

Chain / 1

Special Topic: Gender And Editing

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<i>Editorial Forum</i>	5
Susan Bee, Dodie Bellamy/Andrea Juno, Lee Ann Brown, Cydney Chadwick, Maxine Chernoff, Susan Clark/Catriona Strang/Lisa Robertson, Dorothy Cosand/Danika Dinsmore/Angela Oaks, Dubravka Djuric, Johanna Drucker, Ana Maria Fagundo, Heather Findlay, Kathleen Fraser, Susan Gevirtz, Jessica Grim, Barbara Henning, Beth Joselow, Martha King, Avis Lang, Holly A. Laird, Cynthia Lucia, Jennifer Moxley, Susan Smith Nash, Marjorie Perloff, Rena Rosenwasser, Phyllis Rosenzweig, Mira Schor, Meredith Stricker, Fiona Templeton, Anne Waldman, Rosmarie Waldrop, Katie Yates	
<i>Transcription</i>	119
"Ethics of Small Press Publishing" panel at Writing from the New Coast: First Festival of New Poetry, State University of New York at Buffalo, April 1993	
<i>Editors' Note: Frameworks</i>	129
Jena Osman and Juliana Spahr	
<i>Chains</i>	
Sherry Brennan • Julia Blumenreich • H.T. • Susan Smith Nash • Lisa Houston	137
Lee Ann Brown • Katie Yates • Spring Ulmer	157
Abigail Child • Gail Scott.	163
Norma Cole • Laura Moriarty • Abigail Child	175
Tina Darragh • Beth Joselow	189
Stacy Doris • Kim Rosenfield • Joan Retallack	193
Judith Goldman • Lee Ann Brown • Lisa Jarnot • Sianne Ngai	197
Jessica Grim • Jean Day • Jennifer Moxley • Kate Rushin	201
Lori Lubeski • Jennifer Hoff	211
Maggie O'Sullivan • Denise Riley	219
Kristin Prevallet • Elizabeth Willis	225

Pam Rehm • Barbara Jordan • Monica Raymond • Catherine Draycott	231
Joan Retallack • Tina Darragh • Diane Ward	237
Phyllis Rosenzweig • Diane Ward	245
Susan Schultz • R.M. Ernest • Carter McKenzie • Jennifer Arin	251
Cole Swensen • Elizabeth Robinson	259
Chiona Templeton • Kathryn MacLeod • Susan Clark	267
Elizabeth Willis • Julie Kalendek	279

Editorial Forum

Barbara Henning

“The Editorial We”

1984. Six hundred and ninety-eight miles from the Cass Corridor, homesick. In a bar on Cortelyou Rd, two ex-Detroiters. Nostalgia weaves over, around and through the depressive void. Construction worker prose, a glossy quarterly, hard-boiled experimental writing. I-80 with easy Miles angling computer, postal, library, telephone lines. Back in Brooklyn: You're too theoretical. You're too realistic. Romance as a pornographic photo slipped under the bedroom door. One again. A call from Cincinnati. Tell the truth, but tell it long. The New York School of non-regional (in love) writing. Over breakfast, lunch and dinner, belief in one's ELF. If I ever sell out (shut up in an educational pamphlet) let me know—

1990. You glue. The children asleep. Every ten pages, hieroglyphic relief. 5th Street at Second Avenue. I'll type Michigan, France, California, the Lower East Side. Everyday arrangements. Writers writing writers. London, Washington D.C., New Orleans. Toy soldiers on a broken phonograph. (The Gulf War.) Two dogs, four cats, four children, two mothers. (A low cash balance.) Ten cases of paper. (A guilty conscience.) After that, Montreal. (Institutional politics to the grass.) Take it to the bindery. Take this poem to the Café and read it outloud. (Cross the expanse of the lawn.) Together, we work well. (He won't speak to me on the street when we pass.) Bookmaker. Why did you move that photograph to the back of the book? Can't you be patient? (The spine is upside down.) He's suddenly so friendly. (Homeless.) Why are you speaking in such an irritated tone? (HIV positive.) A note in the mail. (The Berlin Wall.) For god's sake, why did you publish him? (An inability to mourn.) Of course, I like your writing. I'd never send anything to such an academic journal (though).

1993. Do you realize how many times you've called me today? I'm trying to quit smoking and we're moving into a new house. I haven't been able to spend more than one hour this week on my own work. (The liberties of interruption.) I hate this magazine. No funding this year. Merely unlikely, but not impossible that he would write something beyond the ethics of arousal. I

situate my work between both genders. (The body has been the center.) I'm not charming. I liked your earlier work. I like Edgar Allan Poe. I hate this genre. Lacan is not a god to me. *I am saddened by all this.* (Because I am afraid.)

Today you're an editor. *I'm nobody. Who are you?* Aim for eight. I can't understand three words he writes. What a lovely section. Keep that philosophy coming. I loved the last issue of Long News. To be honest, I didn't understand more than two pages in this entire book. What's the point? So glad you took my advice. (The necessity of interruption.) Told a friend to send you something. (You always go out with such aggressive women.) The men come in envelopes (send me a poem). The women hesitate. More often with an arm in the door. One on top of the other. Task-oriented. With no inner life. (One man to the next: She's difficult at times, but we'll mold her.) Is it necessary, for the final touch, to soar, even with the tip of my thumb sliced off. Even with the tip of yours. To gather toward the 80%. The necessary fights. (You get along with men better.) To be able to read and say: This is it. (Women are like that.) “No” is the wildest word around. To arrange and present. To orchestrate. To refuse to budge.

Long News: In the Short Century. Editor: Barbara Henning Art Editor: Miranda Maher. Contributing Art Editors: Rick Franklin and Sally Young. Contributing Literary Editors: Don David, Michael Pelias, Chris Tysh, Lewis Warsh, Tyrone Williams. Guest Editor: Charles Wolfe. Address: PO Box 150-455, Brooklyn, New York, 11215. So far, we have published four issues of *Long News: In the Short Century*. The first issue was published in the spring of 1991. Issues will be published annually in the Fall of each year. We focus on new writing, visual art, and theoretical essays that create a bridge between poetics and intellectual writing. The second issue focused on “mourning” as a response to the Gulf War; the fourth issue included a special section as a “Homage to Felix Guattari.” The journal is widely distributed, by DeBoer, Small Press and Fine Print; it is available nationally in many bookstores. Subscriptions are available.