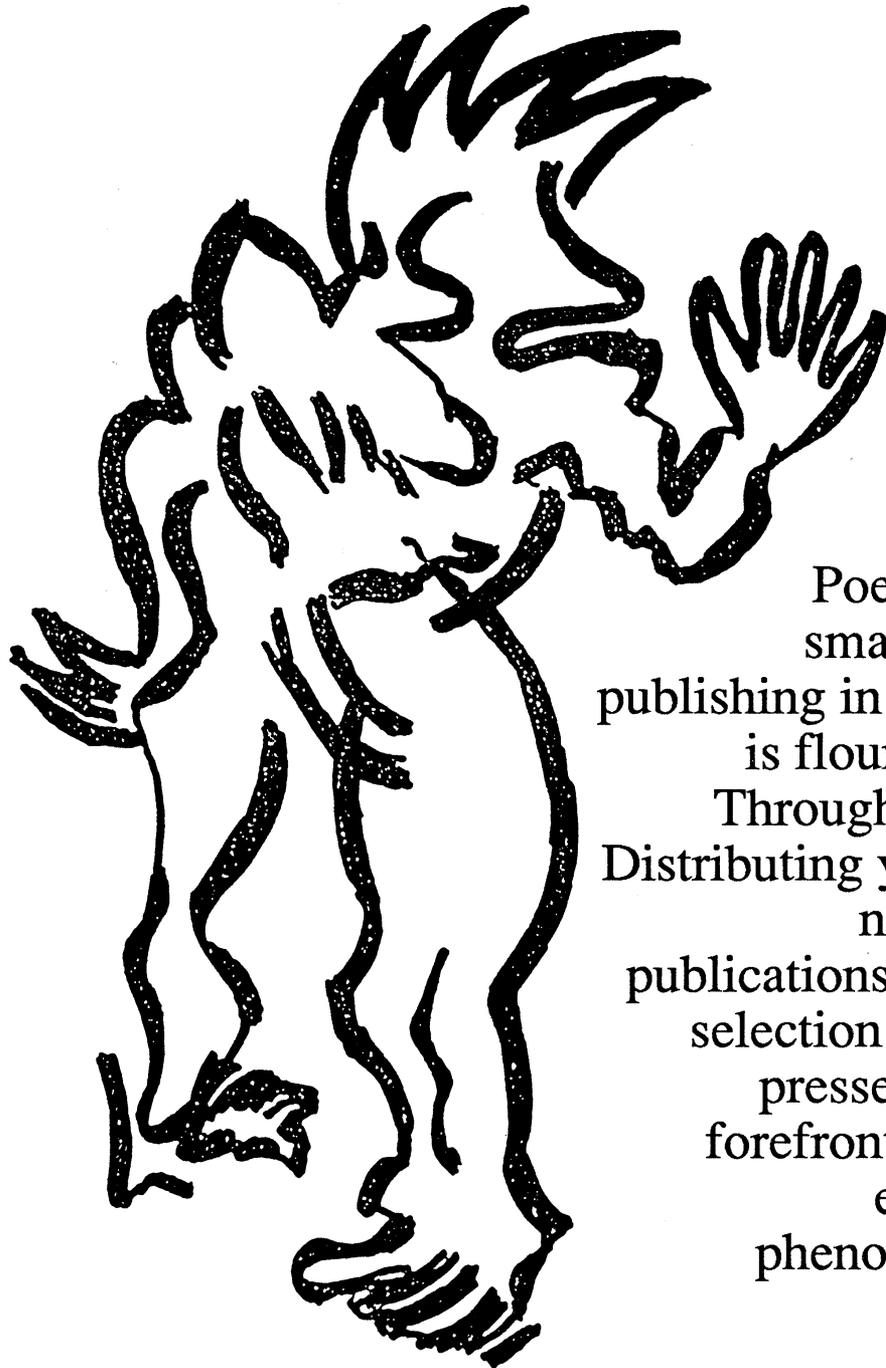


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REALITY STUDIOS

***Reality Studios, Volume 9* edited by Ken Edwards**

In the last few years *Reality Studios* has rapidly become the outstanding British magazine at the cutting edge of poetry and poetics. Appearing annually, each volume has an average of 100pp, featuring the best of British and American poets on the inside and outside of language, together with comprehensive listings of recent publications and a full review section. If you want to know what's *really* going on in British poetry, start here. Vol 9 has prose/poetry from Kathy Acker, Carlyle Reedy, Johan de Wit, David Chaloner, John Wilkinson, John Seed, Bob Perelman, Hannah Weiner, Peter Middleton, Stephen-Paul Martin, Peter Larkin, Gil Ott. 112pp, \$6/£3.50. (For details of other volumes in print, write to Reality Studios at 85 Balfour St, London SE17 1PB, UK.)

***A4 Landscape* by Ken Edwards**

"A work of remarkable and caring intelligence", "an electrifying language which is somehow fractured and fluid at the same time", "crackles with mental energy" ... these are some of the comments that greeted Ken Edwards' last book, *Intensive Care* (Pig Press 1986). *A4 Landscape* is part of a projected trilogy, and is being published in a signed limited edition of 100 copies, so it won't stay in print long. 18pp, \$6/£3.

GALLOPING DOG PRESS

***Qiryat Sepher* by Kelvin Corcoran**

Third book by a young poet of whose first collection *Robin Hood in the Dark Ages* (Permanent Press 1985) Ken Edwards wrote: "He collages demotic English and found language in these lyric poems, and he does it with tenderness, wit, sharp political awareness and quick-burning energy." (*City Limits*) *Qiryat Sepher* will reaffirm him as one of the most exciting poets of his generation. 40pp, \$6.50/£3.50.

***At Last Away* by Ralph Hawkins**

Ralph Hawkins' second Galloping Dog collection and his first book for seven years. Peter Riley wrote of his book *Tell Me No More and Tell Me* (Grosseteste 1981): "It's a disturbing poetry to read because the smoothness of the text is illusory—you are brought into a truly dignified music going through the motions of a personal discourse and even at times swelling out into declaration, yet there is always this robot-voice aspect in connection with unpredictability. It's like an overgrown path riddled with foot-shaped holes each of which raises doubts as to exactly where you are." (*Grosseteste Review*) 60pp, \$7.50/£4.50.

***Unofficial Word* by Maggie O'Sullivan**

Second Galloping Dog collection by a poet whose writing is urgent, passionate and visceral. In an article written with Geraldine Monk she outlines her poetic stance: "Unfortunately, we have now reached the lamentable situation where it appears that overtly feminist poetry, i.e. poetry written by women almost exclusively portraying female consciousness and, in most cases, amounting to little more than versified propaganda, is being validated as the poetry that speaks for women.... Ultimately, the most effective chance any woman poet has of dismantling the fallacy of male creative supremacy is simply by writing poetry of a kind which is liberating by the breadth of its range, risk and innovation." (*City Limits*) 30pp, \$6.50/£3.50.

MAGENTA

***A Natural History in 3 Incomplete Parts,* by Maggie O'Sullivan**

"O'Sullivan gives every indication of wanting to burn down the doors of perception with a surplus of signifiers. She atomises language, such that even where vestiges of conventional syntax are present they are undermined by the punctuation.... This is a poet head over heels in love with words.... The visual equivalent is collage, a method which she makes skilful use of in her parallel work as an artist." *Ken Edwards*

"This is no reprint of little-Englandism, but rather a voyage of sensual discovery, a charting of continually changing forms." *Gavin Selerie*
64pp, \$5/£3.



***Steakweasel* by Gilbert Adair**

"Gilbert Adair writes in a way that questions the 'laws' of reading, whether that reading be of text or of history and myth. 'Meaning / got noised' into a fragmentation that both presents the superimpositions and contradictions of Irish history and activates the reader into a cooperative making of new meanings: 'you're the storyteller'. In this splintered epic, based on a splintered myth, constellations of words shift before the eye: the reader encounters a 'liquid permanence' on each page. Cuchulainn, one of the book's 'heroes melting', has 'reddened the sea / of historians' more than once." *Robert Sheppard* 103pp, \$7.92/£4.95.

EQUOFINALITY/DELIRES

***Proud Flesh* by John Wilkinson**

"My heart was in my mouth at this frenzy of strong toil bitterly freaked with shadow." *J H Prynne*

"One of the most striking, thoughtful, beautifully written works I have read in a while." *Charles Bernstein*

76pp, \$5/£3.



PIG PRESS

***On Johnny's Time* by August Kleinzahler**

The sequel to his rapturously-received *Storm over Hackensack* (Moyer Bell 1985), this collection snaps and bubbles with energy: "This is where the tough new American talent is" notes Thom Gunn. *On Johnny's Time* is published on the occasion of Kleinzahler's first reading tour in Britain. 40pp, \$8/£4.

***& Back* by Tony Baker**

Tony Baker's first collection, *A Bit Brink Green Quartz-like* (Pig Press 1983) was enthusiastically greeted by reviewers; his second book, more than twice the length, extends the range of this supple and agile writing: ecology, politics and personal speech form some of the crucial input to *& Back*. 50pp, \$10/£5.50.

***Beyond All Other: New & selected poems* by Elaine Randell**

Elaine Randell's tough, tender poems have appealed to readers of a wide range of magazines and pamphlets over the last 15 years; *Beyond All Other* brings work from earlier pamphlets back into print, and adds a quantity of more recent work. The clarity and honesty of her approach to "everyday" subjects is devoid of sentimentality; what comes through is a voice of open and direct significance. Introduced by Lee Harwood. 92pp, \$12/£6.50.

***Eyes Own Ideas: selected poems* by Colin Simms**

Colin Simms' writing on herpetology, ornithology and motorcycles has an international reputation; here we may appreciate for the first time the range of energy and concern of his poetry. "Nature poetry" attains here a level of dynamism closely related to its subject matter. 52pp, \$10/£5.50.

SPECTACULAR DISEASES

***The Renewal of the Vision: Voices of Latin American Women Poets 1940 – 1980* edited by Marjorie Agosin and Cola Franzen**

This anthology details the writing of 23 Latin American women poets. The poetry, in all instances, is in the English language—either in the poets' own, or adopted tongue, or translated from the original. The 23 writers are: Julia Alvarez, Alicia Borinsky, Cecilia Bustamante, Rosario Castellanos, Ana Castillo, Belkis Cuza Malé, Myriam Díaz-Diocaretz, Delia Domínguez, Rosario Ferré, Alaide Foppa, Isabel Fraire, Luisa Futoransky, Rosita Kalina, Rosario Morales, Nancy Morejón, Eunice Odio, Violetta Parra, Cristina Peri Rossi, Alejandra Pizarnik, Adelio Prado, Luz María Umpierre, Blanca Varela and Cecilia Vicuna. 108pp, \$4.50/£2.25.

In the *Dangerous Writers* series:

***NIGHTWATCHER, Nightsong* by Frank M Chipasula**

A long poem that expresses the anger felt by the writer against the atrocities carried out by the regime of Dr Hastings Banda—viz., tortures, mutilations, disappearances and enforced imprisonments. It carries the reader toward, not simply an awareness of a different political state, but an area of blackness constructed out of daily life, and the broader area of the threat around him. 25pp, \$3.50/£1.50.

ACTUAL SIZE

***Ghost Measures* by Adrian Clarke**

Unquestionably one of the finest “voices” in contemporary English poetry. *Ghost Measures*, a 64 poem experimental sequence, published to coincide with his first American tour, is his major work to date. 76pp, \$12/£4.95 (signed edition available £24/\$9.90).

***Heavy Light* by Tom Raworth**

Raworth needs no introduction to the American reader. *Heavy Light* reproduces in holograph a selection of Tom's verse short and sharp. 48pp, \$10/£3.95 (signed edition + extra poem \$20/£7.90).

***Lazy Left Hand* by Tom Raworth**

Raworth's notes 1970–1975, in poem form. An important addition to the understanding of Raworth's poetic process. England's best poet. 48pp, \$12/£4.95 (signed edition \$24/£9.90).

***Rose Poems* by Johan de Wit**

Controversial poet de Wit writes in English, Dutch and German. His use of language at the nexus of desire is unique among contemporaries. This selection of prose poems in English reveals a major experimentalist. 36pp, \$10/£3.95 (signed edition \$20/£7.90).

WRITERS FORUM

Concerning Concrete Poetry edited by Bob Cobbing and Peter Mayer

The widest and most comprehensive collection available of facts, statements and manifestos concerning concrete poetry, as well as illustrative examples. Thirteen sections deal with historical aspects; shape, meaning, sound; concrete semantic poetry; concrete sound poetry; concrete renewal; some myths of concrete poetry; together with chronologies of visual and sound poetry, bibliography and discography. The best survey of the concrete scene there is. 114pp, \$9.25/£4.95.



KROKLOK Volume One edited by Dom Silvester Houédard, Peter Mayer and Bob Cobbing

A reprint of the first five issues of the magazine *KROKLOK: an ongoing anthology of sound poetry*, most of which are now out of print. "KROKLOK sets out as openmindedly as possible to ingest all material that seems relevant to the label of 'soundpoem'—relevant critical texts, bibliographies, manifestos, statements." *d.s.h.* Rich in historical and contemporary examples. 164pp, \$9.25/£4.95.

Processual (Collected Poems Volume 10) by Bob Cobbing

A box containing all 16 publications in the Processual series done between 30th July 1982 and Christmas Day 1986. Deals with "what has been called necessary or processual novation, in contradistinction to the voluntary or conventional novation" of certain preceding works. These are visual poems for performance. Price: \$33/£17.50.

A Text Book of Drama by Bill Griffiths

"This collection of texts began as teaching material. I needed something to demonstrate the way dialogue and drama had been handled in other times and other countries; as well, I began writing short 'plays' to illustrate the usefulness of these old/new techniques, and to encourage the students to explore these possibilities for themselves. All the texts are therefore suitable for instant performance, having been abridged, modernised, translated / arranged with a freedom I would not always recommend. Call your friends or neighbours in to assist you. And see what happens." *Bill Griffiths*
Classical, mediæval, Noh to contemporary. 143pp, \$9.25/£4.95.

SPANNER

***SPANUAL*, from the first 10 issues of *Spanner* magazine**

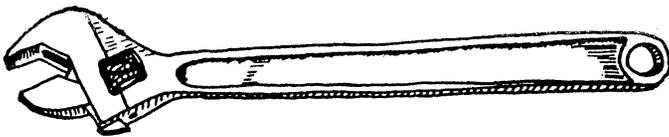
All the major items are included, many in their original printing. The contributors are: John Cage and Eric Mottram in conversation / Martin Thom / Fluxus Fluxshoe Fluxes, including David Mayor, George Brecht and Robert Filliou, Ken Friedman, Henry Flynt and Walter De Maria / David Miller on the poetries of Christopher Middleton and John Riley / Ken Smith / Bill Sherman / CRUST (various poets, artists and musicians from Britain) / Phil Maillard / Dick Higgins and Eric Mottram in conversation with work by Higgins / John Welch. 1974–77, 220pp, \$42.50/£25 complete.

***SPANUAL TWO*, from the second 10 issues of *Spanner* magazine**

All the major items are included, many in their original printing. The contributors are: Clive Bush on Muriel Rukeyser / Colin Simms / Eric Mottram / Bern Porter / Eric Mottram on Ginsberg's Art of Persuasion / Michael McClure and Kevin Power in conversation / Christopher Jones, designer, and C L Crickmay / Paul Buck / SPEECH POETRY, contributions from Paul Buck, cris cheek, Pierre Joris, Eric Mottram, Lawrence Upton and allen fisher; inc also A J Bassett's "Information & the human voice" / e.e. vonna-michell. 1977–80, 266pp, \$59.50/£35 complete.

***Blood Bone Brain: 1972–1974* by Allen Fisher**

Seven booklets with nine microfiches documenting the project of 75 slides and 686 pages of selections from working plans and texts. The Documents record and partly describe the multi-media events that toured the country with FLUXUS and FLUXSHOE in the early 70s as well as some of the subsequent events. The package consists of: *Plans / Actions / Musics & recyclings / Words / Visuals / Books A & B* (formerly *FFACECE* and *creek in the ceiling beam*) / *Book C*, parts 1 and 2 of *Sicily*. The set was published in the period autumn 1981 – winter 1981-2. Price: \$51/£30 complete.



(For details of Cobbing's Collected Poems Vols 1 to 9 and 11, each published by a different small press in Britain, Canada or the USA, write to New River Project, Unit P8, Metropolitan College of Craftsmen, Enfield Rd, London N1 5AZ, UK.)

