

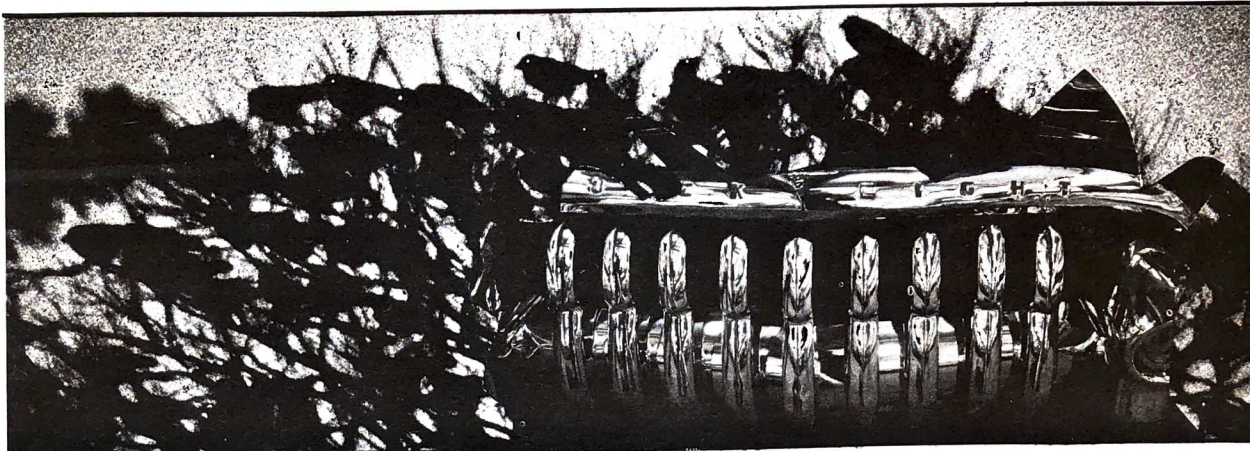
THE POETRY PROJECT NEWSLETTER

December 1983

#102

75¢

(Free at The Poetry Project)



Susan Brooker

BIMBO DIRT by Kenward Elmslie and Ken Tisa (Z Press, Calais, VT 05648, \$18.00)

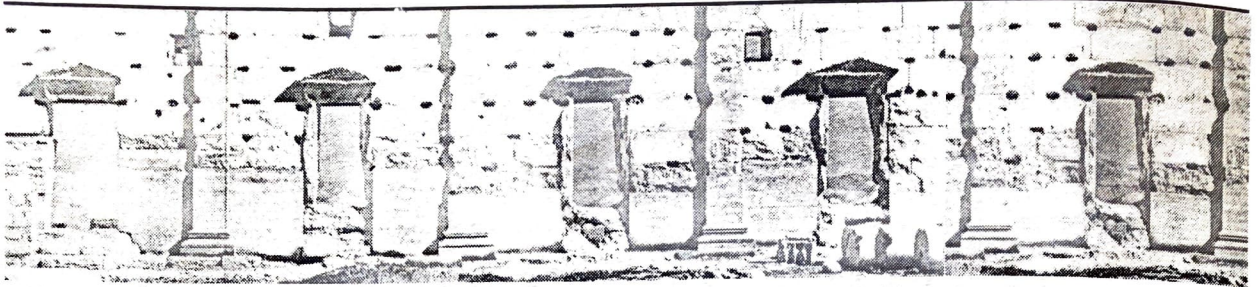
How many Americans are content to be who they are long enough to discover who they are? Who isn't looking for Clark Kent's broom closet? Who will not win friends and influence people, eat a grapefruit at lunch every day, drink a gallon of water after meals, order *Cadillac's Illustrated Book of Sex Facts*, take a test in *Cosmopolitan*, be born again, get Rolfed, pump iron, swear allegiance to Rev. Moon, quit the Moonies and sermonize against mind control, take an E.S.T. course, jog, think positively... *And* demand instant recognition of the transformation that has taken place. Imagine Heraclitus, his head spinning, watching Americans by the thousands jump in the same river hundreds of times and it's only Monday morning! Change alone *is* unchanging! Hot Damn!

Bimbo Dirt begins with the suicide and autopsy of Lavinia Sanchez (rhymes with "no panchez") who began life in East Orange, New Jersey as Vernon Itkin and has ended things at the Palais Bimbo because she failed at love as she failed to become a star. For sometime before her suicide ("Bio-genetic hormonal O.D.", "Glottal click-lick syndrome non-stop with lockjaw phobia fugue", "Henna fungus", etc.) she suffers from "celebrity rejection" trauma, and her shrink, Dr. Ramon Moon, convinces her that Edith Sitwell is behind it all. At Moon's urging Lavinia attempts to take Edith off her back through Voodoo and...well, the plot proceeds from there through a revue that teams Chubby Checker and Kate Smith and Buddy Holly and the Ink Spots and Carmen Miranda and a few more unlikely songbirds until we discover that nothing is what it seems at the Palais Bimbo. Not only do Elmslie and Tisa dish the dirt, but in the end the reader gets the lowdown on three (or is it six?) nasty, pathetic and desperate characters.

A while ago John Russell in the *Times* lamented the dearth of illustrated books. He went on to praise the costly merchandise produced by the Limited Editions Club which matches author with illustrator. *Bimbo Dirt* is *not* an illustrated text. Words and pictures are integral more like a comic book (but in no other way like a comic book) than anything else that comes to mind. It will refresh Mr. Russell when he returns from out to lunch. Elmslie did the words and Tisa the drawings, but they clearly collaborated so the book is as if by one mind and hand. Yet both have their solos. Lavinia's stage show "The Palais Bimbo Spa" is drawn in colored pencil. Up to this point everything is black and white but now we're in Lavinia's Oz. Tisa has a rat-sleaze line and the drawings grate. They hit all the wrong notes just as the show does. Elmslie's moment comes in the love letter L/V writes to Dr. Ramon. I've heard Elmslie perform it, and it's the knockout on stage that Lavinia failed to achieve. In *Bimbo Dirt* the letter is reproduced as typed so Elmslie is able to get visual puns that result from typo's and the look of a document turned up by Detective Dennis Show. No one writing in American makes slang do what Elmslie can: "nertz I'm not toity-hoity re moolah pedigree." His language is exotic and everyday or exotic in part because it is/was everyday and we've forgotten much of it. We've heard it all before but never this way.

Bimbo Dirt belongs on the shelf shoulder to shoulder with Saul Steinberg, Tomi Ungerer, Jim Nutt, James Hadley Chase, that book by Beverly Adland's mom, back issues of *Hollywood Confidential*, James Dean's *Love Secrets from Beyond the Grave*, or it can stand alone — one of the pure products of America for which there is no company. Vulgar, funny and alive.

—William Corbett



NEVERYONA or: the tale of signs and cities by Samuel R. Delany (Bantam Books, NY, \$6.95)

Have you awakened too many days feeling as though you never slept? Do you fear your mind has been squeezed into confinement, that your brain has shrunk and is dangerously quiescent? The best cure for this ill is to leave town and go somewhere else where you can relearn your dreams. Unfortunately most of us can't pick up and leave it all behind even though that's what the diagnosis demands.

However, you can get symptomatic relief. Read Samuel R. Delany's *NEVERYONA or: the tale of signs and cities*. The novel is available in trade paperback from Bantam's Science Fiction and Fantasy imprint for \$6.95. That's a lot cheaper than going to Jamaica and less boring than going home to Mother.

Samuel Delany is a *different* writer of Science Fiction and Fantasy. The book begins with a quotation from Susan Sontag's *Approaching Artaud* which alerts you that this novel is no simple-minded "creative anachronism".

"This nostalgia for a past often so eclectic as to be unlocatable historically is a facet of the modernist sensibility which has seemed increasingly suspect in recent decades. It is an ultimate refinement of the colonialist outlook: an imaginative exploitation of nonwhite cultures, whose moral life it drastically oversimplifies, whose wisdom it plunders and parodies. To that criticism there is no convincing reply. But to the criticism that the quest for "another form of civilization" refused to submit to the disillusionment of accurate historical knowledge, one can make an answer. It never sought such knowledge. The other civilizations are being used as stimulants to the imagination precisely because they are not accessible. They are both models and mysteries. Nor can this quest be dismissed as fraudulent on the grounds that it is insensitive to the political forces that cause human suffering..." (See Appendices A and B of *NEVERYONA*)

You turn the page and you've reached the first chapter of *NEVERYONA* and are confronted by the title "Of Dragons, Mountains, Transhumance, Sequence, and Sunken Cities, or: The Violence of the Letter". You've already gone outside of your bedroom (or wherever it is one reads) and must deal with the first chapter's caption which is taken from Julia Kristeva's *Desire in Language*, "...the modality of novelistic enunciation is *inferential*: it is a process within which the subject of the novelistic utterance affirms a sequence, as *conclusion to the inference*, based on other sequences (referential — hence narrative, or textual — hence citational), which are the *premises of the inference* and as such, considered to be true." This SF/F writer believes in semiotics.

You have now journeyed to the narrative, the text of *NEVERYONA*, and that involves a fifteen-year old girl named Pryn running away from the place where she grew up. Her means of departure is a dragon.... After landing Pryn encounters an older woman named Norema who immediately teaches the younger a new way of writing her name by means

Norema herself invented. (Pryn knows she's special because she can read and write and now has flown on a dragon.) Norema tells Pryn a story of a dragon, a queen, treasure and a sunken city. Pryn gets a lesson in language, the past and the transmutations of each into the "present" of this imagined land out of the shadowy past, *Neveryon*. The encounter of these two women weaves, like the loom invented by Pryn's aunt, geography, food, beauty, writing and the telling of tales.

When discussing this latest novel of his in the June '83 *East Village Eye*, Delany stated: "*Neveryon* is about history. It's about the history of western civilization, and yet it's completely ahistorical. In fact, every time I get close to them, (sic) I have to work real hard to get them offstage. When the books fail, [the other novel he's referring to here is *Tales Of Neveryon*] I think it's because they're too historical. I'm trying to make this absolutely ideal model for the 'origins' of civilization." This imaginary history of our past, like Delany's imagined histories of our future, features a questor. *NEVERYONA*, like all of his novels, is a contemporary mind's overlay on the palimpsest Joseph Campbell attempts to illuminate in *Masks of God*. (But this is an "ideal" so the questor is female....)

Unlike so many writers of "Fantasy" Delany doesn't ignore money and social hierarchies. He's located his landscape at a transitional point where a barter economy is changing to one of cash in exchange for goods and services. There are slaves (Pryn is immediately involved in a slave rebellion when she arrives in the city of Kolhari) and there are day laborers (Pryn observes girls carrying about a bucket once an hour in which the workers can relieve themselves). Some of these chapter headings are from Hannah Arendt's *The Origins of Totalitarianism* and Fernand Braudel's *After Thoughts on Material Civilization and Capitalism*.

This novel will take you away with Pryn on the back of a dragon (dragons are signs of adventure, dreams and transcendence) into physical and intellectual adventure. Delany is the sort of tour guide you dream of encountering, one who knows the country. These are adventures in which writing plays at least as large a part as fighting.

The chapter titles inform you that the novel is a complex structure. The appendices which are concerned with a "past manuscript" on which this narrative is based, are as much a part of the story as the main narrative. All of it is designed for a mind that stretches. Like Roland Barthes, Delany makes you think about what is taken most for granted. Also like Barthes, there's a lot more from where *NEVERYONA* came from. All of Delany's fiction, including the unclassified *Dhalgren*, is in print and available from Bantam. You can experience a trip into the 21st century where girls and boys don't have to stay that way and Jackson MacLow's *Assymetries* are part of the action.

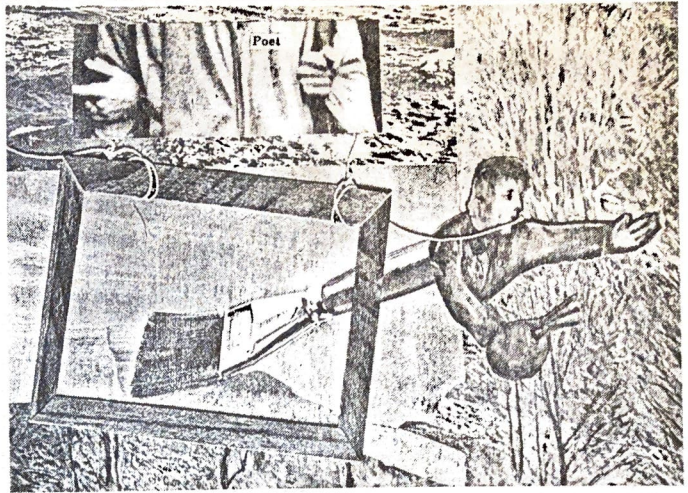
Oh yes, Samuel R. Delany is a fellow-traveler of poetry.

—Constance Ash

SONNET

The painted smile on every passing face
will claim solicitude like a wreath.
Were they talking about us, those who looked our way?
I doubt the gusts of love & fear
will sway them in regard to our reserve.
The next time something like that
happens I'll say:
not to come towards me was neither right
nor wrong but to look away as if
you didn't know my name (wouldn't give me,
as some people say, the time of day)
made me feel deprived, as if my senses fled,
abandoned on a line 'tween heaven and hell
like a leaf that turned before it fell.

—Lewis Warsh



HOMEPLATE

I did this interview sitting in the back of the store George Schneeman was running (which closed November 14th) while he worked on a wet clay cup. He mumbled alot, only speaking louder when about other people, like Giotto drawing a perfect circle for the Pope, or some Siennese painters who did work to order — George also said he liked the work of Francesco Clemente. Although the store is no more, George is still working on and accepting commissions for ceramics (big bowls with spiralling people-V-curves, portrait vases/lamps, gorgeous tiles and plates or cup/saucer ensembles), frescoes (Jivro collages, pale portraits on cloudbase, churchy landscapes) and sturdy furniture, outside of time, with either ceramic or fresco inserts. All at more than reasonable prices (for information call 212-982-7682).

So how do you like being a curator?

Curator? Shopkeeper! I don't like being a shopkeeper too much but it gives me a workspace while I'm minding the store.

Has it been a success? Have you been getting commissions?

Yes. Some. People will know that when they want a piece of furniture I'm available.

Would you do pretty much what they want in terms of size and color?

That's the idea...both parties agree to a design.

The store is right beside the police station — have you had any policemen come in?

Only Lefty, who is a painter. He paints like DiChirico and can lift 400 pounds.

Would you like to do architecture?

Yes.

What kind of buildings?

Romanesque.

Would you like to design the building and everything inside?

I'm not that ambitious. I'd like to design everything in a room.

So you couldn't get more practical if you tried.

The work? Don't you mean functional?

What's next?

When I close the store I want to get back to doing fine art.

What do you mean?

Ha ha!

I think your work is very macho.

Macho? I think the work here is feminine — the colors and objects are very sweet — if that's feminine.

There's a whole discussion in your interview with Alice Notley about why you were using pale colors in frescoes and paintings, and here you are using bright ones for the ceramics.

I like bright colors fine.

Who described this store as a hit and run thing?

Ron Padgett.

Tom Disch, who just stopped by, said he was glad that the prices were in his league...what kinds of things have people been commissioning you to do?

Portrait vases, some furniture — a bed.

For?

Peter Schjeldahl...building things is better than driving a cab!

—interview by Steven Hall



FOR A CHANGE

I've come to a decision;
 When everything collapses, one doesn't necessarily
 have to pick it all up
 One can walk away
 Transport to a new section of the world
 Where one thing will forever lead to another
 I want to give in to the point of that leading –
 Nothing really begins, nothing really ends,
 Everything really goes on all the time
 In perfect detail: the either inconvenient
 or resonant rain, the room full of loved
 objects or stumbling blocks, the funny way you duck
 your head when I imagine the future,
 and rightly so, there's no telling when the floor
 will fall away, where you will be standing,
 who you will be thinking of, whether your
 bed will be made, your clothes clean,
 these all-inclusive days of ours
 are unlikely ever to settle into a simple plan.
 It's time to stop waiting
 for a steady ground on which to take a stand
 Anything I've ever tried to stand on has broken
 too soon or too late, and yet
 how I love this dream
 In which I come looking for you
 after such a long time
 sad and silly and ready for a change

GRADUAL PROGRESS

Must the night be a graph of my mind
 And bear the brunt of lacking will
 And turn on a spit of nerves until burnt
 And lay inside me calling for care

I know to keep a certain time
 Just hanging by a bit of heart
 I know how something climbs slowly out
 From where I can't consent to allow
 And how the dry want will fill with moisture
 Until it tips my hand into the play

It's likely I'll conceive another day
 What with the empty thrust of hope
 What with the dragging back of here and there
 Believe the starting place near anywhere

—Susan Noel

POEMS 1958 - 1980, by Pentti Saarikoski, translated by Anselm Hollo (The Toothpaste Press. West Branch, Iowa, \$10)

Toothpaste Press has produced a beautiful, generous selection from the numerous books of Finnish poet Pentti Saarikoski (1937 - 1983), edited and translated by fellow countryman Anselm Hollo. Saarikoski was a scholar, who translated *Ulysses* and *The Odyssey* into Finnish, a politically active citizen, a traveler, and a poet able to give a sense of the scope of his concerns in straightforward, passionate verse. "...notations, gropings, hums of a singular person..." is part of his own description of his writing. He doesn't speak with a grandiose "I", but with a personal "I", modest, formal, honest, a little professional. No harangues, no answers. Rather the exhilarating experience of being present with the poet's words, as if you were sitting across from him on a train going from the Arctic Circle to Helsinki, talking about the American base in Iceland, Russia across the border, what "being Finnish" entails, the grandfather who went to the States to make money and came back broke, the time he found a plaster head of Stalin in a dump and later called a poem and a book *I Look Out Over Stalin's Head*.

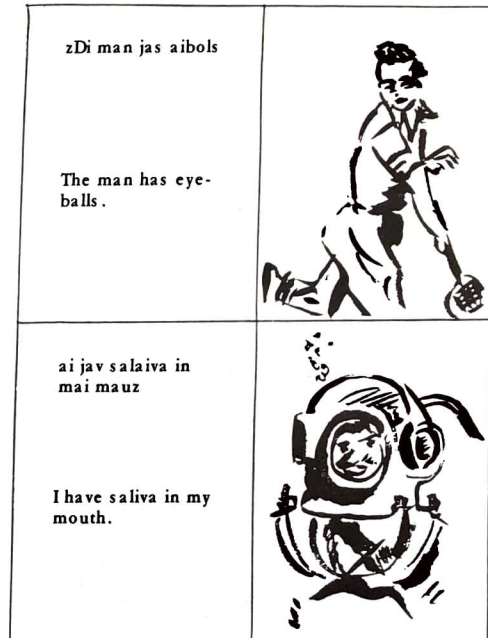
One must simply trust Hollo's translation of one of the strangest languages into american-english, and his rendering of Saarikoski's intelligence, and humor, sometimes dry and ironic ("I live in Helsinki./ Helsinki is the capital of Finland./ It lies by the sea, 120 miles west of Leningrad./ Helsinki is an expanding city, and the rents are high." p.25), sometimes bitter and dark ("Megalomania, these days/ to try to be equitable and just:/ for me, ending this book/ is more important/ than ending the Vietnam War." p.73), and integrity, ("...I am/ talking, incessantly, my voice grows louder, and quieter,/ I say, truth is all the words, all the sentences, and a/ substance." p.36).

—Lorna Smedman

LA FRONTERA, MODURN METHOZ OV IUNIVERSOL INGLES by Ed Friedman, B.A. & Kim MacConnel, T.W.A. (Helpful Book, 520 E. 14th St., apt. 36, NY 10009, \$6)

Translation problems is what this book is about, where a wacky vision of iuniversol ingles is created and dealt with directly. If one follows the step by step instructions, covering the grammatical, pronouncing the phonetic (charts are right there), you will end up at step 5, amiuzd, lefen aut laud. Zdi kweik pizjurs har griet!

—Lorna Smedman



NEWSLETTER READERS! HELP THE POETRY PROJECT!

The now 18-year-old Poetry Project, having from its infancy worked for poetry and peace and having survived an adolescence with ideals, is having as much trouble paying the rent in this world as we all are.

Please help poetry continue to be heard in 1984 America!

The Poetry Project is proud that all its workers are poets and writers and that everyone is paid an honorarium, however symbolic, for her or his work. We're proud of the number of new and young poets who read at the Project every year — Please help them survive and have time to write! The Poetry Project feels that were poetry to exist in a rightful and purposeful relation to the world, not only would poets receive fair fees for their lifetimes of work, but a truth-telling language would be perceived and enjoyed by many more, scattering further poetry's world-changing seeds.

The Poetry Project has presented over one thousand three hundred poetry readings. It is the only poetry group in America that continues to present 80 readings a year and devotes half its program to the work of new and unknown writers. It is the only place in New York City where free ongoing writing workshops are offered which seek only to inspire new work.

The Poetry Project is proud of the number of generous in-

dividuals who have contributed to its work over the years; we are devoted to the concept of support by individual people. Please become a member if you can!

If you cannot afford a membership, please renew your newsletter subscription (\$7 per year) and, if you can, call the Poetry Project and volunteer to help us with our monthly mailings and other tasks.

All contributions are tax-deductible, your generosity ineluctable.

Membership categories:

Supporting membership — \$25 — you will receive the monthly newsletter and the World magazine (now biannual) and a ticket to the Project's Annual New Year's benefit.

Yearly membership — \$50 — you will receive all of the above plus a membership card which will prevent you from being pleaded with for contributions at Project events.

Two-year membership — \$75.

Patron membership — \$150 — you will receive everything plus membership cards for two people plus The World Record and grateful public acknowledgement.

Benefactor membership — \$300 — All of the above plus you will be helping the Poetry Project even more.

EVENTS AT THE POETRY PROJECT

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

December 5 - Open Reading

December 12 - Michael Scholnick & Pierre Joris

Michael Scholnick, poet and editor, lives on the Lower East Side. He is the co-editor of the magazine *Mag City*, author of two books of poetry: *Beyond Venus* (Crony Books, 1980) and *Perfume* (Remember I Did This For You: A Power Mad Book, 1978), and publisher of Misty Terrace Press mimeo-books.

Pierre Joris, well-known poet and performance artist, currently lives in England. He has read and performed throughout Europe, and is now touring the U.S. "Luxembourg's most famous poet." —Ted Berrigan.

December 19 - James Sherry & Susan Howe

James Sherry is the director of the Segue Foundation, the editor of *Roof* magazine and *Roof* books. His books of poetry include *Converses*, *In Case*, and *Part Songs*. He is also the author of *Integers*, a dance collaboration with Nina Weiner.

Susan Howe is the author of three books of poetry: *The Defenestration of Prague*, *The Pythagorean Silence*, and *Secret History of the Dividing Line*. She has recently finished a book-length study on the poetry of Emily Dickinson, which will be published in forthcoming magazines.

December 26 - Film: *Poetry in Motion*

Released in the Spring of 1983, *Poetry in Motion*, directed by Ron Mann of Canada, is a documentary film concerning itself with the strongest voices in modern American poetry. While not all-inclusive, it does feature footage of outstanding performances (live and studio) by Ted Berrigan, Anne Waldman, Amiri Baraka, John Giorno, Charles Bukowski, Ntozake Shange, Jim Carroll, The Four Horsemen, and Robert Creeley.

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

December 7 - Helen Adam & Maurice Kenny

Helen Adam, ballad writer, singer, chanter, will read from her three forthcoming books: *The Bells of Dis* (Toothpaste Press), *San Francisco's Burning* (a play with music, published by Hanging Loose) and an as yet untitled collection from the Kulchur foundation.

Native American poet Maurice Kenny is the of *Dancing Back Strong the Nation*, and, most recently, *Blackrobe*. His forthcoming book is *The Mama Poems* (White Pine Press). He is the co-editor of *Contact II* magazine and editor of Strawberry Press. He will read from a new collection of poems called *Humors or Not So Humorous*.

December 14 - Miguel Algarin & Jayne Cortez

Miguel Algarin is a poet, teacher, and the strength behind the Nuyorican Poets' Cafe which is being renovated and will be ready for the life of poetry again this coming spring. His novel-in-progress is called *The Bisexual Supermacho*, which has been described as the ultimate heterosexual novel. He will be reading from his new book *Manhattan Love Song* and from *Body Bee Calling* (from the 21st century).

Jayne Cortez is the author of five books of poetry. Her most

recent book is *Firespitter* and her most recent record, "There it is." A book of her collected works, *Coagulations*, will appear this spring from Thunder's Mouth Press. She will be reading new work.

December 21 - Marc Nasdor & Tom Savage

Marc Nasdor, current Monday night co-ordinator at the Poetry Project, is a poet-in-exile from Baltimore, MD. He has studied with Andrei Codrescu and Steve Carey and has had poetry published in *Open 24 Hours*, *Telephone*, *Benzene*, *Little Light*, *Purgatory Pie Postcard Series*, *The World*, and *Public Illumination Magazine*. A member of the Committee for International Poetry, he is currently at work on translations of books by the Venezuelan poets Juan Sánchez Peláez and Arnaldo Acosta Bello.

Tom Savage, poet and singer, has published over a hundred poems in more than two dozen publications including *Little Caesar*, *Roof*, *United Artists*, *The World*, *Little Light*, *Telephone*, *Mag City* and *Tangerine*. His work is featured in the anthologies *Sitting Frog*, *Knock Knock* and *The Big House*. He is the author of *Personalities* (Jim Brody Books) and *Slow Waltz On A Glass Harmonica/Filling Spaces* (Nalanda University Press). He will read from his yet unpublished book *From Herat to Balkh and Back Again* and other new works.

December 28 - No Reading

WORKSHOPS:

The translation workshop continues through December with a six-week section in Spanish with Miguel Algarin on Tuesdays at 7:30 pm in the Parish Hall.

A Holiday workshop in the translation of classical Greek will take place between December 6th and January 18th (exact dates and times still to be announced), taught by the poet **Vincent Katz**, on vacation from studying classical languages at Oxford University. Call the Poetry Project for more information.

Jack Collom's poetry writing workshop continues on Fridays at 8 pm. Because of the large number of workshop poets and enthusiasts, an additional workshop will be taught by **Diane Burns**, author of *Riding the One-Eyed Ford*, on Saturday afternoons in the Parish Hall (call the Poetry Project for exact time).

LECTURE: On Tuesday December 13th at 9 pm, Edie Jarolim will deliver a lecture entitled "Let Them Quarry Cleanly: some notes on editing Paul Blackburn's collected poems." Edie Jarolim, a postmodern literary scholar, is currently editing Blackburn's collected works for publication by Persea Books in the fall of 1984. The lecture will be in the Parish Hall, hosted by Joel Lewis. A \$3 contribution is suggested.

Sunday January 1st, 1984 - The Poetry Project's ANNUAL MARATHON NEW YEAR'S BENEFIT featuring millions of poets, dancers, musicians, actors, actresses, tap dancers, performance artists, singers, monolinguals, comedians, filmmakers, transvestites, rock & roll stars, painters, improvisers & others. Watch for further information.

SPECIAL EVENTS:

Saturday December 3 - David Ignatow & Friends. 8 pm. free.

A reading in honor of David Ignatow, on the occasion of his retirement from York College of CUNY, where he has been Professor of English since 1969. The readers will include David himself, his wife Rose Ignatow, colleagues and former students.

David Ignatow was born in 1914 and grew up in the neighborhood of St. Mark's. He is the author of numerous books including *The Gentle Weightlifter*, *The Notebooks of David Ignatow*, *Facing the Tree*, *Open Between Us*, *Whisper to the Earth*, and, forthcoming, *Leaving the Door Open*. He has been the recipient of The Boligen Prize, the Wallace Stevens Fellowship (Yale University), Guggenheim grants, and the National Institute of Arts & Letters Award for "a lifetime of creative effort." He is a contributing editor to *New Letters*, editor-at-large of the *American Poetry Review*, and a past president of the Poetry Society of America.

On December 10th, at 8 pm, Susan Brooker will show new films at OP Screen, 814 Broadway, NY.

Jamaican poet Michael Smith was brutally murdered August 17, this year, in Kingston, the day after speaking out at a public meeting. He was a leading exponent of "Dub Poetry", Patois verse recited against a reggae music background. His death, and subsequent lack of investigation have focused international attention on the political violence in Jamaica. The P.E.N. Club has issued a statement requesting a full investigation. To do the same write to Seaga (Jamaica House, Kingston, Jamaica).

Steppingstones, A Literary Anthology Toward Liberation, is soliciting manuscripts for a special issue on Langston Hughes. Essays, including historical analysis, criticism and drama, poems, and fiction will be considered. All materials should include a self-addressed, stamped envelope. Send to Steppingstones, PO Box 1856, NY NY 10027.

MAGAZINES RECEIVED

Parnassus: Poetry in Review, Fall/Winter 82, "Words and Music", 205 W 89th St, NY 10024, \$10

The Small Press Review, issue 129, Dustbooks, PO Box 100, Paradise CA 95969

Moody Street Irregulars, PO Box 157, Clarence Center, NY14032 \$3

Taurus, Box 2, Gladstone, OR 97027-0028, \$7/4, \$2/1

Poetics Journal, #2 & 3, "Close Reading", "Poetry and Philosophy", 2639 Russell St, Berkeley CA 94705, \$12/3

British Columbis Monthly, PO Box 4884, Stn. Bentall, Vancouver, V7X 1A8, Canada, \$3

Open Places #36, Box 2085, Stephan's College, Columbia, MI 65215
Giants Play Well In the Drizzle, ed. Martha King, 326-A 4th St., Bklyn, NY 11215 (Butterick, Metcalf, Hydock)

ACM 9, Thunder's Mouth Press, Chicago IL, \$3.50 (Kupferberg, Clark, Conellan)

13th Moon, "Working-class Experience", Drawer F, Inwood Stn, NY NY 11034, \$5.95 (Bissert, Piercy)

Channel, S. Carlson, 1379 Tenth Ave, S.F., CA 94122 \$3 (Codrescu, Hartz, Scalapino)

New Directions #47, 80 8th Ave., NY \$9.25 (Codrescu, Hoover, Laughlin, William Eric Williams)

New Blood 10, P.O. Box 8005, Suite 240, Boulder CO 80302 (Price, Werle, Sgambati)

Hambone 2 & 3, 132 Clinton St., Santa Cruz, CA 95062, \$5, \$8/2 (Sher, Howe, Duncan) (Meltzer, Kelly, Palmer)

BOOKS RECEIVED

From Smithereens Press (Box 1036 Bolinas CA): **Nuclear Neighborhood**, Larry Fagin; **Sonny Boy**, Duncan McNaughton; **Saturn Return**, Joe Safdie

From Z Press (Calais VT): **2 Poems**, Marjorie Welish, \$4; **Border Theme**, Reed Bye, \$4; **Cabin**, Anne Waldman, \$4; **Bimbo Dirt**, Kenward Elmslie & Ken Tisa, \$18

The Women Who Hate Me, Dorothy Allison, Long Haul Press, Bklyn NY, \$4.50

Running Backwards, Selected Poems, Barbara A. Holland, Wart-hog Press, 29 S. Valley Rd, W. Orange NJ 07052, \$8

Apollo Helmet, James Scully, Curbstone, 321 Jackson St, Willimantic CT 06226

Horizons: The Poetics and Theory of the Intermedia, Dick Higgins, Southern Illinois Univ. Press, Carbondale, IL 62901, \$10.95

The Aeneid, translated by Robert Fitzgerald, Random House, NY, \$20

(as) on things which (headpiece) touches the Moslem, Gail Sher, Square Zero Editions, 756 Union St, S.F. CA 94133, \$4.50 postpaid (checks to Intersection)

To turn over in the mind, Sandra Meyer, tramen 1, 369 Green St, S.F. CA 94133, \$3

From New Directions (80 8th Ave, NY 10011): **Collected Poems**, Stevie Smith, \$11.50; **Mirrors**, Robert Creeley, \$6.25

From Toothpaste Press (order from Bookslinger, 213 E 4th St, St. Paul, MN 55101): **A Calendar :: Robert Creeley**, 984 calendar with verses by Robert Creeley, \$10; **Poems 1958 - 1980**, Pentti Saarikoski, translated by Anselm Hollo, \$10/ \$40

From White Pine Press (73 Putnam St, Buffalo NY 14213): **Rain-dancer**, Barbara Hock, \$4; **Poetry, the Ecology of the Soul**, Joel Oppenheimer, \$7.50/\$25

A Tomb For Anatole, Stephane Mallarme, translated by Paul Auster,

North Point Press, Berkeley, CA 94706, \$13.50

How to Suppress Women's Writing, Joanna Russ, The Univ. of Texas Press, Austin, TX 78712, \$7.95/\$14.95

ABC, Ron Silliman, Tuumba Press, 2639 Russell St, Berkeley CA 94705, \$3

The Collected Poems, Aime Cesaire, translated by Clayton Eshleman & Annette Smith, University of CA Press, Berkeley/Los Angeles

La Frontera, Modurn Mezod ov Iuniversol Ingles, Ed Friedman, B.A. & Kim MacConnel, T.W.A., Helpful Book, 520 E 14 St., NY 10009

Heavy Breathing, Poems 1967 - 1980, Philip Whalen, Four Seasons Foundation, S.F., CA, \$9.95

THE POETRY PROJECT NEWSLETTER

St. Mark's Church

10th St. & 2nd Ave.

NYC, NY 10003

212-674-0910

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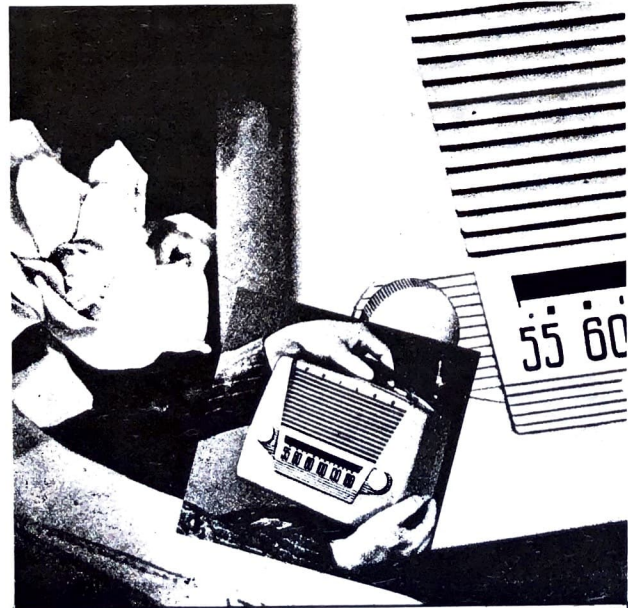
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READINGS FROM THE POETRY PROJECT continues on WBAI-FM Fridays at 8:30 pm, a selection of recent and past readings, engineered by John Fisk.

St. Mark's Church In-The-Bowery
 THE POETRY PROJECT
 10th St. & 2nd Ave.
 NYC, NY 10003

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DECEMBER

THE SAINT MARK'S POETRY PROJECT DECEMBER 1983

2nd Avenue & 10th Street, New York City, N.Y.

WEDNESDAY NIGHT READINGS

8 PM Contribution \$3

- 7 Helen Adam - Maurice Kenny
- 14 Miguel Algarin - Jayne Cortez
- 21 Tom Savage - Marc Nasdor
- 28 No Reading

FREE WORKSHOPS: TRANSLATION WORKSHOP

in Spanish with Miguel Algarin
Tuesdays 7:30 PM
in Classical Greek with Vincent Katz,
Saturday afternoons
(call for more information)

POETRY WORKSHOP

with Jack Collom, Fridays 8 PM
with Diane Burns, Saturday afternoons
(call for times)

MONDAY NIGHT READING/ PERFORMANCE SERIES

8 PM Contribution \$2

- 5 Open Reading
- 12 Michael Scholnick - Pierre Joris
- 19 James Sherry - Susan Howe
- 26 Film: "Poetry in Motion"

**SPECIAL EVENT:
DAVID IGNATOW & FRIENDS**
Saturday December 3rd, 8 PM free

**LECTURE:
EDIE JAROLIM on PAUL BLACKBURN**
Tuesday December 13th, 9 PM
contribution \$3

**ANNUAL POETRY PROJECT
MARATHON NEW YEARS BENEFIT**
Sunday January 1st 1984

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