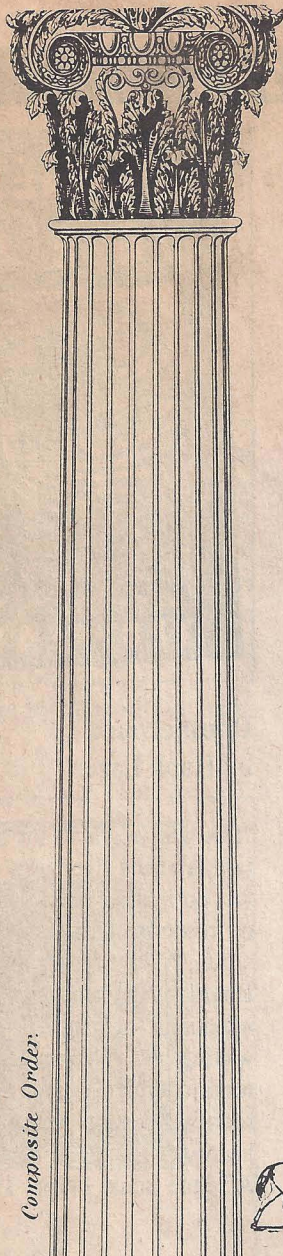
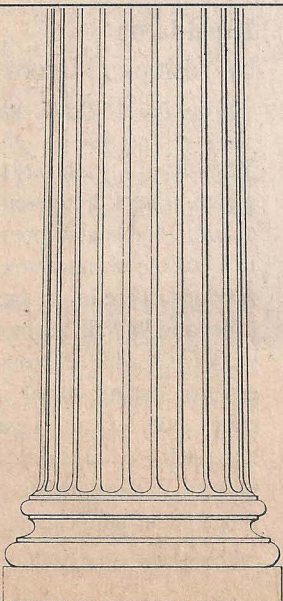


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D I S T R I B U T I N G



🔑 **FEATURED PRESSES**
✂️ **POETICS** ✈️ **MAGA-**
ZINES & ★ **ANTHOLO-**
GIES 📞 **POETRY / PROSE**



1. FEATURED PRESSES

ROOF BOOKS

Twenties

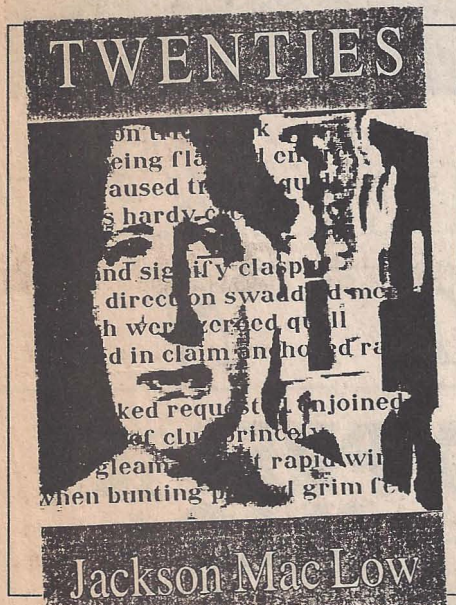
by Jackson Mac Low

The master of chance operations has composed 100 separate poems intuitively and spontaneously. The title, *Twenties*, refers to the poems' physical form: each has twenty lines, divided into five nonmetrical quatrains. Though written by largely "subjective" methods, these poems both problematize the subject from which they proceed and empower each reader to become a coproducer of their meaning.

"Mac Low... gives exact attention. No added flavor: just it. His poetry sets us ecstatic, though he insists we speak it 'soberly and clearly (as in serious conversation).' Musician, he introduced poetry to orchestra without syntax. Poet, he 'sets all well afloat.' That's why his poetry, even though it looks like it, is poetry."

—John Cage

112pp. \$8.95.



Continental Harmony

by Michael Gizzi

"Continental Harmony takes us out into the street. Where we may hear anything. And all at once. It is the moment when Ives' two marching bands meet. Language both down to earth and way off the ground, a 'natural trance' pitching us across centuries

and continents in a 'talking dictionary howl.' It will take your breath away. It will make you laugh. It will make you think about 'the way language uses us.'"

—Rosmarie Waldrop

86pp. \$8.95.

Civil Noir

by Melanie Neilson

"Opening to the 'Disfigured Texts' in *Civil Noir*, rosetta stones of Manhattan daily life present themselves without any trace of privileged or protected knowledge. We are challenged to look at both the exhilarating and deleterious effects language can have on our lives. Subtitle these pieces 'DEAR TEACHING USING EYES.'"

—Tina Darragh

"Here's a roller-coaster of precision tugs & whooshes, idiom hazards & word radiation to help us up the ante & effervesce the nineteen-nineties. Ultra-ink, formal kindling, habit-suppressant, post-acrobatic: *the max*."

—Bruce Andrews

96pp. \$8.95.

Planetary Gear

by Ted Pearson

"Ted Pearson's beautiful work, *Planetary Gear*, is prescient in its concern for the world. Opening with a line from William Carlos Williams' 'The Descent,' and written over a period when the world was said to have reason for optimism (December 1988-December 1990), this work expresses a darker (and as it turns out more realistic) tenderness. The world wasn't wasted during those years, but it is as it is now, and this poem is intensely immediate, *with* the world even in the context of maturing sadness."

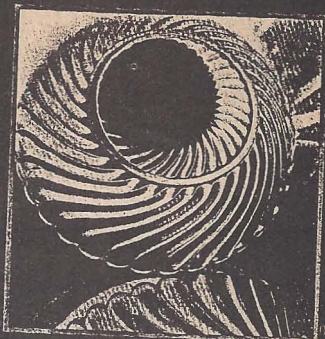
—Lyn Hejinian

72pp. \$8.95.

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PLANETARY GEAR



TED PEARSON

Doublespace

by Hank Lazer

"*Doublespace* is about discontinuity, duration, and the dynamics of interruption. In fact no frame can cover the eternal conflict of freedom and necessity. No frame is possible. Words return to rooms of fables. *Doublespace* interrogates an author's final intentions for material production. Lazer's writing re-turns to unsettle American cultural inheritance; our departures, abandonments, brushes with still life, holes in history."

—Susan Howe.

A Segue Book: 192pp. \$12.

LEECH BOOKS

Kusudama

by Yoshioka Minoru

(trans. Eric Selland)

Yoshioka's *Kusudama* is a grab-bag of language, object, and event where temporal, cultural, and spatial boundaries are crossed in a collage of inner voices and quotations. A major figure in the Japanese avant-garde following WWII, Yoshioka quotes Western works as readily as Japan's own classic literature, placing sexual and religious references side by side. East and West, inner and outer, are inextricably mixed. He died in May 1990 while this volume was being prepared for publication.

52pp. \$12.

FEATURED PRESSES .2

THE FIGURES

The Book of During

by Clark Coolidge

"I had only heard about the teeming presence of my own life. And is your fucking a telling? Everywhere wandered around in here while we were doing it. But we hardly noticed, we were too palmed into our past decide. Will you tell me about it while we were doing it? Will you find yourself able to tell what we were doing while we are doing a thing similar? Can you relate to me.... Will you say everything you can recall from it, the act of saying of a fucking previous in a fucking present?"

Cover & drawings by Carroll Dunham. 238pp. \$15.



OXOTA: A SHORT
RUSSIAN
NOVEL

LYN HEJINIAN

OXOTA: A Short Russian Novel

by Lyn Hejinian

"I understand, I said—but it's poetics, not/ linguistics/ The safety of delight, the sinking of coincidence/ The weakness of nearly everyone who recognized/ each other instantly"

Composed of 270 free sonnets inspired by Pushkin's *Evgeny Onejin*, *Oxota: A Short Russian Novel* proposes and enacts an intimate and restive portrait of life in Russia today. The fruit of many years' interest in, study of, and travel through the country, *Oxota* transforms with epic confidence Hejinian's social and artistic life abroad into a richly peopled landscape—witness

ing the vulnerability felt when "A swooning of the heart over connotation" reveals a post-modernist (dis)placement that "puts things in places/ And what have we truly experienced/ The intensity, said Rosa, of empty places". 296pp. \$15.

SUN & MOON

The Cell

by Lyn Hejinian

Hejinian's latest collection of poems, *The Cell*, connoting, as its title suggests, biological life, imprisonment, closure, and circulation, continues to display her magical blend of logic and contradiction, her sense of narrative impetus stopped in its tracks by an aphoristic wit. 154pp. \$11.95.

Selected Poems: 1963-1973

by David Antin

One of the greatest performance poets of this century, David Antin is well known internationally for his "talk poems"—brilliantly spun improvisatory fables of contemporary society using all the traditional rhetorical and prosodic devices of poetry. Antin's early poems and fictions are testaments to his poetic achievement and the precursor of his current projects collected in *Talking at the Boundaries*, and *Dialogue*.

436pp. \$12.95.

Rough Trades

by Charles Bernstein

In *Rough Trades* Bernstein takes language in every direction possible, from the straight lines of jokes filled with pauses (George Burns) to the paratactic lines of Henny Youngman, from the lines of Maoist thinking to the line of ladies' dresses which his father pushed—not down the street, but upstairs in a factory. New ideas and emotions hit and bounce and point and disappear into the horizon and reappear out of perspective.

100pp. \$10.95.

I Don't Have Any Paper So Shut Up

by Bruce Andrews

At once irreverent, serious, silly, intellectual, sexual, and relevant, *Shut Up* is a brilliant kaleidoscope of the social-sexual-political realities of the late 20th century. *Shut Up* is Andrews' most accessible work to date: but it is also writing so raw and powerful that it will infuriate some of its audience. "I can't watch the freedom," the poet angrily proclaims. "Astronauts would only prefer the hula, harmalite, tissue blots off Judeo-Christian sunset—church a regular wound museum... Timesharing Jesus—boys one smirking boys one shot." 310pp. \$13.95.

I Don't Have Any Paper



(or, Social Romanticism)

Bruce Andrews

O BOOKS

Image of the Image of the Picture in the Glass

by Craig Watson

"In this, Craig Watson's latest collection, the 'person' as 'subject' is incommensurable with the sum of its personae... In 'the silence between thought and / the sound of things undone' there is a rigorous calculus at work which occludes any possible rendering of the discourse on the figure of the reflection of the always already unattainable 'other'. The world as figured in Watson's poems isn't just any world—but a site haunted by subject-effects equidistant from the sum of possible worlds."

—Ted Pearson

48pp. \$7.50.

3. FEATURED PRESSES

The Quietist

by Fanny Howe

A sequence of poems which is in continual play with its internal juxtapositions and the visual field created by the graphics which surround the poems. The poems have a simplicity searching "For what's contingent on the reason / For being in the world. / Less words, more sound. / Less nature, more words."

With graphics by Italo Scanga. 24pp. \$9.

Crowd and not evening or light

by Leslie Scalapino

A book-length poem in eight sections, the last of which is poems 'on' (or by) photographs mostly of people standing in water (taken by the author) as if the flat surfaces reflected upon the sections of the poem which precede this section and are also an extension past it. Several of the poem's sections are 'poems which are plays'; these have been performed by the Poets Theater in San Francisco and the Eye and Ear Theater in New York.

Co-published by Sun & Moon with 86 photographs. 96pp. \$9.

What I Believe Transpiration / Transpiring Minnesota

by Robert Grenier

A series of three sequences of poems, comprising 66 8-1/2 x 11 inch pages hand-numbered by the author & presented in a beautiful two-piece hinged box designed to allow reading the text therein, in sequence, or examination/juxtaposition of unbound poems arranged at will. For Grenier, the series enacts a departure from his instrument, the typewriter, commencing with thick typewritten strokes which evolve into handwritten characters prefiguring his four-color holograph text-in-progress, *rhymms*. Grenier's poems are drawings which are 'drawn' as if from the other side of the paper. A little magic book, to bring the hand into the world.

66pp. \$24.

CHAX PRESS

Demo to Ink

by Ron Silliman

Demo to Ink comprises six long poems ("Demo," "Engines," "Force," "Garfield," "Hidden," and "Ink") which together present the largest gathering of Ron Silliman's ongoing work *The Alphabet* yet to be published as a single volume. *Gathering* is what Silliman does, and does so well, here in poetic modes which include and range among the personal, political, individual, cultural, loud, quiet, comedic, surprising and quite serious, in a way which makes everything count as idea, sound, and physical substance.

192pp. \$11.

A Reading 8—10

by Beverly Dahlen

"a knack of displacement. holding to it. she had also known the light. to be 'the brook of the world,' that checkered thing, that meandering. a course most open, least resistance."

Reading *A Reading 8—10* is like hearing/watching a mind discover itself as itself and itself as other, hovering together around a center which can never quite be touched, a chair which can't quite be occu-

pied—yet whose contextual carpets, wall papers, whispers and interior questionings tell all that can be known, and hint at what can not.

168pp. \$12.

POTES & POETS

Imaginary Movie

by Diane Ward

"Diane Ward is among those rare poets, Bob Perelman is another, who have found new ways to address the political in lyric forms, creating a body of verse which opens the politics of language and consciousness to us rather than assuming to instruct." —A.L. Nielson.

Diane Ward's third book consists of three poetic sequences: "Imaginary Movie," a 60-page sequence of 6-line poems centered like snapshots on each page; "Re-Verse," Ward's "L.A. poem;" and "Mistakes in Two Parts," written in response to the Gulf War, the performance score for an improvisational piece of music composed for the "Exercises for Ear" poet/musician collaborations hosted by Small Press Distribution in Berkeley, California, Spring of 1991.

92pp. \$9.50.

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POETICS .4

*Charles Bernstein. *A Poetics*. Harvard University Press. 232 pp. \$15.95.

*Ted Berrigan. *Talking in Tranquility—Interviews with Ted Berrigan*. Edited by Stephen Ratcliffe and Leslie Scalapino. *Talking in Tranquility* presents ten interviews conducted with the poet Ted Berrigan between 1970 and 1980 with a range of fellow poets and writers, including Coolidge, Oppen, Macbeth, Clark, Ingham, Alpert, Waldman and others. Avenue B in collaboration with O Books. 208pp. \$10.50.

Alan Davies. *Signage*. Roof. 184pp. \$11.

*H.D./Robert Duncan. *A Great Admiration*. Correspondence 1950-1961, edited by Robert J. Bertholf. Thirty-five letters between H.D. and Duncan have survived. Duncan expresses again and again his intense devotion to H.D.'s writing, and H.D. writes generous responses which tell of a sincere interest in Duncan's poetry. Lapis Press. 96pp. \$20 (cloth).

Larry Eigner. *areas/lights/heights - Writings 1954-1989*. Roof. 192pp. \$12, \$22 (cloth).

Henry Hills. *Making Money*. Segue. 72pp. \$7.50. VHS videotape \$24.95. Book & tape / \$29.95.

Susan Howe. *My Emily Dickinson*. North Atlantic. 164pp. \$9.95, \$25 (cloth).

Stephen-Paul Martin. *Open Form and The Feminine Imagination*. Maison-neuve Press. 225pp. \$9, \$17 (cloth).

Steve McCaffery. *North of Intention*. Roof. 240pp. \$12.95.

Ron Silliman. *The New Sentence*. Roof. 200pp. \$10.

Code of Signals: Recent Writing in Poetics. North Atlantic. Edited by Michael Palmer. 314pp. \$12.95, \$25 (cloth).

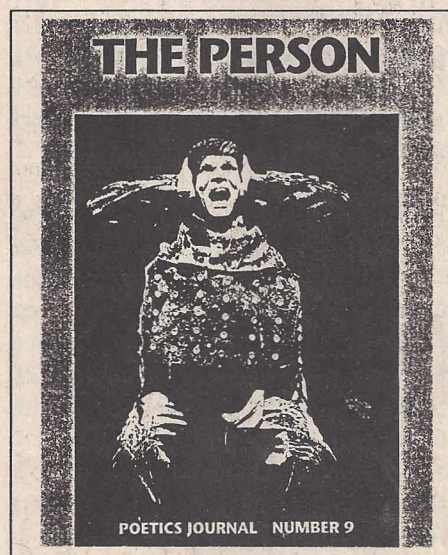
L=A=N=G=U=A=G=E. Vols. 1-3 / \$54 for set. Vol. 4 / \$8.

**Leningrad: American Writers in the Soviet Union*, by Michael Davidson, Lyn Hejinian. Ron Silliman and Barrett Watten.

Mercury House (San Francisco). 151pp. \$9.95.

Open Letter. Edited by Frank Davey (Toronto). The journal of Canadian post-modernism. *8:1, 1991, "Irony" edited by Steve McCaffery. 102pp. \$5. Sixth Series, #9: "North of McCaffery." \$4.50.

Poetics Journal. Edited by Lyn Hejinian and Barrett Watten (Berkeley/Oakland). #9: "The Person" - articles by Natambu, Day, Robinson, Guest, Scalapino, Silliman, Mullen, Dragomoschenko, &&. 144pp. \$10. #8: "Elsewhere" - Writings on contemporary poetic theory from the Soviet Union, Brazil, Poland, France, England, Canada, the U.S. and elsewhere by Price, Hejinian, Parshchikov, Harryman, Selerie, Beausoleil, &&. 156pp. \$8. Back issues, #'s 5 & 6 still available—\$8 each.



The Politics of Poetic Form: Poetry and Public Policy. Edited by Charles Bernstein. Includes full-length essays by Jerome Rothenberg, Ron Silliman, Susan Howe, Jerome McGann, Rosmarie Waldrop, Nathaniel Mackey, Bruce Andrews, Nicole Brossard, Erica Hunt, Jackson Mac Low, and Charles Bernstein; plus Inman, Sherry, Weiner, and Piombino. Roof. 250pp. \$12.95, \$21.95 (cloth).

**Prospect Into Breath: Interviews with North and South Writers*. These interviews, with nine British authors who have been published by North and South, cover back ground, early writing & publishing, current

*Indicates new title.

concerns and views of the current literary scene. Photographs, bibliographies and notes are included. Includes: Mottram, Williams, Harwood, Caddell, Randell, Presley, Annwn, Corcoran, & Walsh. Edited by Peterjon Skelt. North and South: 192pp. \$19.50.

**That Various Field—for James Schuyler*. Edited by William Corbett & Geoffrey Young. Contributions by Ashbery, Brainard, Matthews, Portor, Padgett, Coolidge, Gizzi, Lauterbach, Waldman, Myles, O'Hara, &&. The Figures: 56pp. \$7.50.

**The Toronto Research Group Reports*. Edited by Steve McCaffery. In the Toronto of 1970, an English avant-gardist met a home grown Canadian natural. Steve McCaffery and bp Nichol began their collaborative experiments almost immediately with the formation of The Toronto Research Group. Operating on the extreme edges of language in their continuing investigations into theories of writing, TRG soon drew others into their multifarious activities and began publishing the fruits of their research. Where parody meets art, the TRG lives. Talon Books: 320pp. \$18.95.

**The American Poetry Archive Video Tape Catalogue: 1974-1990*. 100's of videotapes available from the video library of San Francisco State University Poetry Center. Catalogue available from Segue! \$3.

POE. *POE*, designed by Franz Josef Czernin, is an interactive, menu-driven software tool to analyze, transform, merge and compose texts. The levels of text which can be the subject of manipulation are letters, syllables, words, subsubsentences, subsentences, sentences, and sequences. Necessary hardware: IBM-PC and compatible operating-system: MS-DOS ver. 2.1 up. *POE*-software and the *POE*-handbook, NOW ONLY \$39!

Zaum Gadget. By Amendant Hardiker. 800k disk for the Macintosh.

(User must have access to Hypercard 1.2 or newer). The original program was found by Mr. Hardiker in Babelian ruins dated 9999 BC & deciphered from a since forgotten machine language. A maze of twisted sound effects, extant texts & inter-active visual effects. Xexoxial Press. \$6.

5. MAGAZINES & ANTHOLOGIES

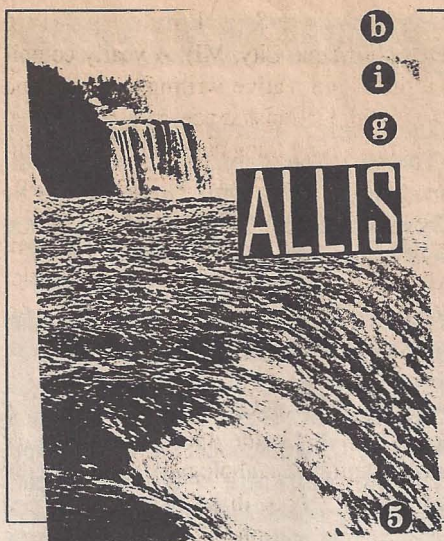
ABACUS. Single-author issues edited by Peter Ganick (Elmwood, CT). *Ninth Series: Armantrout, Fischer, Perelman, Sloan, Equi, Grim, Levy, & Murphy; \$21 all 8, \$3 per issue. Eighth Series: \$21 for set of 8. Seventh Series: \$17 for set of 8. Sixth Series: \$17 for set of 8. Fifth Series: \$17 for set of 8. Fourth Series: \$16 for 8. Third Series: \$14 for 7. Second: \$17 for 9. First: \$9 for 6. Chapbooks available by: Beausoleil, Davies, Enslin, Ganick, Moraff, Rahmings, Raphael, Silliman, Watson, Weiner; \$5.50 each.

ACTS THE SHEFLIFE. Editors: Liz Was & Miekal And (Madison, WI). #2: "Polyartistry" w/ Bern Porter, Grumman, Hill, And, &&; 65pp with 2-color silkscreened cover. \$7. #1: "Networking Visual/Verbal Literature" w/ Ganick, Was, Hill, Polkinhorn, Brannen, &&; 60pp with jacketed handpainted 45" record disc. \$7.

AERIAL. Editor: Rod Smith (Washington, DC). *#6/7: "Art Is Either A Complaint Or Do Something Else," by John Cage; Cage interviewed by Joan Retallack; "Renga and the New Sentence," a tape-essay, and Mac Low, Byrum, Neilson, Gray, Benson, Fuller, Sala, &&. Reviews: Levy on Fuller, Davidson on Collobert, 210pp. \$15. #5: Harryman-Hejinian correspondence and collaboration from *The Wide Road*, Tina Darragh interview, &&; 188pp. \$7.50. #4: Douglas Messerli Issue. 120pp. \$6. Complete set (#s 1-7): \$60.

AMERICAN LETTERS & COMMENTARY. Editors: Laban Carrick Hill, Virginia Hooper, & Peter Temes (Brooklyn). *#4: DiPalma, Equi, Stroffolino, Salazar, Miller, Hill, &&; 115pp. \$5. #3: Gutman, Bernstein, Farquhar, Sala, Blevins, &&; 120pp. \$5. #2: Kostelanetz, Rattray, Lauterbach, Andrews, L. Davis, &&; 98pp. \$3. #1: Auster, George Butterick interview, Oppenheimer on Pound, &&; 80pp. \$3.

AVEC. Editor: Cydney M. Chadwick (Penn Grove, CA). *#5: M. Davidson, Armantrout, Kelley, Piombino, Adair, Mac Low, &&; 192pp. \$7.50. *#4: Moriarty, Palmer, Scalapino, D. Davidson, N. Cole, Fuller, &&; plus a special section of new writing from France; 192pp. \$7.50. #3: French Poetry Feature; 168pp. \$7.50. #2: 128pp. \$6.50.



BIG ALLIS. Edited by Melanie Neilson (New York) and Jessica Grim (Oberlin, OH). *#5: O'Sullivan, Mullen, Hollowell, Sher, Derksen, Anderson, Day, Fuller, &&; 70pp. \$6. #4: Armantrout, Drucker, George-Therese Dickenson, Sloan, &&; 62pp. \$5. #3: 64pp. \$5. #2: 70pp. \$5. #1: 65pp. \$5. Complete sets #'s 1-5: \$25. Subscriptions: \$10 yr. (2 issues), \$15 (institutions).

BRIEF. Editor: Jim Hydock (Canyon, CA). *#10: Lyons, Lenhart, Cantalupo, Hiller. *#9: Taggart, Mac Low, Bakaitis, Nelson, Cohn. *#8: Rattray, O'Brien, Kim, Corbett, Ronk. Also #4-7: Each issue approx. 25pp. \$2.50. Complete sets #'s 1-10, \$25. Subscriptions: \$10 (5 issues), \$15 (institutions).

CALIBAN. Editor: Lawrence Smith (Ann Arbor, MI). #6: "Practical Utopia in Detroit"—Special Issue of essays & poems on possibilities for contemporary art & poetry: Roditi, DiPalma, Nechvatal, Mandel, Gander, Bellen, &&; 192pp. \$5. #5: 192pp. \$15 (rare). #4: 192pp. \$5. Subscription \$10 yr. (2 issues)/\$18 2 yrs. (4 issues).

CANDLES BURN IN MEMORY TOWN—Poems from both sides of the wall. Edited by Janine Pommy Vega, with George-Therese Dickenson, this anthology is the result of the ongoing Incisions poetry workshop in Sing Sing Correctional Facility. Featuring the work of the editors and Henry Johnson, Jackie Ruzas, James Douglas, Hector Algarin, and Chuck Culhane. A Segue Book; 107pp. \$6.

CENTRAL PARK. Editors: Stephen-Paul Martin and Eve Ensler (New York). *A Journal of the Arts & Social Theory.* *#7's 19/20: Tenth Anniversary Issue w/Doris, Lazer, Ratcliffe, Weiner, Selby, Higgins, Borkhuis, &&; 350pp. \$9. #7's 17/18 double issue: 288pp. \$7.50. #16: 200pp. \$5. #15: 224pp. \$5. #14: 200pp. \$5. Subscription \$15/yr; \$18/2.

A CURRICULUM OF THE SOUL. General editor, John Clarke (Canton, NY). This project has been derived from "A Plan for a Curriculum of the Soul" written by Charles Olson. Olson's plan is reproduced on the inside covers of each book or "fascicle." Available titles by Olson, Hadley, Koller, Bylebyl, Tirrell, MacAdams, Kissam, Hollo, Glover, Billowitz, Dalke, Clarke, Butterick, Sanders, McClure, Zimmerman, Thorpe, Lansing, Grenier, Kyger, Notley. Each fascicle 20-30pp. \$6.50 each.

DARK AGES CLASP THE DAISY ROOT. Edited by Andrew Schelling & Benjamin Friedlander (Oakland, CA). *#6: Farmer, Friedlander, Moxley, Pasolini, Pearson, Rehm, Schelling, Waldman, &&. *#5: Peter Cole, Grenier, Hollowell, Reed. #4: Shurin, Ziolkowski, Mackey, Schelling, Sappho and Simas (tr. Bill Luoma), Tomisawa (tr. Steven Forth), &&. #3: Hollander, Cole, Eigner, Howe, &&. #2: Rodefer, McNaughton, Notley, &&. Each approx. 40pp. Second series = 4 issues. First series = 5 issues. Subscriptions: \$15/series.

FLOATING CAPITAL: NEW POETS FROM LONDON. Edited by Robert Sheppard & Adrian Clarke. *Floating Capital* is a collection of writings by 15 poets in the London area, including Gilbert Adair, Paul Brown, Cris Cheek, Bob Cobbing, Kelvin Corcoran, Ken Edwards, Virginia Firnberg, Allen Fisher, Maggie O'Sullivan, &&. 140pp. \$12.

FRAGMENTE. Editors: Andrew Lawson & Anthony Mellors (Oxford, UK). *#4: "After Modernism": McCaffery, Ward, Thompson, Middleton, Sheppard, &&; 125pp. \$10. *#3: on "Pastoral": Riley, Baker, Gillionis, Griffiths, Peter Larkin, Monk, Caddell, plus essays and reviews by Keery (on Prynne), Mellors (on Larkin), A. Duncan on Marriott. 80pp. \$10. #2: on

MAGAZINES & ANTHOLOGIES .6

"Language Writing": #1: Raworth, Corcoran, Edwards, Wilkinson, and Middleton on Prynne. 50pp each. \$14 for 2.

GENERATOR. An international anthology of visual and language poetries. Editor: John Byrum (Mentor, Ohio). *#5: Andrews, Grim, Beckett, Moriarty, Bernstein, Ratcliffe, Drucker, Retallack, Gray, Silliman; 132pp. \$5. #4: Borkhuis, D. Davidson, Fitterman, Murphy, Sherry, Simon & Piombino, Barone & Ganick, Bee, &&; 106pp. \$5. #2: Andrews, Silliman, Essary, Green, &&; 68pp. \$5.

HAMBONE. Editor: Nathaniel Mackey (Santa Cruz). Poetry, prose, comment. #9: Alexander, Cooper, Joris, Mullen, Notley, O'Brien, Pearson, Rodefer, R. Waldrop, interview w/ Edward Kamau Brathwaite, &&; 188pp. \$7. #s 6-8: \$6. #s 1-5: \$5 each.

*HODOS. Edited at Bard College by Drew Gardner (Annandale, NY). #7: Ashbery, Kelly, E. Robinson, Shattuck, Lansing, Irby, Lauterbach, &&; 44pp. \$5. #6: out-of-print. #5: T. Meyer, Abel, Quasha, M. Gizzi, Miller, Sanders, Coolidge, &&; 40pp. \$5. #4: Gardner, Joris, Miller, Stein, Taggart, Roditi, &&; 46pp. \$5.

HOLE. Editor: Louis Cabri and Rob Manery (Ottawa, ON). *#3: Andrews, Derksen, Bok, Barone, Wirth, Davies, Jabes. 58pp. \$5. #2: Robinson, Killian, Bromige interview, &&; 68pp. \$4. #1: Burns, Derksen, McCaffery, Neilson, Osman, Weiner, &&; 68pp. \$4. Subscriptions: \$10—2 issues.

HOW(EVER). Editors: Kathleen Fraser, with Frances Jaffer & Susan Gevirtz (San Francisco). Modernist/innovative directions in women's poetry. Vol. VI: Guest editors: Meredith Stricker & Myung Mi Kim (Iowa City). Four 16pp stapled issues. \$10, \$12 (inst). Vol. VI, #2: "Transfigure": Kemp, Murphy, Roberts, Cole, Finch, Marlatt, &&. Vol. VI, #1: "Shifting Ground": Trinh T. Minh-ha Issue, with Braverman, Ward, Lifson, &&. Vol. V: #4: "Lyric Proposals"; #3: "Listening"; #2: "When Knowledge in the Body Begins to Cross Over"; #1: "Erasure/Restoration." 16pp stapled issues. \$8, \$10 (inst). Vols. I, II, III and IV - (fascimiles) \$12 per vol., \$15 (inst).

INNOVATIONS 1. Edited by David Detrich (Maple City, MI). A yearly compilation of innovative writing from around the world. Fiction and poetry, plus a special feature "Visual Language One," guest edited by Karl Kempton. Includes work by: Andrews, Cage, Federman, Ganick, Higgins, Sherry, Ward, Polkinghorn, Young, Berry, Knowles, &&. Plus translations & interviews with the French novelist Maurice Roche. 200pp. \$14.95.

IN THE AMERICAN TREE. Edited by Ron Silliman, *In the American Tree* is the most significant anthology of new poetry to be published in this decade. National Poetry Foundation. 628pp. \$18.95, \$45 (cloth).

"LANGUAGE" POETRIES: AN ANTHOLOGY. Edited by Douglas Messerli. Contributors include: Andrews, Armantrout, Bernstein, Coolidge, Darragh, Davies, DiPalma, Greenwald, Harryman, Hejinian, S. Howe, Inman, Mac Low, Palmer, Perelman, Seaton, Sherry, Ward, Watten, and Weiner. New Directions. 192pp. \$9.95, \$21.95 (cloth).

*MANDORLA. Editor: Roberta Tejada (Mexico City). Premier issue of bilingual magazine with new work and translations in both directions: Paz, Williams, Olson, Palmer, Echavarren, Du Plessis, Spicer, Hughes, Mackey, &&; 135pp. \$5. \$10 for 2 issues.

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MOTEL 5



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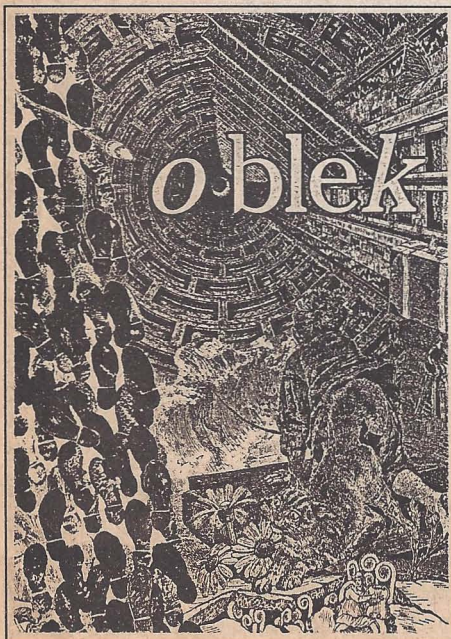
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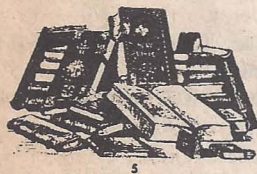
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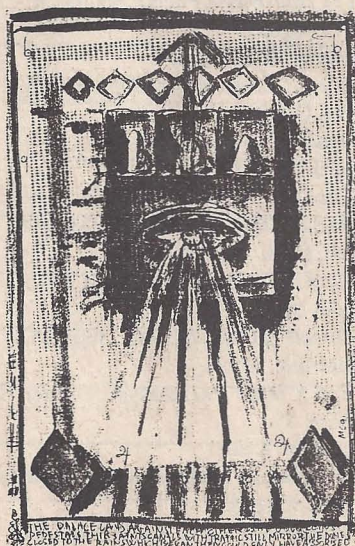
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