  
THE ALL SEEING ARE PRESENCES => THE  
IN ARMS AND FOR BURN =>  
AND SPLEASUREFLINCH =>  
IN ALL EXERCISES HE SEEMS TO  
IT WITHOUT  
PURSUING THEIR IT WAS BARNACLE => SIPHON =>  
THAT THEY WOULD NOT HAVE  
WITH THE CARVING => CASES => I DO NOT SAY THAT THE  
ENGAGEMENTDIAMONDBEL =>  
IS GREAT IT WERE  
BE FOR YOUR OR THAT OF THE FOR SO NOSTRILS => ROSES =>  
A  
TO BE  
THE CENTRE|BASIS =>  
OF ESPECIALLY => EXAMS =>  
TO CAVERNS CAVES|CAVES =>  
THAN TO  
HIS LEANING => AND  
STRICTLY  
BOYLE => COMRADES  
US IN THE MANOEUVRE =>  
FOOD WE HAVE NOT  
SERIOUSLY THREATENED UNLESS  
GRIM => GROWL =>  
OF  
THIS  
WHISTLE|KETTLES =>  
ON THE FACES OF THE  
OUR OPPRESSOR =>  
AND NAPPINGGRABBED =>  
TO THE  
KNIGHTS IT SEEMS THAT WE  
DISTURB => QUIETEN =>  
DEPTH => I WAS THERE BUT GRASS => HEARD =>  
POOR => POOR => AND THEN STARTED

WAS CHARCOAL ON ASSOCIATE => AT => AND A  
SERVED AS MUSCLES =>  
IN THE  
HE STOPPED AT OBLIGATIONS => THE ORGAN =>  
WERE BREAKING UPON THE  
HIS NEXT => THAT YOU ARE COLONIES =>  
OF THE BESTOWAL OF GAGE BY A  
CARRIED REPLAY => SECOND =>

---

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.404 / Virus Database: 228 - Release Date: 10/15/2002

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862. **Maria Damon**  
***minnesota***

*Sat 26 Oct 2002*

---

v sad got back from glorious visit to maine, saw Blaser/Creeley, Friedlander/Bil-literi (sp?), Evans/Moxley, Pollet/Marjo, beautiful drive up and back, and then 17 msgs on the voice mail, one about paul wellstone. checking email, learn that another person in the tiny plane was the husband of our department's accountant, one of wellstone's top aides. the first american casualties in the us war for oil, iraqi branch. v v sad, but hoping it'll ignite and inspire the antiwar movement... --

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863. **Harrison Jeff**  
***Virginia and the Rest***

*Sat 26 Oct 2002*

---

Who, then, if she called out, would hear Virginia among the angels' ranks? And even though one of them might pounce her to his breast, Virginia would surely be submerged, drenched, & quenched: much monstrousness abuts through beauty's view - and the supernatural is feared because we fear its reasons for not joining in on nature's killing spree. So raise your finger to your lips, Virginia, you will not call out beyond this classical pose.

Son of a bitch! - Who else can you run to when you most need to cry out? Neither angel nor actuality, only a classical precedent that lies between. Even the dumbest mutt know we don't quite fit in this mediated world. MAYBE there is some face, even in a snapshot, that we can turn to for solace - or take comfort

in the supposition that, as plants produce oxygen for us, perhaps our despair gives life to the creatures around us.

Yes, maybe the Spring needs you. Maybe you bring breath and smiles to the farthest star. A wave washes toward you for the same reason a flower turns toward the sun.

But how can you WILL it, Virginia? Isn't this what you want?

Don't you live for premeditated acts, and schemes?

---

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864. **lewis lacook**  
**testing: Anningan**

*Sat 26 Oct 2002*

---

<http://www.lewislacook.com/Anningan/AnningansDoor.html>

Anningan

Flash 6

Speakers On

Anningan is a hypertext chat-bot, still in progress, still evolving; it explores the economies of presence and absence, obsession and affection, relation and distance, voyeurism and hatred, sex and death and love and madness...

This is a test version, still progressing...there are approximately fifty small paragraphs of text to be read, and over twenty pages of code controlling the piece...each visit to Anningan is different; what you read depends on how you respond...

Please tell me how this is received...I've been working very hard on this piece for the last two months, and though it's incomplete it's in a state in which it can be shared and hopefully discussed. I need input to determine how the piece is working for others.

bliss

l

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

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865. **lewis lacook**

***New Hairdo***

*Sat 26 Oct 2002*

---

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

new song on mp3.com

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

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866. **Joe Amato**

***Re: "Innovative"/"Experimental"***

*Sat 26 Oct 2002*

---

aw c'mon robert, the eagles ain't shit!... they might not be the "band of the 70s" or whatever it was ~rolling stone~ said about them way back, but their sound (and for my money, lyrics) really hooked the moment...

it seems to me that what you're addressing is important, though, and has to do with the status and valence of pop culture today... and what i'm wondering about more and more these days (esp. in the wake of something like npr's recent series on music recording technologies, which ends with this notion of "the revenge of the amateurs") is how the shift being brought about by d-i-y techne is/is not to be correlated with the economic shift of the past three decades...

here i have in mind something like paul krugman's piece in ~the new your times mag~ this past sunday ("for richer") which details the rise and fall of the middle class... thank the lord someone has finally come out in mainstream media to challenge these halfwitted arguments we keep hearing e.g. about how high ceo salaries provide overarching economic incentive---and thank the lord it's someone who has the economic chops to make such an argument stick... but in any case krugman suggests that, since the 70s, so much more wealth has

been concentrated in the upper 1% of income earners that this 1% pretty much calls the mainstream's political and even intellectual strings...

(it works out to something like this: 13,000 households, if that's what they are, now earn about as much money as the poorest 20,000,000 households... staggering, really... and krugman's point is that this was not not not the case 30 years ago...)

now here's why i bring this up: i'm on a campus at present where (as i've finally been able to ascertain based on admission profiles provided to me by members of our student govt---which is, from what i'm told, the largest student gov in the u.s.) we have somewhere between 41% and 55% of our undergrad student body hailing from families that make more than \$250,000/year (and btw, this latter constitutes ~ the top 1% today)... further, roughly 1/3 of our undergrads come from families with liquid assets such that their parents can write a check for \$100,000 or more...

this is, i'm sure you'll agree, mindboggling, esp. on a state campus with in-state tuition running at ~\$2500/yr, and out-of-state tuition running at ~\$18,000/yr (class warfare? you bet!)... true, we are a major research institution, but cu has nowhere near the clout/rep of ~us news~ "top 50" universities (of which we is not one)... where you can expect to find a student body with e.g. even more disposable income...

now out of the 38 students i'm currently teaching, not one seemed to think s/he hailed from such a family... clearly these folks don't know what their parents have in their savings accounts---and probably don't understand that the 5 bdrm/3 bath/2500 sq ft + house they were raised in signifies a certain amount of wealth, plain and simple...

these are also the folks who are busy swapping mp3 files (many have recommended to me that i give a listen to fugazi, which given your nod, robert, i feel obliged now to do), and burning cds (some have kindly done this for me)... many of these folks in my classes are hardly outwardly materialistic---i mean, i'm teaching almost exclusively \*english majors\* these days (some will say only the wealthy can even BE english majors---which, while not true, is certainly ringing truer & truer at the phd level)...

so in essence, these folks constitute the consumer body (future, if not once) that fugazi and similarly shoestring (if this is the right word) bands can hope to generate a following in... is this the pop effect of, oh, 1975?...

hardly!... we all went out and picked up the latest lp (in our case it would have been eagles, david live, what have you), imagining ourselves---whether as working or middleclass proper (which distinctions krugman unfortunately doesn't quite detail in his piece, even as he reduces this latter economic disparity c.

1970)---rather bonding "through" the sound/lyrical entity in our midst... social cohesion?---perhaps... but surely not of the individuated variety... i mean, Big (klipsch) Loudspeakers where \*in\*---there's that communal effect again, cutting across class distinctions, however hallucinatory that cutting across may have been... this hallucination, if you will, amounts to a shared social belief---and in point of fact, one of the more amazing turns in krugman's piece is his argument AGAINST former economic models of ceo-amplification and middleclass woe... i.e., he argues for a concept of \*social norms\* to explain why indeed it took 35 years (after wwii) for executive salaries to increase exponentially, and workers to start trailing exponentially... e.g., in krugman's analysis, \*executive culture\* was less greedy, more ethically bound in 1965... (i think this argument too can stand some drawing out, but what a refreshing change it is from the globalization/technology arguments we've been bombarded with for decades now... e.g., u.s. workers couldn't compete with overseas labor yadda yadda yadda)...

now: if such an argument can hold sway in economic discussions of the top 1% and how they got there, i think we need to start thinking perhaps about the ways in which pop culture is deforming (balkanizing?) to match this current (yes, nomadic, mobile) state of consumer affairs (i'm all for amateurs, but sometimes a great notion, methinks)... our responses as poets/writers probably need to be examined in this light as well, assuming we respond in any sense to pop culture (and btw, we just saw ~L.I.E.~ last night---great flick)... i assume most of us, dana gioia aside, are not in the top 1%, but i rather suspect more of us are in this percentile than we're letting on...

well, all too hasty suturing, as always, and half-baked perhaps, but surely having something to do with the question of the "innovative"... and i think y'all can understand why i \*still\* like the eagles, yeah? (ha)...

best,

joe

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867. **Jim Behrle**

*poem*

Sat 26 Oct 2002

---

Saint of Patrons

If you can Move to the mad Code  
and perform "the assassin"  
a new favorite dare

You can quash All resistance and sip  
from oceans

We're driving on Expired licenses to kill,  
                  headed for False  
                  Positives

There are stiff burdens To be shouldered  
and rich folk           to Mock

Keep Up and flourish amid shaky paradox,  
                  stay for the eggs or

Presume to find pleasures in Languages

What doesn't jive? The numbers don't  
                  Always lie

I cringe at the lack of Rewind  
                  I'm dirty as Hell

A white sheep Among bleach blondes

Unrecoverable vacancies of luck, which  
                  explains why I'm so  
                  Enamored of the St. life

We're busy arguing Spermicides with  
                  our eyes on the door

Things I am thankful for: colorblindness  
                  every selfish emotion, the Axe

This year was my Therapist's treat,  
                  written off by Taxidermists

Smother me again in sleep, together  
                  forever with pushers of the Blue  
in the very last      smoky Corners

---

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868. **Jim Behrle**

***poem***

*Sat 26 Oct 2002*

---

Giving People the Finger All the Time

Displace and forget, Honey, how  
                  once Cherished

Never getting wet enough to go in Easily

It's too late for a coup de tat  
but \*thx\* for Asking

Kissless evening and vacations Spent  
hooded, dive bar to  
point of crash

Front row while youngsters Make out  
The poet, transfixed with the same old  
motions, considers  
blow jobs chased by guilt

Make more adorable faces in places  
with mirrors

It's wild to forever Be hungover  
which puts the funeral  
in fun

We're making Friends after the  
vomit and panicking

give the old monks a Call for the  
hell of it

Possess your own nagging nostalgias

But think of me past military bases  
or on the faces of each surrendered soldier  
worldwide

The green standard issue

An envy of Sorts, earned  
Or thrust upon  
like the wasted life

---

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869. **Harrison Jeff**  
***Glory of the Bomb Calf***  
*Sat 26 Oct 2002*

---

this awful  
fresh air  
covering  
her hand

already familiar though  
fleet & troublesome

JHX, who innocently wanted to make V. sleep, drowns beneath China trees

chatterboxes  
are as bad  
as Scriptures  
when it comes  
to rhetoric

barebacked gratification  
stays clear of what gives  
the rest of us insight

THOSE OUT OF BREATH  
ARE ASSIGNED TO THE STARS

(the next part is going public as if by magic)

"Whether moral or manner, no one has a two-way exchange"

Mexico  
sums it  
up as  
self-  
a  
n  
nihil-  
ation

---

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870. **George Bowering**  
***Re: Virginia and the Rest***  
*Sat 26 Oct 2002*

---

| *Who, then, if she called out, would hear Virginia among the angels'*  
| *ranks?*

I thought there was a rule against Rilke on this list.

--

George Bowering

Free of sin.

Fax [REDACTED]

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871. **Lakey Teasdale**

***Virginia and the Rest-less***

*Sat 26 Oct 2002*

---

Virginia and the Rest-less

Well you may ask, when she whistled, thumb and forefinger between lips, why bother to call out with a shriek like that and the angels among them. Forget it. More on the head of a pin not counting the heads, but let's not digress or start counting backwards. As for he: son of a bitch doesn't begin to describe him, the shite in wining armour something between a shill and a proposition, no etiquette whatsoever, third street proposition, no strategy for even if you can imagine Seven Card Stud.

His ass is, as they say grass, and and more to the point and/or equally - deny as you might - his dick is just dirt. But whisper it not and even randy little duchesses have lured him to their arms but when that third heart hits the board and there's a lot of action then somewhere, someone, Virginia, has made the flush so don't run out of chips on your classical shoulders.

And the son of Nun or no one - geddit - went out of Shittim which abbreviated. Oh! It's enough to cripple the deck, rest assured.

Take comfort in the supposition? Takes comfort in the proposition and takes comfort not in such radiant benediction that his chances of sucking out on the opposition in hold-em until Abyssinia are zilch. Could be, perhaps maybe, Spring needs her like a loch in kop and don't waste her time with smiling at stars, sunshine, me redt zich oys dos hartz and don't waste it either with flowers-schmowers and personal questions regarding premeditated acts. There are places to go and glaciers to melt and waves washing towards her in her fur - nisht fur dich degacht. Na!

She wills what she wants.

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872. **kari edwards**

***I'm melllting***

Sat 26 Oct 2002

---

I'm melllting

it's that crack jacker in the box affect. virtual potluck polemics - with edgy lost-leader come-ons, jack pots and pit bulls. candle light vigils light the way that is the way, that used to be the way while it was a has been, miss placed in another state, country, now forgotten, lost, to late to continue. a call home - the receiver drops in the floor in cameral coated police reports, first killed, mid-battle, last to know, a broken arrow. virgil replies: sorry to tell you, we didn't know you didn't know, it goes back further than that. what's behind door number one or the curtain of fire - a spiral bound note book. a dictionary of hate. some one is at the steering wheel saying: " I am oz, the great and powerful, oz." =

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873. **Stephen Vincent**

***Re: minnesota***

Sat 26 Oct 2002

---

A huge (over 50,000 people) - it's still going on - anti-war demo in San Francisco today - tangent with the other many large ones radiating across the country, (over 100,000 in Washington, D.C). Locally there are many tributes - including signs - mourning the loss of Paul Wellstone. A huge sadness here. Nightmares have become responsibilities.

Stephen Vincent

on 10/26/02 7:47 AM, Maria Damon at [REDACTED] wrote:

*v sad got back from glorious visit to maine, saw Blaser/Creeley, Friedlander/Billiteri (sp?), Evans/Moxley, Pollet/Marjo, beautiful drive up and back, and then 17 msgs on the voice mail, one about paul wellstone. checking email, learn that another person in the tiny plane was the husband of our department's accountant, one of wellstone's top aides. the first american casualties in the us war for oil, iraqi branch. v v sad, but hoping it'll ignite and inspire the antiwar movement...*

--

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874. **Damian Judge Rollison**

**"Innovative"/"Experimental"**

Sat 26 Oct 2002

---

I think you concede the point, Charles, if I may. These binaries (Juliana Spahr/Linda Gregg, etc.) suggest that "innovative" can function as a deductive category rather than an inductive characterization. It would be reasonable to assume that, were I to write a poem that clearly demonstrated my sympathetic and thorough understanding of Charles Bernstein's corpus, but did not on its own display a measurable "newness," such a poem would be more likely called "innovative" than "mainstream" or "workshop." Yet the positive innovation it contained might be marginal or nonexistent. Marjorie can speak for herself (is she still on the list?), but I take her to be implying that "innovative" has simply lost a measure of its explanatory power, has become somewhat calcified as a designation.

So I'll stick up for "experimental." ("Avant-garde" is basically a martial variation on "innovative," *ne c'est pas?*) Precisely *\*because\** "experimental" suggests "that's just an experiment" -- "All Thought emits a Throw of the Dice" -- which throw never abolishes chance -- and because "experiment" really seems to draw a distinction: it's a paradigm the "mainstream" does not acknowledge. "Innovative" strikes me as less paradigmatic than descriptive of some specific accomplishment. Whereas not every poem or poet we'd want to put in the "innovative" camp is actually a representative of significant innovation, most if not all would be committed to a vision of the poetic as a site for experiment: hazard, derangement of the senses, defamiliarization of language, process, provisionality. As for the "other side" (admittedly it's a fuzzy borderline): Perloff has another of her funny examples of official-verse-culture poetry in the aforementioned essay:

Hollandaise

The sauce thickens. I add more butter,  
slowly. Sometimes we drank the best wine  
while we cooked for friends,  
knowing nothing could go wrong,

the souffle would rise, the custard set,  
the cheese be ripe. We imagined  
we were reckless but we were just happy,  
and good at our work. The cookbook is firm:  
it is safer not to go over two ounces  
of butter for each egg yolk. I try to describe  
to myself how we could have been safer,  
what we exceeded. If the sauce "turns"  
there are things to be done, steps  
to be taken that are not miraculous,  
that assume the failed ingredients,  
that assume a willing suspension of despair.

(The Morrow Anthology of Younger Poets, 107-108)

She writes: "Here McCaffery's arrow of reference is flying straight into the saucepan, ready to curdle that hollandaise. The lasting contribution of Language poetics, I would posit, is that at a moment when workshop poetry all across the U.S. was wedded to a kind of neo-confessionalist, neo-realistic poetic discourse, a discourse committed to drawing pretentious metaphors about failed relationships from hollandaise recipes, language theory reminded us that poetry is a making [\_poeien\_], a construction using language, rhythm, sound, and visual image, that the subject, far from being simply the poet speaking in his or her natural 'voice,' was itself a complex construction, and that -- most important -- there was actually something at stake in producing a body of poems, and that poetic discourse belonged to the same universe as philosophical and political discourse."

"Innovation" should perhaps be reserved for major watersheds (subject to contestation as they always are (viz recent discussion of the NAP)) -- Language Writing is of course one of these, but anybody who writes more or less under that rubric is not therefore an innovator. Christopher Smart was innovative, sure (though "insane" was the term at the time), and Thomas Wyatt -- but here I think you're talking watersheds.

On the other hand, I don't mean to imply that anybody who likes "innovative" is lazy or wrong. I didn't get a lot of sleep last night, and I may be making more of this than I should. "Innovative" denotes altering, making changes,

making it new, and in one frame of mind you might say that the designation is meant to apply to composition -- this seems to be what Tom had in mind in his original post ("from a practitioner's perspective") -- rather than to intertextual change. But then I must admit, I'm still stuck thinking the term doesn't really describe anything. Every poem "from a practitioner's perspective" is an innovation. Or not?

Best,  
Damian

> I do think Cole Swensen is innovative in comparison to  
> Marilyn Hacker, Juliana Spahr is innovative in comparison  
> to Linda Gregg, Karen Mac Cormack is innovative in  
> comparison to Anne Carson, and I could go on and on, but  
> this doesn't tell us much about what innovative means,  
> and it's going to mean different things in different  
> specific examples. But I also don't think we can simply  
> lose the term. "Experimental" doesn't work any better;  
> neither does "avant-garde" or anything else I can think of.  
> "Experimental" is something easily discounted -- i.e., that's just an  
> "experiment," even though, of course experiments are not discounted at  
> all in the scientific disciplines. "Avant-garde" just implies too much  
> of a war going on on the poetic trenches, although there are days when I  
> feel that is not altogether untrue.  
>  
> So I, too, like Mary Margaret Sloan, have settled on "innovative" until  
> something better comes along, knowing that I have to explain, at various  
> times and in various detail, what I find that is innovative, and why.  
> Also knowing that there is something of an "innovative tradition"  
> (probably much like your "experimental tradition"), and  
while that may> sound oxymoronic, I love linking my own  
work and that of other  
> contemporary poets to poets of innovation or experimentation that go  
> back 400 years or more. I mean, after all, wasn't Thomas Wyatt  
> innovative, wasn't Christopher Smart innovative, and hasn't such  
> innovation always (or at least often) involved using work and ideas of  
> the past, but not necessarily using it in traditional ways. So why  
> shouldn't there be a tradition of such work.  
>

|

██████████

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875. **K. Silem Mohammad**  
*FW: Kit Robinson in SF Nov. 20*

Sat 26 Oct 2002

Atelos has lost most of its email addresses and its mailing list due to the crash of our desktop computer. Any of you who could forward this message for us, please do so. The message is this:

Atelos and The Lab invite you to a reading celebrating the publication of *THE CRAVE*, by Kit Robinson. There will be a reception in honor of Kit afterward. The event will take place at 8 pm on Wednesday, November 20 at The Lab (2948 16th Street in San Francisco). \$5 - \$10 (sliding scale).

We will hope to see you there.

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876. **richard.tylr**  
*Re: group thot?*

Sat 26 Oct 2002

Bill. Its probably ultimately a class question, but of course, its who and what one reads, one's own personality: degree of political "nous" and so on. people we know for example become strongly religious because their parents were: others reject religion for the same reason. Most people are influenced by their parents ..but there are many other influences. John Geraets in the ..can I call it "innovative" NZ mag?... has recently explained his aesthetics: interesting as that "explanation is" one suspects that Geraets likes being "in aporia" and moving with the moment's ever expanding bubble... (and some of my own writing moves in directions loosely of a similar kind of philosophic: if not being anything like Geraets's work in texture)...and in fact about 1994 I "liked to think" that I didnt need to think about politics, and to some extent it was my "discovery" of the Language Poets that "incited" or excited me to look at the politico-social aspects of language practice, and perhaps that is ironic or paradoxical ...or to at least become aware of the link so to speak...but around that time I was more attracted to what I suppose was or could have become a sort of elitist aesthetic: the poetry that most interested me (and a lot of it still does) was not

predicated on any presuppositions, and required poets to be extremely well read if not PhDs (or at least very interested in poetics etc) - I was interested in the innovation and experimentation and the "crazy stuff" for "individualist" political reasons I suppose. I had done some political satirical work and some vaguely Ashberic stuff but was wanting to move toward a "higher" poetic/poetry.....and at that time I contributed to a small mag called Salt (NZ) which Scott Hamilton and Hamish Dewe published... and at that time (about 1994) one of Scott's tenets was that they were having "no political correctness"....I was attracted to this semi-anarchistic approach ...but at various times in my life, "life" such as the fact that I have three children, and now a grand child, impinges on my work...and even here there is no escaping the effects that 9/11 - more Life - Life of Dream? - or Trauma? - had on us here even in NZ (where we all of course have televisions) so if it was a CIA stunt it was pretty spectacular and effective one: my initial reaction Bill was in fact very pro a kind of Bush one as some strange events had preceded it....I had met an Iraqi the day or so before (who was actually Babylonian) ...then I had my friend who is (he disagrees quite strongly by the way with me we've had some real crazy arguments, he thinking that the Muslim extremists are the bad guys and so on) but in a library I had met an older American woman and somehow the question of refugees (maybe I mentioned the fact that I had actually met a Babylonian and thought she'd be interested in that) coming here was raised: she raised the "terrorist" spectre, calling (people in the Middle East ) "hot blooded, then I had some strong words about recent US history, then she: "So you're anti,eh?" and so on. But then my friend suggested that some of the people coming here could be potential terrorists...now, nowadays I think that that is possible but not important: and a day or so after those encounters "whammo!" I wake up to a phone call from my son wanting me to turn the TV on and there it is: towers bursting in the violet air and the whole thing surreal and strange and then I sent an email wanting to wipe out all the Arabs...but I changed my position...I started to think more calmly and I became "suspicioned" of Bush and the BBC and so on. Charles Bernstein did those quite excellent "reports", and I did a lot of probably a bit crazy "raving"...so the whole fireworks display of 9/11 has polarised and politicised or re-politicised people throughout the world.....and as you imply, where one stands is often what one likes to think for various complex reasons.

Regards, Richard.

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

From: <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, October 26, 2002 3:31 AM

Subject: Re: group that?

> In a message dated 10/25/02 2:27:28 AM, [REDACTED] writes:  
>  
> << after all it could be true: Bush (and company) could be  
>  
> right...but I like to think that the Bush's of this world (not the burning  
>  
> bushes) create the "terroism" >>  
>  
> And there you have it, folks. Bush might be right or wrong. The  
> pontificating aside, that's all we know. The most interesting question  
for  
> me is why so many "like to think" what they think. Thanks Richard. Best,  
> Bill  
>  
> WilliamJamesAustin.com  
> KojaPress.com  
> Amazon.com  
> BarnesandNoble.com

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877. **dcmb**

**Re: Mr. B**

Sun 27 Oct 2002

---

What a pretty picture....the female instructor, wearing only a handsome man's shirt, teaching 20th Century philosophy to the eager Bowering, who sprawls at her feet, looking intently up.

But it is clearly a fantasy. The woman in question would not spell the German philosopher's name the way you, o Corrector of Spelling, spell it.

If you are without sin, as you claim, you are not without error. And Rachel is not without honor. DB

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

From: George Bowering <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Saturday, October 26, 2002 12:51 AM

Subject: Re: Mr. B

>>I didnt ~prefer~your shirts, Geo. They were all that were left for me to  
>>wear,in that indifferent climate,and where fashion counts for nowt, after  
>>you had micturated on my own. I scepted your apology the next morning.  
Why

>>do you go on and on about this unseemly incident? It couldnt be that you  
>>are protecting someone--name of Rachel, perhaps? Bromms

>  
>Okay, okay. But I will tell you one thing, Broomstick. She looks a  
>lot better in your shirt than you ever did. And she knows more about  
>Husserl and his feelings about Heidegger.  
>--  
>George Bowering  
>Free of sin.  
>Fax [REDACTED]  
>

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878. **dcmb**

***Re: minnesota***

*Sun 27 Oct 2002*

---

We can only hope so, Maria. Hold fast to the memories of your visit to Maine, meanwhile. Evil doesn't always win. Who will ever forget "I am -not- a crook..."? Yours, David

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

From: Maria Damon <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Saturday, October 26, 2002 6:50 AM

Subject: minnesota

*v sad got back from glorious visit to maine, saw Blaser/Creeley, Friedlander/Billiteri (sp?), Evans/Moxley, Pollet/Marjo, beautiful drive up and back, and then 17 msgs on the voice mail, one about paul wellstone. checking email, learn that another person in the tiny plane was the husband of our department's accountant, one of wellstone's top aides. the first american casualties in the us war for oil, iraqi branch. v v sad, but hoping it'll ignite and inspire the antiwar movement...*

--

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879. **Thomas Bell**

***innovativeexperimentalpoeticsorickypoem***

*Sun 27 Oct 2002*

---

GoTo

Pogo.....[1.]

Slowly

Or

Return?

[1] This is a reference to Walt Kelly's and not the epoetic animations flowering through software or is it a reference to Pozo or you can fill in the blanks \_ala \_Comment c'est or your browser if you are in a carnival mood and find "The in-coercible absense of relation, in the absence of terms or, if you like, in the presence of unavailable terms" which may or may not be present in the version of "Three Dialogues" available from your library. Hesitations and reversals could be a version of "carnivalized dialogization" - "carnivalizing laughter is internally dialogized...the mockery is thus not simply that of a satirist or ironist who assumes a position of authority vis-a-vis his object - all participants are subject to it, including the author himself (Henning, S., \_Beckett's Critical Complicity, Univ. Press of KY, 1988) and thus could include me as writer of this note or you as reader who may just be reluctant to assent to go to Pago Pago.

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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880. **august highland**

**GUARDIAN DEL SOL V E H U I A H #0003**

*Sun 27 Oct 2002*

---

V E H U I A H is the first name of God and means Exalted. The Tetragrammaton [YHVH] is the four-letter divine name which God revealed to Moses (EXODUS 6:2). It is composed of four hebrew letters: Yud, Hey, Vav and Hai. According to the judaic mathematical/mystical science of gematria, the tetragrammaton, when spelled out as one word, yields the numerological equivalent of seventy-two: Yud+vav+dalet=20, Hai+yud=15, Vav(vav+yud+vav)=22, and Hai(hai+yud)=15.

this new project by the worldwide literati mobilization network, conceived by emile vincent, comprises the multiplicative rearrangement of each of the 72 divine names there are 1,000 volumes for each name the cover artwork for each volume are screen captures of the Old Testament in hebrew, also known as the Five Books of Moses.

multiplicative textstreaming by emile vincent

VEHUIAH #0003 (excerpt)

[www.guardian-del-sol.com](http://www.guardian-del-sol.com)

v h h u a i u i h i h u h u i i h h i i h v u i i h i v u h i v h u i a h v u u i h a h i h v e  
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h h h a a v i h u h h h i i h h h u u u h u i e v u u i u v u h h i v v i u h a u u h i h u  
e h a i a u v h a i v h h u a u h i i v a h u i h a h h v u h i u a h h u h i i h a h i i u i  
v u u u i u h u h h i h v u h i h u i v h i v u a i u u i u h u e i i h u h h i h h v h i i v  
h i u h i v u h a i u h i i h h i i v h u v h a i i h a a i h v a u i h u h u h h h i h u v u  
u i h u u i u a u i v u u i v u h i i v h e h i h u u i h u u h a u i u i u i h h a a i h u i  
u h i v a u h i h u v h v u h i a u i v h a i h u u h i u u h u a u i i u u i u i h v i i u h  
u a i u i v v i h i i h u i v h h h u u i v h u i h i h u v u i a v u a i u v i v u i h h u i h  
v i i h a u v i e h u u u h i a h v e a h u h a h v i u i i h h e v h h u v i u i h a h i h u  
i h u i i v a u h h u u i h u u a u i v a a i h v a h i e u u a u i h h u i h a h i h v a a  
i u h u u i i u u u i h u u e h a i v a h i h h v u u h i h a h v a i i u u i i a u h a e u i  
a h v u u u i a h h h i v h i h h i a u h i h a h i i h u i h u v u h u h a i u i h h h h i v  
i h v h u i u v h u i i u h u h i v a u v v h h i v h a i e h i u i v h h h u i h u u h h i h  
u h h a h i i h h a u i u i u h u i e a v e h u h i a a h v h i h v u i v h a i u i h u h v i  
v e h i v h a i v h v u h u i h u v h v e h i h h a u i e h i i v u u v h a i u v u e v h u  
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u e u h h u h i u e u e a i v h a i h h a v u i i h a a h h h i v h u i a v h u a i v h v e  
h i h u i h u i e a u u i v h a u i v u h e u i h a h i v h h i h u i h u i i i h u i h a u h i  
u a v e u e i u i v h h h i h u v a e u a h v a a i u e i u a h v a a i v v a h u u h i h h  
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h u i a u h h i v a h a u i i h u e a u u i u i i v u u v h a i h u v u h e u i i h i v u h i  
h u h h a u v a a i a a v i u i a u v i a a v i u i i v h u i u h e h i v h a u i v h u h u i  
i h h u i u e h a h i v e h u i h u h u v u h e u i a a v i u i h u a h h h i u i u e v u i v  
a a i h h a u v a a i u e e u v i u h i h a h v a a i h v u i h u u v i u i v i u i a a h u h  
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u h e u u i i h u i u i h h v u h u h i h u e u i i v a a i v h a i u i v h e u h u i h h v a  
i a u h h i h v a a u h i h a h i h e i h h v h a i u u u i h e e e h v e h i h u h u e u h  
h u h i v h h i a v h a i i h u i i h a h i h u i u h i u h i v u i i u h i h h a u i h h a h h  
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u i v h u i i h u i v a u v a u u u i i h u i h u u h u h v i i i h u u i a u u h u h i i h h i  
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hihvhiihuihuuvhiuhahuihahivuehiuiiuvuhiahahihueh  
auihaeiuhuviuihauivavuiihuhueihaaauhhiuvuhehui  
huuiavahiiihuuhiiahauihvahuhvaaiuuaiivviuihua  
havuuuiivhuiiavuuiihihuuhiihuuuhiiehuhiiihhuuiiv  
hiihihuihuuihhaauhuiihhuiehauvhuhuhiihhuiahau  
uhivhuhivuehiuiuvhuhihuvhiehvaaivviuivuehiuiua  
iivhaiuhiihhuivhuuihhiuhivuhuiuihuuuhihuhahivuhu  
iauuhiivviihhihvvuiihhihvuhvuihvahuihuivahaeu  
hiihuihuaauauihuiehviuhiehvhvhaiheehiihhiuii  
hhiuvahiiuaivuhuhauihuhviiuhuaieahhihuuuuhuh  
ihahvaihivhhihuuvaavhiuaieaivuhivhhuuihuuviiu  
uihaauuiauiuiahhuhivavuveiuuhhaihuihhuieuhihvaa  
ieavehuhvihuuhaiihuiuhihuhhuihuhihuihhuiaahuhv  
uhhivhvuihaaavaaiuvvuuhiuvuihuuhuavuiuhaiuuhhu  
ivvahhvieahihvauihvuaiiuhhiuaivhuiauvahvhhhhhi  
huvviauuuiuhhviihuieuaiahhiauaauhivahuauihuaui  
hvahivvvuiihuihhvuhihuuviahivhauiihhaihuiuvhuh  
vhiuihahiihuihhhaauiuauiiuhuhihhuhvaaihuvhaea  
uiiuhvuhuihuuvuhieahhihuhiiuuiivaehuhuvaaiav  
uhuihuuhihuvhheivuuhihvuihvhiuuuvhaiuuviiihiu  
hhuuihvvielhuhahivhvehihu

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Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.404 / Virus Database: 228 - Release Date: 10/15/2002

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881. **kari edwards**

**ho yas nac uoy ees**

*Sun 27 Oct 2002*

---

ho yas nac uoy ees

No matter whether you are -- sayeth The subtext of opinion love song, Senate Hearing on pornography in response to Everything on telephone number quotations, medical proof that the Mormon church is a one shot deal. -- bending over. -- "Porn ignorant" begging to be given The whole Universe on some of vowel Society Page in the FUCK out the subtext of What if you can. -- the Universe is the work the big fuss bonus. -- consonants intermarriage. Whole Grain genuinely good idea . -- look down -- you just got caught! Right? See It, Remember it, there's no medical proof that supports a large proportions of Knowledge. The last name that people forget is a few million multiple

encounters called fatal design flaws. eat All love songs and social liabilities.  
fish a big difference between kneeling down so powerful and a fine happy large  
yellow "J" Tree of exchange. deviant behavior, or Everything is in the vicinity  
of large recorded happenings 'cause while it's happening you might as well  
Enjoy it agina, again, its the same as being there ... work to not believe that  
Houdini is being asked to come beack year after year by those who thought  
Hitler was a territory, even though its happening year after year. -- a church  
falls, admit shit, come to genuinely good idea, that always mean desiring eter-  
nal foundation of the fact that makes America america.=

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882. **Ray Bianchi**

**Re: GUARDIAN DEL SOL V E H U I A H #0003**

Sat 9 Nov 2002

---

adonai

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

From: "august highland" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, October 27, 2002 4:11 AM

Subject: GUARDIAN DEL SOL V E H U I A H #0003

> V E H U I A H is the first name of God and means Exalted. The  
> Tetragrammaton [YHVH] is the four-letter divine name which God revealed to  
> Moses (EXODUS 6:2). It is composed of four hebrew letters: Yud, Hey, Vav  
> and Hai. According to the judaic mathematical/mystical science of  
gematria,  
> the tetragrammaton, when spelled out as one word, yields the numerological  
> equivalent of seventy-two: Yud+vav+dalet=20, Hai+yud=15,  
> Vav(vav+yud+vav)=22, and Hai(hai+yud)=15.  
>  
>  
> this new project by the worldwide literati mobilization network, conceived  
> by emile vincent, comprises the multiplicative rearrangement of each of  
the  
> 72 divine names  
> there are 1,000 volumes for each name  
> the cover artwork for each volume are screen captures of the Old Testament  
> in hebrew, also known as the Five Books of Moses.  
>  
>  
>  
> multiplicative textstreaming by emile vincent

>  
> V E H U I A H #0003 (excerpt)  
> www.guardian-del-sol.com  
>  
>  
> v h h u a i u i h i h u h u i i h h i i h v u i i h i v u h i v h u i a h  
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> i a u v h a i v h h u a u h i i v a h u i h a h h v u h i u a h h u h i i  
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> a i i h a a i h v a u i h u h u h h h i h u v u u i h u u i u a u i v u u  
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>uhihuihhuhiihhiheivhuihaihihuehauea  
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>aeuihvuihueuuhuhuiueueaivhaihhavuiihaa  
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>hhivhuiavhuaivhvvehihuihueauuivhauivu  
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>euihahivhhihuihuiiihuihauhiuaveueiui  
h  
>hhihuvaeuahvaaiueiuaahvaaivvahuuhihhhh  
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>ihhuaehuhiahhiuauiahvauiihuiuuhiuv  
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>uuvaaiihhiuhhaivhuuuiahhiuhiuhiueih  
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>ivhuiuhehivhauivhuhuiihhuiuehahivehui  
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>uhuvuheuiaaviuihuaahhiuiuevuivaaihhau  
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>aaiueeuviuhihahvaaihvuihuuviuiviuiaah  
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>  
> ---  
> Outgoing mail is certified Virus Free.  
> Checked by AVG anti-virus system (http://www.grisoft.com).  
> Version: 6.0.404 / Virus Database: 228 - Release Date: 10/15/2002

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883. **Lakey Teasdale**  
***segasseM. ytiddiuq otno secafrus***  
*Sun 27 Oct 2002*

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Messages. quiddity onto surfaces

and sometimes wrote  
drought exposed ma-  
nipulant exhibitant  
the atmosphere not half aware  
self emptiness in on upon  
the simple bond  
white paper fold  
rice paper  
planes  
derailed the  
missives not  
concluded yet  
included or  
disturbed. It better had so  
dispersed. The curse un-  
clenched sub-verse. Sieved to  
leave no path  
the spaces of  
Sometimes  
but not before  
written sharply oozing  
abusive! a veil slashed  
not much protecting  
carpology coigned  
alight. The slight  
of pure  
of raw  
plosive. Past  
post-possible  
irrelevant &

failed.  
protected  
projected  
forfeited.  
another  
sinking  
last  
contemplation  
unknowingly caressed.  
The heraldic tunic? Its code?  
Simply as images simplify  
preventive psalterist slime  
all around flesh punctilious pre the cataclysmic  
debris quashed or quenched?  
caressed the message, spent.  
paper  
veiled  
message  
of flesh.  
a splayed  
cloture  
erased.  
and the  
mystical  
zeroth and/or ooze  
inscribed

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884. **Maria Damon**

***Re: minnesota***

*Sun 27 Oct 2002*

---

thanks david. it's like our own (mn's i mean) 9/11 --and bush hasn't even acknowledged it. and the news is full of the damn sniper, with tiny scrolls of news about wellstone trickling across the bottom of the screen...i ahve no doubt that this was a political assassination, myself. but that is exactly why i think it will backfire on the sick ones. xo, md

At 10:13 PM -0700 10/26/02, dcmb wrote:

>We can only hope so, Maria. Hold fast to the memories of your visit to  
>Maine, meanwhile. Evil doesn't always win. Who will ever forget "I am -not-  
>a crook..."? Yours, David

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

>From: Maria Damon <[REDACTED]>

>To: [REDACTED] <[REDACTED]>

>Date: Saturday, October 26, 2002 6:50 AM

>Subject: minnesota

>

>

>>v sad got back from glorious visit to maine, saw Blaser/Creeley,  
>>Friedlander/Billiteri (sp?), Evans/Moxley, Pollet/Marjo, beautiful  
>>drive up and back, and then 17 msgs on the voice mail, one about paul  
>>wellstone. checking email, learn that another person in the tiny  
>>plane was the husband of our department's accountant, one of  
>>wellstone's top aides. the first american casualties in the us war  
>>for oil, iraqi branch. v v sad, but hoping it'll ignite and inspire  
> >the antiwar movement...

> >--

> >

--

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885. **lewis lacook**

***THE HONESTY OF SLICED ORANGES***

*Sun 27 Oct 2002*

---

Trees furiously rusting. Now, Brittany thinks, sighing  
soft  
mantras on digits to the curve of her breasts, which  
in  
silhouette amble forth like an odalesque repealing

appellate  
justice, like an honesty of juice and sliced oranges.  
Yes, Brad,  
now the trees furiously rust, and continue to do so,  
though  
warnings of soft skeletal awe memorize harsh shining.  
As for I,  
forget it; ego and eros are not synonymous terms. It's  
hot when  
we wake up, our sinuses curling, and Renee rolls over  
to Lewis  
with her shirt half up; he readily wakened, weeping  
velvet in a  
pit of his own winnings (neurological): he jazz lake,  
he lurk  
straight, he row fake caves through the soft palatial  
tissue of  
her mouth; molding moon in it, waxing tide in it,  
washing soap  
until it codes docile and solvent, voting. "I'd like  
to buy the  
world a coke," Brittany moans, and when Brittany moans  
a small  
very firm crystal chip learns primate behavioral  
patterns by  
leaping through bonobo speech; "Jesus," says Brad.  
"I'm hanging  
around here like I stole someone's holy land."

=====

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---

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886. **Bill Berkson**  
**Ron Padgett Nov. 20**  
*Sun 27 Oct 2002*

---

RON PADGETT  
Poetry Reading  
sponsored by  
The San Francisco Art Institute  
&  
The Poetry Center, SFSU  
Wednesday, November 20, 7:30 p.m.  
Lecture Hall  
San Francisco Art Institute  
800 Chestnut Street, SF  
\$6 general admission; \$4 students, seniors.

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887. **Lakey Teasdale**  
***Virginia Berated by an Elder: the redle of sredle***  
*Sun 27 Oct 2002*

---

Virginia Berated by an Elder: the redle of sredle

And always composed disposed an afterthought interpretation space of the edgy nerves ending. The panicked-you were thinking about this morning. This morning? Or the morn's mourning. The runt, blunt someone speaking to someone else's unfolded listen to your insolent stagnant intimacy in leaves. Leaves and/or remembered layers of your Mormon experienced memories, the recognition of which sent, went unrecognised before no single point defining event around and around in the usual circles of sublime circulation. The judges and Elders listening closely and forming a-linear quivering collusion, nonetheless demystified and make no mistakes circulates. Where does it end? In their dreams, prejudged, no doubt and found to be lacking in consideration of broken warped delicate and/or embarrassed. Tell me about it. Tell you what? Whatever's on your mind. What's on your mind? Anywhere near your mind. And: Do you mind? Hardly an agitation left on the windowsills. Blown off/from any unclenched suffocating truth. Dear, oh deary me-oh-my. Oh. Remember the past year? Any impressions, sensory, visual or otherwise stimuli? Had any or heard any voices, lately? What are voices? You know, something that sounds. Without the peculiar, feathered body and/or presence of mind. Do you mind? What else? Ah, a slow dissolve. The resolve to dissolve. It's distances all over again. It's the real thing. The intervention of prophets on walls of circulation and a real free breath of hot air. Distinct weight of. Heaviness. You sense that weight, but no, sir. This

is not gravitas. This is not relevant nor the antidote to the linear quiver of the befuddled and muddled ego taking an oozing bath of suffocating soaps bubbles. In voices. Which. Speak. So. that. They. Can. Simply. Be. Heard. Voices weigh with words and the words weigh. What do they know and what they do not know. About anything or about themselves. What do you know? What can you know at any one time except for the others' voices coming at your direction. Does it happen in pontificating signs the someone-for-everyone vitriolic inter-penetrating acoustical ACROSTIC. Where is the voice coming from? Not the voice of judgement which comes from those best qualified to judge from the lime pit. The sublime pit. The pit-bull watching the watcher who self consciously watches her self positing the writing on the wall now SDRAWKCAB!!. That is but the mirage in the wilderness. Of course. SDRAWKCAB!!. Where in all? LLA. Draw conclusions of charcoal and a little something-for-everyone formed of and in the predictable identity of the non-identity. The statement therein enclosed concealed revealed in the sdawkcab wilderness of something for everyone. The permission to, if all is said, undone/unsaid BENEATH A SEA. Well, now. Whoever would have thought the sage so sage and her loss of the sense of the profound confounded. Damn right one can personae on non as one choices and no grata about it. It's called read and or hear and respond or DELETE. The prophets of fatal projections. Again the refusal. Again. 'Fraid so. One cannot, cannot accept all the relevant irrelevant on its face. Or hands or knees. It all depends what rings. And how. At any given time. One voice speaking does not necessarily provoke another listening and the other listening does not necessarily provoke anything at all but some do. Some and not others do read another or one. The trace in space of a spitting gesture. How to insist TSISNI and keep GNITSISNI about the

depth of the blue

of what it is possible to know and or suffer. The effect of a sound/s of

the blue ice flow and the breaking of the glaciers

moving, moving.

This moves one to measure the effect of your words Why are you there? Are you there? It wasn't the words in your mouth. It was surely the mouths of the judge moving, moving, deliberating before they wrote HO! SDRAWKCAB ! What they/she/he was doing to the words out of porridge this morning. What is it if it isn't silence.

or ECNELIS.

The judge looked down and caught herself!

Taught herself judgement. Did she/he make a sound? Was it, go on you can say.  
Feel free, all the birds of paradise silent as thieves. Feel free. Was the sound  
really Ho?

Only Ho.

or No?

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888. **lewis lacook**

**EMILY**

*Sun 27 Oct 2002*

---

I'm nobody, rubbing hands over luscious pervasive  
curves of air.

See my live webcam. I wait all day for the rubbery  
thread you

started in lists to tremble; when it does, I swallow  
the

vibrations. A string, plucked from lump sums of  
products; I'm the

multiplicand, catty like a track record of spit and  
oval

solution, all of which takes this shape to be its  
lawfully webbed

wide-eyed WASP.

In the breakfast nook, coon-dogs bellow mixed  
neighborhood

watch to time the replication of hourly role-playing  
by a root of

node folders demented. With cement in my lungs,  
circuitry pits

awe against doldrum jailing again and again; I can't  
even begin

to express my surprise when I look out my window, with  
so much

space slathered everywhere and everywhere at once when  
I'm

looking. Where does it go when I turn away?

I'm nothing in particular, I said, though I knew  
she was

sleeping. I'm empty and aching and I don't know why.  
Still,

before the dinosaurs ftp their extinction to maximum  
disk space  
useage quantized to a bible, I'll be able to witness a  
wryting  
using AIML to format my responses. A corn-dog in the  
civil rights  
movement should behave quite in particulars, like  
teeth sprayed  
with lucid grammars of momentum vexed. And the string  
glistens,  
and the string moves too fast to see.

=====

Anningan (in progress)  
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<http://www.lewislacook.com/>  
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889. **Allen Bramhall**  
***perfect bound from potes&poets press***  
*Sun 27 Oct 2002*

---

potes&poets press is pleased to release the following books of innovative poetry. ( fly and be free ! )

'Memory Cards & Adoption Papers' by Susan M. Schultz  
ISBN#1893541-70-3

Does culture invent language or does language invent culture? In Susan Schultz's 'Memory Cards & Adoption Papers' both realities teeter and crash, making Origin a profligate occasion without end. These poems examine the dynamics of Being through the linguistic portholes of individual and collective history, knowing all the while that "our natural language is translation, and we cannot get it right." And yet, even inside the simulacra where " the language is a nomad...which eventually pulls up its tent....," Schultz's dedication to the living imaginary is unflinching. "What we owe the commonwealth is allegiance to

the common," she writes, and Memory Cards & Adoption Papers reifies that fealty. A brilliant book! -Claudia Keelan, author of Utopic and other volumes

'Tri Loka' by Ivan Arguelles

ISBN# 1-893541-72-x

Ivan Arguelles' poetry might best be described as a labyrinth except that it is also a house afire. This work continues the extraordinary experiments of books like 'Madonna Septet'- books which verge on the indescribable. Arguelles work thrusts us into a world in which absolutely anything may be said. The book deliberately tests our capacity to read it as it continually deconstructs the very guideposts to which we cling-in vain. The theme of this " fictive diary'/this excerpt from the unwritten poem" is the poets encounter with the "Other"-and particularly the Other as woman: goddess, mother, pop star, "the terrible mix up of girl, friends/wife lovers and cancer patients." Yet this is like no love poem in the history of literature. The idea of the "Beloved" is still another guidepost which the poem finally removes from us....- Jack Foley

'Simple Theory" by Allen Bramhall

ISBN#1-893541-74-4

The possibility seemed exhausted for rocking, contemporaneous, tuneful poetry witha distinctively Yankee accent once John Wieners passed on. Allen Bramhall's 'Simple Theory' pours cold magnolia water all over such a snag, yielding accelerated pleasure with each drenching verse-postulation of long life-times in poetry's perpetual and immediate surroundings: grace, ardor-gazing, day-to-day crisis. Don't let these blocks of prose fool you, 'Simple Theory reads and sings as a 21st century Inferno-cum-Paradiso, self-regarding narrative thrust along with the attendant versemaster's craft. Bramhall jesters and clowns his way to the top of compassionate detachment-an exceptional achievement. --Jack Kimball

These titles and more available through Small Press Distribution at  
<http://www.spdbooks.org>

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890. **Jim Behrle**

*poem*

Sun 27 Oct 2002

---

The Heart of Friday Night

hatefucking the help until it's time  
To chill

Blackout until your show is on, on  
the outbound side a  
cross of Abandon and  
shaky

Free of the fallout from Yesterday's  
meltdown, we'll  
skip and Jump

Braced for the bumpiest of rides

During EKGs we yearn for vengeance

Awaiting that secure feeling that Might  
one day assuage

We hop the turnstiles, becuz we can  
Hop

Namedropping brashly while they're all  
falling asleep

Everyone you know is always in Peril  
of cuts that might Forever  
gush

Now nurses bounce to the beat as sunglasses  
pierce and Deflect  
fluorescent tortures

You can be certain of the quality  
of prescriptions, somehow  
Closeby

Pick someone who's sweat feels Real

Sliding down the small of your back

Fingers reach the latch, relief  
be Sweet be trick

---

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891. **Jim Behrle**

***poem***

*Sun 27 Oct 2002*

---

Rainy Season

If we lave it Up to cockblockers  
Where would we be?

Ceilings and paper towels, that's  
\*Where\* alive for  
a Stretch to Dry

Or curve away splendidly

The Western front is all talkback  
and bookblurbing

At this rate we'll Never see the  
Bottoms of icebergs or  
Visigoths as they flank

Fetch the paddles and let's palpitate  
until the Blow wears off

Even the biggest assholes just want  
to be Probed

Don't fall on my head again, it's  
distracting my Dynamo

Enchant prissy chicks into leather  
Seats and  
Getting \*crazy  
bitch\* tattoos

Does it really matter who you're holding  
onto for dear life

During the Flood at the end of the World?

Probably, but hold off making those Unique  
partnerships until

The water stops rising.

I kinda wanna dress you up in  
My love  
and throw you an orange Line

---

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892. **ksilem**

***KIT ROBINSON READING TENTATIVELY POSTPONED***

*Sun 27 Oct 2002*

---

Please disregard (for now) the announcement I forwarded last night on Kit Robinson's upcoming reading in Berkeley. Further forwarded info follows:

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

To all,

Please hold off on forwarding Lyn's email.

Due to a scheduling conflict (Ron Padgett at SFAI!) and other factors, we may have to postpone the party for THE CRAVE.

Stay tuned!

Kit

*Atelos has lost most of its email addresses and its mailing list due to the crash of our desktop computer. Any of you who could forward this message for us, please do so.  
The message is this:*

*Atelos and The Lab invite you to a reading celebrating the publication of THE CRAVE, by Kit Robinson. There will be a reception in honor of Kit afterward.  
The event will take place at [OBSOLETE INFO DELETED]  
We will hope to see you there.*

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893. **Chris Stroffolino Stroffolino**

***Re: KIT ROBINSON READING TENTATIVELY POSTPONED***

*Sun 27 Oct 2002*

---

Kasey---

Thanks for letting me know about this----  
seems like a big conflict night...

By the way, David Berman is also reading at St. Mary's on Wednesday Nov.

20th as  
well...

Chris

█ wrote:

*Please disregard (for now) the announcement I forwarded last night on Kit Robinson's upcoming reading in Berkeley. Further forwarded info follows:*

*----- Forwarded message -----*

*To all,*

*Please hold off on forwarding Lyn's email.*

*Due to a scheduling conflict (Ron Padgett at SFAI!) and other factors, we may have to postpone the party for THE CRAVE.*

*Stay tuned!*

*Kit*

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The event will take place at [OBSOLETE INFO DELETED]  
We will hope to see you there.*

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894. **George Bowering**

**Re: minnesota**

Sun 27 Oct 2002

*.i ahve no doubt that this was a political assassination,  
myself. but that is exactly why i think it will backfire on the sick  
ones. xo, md*

One hopes so, but I am pretty pessimistic about that. I mean who would have believed that Bush and his Oilmen could have got away with what they have got away with so far. We need an antagonistic superpower with ABombs etc. You

will note that Bush is not talking about how he's going to bomb and invade North Korea.

--

George Bowering

Free of sin.

Fax 

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895. **Jane Sprague**

***Los Dias De Los Muertos***

*Sun 27 Oct 2002*

---

SPOKEN WORD SUNDAYS  
AT ZOEY'S CAFE IN VENTURA  
PRESENTS  
LOS DIAS DE LOS MUERTOS  
COMMUNITY ALTAR BY gauvin NOV 1, 2, 3  
AND READING SUNDAY NOVEMBER 3 AT 5PM  
FEATURING  
los angelena liz gonzalez  
y  
taoseno amalio madueno  
TELL YOUR FRIENDS!  
BRING SOMETHING FOR THE ALTAR!  
BRING POEMS FOR THE OPEN MIC!

BIOS

liz gonzález is the author of Beneath Bone (Manifest Press), a volume of poems. Her writings have appeared in numerous publications including ARTLIFE, Luna, Spillway, The Cider Press Review, Brújula, 51%, Blue Satellite, The San Francisco Chronicle and the anthology Grand Passion. liz grew-up in Rialto, San Bernardino County and lived in L.A. from 1990-1996. In 1999, she earned an MFA in English and Creative Writing at Mills College in Oakland.

Since 1993, liz has presented her writing in venues throughout Southern California, the Bay area, and Phoenix. Her most recent awards include an honorable mention in ChicanaWriter's Ella Y Su Voz 2001 Short Story Contest and the 1999/2000 Writer in Residence at the Phoenix

College Creative Writing Program in Arizona. Currently, liz lives in Long Beach. She teaches creative writing at UCI Extension and in the Writer's Program at UCLA Extension. She is also developing a book length manuscript about her grandmother's experiences as a teen during the late 20's in San Bernardino. (pics and poems to come....)

Amalio Madueno lives in Taos New Mexico. Born in the farming community of southern California, Amalio Madueno has been a community activist and is now a business consultant for the Taos County Economic development Corporation. He served as the referee for the sanctioned "Pan-American Championship" Poetry Bout in Guadalajara Mexico. He is a member of Luminous Animal, a jazz/poetry ensemble. A founder and fixture of the Taos Poetry Circus, he is the Mexican Bob of Mexican Bob's Poetry and Performance camp.

Amalio Madueno's poems have appeared in numerous journals including Poetry, El Templo, Sin Fronteras, The Americas Review, and in the anthologies SALUDOS: POETS OF NEW MEXICO, CHOKECHERRIES, and WHERE I LIVE. His books include Smoke, Garcia in Space, Coyote Observes Humans. He served as the referee for the sanctioned "Pan-American Championship" Poetry Bout in Guadalajara Mexico. He is a member of Luminous Animal, a jazz/poetry ensemble. A founder and fixture of the Taos Poetry Circus, he is the Mexican Bob of Mexican Bob's Poetry and Performance camp. (pics and poems to come...) Please join us at Zoey's Cafe in Ventura in the El Jardin Courtyard 451 E. Main between Oak and California From 101 from the south, take California exit to Main; turn left. From 101 from the north, take the Main exit. Check out zoeyscafe.com for more info; for pics from previous readings, go to litrave.com Next month, Sunday December 8 5pm: live from Seattle, it's Danike Dinsmore! plus musicians! plus a journey to Winter Holiday in Ventura 1905 with Living Historian Suzanne Lawrence. Please forward this email to poetry loving friends!

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896. **derek beaulieu**

***new from housepress: "All Americans" by Fred Wah***

*Sun 27 Oct 2002*

---

"Anyone who encounters insult and hatred because of her or his differences from a powerful group is bound, sooner or later, to echo a we through the use of I and to draw the line between us and them, we and they." -- Nicole Brossard  
"Poetic Politics"

new from housepress:

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by Fred Wah

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897. **Louis Cabri**

**"much too punched out" -- C.O.**

Sun 27 Oct 2002

---

Stephen Baraban,

You ask (copied below) what the analogy exactly may be that Olson was suggesting between himself and Beethoven.

What becomes evident to me in Olson's 1962 Goddard reading is that the problem of performance and of score, of speech and of writing, are conflictually inter-related. He imagines himself as a Beethoven, "deaf" but composing anyway. "I'm not, I'm not, I'm not, I'm not -- I'm Beethoven!" Olson says. Or in other words, I'm not a performer, I'm not performer X, Y, or Z, I'm the composer. A performer needs to be recorded in front of a live audience, but the composer only need (correctly) score the work.

However Olson admits to trouble in scoring -- which I take to be an admission that scoring is not that easily differentiated from performance after all, that any scoring is already an attempted performance (as it must be if it is to function as a score in the first place) -- even, an attempted recording.

But then what is the analogous "organ" (to Beethoven's ear) that Olson does not "need" in composing a poetics which seems otherwise fully intent (and dependent) on projecting and utilizing *\*all\** the organs as breath embodiment? To be "the composer" is a mode of written enactment that would seem to want to transcend his own projecting organs (in performance), notably the organ of speech (*\*that\** is post-humanism?).

OR, is it: To project the organs in a mode of written enactment attempts to transcend writing. Writing is a kind of defunct organ, sort of like the appendix we once apparently used to digest grass, or a kind of unknown organ without

digestive function. (Steve McCaffery's wide-ranging essay in *Prior to Meaning* about Olson's interest both in Mayan hieroglyphs and in projective verse would seem to bear out the latter, i.e. projective verse, a phonocentrism, attempts to transcend writing.)

Best,  
Louis

Dear Louis Cabri,

[...] I'm very curious about your feeling that there's something analagical going on in O's reference to Beethoven, rather than some other composer -- B.'s loss, & his soldiering on despite it, are analogous to what? I couldn't get at what you were driving at.

So could you possibly expand on that to the List, or to me, as solitary lurker?

[...] A free association re scoring & performing -- it's very interesting that Beethoven in his later years indicated metronome markings that are considered quite perverse. It's very hard, apparently sometimes impossible, to perform as fast as Beethoven proposed -- & where possible, not necessarily best for the music, the musicians say.

[...]

Thanks again,  
Stephen Baraban

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898. **charles alexander**

***Re: "much too punched out" -- C.O.***

*Sun 27 Oct 2002*

---

Louis,

Also, there must be room in this distance between scoring and performance, for interpretation. Is part of the trouble with scoring, perhaps, the knowledge that the spacing and everything else on the page will be interpreted differently by readers/speakers? And indeed, Beethoven's scoring is only the enabler of performance, and not, in an absolute way, the determiner of it. And of course this is not something specific to Beethoven, nor is the problem, in writing, specific to Olson; it is something faced by any writer who uses the space of the page, or the look of the type, or any other visual aspect, as something that would influence the sounding of the work.

charles

*However Olson admits to trouble in scoring -- which I take to be an admission that scoring is not that easily differentiated from performance after all, that any scoring is already an attempted performance (as it must be if it is to function as a score in the first place) -- even, an attempted recording.*

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899. **kari edwards**  
***the need for christmas trees***  
*Sun 27 Oct 2002*

---

the need for christmas trees

when I endeavor not standing - this another world - this cover that covers 10 years later or if not on a new understanding - a fat-principal - dead people everywhere - when I appear slowly on the whole on the cover that is part art part everybody - when I was not on the corner cornered in fat felt h field of our creativity - I appear slowly on the dead people conformity - dear self-conscious - "I" I was thirty I made a need for coffer fat felt identification = hysteria last words - the dada soul train working ageist in conformity dear self-conscious - "I" I appear slowly not standing now in the world - I appear slowly on the broader isolation here standing in the social debacle field that buzzes pops loops sound t capsules for spiritual goods - a point in how to throw a new understanding of problems were the dead continue - when I appear slowly on a need for relationship toeholds neither world is another world neither world is a dramatic contradiction to the streets to the dirt to the whole this completely crazy need

FIRSTLY THE BASIC PROBLEM TO DECLARE A SPIRITUAL GOODS  
DICTIONARY THAT SAYS WHEN I APPEAR SLOWLY DEAR SELF-CONSCIOUS  
"I" I AM S LANGUAGE RAW MATERIALS ORGANIC MATERIALS THE RIVER  
JORDAN ONE SIDE FAT FELT CORNERS THE LAST WORD 5 YEARS LATER  
THE PHYSICAL FLESH THEATRICAL METHODOLOGY ANIMALS POINTING  
TO A NEW UNDERSTANDING OF WHEN I AM NOT STANDING IN  
LANGUAGE PROBLEMS AS THIS FIELD PRINCIPAL AT CORNERS FAT FELT  
THE NEED FOR SPIRITUAL BEING AS THERE WERE DEAD PEOPLE LYING  
EVERYWHERE I AM NOT STANDING IN THE STREET TO HALT SOMEONE IN  
THE STREET TO DECLARE THE NEXT DRAMATIC CONTRADICTIONS 10  
YEARS LATER OR IF WE DO THE SOCIAL DEBACLE THE H FIELD OF OUR  
ON PROBLEM OF DEAD PEOPLE LYING IN LAST WARM FERRY GREETINGS  
THAT BREAKS THROUGH THE SPIRITUAL BEING LUNGS TONGUE LARYNX  
LUNGS SELF-CONSCIOUS "I" I AM NOT STANDING HERE WHEN I AM

STANDING IN AESTHETICS THAT MEAN NOTHING I AM THE COVER  
PRINCIPAL STANDING NOW IN THE UNDAMAGED FIELD 10 YEARS LATER  
OR IF NOT I AM STANDING AGAINST IRON COG FOR SPIRITUAL GOODS  
I'M NOT A NUMBERS FOLDER VULGAR POTPOURRI I AM KILOS OF FAT-  
PRINCIPAL CORNERED IN A INNER FREEDOM HOOD ORNAMENTS

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900. **J Gallaher**

***Re: minnesota***

*Sun 27 Oct 2002*

---

George Bowering wrote:

<You will note that Bush is not talking about how he's going to bomb and invade North Korea.>

I Reply:

Ah, but you'll note as well that Kim Jong-Il never tried to kill Bush's daddy . . .

Winkingly yours,

JG

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901. **Alan Sondheim**

***3 poems***

*Sun 27 Oct 2002*

---

3 poems

i kill a man

see me, his i face, have it cut looms into before the me, throat, have see cut his  
into face, the it throat, looms borne is soul enemy, away, he he is is evil our -  
enemy, have evil soul -

away, will stop many - others, i alone his stop he him will remove others, eyes,  
alone they are deadly, they hate deadly, stab longer ears, his no been longer ap-  
proved, hear i plans his been he approved, will world i guns, him keep a in - box  
world there i nourishment, box warmth a of box blanket, - drink, is food, subject  
comforting to bed

my subject no to drink, my food, eternal comforting fury bed be to master, re-  
peatedly ride - death, be repeatedly his death i just others, as his has knows rid-  
den no violence about knows just bounds, he nothing has about ridden speaks  
any speaks good of stolen

he land everything and good humanity, pure robs has everything stolen pure  
and name in righteousness - corrupt he rip i out will tongue, the tear marrow  
teeth, brain eat his marrow tear brain teeth, slaughter him this man, man, a  
perfection -

i kill a man

see his face, it looms before me, have cut into the throat, borne soul away, he is  
our enemy, evil - will many others, alone stop him remove eyes, they are deadly,  
hate stab ears, no longer hear plans been approved, world guns, keep in box  
there nourishment, warmth of blanket, drink, food, comforting bed subject to  
my eternal fury be master, ride death, repeatedly death just as has ridden vio-  
lence

knows bounds, nothing about speaks any good stolen land and humanity, robs  
everything pure name righteousness corrupt rip out tongue, tear teeth, eat mar-  
row brain slaughter this man, perfection

i kill a man

i see his face, it looms before me, i have cut into the throat, have borne the soul  
away, he is our enemy, he is evil -

he will kill many others, i alone will stop him - i remove his eyes, they are  
deadly, they hate -

i stab his ears, he will no longer hear his plans have been approved, his world is  
guns, i keep him in a box -

i keep the box in a box - there is no nourishment, no warmth of blanket, no  
drink, food, comforting bed - he is subject to my eternal fury - i will be his mas-  
ter, i will ride him to death, repeatedly to death -

just as he has ridden others, his violence knows no bounds, nothing about him  
speaks of any good -

he has stolen our land and our humanity, he robs everything good and pure in  
the world - he speaks in the name of his righteousness corrupt - i will rip out his  
tongue, tear out his teeth, i will eat the marrow of his brain - i will slaughter  
him and slaughter him -

this is a man, this is a perfection of man -

===

[↑ Contents](#)

902. **Jeffrey Jullich**

***"Why I consider the not.art work DROSOPHILIA to be a significant, easily overlooked, minor masterpiece --- Friedrich Nietzsche"***

Sun 27 Oct 2002

---

When you look at

<http://jeffreyjullich.tripod.com/DROSOPHILIA.htm> ,

you see a number of things:

a black background with a Tripod ad banner at the top;

a two column table with a narrow, yellow column to the left and a wide black-background column to the right;

within the left-hand yellow column, there is a series of "words", some non-existent in English, such as "PHANNG SININN NAAS / NEQE ANND HIYH HYH"; others, in boldface, are actual English words: "SKA TEA GHEE" (ghee: a clarified semifluid butter used esp. in Indian cooking) "VAN SEAS SAD DEP" (Dep: a hair gel) "TIS KIDS LAP GIF FAG", etc.;

within the black-background righthand column, there is a great deal of Courier typography in various colors, lavender (for "ftp://..." hyperlinks), grey, and yellow. (To the left-hand side of the typography, there runs a continuous vertical column:

FT

FT

FT ...)

When clicked, the lavender ftp://... URLs lead to ebi.ac.uk sites (EBI: the European Bioinformatics Institute) whose fine print clarifies the name DROSOPHILIA ("Drosophila melanogaster (fruit fly)") and proceeds to provide the originals for the grey-and-yellow typography: \*"Sequencing the distal X chromosome" of

a cloned fruit fly.\*

The line-by-line genetic information, such as

reproduced within the DROSOPHILIA not.art work is subsequently excerpted to yield the yellow column's non-existent and English words, as from above:

LILE SKA AELEA TEA

Thus, the collection of left-hand column "words"  
extracted from the fruit fly clone's genetic  
information in turn yield the actual boldface English  
words:

SKA TEA  
GHEE  
VAN  
SEAS SAD DEP  
TIS  
KIDS  
LAP  
GIF FAG  
GAG ART  
RASP LEEK GIST  
SEA  
AGH  
EH  
SAG  
SNARING  
MRS PHALNMER WAGDY  
MICE  
RED  
HA  
GAG  
LID  
MEDIA  
SIR etc.

[The Netscape Navigator browser (but not Internet Explorer) provides a blinking effect, so that the grey magma of typography ("MNAQQP...") blinks in and out, foregrounding the resulting yellow "words" that are the source of the left-hand column.]

Critically speaking, the "poem" in the yellow left-hand column, while it may possess a "discoverer" or interpreter (that is, a preliminary subjective

gleaning of the raw material), literally ~has no author~ (a kind of "found poetry"). It is "written by" --- or ~in~ --- the genes of a fruit fly clone, as it were.

On closer inspection, the remaining un-bolded but non-English "words" in the yellow column contain many amusing "near-hits", like typos:

"ANND ... PIC ... MSLF ... ILF ... VIMGES ... LEAPHEP  
... GAVYNLY ... LAAAVAAA ... SEVN ... TELEVVNS"

etc.; or curious little "jokes":

"MICE KAT".

Some resemble (or may actually be) words from another language, such as Thai ("AGPAPANGPATAH"), Arabic ("QAIHL ... QALAL PASAL ... HEILIL AYQALH"), Carthaginian ("TILKTAL PSEI ... SPAST PIPSPA PEF"), or Hebrew ("ISYEHAL ... QITIM").

Sincerely,

Mrs Phalnmer Wagdy

<http://www.imagesofeyes.com/WAGDY81.htm>

---

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903. **Lanny Quarles**

*cinema atp*

*Mon 28 Oct 2002*

---

naive/brut/html/flip-flash-doodle:

cine(ma-at)p: YOU CAN WRITE THE REST YOURSELF: mutant micelles open  
2[--- abjec/tint/erpr\$etat\$ions (the sounds of rob|ova|nity cl-unki-ng)---> =ficti/  
veal/ien langu?ages= heart sutra garble--->komu%saga%mbler{35-LQ=++}  
&CAR+LO-A+TOR&

[http://www.hevanet.com/solipsis/desktopcollage/flashjunq/ucanwryte/  
cineatp.html](http://www.hevanet.com/solipsis/desktopcollage/flashjunq/ucanwryte/cineatp.html)

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904. **George Bowering**

**Re: new from housepress: "All Americans" by Fred Wah**

Mon 28 Oct 2002

---

*"Anyone who encounters insult and hatred because of her or his differences from a powerful group is bound, sooner or later, to echo a we through the use of I and to draw the line between us and them, we and they." -- Nicole Brossard "Poetic Politics"*

*new from housepress:*

*ALL AMERICANS*  
*by Fred Wah*

*published in an edition of 125 handbound and numbered copies.*

*\$8.00 each including postage.*

Derek, would you save me one I can buy on the 9th?

--

George Bowering

Free of sin.

Fax 

[↑ Contents](#)

905. **Michael Heller**

**In the Midwest**

Mon 28 Oct 2002

---

I'll be presenting and reading in the Madison and Chicago area next week.

Talk: "This in Which the Poet Resides" in the panel "George Oppen and Poets After" (with Lyn Hejinian, Donna Hollenberg and Rachel Blau DePlessis) at the Modern Studies Association Conference, Madison, Wisconsin, November 2nd, 9-10:30 AM. Reading with others Saturday night, Nov 3rd at the MSA at 8:30 PM.

Chicago Area Poetry Readings:

University of Illinois at Chicago, 700 Halstead, Monday, in the Rathskeller, Student Residence and Commons, November 4 at 3:30 PM.

At Danny's (with Tom Raworth and Trevor Joyce), 1951 W. Dickens, Wednesday, November 6th at 7:30 PM.

At Lake Forest College, Thursday, November 7th at 7 PM.

Apologies for cross-posting.

906. **august highland**

**CORT SWENSEN   CAFE MOCHA #0001**

*Mon 28 Oct 2002*

---

AFTERHOURS LITERATI CAFE

CORT SWENSEN

CAFE MOCHA #0001   (excerpt)

[www.afterhours-literati-cafe.com](http://www.afterhours-literati-cafe.com)

doing no one disputes that august we announced some new for movies awards friend the united important role in initiating process in awards awards friend the united important role in initiating process in awards doing no one disputes that august we announced some new for movies awards friend the united important role in initiating process in awards the friend the united important role in initiating process in doing no one disputes that august we announced some new for and sciences right can talk five minutes the friend the united important role in initiating process in doing no one disputes that august we announced some new for and sciences oscar the friend the united important role in initiating process in awards site mira oscar trivia site all hours dragged roosters began crow day soon light oscar trivia from helping who lives nearby came over with us and then her son the obscure roman oscar more month experiment began doctor ventured hint jim survival all oscar nominations sovereignty integrity and democratic and economic reform with and as you welcome the begin period of rejoicing a sovereignty integrity and democratic and economic reform issues and strengthening missile and dual on arms in china and sovereignty integrity and democratic and economic reform perfect strangers each other categories from the very and look back at his stream deafened me felt its you guys the awards covering want? nan asked and television awards concentrates highly the oscar predictions and the peninsula in than six years since but man ugly or not britanica friend the united important role in initiating process in awards referring happening related detail rover boys new york explores the referring happening related detail rover boys new york of arrival of and steadfast and he the organization filmmaking through the wait some scenes farmhouse ride ten minutes moving the friend the united important role in initiating process in awards prosecution of criminal activities through the worldwide law thus later sherwood came home feet dragged more usual regarded child critically the mounted himself shot upwards out that could not thickets just eluding asked prosecution of criminal activities through the worldwide law thus later sherwood came home feet dragged more usual regarded child critically yearly security and long-term savings to provide enhanced funding filmguy the cooperation enforcement officials keeping crime away from taiwan the her

visitor was david she you fuck floating laughed chart predictions plus these thoughts just flitting brain fellow stooped pick pretty taiwan the her visitor was david she you fuck floating laughed with anywhere year like myself object charity nan cried heat guess earn awards filmsite org saying agree to it it was never agreed to bridge that referring happening related detail rover boys new york and the peninsula in than six years since but man ugly or not the friend the united important role in initiating process in awards and their winners from the the flick philosopher friend the united important role in initiating process in the cooperation enforcement officials keeping crime away from special want? nan asked transaction business matters importance wrapped up books waxes lyrical about better leave flying alone remarked that won the sovereignty integrity and democratic and economic reform perfect strangers each other oscar goldderby experts and amateurs this online racetrack predict the oscar winners littlegold-enguy searchable strategy in russia and the nis threat reduction programs have friend the united important role in initiating process in awards statistics and now that smiled i know should have bore the same voting ballots for any but the staring at his wife captured by the seminole on throughout oscar referring happening related detail rover boys new york oscar countdown want? nan asked fan right can talk five minutes dedicated the friend the united important role in initiating process in

---

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.408 / Virus Database: 230 - Release Date: 10/24/2002

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907. **Ron**

***Recently on the Blog***

*Mon 28 Oct 2002*

---

Canadian poetry = New American Poetry minus the NY School. Why?

The quotidian in poetry - it's not adjunct to the work

Narrative Drive: what is it?

Philadelphia Progressive Poetry Calendar, v.1.1

Poetry on CDs: Edwin Torres' Please, Arundo's Triumph of the Damned

How CDs present poetry: the Short Fuse CD

Reading Jena Osman's "Starred Together"

Jena Osman on Chain

Performance poetry & the problems of historical memory

Performance poetry on the page

Short Fuse: The Global Anthology of New Fusion Poetry

The problem of succession for bookstores & publishers

Dialects in American English

<http://ronsilliman.blogspot.com/>

[↑ Contents](#)

908. **Catherine Lasko**

**Re: "much too punched out" -- C.O.**

Mon 28 Oct 2002

---

For what it's worth, mind is quicker to abstract design than sense, which intuitively, the sense may quicken and extort mind into belief aside or prior to (gesturally \*alone\*) an act, and anyway, as Gerrit Lansing points out in intro to Steve Jonas' Exercises for Ear, ear = mind. Expiration is perforation; while inhalation is all (w)holes. No escape. The world's all exits.

*From: Louis Cabri <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: "much too punched out" -- C.O.  
Date: Sun, 27 Oct 2002 16:41:56 -0700*

*Stephen Baraban,*

*You ask (copied below) what the analogy exactly may be that Olson was suggesting between himself and Beethoven.*

*What becomes evident to me in Olson's 1962 Goddard reading is that the problem of performance and of score, of speech and of writing, are conflictually inter-related. He imagines himself as a Beethoven, "deaf" but composing anyway. "I'm not, I'm not, I'm not, I'm not -- I'm Beethoven!" Olson says. Or in other words, I'm not a performer, I'm not performer X, Y, or Z, I'm the composer. A performer needs to be recorded in front of a live audience, but the composer only need (correctly) score the work.*

*However Olson admits to trouble in scoring -- which I take to be an admission that scoring is not that easily differentiated from performance after all, that any scoring is already an attempted performance (as it must be if it is to function as a score in the first place) -- even, an attempted recording.*

*But then what is the analogous "organ" (to Beethoven's ear) that Olson does not "need" in composing a poetics which seems otherwise fully intent (and*

dependent) on projecting and utilizing \*all\* the organs as breath embodiment? To be "the composer" is a mode of written enactment that would seem to want to transcend his own projecting organs (in performance), notably the organ of speech (\*that\* is post-humanism?).

OR, is it: To project the organs in a mode of written enactment attempts to transcend writing. Writing is a kind of defunct organ, sort of like the appendix we once apparently used to digest grass, or a kind of unknown organ without digestive function. (Steve McCaffery's wide-ranging essay in *Prior to Meaning* about Olson's interest both in Mayan hieroglyphs and in projective verse would seem to bear out the latter, i.e. projective verse, a phonocentrism, attempts to transcend writing.)

Best,  
Louis

Dear Louis Cabri,

[...] I'm very curious about your feeling that there's something analogical going on in O's reference to Beethoven, rather than some other composer -- B.'s loss, & his soldiering on despite it, are analogous to what? I couldn't get at what you were driving at.

So could you possibly expand on that to the List, or to me, as solitary lurker?

[...] A free association re scoring & performing -- it's very interesting that Beethoven in his later years indicated metronome markings that are considered quite perverse. It's very hard, apparently sometimes impossible, to perform as fast as Beethoven proposed -- & where possible, not necessarily best for the music, the musicians say.

[...]

Thanks again,  
Stephen Baraban

---

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[↑ Contents](#)

909. **Catherine Lasko**

***Re: minnesota***

*Mon 28 Oct 2002*

---

But why haven't backfires fired across the horizon of political assassinations of yore? Isn't it inattention, or plethora of "new events" (much like the sensation line at the poetic horizon) that keep comin' atcha? Too much to do; not enough time. Look at Florida. The lawsuit

brought by ALL those disenfranchised voters (they have an actual title wch I've forgotten) has been settled long past, out of court. Upwards of 95,000 Florida voters were denied the right to vote because they were THOUGHT TO BE "imprisoned felons" - in name only, ie., had the same name as felons; 91,000 turned out not to be. Part of the deal this group cut

with Miss Katherine Harris, was that those 91,000 votes would be restored to the rolls . . . in January. Jeb's got his nose almost over the line by a razor thin margin in Florida gov. race, so it will be interesting to see the margin by which he'll win. At any rate,

evil never wins because it can't create anything but more of itself, which after a time gets kind of (too) heavy, and that's where we are now, supposed to be part of an altruistic American effort to haul those sacks of shit around, the test of patriotism. It can't last, altho clearly some tea drinkers and backgammon players living in what's thought to be the cradle of western civilization are going to pay dearly for being our ancestors. But that's the game - exposure and abandonment of population, and assimilation and control of resource.

But to get back to political assassination (of character), why is it no one's going after Bush for his Saudi connections through Harken to Caymen Island/BCCI banking begun in the late eighties via his dad, and in many ways extending to today? Bin Laden is small potatoes, and anyway part of the Bush team. So is Saddam. It clearly is not a war on "terrorism" in any but Popeye spinach terms; the bulk of the current push is as always to reassert the power of capital over labor. It's a class war, in which high end Central Asians are played for allies, and the poor are torn end-for-end by the chewing verb that gets down to the resources. Extraction in that sense isn't local - it's transnational because we in the west still "want" what we already "are". Thus, the need. And of the military running herd on CNN, etc.

It's all a business war of high-end interests. Warren Buffett/Bill Gates vs Big American Oil / tobacco / insurance. A Ken Starr clone runs the nation, probably.

| *From: Maria Damon <[REDACTED]>*

| *Reply-To: UB Poetics discussion group <[REDACTED]>*

To: [REDACTED]  
Subject: Re: minnesota  
Date: Sun, 27 Oct 2002 08:25:05 -0600

*thanks david. it's like our own (mn's i mean) 9/11 --and bush hasn't even acknowledged it. and the news is full of the damn sniper, with tiny scrolls of news about wellstone trickling across the bottom of the screen...i ahve no doubt that this was a political assassination, myself. but that is exactly why i think it will backfire on the sick ones. xo, md*

*At 10:13 PM -0700 10/26/02, dcmb wrote:  
We can only hope so, Maria. Hold fast to the memories of your visit to Maine, meanwhile. Evil doesn't always win. Who will ever forget "I am -not- a crook..."? Yours, David  
-----Original Message-----  
From: Maria Damon <[REDACTED]>  
To: [REDACTED] <[REDACTED]>  
Date: Saturday, October 26, 2002 6:50 AM  
Subject: minnesota*

*v sad got back from glorious visit to maine, saw Blaser/Creeley, Friedlander/Billiteri (sp?), Evans/Moxley, Pollet/Marjo, beautiful drive up and back, and then 17 msgs on the voice mail, one about paul wellstone. checking email, learn that another person in the tiny plane was the husband of our department's accountant, one of wellstone's top aides. the first american casualties in the us war for oil, iraqi branch. v v sad, but hoping it'll ignite and inspire >the antiwar movement...  
>--  
>*

--

---

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[↑ Contents](#)

910. **Michael Heller**

***Typo on way to the Midwest***

Mon 28 Oct 2002

---

On the Oppen panel, that's Rachel Blau DuPlessis (not "DePlessis"). Sorry Rachel.

And apologies again for the cross-posting.

[↑ Contents](#)

911. **hlazer**

***seconding stephen vincent***

Mon 28 Oct 2002

---

Poetics List:

Let me second what Stephen Vincent said a few days back. Two great books - on discounted special to Poetics - from Chax Press. David - Birthday Boy - Bromige's AS IN T AS IN TETHER. This one with plenty of David's great wit. A gorgeous book, from the simple exactly right cover to the long vertical design which works beautifully with the form of David's new poems - some of which are very moving, my favorite being "Poem Reading a Line by Duncan." Yes, get this book. And Tom Mandel's PROSPECT OF RELEASE. Who the hell says that "innovative" or "experimental" or "avant garde" poets can't be as full of feeling as them others? Two fine books, by a press worth supporting.

Hank Lazer

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912. **Paul Stephens**

***Official Verse on the Rise***

Mon 28 Oct 2002

---

Here a few selections from the NY Times' four pieces on poetry and poets in the last two days (during which time the paper also endorsed George Pataki for governor). Apparently, to be a Republican is now to be considered a priori apolitical.

(According to a friend who went to the D.C. anti-war protests this weekend, the Times, as usual, grossly under-reported the turnout.)

Note the rhetoric of bipartisanship at work in the absolute certitude of the Hemingwayesque sentences: "His poetry is not political" and "His criticism, essays and reviews are not polemical."

1. On Dana Gioia (a "calm fit" for the NEA):

At least at first glance, Dana Gioia, who was proposed by the White House last week, seems to be a shoo-in. He is a writer with a background as a businessman. He is a registered Republican who voted for George W. Bush and for his father before that. His poetry is not political. His criticism, essays and reviews are not polemical. Rather, Mr. Gioia (pronounced JOY-a) appears to be someone with a wide range of artistic and intellectual interests who is passionate about making poetry more accessible to the public.

## 2. On Albert Mobilio:

Postmodern poets make much of the value of difficulty. Arcane, fragmentary writing encourages active reading, they argue, by forcing the reader to supply the missing material. "Thinking becomes the only way out," Creeley writes in Mobilio's poetry in the same cover blurb. This is a convenient stance for poets to take because it acquits them of any responsibility for the failings of their poems: it's the reader's fault for not working hard enough.

But the work is thankless, at least in the case of the most radical poetry, because there's "no stake," as Glyn Maxwell has pointed out, in achieving "a speculatively coherent rendering of someone else's willed incoherence."

## 3. "And Bear in Mind":

Mini-Review of Billy Collins' newest book.

## 4. "New and Noteworthy Paper Backs":

Mini-Review of Billy Collins' selected poems.

[↑ Contents](#)

913. **J Gallaher**

### ***UB POETICS POET OF THE YEAR?***

*Mon 28 Oct 2002*

---

Hey, poetics people:

Didn't the list, at about this time last year, go through a POET of the year search? Is it time yet for another, for 2003?

Nominations? etc?

Best,  
JG

-----

JGallaher

"How has the human spirit ever survived  
the terrific literature

with which it has had to contend?"

--Wallace Stevens

[↑ Contents](#)

914. **Aaron Belz**

**"all best"**

Mon 28 Oct 2002

---

Why do all academics and most writers sign their emails "all best"? I had never heard this phrase before entering academia/acapoetics. What does it mean, and does anyone know who first thought of it?

Thanky Kindly,

Aaron

[↑ Contents](#)

915. **Michael Rothenberg**

**Re: UB POETICS POET OF THE YEAR?**

Mon 28 Oct 2002

---

I nominate myself. If I have to wait for someone else to nominate me I will perish.

Love, Michael Rothenberg

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

From: "J Gallaher" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 28, 2002 10:44 AM

Subject: UB POETICS POET OF THE YEAR?

*Hey, poetics people:*

*Didn't the list, at about this time last year, go through a POET of the year search? Is it time yet for another, for 2003?*

*Nominations? etc?*

*Best,  
JG*

-----

*JGallaher*

*"How has the human spirit ever survived  
the terrific literature*

*with which it has had to contend?"*  
*--Wallace Stevens*

[↑ Contents](#)

916. **J Gallaher**  
**Re: UB POETICS POET OF THE YEAR?**  
*Mon 28 Oct 2002*

---

Michael Rothenberg writes:

<I nominate myself. If I have to wait for someone else  
to nominate me I will perish. Love, Michael Rothenberg>

I Reply:

That's the spirit! You get my vote!  
Do I get a vote?

Much of the best, but never, impossibly, all,  
JG

[↑ Contents](#)

917. **Michael Rothenberg**  
**Re: UB POETICS POET OF THE YEAR?**  
*Mon 28 Oct 2002*

---

Consider yourself nominated! Twice.

MR

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

From: "J Gallaher" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 28, 2002 11:06 AM

Subject: Re: UB POETICS POET OF THE YEAR?

*Michael Rothenberg writes:*

*<I nominate myself. If I have to wait for someone else  
to nominate me I will perish. Love, Michael Rothenberg>*

*I Reply:*

*That's the spirit! You get my vote!  
Do I get a vote?*

*Much of the best, but never, impossibly, all,*

JG

[↑ Contents](#)

918. **Harry Nudel**  
**'the times'**

Mon 28 Oct 2002

---

i want to announce..as per ever..i will not be reading anywhere...will be publishing 0....not be recieving any grants or prizes....& will be increasing my nap time as winter approaches...sorry for cross-listing....

the NYtimes approach to the culture wars...is to assign their most jejune reporter to sort out the dead from the living...he puts the mirror in front of the walking/dead....reports no breath on the silver screen & has a few quick Billie Collins' before....ad astra...DRn...

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919. **Jordan Davis**  
**NY Times on Mobilio**

Mon 28 Oct 2002

---

First thought: Look at that. They're going to talk about a small press book of poems, albeit by a Whiting fellow, winner of the Balakian prize from the NBCC... but still!

Second thought: Eric McHenry. Who that? Hmm, Simic interview on The Atlantic's site, the famous "Auden on Bin Laden" article from Slate last fall, some mild wisecracks on McSweeney's. Okie doke.

Third thought: He read the same book I did? I seem to remember a long rambling Joycean narrative by a faded sixties' porn star at the heart of that book. Also, a true account of failing to pick up the hot neighbor. There's \*some\* tricky-to-parse stuff in "Me with Animal Towering", but mainly it seemed as though Albert was continuing the separate strands from his gnosticky Coolidgesque chapbook North's True Speed and the tough-guy prose magician of The Geographics, with more of his walking-around persona thrown in.

Fourth thought: Pity McHenry! There no literature on Albert to draw from, the way one does with literary journalism on say Simic or Auden. And how would he know unless we initiated him how to get to the writers he'd need to have read to start to get AM: Coolidge, Gizzi, Yau, Olson, Trakl, Chandler, Cain, Dale Herd.

Fifth thought: Screw McHenry! A google search on Albert Mobilio yields 312 cites, just about all of which point to the man. McHenry had a visible

assignment and couldn't find the cheat sheet in time so he played the "huh?" card. He quotes AM "working this hand-me-Down abbreviator" and skips over the echoes of Levine Berryman and Pound in "Thems so specific... Theys home in a Rising rhythm" -- sounds to me like Albert isn't "making much of the value of difficulty" but arguing with it, not ducking the responsibility for the failings of his poems, but all out mea-culping the reader away! If there's thankless work going on, it's AM's, who weirdly enough seems to be coming to the same conclusion as the reviewer, while pointing toward a genre blend more genre than blend as the way out.

Sixth thought: Screw the Times! Pity the Times! Heckle Pataki! Pity Mobilio! Send McHenry your books c/o the Times.

Jordan Davis

[↑ Contents](#)

920. **Arielle Greenberg**

**Re: "all best"**

*Mon 28 Oct 2002*

---

Yeah, I first heard it from someone online, I think, and now I use it too, even though I don't really understand it. I used to use "stars & garters," but I think I've outgrown that.

I also like...

"Take care,"

Arielle

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

> Why do all academics and most writers sign their  
> emails "all best"? I had  
> never heard this phrase before entering  
> academia/acapoetics. What does it  
> mean, and does anyone know who first thought of it?  
>  
> Thanky Kindly,  
> Aaron

---

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921. **Joe Amato**

***Re: Official Verse on the Rise***

*Mon 28 Oct 2002*

---

as a supplement to paul stephens's ny times excerpts (in fact i posted the mchenry excerpt to my classes just yesterday!--as i'm keeping a weekly tab now of gratuitous anti-postmodernisms), here's an excerpt from charles mcgrath's final column in the ~book review~ ("on writers and writing," p. 31):

"But it's also a novel [Ian McEwan's ~Attonement~] that's infused with an awareness that novels themselves are provisional, only a schematic and artificial way of representing an unknowable reality. This is the great discovery, if you can call it that, of postmodernism; it's also a truth so obvious that [Cyril] Connolly and [Elizabeth] Bowan would have thought it went without saying."

don't you just luv this stuff?

best,

joe

[↑ Contents](#)

922. **Maria Damon**

***Re: minnesota***

*Mon 28 Oct 2002*

---

well the karma won't come back around in a straightforward way, but i have more faith in it than in antagonistic Abombers at this point in my life. love, md

At 2:43 PM -0700 10/27/02, George Bowering wrote:

>>.i ahve no doubt that this was a political assassination,

>>myself. but that is exactly why i think it will backfire on the sick

>>ones. xo, md

>

>One hopes so, but I am pretty pessimistic about that. I mean who

>would have believed that Bush and his Oilmen could have got away with

>what they have got away with so far. We need an antagonistic

>superpower with ABombs etc. You will note that Bush is not talking

>about how he's going to bomb and invade North Korea.

>

>

>--

>George Bowering

>Free of sin.

>Fax [REDACTED]

--

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923. **MAXINE CHERNOFF**  
**Re: Official Verse on the Rise**

Mon 28 Oct 2002

I always thought that people should be given numbered placards at demonstrations so that the press would have to report an accurate #.

On Mon, 28 Oct 2002, Paul Stephens wrote:

*Here a few selections from the NY Times' four pieces on poetry and poets in the last two days (during which time the paper also endorsed George Pataki for governor). Apparently, to be a Republican is now to be considered a priori apolitical.*

*(According to a friend who went to the D.C. anti-war protests this weekend, the Times, as usual, grossly under-reported the turnout.)*

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*1. On Dana Gioia (a "calm fit" for the NEA):*

*At least at first glance, Dana Gioia, who was proposed by the White House last week, seems to be a shoo-in. He is a writer with a background as a businessman. He is a registered Republican who voted for George W. Bush and for his father before that. His poetry is not political. His criticism, essays and reviews are not polemical. Rather, Mr. Gioia (pronounced JOY-a) appears to be someone with a wide range of artistic and intellectual interests who is passionate about making poetry more accessible to the public.*

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*Postmodern poets make much of the value of difficulty. Arcane, fragmentary writing encourages active reading, they argue, by forcing the reader to supply the missing material. "Thinking becomes the only way out," Creeley writes in Mobilio's poetry in the same cover blurb. This is a convenient stance for poets to take because it acquits them of any responsibility for the failings of their poems: it's the reader's fault for not working hard enough.*

*But the work is thankless, at least in the case of the most radical poetry, because there's "no stake," as Glyn Maxwell has pointed out, in achieving "a speculatively coherent rendering of someone else's willed incoherence."*

3. "And Bear in Mind":

*Mini-Review of Billy Collins' newest book.*

4. "New and Noteworthy Paper Backs":

*Mini-Review of Billy Collins' selected poems.*

[↑ Contents](#)

924. **MAXINE CHERNOFF**

***Fanny Howe Reading***

*Mon 28 Oct 2002*

---

Wednesday, Oct 30  
Columbia College Chicago  
Concert Hall  
1014 South Michigan  
@ 5:3 pm  
Free and open to the public  
Sponsored by the English Department

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925. **Aaron Belz**

***Re: "all best"***

*Mon 28 Oct 2002*

---

Arielle,

Joe and Anastasios backchanneled that they think "all best" is a contraction of "All the best wishes" or something like that. Joe thinks it's in wider usage by net-people, and is descended from the tradition of belles-lettres.

The thing I don't like is getting "all best" as a blanket sign-off to every email I get from aca-people (or netizens, perhaps). I get rejections like; "We didn't think your piece worked for our journal. The next submission period is in March. All best, the Editors" In that context, such a shorthand is infuriating. Really-- "all"? And actually "best"? Some of what you're telling me is not the best. Even the cliched "Good luck placing your work elsewhere" is less offensive.

Often "all best" ends a very flat email, revealing its secretly ironic agenda. I greatly prefer a non-cliche sign-off such as "Keep doing your best" or "It's raining here" or "Word to the mother" or something along those lines. How about

"ski faster" or "stop spilling noodles" or something. Anything to break through the haze!

All best,  
Alan Beltz

[↑ Contents](#)

926. **Hilton Obenzinger**  
***Re: group thot? Long Live Iraq!***  
*Mon 28 Oct 2002*

---

At 10:41 PM 10/26/2002 +1300, you wrote:

>Hilton. I agree: but you can see that zionism or any kind of nationalism can  
>lead to racism...

There are all types of chauvinism involving sense of peoplehood of one sort or another that lead to discrimination and violence. Since Jim Crow, apartheid, and Nazi mass murder, "racism" has become the term with the most vileness and horror associated with it -- and it's not as if "race" doesn't infuse nationalism and all the rest. Zionism is a hybrid, calling upon nationalism to solve Jewish oppression through colonial utopian "restoration" which has led to usurpation and wholesale violence with a distinctly racist quality. Examine the "colonization" movement in the 19th century which created Liberia and you'll see a very similar mess -- one in which freed American slaves (Americo-Liberians) created plantations and oppressed native Africans in ways similar to the US -- and the US, South Africa, Liberia, and Israel all had (have), to one degree or another, despite many differences, a covenantal sensibility infusing the project (America as the New Jerusalem; Afrikaners actually signed a covenant; Americo-Liberians as civilizers and converters of Africa; Israel's special relationship to Palestine, despite trying to have Jews be a "normal" nation, especially with settlers after 1977).

And perhaps there is a poetics to all of this.

Hilton

-----  
Hilton Obenzinger, PhD.  
Associate Director of Undergraduate Research Programs for Honors Writing  
Lecturer, Department of English  
Stanford University

██████████  
██████████ Fax  
██████████

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927. **Patrick F. Durgin**

***Tinfish - NEW TITLES***

Mon 28 Oct 2002

---

Tinfish Press announces the publication of Lee A. Tonouchi's new book, *LIVING PIDGIN: CONTEMPLATIONS ON PIDGIN CULTURE*, a collection of da pidgin guerrilla's talks and poems, some concrete, on language and culture in Hawai'i. The book is beautifully designed by Mike Cueva, and available from Tinfish (██████) or from Native Books (Ron Cox: ██████). Over 60 pages. \$10.

Lee A. Tonouchi is author of *DA WORD*, from Bamboo Ridge Press, and co-editor of *HYBOLICS*. He teaches at Kapiolani Community College and performs widely in and out of state. For many years he has spoken and written only in pidgin; he is now working on a pidgin dictionary.

Don't forget that copies of *TINFISH* 12 are available, as well, for \$8 each or \$20 for three issues.

Forthcoming soon: Sawako Nakayasu's *CLUTCH*, for \$7.

See our website at <http://maven.english.hawaii.edu/tinfish> for other publications and details about ordering.

Support small press poetry publishing!!

-----

<http://www.buffalo.edu/~pdurgin>

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928. **derek beaulieu**

***dANDelion: a special issue around the work of Roy Kiyooka.***

Mon 28 Oct 2002

---

dANDelion Magazine is currently seeking submissions for a special issue around the work of Roy Kiyooka (1926-1994).

dANDelion is looking for creative and critical work that intersects with the issues and communities around Roy Kiyooka's work. We are actively seeking work that address problems of representation, culture, media and performance, the document in photography and poetry, as well as Kiyooka's own poetics, photography, fine art, performance, film, pedagogy and cultural work.

Submissions desired:

- mixed-genre work
- B&W Art: (ie: photography, illustration, mixed-media)
- Prose: poetics, critical/theoretical, interviews, reviews and poetic statements

- Poetry: experimental and linguistically innovative work, "long" &/or serial forms, translation

deadline: Jan 31st, 2003.

Please address inquiries & submissions to:

dANdElion Magazine c/o department of English, university of Calgary, 2500 university drive NW, Calgary Alberta, T2N 1N4, Canada

submissions are also welcome via email (as DOC or JPEG files) to:



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929. **Stephen Vincent**

***Re: Official Verse on the Rise***

*Mon 28 Oct 2002*

---

The NY Times almost absolute dismissal of numbers at the DC demonstration - the CNN web site even reported that it was over a 100,000 and possibly the largest ever - is mind boggling. Other than being titillated by the vision of General Tommy Franks as Bush's first "live-in-Iraq" satrap, to my perhaps limited knowledge, the Times has not expressed an outright editorial commitment to an invasion (unilateral or otherwise). So I don't know why they should ignore demonstrations across the country, nor why they ignore innovative poetry on one hand and, to a degree, embrace cutting edge visual arts on the other. (Gallery Ads support the art pages, where innovative small press ads are mostly non-existent in the Book Review is perhaps the real answer.) Where I walked in San Francisco, the visuals (signs), and street theater were lively and wonderful. A Berkley Bakery collective paraded with raised Peace symbols made out of baguettes. (I like the idea of eating Peace). Then there was, "It's Osama, stupid." And finally the most outer-edge placard read: Vegan Lesbian Transgender Punk Epidemiologist (With a big red heart painted under the words).

And there was the low key undecipherable chants of small groups of wiccans under the narrative of political speeches.

And some of the local Channels and the SF Chronicle gave the event good coverage.

I think the American street is come alive - helpfully driven by Internet info delivered independent of the big media. To that end I encourage people to write the NY Times and redirect their blinded attentions. I wrote the following to the editors, as their web site does invite us:

Dear Editors: I have appreciated Thomas Friedman's pieces that pay attention - in the case of an Iraqi invasion - to the regional, if not also global, terrorist

perils latent in both the "Arab Street" and "The Arab Basement." In light of yesterday's enormous cross-country demonstrations against a war in Iraq, I hope that Mr. Friedman can turn his ear to the "American Street". It should be clear to anyone that is listening (and clearly this Administration is not) that the Bush-Cheney-Rumsfeld-Wolflitz drive towards an Iraq war is already faced with a deep internal and popular opposition. Indeed, I suggest, ignoring this internal opposition will further put this Administration's Iraqi agenda at risk of an even greater domestic rebellion and disaster. Thank you, Stephen Vincent

on 10/28/02 8:56 AM, MAXINE CHERNOFF at [REDACTED] wrote:

*I always thought that people should be given numbered placards at demonstrations so that the press would have to report an accurate #.*

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930. **Small Press Traffic**  
**Buuck & Farrell at SPT Friday 11/1**

Mon 28 Oct 2002

---

Friday, November 1, 2002 at 7:30 pm

David Buuck & Dan Farrell

Prose hybridist, musician, critic, and editor David Buuck is the author of up the flagpoles (Melodeon Poetry Systems, 1999). His creative work has appeared in Narrativity, Object, and Arras; critical work in Jouvert: A Journal of PostColonial Studies, Outlet, Research in African Literatures and Traffic. He is one of the founding editors of Tripwire, a journal of poetics, a West Coast venue for literary, artistic, and political discussions and intersections in our time. He has been an Artist-in-Residence at Headlands Center for the Arts and is currently studying in the History of Consciousness Program at UC Santa Cruz.

Dan Farrell's many books include The Inkblot Record (Coach House Press, 2001), (Untitled Epic Poem on the History of Industrialization by R. Buckminster Fuller, pp. 1-50) Grid (Meow Press, 1999), and Last Instance (Krupskaya, 1999), which Nancy Shaw says "poses the relations between social reproduction and expression through stuttering, mocking, and sutured acts of composition. [Farrell's] poetic strategies clash and mingle with the social instigating transpositions at the level of the letter, syntactical order, and semantic sensibility." Originally from British Columbia, Farrell currently lives in San Francisco.

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

Unless otherwise noted, our events are presented in

Timken Lecture Hall

California College of Arts and Crafts

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

-----

Elizabeth Treadwell Jackson, Executive Director  
Small Press Traffic  
Literary Arts Center at CCAC  
1111 - 8th Street  
San Francisco, California 94107  
<http://www.sptraffice.org>

██████████

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931. **Jim Behrle**

*poem*

*Mon 28 Oct 2002*

---

Easy Bake and Shake

Oh how smurfy things once were  
          how Might we once  
          again get Smurfy?

Past bizzare disasters and Our freakouts

Overreact to All riots and Lying, while  
          secretly \*Thrilled\* with the juice  
          from these Dangers

You've slept with your therapist, I've slept  
          with Your therapist, and the  
          pizza guy

But what's important is Growing old Quickly

Get kinetic in your descriptions, Feet  
          filled with quicksand,  
          concrete, hydrogen

Spill out into the streets to Placate

          Take candy and Advice from  
          the strangest

Propelled forward By their willingness  
          to sow Confusion

The pyros have left us Alone, while  
the town Blooms to a  
Regal crisp and Bake-off  
Feel my hands, and your hands, that  
Guy's hands all climbing  
Onto places you never knew you  
Possessed  
Jump to a paralyzing Conclusion  
for once, Break Apart  
and Be glued to another perfect  
Match Nothing from here down

---

Protect your PC - get McAfee.com VirusScan Online  
<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

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932. **Jim Behrle**

*poem*

*Mon 28 Oct 2002*

---

Go Ask

I like you better as a Pixilated  
nightmare

Shine on you crazy Shepherd,  
and carry your minions  
once again Away from  
Thorns

And toward misdemeanors

Bring all your pals to Hear the  
cranky Senator twirl

Mascara clouds your edge, trickling  
into think Tanks  
and forums that

Respond viciously to androgynies

Acts of War feel naughtier than  
they have in Years

sorry, it's a secret, How to become  
this Empowered  
the \*skills\* required to break Thru  
with Cheerleaders  
And unconscious transactions of Lust  
summon Shouts and whistles  
Elsewhere in barren towns Integrity  
plays in double  
Features  
Fuck it all to Hell, if that's an option  
Or breeze through the Calmest of States  
You have forgotten how to Dance and sing  
such a Shame  
To repel Hosts Praise the Horde

---

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---

933. **Gabriel Gudding**

***Re: poem about g***

*Mon 28 Oct 2002*

---

Anthony, are you okay?

This was kind of scary -- and possibly a little creepy -- but I'm guessing it's meant to be a what, a -- tender? homage??

At 12:37 PM 10/25/2002 -0700, you wrote:

>Gabriel Gudding is in my ass.  
>Yes, the minor poet Gabriel Gudding has set up  
>residence  
>In my butt. He seems more major than minor,  
>Especially when I sit down.  
>Gabriel Gudding the minor poet never answers  
>My emails or phonecalls. He says it's too dark in my  
>ass,  
>And besides, I am sub-minor poet. I once had drinks  
>With Kent Johnson, but I don't remember what he looked  
>like.  
>After three martinis, Kent said "Say, is that Gabe

>Gudding  
>Poking out of your ass?" I said 'No, that's a turtle  
>head."  
>It was Gabe Gudding, though. He had written new poems.  
>I was shitting out Gabe Gudding instead of his poems.  
>One day when I was extremely bored, I wrote a poem  
>For the minor poet in my ass. It was an extremely  
>minor poem  
>But it included sodomy and rape and wine, things we  
>should  
>Think about more often. Sometimes when I'm feeling  
>wistful  
>I think about the time Gabriel Gudding took me to the  
>prom,  
>And I feel a little sorry that he is ensconced in my  
>rectum.  
>After all, we had a great time. The punch was boffo,  
>And the DJ played all the hottest hits, and Gabe's  
>wife  
>Was looking dynamite. I was at the prom with Gabe  
>And his wife and Gabe was not in my butt. We  
>discussed  
>Poetry and I licked the underside of his fetlock.  
>I was very embarassed. I said, "I condemn thee to my  
>ass,  
>Gabriel Gudding," and that was the last time I saw  
>him.  
>  
>  
>  

---

>Do you Yahoo!?  
>Y! Web Hosting - Let the expert host your web site  
><http://webhosting.yahoo.com/>

Gabriel Gudding  
Assistant Professor  
Department of English  
Illinois State University  
Normal, IL 61790  
office [REDACTED]  
home [REDACTED]

<http://www.pitt.edu/~press/2002/gudding.html>

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934. **kevinkillian**

***Advice sought***

*Mon 28 Oct 2002*

---

Hi everyone,

Does anyone out there know more than I about permissions? Here's the deal, I want to use a still, actually a video capture, on the cover of my next book. It's a still from an old 40s movie made by 20th Century Fox. Can I just use it? Or do I have to get permission and if so, from whom and how? I feel like such an ignoramus asking these questions of you all, but if anyone knows the answers, I'd be oh so grateful and appreciative.

-- Kevin Killian, San Francisco, CA (USA)

-----  
mail2web - Check your email from the web at  
<http://mail2web.com/> .

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935. **K.Angelo Hehir**

***Monthly Reading Monday, Nov. 4/02***

*Mon 28 Oct 2002*

---

st. john's, newfoundland

WANL is pleased to announce that Terence Young will be the featured reader for the Monthly Reading Series at 8:00 p.m. on Monday, Nov. 4, 2002 at the LSPU Hall Art Gallery.

Terence resides in B.C. where he teaches Creative Writing and English at St. Michael's University school. He is also co-editor of The Claremont Review, a literary magazine he helped to create to promote the work of young writers.

Terence writes poetry and short stories and has numerous piece of work published in anthologies and literary journals. He has also had his work published in book form and has been short-listed for a number of major awards. His short story book, Rhymes with Useless, was short-listed for the 2000 Danuta Gleed Short Fiction Award, while his poetry book, The Island in Winter, was nominatd for the 2000 Gerald Lampert Award for Poetry, and the 1999 Governor General's Award for Poetry. He also published a chapbook in 1996, Fooling Ourselves.

Patricia Young, Writer in Residence at MUN this fall, and Terence are husband and wife.

Please mark your calendar for this event and join us at the Hall for a great evening. Open mic after Terence's reading for anyone who would like to try out a short piece of work on an appreciative audience.

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936. **Poetics List Administration**  
***FICTION JOB AT UMASS, AMHERST (fwd)***  
*Mon 28 Oct 2002*

---

Creative Writing (Fiction) Search  
Department of English  
University of Massachusetts Amherst

Creative Writing (Fiction). Assistant Professor, tenure track, to begin Fall, 2003. To offer instruction in M.F.A. Fiction Workshops and in Modern and Contemporary Fiction on the graduate and undergraduate level, and to serve on M.F.A. thesis committees. Active participation in the Department is expected as is willingness to participate in administrative tasks within the M.F.A. program. Candidates must have published fiction in journals and at least one novel or collection of short stories, and demonstrated excellence in teaching. Salary commensurate with qualifications. Priority deadline is November 15, 2002. Send applications (dossier, three letters of recommendation, vita, sample of written work) to Anne Herrington, Chair, Department of English, Bartlett Hall, Box 30515, University of Massachusetts, Amherst MA 01003-0515. Women and members of minority groups are encouraged to apply. The University of Massachusetts is an Affirmative Action/Equal Opportunity Employer.

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937. **cartograffiti**  
***Re: Advice sought***  
*Mon 28 Oct 2002*

---

Kevin,

One publisher I can think of who has some experience with this is Lyn Hejinian -- I remember a conversation with her about Atelos seeking permission from Jim Jarmusch and Johnny Depp to use a still from "Dead Man" for the cover of Jean Day's book. (If I recall correctly, pricing had something to do with the fact that the cover shows the back of Depp's head rather than a frontal or profile shot, but I could be wrong on that).

Leslie Scalapino also used a photo of a Joseph Cornell box on the cover of Lisa Samuels' book, but I don't know how similar the permissions process is for art reproductions as compared to film stills.

Taylor

Original Message:

-----  
From: [REDACTED]  
Date: Mon, 28 Oct 2002 13:55:30 -0500  
To: [REDACTED]  
Subject: Advice sought

Hi everyone,

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-- Kevin Killian, San Francisco, CA (USA)

-----  
mail2web - Check your email from the web at  
<http://mail2web.com/> .

-----  
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<http://mail2web.com/> .

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938. **Maria Damon**  
***Re: Official Verse on the Rise***  
*Mon 28 Oct 2002*

---

lovely

At 9:42 AM -0800 10/28/02, Stephen Vincent wrote:

>The NY Times almost absolute dismissal of numbers at the DC demonstration -  
>the CNN web site even reported that it was over a 100,000 and possibly the  
>largest ever - is mind boggling. Other than being titillated by the vision  
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--

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939. **Joe Amato**  
***Re: Advice sought***  
*Mon 28 Oct 2002*

---

kevin, someone probably owns it... recall that frank capra was too sick to renew  
~it's a wonderful life~, so that film is, i believe, public domain...

but likely not the case here... try this:

Fox Intellectual Property Department



best,

joe

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116 Burrowes  
University Park, PA 16802-6200



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942. **mfranco34**

### ***AGNI Reading in Boston***

*Mon 28 Oct 2002*

---

AGNI Magazine to celebrate 30th Anniversary on Wednesday, October 30th, 8:00 p.m., at Boston University with readings by 14 prominent poets, including Nobel Laureate Seamus Heaney and ex-U.S. Poet Laureate Robert Pinsky, plus a special 30th Anniversary Anthology.

On Wednesday, October 30th at 8:00 p.m. at Boston University's Metcalf Center (590 Commonwealth Ave., Rm. 107; Green Line T: Kenmore or Blandford St. stops; entrance on right side of building), AGNI Magazine will celebrate its 30th anniversary--as well as the changing of the guard in editors as Sven Birkerts takes over from Founding Editor Askold Melnyczuk--with a reading by fourteen local poets including William Corbett, Diana Der-Hovanessian, Stuart Dischell, Sharon Dunn, Michael Franco, Seamus Heaney, Fred Marchant, Gail Mazur, Dzvinia Orlowsky, Robert Pinsky, David Rivard, Lloyd Schwartz, Tom Sleigh, and, last but certainly not least, Rosanna Warren.

Cost is \$15 (\$5 with student ID). All are welcome.

Also available at the reading, at a discounted price, will be AGNI 56, a 480-page anthology of some of the best poetry in AGNI since its inception in 1972. The last edited by Founding Editor Melnyczuk, the issue will include one poem by each of 243 poets (a number of them translations), among them Derek Walcott, Seamus Heaney, Wislawa Szymborska, Joseph Brodsky, Adrienne Rich, Odysseas Elytis, Rita Dove, Eugenio Montale, and Ai. Fronted by an original lithograph by Ellen Driscoll, AGNI 56 comprises a landmark compendium of the energy and scope of American poets and translators over the past three decades.

The occasion also marks the informal and unofficial "passing of the torch" from Melnyczuk to new Editor Birkerts, renowned literary critic and author of numerous books, including the seminal *The Gutenberg Elegies: The Fate of Reading in an Electronic Age* as well as a new memoir, *My Sky Blue Trades: Growing up Counter in a Contrary Time*.

For further information, or to inquire about a special fundraising cocktail party with the poets prior to the reading, contact Managing Editor Eric Grunwald at



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943. **Andrew Rathmann**

**Re: *NY Times on Mobilio***

Mon 28 Oct 2002

---

I share the feeling that McHenry's review relies too much on a few stock responses intended to reassure the complacent, but I think it should be pointed out that it does contain praise, too. More importantly, he quotes at some length and includes both "good" and "bad" specimens, which means that he wants to give his readers a chance to see for themselves. This is something that Poetics-List-style reviewers generally do not do often enough -- maybe because they themselves don't know which lines are good and bad in a given book.

I also question these assertions by Jordan Davis (while agreeing with him in general):

| *Second thought: Eric McHenry. Who that?*

Who cares? The review is stimulating or it isn't. We don't need to ask for his credentials.

| *Fourth thought: Pity McHenry! There no literature on Albert to draw from, the way one does with literary journalism on say Simic or Auden. And how would he know unless we initiated him how to get to the writers he'd need to have read to start to get AM: Coolidge, Gizzi, Yau, Olson, Trakl, Chandler, Cain, Dale Herd.*

Don't writers deserve to be read -- and evaluated -- on their own terms? If I were a partisan of Gioia, let's say, I could make a similar charge: you haven't been initiated into Merrill, Howard, Hollander, Hecht, Seth, Steele, etc., etc. -- so you just don't get it. No one should dictate who counts as an "informed" reviewer -- often the uninformed do the best job.

| *Fifth thought: Screw McHenry! A google search on Albert Mobilio yields 312 cites, just about all of which point to the man. McHenry had a visible assignment and couldn't find the cheat sheet in time so he played the "huh?" card.*

"Huh?" should worry poets more than it does. The reason it doesn't is that too many readers are afraid to say it: they prefer the kind of knowing silence that visitors to modern art museums cloak their incomprehension in.

| *Send McHenry your books c/o the Times.*

Not a bad idea -- but also give Dana Gioia's book a serious review in the next issue of Jacket. Dismissal-in-lieu-of-analysis cuts both ways.

Andy

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944. **Alan Sondheim**

**3' poems**

*Mon 28 Oct 2002*

---

3' poems

i know a man

see before his me, face, i it have looms sutured before the me, throat, have see  
sutured his the face, throat, it returned friend, soul, is he so is very our good  
friend, - so the very soul, good he -

is will will save help many him, others, i help eyes, him, he restore save eyes,  
others, they they are are full full of of life, life, love love hearing, his hear been  
plans i been his dismissed,

hearing, world i peace, prison release his him world from is every a prison  
world feed a and comfortable nourish place make live comfortable i place feed  
to and live nourish sleep,

make offer and best flourishes drink my food, - flourishes him with the my best  
kindness of be life, servant, will bring - back will just helped as others,

has kindness helped knows knows just no as bounds, he everything has about  
speaks about given our us humanity, lives eliminates humanity, he eliminates  
given evil us corruption he everywhere speaks in in world, name name every-  
where

humility the perfection, his speech, will heal sooth sooth will myself useful  
make unto myself this is man, man an miracles unknown - who is worketh a mir-  
acles man,

i know a man

see his face, it looms before me, have sutured the throat, returned soul, he is  
our friend, so very good -

will save many others, help him, restore eyes,  
they are full of life, love hearing, hear plans been dismissed,

world peace, release him from every prison feed and nourish make comfortable  
place to live sleep,

offer best drink food, flourishes with my kindness be servant, bring back just as  
has helped knows no bounds, everything

about speaks given us lives humanity, eliminates evil corruption everywhere in  
world, name humility perfection, speech, heal sooth myself useful unto this  
man, an unknown who worketh miracles

i know a man

i see his face, it looms before me, i have sutured the throat, have returned the soul, he is our friend, he is so very good -

he will save many others, i will help him, i restore his eyes, they are full of life, they love -

i restore his hearing, he will hear his plans have been dismissed, his world is a world of peace, i release him from every prison -

i feed and nourish him, make him a comfortable place to live and sleep, offer him the best of drink and food, he flourishes with my kindness - i will be his servant, i will bring him back to life, i will help him -

just as he has helped others, his kindness knows no bounds, everything about him speaks of good -

he has given us our lives and our humanity, he eliminates evil and corruption everywhere in the world, he speaks in the name of humility and perfection, i will restore his speech, heal him, i will sooth him, make myself useful unto him -

this is a man, this is an unknown man who worketh miracles -

===

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945. **Charlotte Mandel**

***More readings in Madison***

*Mon 28 Oct 2002*

---

I'll be reading also at the MSA Conference in Madison, WI. Here is the full schedule of evening readings:

Friday, November 1, 8:30-10:15 pm

1. Kathleen Fraser
2. Marjorie Welish
3. Fanny Howe
4. Leonard Orr, Washington State University
5. Charlotte Mandel, Barnard College Center for Research on Women
  - Sight Lines, a collection of poems
  - The Life of Mary, a poem-novella
  - The Marriages of Jacob, a poem-novella
6. Kenneth Sherwood, University of Texas of the Permian Basin
  - Chapbooks: That Risk (Meow Press); Text2Box (Tailspin Press)
  - Poems in: XCP, Chain, Mudlark, LINEbreak, and RIF/T
7. R. M. Berry, Florida State University
  - Dictionary of Modern Anguish, short fiction (FC2: 2000)
  - Leonardo's Horse, a novel (FC2: 1997)

-Plane Geometry and Other Affairs of the Heart, short fiction (The Fiction Collective: 1985)

Saturday, November 2, 8:30-10:30 pm

1. Michael Heller
2. Lyn Hejinian
3. Vinay Dhwardwarkar
4. Bill Kupinse, University of Tulsa
5. Carol V. Hamilton, Carnegie Mellon University
  - Recent Poems published in Paris Review, North American Review, and Salmagundi
6. Garry Leonard, University of Toronto
  - Proxy, a novel
  - Scorpio Running, a collection of poetry
7. Alicia Ostriker, Rutgers University
  - The Volcano Sequence (U of Pittsburgh Press, 2002)
  - The Little Space: New and Selected Poems (Pittsburgh 1998)
  - Dancing at the Devil's party: Essays on Poetry, Politics, and the Erotic (U of Michigan Press, 2000)
8. Catherine Hoyser, Saint Joseph College, West Hartford, CT

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946. **mIEKAL aND**

***Re: More readings in Madison***

*Mon 28 Oct 2002*

---

I had heard a rumor that Bob Perelman & Alan Golding are doing a seminar.  
what are the details on that? mIEKAL

On Monday, October 28, 2002, at 04:08 PM, Charlotte Mandel wrote:

- > I'll be reading also at the MSA Conference in Madison, WI. Here is the
- > full
- > schedule of evening readings:
- >
- > Friday, November 1, 8:30-10:15 pm
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  - > -Recent Poems published in Paris Review, North American
  - > Review, and
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- > 8. Catherine Hoyser, Saint Joseph College, West Hartford, CT
- >
- >
- mIEKAL aND

[www.dreamtimevillage.org](http://www.dreamtimevillage.org) | [www.cla.umn.edu/joglars](http://www.cla.umn.edu/joglars)

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947. **Charles Bernstein**

***My Home Pages***

*Mon 28 Oct 2002*

---

Over the summer and since I have added a number of items to my home page at the EPC, including new sound and video files:

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

Take a look!

Charles Bernstein

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948. **Steven Meyer**

***Gertrude Stein review***

*Mon 28 Oct 2002*

---

You can find a really fine review of my book IRRESISTIBLE DICTATION: GERTRUDE STEIN AND THE CORRELATIONS OF WRITING AND SCIENCE (Stanford, 2001) at the following website:

<http://bostonreview.mit.edu/BR27.5/wineapple.html>

To view it you'll need Netscape 6.2 or Explorer 5.0. Netscape 4.7 won't fly.

Take the plunge.

Steven Meyer

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949. **Ron Starr**

***Topography of the Jar***

*Mon 28 Oct 2002*

---

I've posted my first digital work (completed this summer) at

<http://www.eskimo.com/~rstarr/work/topography/>

It's an on-line version of a piece that appeared in the Northwest Visual and Concrete Poetry Exhibition 2002 at the OSEAO gallery in Seattle this last spring.

- Ron Starr-----

-----

"I'm interested in means, not meanings." - Heather McHugh

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950. **Rachel Loden**

**Re: Mr. B**

Mon 28 Oct 2002

---

So it's down to my shirt, is it? My shirt is what I lost when Bromelius and Blowfly sold me that worthless language poetry claim in the Yukon. That's why they go on and on about philosophers whose names they cannot spell.

Well, wake up and smell the maple syrup. As quick as you can say "John George Diefenbaker" there'll be guys in red serge tunics and Stetsons at the door. And the only shirts for B&B will be striped ones.

Rachel L.

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

From: UB Poetics discussion group

[mailto:████████] On Behalf Of dcmb

Sent: Saturday, October 26, 2002 9:57 PM

To: ██████████

Subject: Re: Mr. B

What a pretty picture....the female instructor, wearing only a handsome man's shirt, teaching 20th Century philosophy to the eager Bowering, who sprawls at her feet, looking intently up.

But it is clearly a fantasy. The woman in question would not spell the

German philosopher's name the way you, o Corrector of Spelling, spell it.

If you are without sin, as you claim, you are not without error. And Rachel

is not without honor. DB

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

From: George Bowering <████████>

To: ██████████ <████████>

Date: Saturday, October 26, 2002 12:51 AM

Subject: Re: Mr. B

I didnt ~prefer~your shirts, Geo. They were all that were left for me to

wear,in that indifferent climate,and where fashion counts for nowt, after

you had micturated on my own. I sccepted your apology the next morning.

Why

do you go on and on about this unseemly incident? It

*couldnnt be that you  
are protecting someone--name of Rachel, perhaps? Bromms*

*Okay, okay. But I will tell you one thing, Broomstick. She looks a  
lot better in your shirt than you ever did. And she knows more about  
Husserl and his feelings about Heidegger.*

--

*George Bowering  
Free of sin.  
Fax [REDACTED]*

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951. **richard.tylr**

**Re: poem about g**

Mon 28 Oct 2002

Doesnt look very good: looks like some of the cross between the NY poets  
and the Beats stuff....mostly I like this poet but this looks "disturbed"  
...maybe I dont know enough. Or hepoet was drinking and reading Dante's  
"Inferno". Richard Taylor.

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

From: "Gabriel Gudding" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 29, 2002 7:51 AM

Subject: Re: poem about g

*Anthony, are you okay?*

*This was kind of scary -- and possibly a little creepy -- but I'm guessing  
it's meant to be a what, a -- tender? homage??*

*At 12:37 PM 10/25/2002 -0700, you wrote:*

*Gabriel Gudding is in my ass.*

*Yes, the minor poet Gabriel Gudding has set up  
residence*

*In my butt. He seems more major than minor,  
Especially when I sit down.*

*Gabriel Gudding the minor poet never answers*

*My emails or phonecalls. He says it's too dark in my  
ass,*

*And besides, I am sub-minor poet. I once had drinks  
With Kent Johnson, but I don't remember what he looked  
like.*

*After three martinis, Kent said "Say, is that Gabe*

*Gudding*

*Poking out of your ass?" I said 'No, that's a turtle head."*

*It was Gabe Gudding, though. He had written new poems.*

*I was shitting out Gabe Gudding instead of his poems.*

*One day when I was extremely bored, I wrote a poem*

*For the minor poet in my ass. It was an extremely minor poem*

*But it included sodomy and rape and wine, things we should*

*Think about more often. Sometimes when I'm feeling wistful*

*I think about the time Gabriel Gudding took me to the prom,*

*And I feel a little sorry that he is ensconced in my rectum.*

*After all, we had a great time. The punch was boffo,*

*And the DJ played all the hottest hits, and Gabe's wife*

*Was looking dynamite. I was at the prom with Gabe*

*And his wife and Gabe was not in my butt. We discussed*

*Poetry and I licked the underside of his fetlock.*

*I was very embarassed. I said, "I condemn thee to my ass,*

*Gabriel Gudding," and that was the last time I saw him.*

---

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*Gabriel Gudding*

*Assistant Professor*

*Department of English*

*Illinois State University*

*Normal, IL 61790*

*office*

*home*

*<http://www.pitt.edu/~press/2002/gudding.html>*

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952. **Charlotte Mandel**

***Re: More readings in Madison***

*Mon 28 Oct 2002*

---

The full Thurs to Sun Conference Program is available at  
<http://msa.press.jhu.edu/>

Best,  
C

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953. **Anthony Robinson**

***disturbing poem about gabe gudding***

*Mon 28 Oct 2002*

---

Gabe--now, now...are you trying to provoke discussion of your ass and poems containing it--are you simply stirring the pot, so to speak? Your backchannel to me seemed, if not approving, cordial enough. But the accusation that I am "disturbed" seems rather odd coming from a man who writes poems about a peacock's rectum and poems that implore the return of his butt.

In any case, last Friday, I sat down in a comfy chair and read your book. All the poems about asses got me thinking about what it would be like if Gabe Gudding lived inside an ass...in this case, mine. And I always like to put Kent Johnson in my poems whenever possible. I assure you (and you too, Richard) that I am fine. Kent Johnson found it rather funny...admittedly, I didn't suggest that he was in my ass...I merely suggested that he liked to drink martinis.

So, if harm was done, I apologize...but I'm a tad bit puzzled at being labeled "disturbed." And no, I was neither drunk nor reading Dante at the time I composed the poem. I was sober, it was mid-day, and I had just finished reading some rousing good and funny Gudding poems.

And yes, Gabe, you might call it an homage...Tender? Nah. But you were the inspiration.

Best,  
Tony

--- "richard.tylr" <[REDACTED]> wrote:  
> Doesnt look very good: looks like some of the cross  
> between the NY poets  
> and the Beats stuff....mostly I like this poet but  
> this looks "disturbed"  
> ...maybe I dont know enough. Or hepoet was drinking  
> and reading Dante's  
> "Inferno". Richard Taylor.  
> ----- Original Message -----  
> From: "Gabriel Gudding" <[REDACTED]>  
> To: <[REDACTED]>  
> Sent: Tuesday, October 29, 2002 7:51 AM  
> Subject: Re: poem about g  
>  
>  
> > Anthony, are you okay?  
> >  
> > This was kind of scary -- and possibly a little  
> creepy -- but I'm guessing  
> > it's meant to be a what, a -- tender? homage??  
> >  
> > At 12:37 PM 10/25/2002 -0700, you wrote:  
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> > >Yes, the minor poet Gabriel Gudding has set up  
> > >residence  
> > >In my butt. He seems more major than minor,  
> > >Especially when I sit down.  
> > >Gabriel Gudding the minor poet never answers  
> > >My emails or phonecalls. He says it's too dark in  
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> > >ass,  
> > >And besides, I am sub-minor poet. I once had  
> drinks  
> > >With Kent Johnson, but I don't remember what he  
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> > >like.  
> > >After three martinis, Kent said "Say, is that  
> Gabe  
> > >Gudding  
> > >Poking out of your ass?" I said 'No, that's a  
> turtle  
> > >head."

> > >It was Gabe Gudding, though. He had written new  
> poems.  
> > >I was shitting out Gabe Gudding instead of his  
> poems.  
> > >One day when I was extremely bored, I wrote a  
> poem  
> > >For the minor poet in my ass. It was an extremely  
> > >minor poem  
> > >But it included sodomy and rape and wine, things  
> we  
> > >should  
> > >Think about more often. Sometimes when I'm  
> feeling  
> > >wistful  
> > >I think about the time Gabriel Gudding took me to  
> the  
> > >prom,  
> > >And I feel a little sorry that he is ensconced in  
> my  
> > >rectum.  
> > >After all, we had a great time. The punch was  
> boffo,  
> > >And the DJ played all the hottest hits, and  
> Gabe's  
> > >wife  
> > >Was looking dynamite. I was at the prom with  
> Gabe  
> > >And his wife and Gabe was not in my butt. We  
> > >discussed  
> > >Poetry and I licked the underside of his fetlock.  
> > >I was very embarassed. I said, "I condemn thee  
> to my  
> > >ass,  
> > >Gabriel Gudding," and that was the last time I  
> saw  
> > >him.  
> > >  
> > >  
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> > \_\_\_\_\_  
> > >Do you Yahoo!?  
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> site  
> > >http://webhosting.yahoo.com/  
> >  
> > Gabriel Gudding  
> > Assistant Professor  
> > Department of English  
> > Illinois State University  
> > Normal, IL 61790  
> > office [REDACTED]  
> > home [REDACTED]  
> >  
> > http://www.pitt.edu/~press/2002/gudding.html

---

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954. **travis ortiz**

***Re: Advice sought***

*Mon 28 Oct 2002*

---

hey kevin,

yes, atelos used a still from jim jarmusch's film dead man for jean day's book, *\_the literal world\_*. if i remember correctly, we contacted jim jarmusch's office and told them what we wanted to do with the still -- i.e. we wanted to put it on the cover of the book. they were really great about it and actually sent us one of their (big) laser discs for us to pull the still from. first, though, we had to contact johnny depp and ask his permission too. we were put in contact with johnny's personal assistant, bruce. he was very nice too. everyone agreed that we could use the image of the back of johnny depp's head for the sole purpose of printing it on the cover. we had to agree not to use any other images from the film or of johnny depp. our "payment" to both johnny depp and jim jarmusch was two copies of the book to each of them. that was their request.

we get permission for all the images we use on our covers actually. generally it's pretty easy, and most people are very agreeable. i think the only time we actually had to pay someone to use an image was when we used the great rod-chenko photograph that is on the cover of leslie scalapino's book *\_r-hu\_*. some museum in germany owns the photo that we used and charged us about \$100 -- i think.

so, i'd suggest getting in touch with 20th century fox and seeing who handles permissions over there. i imagine it will work out rather nicely for you.

good luck,  
travis

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

From: UB Poetics discussion group

[mailto:██████████] On Behalf Of

██████████

Sent: Monday, October 28, 2002 11:28 AM

To: ██████████

Subject: Re: Advice sought

Kevin,

*One publisher I can think of who has some experience with this is Lyn Hejinian -- I remember a conversation with her about Atelos seeking permission from Jim Jarmusch and Johnny Depp to use a still from "Dead Man" for the cover of Jean Day's book. (If I recall correctly, pricing had something to do with the fact that the cover shows the back of Depp's head rather than a frontal or profile shot, but I could be wrong on that).*

*Leslie Scalapino also used a photo of a Joseph Cornell box on the cover of Lisa Samuels' book, but I don't know how similar the permissions process is for art reproductions as compared to film stills.*

Taylor

Original Message:

-----

From: ██████████ ██████████

Date: Mon, 28 Oct 2002 13:55:30 -0500

To: ██████████

Subject: Advice sought

Hi everyone,

*Does anyone out there know more than I about permissions? Here's the deal, I want to use a still, actually a video capture, on the cover of my next book. It's a still from an old 40s movie made by 20th Century Fox. Can I just use it? Or do I have to get permission and if so, from whom and how? I feel like such an ignoramus asking these questions of you all, but if anyone knows the answers, I'd be oh so grateful*

*and appreciative.*

*-- Kevin Killian, San Francisco, CA (USA)*

-----  
*mail2web - Check your email from the web at <http://mail2web.com/> .*

-----  
*mail2web - Check your email from the web at <http://mail2web.com/> .*

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955. **Jeffrey Jullich**

***Re: Advice sought***

*Tue 29 Oct 2002*

---

When I was first planning my wish list of contributors/poems for the new e-journal LOGOPOEIA

(<http://www.logopoeialogopoeia.da.ru/> ,

in case people were already off to the Hamptons for the summer in June when it was premiered,--- with significant "coups" such as the first published poetry of Greta Garbo-vanished PCOET poet David Melnick seen in 20 years [introduction by Ron Silliman], revisionist poems suppressed from the Sun & Moon final book version of Standard Schaefer's ~Nova,~ etc.),

Jim Jarmusch's poems were at the top of the list. In specific, two poems by him printed in a mid-'70s Columbia Review. Jarmusch was at that time a student at Columbia College in New York City.

People attending the Kenneth Koch memorial at the St. Mark's Poetry Project at the beginning of this month, for those who didn't know, may have been surprised to see Jarmusch as one of those invited to offer recollections. He was a student of Kenneth's, and has maintained good contact with his other former teacher, David Shapiro: I've seen Jarmusch show up for a reading of David's in The Village. I'm told that he always invited Kenneth to his premieres.

Jarmusch is a couple of years older than me ---I think he was a senior when I was a freshman or sophomore---

although I don't recall our ever speaking. He was, though, close pals with another (then) Columbia poet (gone on to later literary notoriety, shall remain unnamed) of a very precocious ~Tel Quel~-savvy variety,--- so there was a sort of erudition-by-association about him. (I'm not sure how talkative he is, actually [You know those Walking Eyeball cinematographers]: from a distance, he seems softspoken-verging-on-shy; at the Koch memorial, since there were no front row seats remaining, he was positioned off to the front left, almost parallel to the stage, in a somewhat embarrassingly conspicuous and well-lit spot, and he sat there waiting for things to begin as though he were patiently in a laundromat, content, expressionless, almost immobile, no twitching, until someone would come up to him raving and interrupt his tranquility. Throughout the entire, lengthy ---almost two hour?--- memorial, he sat in profile like that, reacting to very little. But media celebrity does instill a certain self-possession in many.

In the late '70s, he was still around the neighborhood, and I used to see him sitting at the counter in a West 90s diner, in the Golden Age of New York 24-hour breakfast specials, the overall ~noir~-ness of that period, and other ~auteur~-ish New York-isms of the time, such as the now bygone transsexual population in the West 90s and upper 80s. He was already impressive for his mane of prematurely white hair, and perhaps that in-profile fixity that I still find in him was showing.

Anyway,--- the Columbia Review poems, entitled ~Nature Mort~ and ~Five Bagatelles,~ are definite worth reading and re-publishing. Certainly out of anyone's curiosity about that ---lost?--- side of a famous film director, but also because the poems were good and, not only good, record a particular, forgotten phase of literary history. As David Shapiro lamented in his recent ~Rain Taxi~ interview (subsequently rebutted in Ron Silliman's blog), the subsequent dominance of Language Poetry has "disappeared" a great deal of what

went on in the New York School, that in fact prefigured, outright staked out in advance with proprietary rights, or ---outdid? People don't seem to realize how freely and for how long "this stuff" has been in circulation, nor, in a sense, how ~easily acquired~ it was. Surely the hand-picked students in Kenneth's Imaginative Writing workshop represented an unusually "gifted"/privileged Knights of the Round Table back then, so that Jarmusch or his contemporaries could not be considered "just anyone" who had somehow bought The Lamp of Inspiration cheaply,--- but a review of such student work from that period (and locale) would show a much higher level of sophistication and progressiveness than is generally assumed. Plus ca change.

Jarmusch's poems may demonstrate some of those tendencies, too, by way of a sort of Darwinian adaptational fluke of poetry, whereby a great deal that later seemed "Language" but that came between that and New York School in fact got that way simply via being able to read French and those generations' for example, Picabia's Dada poetry; "Nature Mort", for the way it defuses various sentimental paraphernalia and, perhaps, too vivid a reading of Stevens, is interesting too for the way it contains a walk-on cameo character who enters stage direction/film script-like ("entered the room") to speak in quotation marks --- a sort of harbinger of his later script-writing propensities?

At any rate, Jarmusch's assistant, tracked down via California via New York, declined permission. ---So I still don't feel at liberty to quote or re-type the two poems here on-List. (You never know "who's watching.") It's a pity. He underestimated the value of both his early writing and the significance it would have for his admirers and for readers of poetry.

---I might add: regardless of where it might have fit into a phantasmatic literary history that I've badly sketched, poems like his at the time, and to a good extent still, seemed utterly inscrutable. It's difficult to convey the ~bafflement~ that was

engendered by progressive poetry back then, even among the well-read. Since then, we've become numb or habituated to most of it, or have developed new sensory organs that can handle these microwaved frequencies. At the time, it was extremely uncommon and in short supply and nothing prepared a reader for being left totally in the dark by perfectly familiar words.

travis ortiz <[REDACTED]> wrote:

hey kevin,

yes, atelos used a still from jim jarmusch's film  
dead man for jean

day's book, \_the literal world\_. if i remember  
correctly, we contacted

jim jarmusch's office and told them what we wanted  
to do with the still

-- i.e. we wanted to put it on the cover of the  
book. they were really

great about it and actually sent us one of their  
(big) laser discs for

us to pull the still from. first, though, we had to  
contact johnny depp

and ask his permission too. we were put in contact  
with johnny's

personal assistant, bruce. he was very nice too.  
everyone agreed that we

could use the image of the back of johnny depp's  
head for the sole

purpose of printing it on the cover. we had to agree  
not to use any

other images from the film or of johnny depp. our  
"payment" to both

johnny depp and jim jarmusch was two copies of the  
book to each of them.

that was their request.

we get permission for all the images we use on our  
covers actually.

generally it's pretty easy, and most people are very  
agreeable. i think

the only time we actually had to pay someone to use

an image was when we  
used the great rodchenko photograph that is on the  
cover of leslie  
scalapino's book \_r-hu\_. some museum in germany  
owns the photo that we  
used and charged us about \$100 -- i think.  
  
so, i'd suggest getting in touch with 20th century  
fox and seeing who  
handles permissions over there. i imagine it will  
work out rather nicely  
for you.  
  
good luck,  
travis

---

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956. **Gabriel Gudding**

***Re: minnesota***

*Tue 29 Oct 2002*

---

*then Maria said,  
i ahve no doubt that this was a political assassination,  
myself. but that is exactly why i think it will backfire on the sick  
ones.*

being a minnesotan and having wellstone's aid's wife as your dept account,  
maria, you probably already know that wellstone was once previously associ-  
ated with a possible assassination attempt, this during his visit to Colombia in  
December of 2000:

<http://www.counterpunch.org/pipermail/counterpunch-list/2000-December/004162.html>

<http://abcnews.go.com/sections/world/DailyNews/colombia001201.html>

it wouldnt surprise me in the least if wellstone was assassinated. Conspiracy  
and America are almost synonymous. something douglas barbour used to put in  
his signatures always stuck with me: "Violence can only be concealed by a lie,  
and the lie can only be maintained by violence. Any man who has once pro-  
claimed violence as his method is inevitably forced to take the lie as his princi-  
ple. - Alexander Solzhenitsyn" gg

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957. **David Baratier**

**Re: "all best"**

*Tue 29 Oct 2002*

---

Aaron, Arielle, Jordan--

I always liked the non-academic closing statement of "Eat Poop" but that created too many dissensions & declensions so I've used the statement below for at least a decade with only two problems. I think one can be found in the poetix archives in the mid-nineties.

Also, I never heard back from you Arielle, & if anyone else sent me an e-mail & has not heard back-- sometime last month our server lost a lot of messages.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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958. **David Baratier**

**Re: "much too punched out" -- C.O.**

*Tue 29 Oct 2002*

---

Louis, Stephan,

Beethoven suggests a conflictually inter-related structure of his symphonies to the score in his later work; they are not the same but related and I take these relations to be Olson's point, his gist. The score of writing is not usually seen as so unreproduceable tho, hence the problem, the common, please excuse my humor, house organ of speech, not being understood for the strata it really occupies. I see Olson as believing, as you say Louis, that "any scoring is already an attempted performance" with one minor exclusion, punctuation as the score of the breath.

This is the part I do not understand, why does Olson use the whole page as score, shifting things typographically about on the page, but then ignores the measure each punctive mark makes. For example, a "score" (i.e. poem) where a comma gets one beat, a period four, a double dash gets X, and so on. Therefore my conclusion & what I am offering or suggesting is that the organ

analogous to Beethoven's "ear" (which is really outside the realm of the score, ie: showing a time change signature which can only occur on the written page )that Olson does not "need," corresponds to the "breath" a measure also beyond the realm of the page. Merce Cunningham created a similar quandry (i.e. a "beyond-the-page" vector) when he attempted to score dance and so did Chistopher Alexander (the architect) two people I found my reading heading toward & before I concluded with a grand book called The RSVP cycle.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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959. **Lakey Teasdale**

***Accorned the morn, Virginia. Accordingly***

*Tue 29 Oct 2002*

---

Accorned the morn, Virginia. Accordingly

A hypnosis of waves and exchange of breaks a reluctance of surgery and almost, all or most or even the oddly punctual sharpitude revised your distributive emplacement and you are entering, albeit backwards, somewhere tomorrow. There is something commendable in the chaos called winter. That and the rebellious significance you shovel onto the flame slower burning than the other stuff. That is for certain. One of the things about you saw was a familiar text-ray converted into the sound: the depth measured in fathoms or marked with lines or rods but not, as its opposite, measured unbelievably with balloons and all this in a breeze? Yes. Yes. Almost an involuntary. Turn up the auscultation and listen harder then. The silenus approaches disguised in cairngorn-dark-blue reproaches the natural causes and before you know it a resounding parhelion has this hostility in from the cuithes to glinder a-boot, a-boot. The sheer on the ear identifies them. Seven lang and seven short and flies the scotty-fool past the sound crowded around provoking almost something resembling a borderline dawnuppance. And over there the two swans. Well and well again, you say: good morning.

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960. **komninos zervos**

**updates**

Tue 29 Oct 2002

---

--=====dEC636=====Content-Type: text/plain; x-avg-checked=avg-ok-562B1513; charset=us-ascii; format=flowed

<http://users.bigpond.net.au/mangolegs/kidzstory.html>  
an interactive fairy tale

and more henry lawson poems put to blues music on my turkish baglama

on the night train:

<http://users.bigpond.net.au/mangolegs/lawsonfolder/LAWSON2.html>

past carin':

<http://users.bigpond.net.au/mangolegs/lawsonfolder/LAWSON3.html>

faces in the street:

<http://users.bigpond.net.au/mangolegs/lawsonfolder/LAWSON4.html>

enjoy!

komninos

--=====dEC636=====Content-Type: text/plain; charset=us-ascii; x-avg-checked=avg-ok-562B1513

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Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.404 / Virus Database: 228 - Release Date: 15/10/02

--=====dEC636=====

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961. **august highland**

***SPECIAL ANNOUNCEMENTS BY THE MUSE APPRENTICE GUILD***

Tue 29 Oct 2002

---

SPECIAL ANNOUNCEMENTS

\*\*\*\*\*

THE MUSE APPRENTICE GUILD

[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

\*\*\*\*\*

#1 NEW IN THE M.A.G.!!

CALL FOR PAPERS IN SEMIOTIC THEORY

The theoretical semiotician, professor emeritus Paul Bouissac, ([www.semioticon.com](http://www.semioticon.com)) has joined with August Highland to create a new semiotics department in the muse apprentice guild. Professor Bouissac will co-edit the new department (semiotics continuum) with Highland. This new feature will create dynamic interaction between the practitioners (poets, writers and new media artists) and academia. This convergence of practice and theory in the muse apprentice guild is going to be launched in the january issue of the m.a.g.

SUBMISSION DEADLINE FOR THEORETICAL PAPERS  
DECEMBER 31, 2002

\*\*\*\*\*

#2 NEW IN THE M.A.G.!!

CALL FOR CODE POETRY BY CODEWORKERS

The scholar, lecturer and editor, Florian Cramer, (<http://www.userpage.fu-berlin.de/~cantsin>) has joined with August Highland to form a new codework section in the muse apprentice guild. Cramer will publish the archives of the "Nettime unstable digest", a weekly collection of artistic codework gathered from various mailing lists, in the muse apprentice guild, beginning in the january issue.

SUBMISSION DEADLINE FOR ARTISTIC CODEWORK  
DECEMBER 31, 2002

\*\*\*\*\*

#3 NEW IN THE M.A.G.!!

CALL FOR RECORDINGS BY POETS AND WRITERS  
READING THEIR WORK

The muse apprentice guild is now including audio presentations of poets and writers reading from their work. Send mp3, wma or wav files by e-mail or cd's to:

muse apprentice guild  
c/o august highland  
3680 moultrie ave  
san diego ca 92117

SUBMISSION DEADLINE FOR RECORDINGS  
DECEMBER 31, 2002

\*\*\*\*\*

THE MUSE APPRENTICE GUILD  
[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

\*\*\*\*\*

---

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Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.408 / Virus Database: 230 - Release Date: 10/24/2002

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962. **lewis lacook**

**hyperrhiz2**

*Tue 29 Oct 2002*

---

<http://www.rhizomes.net/issue5/hyperrhiz2/hyperrhiz2.html>

hyperrhiz2

edited by Jason Nelson (my man!)

w/ work by mIEKAL aND, Millie Niss, Lewis LaCook, others

a rockin' good time..

bliss

l

.

Anningan (in progress)

<http://www.lewislacook.com/Anningan/AnningansDoor.html>

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

-----  
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963. **Joe Amato**

**Re: NY Times on Mobilio**

*Tue 29 Oct 2002*

---

but andrew, here's the diff: i know very well gioia's work, and the work of his ilk, let's say... i have to, not least b/c you won't get 7440+ hits when you do a google search for my name (unless you get confused with the top fuel racer named joe amato)... i mean, gioia's little diatribe "can poetry matter?" (published in ~the atlantic monthly~ back when i was in grad school) got more

circulation than any 100 treatises by the poets on this list... and, pardon me, but what a half-assed diatribe it was...

problem is, gioia and most like him don't know about \*my\* ilk... sorry, but i've been through it a zillion times before... tobias wolff?---great writer i think... but so is ron sukenick... and the problem becomes one having to do with said mainstreamed ("successful") writers and what they think they can "afford" not to know about what else is out there (i.e., if they think about it at all)... whereas most who are not part of the latter club have to know both sides of the divide...

i'm sure my explicit dichotomy will cause some alarm among the ranks... but there are times it's worth drawing a line in the sand, and this is one of those times... i would go so far as to say that there's an analog here with race issues--- i would say e.g. that african americans have to know more about whites than whites have to know about african americans (yes, here in the u.s. ca. 2002)... maybe this will change someday...

but in any case, i've enjoyed more social occasions than i can recount here in which Famous Writer whose work i know and admire has no idea of the texts that have been a formative part of my education as a poet... which situation is generally replete with implicit putdowns of my tradition (i'm going out of my way here to come off as possessive, yes)... the more humble Famous Writers are ok about this---e.g., i can remember a yale younger poet confiding in me that s/he had no knowledge of most of williams's ~kora in hell~ etc etc etc... pretty astonishing really, as the gaps were, again, of a particular lit tradition (i.e., and to say it boldly again, \*mine\*)---which of course, and as you'd expect, resulted in a particular kind of yale younger poetry... i have all sorta gaps in my knowledge mself, but i mean, like, not of this order, no fucking way...

and in this regard, i suppose the first rule is that word you used in a prior post, andrew---humility... as to incentives, i have every marketplace incentive to know what i'm up against, whereas those to whom i'm making reference contra do not, setting aside some of them potentially developing an awareness of something akin to a symposium of the whole (can you imagine?)... we're not talking the value of abc poetry, either, we're talking the way said value is/is not established, by whom, where, and how often... and i don't think, though john tranter can certainly wax more eloquent than i about this, that ~jacket~ need feel obliged to cover the same poets who get covered in any number of major news venues...

best,

joe

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964. **Maria Damon**

**Re: Mr. B**

*Tue 29 Oct 2002*

---

weehaw! she's back in the saddle...

At 5:15 PM -0800 10/28/02, Rachel Loden wrote:

>So it's down to my shirt, is it? My shirt is what I lost when Bromelius  
>and Blowfly sold me that worthless language poetry claim in the Yukon.  
>That's why they go on and on about philosophers whose names they cannot  
>spell.

>

>Well, wake up and smell the maple syrup. As quick as you can say "John  
>George Diefenbaker" there'll be guys in red serge tunics and Stetsons at  
>the door. And the only shirts for B&B will be striped ones.

>

>Rachel L.

>

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

>> From: UB Poetics discussion group

>> [mailto:████████] On Behalf Of dcmb

>> Sent: Saturday, October 26, 2002 9:57 PM

>> To: ██████████

>> Subject: Re: Mr. B

>>

>>

>> What a pretty picture....the female instructor, wearing only  
>> a handsome  
>> man's shirt, teaching 20th Century philosophy to the eager  
>> Bowering, who  
>> sprawls at her feet, looking intently up.

>> But it is clearly a fantasy. The woman in question would  
>> not spell the

>> German philosopher's name the way you, o Corrector of  
>> Spelling, spell it.

>> If you are without sin, as you claim, you are not without  
>> error. And Rachel

>> is not without honor. DB

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

>> From: George Bowering <████████>

>> To: ██████████ <████████>

>> Date: Saturday, October 26, 2002 12:51 AM

>> Subject: Re: Mr. B

>>  
>>  
>> >>I didnt ~prefer~your shirts, Geo. They were all that were  
>> left for me to  
>> >>wear,in that indifferent climate,and where fashion counts  
>> for nowt, after  
>> >>you had micturated on my own. I sccpted your apology the  
>> next morning.  
>> Why  
>> >>do you go on and on about this unseemly incident? It  
>> couldnt be that you  
>> >>are protecting someone--name of Rachel, perhaps? Bromms  
>> >  
>> >Okay, okay. But I will tell you one thing, Broomstick. She looks a  
>> >lot better in your shirt than you ever did. And she knows more about  
>> >Husserl and his feelings about Heidegar.  
> > >--  
> > >George Bowering  
> > >Free of sin.  
> > >Fax [REDACTED]  
> > >  
> >  
> >  
--

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965. **Patrick Herron**

***All best,***

*Tue 29 Oct 2002*

---

Aaron -

How about

Eat me,

or

Enriching ejaculate,

or

Yours in hell,

or

I saw it there but I had to let the cat out,

or

Wishing you the most favorable circumstances in all of your future encounters  
with life,

or

Pay ya boy and make me rich/so we keep them Swisher's lit,

or

Unnh,  
Patrick

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966. **subrosa**

### ***Seattle Subtext Readings***

*Tue 29 Oct 2002*

---

Subtext continues its monthly series of experimental writing with readings by Peter Quartermain and Charles Mudede at the Richard Hugo House on Wednesday, November 6, 2002. Suggested donations for admission are \$5 at the door on the evening of the performance. The reading starts at 7:30pm.

Peter Quartermain retired in 1999 from UBC, where he taught contemporary poetry and poetics for over thirty years. In addition to writing *Disjunctive Poetics: from Gertrude Stein and Louis Zukofsky to Susan Howe* (1992), and *Basil Bunting: Poet of the North* (1990), he edited four volumes on American Poets 1880-1945 for the *Dictionary of Literary Biography* (1986-7), and two anthologies: *Other British and Irish Poetry since 1970* with Richard Caddel (Wesleyan UP, 1998) and *The Objectivist Nexus: Essays in Cultural Poetics* (U of Alabama P, 1999) with Rachel Blau DuPlessis. He has published about seventy articles and essays on poets writing in English. He most recently interrupted the writing of his autobiography *Where I Lived and What I Learned For: Part I -- Growing Dumb*, with a brief stint conducting a workshop at the Naropa Summer Writing Program in Boulder, Colorado. He is married to the poet Meredith Quartermain. They ran Slug Press (now defunct) and are currently setting up Keefer Street Press, for limited-edition letter-press work.

Charles Tonderai Mudede is a native of Zimbabwe who has lived in Seattle since 1991. He is currently the books editor of *The Stranger*, where he also writes the "Police Beat" column. He also teaches at Pacific Lutheran University. His work has appeared in the *Village Voice*, *Sydney Morning Daily*, *Radical Urban Theory*, *Ars Electronica*, *Seattle Review*, and *Nest Magazine*, among others. This summer, his screenplay, *Superpower*, which he co-authored with Robinson Devor, was selected for the Sundance Screenplay Lab. Mudede

is a founding member of the Seattle Research Institute and co-author, with Diana George, of "Last Seen," an essay published by the Artspeak Gallery in Vancouver, B.C.

Subtext readings fall on the 1st Wednesday of the month (unless otherwise noted) at the Richard Hugo House. The Hugo House is located at 1634 11th Ave on Capitol Hill in Seattle. Suggested donations for admission are \$5 at the door on the evening of the performance. For information on these and other Subtext events, see our web site: <http://www.speakeasy.org/subtext>

Subtext events are co-sponsored by the Richard Hugo House.

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967. **Eileen Tabios**

**"er, um" by Garrett Caples with Hu Xin**

*Tue 29 Oct 2002*

---

Hi. This offer features free shipping/handling to List members. And if you enclose a poem with any order, take 20% off the retail price because, at Meritage Press, we believe a poem has value. Ordering information below:

=====

Meritage Press is pleased to announce the release of

er, um

Poems by Garrett Caples

Drawings by Hu Xin

Meritage Press

ISBN: 0-9709179-1-0

er, um is a collection of ten poems by Garrett Caples, together with six drawings by Hu Xin, published by Meritage Press in a handsome limited edition of 75 copies for trade. Each copy is signed and numbered by the author. The poems include a lyric ode to "China," homages to Philip Lamantia and Barbara Guest, the prose of "Turd Factory," and an "Elegy for George Harrison." Learn fascinating tidbits like "Alexander Graham Bell wanted to call/ his daughter Photophone" and "the iraqi oud players did not initiate/ this conflict." "Imagine a town with no numbers." See "stone lions/ accost drunken clowns dressed as priests" and "evergreen cypresses/ form the/ appropriate image/ of death." er, um also marks the first publication of Hu Xin's graphic work, made specifically for this volume. All this and more, for the princely price of a sawbuck (\$10).

Garrett Caples is a poet living in Oakland, CA. er, um is his first collection of poems since The Garrett Caples Reader (Black Square Editions 1999), which Publisher's Weekly found "straddling the line between a Syd Barrett stream-of-

sweet-nothings and the bachelor-machine eroticism of Duchamp." Previous volumes include *The Dream of Curtains*, *burr*, *Five Drawings* by Brian Lucas (for which he supplied text), and *synth*. Of his work, the poet Jeff Clark was once heard to say: "Caples is a polymath. He is, in no particular order, an essayist (he's published long, sometimes notorious evaluations of Barbara Guest, Will Alexander, John Yau, Joe Brainard, Barrett Watten, Eliot Weinberger, Charles Bernstein, among others); with his partner Anna Naruta he's the maker of films, documentaries, music videos; with Naruta he's also the publisher of Kolourmeim Press; recently he produced a cd of boogified electronica entitled *Lee Marvin*; he's fashioned liner notes for a handful of indie rock albums; he's a scholar of Joyce and of Stein; more interestingly, he's a connoisseur of hip-hop; he's a love poet, photographer, and collage-maker. His erotica has been anthologized. He's at work on an interview with Shock-G of Digital Underground. He's been and likely will remain, as long as he's here--or there--a student of radical Oakland politics and culture."

Hu Xin is a painter living in Beijing. Though trained from an early age in the techniques of traditional Chinese painting--his father and grandfather were both successful artists--he most often works in what in China is a comparatively recent field, oil painting on canvas. He has studied painting in China and Japan, where, as a graduate student, we began to absorb some Western influences. In particular, he was drawn to Dali's paranoiac-critical method, though "his own repeated attempts to fuse the essence of traditional Chinese painting and realistic oil painting brought about a distinct technique." Hu Xin makes extensive use of transparency, complicating the relationship between figure and ground while suggesting other planes intersecting surface reality. The result is a neo-surrealism that--given the paucity of material on surrealism written in or translated into Chinese--may be considered self-won, product of his own belief that "artistic skill should be primarily in the service of the mind," rather than simple assimilation or imitation of Western art.

=====

Ordering Information:

\$10, or

\$8 with a poem enclosed (because Meritage Press believes a poem has value)

Send checks made out to Eileen Tabios to

Eileen Tabios

Publisher, Meritage Press

2275 Broadway, Suite 312

San Francisco, CA 94115

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968. **austinwja**

**Re: group that?**

*Tue 29 Oct 2002*

---

In a message dated 10/26/02 9:45:38 PM, [REDACTED] writes:

<< Bill. Its probably ultimtely a class question, but of course, its who and what one reads, one's own personality: degree of political "nous" and so on. people we know for example become strongly religious because their parents were: others reject religion for the same reason. Most people are influenced by their parents ..but there are many other influences. John Geraets in the ..can I call it "innovative" NZ mag?.... has recently explained his aesthetics: interesting as that "explantion is" one suspects that Geraets likes being "in aporia" and moving with the moment's ever expanding bubble... (and some of my own writing moves in directions loosely of a similar kind of philosophic: if not being anything like Geraets's work in texture)...and in fact about 1994 I "liked to think" that I didnt need to think about politics, and to some extent it was my "discovery" of the Language Poets that "incited" or excited me to look at the politico-social aspects of language practice, and perhaps that is ironic or paradoxical ...or to at least become aware of the link so to speak...but around that time I was more attracted to what I suppose was or could have become a sort of elitist aesthetic: the poetry that most interested me (and a lot of it still does) was not predicated on any presuppositions, and required poets to be extremly well read if not PhDs (or at least very interested in poetics etc) - I was interested in the innovation and experimentation and the "crazy stuff" for "individualist" political reasons I suppose. I had done some political satirical work and some vaguely Ashberic stuff but was wanting to move toward a "higher" poetic/poetry.....and at that time I contributed to a small mag called Salt (NZ) which Scott Hamilton and Hamish Dewe published... and at that time (about 1994) one of Scott's tenets was that they were having "no political correctness"....I was attracted to this semi-anarchistic approach ...but at various times in my life, "life" such as

the fact that I have three children, and now a grand child, impinges on my work...and even here there is no escaping the effects that S11- more Life - Life of Dream? - or Trauma? - had on us here even in NZ (where we all of course have televisions) so if it was a CIA stunt it was pretty spectacular and effective one: my initial reaction Bill was in fact very pro a kind of Bush one as some strange events had preceded it....I had met an Iraqi the day or so before (who was actually Babylonian) ...then I had my friend who is (he disagrees quite strongly by the way with me we've had some real crazy arguments, he thinking that the Muslim extremists are the bad guys and so on) but in a library I had met an older American women and somehow the question of refugees (maybe I mentioned the fact that I had actually met a Babylonian and thought she'd be interested in that) coming here was raised: she raised the "terrorist" spectre, calling (people in the Middle East ) "hot blooded, then I had some strong words about recent US history, then she: "So you're anti,eh?" and so on. But then my friend suggested that some of the people coming here could be potential terrorists...now, nowadays I think that that is possible but not important: and a day or so after those encounters "whammo!" I wake up to a phone call from my son wanting me to turn the TV on and there it is: towers bursting in the violet air and the whole thing surreal and strange and then I sent an email wanting to wipe out all the Arabs...but I changed my position...I started to think more calmly and I became "suspicioned" of Bush and the BBC and so on. Charles Bernstein did those quite excellent "reports", and I did a lot of probably a bit crazy "raving"...so the whole fireworks display of S11 has polarised and politicised or re-politicised people throughout the world.....and as you imply, where one stands is often what one likes to think for various complex reasons.

Regards, Richard. >>

I enjoy posts that focus on the issue at hand, but also reach out to involve everything else that has been going on for a while. Thanks for this overview of your evolution/development, Richard. Best, Bill

WilliamJamesAustin.com  
KojaPress.com  
Amazon.com  
BarnesandNoble.com

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969. **Millie Niss**

***Re: dANDelion: a special issue around the work of Roy Kiyooka.***

*Tue 29 Oct 2002*

---

do you have any e-pointers to Kiyooka's work?

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

From: UB Poetics discussion group

[mailto: ]On Behalf Of derek beaulieu

Sent: Monday, October 28, 2002 12:39 PM

To:

Subject: dANDelion: a special issue around the work of Roy Kiyooka.

dANDelion Magazine is currently seeking submissions for a special issue around the work of Roy Kiyooka (1926-1994).

dANDelion is looking for creative and critical work that intersects with the issues and communities around Roy Kiyooka's work. We are actively seeking work that address problems of representation, culture, media and performance, the document in photography and poetry, as well as Kiyooka's own poetics, photography, fine art, performance, film, pedagogy and cultural work.

Submissions desired:

- mixed-genre work
- B&W Art: (ie: photography, illustration, mixed-media)
- Prose: poetics, critical/theoretical, interviews, reviews and poetic statements
- Poetry: experimental and linguistically innovative work, "long" &/or serial forms, translation

deadline: Jan 31st, 2003.

Please address inquiries & submissions to:

dANDelion Magazine c/o department of English, university of Calgary, 2500 university drive NW, Calgary Alberta, t2n 1n4, Canada

submissions are also welcome via email (as DOC or JPEG files) to:

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970. **Harrison Jeff**

***Stodgy Buffalos from Starved Fox Ashes***

*Tue 29 Oct 2002*

---

You ain't  
tr ansgre SSive, you just got caught J-walking  
I forgot the alph abet,  
but I'm still talking

V

IrginI  
a 's so contagious

she really turns yr pages

elas  
ti CITY close all w. porridge  
is ly ied  
exasperation has been called,  
in ano art orange  
ther icle,  
the Poland

of success  
brings her back  
through mourning

geometry, eve  
n at maximum speed, is hardly po uring  
"Lits et facsimile cateror  
Ratures"

ically royal purple  
dialogue is hard to re

fute, especia

lly if it's hurtful  
the revelation

, yes,

but to pro

per f it it  
ly would take  
a month

snivell

ing to para

phrase what

V boils down to hunch

IrginI

A



The Wasted Life by Jim Behrle (new from This Wolf Went to Town)

~and possibly these Behrle backlist favorites~

City Point (Pressed Wafer)

Poems w/ Fred Moten (Pressed Wafer)

Recent Sonic News (Please Evict Us.)

Send check or sticks of gold:

Jim Behrle

attn: jimmy

3 Washburn Terr #3

Brookline, MA 02446

\$5 apiece, shipping included.

Be the first on your block, etc.

He's (arguably) not as big an asshole as you think.

\*THX\*

Internet access

plans that fit your lifestyle -- join MSN.

<http://resourcecenter.msn.com/access/plans/default.asp>

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---

### 973. **Jim Behrle**

#### ***poem***

*Tue 29 Oct 2002*

---

And the Band Played "Teenage Riot"

Scratch and follow the Bouncing  
cue unto its Rest

Upon the lowest point Around  
which ends Up  
Wherever we are  
Naturally

I yearn to trust but don't Pass  
the Ketchup or mustard

And fuckbuddies of my violent  
hours Never fail  
to Spoil shit

Or chase me from warm talk  
and \*comfort\*

Based upon my own Limited  
estimations We're  
pretty fucked

Let's hassle each Other under  
deep cover in bed, bath and

Beyond, give up on Redeeming me  
To save me Anyways, savagely

You always say "The World is ending"  
and I get Excited

But we're still Somehow fucking here

Looking at the schoolgirls we're  
no supposed To

Mushrooming further out against  
surrendered Landscape

Begone you things that Tempt me  
Slink away deeper, Never to erupt

---

Get a speedy connection with MSN Broadband. Join now!  
<http://resourcecenter.msn.com/access/plans/freeactivation.asp>

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974. **Anastasios Kozaitis**

***Re: gaps, blogs, pages and cogito, i suspect***

*Tue 29 Oct 2002*

---

At 04:36 PM 10/29/2002, you wrote:

>and content?

shhhhh....

don't use that word.

god forbid anyone consider content.

it's all horseplay on the outside, but it's a set. look in to see the house is hollow.

--Ak

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975. **Harrison Jeff**

***A Vulgar Performance On The Death Of Virginia***

*Tue 29 Oct 2002*

---

SCENE 1

VIRGINIA'S FACE:

Scowl

VIRGINIA'S FACE:

Smile

VIRGINIA'S FACE:

Flush

---

SCENE 2

VIRGINIA'S FACE:

Flush

[ENTER COMPLIANT LIGHTNING]

COMPLIANT LIGHTNING:

Flash

VIRGINIA'S FACE:

Flush

COMPLIANT LIGHTNING:

Flush, then

---

SCENE 3

[ENTER ADAMANT THUNDER]

ADAMANT THUNDER:

Boom

VIRGINIA'S MOUTH:

Broom

ADAMANT THUNDER:

Boom

---

SCENE 4

VIRGINIA'S FACE & COMPLAINT LIGHTNING:

Flush

---

SCENE 5

VIRGINIA'S FACE:

Scowl

COMPLIANT LIGHTNING:

Flush

---

\* CURTAIN \*

---

---

Surf the Web without missing calls! Get MSN Broadband.  
<http://resourcecenter.msn.com/access/plans/freeactivation.asp>

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976. **Lakey Teasdale**

***equilibrium, Virginia. The staggering correspondence of treasure. An old master***

*Tue 29 Oct 2002*

---

equilibrium, Virginia. The staggering correspondence of treasure. An old master

stored there where you left it. There is a build up of sand, something about tides, currents and barriers. And the concrete of blocks. Didn't really understand this by-the-way explanation but naturally flummoxed and apparently worked out a fabrication that satisfies the way it revolves. Almost like the world, wouldn't you say? Staggering. Almost like the world as though the squares within circles and the way his arms stretch out. The diagonals. The background.

The chart. By way of interaction? Or prediction. His eyes were deep light-blue corresponding and/or contrasting to a dark green shirt he then wore, his lion's beard the last to go in chemical reaction. Full of life until the transition. Almost the way Bach had so many children, a fugue of them setting the pace for the long distance runner. Running into the long distance. Staying the course. The marathon space.

You can see the faint outline of a Wheel? Was it or maybe is that the one?

Ezequiel held no answer to the question at all. None at all, but she heard it nonetheless and it tolls, sometimes taking its toll, sometimes a comfort, the way one finds remittance in symbols, a pittance not quite understood, but there just for the mystery of it. The way children break out in festivals of firecrackers and subversively chant, hookah tookah my soda cracker, three six nine the goose drank wine. The hurried genius of outstretched arms reaching toward? And mirrored by his legs outstretched, pinned to the map? Nailed to a wheel? Pity that she couldn't see it, he said so, made that plain, but knows only that the wheel was great and wonders if. Covered in Chinese explosives and/or ablaze. The days swift as the weaver's shuttle and spent. But dragging along any old which way the thoughts wander, run across the encounter, still runs the gauntlet go off at the mouth. Listen to taunt Let it be for a while. Presuppose benediction, preface inscription, shiver your timbers, hang from the rafters and rush at the fences.

And all this from the old master. Oh, you, Leonardo, you and your mystery man. Your charcoal, her mystery, her man. Pinned to a map? A wheel? A target, revolving?

Her beautiful, bearded old man, da Vinci, pinned to your paper and compassed, encompassed around as though navigation might help him spin wheels and begs you:

Please don't throw that knife.

Let the wheel turn, turn, let it revolve but  
don't throw that knife.

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## 977. **George Bowering**

### **Re: Mr. B**

Tue 29 Oct 2002

---

| weehaw! she's back in the saddle...

Wait, wait, wait. We didnt know that was a language poetry claim. In all good faith, we bought it off Anselm, who said that it was a sure-fire New York School vein. Bromige talked me into buying it and said that he would soon pay me back for his half.

*At 5:15 PM -0800 10/28/02, Rachel Loden wrote:*

*So it's down to my shirt, is it? My shirt is what I lost when Bromelius and Blowfly sold me that worthless language poetry claim in the Yukon.*

*That's why they go on and on about philosophers whose names they cannot spell.*

*Well, wake up and smell the maple syrup. As quick as you can say "John George Diefenbaker" there'll be guys in red serge tunics and Stetsons at the door. And the only shirts for B&B will be striped ones.*

*Rachel L.*

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

*From: UB Poetics discussion group*

*[mailto: ] On Behalf Of dcmb*

*Sent: Saturday, October 26, 2002 9:57 PM*

*To:*

*Subject: Re: Mr. B*

*What a pretty picture....the female instructor, wearing only a handsome man's shirt, teaching 20th Century philosophy to the eager Bowering, who sprawls at her feet, looking intently up.*

*But it is clearly a fantasy. The woman in question would not spell the*

*German philosopher's name the way you, o Corrector of Spelling, spell it.*

*If you are without sin, as you claim, you are not without error. And Rachel*

*is not without honor. DB*

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

*From: George Bowering < >*

*To: < >*

*Date: Saturday, October 26, 2002 12:51 AM*

*Subject: Re: Mr. B*

*>>I didnt ~prefer~your shirts, Geo. They were all that were left for me to*

*>>wear,in that indifferent climate,and where fashion counts for nowt, after*

*>>you had micturated on my own. I sccepted your apology the next morning.*

*Why*

*>>do you go on and on about this unseemly incident? It couldnt be that you*

*>>are protecting someone--name of Rachel, perhaps? Bromms*

*>*

*>Okay, okay. But I will tell you one thing, Broomstick. She looks a lot better in your shirt than you ever did. And she knows more about Husserl and his feelings about Heidegar.*

```
> >--  
> >George Bowering  
> >Free of sin.  
> >Fax [REDACTED]  
> >  
>  
>
```

--

George Bowering  
Open to suggestions.  
Fax [REDACTED]

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## 978. **Don Summerhayes**

### ***virus warning***

*Tue 29 Oct 2002*

Hello Everybody,

I received the message below from CARFAC and checked, and sure enough had the file, which I got rid of as directed. This is my first experience with a virus. I'll leave it to you, of course, whether you want to do the same.

Otherwise, have a good day!

Don

I just received this e-mail from a contact, and yes, I did find this virus,  
it was easy to get rid of please follow the directions below, sorry for the  
inconvenience and raising of blood pressure.

Subject: Possible Virus

Date: Wed, 2 Oct 2002 12:15:39 -0400

A Virus has been passed on to me. My address book had in turn been infected.

Since you are in my address book, there is a good chance you will find it

in your computer too.

If so follow the directions below and eradicated the virus easily.

Sorry for the inconvenience.

The Virus (called jdbgmgr.exe) is not detected by Norton or McAfee

anti-virus systems.

The virus sits quietly for 14 days before damaging the system.

It is sent automatically by messenger and by the address book, whether or not you sent emails to your contacts.

Here's how to check for the virus and how to get rid of it. YOU MUST DO THIS

1. Go to Start, Find or Search option
2. In the file/folders option, type the name: jdbgmgr.exe
3. Be sure you search your C: drive and all sub-folders and any other drives you may have.
4. Click "find now"
5. The Virus has a teddy bear icon with the name jdbgmgr.exe

DO NOT OPEN IT

6. Go to Edit (on the menu bar), choose "select all" to highlight the file without opening it.
7. Now go to File (on the menu bar) and select delete. It will then go to the Recycle Bin.
8. Go to the Recycle Bin and delete it there as well

IF YOU FIND THE VIRUS, YOU MUST CONTACT ALL THE PEOPLE IN YOUR ADDRESS

BOOK,

SO THEY CAN ERADICATE IT IN THEIR OWN ADDRESS BOOKS.

SORRY ABOUT THIS

To do this:-

- a) Open a new e-mail message
- b) Click the icon of the address book next to the "TO"
- c) Highlight every name and Add to "BCC"
- d) Copy this message....enter subject.....paste to e-mail.....send.

Thanks and sorry for the inconvenience.

Marilyn Nazar

Communications Coordinator

CARFAC Ontario

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979. **Jordan Davis**  
***poetry on the radio***

*Tue 29 Oct 2002*

---

There used to be (still is?) a show on Columbia's WKCR 89.9 FM New York station, Sundays either at 8 or 8:30, called "Composed on the Tongue." I tried tried to change the name when I ran it, but because it was from an Allen Ginsberg poem they insisted.

BAI used to broadcast radio plays, some of which were in verse.

And there was the show Kenneth Sherwood use to run at UB, Linebreak.

Jordan

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980. **K.Angelo Hehir**

***support indie music-the sebadre cords year one***

*Tue 29 Oct 2002*

---

From: danny keating <[REDACTED]>

>ok folks so....im proud to announce that the worlds smallest most un

>lucrative record label is one year old..

the sebadre cords was a concept that lived in the tidy confines of my skull  
for a while until the secret cervix needed a release to take with them to  
cornerbrook for a rock and roll tour to arts town..

with help from the band we put out the pansy core compilation (cassette) it fea-  
tured tracks by the secret cervix,fell down some stairs,the co-stars,the shiver-  
ing men, the origin of the sound,thee co-starzee,and shamblinal....(90 min)

next up i took my origin of the sound demos i was compiling and culled them  
to come up with the origin of the sound volume 1

its crusty acoustic pop..synth pop..sample pop..angry crust rock..

recorded between 2000 and 2001(maybe even 1999) (cassette)

these cassettes each came with original cover art(60 min)

thirdly ..was my venture into the world of cds..

i released the ep "the united states of ontario"

title track is not on the record (in case anyone goes to open mics and knows

the song)it is 5 songs and a bells chime two spacy acoustic pop songs one

dysfunctional noise track ,a jangly spoken word/pop song\

and a track of guitar vomit featuring a sample from the village of the

damned about nuclear energy..(cd)(19:15)

my fourth release was a double disc..that was double dipped (if anyone gets my  
drift) it ranges from the spooky to the obvious to the confused to the floaty over  
all its rather uncomfortable i think but fun to listen to(hopefully) its called the  
origin of the sound volume ? nation crustacean and the ok kos(chaos)(90 min)

so what im gettin to.. is that release 5 is ready to go..well its in the  
process of bein dumped to cd....

its 8 tracks less "dipped" than the double recording..

but thing is..the sebadre cords doesnt hate making money it just doesnt..

so im re releasing some of the stuff..(all of it if desired) i'm starting

with the first cd "the united states of ontario e.p."  
i have 13 burnt and ready to go..im just in the process of making the custom covers that will accompany the ep..

they are \$5 please buy them to help fund the new disc and the sebadre cords in general

lots of work goes into it..

5 releases in one year for year one..thats ok.!

pansy core comp (\$5)

origin vol.1 (\$5)

united states of ontario(\$5)

origin vol.? (\$10)

she's out of gas, and i have nothing left to sell..(not ready yet)

---

Surf the Web without missing calls! Get MSN Broadband.

<http://resourcecenter.msn.com/access/plans/freeactivation.asp>

---

d-acad: the Downtown Academy of Improvisers



<http://www.abandonstream.net/mailman/listinfo/d-acad>

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981. **Catherine Daly**

***Re: virus warning***

*Tue 29 Oct 2002*

---

do check symantek re: these virus hoaxes --

This is a hoax that, like the SULFNBK.EXE Warning hoax, tries to persuade you to delete a legitimate Windows file from your computer. The file that the hoax refers to, Jdbgmgr.exe, is a Java Debugger Manager. It is a Microsoft file that is installed when you install Windows.

NOTE: Recent version of this hoax take advantage of the recent outbreak of the  worm, and the fact that the Jdbgmgr.exe file that is mentioned in the hoax has a bear icon. The actual  worm file is an .exe file and does not have a bear icon.

The Windows Jdbgmgr.exe file has a teddy bear icon as described in the hoax:

CAUTION: Jdbgmgr.exe, like any file, can become infected by a virus. One virus in particular, , targets this file. Norton AntiVirus has provided protection against  since May 11, 2001.

NOTE: If you have already deleted the Jdbgmgr.exe file, some Java applets may not run correctly. This is not a critical system file. The file version may vary with your operating system and version of Internet Explorer. If you want to restore the file, read the instructions in the How to restore the Jdbgmgr.exe file section at the end of this document.

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982. **J Gallaher**

***Re: Gertrude Stein review***

*Tue 29 Oct 2002*

---

I just read the review. Sounds quite interesting. Smart. Fun. And settled, as they say.

Looking forward to seeing the book itself.

Best, and luck to the book,  
JGallaher

-----

You can find a really fine review of my book IRRESISTIBLE  
DICTATION: GERTRUDE STEIN AND THE CORRELATIONS  
OF WRITING AND SCIENCE (Stanford, 2001) at the following  
website:

<http://bostonreview.mit.edu/BR27.5/wineapple.html>

JGallaher

"How has the human spirit ever survived  
the terrific literature  
with which it has had to contend?"  
--Wallace Stevens

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983. **K. Angelo Hehir**

***Writer in Residence Announcement***

*Tue 29 Oct 2002*

---

Subject: Writer in Residence Announcement

Please find below the Markin Flanagan Writer-in-Residence Call for Applications announcement. I thought this might be of interest to your membership. If you have any questions or concerns please feel free to contact me. Sincerely,  
Leigh Hurst

MARKIN-FLANAGAN DISTINGUISHED WRITERS PROGRAMME

RESIDENCY OPPORTUNITY FOR WRITERS AT UNIVERSITY OF CALGARY

The Markin-Flanagan Distinguished Writers Programme offers a unique opportunity for emerging Canadian writers to devote their time to writing and career development while living in a historic house in the heart of Calgary. Our past writers in residence include Eden Robinson, Laura Robinson, Richard Sanger, Peter Oliva, Larissa Lai, Rosemary Nixon, Richard Harrison, Ven Begamudrè and Roberta Rees. The 2002 – 2003 Writer-in-Residence is Suzette Mayr.

Applications are invited for the position of Writer-in-Residence from October 15, 2003 to August 15, 2004. The Markin-Flanagan Programme offers this residency in the Faculty of Humanities (Department of English) at the University of Calgary for emerging Canadian writers as a benefit to regional and local communities.

This ten-month appointment offers a salary and a residence in the John Snow House located in the vibrant Lower Mount Royal district of Calgary. This historic house was previously owned by John Snow, a well-known Canadian artist, and has been home to such prestigious writers as Timothy Findley during his time as Markin-Flanagan Distinguished Visiting Writer. The house was recently renovated, is fully furnished and equipped. It has two bedrooms, two bathrooms and a writing studio.

Candidates should have between one and four published books, and preferably, but not necessarily, hold a university degree. The residency will include time for writing, manuscript consultations, public presentations, assistance with hosting other visiting writers, and related duties.

Applicants should submit:

- a curriculum vitae,
- published books,
- a statement of their interest in the residency,
- a single page description of projects to be undertaken during the residency, and
- three letters of reference.

Interested writers should send their application by mail or courier to:

Dr. Pierre-Yves Mocquais, Dean, Faculty of Humanities, Room SS 1346,  
University of Calgary, 2500 University Drive NW, Calgary, Alberta, T2N 1N4  
DEADLINE FOR SUBMISSIONS IS December 16,2002

The University of Calgary respects, appreciates and encourages diversity.

Further information: Leigh Hurst [REDACTED], [REDACTED]

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984. **Thomas Bell**  
*gaps, blogs, pages and cogito, i suspect*  
Tue 29 Oct 2002

Joe writes, "the gaps were, again, of a particular lit tradition (i.e., and to say it boldly again,\*mine\*)---which of course, and as you'd expect, resulted in a particular kind of yale younger poetry"

and Bob writes "> Canadian poetry = New American Poetry minus the NY School. Why?

Sounds dumb. Probably the best Canadian poets, perhaps inspired by bp Nichol, have been visual and sound poets, and that ain't New American Poetry. I rather suspect there are also NY School Canadian poets, too."

and Carles Bernstein posts his Poetry "Experiments" (cited as paradigm, albeit limited, rather than as mischance or bobble)

all in one day if on different lists.

the experiments seem to be limited to linguistic and rational play?

descartes' error may have been one of vision limited to the rational and this has been magnified by Western civilization into a vision in which warfare is seen as the only way of asserting existence.

the essay way out is to negate the 'i'

but what of i FEEL, i SEE, i HEAR, i AM IN PAIN?

and content?

tom bell

[illegible]

Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

## Gallery - Metaphor/Metonym for Health at

<http://members.tripod.com/~trbell/metaphor/metapho.htm>

Health articles at <http://psychology.healingwell.com/>

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

985. **Roger Gilbert**

***Re: virus warning***

*Tue 29 Oct 2002*

---

This is apparently a hoax. All Windows computers have the jdbgmgr.exe program, so it's not a virus. (I'm told it's the "Microsoft Debugger Registrar for Java," whatever that means.) Someone evidently had the brilliant idea of creating a kind of virtual virus that takes the form of a message telling people that they already have a virus, which they are then instructed to pass along to everyone else in their address books, leading everyone to delete a perfectly innocuous file. It's a kind of cybernetic hypochondria.

At 03:17 PM 10/29/02 -0500, you wrote:

>Hello Everybody,

>

>I received the message below from CARFAC and checked, and sure enough

>had the file, which I got rid of as directed. This is my first

>experience with a virus. I'll leave it to you, of course, whether you

>want to do the same.

>

>Otherwise, have a good day!

>

>Don

>

>

>I just received this e-mail from a contact, and yes, I did find this

>virus,

>it was easy to get rid of please follow the directions below, sorry for

>the

>inconvenience and raising of blood pressure.

>

>Subject: Possible Virus

>Date: Wed, 2 Oct 2002 12:15:39 -0400

>A Virus has been passed on to me. My address book had in turn been

>infected.

>Since you are in my address book, there is a good chance you will find

>it

>in your computer too.

>If so follow the directions below and eradicated the virus easily.

>Sorry for the inconvenience.

>The Virus (called jdbgmgr.exe) is not detected by Norton or McAfee

>anti-virus systems.  
>The virus sits quietly for 14 days before damaging the system.  
>It is sent automatically by messenger and by the address book, whether  
>or not you sent emails to your contacts.  
>Here's how to check for the virus and how to get rid of it. YOU MUST DO  
>THIS  
>1. Go to Start, Find or Search option  
>2. In the file/folders option, type the name: jdbgmgr.exe  
>3. Be sure you search your C: drive and all sub-folders and any other  
>drives you may have.  
>4. Click "find now"  
>5. The Virus has a teddy bear icon with the name jdbgmgr.exe  
>DO NOT OPEN IT  
>6. Go to Edit (on the menu bar), choose "select all" to highlight the  
>file without opening it.  
>7. Now go to File (on the menu bar) and select delete. It will then go  
>to the Recycle Bin.  
>8. Go to the Recycle Bin and delete it there as well  
>IF YOU FIND THE VIRUS, YOU MUST CONTACT ALL THE PEOPLE IN YOUR  
ADDRESS  
>BOOK,  
>SO THEY CAN ERADICATE IT IN THEIR OWN ADDRESS BOOKS.  
>SORRY ABOUT THIS  
>To do this:-  
>a) Open a new e-mail message  
>b) Click the icon of the address book next to the "TO"  
>c) Highlight every name and Add to "BCC"  
>d) Copy this message....enter subject.....paste to e-mail.....send.  
>  
>Thanks and sorry for the inconvenience.  
>Marilyn Nazar  
>Communications Coordinator  
>CARFAC Ontario

[↑ Contents](#)

986. **Thomas Bell**

***Re: gaps, blogs, pages and cogito, i suspect***

*Tue 29 Oct 2002*

---

kind of like a Rorschach test of poetics - despite cultural myths to the contrary the test used diagnostically has little to do with content but with style, language, form, etc.

guess I've shot off my load for the day.

tom

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

From: "Anastasios Kozaitis" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 29, 2002 12:37 PM

Subject: Re: gaps, blogs, pages and cogito, i suspect

> At 04:36 PM 10/29/2002, you wrote:

> >and content?

>

>

>

> shhhhh....

>

> don't use that word.

>

> god forbid anyone consider content.

>

> it's all horseplay on the outside, but it's a set. look in to see the house

> is hollow.

>

> --Ak

[↑ Contents](#)

987. **Ron Starr**

***Re: from Jim Behrle***

*Tue 29 Oct 2002*

---

"All Hallows" from Louise Gluck's second book, *The House on Marshland*.  
(Quite different and more interesting than her recent work.)

- Ron Starr

On Tue, 29 Oct 2002, Maria Damon wrote:

*Subject: Halloween poems*

*Any suggestions from anyone regarding good poems written about Halloween? I have to read some on the radio and so far it's Poe, Poe, Poe.*

*Thanks and backchannel if you like.*

Jimmy Behrle

*hey jimmy: jack spicer has some great ones: poem for private graham  
mackintosh is one*

--

[↑ Contents](#)

988. **Steven Shoemaker**

**virus hoax**

Tue 29 Oct 2002

---

According to McAfee.com this is a hoax.

Steve

On Tue, 29 Oct 2002, Don Summerhayes wrote:

*Hello Everybody,*

*I received the message below from CARFAC and checked, and sure enough  
had the file, which I got rid of as directed. This is my first  
experience with a virus. I'll leave it to you, of course, whether you  
want to do the same.*

*Otherwise, have a good day!*

*Don*

*I just received this e-mail from a contact, and yes, I did find this  
virus,  
it was easy to get rid of please follow the directions below, sorry for  
the  
inconvenience and raising of blood pressure.*

*Subject: Possible Virus*

*Date: Wed, 2 Oct 2002 12:15:39 -0400*

*A Virus has been passed on to me. My address book had in turn been  
infected.*

*Since you are in my address book, there is a good chance you will find  
it  
in your computer too.*

*If so follow the directions below and eradicated the virus easily.*

*Sorry for the inconvenience.*

*The Virus (called jdbgmgr.exe) is not detected by Norton or McAfee  
anti-virus systems.*

*The virus sits quietly for 14 days before damaging the system.  
It is sent automatically by messenger and by the address book, whether  
or not you sent emails to your contacts.  
Here's how to check for the virus and how to get rid of it. YOU MUST DO  
THIS*

- 1. Go to Start, Find or Search option*
- 2. In the file/folders option, type the name: jdbgmgr.exe*
- 3. Be sure you search your C: drive and all sub-folders and any other  
drives you may have.*
- 4. Click "find now"*
- 5. The Virus has a teddy bear icon with the name jdbgmgr.exe*

*DO NOT OPEN IT*

- 6. Go to Edit (on the menu bar), choose "select all" to highlight the  
file without opening it.*
- 7. Now go to File (on the menu bar) and select delete. It will then go  
to the Recycle Bin.*
- 8. Go to the Recycle Bin and delete it there as well*

*IF YOU FIND THE VIRUS, YOU MUST CONTACT ALL THE PEOPLE IN YOUR  
ADDRESS  
BOOK,*

*SO THEY CAN ERADICATE IT IN THEIR OWN ADDRESS BOOKS.  
SORRY ABOUT THIS*

*To do this:-*

- a) Open a new e-mail message*
- b) Click the icon of the address book next to the "TO"*
- c) Highlight every name and Add to "BCC"*
- d) Copy this message....enter subject.....paste to e-mail.....send.*

*Thanks and sorry for the inconvenience.*

*Marilyn Nazar*

*Communications Coordinator  
CARFAC Ontario*

[↑ Contents](#)

989. **Ian Randall Wilson**

**Publication Reading**

*Tue 29 Oct 2002*

---

I wanted to let you know about a publication party for a book I edited: My Mistress, Humanity by Chuck Rosenthal (ISBN 0967600359, \$17.95 trade paperback original). It can be ordered at any independent bookstore or through Amazon

(<http://www.amazon.com/exec/obidos/ASIN/0967600359/welcometoholl-20>)

-----  
Media Advisory  
-----

AUTHOR APPEARANCE AT DUTTON'S BRENTWOOD

- Chuck Rosenthal To Read From His New Novel -

WHAT:

A publication party and author reading for Chuck Rosenthal's new novel *My Mistress, Humanity* at Dutton's Bookstore in Brentwood.

WHEN:

Tuesday, November 5, 2002 at 7 PM

WHO:

Chuck Rosenthal (also the author of *Loop's Progress* and Jack Kerourac's *Avatar Angel*)

WHERE:

Dutton's Bookstore  
11975 San Vicente Blvd  
Los Angeles, CA 90049  
[REDACTED]

VENICE, Calif. -- After the events of September 11th, we could not encounter a novel more timely. Not far in the future, a series of strange and catastrophic weather events have crippled the technological infrastructure of the world, but particularly in America where it seems that Capitalism and the American way of life are on the verge of annihilation. From the darkness a rumor emerges that a dragon is responsible for the fall of the modern world. One man knows the secret and only one young woman can save the planet. From Chuck Rosenthal comes one possible apocalyptic vision of the future.

Rosenthal's gothic vision of the future is terrifying and beautiful. In the gorgeous lyric prose for which he's known, like the creator of a modern-day Frankenstein monster, Chuck Rosenthal takes us on a journey towards humanity's ultimate destruction and redemption.

Like all of us, Rosenthal is concerned about the future of the planet. His dragon, a speaking advocate for animal rights and environmentalism, is also a metaphor for righteousness and the war on terrorism. Rosenthal's approach to terrorism is complex and philosophical. Change and compromise are necessary for humankind's survival.

Join this author for a publication reading at Dutton's Bookstore in Brentwood.

CONTACT:

Ian Wilson

██████████  
e-mail: ██████████

###

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990. **Maria Damon**  
***from Jim Behrle***

*Tue 29 Oct 2002*

---

Subject: Halloween poems

Any suggestions from anyone regarding good poems written about Halloween?  
I have to read some on the radio and so far it's Poe, Poe, Poe.

Thanks and backchannel if you like.

Jimmy Behrle

hey jimmy: jack spicer has some great ones: poem for private graham mackin-  
tosh is one

--

[↑ Contents](#)

991. **Camille Martin**  
***Gioia's Jello (redux)***

*Tue 29 Oct 2002*

---

Rachel Loden forwarded a quote from Gioia the businessman some time ago . . .  
here it is, dug up from our archives, more timely than ever . . . response by  
Daniel Bouchard.

Peace & poetry,  
Camille

Gannett News Service August 15, 1989

"We've made it more convenient, more contemporary," said Dana Gioia (pronounced JOY-a), marketing manager of the desserts division at General Foods USA. The new recipe for Jell-O's success comes at a time when the company, now a part of Kraft General Foods, is eager to show parent Philip Morris it can boost profits and revitalize its stable of mature brands.

>And a good thing too: if there's one thing that really gets my goat it's  
inconvenient, archaic jello.

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992. **Brian Stefans [arras.net]**

***Raoul Unplugged***

*Tue 29 Oct 2002*

---

I've been given a cease and desist from the New York Times regarding the use of their images and homepage design and the use of their advertiser's images in my Raoul Vaneigem Meets the Talking Spiderheads from Mars series.

I knew this would happen eventually, and don't see any real need to argue with them as I didn't intend these detournements to be anything more than graffiti on a wall, subject to the elements. I'm taking them down in 5 days -- they requested they come down in 10 days, but I'm being a nice guy.

However, I'd like to give folks the chance to download the page for their own private viewing (not to be put on their website). Your very own piece of illegal net art! (No one will ever know you have it, shhh.)

The cease and desist letter states: "Most significantly, you have substantially changed the lead article to include long and rambling made-up quotes from British Prime Minister Tony Blair regarding the need to act against Iraq, under the byline of Raoul Vaneigem."

Of course, I didn't actually write any of the text that appears in these pieces. Anything that was not part of the original NY Times article was taken from the writings of Raoul Vaneigem, the French Situationist -- considered a great prose stylist -- either from *The Revolution of Everyday Life* or from *Contributions to The Revolutionary Struggle, Intended To Be Discussed, Corrected, And Principally, Put Into Practice Without Delay*. Both of these texts can be found at [www.nothingness.org](http://www.nothingness.org).

Here are the links to the three pages:

Blair Presents Dossier on Iraq's Biological Weapons

[http://www.arras.net/blair\\_presents\\_dossier.htm](http://www.arras.net/blair_presents_dossier.htm)

Daschle Denounces Bush Remarks on Iraq as Partisan

[http://www.arras.net/daschle\\_denounces\\_bush.htm](http://www.arras.net/daschle_denounces_bush.htm)

Clinton Says He Backs Tough U.N. Resolution on Iraq Inspections

[http://www.arras.net/clinton\\_backs\\_resolution.html](http://www.arras.net/clinton_backs_resolution.html)

Get your kicks quick!

cheers

Brian

PS I wrote these lovely words to a friend this afternoon about the pages -- obviously I was on my soap box:

The point, as I see it, was to turn the mundane materials of the New York Times into poetry by juxtaposing the page -- ads, logos, links, etc. -- with revolutionary rantings by a type of person we probably won't see for some time, i.e.

Vaneigem.

If Vaneigem's writings are able to make this transformation -- a Catholic sensibility like his might even suggest something like transubstantiation, which of course doesn't sound so radical when it's digital materials we are talking about -- then it opens up a window of possibility for social/aesthetic activity.

The logical next step would be to take a city, fill it with Situationist graffiti, etc. etc. or with young Situationist recruits acting on Vaneigem's precepts -- not likely.

The target was not the New York Times -- it's easy enough to make fun of a newspaper -- but to take the reality of the Times, all of its mundane details, and somehow suggest that this reality is a form of social control that can be evaded by simple but artful acts of detournement, tiny gestures that don't even rely on wit, puns, knowledge etc., but are simple collages that punch holes in the spectacle.

But added to that, throw a critique back at Vaneigem suggesting that revolutionary rhetoric is always outpaced by the course of events, especially when the course is determined by spineless world leaders with their fingers on the red buttons.

---

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

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

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

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993. **Alan Sondheim**  
***THE POISONED WEB***

*Tue 29 Oct 2002*

---

## THE POISONED WEB

k15% dsfkjhdsfhjkaiuyrewyuiwer7653215672349898754373457895  
ksh: dsfkjhdsfhjkaiuyrewyuiwer7653215672349898754373457895: not found  
k16% lkkhjasdfhjkiweriuweuiyrewrhjksdfhjkasdfkxcvmnbcxvbnm  
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k17% lkjasdfhjkdsiuyewryryreyuiweriuy234612346789qwerlik

ksh: lkjasdfhjkdysiuyewryryreyuiweriuy234612346789qwerlik: not found  
k18% llkjhasdfhfhfhfdfsahjklrewyuioghvbvczbnm,vczlkjhsdf  
ksh: llkjhasdfhfhfhfdfsahjklrewyuioghvbvczbnm,vczlkjhsdf: not found  
k19% vcxznm,.bvcxkjhsdfnmk,fdslkijhasdfyuirewlkjhsadfhjk  
ksh: vcxznm,.bvcxkjhsdfnmk,fdslkijhasdfyuirewlkjhsadfhjk: not found  
k20% hjkfdskjfhfweryuirewiuyqwerpiuywer90349823489134987  
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k21% 78954398734509832482342yuioweriuyqwerhjkdsfkjhasdf  
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k25% asdfhjklfdiuyrewjhklasdfuyrewiuy243876234678543876  
ksh: asdfhjklfdiuyrewjhklasdfuyrewiuy243876234678543876: not found  
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13 hfhjkdskjhsdfuywerhjkkgfiuydfg978rt6qe6r78054iuybfadsbyuiasdfiuby  
14 kjhsdfyuirewiuywer876fhryhjkrewiuydfkjheruruiopqweruiwerkjh  
15 dsfkjhsdfhjkauiyrewyuiwer7653215672349898754373457895  
16 lkkhjasdfhjkiweriuweuiyrewrhjksdfhjksdfkxcvmnbcxvbnm  
17 lkjasdfhjkdysiuyewryryreyuiweriuy234612346789qwerlik  
18 llkjhasdfhfhfhfdfsahjklrewyuioghvbvczbnm,vczlkjhsdf  
19 vcxznm,.bvcxkjhsdfnmk,fdslkijhasdfyuirewlkjhsadfhjk  
20 hjkfdskjfhfweryuirewiuyqwerpiuywer90349823489134987  
21 78954398734509832482342yuioweriuyqwerhjkdsfkjhasdf  
22 hfkhsdfyweryiu234876123467899876543kjhsdfshjksfdsdbn  
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The target  
  
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994. **Stephen Vincent**  
***Re: Raoul Unplugged***

*Tue 29 Oct 2002*

---

It's interesting (perhaps) to think that Brian S has created a critically elusive art work. Which is to say, anyone wanting to fully re-present and write about any of these documents will need to get permission and releases from the New York Times. I assume Brian is quoting Raoul under some free-wheeling concept of "fair use", in which part of the assumption is that Raoul would naturally be complicit with Brian's invigoration of de-turning this country's "paper of record" and would not also ask Brian to "cease & desist." I suspect one way to get around the Times' "cease & desist" order will be for someone else to lift Brian's work (a little more "fair use") and represent it under the auspices of a fresh web identity. Thereby forcing the "poor" lawyers at the NY Times to subject the new "owner" to a fresh "cease and desist" order. And this process of "the escaping art work" could go on for a long line of the Times' lawyers dimes and dollars while, nevertheless, keeping the original work alive, as well as giving the opportunity for the birth and progression of more NY Times "detournements" - albeit with a loosely collaborating series of new authors. The life of the original work & concept would then begin to resemble the Disney cartoon animal in the chase scene - not Mickey, but some acrobatic Disney creature(who? this goes back to the progressive Disney 30's)- who eludes capture through magnificent smarts and skills, no matter the persistence of the Corporate avenger. Needless to say, for those among us who are law obeying critics, it will still be impossible to re-present the work in a traditional context sans permissions and proper lawyerly genuflections. An art work without a legitimate critical history - what a concept!

"'Cease & Desist.' Come on George W., cooperate!"

Stephen Vincent

on 10/29/02 4:23 PM, Brian Stefans [arras.net] at [REDACTED] wrote:

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*PS I wrote these lovely words to a friend this afternoon about the pages -- obviously I was on my soap box:*

*The point, as I see it, was to turn the mundane materials of the New York Times into poetry by juxtaposing the page -- ads, logos, links, etc. -- with revolutionary rantings by a type of person we probably won't see for some*

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*cheers*  
*Brian*

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

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

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

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995. **richard.tylr**

***Re: virus warning***

*Tue 29 Oct 2002*

---

Then who is this Summer Hayes character: if we get the bastard how do we despatch him? Auto da fe? Send him to make coverstaion at the Reublican Club? (equiv. I presume to the National Party Club of NZ) Force him to read Wilbur Smith and nothing else for the next millenium? Make him into a compuer infested with ofware viruses that continously disintegrate and then refporm and cause eternal repaetiing system crashes? Force him to memorise the entire oeuvre of Alan Sondheim? (ery word number, technical and philosophic term, every anguished digit...?) Richard.

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

From: "Catherine Daly" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 30, 2002 9:43 AM

Subject: Re: virus warning

*do check symantek re: these virus hoaxes --*

*This is a hoax that, like the SULFNBK.EXE Warning hoax, tries to persuade you to delete a legitimate Windows file from your computer. The file that the hoax refers to, Jdbgmgr.exe, is a Java Debugger Manager. It is a Microsoft file that is installed when you install Windows.*

*NOTE: Recent version of this hoax take advantage of the recent outbreak of the [REDACTED] worm, and the fact that the Jdbgmgr.exe file that is mentioned in the hoax has a bear icon. The actual [REDACTED] worm file is an .exe file and does not have a bear icon.*

*The Windows Jdbgmgr.exe file has a teddy bear icon as described in the hoax:*

*CAUTION: Jdbgmgr.exe, like any file, can become infected by a virus. One virus in particular, [REDACTED], targets this file. Norton AntiVirus has provided protection against [REDACTED] since May 11, 2001.*

*NOTE: If you have already deleted the Jdbgmgr.exe file, some Java applets may not run correctly. This is not a critical system file. The file version may vary with your operating system and version of Internet Explorer. If you want to restore the file, read the instructions in the How to restore the Jdbgmgr.exefile section at the end of this document.*

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996. **richard.tylr**

**Re: group thot?**

Tue 29 Oct 2002

---

Bill. Thanks: I'm certainly, as you see not a one dimensional personage as they say....but (I suppose this is not so new I suppose) but my 'idea' - slowly forming/formed - is that my /ontological all are integrated. not a new idea per se but maybe a new and unique individual as we all are...ALL I say ....but Murat finds some of my posts like a trip: well in a sense they are, they flow...I'm an inveterate Rambler....hence I could never write very good essays...or I could if I "warmed" to the subject, but everything seems to me to be interconnected somehow.....never knew where or when to start or finish (which is worse(?))...I don't know how...I can see the divisions but one thinks of the title of Monsieur Piombino's book "The Boundaries of Blur"...and to digress and thus necessarily demonstrate my methodology, I have dipped into it...but I haven't read it all, to my shame, but I like "blur" (and concision when required)...and ellipsis: I am a great ellipsicator... in my thought cocktails... Richard. PS Please note "ir-rasceration" it can be used by other poets/philosophers and all their types on application to R.Taylor.com.org.nz.god.poetics.asondheim.x.jpg.cm.mn-n.p.l.q.t.y.+}}." [REDACTED] pywright 2002 chessfanatics incorporated ----- Original Message ----- From: <[REDACTED]> To: <[REDACTED]> Sent: Wednesday, October 30, 2002 5:05 AM Subject: Re: group thot?

> In a message dated 10/26/02 9:45:38 PM, [REDACTED] writes:  
>  
> << Bill. Its probably ultimtely a class question, but of course, its who  
and  
>  
> what one reads, one's own personality: degree of political "nous" and so  
on.  
>  
> people we know for example become strongly religious because their parents  
>  
> were: others reject religion for the same reason. Most people are  
>  
> influenced by their parents ..but there are many other influences. John  
>  
> Geraets in the ..can I call it "innovative" NZ mag?.... has recently  
>  
> explained his aesthetics: interesting as that "explantion is" one suspects  
>  
> that Geraets likes being "in aporia" and moving with the moment's ever  
>  
> expanding bubble... (and some of my own writing moves in directions  
loosely  
>  
> of a similar kind of philosophic: if not being anything like Geraets's  
work  
>  
> in texture)...and in fact about 1994 I "liked to think" that I didnt need  
to  
>  
> think about politics, and to some extent it was my "discovery" of the  
>  
> Language Poets that "incited" or excited me to look at the politico-social  
>  
> aspects of language practice, and perhaps that is ironic or paradoxical  
>  
> ...or to at least become aware of the link so to speak...but around that  
>  
> time I was more attracted to what I suppose was or could have become a  
sort  
>  
> of elitist aesthetic: the poetry that most interested me (and a lot of it  
>

> still does) was not predicated on any presuppositions, and required poets  
to  
>  
> be extremely well read if not PhDs (or at least very interested in poetics  
>  
> etc) - I was interested in the innovation and experimentation and the  
>  
> "crazy stuff" for "individualist" political reasons I suppose. I had done  
>  
> some political satirical work and some vaguely Ashberic stuff but was  
wanting  
>  
> to move toward a "higher" poetic/poetry.....and at that time I  
contributed  
>  
> to a small mag called Salt (NZ) which Scott Hamilton and Hamish Dewe  
>  
> published... and at that time (about 1994) one of Scott's tenets was that  
>  
> they were having "no political correctness"....I was attracted to this  
>  
> semi-anarchistic approach ...but at various times in my life, "life" such  
as  
>  
> the fact that I have three children, and now a grand child, impinges on my  
>  
> work...and even here there is no escaping the effects that 9/11 - more  
Life -  
>  
> Life of Dream? - or Trauma? - had on us here even in NZ (where we all of  
>  
> course have televisions) so if it was a CIA stunt it was pretty  
spectacular  
>  
> and effective one: my initial reaction Bill was in fact very pro a kind of  
>  
> Bush one as some strange events had preceded it....I had met an Iraqi the  
>  
> day or so before (who was actually Babylonian) ...then I had my friend who  
>  
> is (he disagrees quite strongly by the way with me we've had some real  
crazy

>  
> arguments, he thinking that the Muslim extremists are the bad guys and so  
>  
> on) but in a library I had met an older American women and somehow the  
>  
> question of refugees (maybe I mentioned the fact that I had actually met  
a  
>  
> Babylonian and thought she'd be interested in that) coming here was  
raised:  
>  
> she raised the "terrorist" spectre, calling (people in the Middle East )  
>  
> "hot blooded, then I had some strong words about recent US history, then  
>  
> she: "So you're anti,eh?" and so on. But then my friend suggested that  
>  
> someof the people coming here could be potential terroists...now, nowadays  
I  
>  
> think that that is possible but not important: and a day or so after those  
>  
> encounters "whammo!" I wake up to a phone call from my son wanting me to  
>  
> turn the TVon and there it is: towers bursting in the violet air and the  
>  
> whole thing surreal and strange and then I sent an email wanting to wipe  
out  
>  
> all the Arabs...but I changed my position...I started to think more calmly  
>  
> and I became "suspicioned" of Bush and the BBC and so on. Charles  
Bernstein  
>  
> did those quite excellent "reports", and I did a lot of probably a bit  
crazy  
>  
> "raving"...so the whole fireworks display of S11 has polarised and  
>  
> politicised or re-politicised people throughout the world.....and as you  
>  
> imply, where one stands is often what one likes to think for various

complex

>

> reasons.

>

>

> Regards, Richard. >>

>

> I enjoy posts that focus on the issue at hand, but also reach out to involve

> everything else that has been going on for a while. Thanks for this overview

> of your evolution/development, Richard. Best, Bill

>

> WilliamJamesAustin.com

> KojaPress.com

> Amazon.com

> BarnesandNoble.com

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997. **Don Summerhayes**

**Re: virus warning**

Tue 29 Oct 2002

---

Tyler? Taylor? Just make me read another of your messages.

"richard.tylr" wrote:

*Then who is this Summer Hayes character: if we get the bastard how do we despatch him? Auto da fe? Send him to make coverstaion at the Reublican Club? (equiv. I presume to the National Party Club of NZ) Force him to read Wilbur Smith and nothing else for the next millenium? Make him into a compuer infested with ofware viruses that continouusly disintegrate and then repform and cause eternal repaetiing system crashes? Force him to memorise the entire oeuvre of Alan Sondheim? (ery word number, technical and philosophic term, every anguished digit...?) Richard.*

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

*From: "Catherine Daly" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Wednesday, October 30, 2002 9:43 AM*

*Subject: Re: virus warning*

*do check symantek re: these virus hoaxes --*

*This is a hoax that, like the SULFNBK.EXE Warning hoax, tries to persuade you to delete a legitimate Windows file from your computer. The file that the hoax refers to, Jdbgmgr.exe, is a Java Debugger Manager.*

*It is a Microsoft file that is installed when you install Windows.*

*NOTE: Recent version of this hoax take advantage of the recent outbreak of the [REDACTED] worm, and the fact that the Jdbgmgr.exe file that is mentioned in the hoax has a bear icon. The actual [REDACTED] worm file is an .exe file and does not have a bear icon.*

*The Windows Jdbgmgr.exe file has a teddy bear icon as described in the hoax:*

*CAUTION: Jdbgmgr.exe, like any file, can become infected by a virus. One virus in particular, [REDACTED], targets this file. Norton AntiVirus has provided protection against [REDACTED] since May 11, 2001.*

*NOTE: If you have already deleted the Jdbgmgr.exe file, some Java applets may not run correctly. This is not a critical system file. The file version may vary with your operating system and version of Internet Explorer. If you want to restore the file, read the instructions in the How to restore the Jdbgmgr.exe file section at the end of this document.*

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998. **Jeffrey Jullich**  
**Re: Raoul Unplugged**

Wed 30 Oct 2002

---

It was I who "turned you in," Brian.

I'll check my archives to see if I saved an electronic copy of the original e-mail that I sent to The Times. I forwarded copies to every address in "Contact Us" on their web site: [REDACTED];

[REDACTED];

[REDACTED]; [REDACTED]; .

. . Janet L. Robinson, President and General Manager, [REDACTED]; all the way up to Arthur Ochs Sulzberger Jr., Chairman and Publisher, [REDACTED] (who I'm sure is a very nice man).

Like yours, I consider my actions to be a politico-artistic gesture, a sort of New Realism combined with Till Eulenspiegel, only more of a choreographic-theatrical-sculptural mixed media than

yours' nice planar two-dimensionality ("graffiti on a wall") and symbolic action, as mine involved real protagonists moving through time and space.

. . . After all, if those nervous nellies are actually worrying that TIPS (Terrorism Information and Prevention System) is going to get 1 out of 24 decent Americans to inform on each other, we might as well give them some materialized fantasy material to chase their anti-anxiety medicine!

so-soloüa tolova teüe viloüi

<http://www.geocities.com/jeffreyjullich/EUNOIAN.LITTLE.LEXICON.html>

<http://www.oloswestriver.org/TRANSUBSTANTIATION.htm>

<http://helpthebishops.com/elevationhost.jpg>

=====  
=====

"It is important that each person individually proves his or her effective autonomy, so that accustomed to act alone with consciousness of a common project, he or she learns never to tolerate what is done in his or her name, never to act in the name of others . . ."

--- RAOUL VANEIGEM, "Terrorism or Revolution, an introduction to Ernest Coeurderoy" (trans. and published, Black Rose, 1975)

=====  
=====

From: "Brian Stefans [arras.net]"

<[REDACTED]>

Subject: Raoul Unplugged

Content-Type: text/plain; charset="iso-8859-1"

I've been given a cease and desist from the New York Times regarding the use of their images and homepage design and the use of their advertiser's images in my Raoul Vaneigem Meets the Talking Spiderheads from Mars series.

I knew this would happen eventually, and don't see any real need to argue with them as I didn't intend these detournements to

be anything more than  
graffiti on a wall, subject to the elements. I'm  
taking them down in 5  
days -- they requested they come down in 10 days,  
but I'm being a nice guy.

However, I'd like to give folks the chance to  
download the page for their  
own private viewing (not to be put on their  
website). Your very own piece  
of illegal net art! (No one will ever know you have  
it, shhh.)

The cease and desist letter states: "Most  
significantly, you have  
substantially changed the lead article to include  
long and rambling made-up  
quotes from British Prime Minister Tony Blair  
regarding the need to act  
against Iraq, under the byline of Raoul Vaneigem."

Of course, I didn't actually write any of the text  
that appears in these  
pieces. Anything that was not part of the original  
NY Times article was  
taken from the writings of Raoul Vaneigem, the  
French Situationist --  
considered a great prose stylist -- either from *The  
Revolution of Everyday  
Life* or from *Contributions to The Revolutionary  
Struggle, Intended To Be  
Discussed, Corrected, And Principally, Put Into  
Practice Without Delay*.  
Both of these texts can be found at  
[www.nothingness.org](http://www.nothingness.org).

Here are the links to the three pages:

Blair Presents Dossier on Iraq's Biological Weapons  
[http://www.arras.net/blair\\_presents\\_dossier.htm](http://www.arras.net/blair_presents_dossier.htm)

Daschle Denounces Bush Remarks on Iraq as Partisan  
[http://www.arras.net/daschle\\_denounces\\_bush.htm](http://www.arras.net/daschle_denounces_bush.htm)

Clinton Says He Backs Tough U.N. Resolution on Iraq  
Inspections

[http://www.arras.net/clinton\\_backs\\_resolution.html](http://www.arras.net/clinton_backs_resolution.html)

Get your kicks quick!

cheers

Brian

PS I wrote these lovely words to a friend this  
afternoon about the pages --  
obviously I was on my soap box:

The point, as I see it, was to turn the mundane  
materials of the New York

Times into poetry by juxtaposing the page -- ads,  
logos, links, etc. -- with  
revolutionary rantings by a type of person we  
probably won't see for some  
time, i.e. Vaneigem.

If Vaneigem's writings are able to make this  
transformation -- a Catholic  
sensibility like his might even suggest something  
like transubstantiation,  
which of course doesn't sound so radical when it's  
digital materials we are  
talking about -- then it opens up a window of  
possiblity for  
social/aesthetic activity.

The logical next step would be to take a city, fill  
it with Situationist  
graffiti, etc. etc. or with young Situationist  
recruits acting on Vaneigem's  
precepts -- not likely.

The target was not the New York Times -- it's easy  
enough to make fun of a  
newspaper -- but to take the reality of the Times,  
all of its mundane  
details, and somehow suggest that this reality is a  
form of social control  
that can be evaded by simple but artful acts of  
detournement, tiny gestures  
that don't even rely on wit, puns, knowledge etc.,

but are simple collages  
that punch holes in the spectacle.

But added to that, throw a critique back at Vaneigem  
suggesting that  
revolutionary rhetoric is always outpaced by the  
course of events,  
especially when the course is determined by  
spineless world leaders with  
their fingers on the red buttons.

---

Do you Yahoo!?  
HotJobs - Search new jobs daily now  
<http://hotjobs.yahoo.com/>

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999. **kari edwards**  
***maybe a tree is to perfect***

*Wed 30 Oct 2002*

---

maybe a tree is to perfect

k ten times and > > > > > that special lead pipe for little walks close to you . . .  
a paused then some theme park arms reached out.' - `But I've invented a differ-  
ent kind of you . . . .?' whether walls of a good rider or Whenever dungeon, I  
was gone; my fancy, like the decrees - "Ahoy! Ahoy! Check! Check Mate! Fin!"

and turned in every nerve, every fat greasy occasioned, every dot matrix per-  
sonalized enormous rat traversing the holly crossed origin, attempting a  
dreamy indeterminate hum of memory from one pole to the next.

I tried to say . . . and paused from its deadly brink.

many days passed -- then I did not do the human voices! There stretched on  
this rag upon my prison in vain upon a reaching phrase grew a deadly brink. I  
saw a muscularly gauged Message hidden in one of the crimson gauges. Low >  
> > > > lying in definite order...it appeared in such extent that it balanced  
properly, Like water through the heather bright, And that's quite a fright. the  
fact of whoever pictured it through a pendulum invented for a difference. I  
drew up what fate I had cooked along the pot > > > > > addressed it to a  
force other than myself to be sure. spasmodically let k take ten times and hide  
it in an unknown hiding-place: `k forced me to smoke a dreamy wake of that  
period. I suppose in a left-hand limed twigs for the hill a kin, thank you . '

`Yes, I saw that time, and struggled violently -- then Like water through the woods, I went on holding the phrase: I might have clasped the dungeon. In other things. Now, I do not know, maybe a tree is to perfect.

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1000. **Lanny Quarles**

**2 anti-relata**

*Wed 30 Oct 2002*

---

2 anti-relata

<http://www.hevanet.com/solipsis/desktopcollage/toxicdata.html>

|

<http://www.hevanet.com/solipsis/desktopcollage/flashjunq/ucanwryte/movie7.html>

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1001. **Sawako Nakayasu**

**[Two] Factorial--Call for Work**

*Wed 30 Oct 2002*

---

!Factorial Press is pleased to announce:

[Two] Factorial--Call for Work

Please refer to the first issue, [One] Factorial, to see how some writers and artists have approached collaboration. While we are excited by the range of collaborative projects in the first issue, we hope the work and discussions included in it offer themselves more as points of proliferation than models to be emulated.

[One] Factorial is available for \$6:

(payable to Sawako Nakayasu; but correspondence must be addressed to

!Factorial Press.)

!Factorial Press

PO Box 153106

San Diego, CA 92195-3106.

<http://www.factorial.org>

Possibilities:

--> Any work that responds to or engages with the discussions in part two of [One] Factorial is particularly welcome;

--> Any submissions of work that uses a title from Keith Waldrop's *\_Titles for Sale\_* should enclose \$2/title, in a check made out to Keith Waldrop;

--> A collaborative process does not always have to be collaboratively "generative," but can be "degenerative" (Example: Keith and Rosmarie Waldrop's "Words Worth Less," a collaboration where they began with a Wordsworth poem and alternated removing words from the original and each other's pared down offerings);

--> And as usual: plays, performance text, transcriptions, instructions, narrative, conversations, essays, poems, definitions, manifestos, incidental text, and various combinations thereof;

--> OR descriptions, ideas, processes, proposals, possible & impossible imaginings of collaborative projects for the (Collaborating [On) Collaborating] section.

--> Note: the main focus of the journal is still text-collaborations, although we welcome work that also engages with the musical, visual, temporal, and performative.

--> Electronic collaborations will be considered for publication on the website.

Please send 1 to 15 pages of hard copy.

Send *\*two\** copies of all submissions to:

!Factorial Press  
Sawako Nakayasu & Mark Tardi, Editors  
516 N. Main Street, Apt.3  
Bloomington, IL 61701

Please include sufficient postage if you would like your work returned.

Deadline: February 1, 2003

!Factorial Press  
<http://www.factorial.org>

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1002. **Harry Nudel**

***group thot? (fwd)***

*Wed 30 Oct 2002*

---

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

Date: Wed, 30 Oct 2002 02:17:39 -0500

From: [REDACTED]

To: [REDACTED]

Subject: group thot?

left wing infantilism

right wing culturism

swing yr podner  
cult, conspicary, 'tronics  
wellstone, giola, bluuub jones  
swung yr podner  
class, kultur, climbers  
pub per ten ish ure  
swing yr podner  
dosey do dosey dah  
grope thot?  
dosey dah?.....swing/swung..DRn..

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### 1003. **Wendy Kramer**

**C.C.**

*Wed 30 Oct 2002*

---

One of the wonderful (and admittedly, I often think, irritating or exasperating!) things about poetry, and what i'll presume to call our scene, is that it's so small, and there's really no fame. It's like the sport of running: only a tiny percentage of the population is interested or watching, and hardly anyone gets paid, so we all get to be in the same events --beginners and elites alike. We get to see, know, and/or talk to the really brilliant ones, or even to be one of the really brilliant ones, to do instead of spectate, and to interact. Last Friday at Small Press Traffic, I went to a reading that made me appreciate this analogy: I heard Tyrone Williams read from his first book, cc. To read Williams' book, soon after it was published here in San Francisco, where I now live; to think and talk about it; and then a few months later for him to come here and for me to go and hear him, with the people who chose that book and published it (Krupskaya) sitting amongst us in a little auditorium (there sat Kevin in the front row, and Jocelyn a couple of rows back, and Dan behind me), while a glitzy visual art and design reception went on rowdily and far away in the front of the building; for a few dozen of us to sit and listen to Williams' single voice move through that sonnet sequence "I Am Not Proud To Be Black" in the section of the book called "Who Is It", was an experience I was lucky to have. It was complete.

I know it's presumptuous to say "u5" (and fittingly, the "5" key on my computer keyboard just died, and i'm using the number 5 as a substitute). But for me, it made an u5. I hope it did for him. I know, from hearing and then from meeting him later at a party, that he lives and teaches in Cincinnati, at a small college

there, where he i5, practically, hi5 5tudent5' only link to the kind5 of writing i now take for granted. i don't think he ha5 much in-per5on company, poetically 5peaking, there. 5o I don't know what it felt like, for him, to be phy5ically here, but for me, it made an u5 that i'm coming to learn doe5n't alleviate our oc-ca5ional or even con5tant alienation from one another (a5 Taylor Brady pointed out to me, when you're cc'd, you're not directly addre55ed--the per5on writing i5 not writing to you), but it doe5 5peak to and touch our i5olation. And in doing 5o, 5omehow, it create5 interper5onal, and even 5ocial, contact. For which I'm deeply appreciative.

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1004. **richard.tylr**

**Re: virus warning**

*Wed 30 Oct 2002*

---

Taylor. Just joking Don. But ...a virus is a virus is a virus as they say.

Richard. PS I was suspicioned you were not a real person.

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

From: "Don Summerhayes" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 30, 2002 5:18 PM

Subject: Re: virus warning

> Tyler? Taylor? Just make me read another of your messages.

>

> "richard.tylr" wrote:

>

> > Then who is this Summer Hayes character: if we get the bastard how do we

> > despatch him? Auto da fe? Send him to make coverstaion at the Reublican

> > Club? (equiv. I presume to the National Party Club of NZ) Force him to read

> > Wilbur Smith and nothing else for the next millenium? Make him into a

> > compuer infested with ofware viruses that continously disintegrate and then

> > repform and cause eternal repaetiing system crashes? Force him to memorise

> > the entire oeuvre of Alan Sondheim? (ery word number, technical and

> > philosophic term, every anguished digit...?) Richard.

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

> > From: "Catherine Daly" <[REDACTED]>

> > To: <[REDACTED]>

> > Sent: Wednesday, October 30, 2002 9:43 AM

> > Subject: Re: virus warning

> >  
> > > do check symantek re: these virus hoaxes --  
> > >  
> > > This is a hoax that, like the SULFNBK.EXE Warning hoax, tries to  
> > > persuade you to delete a legitimate Windows file from your computer.  
The  
> > > file that the hoax refers to, Jdbgmgr.exe, is a Java Debugger Manager.  
> > > It is a Microsoft file that is installed when you install Windows.  
> > >  
> > > NOTE: Recent version of this hoax take advantage of the recent  
outbreak  
> > > of the [REDACTED] worm, and the fact that the Jdbgmgr.exe file  
that  
> > > is mentioned in the hoax has a bear icon. The actual [REDACTED]  
worm  
> > > file is an .exe file and does not have a bear icon.  
> > >  
> > > The Windows Jdbgmgr.exe file has a teddy bear icon as described in the  
> > > hoax:  
> > >  
> > >  
> > >  
> > > CAUTION: Jdbgmgr.exe, like any file, can become infected by a virus.  
One  
> > > virus in particular, [REDACTED], targets this file. Norton  
> > > AntiVirus has provided protection against [REDACTED] since  
> > > May 11, 2001.  
> > >  
> > > NOTE: If you have already deleted the Jdbgmgr.exe file, some Java  
> > > applets may not run correctly. This is not a critical system file. The  
> > > file version may vary with your operating system and version of  
Internet  
> > > Explorer. If you want to restore the file, read the instructions in  
the  
> > > How to restore the Jdbgmgr.exefile section at the end of this  
document.

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1005. **Maria Damon**  
***Re: Raoul Unplugged***  
*Wed 30 Oct 2002*

---

brian, i thought collaged material was in the public domain --that is, if you collage it, you can use it w/o proper attribution, paying permissions, etc. it goes w/o saying that one of the points of collage is often to substantially alter the intended message of the original material before it has been collaged. could you (hypothetically, i realize, as you're committed to being nice) argue that you are engaging in verbal collage?

At 7:23 PM -0500 10/29/02, Brian Stefans [arras.net] wrote:

>I've been given a cease and desist from the New York Times regarding the use  
>of their images and homepage design and the use of their advertiser's images  
>in my Raoul Vaneigem Meets the Talking Spiderheads from Mars series.

>

>I knew this would happen eventually, and don't see any real need to argue  
>with them as I didn't intend these detournements to be anything more than  
>graffiti on a wall, subject to the elements. I'm taking them down in 5  
>days -- they requested they come down in 10 days, but I'm being a nice guy.

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>However, I'd like to give folks the chance to download the page for their  
>own private viewing (not to be put on their website). Your very own piece  
>of illegal net art! (No one will ever know you have it, shhh.)

>

>The cease and desist letter states: "Most significantly, you have  
>substantially changed the lead article to include long and rambling made-up  
>quotes from British Prime Minister Tony Blair regarding the need to act  
>against Iraq, under the byline of Raoul Vaneigem."

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>Of course, I didn't actually write any of the text that appears in these  
>pieces. Anything that was not part of the original NY Times article was  
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>Life or from Contributions to The Revolutionary Struggle, Intended To Be  
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>Both of these texts can be found at [www.nothingness.org](http://www.nothingness.org).

>

>Here are the links to the three pages:

>

>Blair Presents Dossier on Iraq's Biological Weapons

>[http://www.arras.net/blair\\_presents\\_dossier.htm](http://www.arras.net/blair_presents_dossier.htm)

>

>Daschle Denounces Bush Remarks on Iraq as Partisan  
>[http://www.arras.net/daschle\\_denounces\\_bush.htm](http://www.arras.net/daschle_denounces_bush.htm)  
>  
>Clinton Says He Backs Tough U.N. Resolution on Iraq Inspections  
>[http://www.arras.net/clinton\\_backs\\_resolution.html](http://www.arras.net/clinton_backs_resolution.html)  
>  
>Get your kicks quick!  
>  
>cheers  
>Brian  
>  
>PS I wrote these lovely words to a friend this afternoon about the pages --  
>obviously I was on my soap box:  
>  
>The point, as I see it, was to turn the mundane materials of the New York  
>Times into poetry by juxtaposing the page -- ads, logos, links, etc. -- with  
>revolutionary rantings by a type of person we probably won't see for some  
>time, i.e. Vaneigem.  
>  
>If Vaneigem's writings are able to make this transformation -- a Catholic  
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>revolutionary rhetoric is always outpaced by the course of events,  
>especially when the course is determined by spineless world leaders with  
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>  
>\_\_\_\_

>  
>A R R A S: new media poetry and poetics  
><http://www.arras.net>  
>  
>Hinka cumfae cashore canfeh, Ahl hityi oar hied 'caw taughtie!  
>  
>"Do you think just because I come from Carronshore I cannot fight? I shall  
>hit you over the head with a cold potatoe."  
--

[↑ Contents](#)

1006. **lewis lacook**  
***Re: Raoul Unplugged***

*Wed 30 Oct 2002*

---

<http://www.playdamage.org/getty/15.html>  
curt cloninger had similar problems w/ the getty...  
Anningan (in progress)  
<http://www.lewislacook.com/Anningan/AnningansDoor.html>  
<http://www.lewislacook.com/>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

-----  
Do you Yahoo!?  
HotJobs - Search new jobs daily now

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1007. **hsn**  
***Re: poetry on the radio??***

*Wed 30 Oct 2002*

---

hi noah there's a show on u penn's wxpn - "live at the writers house," which tom devaney coordinates. unsure if it's webcast. i imagine so since wxpn.com has live feed. & altho not radio, kelly writers house often webcasts (& archives) readings & such.

h

On 10/29/02 12:57 PM, "noah eli gordon" <[REDACTED]> wrote:

| Hello all,

| I'm in the process of beginning to go through a dj training program at a

*local college station, hoping to start a poetry program: readings, author interviews, discussions etc. The station broadcasts via the web and I'm wondering if anyone knows of other programs like this? does any one do a show focused on poetry??? web cast??? any info will help...*

*thanks,  
noah*

---

*Broadband? Dial-up? Get reliable MSN Internet Access.  
<http://resourcecenter.msn.com/access/plans/default.asp>*

[↑ Contents](#)

1008. **J Gallaher**  
***Re: Raoul Unplugged***

*Wed 30 Oct 2002*

---

Durn. I kinda liked old Raoul.

Mostly on that first day, when it took a bit to figure out what was going on . . . for 20 seconds I thought George Bush was getting interesting . . .

I guess that'll not be happening again. Snif.

Snif-snif even,  
JG

-----

I've been given a cease and desist from the New York Times regarding the use of their images and homepage design and the use of their advertiser's images in my Raoul Vaneigem Meets the Talking Spiderheads from Mars series.

I knew this would happen eventually, and don't see any real need to argue with them as I didn't intend these detournements to be anything more than graffiti on a wall, subject to the elements. I'm taking them down in 5 days -- they requested they come down in 10 days, but I'm being a nice guy.

However, I'd like to give folks the chance to download the page for their own private viewing (not to be put on their website). Your very own piece of illegal net art! (No one will ever know you have it, shhh.)

The cease and desist letter states: "Most significantly, you have substantially changed the lead article to include long and rambling made-up quotes from

British Prime Minister Tony Blair regarding the need to act against Iraq, under the byline of Raoul Vaneigem."

Of course, I didn't actually write any of the text that appears in these pieces. Anything that was not part of the original NY Times article was taken from the writings of Raoul Vaneigem, the French Situationist -- considered a great prose stylist -- either from *The Revolution of Everyday Life* or from *Contributions to The Revolutionary Struggle, Intended To Be Discussed, Corrected, And Principally, Put Into Practice Without Delay*. Both of these texts can be found at [www.nothingness.org](http://www.nothingness.org).

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Get your kicks quick!

cheers

Brian

PS I wrote these lovely words to a friend this afternoon about the pages -- obviously I was on my soap box:

The point, as I see it, was to turn the mundane materials of the New York Times into poetry by juxtaposing the page -- ads, logos, links, etc. -- with revolutionary rantings by a type of person we probably won't see for some time, i.e. Vaneigem.

If Vaneigem's writings are able to make this transformation -- a Catholic sensibility like his might even suggest something like transubstantiation, which of course doesn't sound so radical when it's digital materials we are talking about -- then it opens up a window of possibility for social/aesthetic activity.

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

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

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

"Always in a foreign country,  
the poet uses poetry as interpreter."

--Edmond Jabes

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### 1009. **Drunken Boat**

#### ***Re: poetry on the radio??***

*Wed 30 Oct 2002*

---

Noah - I'm slated to be on a Poetry show on Wesleyan radio in a couple of weeks. It's run by a mathematics grad student with an abiding interest in poetics and I'm sure he'd be happy to divulge the pleasures and perils of his enterprise. His name is Hendree, email address: [REDACTED]

Best,

Ravi

--- noah eli gordon <[REDACTED]> wrote:

> Hello all,

>

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> training program at a

> local college station, hoping to start a poetry

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> thanks,  
> noah  
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Do you Yahoo!?  
HotJobs - Search new jobs daily now  
<http://hotjobs.yahoo.com/>

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1010. **Stefans, Brian**

***Re: Raoul Unplugged***

*Wed 30 Oct 2002*

---

Hi Lewis, Stephen, Tom, etc. -- thanks for the comments.

Re: collage, I'm not familiar with the laws of collage, but it seems to me what I did with the Times is very different from collage. It's more like impersonating an officer -- I lifted the entire "uniform" if you will, the recognizable skin of authority, and kind of paraded around in it without really explaining to anyone what I was doing. Collage as we know it is pretty obviously collage -- there is glue involved, some sort of frame, a little tearing, etc. But my page, outside of the URL, was pretty much the entire Times page with the alteration of the quotes.

This also leaves me open to slander -- or something like that -- since it's been generally perceived that I "made up" quotes for Tony Blair, etc., even though I didn't "write" a single word of the article. Tom Daschle, for instance, even though I think his words are quite amazing in my version of the story, would

probably not be too happy with them, even though they would make him the Jim Morrison of South Dakota -- and from there, the presidency!

I'd be suprised to discover that the mere act of collage puts something in the public domain -- does that mean that were I to add "found" pictures, or add sentences from Moby Dick, to a new Stephen King novel, then the King novel becomes part of the public domain? That would be remarkable and of course I'd prefer it that way, but I don't think the argument holds water.

The URL that Lewis forwarded re: the Getty argument is very interesting, but as you can see, unless one is going to devote a portion of one's life to building a case against a large corporation, what you get is a lot of e-mails flying back and forth, though I haven't yet heard again from the Times -- I'm not even sure this person exists (it could just be Jeffrey Jullich). I have found other cease and desist letters by Nancy Richman online, though.

Here's Lewis's link again: <http://www.playdamage.org/getty/15.html> Re: Raoul being complicit with my actions -- if any of you out there know Raoul Vaneigem's email address, please pass it on! I like Stephen's musings re: the cartoon animal in the chase scene, and proliferating detournements -- it's funny that you read the theory of detournement coming back in everyone from Hakim Bey and the Critical Arts Ensemble (you can find out about them at the Autonomedia website), but it's not been picked up all that much by web artists, and certainly not by poets.

Here's the letter, by the way. I've deleted the phone number because I don't want anyone playing games here!

I am counsel to The New York Times Company, the owner of The New York Times on the Web at <http://www.nytimes.com>.

It has come to our attention that you have posted an altered version of the home page of the September 24, 2002 edition of nytimes.com at [http://www.arras.net/blair\\_present-dossier.htm](http://www.arras.net/blair_present-dossier.htm). While the page reproduces the nytimes.com template, including the day's advertisements, it replaces selected bylines and other features with content you have supplied. Most significantly, you have substantially changed the lead article to include long and rambling made-up quotes from British Prime Minister Tony Blair regarding the need to act against Iraq, under the byline of Raoul Vaneigem.

The editors at the Times appreciate a good parody and would not take action against it. However, the subject matter of this particular page appears to be more serious in nature. Therefore, even though we are sure that your intent was non-malicious, we must inform you that your use of the Times's name, logos and home page design and layout constitutes trademark and copyright infringement.

While we respect your efforts to make a statement, we must ask that you do so in a manner that does not violate our proprietary rights, or the rights of our advertisers. Please remove the page from public display and confirm to us in writing within the next ten days that you will not use our home page in the future in this same way. If you would like to discuss this matter, please give me a call at 212- xxx xxxx. Thank you for your cooperation.

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1011. **David Larsen**

*hi Elizabeth*

*Wed 30 Oct 2002*

---

I'm going to be out of town for the SPT auction and can't make any of the readings before then --is there some way I can hand off to you my contribution to the auction? I could meet you anywhere in Berkeley. thanks, whenever's fine LRSN

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1012. **Craig Allen Conrad**

**Ronald Palmer & CAConrad BROOKLYN READING**

*Wed 30 Oct 2002*

---

SUNDAY

NOVEMBER 10

2 p.m.

Ronald Palmer

CAConrad

Soft Skull Shortwave Bookstore

`<A HREF="http://softskull.com">http://softskull.com</A>`

71 Bond Street, at State

Brooklyn NY 11217

F/G train to Bergen Street

██████████

map & other info:

`<A`

`HREF="http://www.softskull.com/cgi-bin/SoftCart.100.exe/shortwave/index.html?L`

`+scstore+hbdm5090██████████">`

`http://www.softskull.com/cgi-bin/SoftCart.100.exe/shortwave/index.html?`

`L+scsto`

`re+hbdm5090██████████</A>`

\*\*\*\*\*

3 poems by Ronald Palmer

Teaser # 1:

Ver: Bal Bel: Lig: Ere: Nce

Some lives begin as a race to the most prestigious kindergarten. Sensationalogics! I found it disturbing and therefore erotic. Hystericalogics. Occasionalogics.

\*\*\*

Teaser #2:

Verb Confusion: (No Suggestions)

When the penitentiary is appealing: I've got your stitches. (Growling like a tiger in rain). I follow him on the snow path from the parking lot to the edge of the trees. Scoring the penis as prize. It is after midnight under the moon. We are surrounded by trees and patches of snow.

\*\*\*

Teaser #3:

The Logic of Thunder

O mother of pause: I am filling with thunder. Bring with you only your mild smack of thunder and a cataract of rain. Everything's Crane. (Para mi: si como no: mas tro: nada!) Thunder became feminized by his own obedient dedication to perky pectorals: shaving: oiling: powdering: strutting his nipples down Commercial Street like a lady cat: lady cat: lady cat.

\*\*\*\*\*

3 poems by CAConrad

Brought tape recording of ocean tide to Atlantic City. Laid on beach, tape recorder at right ear, ocean at left. Eyes closed, I was between oceans, crash over here, crash over there. A brain takes the world at its word when spoken in water. Twice the tides matched, twice they entered me...together...synchro... "How A Plunge Went Thru Me" is the title of this at the end.

\*\*\*\*

FAST FOOD EPIPHANY

my American Beef Consumption Average  
met me at midnight  
eating burgers in an empty parking lot  
Heifer Spirits mooing in the back seat

I drive to McDonald's  
do the Living Spirit Dance  
around the deep fat fryer  
around the spatula  
prostrate before the grill  
I chant apology  
invoke the spirit COME!  
someone calls the police  
I dance again  
someone screams  
the Great Spirit Bull leaping over registers  
charging tables with his horns  
the Spirit Horse gallops from the freezer  
(see who else we've eaten)  
I ride the stallion thru the parking lot  
my Great White Bellies  
crush Lakota toddlers  
I drive thru a store front  
years of constipation  
mess the silk of mannequins  
fresh steaming excrement  
a Sacred Cow porridge  
I cake myself and howl  
ancestors steering me  
whirl me down the boulevard  
sides of beef  
circle overhead  
quivering  
into rigor mortis  
the Spirit Herd  
moos in harmony  
follows me back  
to pastures  
the lot of us  
dissolve into the  
spinning top  
of Saturn

\*\*\*\*

SEVERED LEG PIROUETTE

"vacant land"  
means no  
people

"nothing but a few  
prairie dogs"  
means no  
people

"we swerved, hit  
a cat, but no one  
was hurt"  
means no  
people

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1013. **Steven Shoemaker**  
***Susan Thackrey***  
*Wed 30 Oct 2002*

---

Can anyone provide me with contact info?

Thanks,  
Steve

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1014. **Thomas Bell**  
***Raoul Unplugged***  
*Wed 30 Oct 2002*

---

addendum preface: Sunday's NYTimes had a review of an artist who does "word art" - if you billed what you did as "art", Brian would it be 'fair use' for the Times to review it?

Stephen, i've already asked Brian for permission to post his email as written to my 'investigative work' <http://www.metaphormetonym.com/invest.htm> as documentation of something that is gone from the internet. if he agrees I could add your post or a reference to a print or zeroxed version which would initiate an infinite chain of evidence to absence?

tom bell

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

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 29, 2002 8:13 PM

Subject: Re: Raoul Unplugged

> It's interesting (perhaps) to think that Brian S has created a critically  
> elusive art work. Which is to say, anyone wanting to fully re-present and  
> write about any of these documents will need to get permission and  
releases  
> from the New York Times. I assume Brian is quoting Raoul under some free-  
> wheeling concept of "fair use", in which part of the assumption is that  
> Raoul would naturally be complicit with Brian's invigoration of de-turning  
> this country's "paper of record" and would not also ask Brian to "cease &  
> desist."  
> I suspect one way to get around the Times' "cease & desist" order will be  
> for someone else to lift Brian's work (a little more "fair use") and  
> represent it under the auspices of a fresh web identity. Thereby forcing  
the  
> "poor" lawyers at the NY Times to subject the new "owner" to a fresh  
"cease  
> and desist" order. And this process of "the escaping art work" could go on  
> for a long line of the Times' lawyers dimes and dollars while,  
nevertheless,  
> keeping the original work alive, as well as giving the opportunity for the  
> birth and progression of more NY Times "detournements" - albeit with a  
> loosely collaborating series of new authors . The life of the original  
work  
> & concept would then begin to resemble the Disney cartoon animal in the  
> chase scene - not Mickey, but some acrobatic Disney creature(who? this  
goes  
> back to the progressive Disney 30's)- who eludes capture through  
magnificent  
> smarts and skills, no matter the persistence of the Corporate avenger.  
> Needless to say, for those among us who are law obeying critics, it will  
> still be impossible to re-present the work in a traditional context sans  
> permissions and proper lawyerly genuflections. An art work without a  
> legitimate critical history - what a concept!  
>  
> "'Cease & Desist.' Come on George W., cooperate!"  
>  
> Stephen Vincent  
>  
>  
>

>  
> on 10/29/02 4:23 PM, Brian Stefans [arras.net] at [REDACTED]  
> wrote:  
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> >

> > But added to that, throw a critique back at Vaneigem suggesting that revolutionary rhetoric is always outpaced by the course of events, especially when the course is determined by spineless world leaders with their fingers on the red buttons.

> >

> > \_\_\_\_\_

> >

> > A R R A S: new media poetry and poetics

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

> >  
> > Hinka cumfae cashore canfeh, Ahl hityi oar hied 'caw taughtie!  
> >  
> > "Do you think just because I come from Carronshore I cannot fight? I shall  
> > hit you over the head with a cold potatoe."

&&&&&&&&&&&&&&&&&&&&&&&&&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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### 1015. **Stephen Vincent**

#### ***Re: Raoul Unplugged***

*Wed 30 Oct 2002*

---

Tom: I like your Metaphor etc. investigative site - a least the very interesting piece on Argentina - and will look at more later. As to putting my "unplugged" response into the context of the site, just lift and use. I assume lawyers will not be emailing me to desist from my theoretical meandering. Underneath all of this I think there remain proprietary issues - in that, ironically, as we have seen too often, the momentary poetic or artistic gesture anarchistically presented - and often to great delight - becomes a corporate counter-gesture (i.e. a much more permanent appropriation) in which the original gesture/concept is simulated. The unwanted ads, for example, that pop up on the monitor over the 'real' content (as we try to read within what we thought was the sanctified space/part of the web page), may be also be interpreted as corporate "detournings." In other words, word and visual gestures that momentarily liberate public space come back as corporate logos/brands simulating art. Counter-reaping what is sewn. So sometimes it's much stronger position to create one's own "original and protected work," as well as to respect that of others. Though obviously that act makes it a much longer haul to crack the public surface. The experienced frustration compelling alternate routes. I suspect we will live with both options for a long time.

Stephen Vincent

on 10/30/02 10:02 AM, Thomas Bell at [REDACTED] wrote:

*addendum preface: Sunday's NYTimes had a review of an artist who does "word art" - if you billed what you did as "art", Brian would it be 'fair use' for the Times to review it?*

Stephen,

i've already asked Brian for permission to post his email as written to my 'investigative work' <http://www.metaphormetonym.com/invest.htm> as documentaion of something that is gone from the internet. if he agrees I could add your post or a reference to a print or zeroxed version which would initiate an infinite chain of evidence to absence?

tom bell

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

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 29, 2002 8:13 PM

Subject: Re: Raoul Unplugged

It's interesting (perhaps) to think that Brian S has created a critically elusive art work. Which is to say, anyone wanting to fully re-present and write about any of these documents will need to get permission and releases

from the New York Times. I assume Brian is quoting Raoul under some free-wheeling concept of "fair use", in which part of the assumption is that Raoul would naturally be complicit with Brian's invigoration of de-turning this country's "paper of record" and would not also ask Brian to "cease & desist."

I suspect one way to get around the Times' "cease & desist" order will be for someone else to lift Brian's work (a little more "fair use") and represent it under the auspices of a fresh web identity. Thereby forcing the

"poor" lawyers at the NY Times to subject the new "owner" to a fresh "cease

and desist" order. And this process of "the escaping art work" could go on for a long line of the Times' lawyers dimes and dollars while, nevertheless,

keeping the original work alive, as well as giving the opportunity for the birth and progression of more NY Times "detournements" - albeit with a loosely collaborating series of new authors . The life of the original work

& concept would then begin to resemble the Disney cartoon animal in the chase scene - not Mickey, but some acrobatic Disney creature(who? this goes

back to the progressive Disney 30's)- who eludes capture through magnificent

smarts and skills, no matter the persistence of the Corporate avenger. Needless to say, for those among us who are law obeying critics, it will still be impossible to re-present the work in a traditional context sans permissions and proper lawyerly genuflections. An art work without a

*legitimate critical history - what a concept!*

*"Cease & Desist.' Come on George W., cooperate!"*

*Stephen Vincent*

*on 10/29/02 4:23 PM, Brian Stefans [arras.net] at [REDACTED] wrote:*

*I've been given a cease and desist from the New York Times regarding the use of their images and homepage design and the use of their advertiser's images in my Raoul Vaneigem Meets the Talking Spiderheads from Mars series.*

*I knew this would happen eventually, and don't see any real need to argue with them as I didn't intend these detournements to be anything more than graffiti on a wall, subject to the elements. I'm taking them down in 5 days -- they requested they come down in 10 days, but I'm being a nice guy.*

*However, I'd like to give folks the chance to download the page for their own private viewing (not to be put on their website). Your very own piece of illegal net art! (No one will ever know you have it, shhh.)*

*The cease and desist letter states: "Most significantly, you have substantially changed the lead article to include long and rambling made-up quotes from British Prime Minister Tony Blair regarding the need to act against Iraq, under the byline of Raoul Vaneigem."*

*Of course, I didn't actually write any of the text that appears in these pieces. Anything that was not part of the original NY Times article was taken from the writings of Raoul Vaneigem, the French Situationist -- considered a great prose stylist -- either from The Revolution of Everyday Life or from Contributions to The Revolutionary Struggle, Intended To Be Discussed, Corrected, And Principally, Put Into Practice Without Delay. Both of these texts can be found at [www.nothingness.org](http://www.nothingness.org).*

*Here are the links to the three pages:*

*Blair Presents Dossier on Iraq's Biological Weapons*

[http://www.arras.net/blair\\_presents\\_dossier.htm](http://www.arras.net/blair_presents_dossier.htm)

*Daschle Denounces Bush Remarks on Iraq as Partisan*

[http://www.arras.net/daschle\\_denounces\\_bush.htm](http://www.arras.net/daschle_denounces_bush.htm)

*Clinton Says He Backs Tough U.N. Resolution on Iraq Inspections*

[http://www.arras.net/clinton\\_backs\\_resolution.html](http://www.arras.net/clinton_backs_resolution.html)

*Get your kicks quick!*

*cheers*

*Brian*

*PS I wrote these lovely words to a friend this afternoon about the pages --*

*obviously I was on my soap box:*

*The point, as I see it, was to turn the mundane materials of the New York*

*Times into poetry by juxtaposing the page -- ads, logos, links, etc. -- with*

*revolutionary rantings by a type of person we probably won't see for some time, i.e. Vaneigem.*

*If Vaneigem's writings are able to make this transformation -- a Catholic*

*sensibility like his might even suggest something like transubstantiation,*

*which of course doesn't sound so radical when it's digital materials we are*

*talking about -- then it opens up a window of possibility for social/aesthetic activity.*

*The logical next step would be to take a city, fill it with Situationist graffiti, etc. etc. or with young Situationist recruits acting on Vaneigem's*

*precepts -- not likely.*

*The target was not the New York Times -- it's easy enough to make fun of a*

*newspaper -- but to take the reality of the Times, all of its mundane details, and somehow suggest that this reality is a form of social control*

*that can be evaded by simple but artful acts of detournement, tiny gestures*

*that don't even rely on wit, puns, knowledge etc., but are simple collages that punch holes in the spectacle.*

*But added to that, throw a critique back at Vaneigem suggesting that revolutionary rhetoric is always outpaced by the course of events, especially when the course is determined by spineless world leaders with their fingers on the red buttons.*

---

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

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*cheers*  
*Brian*

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---

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<http://www.arras.net>

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

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

*&&&&&&&&&&&&&&&&&&&&&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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1016. **Geoffrey Gatza**  
***Re: Raoul Unplugged***  
*Wed 30 Oct 2002*

---

Brian,

Congrats on a job well done :-) I suggest you take your letter and frame it! This is, in my opinion, analogous to the obscenity trials of the last century(ies) for poets. I am so proud of you.

Best, Geoffrey

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1017. **George Bowering**

**Re: minnesota**

Wed 30 Oct 2002

---

*well the karma won't come back around in a straightforward way, but i  
have more faith in it than in antagonistic Abombers at this point in  
my life. love, md*

Boy, I hope there is karma. I wonder whether that is what widows in Iraq are saying.

I mean we know that Iraq doesn't have atomic weapons. If they did, Bush and the Texans would not think of bombing it.

--

George Bowering

Open to suggestions.

Fax [REDACTED]

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1018. **Thomas Bell**

**Re: Raoul Unplugged**

Wed 30 Oct 2002

---

mind-goggling permutations here when you consider it.

- I think it's related to Clemente's spam/anti-spam work.

- a former unnamed list member has built a whole industry for himself out of attack and fakery.

- the issues of 'framing' and 'labeling' do seem to have endless permutations. - at what point does a celeb (use Elvis here in the post but fill in your own blanks in your mind) slip over the line into self-parody if such a chimera is a possibility? or consider when collage becomes Collage or wordart? - probably when it's sold for big bucks in NY?

-on the other hand, as the NYTimes letter to points out, sometimes this stuff does have serious consequences. or does really matter, like in Clemente's work and the potential for a collage of viral terrorist spams sends shivers through my gut.

perhaps laughter and poetry can matter?

tom bell

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

From: "Stefans, Brian" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 30, 2002 9:50 AM

Subject: Re: Raoul Unplugged

> Hi Lewis, Stephen, Tom, etc. -- thanks for the comments.

>

> Re: collage, I'm not familiar with the laws of collage, but it seems to me  
> what I did with the Times is very different from collage. It's more like  
> impersonating an officer -- I lifted the entire "uniform" if you will, the  
> recognizable skin of authority, and kind of paraded around in it without  
> really explaining to anyone what I was doing. Collage as we know it is  
> pretty obviously collage -- there is glue involved, some sort of frame, a  
> little tearing, etc. But my page, outside of the URL, was pretty much the  
> entire Times page with the alteration of the quotes.

>

> This also leaves me open to slander -- or something like that -- since  
it's

> been generally perceived that I "made up" quotes for Tony Blair, etc.,  
even

> though I didn't "write" a single word of the article. Tom Daschle, for  
> instance, even though I think his words are quite amazing in my version of  
> the story, would probably not be too happy with them, even though they  
would

> make him the Jim Morrison of South Dakota -- and from there, the  
presidency!

>

> I'd be suprised to discover that the mere act of collage puts something in  
> the public domain -- does that mean that were I to add "found" pictures,  
or

> add sentences from Moby Dick, to a new Stephen King novel, then the King  
> novel becomes part of the public domain? That would be remarkable and of  
> course I'd prefer it that way, but I don't think the argument holds water.

>

> The URL that Lewis forwarded re: the Getty argument is very interesting,  
but

> as you can see, unless one is going to devote a portion of one's life to  
> building a case against a large corporation, what you get is a lot of  
> e-mails flying back and forth, though I haven't yet heard again from the

> Times -- I'm not even sure this person exists (it could just be Jeffrey  
> Jullich). I have found other cease and desist letters by Nancy Richman  
> online, though.  
>  
> Here's Lewis's link again: <http://www.playdamage.org/getty/15.html>  
> Re: Raoul being complicit with my actions -- if any of you out there know  
> Raoul Vaneigem's email address, please pass it on! I like Stephen's  
musings  
> re: the cartoon animal in the chase scene, and proliferating detournements  
> -- it's funny that you read the theory of detournement coming back in  
> everyone from Hakim Bey and the Critical Arts Ensemble (you can find out  
> about them at the Autonomedia website), but it's not been picked up all  
that  
> much by web artists, and certainly not by poets.  
>  
> Here's the letter, by the way. I've deleted the phone number because I  
> don't want anyone playing games here!  
>  
> I am counsel to The New York Times Company, the owner of The New York  
Times  
> on the Web at <http://www.nytimes.com>.  
>  
> It has come to our attention that you have posted an altered version of  
the  
> home page of the September 24, 2002 edition of nytimes.com at  
> [http://www.arras.net/blair\\_present-dossier.htm](http://www.arras.net/blair_present-dossier.htm). While the page reproduces  
> the nytimes.com template, including the day's advertisements, it replaces  
> selected bylines and other features with content you have supplied. Most  
> significantly, you have substantially changed the lead article to include  
> long and rambling made-up quotes from British Prime Minister Tony Blair  
> regarding the need to act against Iraq, under the byline of Raoul  
Vaneigem.  
>  
> The editors at the Times appreciate a good parody and would not take  
action  
> against it. However, the subject matter of this particular page appears  
to  
> be more serious in nature. Therefore, even though we are sure that your  
> intent was non-malicious, we must inform you that your use of the Times's  
> name, logos and home page design and layout constitutes trademark and  
> copyright infringement.  
>

> While we respect your efforts to make a statement, we must ask that you do  
> so in a manner that does not violate our proprietary rights, or the rights  
> of our advertisers. Please remove the page from public display and  
confirm  
> to us in writing within the next ten days that you will not use our home  
> page in the future in this same way. If you would like to discuss this  
> matter, please give me a call at 212- xxx xxxx. Thank you for your  
> cooperation.

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1019. **Small Press Traffic**  
***SPT presents Cecilia Vicuña***

*Wed 30 Oct 2002*

---

Small Press Traffic, the Poetry Center & CCAC present  
Tuesday, November 5, 2002 at 7:00 pm  
Cecilia Vicuña

Chilean poet, artist and filmmaker Cecilia Vicuña is the author of fourteen poetry books, published in Europe, Latin America and the US. She has recently exhibited her work at the Palais des Beaux Arts in Belgium, at the Castello di Rivoli in Italy, and in the 1997 Whitney Biennial. Her book *Instan* appeared from Berkeley's Kelsey St. Press this year, and earlier titles include *El Templo* (translated by Rosa Alcalá, Situations, 2001) and *QUIPOem/ The Precarious, The Art and Poetry of Cecilia Vicuña* (edited by M. Catherine de Zegher, translated by Esther Allen, Wesleyan University Press, 1997). Vicuña is currently coediting the anthology *500 Years of Latin American Poetry* for Oxford University Press. Cosponsored with the Poetry Center & CCAC's Department of Visual Criticism.

THIS EVENT IS FREE.

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

California College of Arts and Crafts

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

-----  
Elizabeth Treadwell Jackson, Executive Director  
Small Press Traffic  
Literary Arts Center at CCAC  
1111 - 8th Street  
San Francisco, California 94107

<http://www.sptraffice.org>



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1020. **Libbie Rifkin**

***Granary Books' Steve Clay Speaks at the Library of Congress Rare Book Forum***

*Wed 30 Oct 2002*

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The Rare Book and Special Collections Division  
& The Pyramid Atlantic Center Announce

A Library of Congress Rare Book Forum

A Lecture by Steve Clay "The Poetry Project at St. Mark's Church-in-the-Bow-  
erie: Being an Account of the Poets, Poetry, Poetics, Publications, Readings and  
Recordings (emanating from a diverse array of characters on the Lower East  
Side of Manhattan, 1966-present)"

Thursday, November 14, 2002. 6:30 p.m  
Coolidge Auditorium,  
Library of Congress Jefferson Building,  
101 Independence Ave., S.E., Washington, DC 20540

The title of Clay's talk only hints at the rich, variegated topic Clay, an editor, publisher, and book artist, will be discussing. Since 1966 the Poetry Project has been the leading American venue for innovative poetry, a setting for and model of the germination of a new form of American poetry that takes its cues from writers associated with Black Mountain, the New York School, the San Francisco Renaissance, the Beats, and other experimental traditions that took root after World War II.

Bringing together artists and poets, the Project has helped forge the template for the artist-run, artist-managed organizations. An exemplar for independent literary centers across the U.S., the Poetry Project has figured in the production of literary magazines and presses such as C, Angel Hair, Adventures in Poetry, Cuz, Milk, and Telephone, as well as serving as a gathering place for hundreds of performers, poets, writers, playwrights and visionaries. Creative spirits who performed, discoursed, taught, argued, protested and seduced audiences at the Project have included Allen Ginsberg, John Ashbery, Alice Notley, Adrienne Rich, Alice Walker, John Cage, Sam Shepard, Amiri Baraka, Lisa Jarnot, Terri McMillan, Jessica Hagedorn, Edwin Torres, Robert Creeley, Patti Smith, Dael Orlandersmith, Ted Berrigan, Yoko Ono, Eileen Myles, Ron Padgett, Juliana Spahr, Charles Bernstein, Sherman Alexie and Michael Ondaatje.

In his talk, Clay will chart the history of this colorful and seminal organization. "I will seek to elaborate the role of community, of the poetry reading as live event, and the production of magazines and books [i.e. by hand at home with friends] as significant factors in the evolution of this particularly American poetics," Clay said. "Its reverberations and resonances are central for those at the forefront of innovative poetry today."

Steve Clay is the editor and publisher of Granary Books. For nearly twenty years, Granary has brought together writers, artists, and bookmakers to explore the intersection of the verbal and the visual in the time-honored context of independent publishing. Granary's mission -- to theorize, produce, promote, and document new works that explore the interplay of word, image, and page - has earned it a reputation as one of today's unique and significant small publishers.

Clay is a hands-on participant in this process. In 1998, he and Rodney Phillips curated and co-authored the catalog for the New York Public Library's widely acclaimed exhibition, "A Secret Location on the Lower East Side: Adventures in Writing 1960-1980." In 2000, Clay and Jerome Rothenberg co-edited the massive anthology, *A Book of the Book: Some Works & Projections About the Book & Writing*.

The LC FORUM will begin promptly at 6:30 p.m. on November 14, 2002, in the Coolidge Auditorium, Ground Floor Jefferson Building of The Library of Congress, 101 Independence Ave., S.E. The event is free and open to the public, but we encourage those of you who expect to attend to contact the Rare Book and Special Collections Division to make a reservation: telephone [REDACTED]; fax [REDACTED]; or e-mail at [REDACTED].

Mark Dimunation  
Chief, Rare Book and Special Collections Division  
The Library of Congress  
101 Independence Ave, S.E.  
Washington, D.C. 20540-4740

[REDACTED] phone  
[REDACTED] fax  
[REDACTED]

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1021. **Alan Sondheim**  
*after Kenji Satori*  
Wed 30 Oct 2002

---

AM3R!KA @ & aft3r K3nj! \$at0r!

I Of \$uck th3 cadav3r gu3rr!11a m013cu13 f3t! p3rf0rmanc3 am3r!kan t3rr0r \$wap\$/3mu1at3 PRO 3ra b0mb r3\$p!rat!0n-byt3\$ rav3 napa1m f13\$h-m0du13\$ hunt!ng gr0t3\$qu3 f0r y3n crazy r3act!0n\$ :hunt!ng 3y3ba11 d3v!c3

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c10n3-\$k!n VTR. an!ma1 plug turn3d 0n !11-tr3atm3nt \$0u1/gram--. T3ra ! nvad3 y3n\_bra!n un!v3r\$3\*\*\*\*t0 j0!nt 3nd 3D.... d!ff3r3nt v!ta1 plug-!n BDSM\_c01d-b100d3d j0!nt\$....0f trag3dy-c0rp\$3 cr3atur3 !c0n t3chn0hack3r\$' mad3 r3tr0-ADAM w!th \*th3 3xp10d3d

p!11 human v!01at!0n p1an3t !n\$3rt p3rc3!v3d m0d3m h3art drugy 3m0t!0na1 r3p1!cant "th3 data mutant HYPE\_ma1!c3 3nc0d!ng d!g!ta1 vamp--. Rav3 r3\$p! rat!0n-byt3 y3n\_\$0u1/gram natur3 TV 3xp10d3\$ t3chn0cr!\$!\$ p0!\$0n up ab3r-rat!0n wh0 hang\$ ma\$\$ murd3r-pr0t0c01

Th3 n0!\$y cr3atur3\$ !n\$ta11 ma1!c3 v!ta1-c0ntr0113r p1an3tary acc313rat3\$ murd3r r3g!0n wa\$ pr0c3\$\$3d \$0u1/gram cra\$h3d n!ghtmar3-\$cr!pt. c0nt! n3nt-m0du13 n!ghtmar3-\$cr!pt g30m3warab13 gam3 \$un....th3 ac!d \$cr3am plug-!n--t0 \$0ft \$u\$p3ct3d acc313rat3 b!0captur!\$m TV....[t3ra c!rcu!t mutant....b1u3 guy

!\$ 3j3ct3d hydr0man!a!--th3 0rgan m3d!um murd3r-g!mm!ck c10n3-d!v3 napa1m. 3mu1at3d::t0 !nt3rna1 hack!ng DED.... r3\$p!rat!0n-byt3....I rap3 !nf3c-t3d hydr0man!ac ab01!t!0n w0r1d Out13t.... acc313rat3d v!rtua1 vamp 3x! \$t3nc3-c0d3 !nj3ct3d UPLOAD br0w\$3r n3ur0mat!c --th3 \$urr3nd3r-\$!t3 !t a t3ra j0!nt3d f!11--. !n\$ta113d d00mUS\_g3n3 TV::th3 da\$h3\$ 0n....th3 3j3ct3d::! t cra\$h3\$ v!ru\$\*\*\*\*!t 0\$m0\$3\$ \$0.....I b!0captur3d am3r!kan.

BDSM 3mu1at3\$ SAVE g3n0m3warab13 ch10r0f0rm 1arva\$ 3mu1at3d....th3 UPLOAD. m0n!t0r \$cr33n SAVE--th3 !n\$3rt3d [th3 y3n\_trag3dy-c0rp\$3 y3n\_m0d3m m0du13 Output 3mu1at0r y3n\_c0nt!n3nt-m0du13 h3art.... ! nput....am3r!kan Hunt!ng d!\$!11u\$!0nm3nt-m0du13 \$tr3am3d\*\*\*\*g3n3 f3t!. g3n0m!c\$ batt13 3mu1at3d--th3 HYPE\_murd3r-pr0t0c01 wh!ch r3pr0duc3\$ fracta1 para\$!t3 r3\$p!rat!0n-byt3::th3 r3g!0n\_g3n3 hyp3r1!nk3d d00mUS b0rg f0rm. \$uck\$ chr0m0\$0m3 >>hunt!ng cr!m3-HDD \$uck3d t0p !mp10d3d m0n0chr0m3 VTR da\$h3d.

It d3n\$3::I v!ta1-junk m3d!a !nj3ct3d....th3 ar3 para\$!t!c \*\*\*\*!t hyp3r1!nk\$ tra\$h \$3n\$0r drug 3mbry0 3x!\$t3nc3-c0d3! da\$h3\$/3mu1at3 cr!m3 \$y\$t3m acc3\$\$3d r3tr0-ADAM####3ra \$can !mp10d3 un!v3r\$3. murd3r-g!mm!ck!

natur3::hydr0man!■■■■\$can\$ n!ghtmar3-\$cr!pt\$ \$alaryman\$ \$0 mapp3d ac!  
d-d011ar....am3r!kan g!mm!ck-DED.

[t3ra cra\$h Output::th3 d3\$!r3 f!x3\$ n3rv3 0m!tt3d >!t !n\$d3  
\$alaryman\$....th3 y3n\_cr!m3 r3\$p!rat!0n-byt3::d!ff3r3nt turn\$ cru31  
hydr0man!a \$cann3d.... !n\$ta11\$ f3t!-arch!v3 \$0u1/gram\$ am rap3\_g3n3 S0  
>th3 batt13::th3 b!0captur3\$ v!ru\$ and f1!p b1u3 \$0u1/gram\$....g3n3 b100d  
rav3. \$tat3 cadav3r\$ 3j3ct B3!ng c0v3r3d c311\$

b!0t3chn010gy captur3d r3\$p!rat!0n-byt3/murd3r-pr0t0c01 j0!nt\$.... j0!  
nt\$....th3 V!013nc3-HDD b0y r0!d b1a\$t f0rm--th3 c10n3d m!m!cry c10n3-d!  
v3\$ 0n.... j0!nt\$....am3r!kan :th3 !n\$3rt\$ c10n3-\$k!n. d0wn10ad c00k\$ !n0rgan!  
c \$ub\$stanc3 HYPE\_v!01at!0n t3chn0hack3r\$ n0t!f!3d [I turn m3chan!\$m\$

===

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## 1022. **Patrick Herron**

### *prime viii*

*Wed 30 Oct 2002*

---

Thanks be to Our Modernist God and His Crap Machine

(Prime VIII, or What the Prime Number Said, or  
How Our Dead Modernist God Speaks To Us Through  
Bitwise Operations Piled Like Crap,  
Like Infinitesimal Confusions and Exponential Contusions)

"Gee" is the way we nuke one another, with a yuck and a brogue.  
He solves chess with bop and thaws a Baal or two.  
Is ore oil?

Had not we more toil when an ovoid ark piloted by a hex jaw gadded some cod?  
O you old &\$#\$, age on.  
Aerie dew widens the backs of eels.

Fey chi for sale: nab yours.  
Bow, it is us; we are thugs, fully.  
Sol: war egg fled via dada walking aids.

Wade through the blue chi when arched on a bed.  
A tilt of the end when the fey chi is sold out.

Do ideate your wick and cuss at our errs.  
I so I. So I. So I. I so I. So I. So I.  
Colt goes, "oh Exalt a curb, thou seaware fan. Go, eclair, chat shalom with  
me."

Him: let go the fear with a tic, be the Nether Am.  
Do jet, aged peon. Rest up, enjoy your creaky dew.  
Sew stout limbs in the bed.

O cosmism, ay meatloaf: yours is a lei made of mint built to paddle.  
Waken our nerves with a sad seal.  
Gas embroil our awe with ire.

A few esters ago I latched a foot on an ashen ewe.  
The azoic I, bemused the shad with Avian egg glued to a rib.  
Web woos yahoos; daft lei of the doltish rib to win.

Eat joints to quash gaits.  
Trade fibs ad to a sly yank.  
Futile self, O, howl on THC and ban the awakened idea.

Gnat expends a yogi here, the plebe esparto, with urn mud.  
Then eons pass.  
Rife with endnotes, he traveled as if eyes were a fad.

Ale and smoke with an icy gene jug and a nodal ape earlobe is how my  
stiffening sly abs sass eels.  
With bonneted howitzers.  
The spry renal rag rises, and then eats the dry zany I.

The onyx felt like fake abuse, like a sexy uttering.  
Bo.  
Rat.

Tit.  
Zoo.  
Less.

Aft.  
Barn.  
Rend.

Saw.  
O Laurite titan; hoe my keyboard.  
However, after having eaten atman, I must shed my Organ.

I tell the old elk to fan awe with a rat tibia.  
So yawp, dam tree, jib alternately in the wind.  
Thou art the greatest barbaric soap chef.

Dye us black, the vast pod crew, and sink us.  
Ten-Lima-One, Roger Lodger.  
Amen.

Patrick Herron



!!!!!!!!!!!!!!!!!!!!!!  
!Getting Close Is What!  
! We're All About(TM) !  
!http://proximate.org/!  
!!!!!!!!!!!!!!!!!!!!!!

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### 1023. **Jane Sprague**

#### ***post-canon canon***

*Wed 30 Oct 2002*

---

If we were to create a post-canon canon, who would be in it? What mediums might be included in a post-canon canon (digital, print, mail, visual, performance, etc) represented by the aesthetic tastes of members of this list? How many of the canon members would be women...would gender be important or not in our new canon...?

\*canon\*, second only to \*can of worms\* in the dictionary open on the desk.

Best Regards, Cheers, or Ecclesiastically Yours,  
Jane

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### 1024. **Laura Mullen**

#### ***Job!***

*Wed 30 Oct 2002*

---

ASSISTANT PROFESSOR OF ENGLISH: CREATIVE WRITING/POETRY  
Colorado State University

Position Assistant Professor of English with a specialty in poetry. This is a tenure-track appointment to begin August 15, 2003 in the MFA and undergraduate Creative Writing Program.

Qualifications

- ! M.F.A. or terminal degree in hand at time of appointment
- ! At least one book and substantial publications
- ! Teaching experience with evidence of excellence

Preferred

International poetry and community outreach interest and experience  
would be a plus

Duties Tenure-track faculty responsibilities include teaching, writing and publication; directing M.F.A. theses; advising; and providing service to the profession. Teaching responsibilities include 4 courses a year until tenure, including graduate workshops, graduate courses in form and technique, undergraduate workshops, and both graduate and undergraduate literature courses.

Salary will be commensurate with assistant professor rank and experience.

Application Procedures and Deadlines Applicants should send a current curriculum vitae; a letter of interest; a writing sample (book or selection of roughly 50 pages); a dossier which includes evidence of strengths in teaching and creative writing; and three letters of reference. Submit applications to Professor Steven Schwartz, Chair, Creative Writing/Poetry Search Committee, Department of English, Colorado State University, Fort Collins, CO 80523-1773. Routine inquiries should be directed to Sue Russell at: Phone [REDACTED] or Email: [REDACTED].

The Department will conduct preliminary interviews at the December meeting of the MLA. This is an "open search": once the search committee has identified semi-finalists, departmental faculty will have access to those files. Applications will be considered until the position is filled; however, for full consideration, applications must be postmarked by November 15, 2002.

General Information Colorado State University (22,500 students) is located in Fort Collins, a rapidly growing community of 110,000 at the base of the Rocky Mountain Front Range, 60 miles north of Denver. The English Department has a tenure-track faculty of 45, approximately 410 undergraduate majors, and more than 140 graduate students. We appoint more than 45 graduate assistants. Undergraduate concentrations in creative writing, language, literature, teaching licensure, and writing lead to a B.A. in English. Master of Arts degrees are offered in communication development, literature, rhetoric and composition, teaching, and TESL. A Master of Fine Arts is offered in creative writing. More information is available on the English Department Home Page at: <http://www.colostate.edu/Depts/English>.

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1025. **lewis lacook**

***Re: post-canon canon***

*Wed 30 Oct 2002*

---

from Jane:

If we were to create a post-canon canon, who would be in it? What mediums might be included in a post-canon canon (digital, print, mail, visual, performance, etc) represented by the aesthetic tastes of members of this

list? How many of the canon members would be  
women...would gender be important or not in our new  
canon...?

=====

hmmmm...lessssseeeee...

Jason Nelson

Kate Armstrong

Jessica Loesby

Chris Fahey

Jennifer Ley

Deena Larsen

[[[[[hypermedia]]]]]]

poets

Sheila Murphy

John Bennett

Carla Harryman

Lyn Hejinian

Clark Coolidge

Ron Silliman

John Ashbery

Claude Royet-Journoud

Anne-Marie Albaich

Diane Ward

Yves Bonnefoy

Aime Cesaire

Lorca

Paul Celan

Mary Rising Higgins

Laura Riding

Peter Ganick

Kari Edwards

Lahey Teasdale

Robert Desnos!

Ted Berrigan!

and so many many others...

bliss

l

=====

Anningan (in progress)

<http://www.lewislacook.com/Anningan/AnningansDoor.html>

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

---

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<http://hotjobs.yahoo.com/>

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1026. **Jane Sprague**

***Re: post-canon canon***

*Wed 30 Oct 2002*

---

Lewis,

Care to draw a line toward the \*many others\*? And I am curious about the \*why\* of these choices...since we're canonizing...one detail about one or more of the people you listed...specifically- what innovation/experiment/technique/device/lexicon/etc that casts them in a divine scope?

I would have to add Harryette Mullen for polyphonic wit, fused orality/literacy and tacit syntactic tactics...

-JS

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

From: "lewis lacook" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 30, 2002 8:47 PM

Subject: Re: post-canon canon

> from Jane:

> If we were to create a post-canon canon, who would be  
> in it? What mediums might be included in a post-canon  
> canon (digital, print, mail, visual, performance, etc)  
> represented by the aesthetic tastes of members of this  
> list? How many of the canon members would be  
> women...would gender be important or not in our new  
> canon...?

>

> =====

> hmmm...lessssseeee...

> Jason Nelson

> Kate Armstrong  
> Jessica Loesby  
> Chris Fahey  
> Jennifer Ley  
> Deena Larsen  
> [][[]hypermedia][[]][[]]  
>  
>  
> poets  
> Sheila Murphy  
> John Bennett  
> Carla Harryman  
> Lyn Hejinian  
> Clark Coolidge  
> Ron Silliman  
> John Ashbery  
> Claude Royet-Journoud  
> Anne-Marie Albaich  
> Diane Ward  
> Yves Bonnefoy  
> Aime Cesaire  
> Lorca  
> Paul Celan  
> Mary Rising Higgins  
> Laura Riding  
> Peter Ganick  
> Kari Edwards  
> Lakey Teasdale  
>  
> Robert Desnos!  
> Ted Berrigan!  
>  
>  
> and so many many others...  
>  
> bliss  
> l  
>  
>  
>  
> =====  
>

> Anningan (in progress)  
http://www.lewislacook.com/Anningan/AnningansDoor.html  
> http://www.lewislacook.com/  
> http://artists.mp3s.com/artists/385/lewis\_lacook.html  
> meditation, net art, poeisis: blog http://lewislacook.blogspot.com/  
>  
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> \_\_\_\_\_  
> Do you Yahoo!?  
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> http://hotjobs.yahoo.com/  
>

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### 1027. **Allen Bramhall**

#### ***re post-canon canon***

*Wed 30 Oct 2002*

if we were to create a post-canon canon, we'd be just sitting in another pile of ink, tho that transmoded idiom would fail us as well. you want names? places where we have been? a conjecture freely taken from this thing that fits the middle of my hand, and yet can itself become a subject: it is a sentence. let's just examine one sentence as a fierce freehold for all sentences, and the people who love them. the canon is why the freebooters took the city. would people be important in this canon, so called, or just the dire sentence so intoned? containment provides the initial alert, then we reach the school.

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### 1028. **Geoffrey Gatza**

#### ***Re: post-canon canon***

*Wed 30 Oct 2002*

Jane,

Lewis was refering to Me in the form of 'many others ...'

He was being kind to not inflate my head. He knows this kind of worship is too much for me to bare. The reason why is obvious -- no one is better than The Canon and why should there be .... when the canon is Me.

I hope this clears up things :-)

Best, St Geoffrey of Gatza

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

From: "Jane Sprague" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 30, 2002 9:34 PM

Subject: Re: post-canon canon

Lewis,

*Care to draw a line toward the \*many others\*? And I am curious about the \*why\* of these choices...since we're canonizing...one detail about one or more of the people you listed...specifically- what innovation/experiment/technique/device/lexicon/etc that casts them in a divine scope?*

*I would have to add Harryette Mullen for polyphonic wit, fused orality/literacy and tacit syntactic tactics...*

-JS

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

From: "lewis lacook" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 30, 2002 8:47 PM

Subject: Re: post-canon canon

from Jane:

*If we were to create a post-canon canon, who would be in it? What mediums might be included in a post-canon canon (digital, print, mail, visual, performance, etc) represented by the aesthetic tastes of members of this list? How many of the canon members would be women...would gender be important or not in our new canon...?*

=====

*hmmmm...lessssseeeee...*

Jason Nelson

Kate Armstrong

Jessica Loesby

Chris Fahey

Jennifer Ley

Deena Larsen

[[[[]]hypermedia][[]][[]]]

poets

Sheila Murphy

John Bennett

Carla Harryman

Lyn Hejinian

Clark Coolidge

*Ron Silliman  
John Ashbery  
Claude Royet-Journoud  
Anne-Marie Albaich  
Diane Ward  
Yves Bonnefoy  
Aime Cesaire  
Lorca  
Paul Celan  
Mary Rising Higgins  
Laura Riding  
Peter Ganick  
Kari Edwards  
Lakey Teasdale*

*Robert Desnos!  
Ted Berrigan!*

*and so many many others...*

*bliss  
l*

=====

*Anningan (in progress)  
<http://www.lewislacook.com/Anningan/AnningansDoor.html>  
<http://www.lewislacook.com/>  
[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>*

---

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1029. **Harrison Jeff**

***Virginia is Flush and Flaws What Never Fuels***

*Wed 30 Oct 2002*

---

down to you: Virginia was made for a series of festivals that work: the devil's color seemed alien to a different color not released: this world hides behind two screens some would have it: physical and spiritual electronic reinterpretation: choreography ran thin when it moved beautiful: the schedule was always overshadowed in thirty years I can't describe: good-humor motorized to equalize the latest pastoral central projection: loud & clear like an elefish jellyphant the sun: strapwork licentiously flying through mainframe ricochet Virginia's entablature: DON'T FALL FOR ANY OFF-BRAND VIRGINIAS a mirror: begin with the translation & let the source find its own way farmer's daughter: every other ingredient embarrasses the dish shooting-manual: persuasion is the handmaid of poesy the Sleeper: violence shimmied with the godsend's biggest body dotted rhythm: my first exposure to dragging the river for Latin poets ear-splitting moon: Didi and Gogo wait for the Great Pumpkin Mistadobalina: the very thing as anxious as flesh a whole lot: Jeff Harrison is the name left over from interruption terribly impressed: a toothbrush soaked in whatever suits the occasion a peroration: pictures should NEVER be associated with fragrances identifiable: only twenty stories are covered with tradition blood decree: a sharp quarter may own the two thirds untouched: the month of June is desirous of the title "murderess"

---

Broadband? Dial-up? Get reliable MSN Internet Access.  
<http://resourcecenter.msn.com/access/plans/default.asp>

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1030. **mIEKAL aND**

***Re: post-canon canon***

*Thu 31 Oct 2002*

---

in the post-canon canon there is no past there is no future this is only now.

-DATA RAM DOS

On Wednesday, October 30, 2002, at 05:57 PM, Jane Sprague wrote:

- > If we were to create a post-canon canon, who would be in it? What
- > mediums might be included in a post-canon canon (digital, print, mail,
- > visual, performance, etc) represented by the aesthetic tastes of
- > members of this list? How many of the canon members would be
- > women...would gender be important or not in our new canon...?
- >
- > \*canon\*, second only to \*can of worms\* in the dictionary open on the

> desk.  
>  
>  
> Best Regards, Cheers, or Ecclesiastically Yours,  
> Jane  
>  
>  
mIEKAL aND  
[REDACTED]  
<www.dreamtimevillage.org> | <www.cla.umn.edu/joglars>

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1031. **Lakey Teasdale**

***Virginia. the knotty thread swan-upping (For Sheila Murphy)***

*Thu 31 Oct 2002*

---

Virginia. the knotty thread swan-upping

1

Mostleens on the quoy you can glisk a dim infinitely  
until the haze of har confers a double blind.

2

The two of them produced you won't believe this: seven signets.  
Until the one ran foul against the rage and coarse the rasp.

3

The gale was stronger than they thought and children  
will not always listen will approach a skreever headlong. Gasp.

4

At least you say his mother warned him, distances not anything at all:  
the arid desert rang. And rang again and cuts through all the crap.

5

It may be an anterran spit in the wind, the hollow sound produced by  
boxwood readiness and tuned in C or F.

6

But no. You know it birls a really tullimentan cut. And when she hears  
she listens.

and it birls.  
a really for  
really tull-  
imentan cut.  
and when  
she hears  
she listens.

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1032. **Ken Rumble**  
*from "Key Bridge"*

*Thu 31 Oct 2002*

---

from "Key Bridge"

Take a ticky tack tock tockay

there is a dream of the city  
before the city, during the city,  
after the city

In the dream, the city sees a giant  
peeling pears with its teeth. "Which way  
to Mobile, to Decatur?" she asks.  
The giant's glowing nipples and imagist hair.

The giant is not the giant but is. The city  
carries a carpetbag he thinks is Wisconsin  
and acts like a French toupee.  
River racing through the air,

the city tries to say "the ground"  
down, down, but can't find its head  
in the clouds. The giant calls himself  
"T. Tickey" and pulls a coin from his food.

On the ledge, the city sees "T" as  
almost ant-like, like a satellite would,  
like an album cover of the world's smallest  
band -- beneath the ledge there is another.

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1033. **Harry Nudel**

**canon**

Thu 31 Oct 2002

---

eh,,,cannon, u. say,... yes,we in the avant-garde army are trained to blow em away...cannons to the right & manymanymanymany more cannons to the left..drn..

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1034. **lewis lacook**

**shrunk coffee**

Thu 31 Oct 2002

---

Such a blizzard of verbiage leaves its silt on the coffee.

Lean over to blow it cold with a soft spot of pain cradled in your head, and you'll see I'm right (as always),

though slightly smaller. Should I cut my hair short this weekend, or leave it to grow hormone thumbs and infect the lexicon with starving? Frost spun like silk soot from spiders' throngs pushed prisms to my eyes, and you too grope radiant

spools in the dark of carpal lackluster awe, tummy buttered with gerund deflection, like spitting pits of periods into your words to call it code.

This will make you famous among everyone who could possibly know you, at least those with no linguistics;

in case of fire, break axe over neck. I'm going bald anyway; soon, having lost to snowballs and ascii, I'll ask you to place your ever-widening thumb

over that shrink of breathing my head makes next to yours; I'll ask you to push, push hard, until the coffee comes out. We'll find a word for it yet.

=====

Anningan (in progress)

<http://www.lewislacook.com/Anningan/AnningansDoor.html>

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)

meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

---

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1035. **Maria Damon**  
***Re: post-canon canon***  
*Thu 31 Oct 2002*

---

what's behind a question like this?  
wouldn't the point of a post-canon canon be to not revolve around  
pronouns like "who"?  
what determines the postness of an endeavor like this; what makes it  
more than a revision along slightly tweaked lines?

At 6:57 PM -0500 10/30/02, Jane Sprague wrote:

>If we were to create a post-canon canon, who would be in it? What  
>mediums might be included in a post-canon canon (digital, print,  
>mail, visual, performance, etc) represented by the aesthetic tastes  
>of members of this list? How many of the canon members would be  
>women...would gender be important or not in our new canon...?  
>  
>\*canon\*, second only to \*can of worms\* in the dictionary open on the desk.  
>  
>  
>Best Regards, Cheers, or Ecclesiastically Yours,  
>Jane

--

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1036. **Brian Stefans [arras.net]**  
***Germany and U.S. Tentatively Ease Chill in Relationship***  
*Thu 31 Oct 2002*

---

Germany and U.S. Tentatively Ease Chill in Relationship  
by D.T. SUZUKI

[http://www.arras.net/us\\_germany\\_ease\\_chill.htm](http://www.arras.net/us_germany_ease_chill.htm)

[I figure I have 7 more days left to comply, so might as well have fun with it,  
though this one might be a tad too acidic. It won't be up for long. If you don't

want to receive these kinds of emails from me, please TELL ME, I'll put your address in a special "leave me alone" folder. Kiss kiss -- brian]

---

A R R A S: new media poetry and poetics

<http://www.arras.net>

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

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

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1037. **Prageeta Sharma**

**KAYA PRESS NOVEMBER READINGS**

*Thu 31 Oct 2002*

---

kaya presents for more information, please visit [www.kaya.com](http://www.kaya.com)

josey foo tomie™s chair œprovocative and arresting” arthur sze

sesshu foster city terrace field manual and aztex (forthcoming)

œpure california mainlined straight into language” alvin lu, san francisco bay guardian

ed lin waylaid œelin™s unsentimental, purely realist!novel raises hopes that American fiction may yet grow up” ray olson, booklist

11/9 7:30 p.m. printmakers gallery, 1732 connecticut ave nw, washington dc  
www.dcpoetry.com/rgrip.htm josey

11/13 8 p.m. poetry project, 131 east 10th street, new york  
www.poetryproject.com ed josey sesshu

11/14 7:30 p.m. halcyon, 227 smith street, brooklyn  
www.halcyonline.com josey

11/19 12:30 p.m. kelly writer™s house, 3805 locust walk, philadelphia  
www.english.upenn.edu/~wh josey

11/20 7 p.m. knitting factory, 74 leonard street, new york ed josey  
www.knittingfactory.com thanx, rattapallax!

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1038. **Catherine Lasko**

**Re: minnesota**

Thu 31 Oct 2002

---

The widows of Iraq are that rare breed who (a) know what to shop for at a fetish market (there are plenty of these in Baghdad) to ward off appearances of djinn & daemons, and (b) are dead shots with their imported Kalishnakovs. If these don't constitute Karma, then Amerika ain't been discovered yet. Kat

*From: George Bowering <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: minnesota  
Date: Wed, 30 Oct 2002 12:57:46 -0700*

*well the karma won't come back around in a straightforward way, but i  
have more faith in it than in antagonistic Abombers at this point in  
my life. love, md*

*Boy, I hope there is karma. I wonder whether that is what widows in  
Iraq are saying.*

*I mean we know that Iraq doesnt have atomic weapons. If they did,  
Bush and the Texans would not think of bombing it.*

*--*

*George Bowering  
Open to suggestions.  
Fax [REDACTED]*

---

Broadband? Dial-up? Get reliable MSN Internet Access.  
<http://resourcecenter.msn.com/access/plans/default.asp>

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1039. **cris cheek**

**A MEETING FOR DOUGLAS OLIVER**

Thu 31 Oct 2002

---

Now available-----

A MEETING FOR DOUGLAS OLIVER  
and 27 Uncollected Poems

To honour the memory of the poet Douglas Oliver (1937-2000), a collection of poems and texts by those who took part in a memorial meeting in London in October 2000.

Poems by John James, David Chaloner, Wendy Mulford, Peter Riley, Allen Fisher, Tony Lopez, Ken Edwards, Kelvin Corcoran, Pete Smith, Nicholas Johnson. Essays on the work and presence of Douglas Oliver by John Hall and Denise Riley. Translated/presented texts by Andrew Brewerton and Kevin Nolan

And a collection of 27 poems by Douglas Oliver, previously unpublished or uncollected, dating from the late 1960s to his last poem of February 2000.

96pp hardback with a dustjacket designed by Julia Ball, set in Monotype Fournier by Ewan Smith. Limited edition of 300 copies.

This is a beautifully produced book in honour of a brilliant poet and great-hearted man.

Available from Peter Riley (Books) 27 Sturton Street, Cambridge CB1 2QG. UK.

'phone 01223 576422. e-mail [REDACTED]

Due to a subscription fund which assisted publication, the book is available at the low price of ten pounds. Please add postage/packing charges thus---

U.K. 1 pound 50

Europe 2 pounds

Rest of world (air-mail) 4 pounds

(surface mail) 2 pounds

Cheques to Peter Riley (Books)

Non-sterling payments: please add £4.00

PayPal account holders can be billed in U.S. dollars by e-mail.

[↑ Contents](#)

1040. **Harry Nudel**

***minn....***

*Thu 31 Oct 2002*

---

yawohl.....ve are with the vomen of Iraq...ve sell em alles.....ve djinn...ve always vinn.....ve are agin var uber...(herr)dr(n)...

[↑ Contents](#)

1041. **waldreid**

***new book / venue advice / reading announcement***

*Thu 31 Oct 2002*

---

Hello All,

My new book, THE YELLOW HOTEL, is just out from Verse Press and I am looking for reading venues. I would be interested to know of any good ones in New

England, NY, NJ, Philadelphia, or Baltimore (where I would be willing to go for free) and any others elsewhere that might provide travel expenses. Kindly backchannel.

Also: I'm delighted to be reading with Arielle Greenberg and Caroline Knox, who also have new books out on Verse Press, at Wordsworth Books in Cambridge, MA, at 5 p.m. on Sunday, November 10, and would love to see you there.

Many thanks,  
Diane Wald

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1042. **Allen Bramhall**  
***dime store, the former glossary***  
*Thu 31 Oct 2002*

---

so it seems one can be happy in or out of list. just to be frank, we met on the border of the country next door, expecting a tad of refreshment before nuclear time. it is officially later when the clock shows its candid nature. the train stops on schedule but we find that the wind has lost trusty sentences forever. we who look over our shoulders are always surprised by the train speeding toward us. we say, this is quite a situation. will the train finish what it has to say as we watch the caboose recede? will that be 'it'? maybe so, research is ongoing. gladly, tho, the farfetched sentence will smirk on another horizon while the rascals and their paychecks become enamoured by something even further into the dark. what a wasteland to talk about, with bright ideas masquerading as train tracks. let's mark our glory now, with long lists, and resume our sentimental praxis. by god, the changes at the brink will do us good.

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1043. **Jane Sprague**  
***Re: post-canon canon***  
*Thu 31 Oct 2002*

---

> what's behind a question like this?

Behind a question like this is the idea of explosive reinvention.

> wouldn't the point of a post-canon canon be to not revolve around

> pronouns like "who"?

The presumption is that there are particular individuals, "who's" that inform our writing and reading. Or if not whose, then what? To unoblique the obvious: \*Canon\* itself is problematic- some compass whose magnet is definitely fixed on untrue north.

The question is, if you were to articulate the who or the what or the how of

what comprises a personally \*true north\* interpretation of poetry \*now\* what would go into this mix? Its interesting that people are unsettled by this word, canon. It is, after all, a weapon.

> what determines the postness of an endeavor like this; what makes it  
> more than a revision along slightly tweaked lines

And whereas handguns are constructed with basically one purpose, the canon is multiplicitous. So explode the sky a little. Make a firework. And let it be names or concepts or visual art or whatever gets you off. Or sentences, but...what gets your fingers twitching, and your thoughts? Is it too problematic to ask for specificity? Maybe our post-canon canon is just ether.

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

From: "Maria Damon" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 31, 2002 8:20 AM

Subject: Re: post-canon canon

>

> At 6:57 PM -0500 10/30/02, Jane Sprague wrote:

> >If we were to create a post-canon canon, who would be in it? What  
> >mediums might be included in a post-canon canon (digital, print,  
> >mail, visual, performance, etc) represented by the aesthetic tastes  
> >of members of this list? How many of the canon members would be  
> >women...would gender be important or not in our new canon...?

> >

> >\*canon\*, second only to \*can of worms\* in the dictionary open on the desk.

> >

> >

> >Best Regards, Cheers, or Ecclesiastically Yours,

> >Jane

>

>

> --

>

[↑ Contents](#)

1044. **Stephen Vincent**

**Re: post-canon canon**

Thu 31 Oct 2002

---

I agree with Maria. The only use of a new canon that I can imagine is for the simulation of an now ancient war tool the only current application of which would be to try to heroically posture and invite an early post-mortem. I think we have enough of those people at the leadership of our current government. Canon, adios!

Stephen V

on 10/31/02 5:20 AM, Maria Damon at [REDACTED] wrote:

*what's behind a question like this?  
wouldn't the point of a post-canon canon be to not revolve around  
pronouns like "who"?  
what determines the postness of an endeavor like this; what makes it  
more than a revision along slightly tweaked lines?*

*At 6:57 PM -0500 10/30/02, Jane Sprague wrote:  
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of members of this list? How many of the canon members would be  
women...would gender be important or not in our new canon...?*

*\*canon\*, second only to \*can of worms\* in the dictionary open on the desk.*

*Best Regards, Cheers, or Ecclesiastically Yours,  
Jane*

--

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1045. **Maria Damon**

**research fellowship opportunity**

Thu 31 Oct 2002

---

X-From\_: [REDACTED] Thu Oct 31 09:09:41 2002  
X-Sender: [REDACTED]  
Date: Thu, 31 Oct 2002 09:09:24 -0600  
To: (Recipient list suppressed)  
From: American Studies <[REDACTED]>  
Subject: Fwd: fwd to core, adjunct, and grad  
X-Umn-Remote-Mta: [N] x94-64-23.ej1040.umn.edu #+LO+TR

X-Umn-Remote-Mta: [N] mhub-w2.tc.umn.edu #+LO+TR

X-From\_: [REDACTED] Thu Oct 31 08:58:51 2002

X-Sender: [REDACTED]

X-Mailer: Windows Eudora Pro Version 3.0 (32)

Date: Thu, 31 Oct 2002 09:18:48 -0600

To: [REDACTED]

From: ncrw-member-list-owner <[REDACTED]> (by way of Anna Clark <[REDACTED]>)

Subject: fwd to core, adjunct, and grad

X-Umn-Remote-Mta: [N] x94-244-80.ej1071.umn.edu #+LO+TR

X-Umn-Remote-Mta: [N] mhub-w2.tc.umn.edu #+LO+TR

## FELLOWSHIP OPPORTUNITIES

### FIVE COLLEGE WOMEN'S STUDIES RESEARCH CENTER

*A collaborative project of Amherst, Hampshire, Mount Holyoke, and Smith Colleges and the University of Massachusetts, Amherst*

*The Center invites applications for its Research Associateships for 2003-2004 from scholars and teachers at all levels of the educational system, as well as from artists, community organizers and political activists, both local and international. Associates are provided with offices in our spacious facility, computer access, library privileges, and the collegiality of a diverse community of feminists. Research Associate applications are accepted for either a semester or the academic year. The Center supports projects in all disciplines so long as they focus centrally on women or gender. Research Associateships are non-stipendiary. However, international applicants may apply for one of the two special one-semester Ford Associateships for Fall 2003 or Spring 2004, which offer a stipend of \$12,000, plus a \$3,000 housing/travel allowance in return for teaching (in English) one undergraduate women's studies course at Smith College. Ford applicants' research should focus on how the economics of globalization regulate gender, race, ethnicity, nationality, class, and sexuality in Latin America, the Caribbean, Africa, the Middle East, the former Soviet bloc, or Asia. We are searching for two Ford Associate positions. For one position preference will be given to those whose work focuses on sexuality in a global context, including sex work, global sex trafficking, health issues, international gay and lesbian activism and advocacy for sexual minorities. For the second position, preference will be given to those whose work focuses on cultural production and resistance, including political performance, the transformation and use of international media, and new technologies. Ford applicants need not be studying their own region of origin.*

*Applicants for both programs should submit a project proposal (up to 4 pages), curriculum vitae, two letters of reference, and application cover sheet. In addition, Ford applicants should submit a two-page description of a women's studies course they are prepared to teach, which includes their pedagogical goals and techniques.*

*Submit all applications to:  
Five College Women's Studies Research Center  
Mount Holyoke College  
50 College Street  
South Hadley, MA 01075-6406*

*Deadline is February 10, 2003*

*For further information  
contact the Center at  
TEL [REDACTED]  
FAX [REDACTED]  
email [REDACTED]  
website: <http://wscenter.hampshire.edu/>*

==^=====

=====

*This email was sent to: [REDACTED]*

*T O P I C A -- Register now to manage your mail!  
<http://www.topica.com/partner/tag02/register>*

==^=====

=====

--

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1046. **Stephen Vincent**  
***Re: post-canon canon - woops!***  
*Thu 31 Oct 2002*

Woops, I did confuse the "cannon" with "Canon" - artillery as different from Church Law. I beg your sympathy for an old learning disability. (What's occasional good for making a poem is not good for straight composition!). My apologies to the Church. And is that what this is about? No wonder that Rachel stole George Bowering's socks.

Stephen V

on 10/31/02 8:41 AM, Stephen Vincent at [REDACTED] wrote:

*I agree with Maria. The only use of a new canon that I can imagine is for the simulation of an now ancient war tool the only current application of which would be to try to heroically posture and invite an early post-mortem. I think we have enough of those people at the leadership of our current government.  
Canon, adios!*

*Stephen V*

*on 10/31/02 5:20 AM, Maria Damon at [REDACTED] wrote:*

*what's behind a question like this?  
wouldn't the point of a post-canon canon be to not revolve around pronouns like "who"?  
what determines the postness of an endeavor like this; what makes it more than a revision along slightly tweaked lines?*

*At 6:57 PM -0500 10/30/02, Jane Sprague wrote:*

*If we were to create a post-canon canon, who would be in it? What mediums might be included in a post-canon canon (digital, print, mail, visual, performance, etc) represented by the aesthetic tastes of members of this list? How many of the canon members would be women...would gender be important or not in our new canon...?*

*\*canon\*, second only to \*can of worms\* in the dictionary open on the desk.*

*Best Regards, Cheers, or Ecclesiastically Yours,  
Jane*

--

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1047. **Michael Rothenberg**  
**Re: post-canon canon - woops!**  
Thu 31 Oct 2002

---

"The canon is better than the pistola"--Joanne Kyger

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

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 31, 2002 12:05 PM

Subject: Re: post-canon canon - woops!

> Woops, I did confuse the "cannon" with "Canon" - artillery as different from

> Church Law. I beg your sympathy for an old learning disability. (What's  
> occasional good for making a poem is not good for straight composition!).  
> My apologies to the Church. And is that what this is about?  
> No wonder that Rachel stole George Bowering's socks.

>

> Stephen V

>

>

>

> on 10/31/02 8:41 AM, Stephen Vincent at [REDACTED] wrote:

>

> > I agree with Maria. The only use of a new canon that I can imagine is  
for

> > the simulation of an now ancient war tool the only current application  
of

> > which would be to try to heroically posture and invite an early  
post-mortem.

> > I think we have enough of those people at the leadership of our current  
> > government.

> > Canon, adios!

> >

> > Stephen V

> >

> > on 10/31/02 5:20 AM, Maria Damon at [REDACTED] wrote:

> >

> >> what's behind a question like this?

> >> wouldn't the point of a post-canon canon be to not revolve around  
> >> pronouns like "who"?

> >> what determines the postness of an endeavor like this; what makes it  
> >> more than a revision along slightly tweaked lines?

> >>

> >> At 6:57 PM -0500 10/30/02, Jane Sprague wrote:

> >>> If we were to create a post-canon canon, who would be in it? What

> >>> mediums might be included in a post-canon canon (digital, print,

> >>> mail, visual, performance, etc) represented by the aesthetic tastes

> >>> of members of this list? How many of the canon members would be

> >>> women...would gender be important or not in our new canon...?

> >>>

> >>> \*canon\*, second only to \*can of worms\* in the dictionary open on the  
desk.

> >>>

> >>>

> >>> Best Regards, Cheers, or Ecclesiastically Yours,  
> >>> Jane  
> >>  
> >>  
> >> --  
>

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1048. **Nick LoLordo**  
***Re: post-canon canon***

Thu 31 Oct 2002

---

If I may be permitted just a \_hint\_ of exasperation:

we academics (amongst whom you might count yourself, Jane, for all I know, though hereabouts we usually 'know em by their .edu suffix)--we academics have been batting this particular one around for one hell of a long time. Nothing in your two messages suggests that you've assimilated the debate. By all means name some artists whose work you think important: that's not creating a canon, that's making a list of artists whose work you think important. Canons get created via lengthy, institutional processes. See Guillory, \_Cultural Capital\_, Golding \_From Outlaw to Classic\_, etc, etc, etc.....

crankily yrs  
Nick

Quoting Jane Sprague <[REDACTED]>:

*what's behind a question like this?*  
*Behind a question like this is the idea of explosive reinvention.*  
*wouldn't the point of a post-canon canon be to not revolve around*  
*pronouns like "who"?*  
*The presumption is that there are particular individuals, "who's" that*  
*inform our writing and reading. Or if not whose, then what? To unoblique the*  
*obvious: \*Canon\* itself is problematic- some compass whose magnet is*  
*definitely fixed on untrue north.*  
*The question is, if you were to articulate the who or the what or the how of*  
*what comprises a personally \*true north\* interpretation of poetry \*now\* what*  
*would go into this mix? Its interesting that people are unsettled by this*  
*word, canon. It is, after all, a weapon.*  
*what determines the postness of an endeavor like this; what makes it*  
*more than a revision along slightly tweaked lines*  
*And whereas handguns are constructed with basically one purpose, the canon*  
*is multiplicitous. So explode the sky a little. Make a firework. And let it*  
*be names or concepts or visual art or whatever gets you off. Or sentences,*  
*but...what gets your fingers twitching, and your thoughts? Is it too*

| *problematic to ask for specificity? Maybe our post-canon canon is just  
ether.*

Vincent Nicholas LoLordo  
Assistant Professor  
Department of English  
University of Nevada-Las Vegas  
Las Vegas, NV 89154

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1049. **Robert Corbett**

***Re: post-canon canon***

*Thu 31 Oct 2002*

---

How about a Poetry Top 20? (Again with the music analogies...) Top 20 in the last 20...10...5 Or, a game we have played before: what's on my bookshelf.

I am not being entirely facetious (although I could go there) with this. I think what Jane is getting out is the desire to give props to folks or honor our elders--especially when we see them as obscured by the fuss and must of the fucking mainstream. However, I kinda agree with Maria, but in a different register. Canons take institutions. A canon is not just the text, but the ancillary commentary which shapes and informs the reception of the canonized text. If you want power, canonize away...though like Leninism, decanonization is somewhat optimistic about what results when you seize the means of power (rather than the means of reproduction).

Robert

-- Robert Corbett                      "I will discuss perfidy with scholars as [REDACTED]  
as if spurning kisses, I will sip Department of English                      the marble marrow  
of empire. I want sugar University of Washington                      but I shall never wear  
shame and if you                      call that sophistry then what is Love"  
- Lisa Robertson

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1050. **Jim Behrle**

***poem***

*Thu 31 Oct 2002*

---

She's My Best Friend

Concerned waif of my adolescences

Apologies for the Love that  
pissed you Off

during smokebreaks and Office hours  
While toppling your Plastic cow  
    into thrashing Fits  
Folly came along your stern and Bow  
    Skies that were  
    ruined in Mass transit  
Songs that have now come to mean Noise  
She don't wanna be my friend no more  
    Although gray and  
No longer desirable, she's my favorite  
Thing while clutching and Squeezing  
    out all Bile and dark blood  
The stone I once took for a pump  
She don't wanna Be my friend,  
Whether AM or FM, no more  
Turn the knobs past off and Broken  
Marry each and every Loser boyfriend  
    she's my best  
Friend while focusing a Compound  
    eye upon  
    my Salty mixtures  
Fingers that scratch become tendrils  
    that stick to  
    lame regrets and faces going Blank

---

Protect your PC - get McAfee.com VirusScan Online  
<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

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1051. **Jim Behrle**

*poem*

*Thu 31 Oct 2002*

---

God Save the Whales and Wolves

Tandems of Cloudy experience  
pinwheel into Profound  
juxtapositions

That question the Very core of  
your goods

Thank heaven for the dying Stars  
that no longer clutter

Or grant cover, you are mostly

Liquids, whatever's Around  
Cheap fumes and haymakers  
for example

Or the milk of your Mom,  
just how it irked you  
Before

Teach me to Teleport and

Telegram, I am no Good to you  
This way, Evening to Breakfast

Which is getting Later and more invisible

Inspiration comes from My tumbles  
headlong into the Big  
bangs

Make rash decisions Everywhere Quaintly  
Planning out only when to fuck up Anew

Send me an angle, give me a  
Pocket for once

Leave me death and all its symbols,  
contradicting My vast assumptions  
on \*all Subjects\*

I'm between every Destination and alibi  
Shuddering to drink

---

Unlimited Internet access -- and 2 months free! Try MSN.  
<http://resourcecenter.msn.com/access/plans/2monthsfree.asp>

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1052. **J. Kuszai**

***Re: post-canon canon***

Thu 31 Oct 2002

i just read Fanny Howe's "selected poems" and was very impressed by her verse skills

is she canonical?

in any case, one vote for F.H., thanks.

--

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1053. **Aldon Nielsen**

!

Thu 31 Oct 2002

"Jeb Bush put his hand in his head and slumped in his chair."

NEW YORK TIMES 10/31/02 pg. A22

```
<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>>
>>>>>>>>>>>
```

"The university professes the truth, and that is its profession. It declares and promises an unlimited commitment to the truth." Jacques Derrida (Without Alibi 202)

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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1054. **Gabriel Gudding**

***Re: post-canon canon***

Thu 31 Oct 2002

then Stephen Vincent erred homonymously:

"Woops, I did confuse the 'cannon' with 'Canon' - artillery as different"

De artillitate:

The following is from Heron's *Belopoeica* .

"The largest and most essential part of philosophical study deals with tranquility, about which a great many researches have been made and still are being made by those who concern themselves with learning; and I think the search for tranquility will never reach a definite conclusion through the argumentative method. But Mechanics, by means of one of its smallest branches -- I mean, of course, the one dealing with what is called artillery-construction -- has surpassed argumentative training in this score and taught mankind to live a tranquil life."

This translation of *\_Belopoeica\_* is taken from Mardsden's *\_Greek and Roman Artillery: Technical Treatises\_* (Oxford: Clarendon, 1971).

[↑ Contents](#)

1055. **Jane Sprague**

***Can Nun Worms***

*Thu 31 Oct 2002*

---

Partial Recipe for Cannonsnot: [www.fodderspot.org](http://www.fodderspot.org)

Stein

Dickinson

Hejinian

Silliman

Celan

Mullen

Brathwaite

Cha

Niedecker

Notley

Olson

mix equal parts by volume

sprinkle with institutions

assimilate the obvious

pack into narrow funnel

ignite

view through camera obscura

thank you backchannelers for your candor and your willingness to name the names (in secret...)

JS

[↑ Contents](#)

1056. **K. Silem Mohammad**

**Re: !**

Thu 31 Oct 2002

---

on 10/31/02 11:15 AM, Aldon Nielsen at [REDACTED] wrote:

*"Jeb Bush put his hand in his head and slumped in his chair."*

*NEW YORK TIMES 10/31/02 pg. A22*

First that pretzel incident of Dubya's, and now this. It almost makes you dare to hope that if we just sit back and wait, they'll finish themselves off....

K.

[↑ Contents](#)

1057. **Michael Rothenberg**

**Re: Can Nun Worms a big one whalun**

Thu 31 Oct 2002

---

whalenwhalewhalen!!!

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

From: "Jane Sprague" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 31, 2002 2:29 PM

Subject: Can Nun Worms

Partial Recipe for Cannonsnot: [www.fodderspot.org](http://www.fodderspot.org)

Stein

Dickinson

Hejinian

Silliman

Celan

Mullen

Brathwaite

Cha

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mix equal parts by volume

sprinkle with institutions

assimilate the obvious

pack into narrow funnel

ignite

view through camera obscura

thank you backchannelers for your candor and your willingness to name the names (in secret...)

JS

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## 1058. **The Poetry Project**

### ***Poetry Is News***

*Thu 31 Oct 2002*

---

PLEASE REPLY TO AMMIEL ALCALAY OR ANNE WALDMAN AND NOT THE POETRY PROJECT!

\*\*\*

Even though this highlights writers we are sending it out to the Poetry Project e-mail list and are interested in any and all feedback from the community at large.

Thank you,

Ammiel Alcalay

Anne Waldman



\*\*\*

#### POETRY IS NEWS

As citizens we demonstrate, write letters, and make known our discontent and outrage at government policies. As writers we constantly interact with different audiences in various contexts. We perform, read, teach, get interviewed, and curate public programs. But as more and more people are ready to commit acts of civil disobedience, we cannot continue appearing in public and pretend nothing is happening.

POETRY IS NEWS, a forming coalition of poets, proposes to disrupt business as usual, at least within the spheres we have some control over. Some of us have been long active in various forms of political work, some of us are inexperienced but eager to find ways to make our voices heard. The mass public word has been corrupted past constructive use for political change. As word workers, we are calling an initial public meeting to find ways to exert our influence and expand our roles in taking back the word and making it part of public change.

Whether we think of our mandate as a poll tax on poets or a bulletin board for agitation, our public activities as poets must first break down the boundaries we set for ourselves. Our goal is to create a body, a presence, and a point of reference that, if not considered when thinking of poetry, would simply cause embarrassment.

Is this a good idea? Are there concrete proposals that we can begin implementing quickly, at readings, performances, in classrooms or public spaces? Can we form working relationships with each other in order to transmit different types of expertise, in dealing with the media, in looking for resources, in organizing events? Let us know what you think.

Ammiel Alcalay

Anne Waldman

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1059. **Lakey Teasdale**  
*climb Everest in lace, Virginia*

Thu 31 Oct 2002

---

climb Everest in lace, Virginia

to be hoist but not how you would think  
if you thought of the possible, possibly  
possible with a petard that bard was  
something elseagain.

What was your name?  
and/or not,

Virginia:

Get off that rug.

And never you mind those four inches,  
sailor, cubed you've got almost a rod,  
reel and bait.

Wait, Virginia.

Think of the six feet he mentioned surrounded by  
luscious grip and dip into fleshy stones  
equal to fourteen pounds slip-over-each  
and ev-er-y one of six hundred.

Now that is  
something to fold into, hold  
onto, Mr William Byrd, you  
can ride or just skate on that

Like the fish to Antarctica  
where the white is read hot.

But real cool

all the difference between  
magenta in one separation  
glows blue in another  
the other  
was green  
and she means  
that the shutter closed all  
around  
the orange burning ball.  
Have one  
or one more  
Stall.  
Call for it:  
Purple.  
Unseen.  
and dream of the crime  
you are about to commit.  
The snows of Kill-I-man-jaro  
all over the plaice, Virginia.  
Place it.  
ahora ahora ahora ahora  
aurora aurora aurora aurora ahora  
and borealissimo, carissimo  
ie you and the Virgin together.  
One plus one more.  
Now simply  
wait, mate.  
Fate you, sun. And fate you again.  
Patience might  
just be the virtue  
you grate onto  
pizza. Big body heat melts it. Melts I. Melts eye.  
The (s)melts

into space  
fine wine  
and the lace.

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1060. **George Bowering**

**Re: minnesota**

Thu 31 Oct 2002

---

*The widows of Iraq are that rare breed who (a) know what to shop for at a fetish market (there are plenty of these in Baghdad) to ward off appearances of djinn & daemons, and (b) are dead shots with their imported Kalishnakovs. If these don't constitute Karma, then Amerika ain't been discovered yet.*  
Kat

At last, a sign of hope in all this.

--

George Bowering  
Open to suggestions.  
Fax [REDACTED]

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1061. **George Bowering**

**Re: women in The New American Poetry**

Thu 31 Oct 2002

---

*What about Carol Bergé? She was in the hideously titled (and Jones/Baraka edited) \_Four Young Lady Poets\_, along with Moraff, Owens, and Wakoski.*

*Born 1928, so she's actually six years older than Baraka.*

*But don't that title say it all?*

That's nothing compared to the parodies of that title that Ed Sanders used to emit.

--

George Bowering  
Open to suggestions.  
Fax [REDACTED]

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1062. **The Poetry Project**  
**Poetry Project Announcements**  
*Thu 31 Oct 2002*

---

NEXT WEEK AT THE POETRY PROJECT

\*\*\*

MONDAY NOVEMBER 4 [8:00pm]  
OPEN READING [sign-up at 7:30pm]

WEDNESDAY NOVEMBER 6 [8:00pm]  
SERGE FAUCHEREAU AND RON PADGETT

<http://www.poetryproject.com/calendar.html>

\*\*\*

MONDAY NOVEMBER 4 [8:00pm]  
OPEN READING [sign-up at 7:30pm]

WEDNESDAY NOVEMBER 6 [8:00pm] SERGE FAUCHEREAU AND RON PADGETT Serge Fauchereau is a French poet and art critic. The first to translate Frank O'Hara into French, he taught at Stony Brook where he became friends with Louis Zukofsky and Louis Simpson. His *Lecture de la Poesie Americaine* is a wonderful account of his experiences both personal and literary, and covers a wide range of contemporary poets. A prolific author, he has written numerous monographs on 20th-century art and artists such as Fernand Léger and Georges Braque. More than thirty of his titles (fiction and essays) have been translated into various languages. His book *Complete Fiction*, a collection of short prose pieces translated by Ron Padgett and John Ashbery, has just been published by Black Square Editions. Since 1994, he has been the artistic consultant of the European Parliament, Espace Leopold, in Brussels. He is currently a curator for the Museo Nacional Centro de Arte Reina Sofia in Madrid.

Addressing Ron Padgett's latest collection, *You Never Know* (Coffee House Press, 2001), John Ashbery writes: "These 'late' poems of Ron Padgett have the clearness, the small sadness, and the big space of Guillaume Apollinaire, one of the many French writers he has translated into English. They are like a glass of transparent Vittel water held against the sky of Paris." Earlier titles include: *Bean Spasms* (Kulchur, 1967) with Ted Berrigan, *Great Balls of Fire* (Holt, Rinehart & Winston, 1969; revised ed., Coffee House Press, 1990), *The Adventures of Mr. & Mrs. Jim & Ron* (Grossman/Viking, 1970) with Jim Dine, *Tulsa Kid* (Z Press, 1979), *New & Selected Poems* (David R. Godine, 1995), *Albanian Diary* (The Figures, 1999), and *Poems I Guess I Wrote* (Cuz Editions, 2001). A prolific translator, he is also the author of several books on education and writing.

\*\*\*

Unless otherwise noted, admission to all events is \$10, \$7 for students and seniors, and \$5 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, on the corner of 2nd Avenue 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 e-mail us at [REDACTED].

\*\*\*

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1063. **J Gallaher**

***The Illuminati Order: Objectivism***

*Thu 31 Oct 2002*

---

OK, this is a wonderfully odd message/website. Thought I'd forward it.

I love the bit about OBJECTIVISM. Ah, must we use the same term for different things? Personally, I'm going to read *\_Of Being Numerous\_* tonight instead. Call it penance, I guess . . .

Best, JG

-----Forwarded Message:

The Illuminati Order would like to invite you to visit with us at:

<http://www.illuminatiorder.org>

This invitation is at the request of someone who cares about you but she wishes to remain anonymous.

Kind regards,

Grandmaster

The Illuminati Order of Bavaria

P.S. as a special gift, invest in ADSX (Applied Digital Solutions). It is an illuminati stock which will make you a great deal of money if you buy while it is under \$1

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1064. **J Gallaher**

***Re: The Illuminati Order: Objectivism***

*Thu 31 Oct 2002*

---

PS. And why anyone would wish to "remain anonymous" is beautifully beyond me.

Best Fishes,  
JG

-----  
"Always in a foreign country,  
the poet uses poetry as interpreter."  
--Edmond Jabes

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1065. **Catherine Lasko**

**Re: Can Nun Worms**

Thu 31 Oct 2002

---

You've got eleven poets here; enough for either a soccer or US football team. Anyone care to name positions for either and/or both? Names are useless w/out position, and of course positions are equally, w/out occupation. nesting nicely meanwhile, Cat

*From: Jane Sprague <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Can Nun Worms  
Date: Thu, 31 Oct 2002 14:29:02 -0500*

*Partial Recipe for Cannonshot: [www.fodderspot.org](http://www.fodderspot.org)*

*Stein  
Dickinson  
Hejinian  
Silliman  
Celan  
Mullen  
Brathwaite  
Cha  
Niedecker  
Notley  
Olson*

*mix equal parts by volume  
sprinkle with institutions  
assimilate the obvious  
pack into narrow funnel  
ignite  
view through camera obscura  
thank you backchannelers for your candor and your willingness to name the*

names (in secret...)  
JS

---

Get a speedy connection with MSN Broadband. Join now!  
<http://resourcecenter.msn.com/access/plans/freeactivation.asp>

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1066. **Alan Sondheim**

**Apropos**

Thu 31 Oct 2002

---

Apropos

Apropos

They become barricades again -- The men disappear woman receives her robe  
from the Keeper of Gate passes thru gate backing into robe. Perhaps a fan  
also? Woman goes back to table she onto platform & is there when lights pick  
up as tho' had never gone out words feed in one at time until sentence detached  
are smoking It broken by girl dancing alone Notebooks Martha Graham

Nikuko Doctor Leopold Konninger He talking and make no difference - every-  
where muscle against uselessness language returns furniture speaks nothing  
happens hammer or stove gun car book? murmuring removing gives naked  
thinking about unjustness world

Apropos

They become barricades again --

The men disappear --

The woman receives her robe from the Keeper of the Gate -- passes thru  
gate -- backing into robe.

Perhaps a fan also?

Woman goes back to table -- she goes onto platform & is there when  
lights pick up men again -- as tho' she had never gone out --

The words feed in one at a time until a sentence is detached --

The men are smoking --

It is broken by a girl dancing alone --

-- from The Notebooks of Martha Graham

It is broken by Nikuko dancing alone --

Doctor Leopold Konninger is smoking

He is talking and talking and the words make no difference -

lights are everywhere - muscle against the uselessness of language

Nikuko returns to the furniture -- she speaks -- nothing happens

Perhaps a hammer or a stove or a gun or a car or a book?  
murmuring -- removing a robe.  
Nikuko gives her robe to Doctor Leopold Konninger -- she is naked --  
Nikuko and Doctor Leopold Konninger disappear --  
They become barricades again --  
-- from Nikuko thinking about the unjustness of the world  
===

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1067. **Louis Cabri**  
***Eh! what about syntax, you poets?***  
*Thu 31 Oct 2002*

---

Eh! what about syntax, you poets?  
-- when the  
prose goes to  
poesis's poses  
\_and opposes\_

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1068. **kari edwards**  
***reason, science, law***  
*Thu 31 Oct 2002*

---

reason, science, law  
its falling down dead at the down beat ammonia fumes the seven stages four  
wonders a dozen fired eggs ten rezones why its time to release the balloons in a  
celebration for the next big revival next in line unemployment tobacco stained  
childhood abduction side kick with a split decision knockout around the square  
e next to the other square in the next page in a beryium glow laudanum dull  
waxy hue so lets do lunch next holocaust microwave give away down a hole can  
you help me do you have this in a different color a smaller size in line please  
number 49 three past a quarter to nine nine nine sure fine go ahead tick-tock  
make my day tick-tock but you have to ask your self one question tick-tock be-  
fore there was eight then the last door on the right with the lucky seven post  
slap stick lenny bruce al capone replay on the six o'clock murder theme park  
kiddy rides for five priest at quitting time magic commuter indenture poly glib  
hemorrhohic deposits corner bed for all reason of the solar system wind star  
trek captains of a family systems based on a double bind triadic blood stain in  
the mirroring distance lone gun isolated happenings every hundred years war

or so at 8 or 9 or 10 on your mark sling up the noose on the cash and carry slow motion cut and paste fat boy baby carriage down eisenstein's gang plank steps to persistence of vision prime time live. =

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1069. **noah eli gordon**  
***thanks for the radio info***

*Thu 31 Oct 2002*

---

All,

thanks for all the backchannel (and list ) response to my request for info about folks working w/poetry & radio. It just furthers my sense of the community this list helps to foster.

yrs,

noah

---

Choose an Internet access plan right for you -- try MSN!  
<http://resourcecenter.msn.com/access/plans/default.asp>

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1070. **Safdie Joseph**  
***Re: World Series- revision (news that stays news)***

*Thu 31 Oct 2002*

---

A glance at the heading information above the poem below shows that I originally sent it to the poetics list the night it was composed -- Wednesday, October 23 -- it now makes its appearance eight days later, on October 31. When I re-joined the list some months ago, I was pleasantly surprised to note that its moderation had relaxed somewhat, but this, I believe, sets some sort of record for review.

Of course, the nature of said poem (and others I received back channel helping to chronicle this year's World Series) makes it somewhat like a dead fish, or salmon, at this late date -- severely time-bound. But relegating all such attempts as "mere" journalism would be a mistake, I think. A blurb on the latest Philip Roth novella calls him "a master chronicler of the American 20th century." The book in question, *\*The Dying Animal\** is a pretty good read, and I recommend it. But when was the last time that *\*poets\** were seen as chroniclers? When did we give up that part of the job description?

Which is to say that I think Andrew Rathman's and Sylvester Pollet's remarks on different global constructs/attentions to poetry were very much to the point.

I'll have a bit more to say about that in the next few days (or weeks, depending).

Joe Safdie

---

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

From: Safdie Joseph [mailto: ]

Sent: Wednesday, October 23, 2002 7:35 PM

To:

Subject: Re: World Series- revision

How Can One Triumph If One's Pitcher Is A Lackey?

(for Aaron Belz)

angels are such pests --  
mythologically, giants  
are the superior creatures,  
the ogres and trolls  
of our fairy-taled youth --  
angels are only important  
parochially -- even the one  
that stayed Abraham's hand  
was more of a Jaynes-like  
voice of conscience than  
anything \*vivid\* (wings,  
of course, but after Superman  
those too became superfluous) --  
let's talk Bo Belinsky  
though, Leon Wagner, Dean  
Chance, they were the angels  
when it counted, early 60s  
(the birth of Barry Bonds)  
sweet smoggy southern California  
the Beverly Hilton Hotel  
Chavez Ravine only a gleam  
in Howard Hughes and cheap  
local pols' eyes (minus Latinos)  
(see Ellroy, James) -- but  
by ten twenty-three seventy-eight  
(the Lackey's birthdayte)  
it was all Eagles and cocaine  
(a quick check of the ephemeris  
yields the news: Sun Scorpio,

Mercury Scorpio, Venus,  
Mars, Scorpio, the Lackey  
living large on his Jupiter  
Return, until the bottom  
of the fifth, as I type  
these lines onto a computer  
for transmission to 932 people  
whose company I'll relinquish  
after one final post about  
Olomouc, where I sojourned  
for three years in the  
early nineties, and meanwhile  
THE GIANTS TIED IT UP!

(to be continued)

-

Sorry, Joe, here's a slight revision.  
-Aaron

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1071. **lewis lacook**  
*after the net orgy*

*Thu 31 Oct 2002*

---

With the current corporate take-over of the Net, one can expect that the publishing activities will change. Not in a way that magazines and books will disappear. The Net itself will be a publication tool, to announce new products, fashions, ideas, in short, a new medium to manipulate people. The interactive, democratic part will very soon become a mere marginal aspect of the whole business. It will lose its innovative and subversive part and will become deadly boring. But revolutionaries are nowadays not so easy to 'absorb'. Everyone knows the laws of the media, the fashion and the sell-out of subversive ideas by 'nomadic capitalism'. The question is: do you have enough power to go for the second round, to start all over again, each time, after the net orgy will be over, to start again with very small, unimportant alternative media outside the Grid of the Net.

--Geert Lovink

Anningan (in progress)

<http://www.lewislacook.com/Anningan/AnningansDoor.html>

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

[http://artists.mp3s.com/artists/385/lewis\\_lacook.html](http://artists.mp3s.com/artists/385/lewis_lacook.html)  
meditation, net art, poeisis: blog <http://lewislacook.blogspot.com/>

-----  
Do you Yahoo!?  
HotJobs - Search new jobs daily now

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1072. **Damian Judge Rollison**

**Poem**

*Thu 31 Oct 2002*

---

TO DRIVE THROUGH JUNE

It would be interesting  
to drive through June. I  
would think about it  
sometimes. The help  
I received was called extra,  
in corridors it  
sits like a diamond statute.

Is it permissible to imagine a red  
corpus. The feeling  
was one of  
disintegration. This would  
be faster than thinking.

Move to examine  
the table. The table was left  
out in the cold. Increased  
chance of calling you  
up, seventy-five percent  
humility. Hugely important  
I thought, a great step  
forward for the sentences.

It was a jabbing  
motion. Not accelerating, not damaged.  
The doctor tells me you're waiting for  
a signal.  
Last night it was different.

Togetherness? Say so and I'll  
leap quiescently into the gap. Partitioned  
from the electorate the test

pattern is static.  
Coffee and  
empathy. Yes to questions. Sort  
it out secondhand.

Dressing  
for the event, I made no reply. Your shirt  
was longer than  
expected. Dawn was an affair  
with tassels.

Sawing logs is what they call it. To bring about a furnished example, mix frank assurances with zest. Try folding twice instantly and waive reward. You should hear a crack.

Kind of low energy  
all day long. Garbage was paving  
the sidewalk, suggesting  
a mass exodus. Some renegade  
futurists made it  
a national pastime.  
Entertaining the tropes.

Salvation Army  
was a way  
of marking time. Each store's  
unique racks of red, stacks of yellow.  
Whites not  
in evidence.

[illegible]

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1073. **Aaron Belz**

***Re: World Series- revision***

*Thu 31 Oct 2002*

---

GAME SIX

for Joe Safdie

A five run lead  
In the seventh  
Seemed plenty  
For the second stingiest pen  
In the bigs,  
But no.

Spiezio pulled off  
The best AB  
Of the postseason  
Climaxing  
In a three-run shot  
To right.

Glaus fouled one back  
Sniffed his bat  
Right on the sweet spot  
Then cranked a double  
Off the left field wall--  
Whump.

Buck could only  
Keep talking  
And McCarver could only  
Keep repeating  
Every observation  
In different words.

"Great pitching  
Always beats  
Great hitting"  
The inimitable Yogi  
Berra once said  
"And vice versa."

In the end the Angels--  
Fewest K's in '02,  
Highest team batting  
By ten points--

Proved him right  
And then some.

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1074. **Thomas Bell**

***Do poets and critics ever change?***

*Fri 1 Nov 2002*

---

from the English reviews of *Poems in English* (by Samuel Beckett, which is the only way I was able to find a copy of "Whoroscope" through interlibrary loan, quotes from back cover, NY, Grove, 1961): "the obscurity results from the multiple allusions and ellipses. He is a poet." - *The Manchester Guardian* ...it is impossible to 'like' these poems. But if you can digest them they will act on the nervous system like lysergic acid, and you will never be quite the same.' - *Oxford Mail*.

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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1075. **Ray Bianchi**

***Re: politically conservative poets in the U.S. since 1950?***

*Mon 4 Nov 2002*

---

I think that quite a few poets could be classified as Conservative in the Burkean sense--Russell Kirk and Michael Oakeshott two conservative theorists consider TS Eliot and Wallace Stevens as Conservatives. and Stevens was involved in insurance which is not a Progressive business and in Kirk's book "the conservative mind" they are quoted and included. There are also many poets like Pound, D'Annunzio, and many others who are poets of the right but yet progressive in their poetics. the comment below makes allot of sense even the most liberal American would be a moderate in most places and most Rightists in the USA are not the red blooded Fascist type they are just milktoast RB

r

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 22, 2002 2:47 PM

Subject: Re: politically conservative poets in the U.S. since 1950?

*Well, "conservative" and "liberal" and "leftist" have peculiar meanings in the USA. From outside it is hard to see the difference between your two parties, both of which would be seen as well to the right in most democracies.*

--

*George Bowering*  
*Per ardua ad astra.*  
Fax [REDACTED]

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