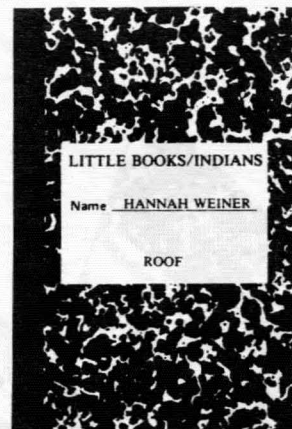


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"A dizzying, sometimes dazzling conversation with the invisible!" —*SoHo News*. Weiner's method of composition ranks her with the originals of modern poetry. Working through her gift of clairvoyance, she details the life of the sentence through the presence of the Native American. More than original, she points to a way of writing that reminds us of the fragility of the human psyche and its extensions in language.

Roof Books, 92pp., 6 X 9 format, perfectbound. \$4.



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Bernstein's method reveals the controlling power of various social forms to fix a world of values; his gift is to allow the socialization process itself to become viscous, sensate. "These projects alone contain the person, binding up in an unlimited way what otherwise goes unexpressed." *Controlling Interests* is a rare mingling of philosophical outlook with lyrical writing.

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L E G E N D

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by Bruce Andrews, Charles Bernstein, Ray DiPalma,
Steve McCaffery and Ron Silliman

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TJANTING by Ron Silliman

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jeopardy BRUCE ANDREWS

JEOPARDY by Bruce Andrews

"Writing . . . can charge material with possibilities of meaning—not by demolishing relations but creating them, no holds barred, among units of language. . . . To make the world the basis of *extensions*."

Jeopardy is a tour-de-force of single word lines. Words "search / smack / drawing / divisions" up against one another, playfully fresh and provocatively thoughtful.

"Words / were / what / were / whole. . . ."

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HILLS 6/7 TALKS

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TALKS

Hills 6/7



SUN & MOON PRESS ANNOUNCES THE PUBLICATION OF:

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42 pages, perfectbound. \$3.50

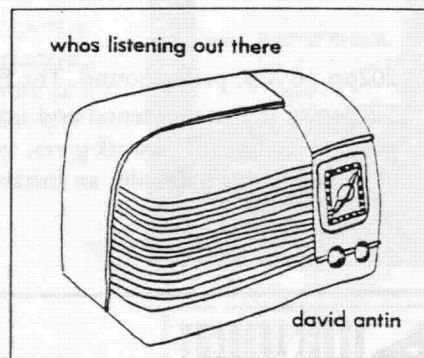
Smoke and Other Early Stories, by Djuna Barnes

Twelve previously uncollected stories by Djuna Barnes, with an introduction by Douglas Messerli. Although best known for her novels *Ryder* and *Nightwood*, Barnes is revealed through these early stories—never before published in book form—as a writer of brilliantly eccentric short fiction. Dating from 1914-1917 the fictions show Barnes to be a true pioneer of experimental fiction.

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James Sherry's wonderful new work is at once a murder mystery not unlike those of the Hardy Boy series, and is a document of "language," in which each word reveals its own mysteries of life and death. \$5.00



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The long awaited publication of this 1960 work, central to Mac Low's oeuvre.



asyMmetries

Are

typewriting transformed into musiC

siLences

sOunds

Words

—John Cage

Paper Air Magazine (Vol. 2, No. 3): The Mac Low issue.

Recorded dialogue, new and rediscovered poems and scores, and an essay. Plus commentary by Cage, Rothenberg, Oliveros, Silliman, Bernstein, & more. 68pp., perfectbound, 8½ X 11 format. \$4 from Singing Horse Press. Edited by Gil Ott.



MICHAEL GOTTLIEB

Local Color/Eidetic Deniers

72pp., perfectbound, cover and art by the author. Other Publications, \$3.50, signed-\$10.

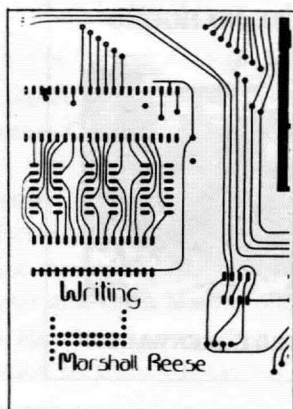
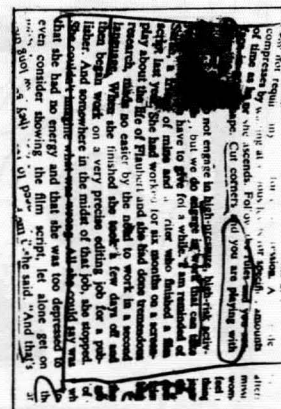
This book contains two substantial texts. Each presents the welded bridging of visuals (in *Local Color* photos of "apposition city," in *Eidetic Deniers* collages of photos and found papers) with tightly generated particles of language.

"Its spattered anonymity is attractively, reasonably coy; its ingenuously edited intensity of naming moldering apprehensions hectically startles and becalms."—Steve Benson

CASE BOOKS—FOR THE COLLECTOR

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Labyrinth Radio by Ray DiPalma—a notable example of this poet's unique collages utilizing found material. **Pantographic** by Michael Gottlieb—a combination work of collage and drawing whose title is borrowed from a process of mechanical reproduction used in copying blueprints. **The Anxiety of Ownership** by Nick Piombino—a startlingly original visual work comprising reproductions of photographic blow-ups of variously altered printed texts. **"Bellevue Health Consultant"** by Paul Swallow—reproductions of Swallow's handwritten, calligraphic, visual work.



WRITING by Marshall Reese

pod books, 76pp., 7 X 10, perfectbound. \$4, signed-\$15.

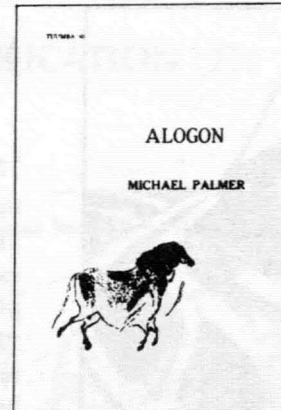
This first book by the co-founder of Co-Accident and *E-Pod*, *Writing* consists of two works: 59, a series of linguistic constellations composed with the aid of templates, & *slugs*, constructed from linotype mistakes prior to meltdown. Both pieces exist in simultaneous realms of visual activity and sound/performance realization.

"...cast off slugs, from various texts (ranging from a Civics text to a history of the southwest. . .) all locked up and printed. By pushing the acquisition process to an obvious place Marshall, using what in one sense cannot at all be considered his own language, is nonetheless using it as his own language."

—Johanna Drucker

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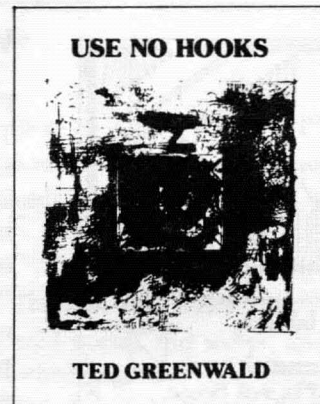
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Asylum's Press. 42pp., sidestaple. \$3. Cover by Pat Steir.



USE NO HOOKS

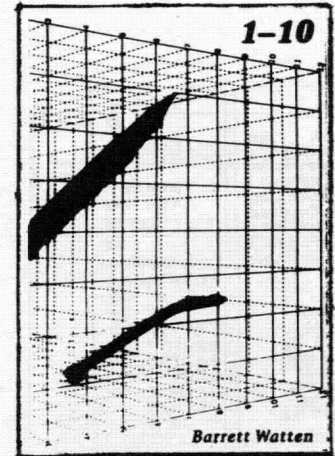
TED GREENWALD

THIS PRESS

Country/Harbor/Quiet/Act/Around by Larry Eigner. Selected prose. Like his verse, Eigner's prose is open-ended, giving weight and measure to "everyday" language. "Consider from there the continually changing company of clouds; the garrulous lawnmowers. . . ; the fire and floods, visitors; the dramatic Sunday in the company of a cow; the total evocation of a 1930's childhood. . . ."—from the introduction by Douglas Woolf Edited by Barrett Watten. 160pp., perfectbound. \$4 paper, \$10 cloth.

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With Ruth in Mind by Anselm Hollo. No. 8602.

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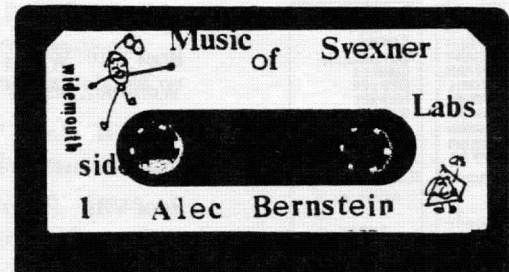
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Svexner Labs at m Harry Reese's, with Mitchell Pressman and Alec Bernstein. No. 8605.

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Edited by Bruce Andrews and Charles Bernstein

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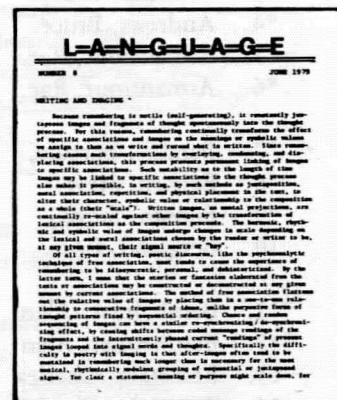
L=A=N=G=U=A=G=E is a find."—Lee K. Abbott, *Serials Review*

Volume Four Our largest assembling, the main offering for 1981 is a 150 page perfectbound issue from *Open Letter* which includes work by Eigner, Grenier (on Creeley), Acker, Mac Low (on "reader"/"perceiver"-centered writing), Perelman, Darragh (on Howe), Watten (on Surrealism), Benson, Lansing, Heidseck, de Campos, Boone, Sondheim, Burns, & &. Three supplements will also be published—a 50 page issue of "The Politics of Poetry—Part 2", a special Canadian writing edition, and a table of contents of all articles in our four volumes. \$6 to individuals, \$8 to libraries.

Volume Three No. 11: Special review section. No. 12: Bromige, Cobbing, Hollo, Young, North on Schuyler, Byrd on Olson, Davies on Barthes, & &. No. 13: Mayer, Severini, Davis on Blanchot, Schjeldahl, & &. Also "The Politics of the Referent" by Silliman, DiPalma, McCaffery, and the editors. Volume Three set: \$5 individuals, \$8 libraries. Single copies: \$3.

Volume Two No. 7: "Sound Poetry," "Non-Poetry" booknotes by Creeley, Taggart, & &. No. 8: Piombino, Cavell, & &. No. 9/10: "The Politics of Poetry" with Davidson, Eagleton, Seaton, Sherry, Thomas, & &. Volume Two set: \$9 individuals, \$12 libraries. Single copies \$4.

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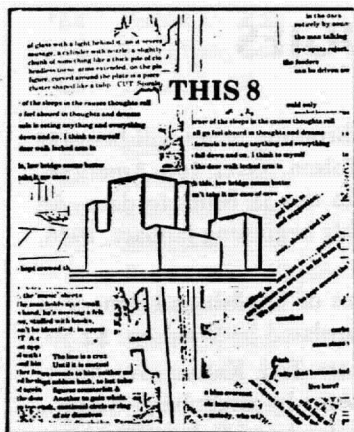
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