

THE POETRY PROJECT NEWSLETTER
No. 76 September 1980
Greg Masters, Editor
St. Mark's Church
2nd Ave. & 10th St. NYC 10003

READINGS AT ST. MARK'S: Wednesday Nights hosted by Bernadette Mayer & Bob Holman:
October 8 - Ted Berrigan & Peter Orlovsky. October 15 - Rose Lesniak & Helen Adam.
Oct. 22 - Michael Lally & Miguel Algarin. Oct. 29 - Barbara Einzig & David Meltzer.

Monday Nights hosted by Rochelle Kraut & Bob Rosenthal: October 6 - Open Reading.
Oct. 13 - Cliff Fyman & Patti Landi. Oct. 20 - Beth Anderson & Tom Carey.
Oct. 27 - Film Night including Steve Fried, Su Friedrich, Dave Lee, Nick MacDonald,
Ann Rower & others.

WORKSHOPS AT ST. MARK'S: FREE!!!

Maureen Owen: every Tuesday at 7 pm, beginning October 14.

Steve Carey: every Friday at 7:30 pm, beginning October 10.

David Meltzer: Special Workshop, Thursday, October 30, 7:30 pm.

All workshops are held at the Third Street Music School, 235 East 11 St, NYC.

The Kulchur Foundation will publish Maureen Owen's Hearts in Space on Monday, Oct. 27.
There will be a publication party at Gotham Book Mart on that date from 5-7 pm. All
readers of the Newsletter are cordially invited.

All readers of the newsletter are also cordially invited to send in a \$5 donation to help
us with printing & mailing costs.

THE AMERICAN FRIEND

The road is cold, clear, knots of
Folk on sidestreets chat, wait

For the bus to a small room I will
Never enter, never see, though imagine

A few times in bewilderment at life
I will, I mean the life of them here

Who live surrounded by duress and
Therefore whose figures are more than

Right in front of my eyes, ordinary lives
So much so I simply can't see, I, a

Regular character in the papers, whose
Life has been neither difficult nor important.

And in my country is it different?
And would you feel that carapace too,

If you had this bitter pleasure
If you lived among but never with us?

- Simon Schuchat

Simon is expected back in February from China where he's been the last 2 years teaching
English, studying Chinese & traveling.

787980
Jung

BOOKS RECEIVED (Summer pile-up)

The Vehicule Poets, anth.: Maker Press, 1206 Seymour St, Montreal H3H 2A5, Canada, \$4p...
The Brother in Elysium by William Bronk: The Elizabeth Press, 103 Van Etten Blvd, New Rochelle, NY 10804, \$14 wrapper (essays on Thoreau, Whitman, Melville)...Giving the Lily Back Her Hands by George Quasha: Station Hill Press, Barrytown, NY 12507, npl...Buncha Crocs in Surch of Snac by Terry Galloway: Curbstone Press, PO Box 1613, NYC, NY 10116, \$5.95 cloth, \$2.95p...A Snow Salmon Reached the Andes Lake by Willis Barnstone, also Curbstone, \$6.95c, \$3.95p...Spiritual Rodeo by James Magorian: Toothpaste Press, West Branch, Iowa, \$3p (usual fine job of printing from Toothpaste of these odd little poems) ...The Light of the World by Geoffrey Thurley: John Michael Group of Publishers, Number 16, John St, Darlington, Australia 6070, npl...Being Here by Robert Penn Warren: Random House, 201 E. 50 St, NYC, NY 10022, \$8.95c, \$4.95p, \$15 ltd...from The Montemora Foundation, Box 336 Cooper Sta, NYC, NY 10276: Poems & Transpositions by Mary Oppen; Wind Chrysalid's Rattle by Gustaf Sobin; Wells by Rachel Blau DuPlessis; Pier's End by Mark Kirschen, all \$3...from The Figures, 2016 Cedar, Berkeley, CA 94709: Subject to Fits by Geoffrey Young \$5p and My Pleasure by Laura Chester, \$3...Ralph Hodgson: A Bibliography by Wesley D. Sweetser: Garland Publishing, Inc., 136 Madison Ave, NYC, NY 10016, \$20h...Lyrical Ballads by Dick Barnes, no publisher or price listed (this handsome book was found lying around the Project office during the spring cleaning & thankfully didn't get tossed. It contains poems that seem to combine the narrative of Reznikoff with the romance of countryside myth & humor)...from TUUMBA Press, 2639 Russell St, Berkeley CA 94705: Doctor Williams' Heiresses by Alice Notley, \$2 (reviewed this issue by the editor & next month by Pat Nolan) & Wittgenstein's Door by Curtis Faville, \$2...from New Directions, 80 Eighth Ave, NYC, NY 10011: Deep Song and Other Prose by Federico Garcia Lorca (lectures & talks with poems) \$10c, \$4.95p, & The Collected Poems of Thomas Merton, \$15p (1,088 pgs of "enormous unpruned diary of everythings" - Daniel Berrigan)...from Black Sparrow Press, PO Box 3993, Santa Barbara, CA 93105: Ted Hughes: The Unaccommodated Universe by Ekbert Faas, \$7.50p, \$14h, & Charles Olson & Robert Creeley: The Complete Correspondence, Volumes 1 & 2, both \$7.50p, \$20c...Silks by Roberta Spear; The National Poetry Series, 284 Fifth Ave, NYC, NY 10001 (HR & W, publisher), \$4.95p...from THIS Press, dist. by Small Press Distribution, 1784 Shattuck Ave, Berkeley, CA 94709: Under the Bridge by Carla Harryman, 1-10 by Barrett Watten & Sonnets (Memento Mori) by Bruce Andrews, all \$3p...Poem from a Single Pallet by Fanny Howe, Kelsey St Press, PO Box 9235, Berkeley CA 94709, \$4.50...Intercourse with the Dead by Donald Lev: Downtown Poets Co-op, GPO Box 1720, Brooklyn, NY 11202, \$2.50 ...The Structure of Verse ed. Harvey Gross: Antaeus, The Ecco Press, Ltd., 1 W. 30 St, NYC, NY 10001, \$9.95p...from Hanging Loose Press, 231 Wyckoff St, Brooklyn, NY 11217: Illegal Assembly by Karen Brodine & This Slave Dreads Her Work As If She Were a Lamb Commanded to be a Musician by Nathan Whiting, both \$3...from United Artists, 172 E. 4 St #9B, NYC, NY 10009: Selected Poems by Charlie Vermont, \$3.50 ("poet and citizen Vermont keeps heaven and earth in balance in poems" - A. Codrescu, check 'My Father's Retirement Dinner' for how) & Spoken in Sleep by William Corbett, \$2...On Call by Miguel Algarin: Arte Publico Press, Revista Chicano-Riquena, Univ. of Houston-Central Campus, Houston, TX 77004, \$5...Collabs by Helena Hughes & James Schuyler: Misty Terrace Press, 437 E 12 St, #17, NYC, NY 10009, \$2...

MAGAZINES RECEIVED

SUN vol IV, #3, ed. Bill Zavatsky, 456 Riverside Drive, NYC, NY 10027, (mostly mediocre older work from some favorites but an outstanding story by Larbaud & enough variety to skip around)...Poetry Comics #10, ed. Dave Morice, Happy Press, Box 585, Iowa City, IA 52244, \$1.50 (cartooned versions of poems always amusing, this issue Gitin, Gray, Holland aka Morice)...Back Country #7, Cheat Mtn. Poets, Box 390, Elkins, W.Va. 26241, 80 cents... #, ed. Breger, Lewis, Wachtel, 86 E. 3 St, NYC, NY 10003, donation (Noble, Norman, Taggart) ...Another Chicago Magazine #5, ed. Lee Webster, Thunder's Mouth Press, 1152 S. East Ave, Oak Park, Ill 60304, \$2.50...Boss 5, ed. Reginald Gay, Box 370, Madison Square Station, NYC, NY 10010, \$4 ind, \$7 inst (Waldman, Wieners, Fagin, Lima, Mead, more)...Tamarind, 200 W. 83 St, NYC, NY 10024, npl (Hartman, Zimmer, Duckworth, more)...Gilt Edge, New Series, ed. DeFrees, Russell, Weber, Box 8081, Missoula, Montana 59807, #3.50.....

Shankpainter 20, ed. Cervantes & others, 24 Pearl St, Provincetown, MA 02657 (community forum open only to local 'fellows')...EAR, ed. Stuart Leigh, 20 Prince St, #39, NYC, NY 10012, \$1 (present music & literary work explored, usually something here)...Beyond Baroque 802, ed. George Drury Smith, Box 806, Venice, CA 90291, contribution (Gay & Lesbian Theme Issue)...Hanging Loose 37, ed. R. Hershon & others, 231 Wyckoff St, Brooklyn NY 11217, \$1.50 (has works of a politically progressive nature including poems written by women who are relating to other women and who are sometimes independent of men, poems by a Virginia inmate and poems & prose shots by alive high school students-C. Fyman)...Zero, ed. Eric Lerner, 2255 W 25 St, L.A., CA 90018, \$4.95 ("...a XXth Century Literature of Dharma Bums and Ladies & Gentlemen rises in Capitals & Provinces, exemplified herein Zero" -A. Ginsberg)...LEZOAR, vol 19, #4, Box 535, Gloucester, MA 01930, npl...THIS 10, ed. Barrett Watten, 1004 Hampshire St, SF, CA 94110 (Coolidge, Hejinian, Robinson, Bernstein, Seaton, etc)...Gusto, ed. M. Karl Kulikowski, PO Box 1009, 2960 Philip Ave, Bronx, NY 10465, \$2...Rocky Ledge #5, ed. Bye & Waldman, Wallstreet, Salina Star Route, Boulder, Colorado 80302, \$2 (Rakosi, Ginsberg, Berrigan, Notley, more)

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NEWSLETTERS & REVIEWS RECEIVED

Intersection, Ex. Dir, Jack Davis, 756 Union St, SF, CA 94133, \$15 for Intersection membership, quarterly (di Prima interview)...The Small Press Review #90, ed. Len Fulton, Dustbooks, Box 100, Paradise, CA 95969, \$10 ind, \$15 inst/yr, monthly...CCLM Newsletter, ed. Kathryn VanSpanckeren, 80 Eighth Ave, NYC, NY 10011, \$2 cont, 3 issues a yr...AWP Newsletter, ed. Kathy Walton, Old Dominion University, Norfolk, VA 23508, contribution, 8 issues a year...The Literary Storefront Newsletter #26-7, #1-314 W Cordova St, Vancouver B.C. Canada V6B 1E8, \$6 ind., \$7 inst./11-12 issues...The Independant Publisher, Coord. Richard Morris, PO Box 703, SF, CA 94101, COSMEP Newsletter so dues are \$35 open to small presses...Center for Book Arts Newsletter #5, 15 Bleecker St, NYC, NY 10012, npl...NEWSletter, Niagara-Erie Writers, Allentown Community Center, 111 Elmwood Ave, Buffalo NY 14201, free but \$3 contribution suggested...Stony Hills, ed. Diane Kruchkow, Box 715 Newburyport, MA 01950, \$3/ind, \$4.40 inst for 3 issues...Gay Sunshine #44, 45, ed. Winston Leyland, PO Box 40397, SF, CA 94140, \$2...The Hiram Poetry Review, ed. Fratus/Donley, Hiram College, PO Box 162, Hiram, Ohio 44234, \$1...New Wilderness Letter 8, ed. Jerome Rothenberg, 365 West End Ave, NYC, NY 10024 (Cardenal, P. Corner)...

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Limited space demands future listings of books & magazines received be less extensive. Deadline for submissions, announcements, etc will usually be the first of the month for the following month's newsletter.

"RADICAL DAFTNESS", 25 paintings by Trevor Winkfield will be on view at the Blue Mountain Gallery, 121 Wooster Street, NYC, from October 3-22.

MSS. Wanted: Send mss. for an anthology of writings by filmmakers discussing the art of film to M. Haslanger, Artichoke Ink, GPO Box 1834, NYC, NY 10116...Lilitu, a journal of fiction & prose (no poetry) wants women's works, PO Box 179, Ithaca, NY 14850.

Gary Snyder will be reading at the 92 St Y on Oct 6. Non-members \$3.50.

"A rolodex of Visions"

Beyond Venus by Michael Scholnick (Crony Books, 437 East 12 St #26, NYC, NY 10009) \$2.
Cover by Steve Levine.

Being oneself, yet beyond oneself, is the field from which this young and startlingly mature poet fashions his poems, and reflects upon them, from within them. It's the territory, or psychology, from which Mr. Scholnick creates a distinctly personal, and therefore new and individual, vital vision.

The action herein would seem to "be about" some very distinct human activities. As in his earlier collection, the beautiful and somewhat more uniform Perfume (Remember I Did This For You Books), there are dark thoughts galore. But these brooding particulars have now gone more mature, been heightened, extended, blown to pieces and made to appear more maturely handled. Experience is the key. Maturity the lock.

Scholnick is not an easy poet. Even though this present second collection contains a scant nineteen poems, it remains not a quick read. The density here is immense. One finds oneself sucked into the work, not lost, but immersed.

As with the most classical work, once one has gotten to the point where you can comfortably shuffle around feelings and bodies, making new & informative statements about each, you have pierced the barriers of what constitutes a personal art form. And you are both god and goddess of this realm. At once, employer of the dream, and employee of your own vision.

He forefills the demand of all real art. Stay true to your vision, trust the sound of what you are writing, and your own truth will always prevail.

Beyond Venus will still be new and vital in 2001. The fact that he is both still a young poet, maturing and growing, and an important one, gives me the spine-tingling shiver, that all tremendously interesting poetry must & should have. And which his, invariably, does.

Beyond Venus is not only highly recommended, it is definitely understood.

- Jim Brodey

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Doctor Williams' Heiresses by Alice Notley (TUUMBA Press, 2639 Russell Street, Berkeley, CA 94705) \$2.

In this 'lecture' prepared originally for a series at 80 Langston St, SF, Alice Notley arrives at the 'real whole thing' of Williams' poetry using the content is form method which Williams discovered for us all in Paterson. Dante has mixed prose & poetry in La Vita Nuova & Joyce used all forms in Ulysses but it was Williams who showed how to do it in American poetry & Alice thanks him & takes off from there.

Talk, conjecture, poetry, interview, a letter & finally a direct address to the muse of this piece are blended in 21 pages to make the points: "he consolidated a lot of what you knew already, but he allowed you to be fast, perky, sassy, talky, all these different ways that had to do with talking, in one poem...And to consolidate these voices you were hearing in your head and in the house and on the street and put them in the same poem."

She says "it's not my consciousness I study but my physiology" & shows how this descends from Williams' 'no ideas but in things' attitude emphasizing her specialization in the even more personal: "I don't discourse on the evils of alcohol and drugs. I would give you in my poetry all the delight that my body might give your eyes and hands or that any lively body might there are so many."

Throughout she appreciates the possibilities Williams opened up in a method that freed the writer by celebrating the plastic elements, like in a Godard movie, too, so that

once the technique of 'all' has been established the possibilities of expression are endless. She thanks him, i.e., for the variable foot "which has to do with scoring for tone of voice, which is part of your music and your breath but maybe even more." So no matter what issue or concern one wants to make, it was Williams who gave us them all in his encompassing poems. Alice: "I break my lines where I do, as I'm being various as any voice should be in our intimacy." and "I'm not an oracle or a musical instrument or a tradition or a stethoscope or a bellows or even a typewriter: I am a tone of voice, warming, shifting, pausing, changing, including, asserting, exulting, including, turning & including."

- Greg Masters

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Ineffable Utterances

Sens-Plastique by Malcolm de Chazal, ed., translated & an intro by Irving Weiss (SUN, 456 Riverside Dr, NYC, NY 10027), \$5p.

Sens-Plastique a recent translation of which has been brought out by Sun Press is long overdue. Allen Ginsberg and I, two oddball poetasters, sat one sunny day in 1949 on Ward 6 North revelling in the verbal hors d'oeuvres of Malcolm de Chazal and were mutually so impressed with his verbal alchemy that we painstakingly composed a letter to this distinguished literary eminence who resides on the remote Indian Ocean island of Maurelius and works (c'est-a-dire travails) as a bureaucrat in its sugar industry. We haggled long and loud over the exact terminology to be used in the epistle. Allen favored as a salutation, "Mon cher Monsieur Chazal". While I, myself, favored simply (in the sense of two poets to another) "Mon cher Chazal". The letter was never actually mailed and thus never served as more than a prop for our fun. The magazine in which we had found portions of Sens-Plastique in '49 was the then-flourishing post-WWII "Transition" edited by Eugene Jolas. For the record, it was I, later the lunatic described in Howl, who brought Chazal to Allen's attention and not the reverse.

The book consists of wonderful little aphoristic utterances like ---"The body is a stairway of odors, each joint a landing." ---"Grey is the sun's ash pit." ---"The eyes of the overly fearful stammer." ---"The Devil is the fourth dimension of churches."

Open the book anywhere and you will emerge with such a pithy succulent morsel. The present volume also includes essays by Chazal on his unique method of composition and the essays (perhaps this is rude) remind me of the works of Immanuel Swedenborg, with much talk of correspondences between various parts of the body, this somehow tying in to a description of the nature of the physical universe. The aphorisms themselves don't hit you immediately, but, after a thirty second pause, suddenly detonate in your mind. The talent herein was immediately recognized by Jean Paulhan, Breton, and W.H. Auden but Chazal was given very little attention on these shores until Professor Irving Weiss, teaching in New Paltz, began giving Chazal his due in the early seventies. Strange that something like this should have been ignored here for 30-40 odd years. Merely to mention Chazal's fancy French name (along with Patrice de la Tour du Pin and Michel Fardoulis Legrange) would evoke loud guffaws and covert whispers of lunacy among my esteemed classmates in a Brooklyn College Modern Poetry Class in 1949.- a class in which I am still believed to have been talking about Eluard when I was talking about Artaud. Sorry to be so out of it and perhaps this does not pertain to Chazal so much as it does to our times and the intellectual background and prejudices of the esteemed American public.

- Carl Solomon

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The 5th International Poetry Film Festival will be held at the Fort Mason Cultural Center in San Francisco Oct 24, 25 & 26. "Poetic scenarios", animation, "all woman's", best of the past categories, workshops, rentals, lots. Info: 2 Casa Way, SF, CA 94123, (415) 921-4470.

Brief account of Southampton Writers Workshop (July 14-25) coordinated by me at Southampton College of L.I.U.: 10 3-hour morning workshops & 10 solo evening readings: Students attended all of these & kept "logbooks" of observations. Workshop Gists: Kenneth Koch (July 14) -- Variations on standard teaching method (inspiration, great poems as models), assigned "one line, a lie, using the word 'drum' & the name of a season"; Harry Mathews (July 15) -- "Language cannot tell the truth" lecture on linguistics & 9 2½-minute "automatic writing" assignments; Fielding Dawson (July 16) -- Innocence & Experience as "2 bases for art", reference to Fielding, Thackeray, Dickens, Maugham, Chandler, Olson, Melville, open discussion of students' stories; Bill Berkson (July 17) -- Videotapes of O'Hara & Whalen, discourse on their work & about story & abstraction in poetry; Thomas Disch (July 18) -- Plot ("does not exclude Sublime"), "High verbal energy" in commercial writing vs. avant-garde "samizdat" ("condition of exile to which most avant-garde aspires"); John Ashbery (July 21) -- criticized student poems, assigned "a love poem from the point of view of one with a mental dysfunction which he is trying to conceal"; Michael Brownstein (July 22) -- Lecture "Imagination for Adults" read & amplified, demonstration of cut-up method; Arnold Weinstein (July 23) -- "Theater that's inherent in any poem", had students work out dramatizations of theirs; Clark Coolidge (July 24) -- discourse on Philip Guston, read poems related to Guston's paintings; Ted Berrigan (July 25) - How he wrote "Tambourine Life" ("I didn't want to derange my senses, I wanted to arrange them"). Readings: All very fine: Ashbery's retrospective (many poems from SOME TREES & TENNIS COURT OATH), Weinstein's cabaret (with Bolcom & Morris singing, Kathy Weinstein in scenes from plays), Disch's new novel ON WINGS OF SONG (Bantam), Brownstein "The UPS Man, Part II", Dawson "The Diplomat", Mathews "Country Cooking", Koch "To Marina" & new play "The New Diana", Coolidge "Nothing I Notice But It Stays To Rhyme" & "Women", Berkson "Start Over" continuations, Berrigan "Cranston, Near the City Line"...

- Bill Berkson

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ASH & DRY

for Bob Holman

In the end sort of like losing
the W on a Wash & Dry sign

Noone saw it go away or can say
in which direction its strip was sent

Only in the context of its absence
is it even noticed to be gone

Serving on as a terse envoy
of the craven debt in each's employ

A blank, or more, a concave nothing
A whiter than the white all around it

like stripping down for speed reminded
what takes off at last is next

- Jeff Wright

Miners Getting Off the Graveyard by Walter Hall (Burning Deck, 71 Elmgrove, Providence, R.I. 02906) \$3.50p.

The matters Walter Hall speaks of provide the point and charm of this collection. He writes of simple things in a manner that never strays far from the spoken voice. He is no devotee of schools or scenes. These are mainstream poems in American speech. There is no posing, or elevation of the poet to a Byronic vantage. The "I" speaks of things he sees and feels which matter. There is no embroidery of elegant terminology onto empty content. By way of example, I'd point you toward this part of the poem "Walkers":

When the iron claw grasps
and its fingers sink
into bone and flesh nothing
stops it.
We're all the same.
You too will look
down at your last pain and never
sleep again.

He hits us with the real here, gives us a take on it with which we cannot argue. He shows there is pain in living, and that there is no faulting anyone for it. He tells us something we need not have thought, but that we have felt. This is an essential task of poetry. "Walkers" ends:

Now it's over. But that one
we all lose, we all are soft
under there and the claw
will come.
There's no one to blame for that.
Don't blame her.

There is more SAID in these poems than in most of the new books I see. Hall's picture of his world of cabins, mountains and forests compels us with its pure feeling and strength. This book is the work of a poet whose apprenticeship in his craft has been well-served, and who now writes in seemingly effortless, beautiful verse. And pain is not the only reality displayed in these poems. In "Off the Tract", his apt and skilled take on the well-known WCW poem, Hall writes, "Only a doctor would tell/how you should have a funeral." It is an affirmation of his belief in the power of nature over the rules humans create. To quote another of his poems, "Things are going more our way than ever" now that this book is on our shelves and in our hands.

- Jim Hanson

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Books and magazines by "L=A=N=G=U=A=G=E" people are now conveniently being distributed by Segue Distributing, 300 Bowery, NYC, NY 10012. They're also handling some "other" work of which Lewis Warsh's Immediate Surrounding, some kind of turning point long poem that recipes time & its action at sitter's desk & a John Wiener's 6 pg. mimeo essay, priced for collectors at \$15 ("rare"), an extraordinarily poet-encouraging gem of writing that says stuff like: "Poets are under magical orders", "They can illumine besides themselves and others, in the moment. Creating infinite allure towards those beings and things they most admire..."; poems are "simple address to the prime force of love...sometimes trespassed sensual energy" (a xeroxed copy kindly provided to me by the publisher) are recommended. Send for their catalog.

oh that's a perfect little poem

peeing on open grave of last morning's mouse
trapped in the house
three a.m. sweet briar virginia

quiet madness insomnia tequila

old charles laughton horror movie
"strange door" dust whale (vacuum cleaner)
in the corner & now
it's one hundred degrees & i understand nothing
though still attentive just like our cat

to grotesque collective manifestations of regression:
some doddering lopsided smiler our future leader?
pea-brained predatory type
repeated several thousand times gleeful jumping
up down blowing whistles punching
little balloons in the air

back pockets stuffed with truly oily bills

mad baby grins bubbling manic brain soup

"america behave or be damned" that's baptist billboard

so you take deep breath & drive on by

- anselm hollo

St. Mark's Church In-the-Bowery
The Poetry Project
10th St. & 2nd Ave.
New York, N.Y. 10003