

THE POETRY PROJECT NEWSLETTER  
No. 67 July 1979  
Vicki Hudspith, Editor  
St. Mark's Church  
2nd Ave. & 10th St. NYC 10003

Summer Reading Series: The Poetry Project at Club 57, 57 St. Mark's Place, open at 7:30pm, with Open Reading beginning at 8pm and featured readers at 10pm, followed by Group Reading (selected heavies get in line); admission \$1, evenings hosted by Bob Holman. Money goes to poets, your favorite summer coolers, alcoholic/non-, will be available. Why sit on the stoop, when you can stoop under the step? June 20- Lee Breuer, Charles Borkhis, Ruth Landowne. June 27- Maureen Owen, Nathan Whiting, David Zimmer; following 8 Weds.: 431-6048. Ear Inn, 326 Spring St., NYC--Saturdays, 2pm, \$2--hosted by Gary Lenhart: July 7- Marc Cohen, Michael Malinowitz. July 14- Ann Rower, Lenny Goldstein. July 21- Rochelle Kraut, Jim Brodey. July 28- Steve Levine, Elio Schneeman.

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Gracias Dept: The Poetry Project has received a grant (for its Poetry Writing for Kids workshops) from the Consolidated Edison Company. Thank you, Mr. Con Ed! And thanks to Ms. Anonymous, who signed her paycheck over to the Poetry Project because, as she put it, "I like the work you're doing down there." The Poetry Project would not exist without such contributions, and now's a good time to thank those who help keep us rolling: The National Endowment for the Arts (Literature Program), the N.Y. State Council on the Arts (Literature Program), Coordinating Council of Literary Magazines, Poets & Writers, Inc., the Cultural Council Foundation CETA Artists Project, the Third Street Music School, the Kulchur Foundation, the Solomon Foundation, Brooke Alexander Gallery, Paul Cooper Gallery, Tibor de Nagy Gallery, Entermedia Theatre, our own Friends Committee, and numerous individuals. And a tip of the Project hat to June Fortress, outgoing director of the NYSCA Literature Program, for her good advice, steady support, and kindness. And to all of you who participated in the delirious joy of folding, stapling, collating and spindling this year's Newsletters, I wish the very best swan dives into limpid pools and suntans that make you the envy of the beach this summer. MANY THANKS!!!!

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ANNOUNCEMENTS: SIMMERING SUMMER WORKSHOPS: ANNOUNCEMENTS: SIMMERING SUMMER WORKSHOPS:

NAROPA INSTITUTE, 1111 Pearl Street, Boulder, CO 80302:

Session I: Classes begin on Monday, June 11 through July 12.

Writers in residence workshops:

Week of June 11: Kathy Acker.

Week of June 25: Kenneth Koch.

Week of June 18: Robert Creeley.

Week of July 2: Ken Kesey.

Workshops will be taught throughout Session 1 by: Allen Ginsberg, Anne Waldman, Michael Brownstein, Larry Fagin, Dick Gallup, Carl Rakosi, Fielding Dawson, Peter Orlovsky, Simone Lazzeri, William Burroughs.

Session II: Classes begin on Monday, July 16 through August 21.

Writers in residence workshops:

Week of July 23: Joe Brainard, Kenward Elmslie.

Week of August 6: Ted Berrigan

Week of July 30: Helen Adam.

Week of August 13: Susan Sontag.

Workshops continuous throughout Session 2 by: Dick Gallup, Anne Waldman, Larry Fagin, Tom Clark, Pat Donegan, Ann Vachon & James White, Peter Orlovsky, Simone Lazzeri, Allen Ginsberg.

Wednesday Night Reading Series--Readers this summer include: Kenneth Koch, Carl Rakosi, Fielding Dawson, Jack Collum, Kathy Acker, Ken Kesey, William Burroughs, Eileen Myles, Joe Brainard, Kenward Elmslie, Helen Adam, Ted Berrigan, Ed Sanders, Susan Sontag and others. Plus the traditional monster reading at end of session 2.

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THE BOOKLIST, THE ACADEMY OF AMERICAN POETS, 1078 Madison Ave., NYC 10028: An extensive listing of small and large press publishers' recently released and forthcoming books. Extremely helpful though addresses are left off, but a good place to begin an alphabetical search for summer reading. (This list is derived from public sources like the Newsletter, so don't forget to send in your latest books and publications to the Poetry Project Newsletter over the summer and upcoming year!

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MANUSCRIPTS WANTED!!! Assassin magazine is soliciting for its next issue #7, to be entitled "Things That Will Kill You". It is to be both a reference work, collating information on toxic substances & harmful activities, as well as an expression of outrage at our forced exposure to pollutants, irritants & poisons. The definition of toxic substances can be rather broad, from plutonium to disco music. Poems & illustrations are welcome. Send (w/SASE) to: ASSASSIN, Will Bennett, 437 E. 12th St., #7, NYC, 10009

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CO-WINNERS OF THE ST. LAWRENCE AWARD FOR FICTION 1978: Counting by Jayne Anne Phillips and The Van Gogh Field and Other Stories by William Kitteredge. Counting published by Vehicle Editions/ Annabel Levitt is the first small-press publisher to win since the inception of the St. Lawrence Award in 1972. CONGRATULATIONS!!!!!!

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BROADWAY: A POETS AND PAINTERS ANTHOLOGY, edited by James Schuyler and Charles North, just out from Swollen Magpie Press NYC, 251 W. 92nd St., #12E, NYC, 10025. \$4.50p. The 51 poets, 11 artists (drawings) on 104 pages include: Ashbery, Brodey, Ceravolo, Mayer, Owen, Towle, Warsh, Greenwald, Katz, Schneeman, Freilicher, Burckhardt, and Jacqueline to mention only a few.

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An incredible improvisational collaborative reading was given on May 9th, 1979 by Allen Ginsberg and Kenneth Koch. The Parish Hall was jammed to the brim and overflowing into the courtyard. The New Yorker magazine couldn't resist writing about the historic reading in its column "Talk of the Town," in May 28, 1979 issue.

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COOPER SQUARE FESTIVAL, A CELEBRATION OF OUR LOCALE: Poet participants are wanted for the second annual Cooper Square Festival, on Saturday and Sunday, July 28 & 29, E. 4th St., between Bowery and 2nd Ave., (raindates--Aug. 4 & 5). Poetry Coordinator: Fay Chiang, call 228-8210.

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1979-80 WORKSHOPS AT POETRY PROJECT: In addition to special workshops and lectures, the Poetry Project will offer three free weekly writing workshops in the Fall: Sundays (with Harris Schiff), Fridays (with Alice Notley), and Tuesdays (12 weeks with Eileen Myles, 12 weeks with Charles Bernstein, & 12 weeks with Jamie MacInnis), all beginning in mid-October.

The Poetry Project Office will be opening in the Fall on September 15th, with a full season of programs beginning in October.

REMEMBER: SUMMER SATELLITE SERIES includes the aforementioned 57 Club Readings plus: the Poets Theatre Workshop beginning Thur. June 7, and ongoing, for information call Bob Holman, 431-6048 between 10am and noon. And Poetry and Meditation Workshop, every Monday eve, 7:30-9pm, in June-July-August, in the Faculty Lounge at the Third Street Music School, 235 E. 11th st. For more information call Neil Hackman at 260-1677.

BOOKS RECENTLY RELEASED: p=paper, h=hardback, npl=no price listed.

- \*\*NEW DIRECTIONS, 80 8th Ave., NYC 10011: All the Conspirators by Christopher Isherwood (novel/\$3.95p). New Directions 38: works by James Purdy, William Heinesen, Aleksei Remizov, David Antin, Paul West, Dick Higgins, Betsy Adams, Lawrence Ferlinghetti and others (\$5.95p). Insights II, Denise Levertov: In Her Own Province edited with an introduction by Linda Welshimer Wagner (two in-depth interviews with Levertov followed by essays written by the poet and a final section of essays by critics on Levertov's work --- \$4.95p). Collected Earlier Poems 1940-1960 by Denise Levertov (\$3.95p). The River and the Train by Edwin Brock (\$3.75p). The Woman on the Bridge over the Chicago River by Allen Grossman (\$3.95p).
- \*\*TELEPHONE BOOKS, P.O. Box 672, Old Chelsea.Sta., NYC 10011: Secret History of the Dividing Line by Susan Howe (\$2p). TELEPHONE #15 (magazine) with cover by Marcia Rizzi and works by Lesniak, Brown, Dubelyew, Kronenberg, Weigel, Masters,Yourgrau and all your favorites & then some (\$2p).
- \*\*POWER MAD PRESS, 156 W. 27th St., NYC 10001/TELEPHONE BOOKS, P.O. Box 672, Old Chelsea Sta., NYC 10011: The Telephone Book by Ed Friedman. Incredible Hot Pink cover by Robert Kushner. (\$3.p).
- \*\*SWOLLEN MAGPIE PRESS, R.D. 2, Cedar Ledges, Putnam Valley, N.Y. 10579: David Antin/ Debunker of the "Real" by Lita Hornick (npl/p).
- \*\*THE FIGURES, distributed by Small Press Dist., 1636 Ocean View Ave., Kensington, CA 94707: AS IS by Steve Benson (\$3.50p). DISAPPEARING WORK a recounting by Barbara Einzig (\$4.p).
- \*\* ZERO PRESS, 2255 W. 25th St., Los Angeles, CA 90018: Contemporary Buddhist Life and Thought Vol II --magazine published twice a year with works of Kenneth Rexroth, Leonard Cohen, Gary Snyder, Ram Dass, Allen Ginsberg, John Ashbery, Joshu Sasaki Roshi and others (\$4.p).
- \*\*HANGING LOOSE PRESS, 231 Wyckoff St., Brooklyn, NY 11217: Ghosts and Grinning Shadows by Helen Adam with collages by the author (\$4p). Woodworking and Places NearBy by Carol Cox (\$3.p).
- \*\* ROCKY LEDGE, Box 183, Nederland, CO 80466: Rocky Ledge (magazine) with cover by Glen Baxter and poems by John Gierach, Rebecca Brown, Edwin Denby, Dick Gallup, Elizabeth Fox, Reed Bye, Michael Brownstein, Allen Ginsberg, Anne Waldman, Jack Collom (npl).
- \*\* BIG RIVER ASSOCIATION, 7420 Cornell, St. Louis, Mo. 63130: River Styx 4. American mythmaking: interview with Gary Snyder, poems by Ishmael Reed, Quincy Troupe, Allen De Loach's poems & photos of Hopiland. Other poets other images (\$3.p).
- \*\* THE TOOTHPASTE PRESS, P.O. Box 546, West Branch, Ia. 52358: Reasons For The Sky by Jim Hanson (\$3.p). Transmigration Solo by Joseph Ceravolo (cover by Mona da Vinci) (\$4.p).
- \*\*UN POCO LOCO, St. Mark's Church In-The-Bowery, Danspace, 2nd Ave. & 10th St., NYC 10003: May 1979 poetry of Bernadette Mayer (edited by Larry Fagin/npl).
- \*\* GARLAND PUBLISHING INC., 545 Madison Ave., NYC 10022: KARL SHAPIRO A Descriptive Bibliography 1933-1977 by Lee Bartlett (...includes a history of all of Shapiro's poetry and prose, which is annotated and an annotated checklist of criticism prepared by David Huwiler. Preface by James Woodress.) (\$20.h).
- \*\*CADMUS EDITIONS, P.O. Box 4725, Santa Barbara, CA 93103: Tennessee Williams in Tangier by Mohmed Choukri, translated by Paul Bowles (\$6.p/\$15. signed limited).
- \*\*WINTER ISLAND PRESS, P.O. Box 125, Salem, MA 01970: Winter III (magazine) works by Franco Beltrametti, William Corbett, Larry Eigner, Maureen Owen, Lee Harwood, Paul Kahn and others (\$2.).
- \*\*ALOES BOOKS, 21 Carleton Road, London N7: Nine Years In A Windtunnel, text by Max Blogg, illustrations by Ken Tisa--Pages from the Hotel Firbank Archive (npl).

\*\*CHARLES SCRIBNER'S SONS, 597 5th Ave., NYC 10017: A Literary Guide To Ireland by Susan Thomas Cahill (\$4.95p).

\*\*NEW WORLD JOURNAL, 2845 Buena Vista Way, Berkeley, CA 94708: New World Journal #4-- works by Susan Howe, Robert Kelly, Bob Callahan, Lewis Warsh, Bernadette Mayer, Charles Olson & Carl O. Sauer, Victor Hernandez Cruz, David Meltzer, and others (\$5).

\*\*THE BARAT REVIEW, Barat College, Lake Forest, ILL 60045: Spring 1979-- works by Paolo Soleri, Helen Chasin, Albert Goldbarth and others (\$3p).

\*\*SIMON & SCHUSTER, 1230 Avenue of the Americas, NYC 10020: When The Tree Sings by Stratis Haviaris (novel/\$9.95h).

\*\*VEHICLE EDITIONS, 238 Mott St., NYC 10012: Typings 1974-77 by Christopher Knowles (\$12p/\$25h).

\*\*# (a monthly communication) Brian Breger, 86 E. 3rd St., NYC 10003: #9, works of Richard Elman, Quincy Troupe, Stephen Vincent (donation).

\*\*MADISON GALLERY, 334 Dundas St. W., Toronto, Canada: There Were No Signs--Fifteen Poems by Irving Layton--Fifteen Etchings by Aligi Sassu. Loose-leaf volumn printed on special paper made for the occasion by Cartiere Fabriano. The edition consists of 120 numbered copies. The cost of the portfolio is \$2,000.00 (A catalogue illustrating the portfolio is available free of charge, from the Madison Gallery).

\*\*BEFORE COLUMBUS FOUNDATION, 1446-D 6th St., Berkeley, CA 94710: Catalog One 1978-1979--incredibly useful catalog listing Anthologies, Children's Books, Magazines and Books distributed by this foundation, descriptions of titles often include samples from those books in the form of poems, interviews, photographs. Very well produced and USEFUL!!! (\$2.p).

\*\*SWOLLEN MAGPIE PRESS NYC, 251 W. 92 St., Apt. 12E, NYC 10025: Broadway: A Poets and Painters Anthology, edited by James Schuyler and Charles North--51 poets, 11 artists, in 104 pp. Works by Ashbery, Berrigan, Berkson, Brodey, Ceravolo, Elmslie, Fagin, Ferrari, Godfrey, Greenwald, Guest, Koch, Lally, Mayer, Myles, Notley, Owen, Padgett, Schjeldahl, Towle, Violi, Waldman, Warsh (and 28 others!), Nell Blaine, Rudy Burckhardt, Robert Dash, Jane Freilicher, Yvonne Jacqueline, Alex Katz, George Schneeman (and 4 more!). (\$4.50 p.)

\*\*MAG CITY, 437 East 12th, NYC 10009: Mag City 7, edited by Masters, Lenhart & Scholnick, has new work by Schuchat, Barg, Weigel, Levine, Wright, Kornblum, Brownstein, Levitt, Kraut, Corso, Savage, Noel, Lesniak, etc. (\$1 p.).

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Disappearing Work, a recounting by Barbara Einzig (The Figures, 2016 Cedar, Berkeley, California 94709, \$4 paperback)

We enter into the world and as it busies itself around us--he and she talking at acting in front of and motioning toward us--a sense of its being outside us begins to set in. In retrospect, our own actions--behavior--appear to be given up to this world outside: they are the "disappearing works" of Barbara Einzig's long prose meditation. This poem takes us inside a life inhabited by recurring thoughts, fears, anxieties, perceptions, weaving them into a sensual tapestry of desire, where desire is seen not as an activity in the world as much as the central fact of a consciousness and memory of it.

So much is lost at any point ("Having expelled herself from her native country... Leaving her job her husband her child."), yet looking back on it the texture has a wholeness, an inclusiveness, that compensates beyond what any sense of absence could allow. "Beat a path. It was what exhausted her, and what sustained her, the tireless picking up after." Sustaining a variety of psychic coups, at the time registered while passing over, now a topology to recall. "It was the same way with her children. They were doing things she was either ashamed of or could not understand, and so she just mentioned them living but gave no more information about them. This is the burden she bears." But here this cycle broken in the telling, a picking up after that releases the burden.

In this work, Einzig focuses on the details of a familiar dailyness (memories of childhood, marriage break-up) which she so externalizes as to make strange, at a distance. Getting to a kind of ontology of the terror of the everyday--paralysis: the world swirling around you, touching it, pulling back your hand. Mother, father, children, husband, wife are the primary--though not the only--characters of the "recounting", played out as "He" "Her" "Him" "I" "She". And there is a various and unannounced shifting of voice among these, as from section to section, sentence to sentence.

A domestic interior ("Here work is replete with domestic images. I imagine her mind on the contrary an array of fists, all clambering upward in confusion.")--recalled, gone over, inspected, "wondered at". So with an earthbound gravity of our own measure: "I was a small shaman so I had travelled low. I flew at a height of only eight or nine metres. The great shamans rode very high, they flew on the clouds."

--Charles Bernstein

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from Scattered Remains

for Jim Shepperd

Greenlight--Go.

Redlight--Stop.

Yellowlight--Caution.

Blinking Redlight--Strong suspicions.

Blinking Bluelight--Apprehension.

Yellowlight with Bells--Mounting fears, accusations.

Whitelight--Sweat, speechlessness, ranting isolation.

Steady Violetlight--Sunlit, fragrant rooms, visitors,  
short walks with attendant.

--Paul Violi

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A Note on Ted Berrigan's Train Ride (Vehicle Editions, 238 Mott St., NYC 10012, \$4 p)

Train Ride, subtitled "February 18th, 1971: for Joe (Brainard)", is a long poem in the tradition of Herodotus, Goethe, Laurence Sterne, Agatha Christie, & Blaise Cendrars--a poem of the travails & pleasures of travel, truly of the late 20th century in that its verbal events are more internal than external: "Out the Window / is / Out to Lunch!"--one of the results of the development of industrial capitalism initiated by steam engine and rail-way (see Wolfgang Schivelbusch, The Industrialized Traveler, a book I translated two years ago which I hope its dilatory publishers are going to bring out soon). Thus, we have a great deal of hypothetical & remembered fucking, money, friendship--"amistad"--and, indeed throughout, witty & precise meditation on the act of writing itself. The persona that emerges is the "poet in the state of surprise" (Apollinaire), a saintly yet human figure, addressing us with wonderful Peruvian frankness: "I'd be a terrific Senator / because I'd love it", &: "How come I can't get paid / just for writing?" True statements, true questions: no meandering here--every word is in place, always ready to transmit the charge. One-third into the poem, we have a hit of the outside: "I just saw a blue / electric / A / which I thought / at first / was a beautiful evening slipper." The "Our Friends" section is a marvelous catalog of prominence of the 1960s (& 70s, for sure). One could go on cataloging the delights of this ride: one would be wiser to simply urge all who can run & read to take it, with Ted Berrigan, a Great Companion.

---Anselm Hollo

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The World 32: Poet John Yau will be guest editor of an issue of The World scheduled for publication in the fall of 1979. Send MSS with SASE to Yau at 37 Crosby St., NYC 10012.

CRITIC OF INTELLIGENCE,  
I'm a. I'm not a critic of writing.

Praxis is stance, an effort to stand to and by attention. Attention is not continuous, it stutters, it writes badly; the effort corrects this.

The vertical piling of fact admits disparity. The narrative of an attentive presence is this fracture, this multiplicity of inter-vibrant integers. The vertical line text is an instance of instants. The break of lines throws each previous over onto the next. This fluctuant hinging is a product of the effort over the facts.

A line thinks an instant. Such that there is no momentary ambiguity, uncertainty. Piling of detail smothers in part the fact of each, while also being a clearest statement of a generic personality of fact. Solid open-to-close compression stills each immediate, gently through the force of their notice. Text quotes fact: its power.

There is no error, attention maintaining itself as object. A subject appears to select, to order, what is select and ordered through the world. There is no outside to act or, as judge. This density gives the text its material strength.

The improbably precise is given its probability, that it can weigh in the rush. The text tests reality, not as a certainty is questioned but as one possibility interrogates another.

The effort to speak is interrupted by, interrupts, that effort. It chooses not one thing or another, but one thing or no thing; a choice not between indentities but of identity. Language forces the moment to speak. It recognizes the moment as language. The alignment of language with language is speech.

An instant touches an instant; as limit. The whole fondles, but of and by the whole. And the touching of two lines is not a discourse, it reduces the cohabitation. Discourse presuades. The soft rest of line on line adds down, it approaches the quantifiable void of the whole. The whole is not a total, it is one thing laid against the one things of which it is formed and of which it is a part.

Words act on the world, curbingly. The world is joined to the world at precise junctures, it is textured. The talk about it is dead when it talks.

After words:

The concentration precedes any little link.  
The words are ridiculously at home.  
Prose comes in the swing lines are after.  
Grammar does the work of words.  
Lines allude to piece their latent text.  
Prose is it doesn't stop.

PRAXIS by Bruce Andrews, Tuumba 18, 2639 Russell,  
Berkeley, CA 94705, \$2p.

--Alan Davies

"Is she really clairvoyant," is a question frequently asked of me in reference to Hannah Weiner. "Does she really see words?" is another.

Hannah's journal, while "clairvoyant" in the dictionary sense of "having the power of seeing objects or actions beyond the natural range of vision," has the more significant power to reveal the workings of our own minds to us. She has an exceptional ability to transcribe the language of the mind talking to itself. She traces the self-denigration we all suffer, "stupid girl," as well as the self-congratulation, "this is terrific old girl"; the maternal aspect that has us advise ourselves to "GO OUT, GET A HARD ROLL," and the obsessive quality of a crush that might express itself in recurring admonitions to "call Rhys."

This writing is spiritual, not so much in its references to retreats, Satchinanda, or Rinpoche, but more in the way it practices the Buddhist dictum to "watch your thoughts." Though meditation is, for me, a spectator sport only, I recognise Clairvoyant Journal as a form of meditation-in-action, or meditation-in-art.

The answer to question number two is also yes. I'm convinced that she really does "see", in some sort of visual and/or audio hallucination, the words she writes. But, as with Castineda's supposedly anthropological investigations, I don't think it really matters whether this is truth or fiction. The value lies in the literary achievement.

Perhaps this is a good place to give a clue as to the distinguishing characteristics of these three "voices," something Hannah sometimes does in performance, although she omits it from the printed version of Clairvoyant Journal. The "big words"; or capitals, often give (sometimes contradictory) commands. "GO OUT" will be immediately followed by "STAY HOME." Who hasn't had evenings where their brain talked to them like that?

The italics are a more complicated voice; they make comments on the action and are often snide.

The ordinary type is Hannah's nonclairvoyant contribution. It records immediate reality, reminisces, tells anecdotes, and remarks on the interference of the other two voices.

In the midst of all this analysis I'm neglecting to emphasize that this book is funny. The three voices compete, argue and vie with each other like a comedy team for prominence and the last word:

Try praying: Our father who art be right over

A song: Here we go round the mulberry bush the  
grapefruit John the mulberry mush GIVE UP

Every page contains wry jokes, verbal games, odd puns:

They way I QUOTE to destroy a word is to  
change its litters.

Her anecdotes detail her desires for expensive clothes, junk food, love, sex, fame--not necessarily in that order. Many of them inspire a laugh of recognition: "You dig another donut out from under the dirty washed floor paper towel and empty tuna fish can NO GOODS pour some more beer Control yourself you ate less LECITHIN you didn't get any DONT MENTION ME TOOTS says the maple syrup bottle fake you've taken a swig of it every night since the doctor told you to give up sweets completely. The donuts are awful NOT GOOD FOOD They all taste of Carbona wall wipe OUCH You destroyed your chance COLE SLWA you know you can't digest that You haven't tried chocolate pudding either TNAG GOD DON'T LAUGH The oil in the donuts that dont taste of cleaning fluid is awful THROW UP Begin."

My only reservation about Clairvoyant Journal is its abundant use of proper nouns. I wonder if much of the effect of the work would be lost on someone who did not share Hannah's artistic/geographic/historical/context. I've sometimes thought the work should include a glossary.

Clairvoyant Journal conveys the humor and drama of the multi-faceted clutter of immediate reality.

--Sharon Mattlin

TO A DANCER

I never knew you so unpracticed  
when I was welcome in your life

Muscles receptive to the feeling  
I am the youngest and mild

You who've never left my feeling  
in hesitant days, spring mostly

And summer as it's trying to believe  
you figure in my touch and understanding

You made yourself a floor inside my heart  
and of my words you taught me many

but of your dance, a few.

--Anne Waldman

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