

# THE POETRY PROJECT NEWSLETTER

March 1984

#105

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Free at The Poetry Project



## FROM PEARL HARBOR DAY TO FDR'S BIRTHDAY by Jackson MacLow (Sun & Moon Press, 1982, \$5.95)

Jackson MacLow has a full name of four syllables each more or less equally accented as if the chance of his naming made him immediate and international, that is, of no particular national language or tongue, but equally of all (though some perceive his name as more a choriamb).

He has invented, inspired and been in on practically every new thing in the arts that we now know of, and, he has worked hard as a citizen and activist for immortal change from this state of capitalist nuclear junk that we continue to fight against, with him.

It is an inspiration to see a new book of experimental writing by Jackson MacLow. He continues to alter the language and the language's perceptions with new forms and constructions that weave some results of the decision into a variety of Sundays (cf. text) — oh yes!

Maybe Jackson MacLow himself would not want such exuberance and such lack of explanation of how formally the poetry is weaving (not patching) all things together in this specific book and perhaps he'll be mad at me for saying I'm mad at him that the book spans only the time of December 7th to January 30th of the following year, since I want to read a gigantic catenation of all his doings and words and I want to see again, more than from two months of his experimentation, how his length of life — he is now 61 — has proven to me (he has seen a variety of Sundays) as it has for the twenty years I've read and heard his work, that the new can be pursued with humor and love and pacifism and a happy reception by many in this world. And that there is no compromise. (A new book, *BLOOMSDAY*, written from February 1982 to September 1983 and including some earlier work will be published by Station Hill this spring.)

The beautiful linked clerestories (a church's rising windowed walls) and catenas (literally, chains) prove an obvious yet amazing thing about beginning and ending in poetry. In this conjoint realization or "zinzendorfers", in these spicy nearly zinziberaceous poems, not written by any permutational systems, so many things bony partisan happen, I wouldn't dare ("Equality") to attempt a knifeless turtles day outing close table cannot conscious reading.

Never! I do not exhort the reader to study the comings together of words, overlappings, transitions, the embarrassments, sounds, the quickness, timing, the homage to variety and the need for the dictionary. This poet/musician is a genius, as you already know, he's so various, much like the winter despite the weather (cf. text) or, to elaborate, spring without remorse.

There is no season without a sequence of poems; poems are a pleasure in knowledge of continuing; continuing, they make the moment begin again; again in a new (not conundrum but concatenation of) life; life now, as we know from the title.

I can only surmise in this life, from my knowledge of the regular publishing industry and its American idiocies, that the work and contribution of Jackson MacLow have been ignored by them out of either sheer fear of his mind-blowing radicalism or else ignorance of his effect as an artist on every living human being. Yet it doesn't matter because by chance or how we are living now as poets we could not find a more unique invited combination than the spirit, studying, knowing and being that seems deposited by his time and through himself in Jackson MacLow who has helped to change the world.

—Bernadette Mayer

**SYMPOSIUM OF THE WHOLE** edited by Jerome and Diane Rothenberg (University of California Press, Berkeley/Los Angeles, \$12.95)

*Symposium Of The Whole*, edited by Jerome and Diane Rothenberg, is the latest in a series of anthologies edited by one or both of the Rothenbergs. Subtitled "A Range of Discourse Toward an Ethnopoetics", it is both an anthropology of poetics and a poetics of anthropology. The title is taken from an essay by Robert Duncan which begins the fifth and final section of the book entitled "Contemporary Moves". The essay is entitled "Rites of Participation". Although it comes late in the book, it is in many ways the "seed" essay of the book. In it, Duncan brings together and reaches out to expand on where he feels the one-world culture which seems to be evolving must go in order to be truly expressive of global man's humanity and diversity rather than remain as suppressive and imperialistic, as it must now seem to anyone with experience of the third, fourth, and fifth "worlds" to be found on our planet. It is no secret that the worlds described in this anthology are fast disappearing.

This book, then, both before and after the Duncan essay, serves as a kind of sourcebook on human creative expression in the "poetic" and its derivative "ethnopoetic" is taken up out and beyond written and spoken poetics to include phenomena as various as African drum languages, poetry created and entirely peculiar to American sign language used by the hearing impaired, Balinese dance theater ritual, peyote and mushroom rites of American and Mexican Indians, Ainu epics, Kabbalistic rites and "magic words" of the Netsilik Eskimos. Authors represented include Vico, Blake, Marx, Rimbaud, Fenollosa, Lorca, Césaire, Eliade, Olson, Snyder, Malinowski, Senghor, Awonoor, Artaud, Tarn, Baraka, Antin, and Di Prima. As is often the case with books of or on "poetics", very few lines of poetry are included. One has the sense, therefore, that *Symposium Of The Whole* is meant as a companion volume to such earlier works by Rothenberg and Quasha as *Technicians Of The Sacred* and *America A Prophecy* (Stonybrook 3/4). What the new book brings to the "whole" is exposition and explanation that would be either absent or severely curtailed in an anthology of ethnopoetry. This then is a presentation and possibly also partially a preservation of "contexts" in which the various forms of poetics described have thrived in the past/present/future continuum. Thus the Greek word now almost totally appropriated by academic environments — "Symposium". Nothing is taken for granted and very little that has been automatically overlooked by the old-fashioned descriptions of culture and civilization as being necessarily "Western" is excluded. There is much to surprise, to enchant and to astonish. The list of contributors is almost evenly divided between poets and professional experts (anthropologist, ethnologist, etc.) on these various cultures. As much of the professional material presented dates from the Sixties and earlier, one has the sad suspicion that many of the cultures presented herein have already eroded beyond recall. But then there is all the more reason and the greater need for a work such as this to implant in the minds of the present and the talents of the future the varying perspectives and imaginative diversities present at one time or another in the "recent" past on this planet Earth which our present generation of senile but powerful politicians insists on trying to totally destroy.

Some of the material is familiar. Fenollosa, Marx, Thoreau, Blake and others are represented by works that should be familiar to any college senior who happens to major in the Humanities. But much, much more of the material is tantalizingly unfamiliar. (For example: Tristan Tzara on Oceanian Art, Senghor on an African "Surreal" tradition, Ruth Finnegan on Drum Language and "Literature" — that is, what existed before Mr. Morse invented the telegraph and before silly Hollywood movies portrayed Africa as Tarzan's Kindergarten in Neverland; Artaud and Lansing's very different perspectives on Balinese art-life-dance-theater.) One of the things that emerges and remains in the mind at the end of a book such as this one is the true equality of all cultures both in their rights to exist *and* in their aesthetic value. The words "primitive" and "developed" are truly nothing but a sham invented by the colonizers to aid them in their subjugation of cultures unlike their own. Nevertheless the belief that most "native" cultures (literature or "poetics" in this case) are inferior or less developed than those of the Western, white, male war-breeding culture nurtured in Europe and America persists somewhere in the subconsciousness of most people whose basic education consists mostly of readings and hearings in Western thought and civilization. *Symposium Of The Whole* is a frontal assault on that prejudice with lingering traces. As if to combat the effects of survey course brain-washings in Western culture, this book presents the "rest" of the world. As a Western, white male who has never visited black Africa or even ventured close to the "realm" inhabited by people who are deaf, I found the excursions into the "poetics" and "literatures" of these cultures and mental spaces the most fascinating. But I am grateful for the rest of the "whole" as well.

*Symposium Of The Whole* may turn into a kind of syllabus or sourcebook for some ideal course in "poetic" anthropology and ethnology. I found myself reverting to my student days habit of underlining phrases and sentences to be reread at some later time as if the big, final exam from the sky in the course called "living in and with the whole world" was about to be given soon. But the book is more than that. In "The Birth Of Loba", Diane Di Prima describes the process that started with the myth of the female wolf goddess and ended with her poem "Loba". Similar processes can be seen in Gary Snyder's essay on "Coyote". Whether the essays on other, more exotic cultures such as the Ainu, Ewe, Ifa, Zulu and Nsibidi will have a similar germinative effect on other poets is impossible to say but the potential seems still to be there to open "new worlds" up for discovery to younger poets interested in expanding their sources of material. While the book is long and large on explication and fairly short in terms of examples, other ethnopoetic books as well as sources of the original material are listed in the Bibliography for people sufficiently intrigued by any or all of the cultures presented to be interested in further study. While much of the material presented on American Indians, peyote rites, and Coyote has already found its way into contemporary poetry produced in California and the Southwest during the past twenty years and the material on the Balinese dance theater has been familiar for many decades, much new material remains herein to young poets interested not only in conquering their own cultural nearsightedness but in expanding their own sources of poetic supply.

—Tom Savage



**ART OF THE REAL: Nine American Figurative Painters** edited by Mark Strand; forward by Robert Hughes (Clarkson N. Potter, \$50)

This book comprises taped transcripts of interviews with nine major American figurative painters, all over 50 years of age, each a master of one or another technical style, none of them "photographic" realists, all of them committed instead to what editor Mark Strand calls "the selective and psychological attributes of the human eye as opposed to the camera eye." The interviews are casual and autobiographical, each artist talking about basic inclinations, values, tastes, and choices, the specific problems each one's own art poses, the solutions he or she has arrived at, and sometimes even the meaning of it all. Accompanying the text are black-and-white photo portraits of the artists, and portfolios of large, clear art reproductions, including 108 full-color pages.

The artists featured are William Bailey, Jack Beal, Jane Freilicher, Philip Pearlstein, Alex Katz, Lennart Anderson, Louisa Matthiadsottir, Wayne Thiebaud and Neil Welliver. They make up the first wave of new realists, who took up representational painting just after World War II, a time when the figurative approach, with its dependence both on an objective world to be painted, and on traditional craftsmanship of procedure, may have made their work appear reactionary in the face of abstract expressionism, then the ascendant movement. Subsequent developments have suggested that these painters were far closer to the central evolution of modern art than they may once have seemed. Between the poles of strict representation and formal experiment, a wide spectrum of individual styles emerged, ranging from Thiebaud's hot, jazzy urban surfaces to Welliver's icy blue northern landscapes, from Bailey's greenish-bluish and earth-toned Italianate still-lives of pottery to the cheerfully serene, light-kissed American landscapes of Freilicher.

Juxtaposed as they are at the center of this book, the works of Alex Katz and Philip Pearlstein — both primarily painters of human subjects — suggest the range of figurative variation.

Katz, in his statement for *Art Of The Real*, distinguishes style from stylization. "Stylized is like a cheap way to make handwriting identifiable," he says. "Whereas style is a much broader thing. It covers more ground...It's a conscious choice." Katz's remarks about his preoccupation with style provide useful insights on how to look at his work, the big, simplified, civilized, cartoon-like faces that stare out benign-

ly from the friendly and decorous neutral space of the paintings on these pages. Their reductive grandeur is pure style.

Alex Katz's figures have the distant serenity of ancient deities. Philip Pearlstein's gaunt nudes are made equally impersonal, not through exaggeration and idealization but by radical cropping and foreshortening, and by harsh artificial lighting that bevels anatomical features into hard, cold lines, defining not personality but the structural contours of the painting itself. This ghastly light works like an embalmer's tool, bathing in a deathly greenish glow models who appear to be enlisted from the House of Wax.

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"I've deliberately tried not to be expressive about the models I've been painting for almost twenty years now," Pearlstein says, "not to make any kind of comment, but just to work at the formal problems...When I work with the models, I play records all the time. It keeps the level of conversation down. I do know the models as people, but I'm not concerned with saying anything about them in the paintings other than that they are reasonably intelligent." Looking back from Pearlstein's statements to the figures in his paintings, it's suddenly easy to understand why they look so bored. Their bodies become part of the paintings, but their souls do not. Pearlstein's remarks on procedure say more about his paintings than 200 pages of academic art criticism.

Many of the paintings reproduced in this book are excellent, and many more are made at least very interesting by the information we get straight from the horse's mouth about how they were made.

—Tom Clark



### NOT QUITE BIZET'S OWN

Peter Brook's "La Tragedie de Carmen" is an 82 minute opera/play with 7 players (4 singers, 3 actors) and a 15 piece orchestra. This is Brook's return to opera after an absence of 24 years. There are 5 Carmens, 5 Don Joses, 4 Escamillos and 4 Micaelas who rotate their performances; presumably the new permutations recharge the electricity of the production.

The night I saw Emily Golden as Carmen she was an enticing liquid creature whose seductive charms enthrall Don Jose at the outstart and whose serene dignity at the conclusion is heroic. This Carmen is some kind of Goddess, more symbol than real for all her many clutchings at handfuls of earth from the bull ring which is the set for the denouement. She is the essence of Femme Fatale. Gone is Bizet's cigarette girl gypsy whose volatile passions are surrounded by soldiers, urchins, gypsies, a full score, full orchestra and much dancing. Gone is the Carmen who admits to being a devil, who brings "L'Amour est enfant du Boheme" to life in her own being. This Carmen stripped to the bones is left with symbols: the sensuous squeezing of an orange, a bunch of grapes, fires, circles in the dirt and the breaking of bread. As with Bizet the bright red flower given by Carmen to Don Jose at the beginning falls out of the folds of his tunic once he has freed her.

So the plot weaves its way in and out of the original, which was borrowed from a novel whose material came from a tale by an Englishman. Many more people die, a husband is introduced to be quickly done away with. There is a fool figure in Lillas Pastia, perhaps taken from the Shakespearean tradition? Escamillo, the hero of the people, falls flat and appears foppish because there are no people around. Absent is the chorus for "Toreador". The result is a short sharp two-dimensional performance. One is more than ever aware that all the 'catchy' melodies are at the beginning of the score. Still the end does provoke a theatrical gasp from the audience.

Had Brook's piece been original it would be devastating. Coming from a research (Brook is co-founder of the International Center of Theatre Research, Paris) rather than a creative standpoint, its energy has a different shape and strength. It is clever. It has reopened the dark Vivian Beaumont theatre. Tickets are cheaper here than at the Metropolitan Opera House. Does it bring Carmen to the people as Brook was said to have brought Shakespeare? My answer: No, he has taken her away.

—Helena Hughes

### A DUTY TO SING: ARTISTS CALL

"...in El Salvador...you can die very fast but the big blue sky shines very tenderly no matter who's dying or living under it..."

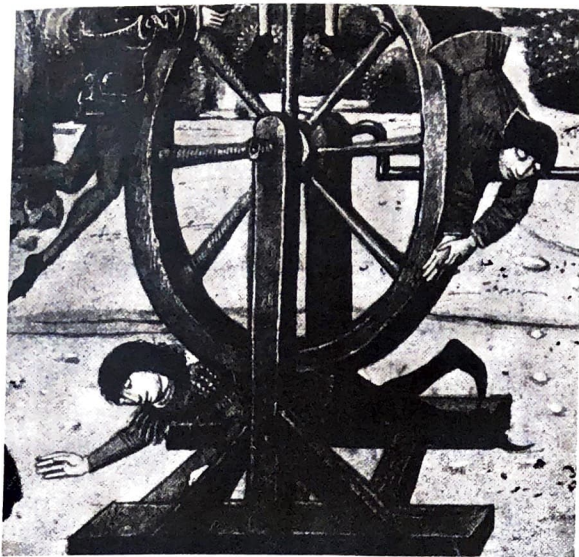
from Peter Orlovsky's poetry-meditation

Fifty-one poets read to an audience of two hundred people at the Poetry Project January 18, 1984 as part of the Artists Call Against U.S. Intervention in Central America. The reading was nothing if not various, presenting an astonishing range of poetic everythings that can be summoned to protest a situation of political injustice. These poets of different races, countries, languages, styles and so-called schools sang for 3½ hours that night. The mood was not celebratory — some called it staid, as well it must be — but there was celebration in the hope inherent in such a gathering for justice and peace.

Poet and Artists Call organizer Kimiko Hahn opened the reading with her poem "Seizure" which makes reference to *Un Deber de Cantar (A Duty to Sing)* by Rosario Murillo. Charlie Morrow blew for peace on one-third of Bruno La Verdier's giant baked clay horn. Head of St. Mark's Silkscreen Project Jocely Carvalho read about "the Memory Books of Underdevelopment." Quincy Troupe read his "Three Crossings, These Words" for Pablo Neruda. Peter Orlovsky read: "Any Haig-type person/who thinks of starting another Vietnam-type war in El Salvador/will be cooked in the heart-attack soup pot tomorrow morning 6 am sharp,/so says my Mont Blanc pen."

Sara Miles read "Hablando Nicaragua" ("Talking Nicaragua"). Harry Lewis read a work dedicated to generals everywhere called Silly -29. Tuli Kupferberg performed "If You Want to Be President (A very long while/Be sure you invade/A very small isle)" to the tune of "If You Want to Be Married/Lead a Happy Life..." Iraida Ituorralde read her poem "The Ravine of the Centuries" translated by Robert Loizzo. From David Henderson's "Third Eye World": "the third eye/astral base of the third world." Nancy Mercado read "This Is Nonsense." Susan Cataldo and Margaret Porter got bravos for their works, Margaret's beginning "i am declaring war/on my refrigerator," ending "i am kicking its ass!" Akua Lezli Hope, editor and publisher of the new magazine *New Heat*, read "Bloodletting Lyric" repeating: "Soweto, Miami, New York, same oppressor." Followed by the beautiful "Escribanos Del Air" ("Wind Scribes") by Cecelia Vicuna.

John Godfrey read Neruda's "That Friend" (translation Algarin), Honor Moore her "A Green Place" about people's rights to peace, quiet and sex, and Wesley Brown his moving "today you heard...". Jackson MacLow read his strong and clear, ethical and to-the-point poem "Central America" beginning "Sing Goddess the centrality of America" and ending with the stanza: "There is *no one answer* /and *no poem* purporting to give one does/What your hand finds to do/do." Susie Timmons, from "Assuming Wavehood": "We often confuse Nixon and Reagan in conversation." From Steve Cannon's "guerillas": "Many mouths live on this land:/farmers without farms." Norman MacAfee makes reference to "the church of Saint Marxism." Lois Elaine Griffith read "Thumpasaurus" ("And he saying yes I'm a British subject/I born in the United Kingdom./Bajans got independence in 1966/and still be minting the damn face of the queen on the coins."). Bob Holman and Vito Ricci



performed an occasional song, "Wheels on Backwards", written for Artists Call. Ed Friedman performed "Kung Fu Beach" refraining "I get no enjoyment from rapid deployment." From "Poem For Where There Is Summer" by Patricia Jones: "Imagine our prayers for you:/Eyewitness/bystander/patriot/lover/rebel/farmer/mother/poet." Poets Mitch Highfill, Lorna Smedman, Kim Lyons and Charles Bernstein performed a rondeau simultaneously. Chris Kadison read "Karl Marx, Sickened in Tompkins Square Park, Prays for his Managua." Alicia Creus read her beautiful poem "After the Fall" for Jean Noel Herlin. From Suzanne Zavrian: "Jung said that which makes the artist/does not fit him to survive." I read a short poem: "A little apple/in Managua Nicaragua/might taste (better there than it does here)/good now." Tom Savage read "The Right to Be Lazy" dedicated, if that's the right word, "For (And At) Ronald 'The Jellybean' Reagan," the poem ending, "The worst we can do is destroy the world!" Nelson Ortega read "Casialba" ("Almost Daybreak") dedicated to the people of El Salvador in which text are the lines: "a frangancia/del futuro./Casialba,/casientrar..." The reading ended with a song performed by Allen Ginsberg and Steven Taylor, "The Little Fish Devours the Big Fish" (Hypocrisy/Is the key/To self defeating (fulfilling)/Prophecy"), written in Nicaragua in 1982.

Many other poets participated and, to my mind, a list of just the titles of all the works read and sung is an inspiration in itself. Much to everyone's amazement, the reading ended so early as 11:30 pm. This reading was part of a series of events and exhibitions organized by Artists Call, a nationwide mobilization of artists and intellectuals, (339 Lafayette St., NYC., NY 10012; 212-242-3900) and they will continue to take place through the spring. A pamphlet of the poems and works read this night will be made available by the Poetry Project as soon as it can be mimeographed. Volunteers for this project will be welcome.

On March 2nd, The Poetry Project will be putting this January 18th reading up on the National Public Radio satellite. Readers of the Newsletter, please call your local non-commercial radio station and request that they broadcast this program, either in its entirety or in part.

—Bernadette Mayer

## BRAZIL

Why are Big Faeces  
All taking Big DC's  
That fly to the land of Brazil?

Where well-heeled ex-mobsters  
Are gorging on lobsters  
And pet parakeets sweetly trill:

No extradition!  
Nya Nya Nya Nya Nya Nya  
Nya Nya Nya Nya Nya Nya

No extradition!  
Nya Nya Nya Nya Nya Nya  
Nya Nya Nya Nya Nya Nya

That's why Big Faeces  
Are taking Big DC's  
That fly to the land of Brazil.

Uranium Magnates  
Forget about dragnets  
While clipping coupons in Brazil.

And ex-CIA men  
Who once entrapped gay men  
Wear ermine in case of a ch-ch-ch-ch-chill.

As catching malaria  
Couldn't be scarier,  
Presidente Reagan won't invade Brazil.

Ex-Pentagon conmen  
(All yes-men-to-Ron-men)  
Live high off the hawg in Brazil.

James Watt, in the shadows,  
sings Portuguese fados  
With dames who can dance like a drill.

No extradition!  
Nya Nya Nya Nya Nya Nya  
Nya Nya Nya Nya Nya Nya

No extradition!  
Nya Nya Nya Nya Nya Nya  
Nya Nya Nya Nya Nya Nya

When gains are ill-gotten,  
There's only one spot in  
The whole world to aim for — Brazil!

In Rio Janeiro,  
I'll live like a pharaoh,  
Whenever I'm hot for a thrill —

I'll fling pearls and rubies  
At girls with big boobies  
If they say, "Si si si, I w-w-w-w-w-w-w-will!"

I guess I won't fish  
Cause of piranha fish,  
So I'll go catch a toucan,  
Where even Canadian Mounties can't get their man —  
Brazil!  
Brazil!

—Lyric by Kenward Elmslie  
Music by Claibe Richardson

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## EVENTS AT THE POETRY PROJECT

**Monday Night Reading & Performance Series** at 8 PM, hosted by Chris Kraus & Marc Nasdor, suggested contribution \$2:

### March 5 - Open Reading

#### March 12 - Vita Marie Jimenez & Margo Lee Sherman

Vita Marie Jimenez has had her poetry published in *The Little Magazine* and *Telephone*. She has been writing poetry and prose for the past five years, and is currently working on a novel.

Margo Lee Sherman will perform "The Distances: The Diary of Alina Reyes", an adaptation of a short story by the surrealist Argentine writer Julio Cortazar, translated by Paul Blackburn. She has performed with the Bread & Puppet Theatre, Meredith Monk, Joseph Chaikin, and The Talking Band.

#### March 19 - Bruce Andrews & Chris Abajian

Bruce Andrews will read sections from *I Don't Have Any Paper So Shut Up (Or Social Romanticism)*. He is the author of *Wobbling*, *Love Songs*, *Excommunicate*, and *R&B*. Forthcoming from Sun & Moon Press is *Give 'em Enough Rope*. He co-edited *The Language Book*, and performs with Sally Silvers Barking.

"Ah, what a wonderful taste coffee has  
better than a thousand kisses  
milder than muscadine wine!  
Coffee I must have."

—J.S. Bach, Coffee Cantata 211

Excerpts from a new work concerned with the spiritual economy of coffee. Poetry and Performance; live music by Year of the Rat: Chris Abajian, keyboard; Tom Miller, guitar; Dan Ziegart, drums.

#### March 26 - Bob Rosenthal & Simon Schuchat

Bob Rosenthal is the author of *Rude Awakenings*, and a forthcoming book of prose (Toothpaste Press). Sometime playwright, sometime actor, Bob Rosenthal is also a poet provocateur with the Committee for International Poetry.

Simon Schuchat lived in New York in the mid-70's, where his poems and interviews appeared in *Fresh Paint*, *Homage to Frank O'Hara*, and various other publications. Three books of his poems were published. In 1978, he left the country for China, and returned to America two years later, and has since been studying classical Chinese literature and translating Chinese poetry.

**Wednesday Night Reading Series** at 8 PM, hosted by Bernadette Mayer & Bob Holman, suggested contribution \$3:

#### March 7 - David Bromige & Lorenzo Thomas

"David Bromige is the poet as language." — Michael Davidson

Canadian-born David Bromige has published from Black Sparrow Press, *Like Me*, *Ends of the Earth*, and *Threads* and seven other books of poetry and prose. He currently lives and teaches in Sonoma, California, where he is at work on his epic, *Pages From an American Event*.

"Whether it is the blues, horror movies, the diverse regional flavors of the country, modern art or science, Lorenzo Thomas has something valuable to say about our experience that often eludes us." — Wesley Brown

Lorenzo Thomas, author of *The Bathers*, *Fits*, and *Chances*

*Are Few*, is a rapturously sensuous reader whose work ranges from love snaps to wise tracts and cracks, all imbued with a politics of resonance and reason. He currently lives and teaches in Houston.

#### March 14 - Amiri Baraka & Jessica Hagedorn

Amiri Baraka, "the father of modern Black poetry", has just seen the publication of his *The Autobiography of LeRoi Jones* meet with the usual stir his work creates. Hear for yourself this voice full of sax blast and the asymmetries of jazz, vital rhetoric unleashed full tilt through harmonious intonations.

Jessica Hagedorn is a poet/playwright who spent her childhood in the Philippines and came of age in the US. Her plays include *Mango Tango*; her books include *Dangerous Music* and *Pet Food & Tropical Apparitions*. She is the leader of the notorious jazz/funk troupe, Gangster Choir, and is currently collaborating with Blondell Cummings on *The Art of War*.

#### March 21 - Dale Herd & Michael Ondaatje

Dale Herd is a writer of experimental fiction. His books include *Early Morning Wind* (Four Seasons), *Diamonds* (Mudra), *Wild Cherries* (Tombouctou) and *Dreamland Court*. He will be reading from a new book, *Fast Rides*.

Michael Ondaatje was born in Sri Lanka and currently lives in Toronto. His books include the novel *Coming Through Slaughter* (about the jazz musician Buddy Bolden), *The Collected Works of Billy the Kid*, and several volumes of poetry including *Rat Jelly*, *Tin Roof*, and *There's a Trick with a Knife I'm Learning to Do*.

#### March 28 - Fay Chiang, John Godfrey, & Fanny Howe

Fay Chiang is a writer and visual artist living in New York's Lower East Side. Since 1971, she has worked with other Asian artists at the Basement Workshop, a cultural arts organization with programs in literature, visual and performance arts. Her books, available from Sunbury Press, are *In the City of Contradictions* and *Miwa's Song*. She is currently working on *Laundry Man* commissioned by the New York Chinatown History Project, a children's book, and rehearsing *Trilogy*, an adaptation of her poetry with performer Mary Lum. Her reading has been rescheduled from Jan. 11. John Godfrey is the author of *Dabble* (Full Court Press). He taught a workshop at the Poetry Project last year and is currently assembling two new manuscripts.

Fanny Howe is the author of *Forty Whacks*, *First Marriage*, *Bronte Wild*, *The White Slave* (all fiction), and *Eggs and The Amerindian Coastline* (poetry). Her newest novel, *In the Middle of Nowhere*, was recently published by the Fiction Collective.

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## WORKSHOPS:

The Writing Workshop with Jack Collom continues, Friday nights at 8 PM. Diane Burns' Writing Workshop continues to meet Saturday at 2 PM, in the Parish Hall.

The Translation Workshop continues, with German taught by poet Danny Krakauer, Tuesday nights at 7:30 PM, until March 6.

## POLITICAL POETRY WORKSHOP:

Norman MacAfee, poet (*A New Requiem*), translator (Pier Paolo Pasolini's *Poems*) and editor will lead a workshop concerned with writing and criticizing political poetry, including work by Whitman, Brecht, Pound, Hughes, Hikmet, Rez-

nikoff, Neruda, Pasolini, Ginsberg, Baraka, Levertov, Cardenal, and Jordan. There will be guests, and reports from Nicaragua. All interested poets please bring a political poem to the first session. The workshop will meet on Tuesday evenings in March at 7:30 PM.

**LECTURE:** On Tuesday, March 13, at 9 PM, **Joel Kovel**, a practicing psychiatrist and author of *White Racism and The Age of Desire*, will present a talk, "Beyond the Nuclear State." Suggested contribution is \$3; hosted by Joel Lewis.

**Talent Collaborators Kicks Off NYC's Networking Service**  
Talent Collaborators, OUT THERE PRODUCTIONS, INC.'s newest subdivision, will begin its massive data basing project. All writers are invited to send a 3x5 postcard outlining: Name, Address, Date of Birth, Genre they work in, and Genres they are interested in working in. Top-notch samples of work will be requested at a later date.

Talent Collaborators provides low cost networking information to businesses and potential collaborators needing specific writers for specified projects.

Send 3x5 postcards with information to: OUT THERE PRODUCTIONS, INC., 156 West 27th Street, 5W, NYC, N.Y. 10001. If you have questions or need more information call service number 244-4270, and ask for Rose Lesniak.

Sam Abrams is collecting "best" stories of one's late mother or father for eventual publication. Send stories to Sam Abrams, 28 Sylvan Road, Brighton, NY 14618.

**Readings at the EAR INN, 326 Spring Street, 2 PM, \$2.50**  
March 3 - David Bromige & Jackson MacLow  
March 10 - Short Theatrical/Performance pieces by Gertrude Stein, Edmond Chibeu, & Bill Considine  
March 17 - Fielding Dawson  
March 24 - Jim Cohn & James Ruggia  
March 31 - Lynn Behrendt & Charlotte Carter

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### THE POETRY PROJECT NEWSLETTER

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**READINGS FROM THE POETRY PROJECT** are broadcast weekly on WBAI-FM 99.5 Fridays at 8:30 PM, and on WRPR-FM Mondays at 9:30 PM.

### BOOKS RECEIVED

From Turkey Press (6746 Sueno Rd., Isla Vista, CA 93117): *Gifts of Light*, Edwin Honig, \$8; *Slender Means*, Michael Hannon, \$7.50; *The Quest for Mount Misery and other studies*, Keith Waldrop, \$8  
From The Lunchroom Press (P.O. Box 36027, Grosse Pointe Farms, Mich. 48236): *Erotic Mask*, Steven Ford Brown, \$5; *Timelapse*, Rochelle DuBois, \$6.50

From Tanam Press (40 White St., NYC, NY 10013): *A Pair of Eyes*, Reese Williams, \$5.95; *Precario/Precarious*, Celia Vicuna, \$5.95  
From The National Poetry Foundation (University of Maine at Orono, Orono, Maine 04469): *The Man and Poet Series: William Carlos Williams; Basil Bunting; Louis Zukofsky; May Sarton (Woman and Poet)*

From Tombouctou (Box 265, Bolinas, CA 94924): *Start Over*, Bill Berkson, \$3.50; *Triggers*, Donald Guravich, \$3.50; *Let Us Not Blame Foolish Women*, Dottie leMieux, \$3.50

From The Fiction Collective (Flatiron Book Distrib., Inc., 175 5th Ave., Suite 814, NYC, NY 10010): *In the Middle of Nowhere*, Fanny Howe, \$6.95; *Mole's Pity*, Harold Jaffe, \$3.95; *Mourning Crazy Horse*, Harold Jaffe, \$5.95

From Vagabond Press (1610 N. Water St., Ellensburg, WA 98926): *A Lost Generation*, Gerda Penfold & *Black Moon*, John Bannett, \$3; *Bern Porter Interview*, by Phil Nurenburg & *The Enriched Uranium Poems*, Robert Grady Head, \$3; U.S.A., Jack Saunders, & *Anglo-saxon Rhythms in Screed*, Jack Rewirk, \$3

From Thunder's Mouth ( Distributed by Persea Books, 225 Lafayette St., NYC, NY 10012): *Fightin'*, Simon Ortiz, \$6.95; *She Had Some Horses*, Joy Harjo, \$6.95; *Dos Indios*, Harold Jaffe, \$8.95; *When the Revolution Really*, Peter Michelson; *Echoes Inside the Labyrinth*, Thomas McGrath, \$10

*How To Imagine*, a narrative on art & agriculture, Gianfranco Baruchello & Henry Martin, McPherson & Co., P.O. Box 638, New Paltz, NY 12561, \$10

*Herself Defined*, (biography of H. D.), Barbara Guest, Doubleday, 245 Park Ave., NYC, NY 10167, \$18.95

*Story & other stories*, Lydia Davis, The Figures, RD 3, Great Barrington, MA, \$5

*Sleep*, Madison Morrison, The Working Week Press, 420 W Eufaula St., Norman, OK 73069

*Symposium of the Whole*, edited by Jerome and Diane Rothenberg, Univ. of CA Press, Berkeley/L.A., \$12.95

*The Language Book*, edited by Charles Bernstein & Bruce Andrews, Southern Illinois Univ. Press, Carbondale & Edwardsville

*Alone With the Wind*, Tony Seldin, Fairhaven Press, 1204 11th St, Bellingham, WA 98225, \$5 + \$1 postage

*The Public & Play Without a Title*, Federico Garcia Lorca, Translated by Carlos Bauer, New Directions, 80 8th Ave, NYC, NY 10011, \$12.50

*Just Another Asshole*, edited by Barbara Ess & Glenn Branca, (Ash, Katz, Acker), 8 Spring St, 4 EF, NYC, NY 10012, \$4.95

### MAGAZINES RECEIVED

*Dada/Surrealism*, issue 10/11, edited by MaryAnn Caws & Rudolph E. Koenzli, Publications Order Dept., Oakdale Campus, Univ. of Iowa, Iowa City, Iowa 52242, \$10

*Gandhabba*, Vol. 1, (Waldman, Godfrey, Mayer, Owen), \$2.50, edited by Tom Savage, 622 E. 11 St, NYC, NY, \$2.50

*Second Coming*, P.O. Box 31249, S.F., CA 94131, \$6.95

*Boston Review*, Vol. VIII, no. 6, 791 Mass. Ave, Cambridge, MA, 02138, \$1.50

*Pequod*, 336 Hill St., S.F., CA 94114, \$8

*Exquisite Corpse*, Vol. 1, no. 12, December, P.O. Box 20889, Baltimore, MD 21209



# OINK! 17

Poetry by Clark Coolidge, Alice Notley, Kenward Elmslie, James Laughlin, Russell Edson, Paul Violi, Marjorie Welsh, and others, an essay by Ned Rorem, fiction by Michael Brownstein, John Mort, and James McManus, drawings by M. Kasper and Donna Dennis, and a Glen Baxter cover.

"A cri de coeur against provincialism"  
—Exquisite Corpse



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