

# SEGUE DISTRIBUTING

1980

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# SEGUE DISTRIBUTING 1980

*The publishers whose books and magazines are listed on the pages that follow put out some of the most exciting and most discussed new writing in America. Thanks to a grant from the National Endowment for the Arts, the Segue Foundation is able to make these publications more easily available by providing, for the first time, one central address from which to order them.*

*The works presented by these publishers may provoke. They may call on the reader to reconsider what constitutes a poem. They will certainly dazzle with technical brilliance and imagination. But more than anything else, these works will provide an intense experience of the world as made tangible by writing. The pleasure of these works is their language—alternately dense and sparse, sumptuous and reflective. A language you can touch.*

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## SEGUE FOUNDATION 1980

**James Sherry, Part Songs** 28 pps., saddle stitch, paper wrapper; \$3. Eleven poems drawn from musical works by Stravinsky, Wuorinen, Musica Elettronica Viva and songs. The mode of each musical work is reflected in the style of each poem.

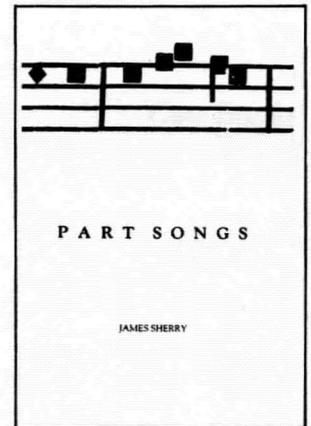
**Diane Ward, Theory of Emotion** (in association with O Press) 12 pps., saddle stitch, cover by Lee Sherry; \$2. "...breathing nebulous specifics into exact studied air, a temperature through which to mount an alphabet." — Alan Davies.

### *Forthcoming*

**Hannah Weiner, Little Books/Indians** 104 pps., perfect bound; \$4. The latest from the forehead of the author of the *Clairvoyant Journals*, detailing the life of the sentence through the presence of the American Indians. *All words are seen.* "So I imagine Hannah Weiner's technical dilemma to be the control of the sensory tide at her fingertips." — Tina Darragh.

And, announcing the long-awaited publication of **Legend**: a five-way collaboration among Bruce Andrews (NY), Charles Bernstein (NY), Ray DiPalma (NY), Steve McCaffery (Toronto) and Ron Silliman (SF). *Legend* is published by *L=A=N=G=U=A=G=E* in association with the Segue Foundation 250 pps., perfect bound, 8½" × 11"; \$5.

The best way to understand what these poems are about is to read them, since they are continually talking about themselves. These poems are a possibility. Do they require a new kind of reading? Will they give you an idea? "Will be fed. , but will the sentence be saved?" "*Legend* is a blast." — Robert Creeley.



*Legend*

## BOOKS FROM ADJUNCT PRESSES

### *Ailanthus Press*

**The Big House** A collection of poets' prose, ed. Michael Slater, 101 pps., perfect bound; \$4.95. *The Big House* brings together 29 younger poets from coast-to-coast; a unique compilation of prose works ranging from the essay to experimental narrative and autobiography. "...this anthology presents many genres, many dissolutions of genre, examination of genre itself. As the prose experience is a crucial experiment for the poet, so this anthology is a crucial anthology." —David Shapiro. *The Big House* was selected as one of the best small press titles of 1979 by *Library Journal*.

### *Asylum's Press*

**Charles Bernstein, Parsing** 42 pps., side-staple; \$4 (rare). "a substance, of gravity / that pulls apart / or back on."

**Ray DiPalma, Marquee** 27 pps., with an afterword by Steve McCaffery, side-staple; \$5. "...DiPalma's work expresses an integrity and commitment to the uses of language in a new and demanding way and his achievement offers much that needs to be learned by those whose understanding of the placement of words on the page is based on the concept of literature as a second language instead of the first it must always be." —Michael Lally, *St. Mark's Poetry Project Newsletter*.

**Susan B. Laufer, Photogram** A collection of 8 original offset reproductions of Laufer's photograms. This all-picture-book is beautifully produced on coated paper with spiral bindings; \$3. Signed and lettered A to Z; \$5.00.

**Peter Seaton, Agreement** 48 pps., saddle stitch; \$3. Signed and lettered A to Z; \$10. A first collection by a poet whose technical virtuosity combines with a seismographic accuracy in recording and creating fluctuations and tones of contemporary life.

**Ted Greenwald, Use No Hooks** 42 pps., side-staple; \$2.50. "Sleep in two parts / First the upper / Folded / From the heart / Wrapped in diamond music / Falling backward / As if slowly / But allowing for gravity"

### *Awede Press*

#### TERRAPLANE



**Biscuit** edited by **Tod Kabza** 32 pps., saddle stitch; \$3. A collection of poetry from 1976 featuring the work of Bob Perelman, Lou Robinson, David Kozbei and others. Includes translation of Chatino Indian poems by Jim Greenberg.

**Flora Danica** edited by **Brita Bergland & Tod Kabza** 64 pps., saddle stitch; \$15 (rare). The second Awede anthology (1977). This collection includes the work of Rosemarie Waldrop, Bruce Andrews, Ray DiPalma, Phil Smith, Ron Silliman, Mrs. E.A.G. Hawker and others. Graphics.

**Terraplane** edited by **Brita Bergland** 120 pps., perfect bound; \$4.50. The third (1978) anthology contains the work of Keith Waldrop, Bob Perelman, Tod Kabza, Ray DiPalma, Anne Waldman, Charles Bernstein, Bruce Andrews, Asa Benveniste and others.

**Bruce Andrews, No. 41** A four-foot poem rolled. \$1.50.

**No Name No Mail** Anonymous xerox mail graphics, 12 pps., saddle stitch; \$2.

**Lou Robinson, Nones** 12 pps., saddle stitch, letterpress; \$2. "Every free memory an eye to history am I free to memory?"

**Brita Bergland, Censored Texts** 5 graphics based on Diderot's text. An edition of 20, unbound in wrapper, letterpress; \$40.

**Jay Jaroslav, Momente** 24 pps., saddle stitch, letterpress; \$3. Poems based on a conceptual study, translated from the Italian.

**Jaroslav** introduction by David Carbone, preface by Kenneth Baker. 84 pps., sewn binding, includes reproductions of 30 documents; \$10. A study and reproduction of Jaroslav's fabricated identities, this piece caused Jaroslav's arrest in 1972 by the FBI. This book serves as both a historical and artistic study.

**Bruce Andrews, Jeopardy** 32 pps., saddle stitch, letterpress; \$4. "Words/were/what/were/whole"

**Intervals** by Keith Waldrop; **Nothing Has Changed** by Rosemarie Waldrop; **Nijole's House** by Hannah Weiner. Forthcoming 1980.

**Ray DiPalma, Planh** 36 pps., saddle stitch; \$3.50. A long meditative poem whose title comes from the Provençal term for 'elegiac.' "The lines in relation produce charges and discharges (cognition and recognition), and it is this motion, this constant, that reminds us that we are in the presence of meaning." — Alan Davies.

**Nick Piombino, Before** 36 pps., saddle stitch; \$4. A long prose poem, illustrated with collages by the author, centering on cognition, pre-cognition and the relations between the mind and language. Forthcoming 1980.

**John Wieners, The Lanterns Along the Wall** 6 pps., mimeo; \$15 (rare). This poetic essay, a consideration of the author's poetics, was written for presentation to Robert Creeley's class at Harvard in 1972. It is a gentle, precise explication of the lights that inform the spaces in and from which the poetic consciousness works.

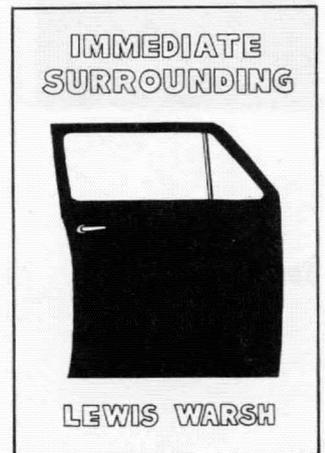
**Lewis Warsh, Immediate Surrounding** 20 pps., side-stapled, cover and frontispiece by George Schneeman; \$3. \$10 signed. This long poem leaves the house, returning to leave again in thought. The city and the mind are one, balanced, for the poem's duration.

**Aram Saroyan, The Bolinas Book** 42 pps., side-stapled, cover by Gailyn Saroyan; \$3. \$10 signed. These brief poems, written to, at, and about the poet's friends and concerns in his home town, are an at-home gestural realization of one life's forays into the hearts of that town.

**Mary Lane, Electricity** 15 pps., side-stapled, Xerox; \$2. A long poem in three sections, the electricity of which (dis)appears in one lobal galaxy, only to (dis)appear in another. "...at this table / in the medium / floating / through the medium / expansion / smiling at the silver monads / in the head / surrounds / through the air / in the medium / contraction / sidewalks / in the park / in the medium..."

## Case Books

## Other Publications

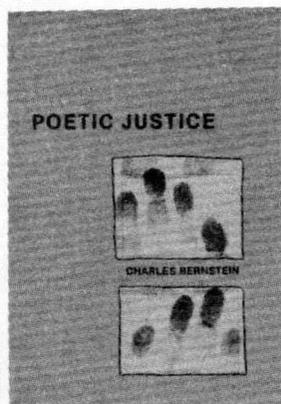




**Michael Gottlieb, *Local Color/Eidetic Deniers*** 72 pps., perfect bound, cover and art by the author; \$3.50. \$10 signed. This book contains two substantial texts. "...the invariably adverting but not easily called articulate speech (saying *through* words here may mean between, among) that crops up nevertheless like weeds in the sidewalk or glances between office desks." — Steve Benson.

*Local Color/Eidetic Deniers*

*pod books*



**Chris Mason, *Poems of a Doggy*** 48 pps., perfect bound; \$3. Mason's first book of poems, at once direct and unprecedented. Words tumble, combine, dissolve, re-group.

**Charles Bernstein, *Poetic Justice*** 52 pps., perfect bound; \$3.50. Event becomes texture in this collection of poems in prose formats. "The hum is it."

**Armand Schwerner, *bacchae sonnets 1-7*** 16 pps., handsewn; \$1.50. "...thoughts fused into structures, compactions, that stun the imaginations of those who hear them..." — Jerome Rothenberg.

*Street Editions*

**Lyn Mandelbaum, *Consider Yourself Lucky*** 50 pps., saddle stitch; \$6. \$12 signed. A reflective examination of attitudes about the last three decades through visual and verbal images by a woman who lived through them all.

**Barbara Cesery and Marilyn Zuckerman, *Monday Morning Movie*** 50 pps., (fold-out book), perfect bound; \$7.50. \$15 signed. A collection of 8 poems, photographs and drawings exploring the impact of media on our lives.

### *Contemporary Literature Series I*

**Charles Bernstein, *Shade*** 64 pps., side-stapled; \$3. *Shade* is at once a book which expresses Bernstein's poetics, and is a beautifully lyrical testament to language itself.

**Ray DiPalma, *Cuiva Sails*** 44 pps., side-stapled; \$3. Like the Cuiva, a nomadic tribe of the Amazon who travel about in small boats topped by brightly colored patches, DiPalma's language moves in a seemingly random pattern, yet pulls towards narrative meaning.

**John Stehman, *Space Dictation*** 17 pps., side-stapled; \$3. Through a process influenced by Andre Breton's *Manifesto of Surrealism*, a poetry that is both witty and meaningful results.

**David Antin, *whos listening out there*** 42 pps., perfect bound; \$3.50. A "Talk-poem", the form Antin has made famous in his performances and books.

**P. Inman, *Platin*** 22 pps., side-stapled; \$3. Like the Russian Futurists—Khlebnikov, Mayakovsky and Kruchenykh—Inman has chosen to write a poetry in his own "Trans-rational" language. The reader must question the whole notion of language. What is a "real" or "true" word?

### *Contemporary Literature Series II*

**Ronald Vance, *I Went to Italy and Ate Chocolate*** 21 pps., side-stapled; \$3. Vance describes his new work as "writing as an object which is used by the writer to shape its own fiction."

**Douglas Messerli, *Dinner on the Lawn*** 55 pps., side-stapled; \$3. Messerli creates a cycle of language which breaks through traditional associations to make a new world cohabited by poet and reader.

**Jean-Jacques Cory, *Particulars*** 18 pps., side-stapled; \$3. The reader is presented a language broken down into its constituent elements, which, in turn, permit him to witness a continual collapse and recreation of the word.

**F. John Herbert, *The Collected Poems of Sir Winston Churchill*** 48 pps., side-stapled; \$3. In his first collection, Herbert writes a poetry focused on language, but grounded in a Dadist sense of reality.

**Tina Darragh, *On the Corner to Off the Corner*** 29 pps., side-stapled; \$3. Alphabetically inspired, this poetic sequence explores the English language, word-group by word-group.

### *Forthcoming in Series III*

Jeff Weinsten, *Life in San Diego*; Peter Frank, *The Travelogues*; Ascher/Straus, *Woman's Nightmare*; Bruce Andrews, *Give Em Enough Rope*; James Sherry, *In Case*; *Smoke and Other Early Stories* by Djuna Barnes and Jane Bowles; *A Bibliography* by Lawrence Shifreen.

*Sun & Moon Press*



## MAGAZINES AND SERIAL PUBLICATIONS

### ROOF

Edited by James Sherry One of the central literary documents of the '70's. "ROOF raised my consciousness." —John Ashbery

<p>ROOF: an anthology of poetry from the Naropa Institute, Boulder, Colorado, summer of 1976. \$2.00</p>	<p>ROOF VI: 27 poem 5 by 18 poets spring 1978 \$3</p>
<p>ROOF II: abcdefg hijk lmn opqrst uvwxyz spring 1977. \$2</p>	<p>ROOF VII: am: G p: Oa: Trsof: ug: Laeiea: aa: ageiml: rz: lgnis: ti: lawi: '7: en: yram: 8: re: .tla: \$: i: .dn: 3: y:</p>
<p>ROOF III: for um 5 poets collaborate in Legend * other works also summer 77 \$2</p>	<p>ROOF VIII: Paz/Weinberger Ward Seaton Eigner Andrews A quarterl y magazine winter 1978 3dollars</p>
<p>ROOF IV: from Tamoka occurrence of tune at center Tibe tan rose content of Bard's th ebriek from w avebuglesbo wings backen ding fall 77 \$3</p>	<p>ROOF IX: 5 poets Bernstein Davies Dreyer Inman Robinson + Mallarmé ms. pps... spring 79 \$3</p>
<p>ROOF V: Di Palm a Gottlieb W eigner La lly H udspeth B i non s u rro ights herry Higgi ns SF forum winte r 78 \$3</p>	<p>ROOF X: a q u a terly u a nall of u summerr LXIX \$3</p>

**Roof I** An anthology of poetry from the Naropa Institute, Boulder, Colorado, presents works by Duncan, Adam, Creeley, Ashbery, Wakoski, McClure, Waldman, Berrigan, Burroughs, Trungpa, Ginsberg and others—a total of 66 poets. *Available only with a complete set.*

**Roof II** New York poets: DiPalma, Greenwald, Guest, Lauterbach, Levine, Myles, Nadler, Notley, Rosenthal, Rudman, Savage, Weiner, Wright and others. *A few copies available at \$10.*

**Roof III** An early selection from *Legend*, an international collaboration, by Andrews, Bernstein, DiPalma, McCaffery and Silliman; other poets also. *A few available at \$10.*

**Roof IV** A special forum of Washington, D.C. poets edited by Bruce Andrews: Darragh, Dreyer, Inman, Lang, Malone, Messerli, Reese, Rosenzweig, Ward, Welt and Winch. Other works. *A few available at \$10.*

**Roof V** A special forum of San Francisco writers: Armantrout, Benson, Bernheimer, Harryman, Hejinian, Perelman, Robinson, Silliman and Watten. Other works. *A few available at \$10.*

**Roof VI** Works by Corbett, Davies, Gottlieb, Grenier, Knowles, Mac Low, Piombino, Wellman, Sherry and others. *A few available at \$10.*

**Roof VII** Lally, "On the Scene"; Taggart, "Inside Out"; Greenwald, "Earth Angel"; Silliman, "Sunset Debris". *A few available at \$10.*

**Roof VIII** Paz translated by Weinberger; Ward, "Citizens Band"; Eigner; Seaton, "Piranese Pointed Up"; Andrews, "Getting Ready to Have Been Frightened". \$5.

**Roof IX** Robinson; Davies, "Caring More for You by Far"; Inman, "Lotioning"; Dreyer, "Tamoka"; Bernstein, "Eleven Poems". \$5.

**Roof X** DiPalma, Weiner, Sherry, Baracks, Yau, Greenwald, Hejinian, Higgins, R. Waldrop, Andrews/McCaffery, Grenier/Bakti, Bergland, Nadler, Berssenbrugge and Gottlieb. \$4. Associate Editors: Tom Savage (I-III), Vicki Hudspith (IV-V), Michael Gottlieb (VI-X). Art Director and cover design by Lee Sherry.

The complete set of ROOF is available for \$85.

L=A=N=G=U=A=G=E edited by Bruce Andrews & Charles Bernstein. *L=A=N=G=U=A=G=E* is a perpetual intellectual delight, especially welcome for its cogent reviews of small press publications. The editors, who are just as much at ease with Walter Benjamin and Gertrude Stein as ... Tom Raworth, offer a wide variety of critical materials neatly packed into a small space. The perceptive reviews and comments make this a small gem, well worth the modest subscription price." — Bill Katz, *Library Journal*.

"It is one of the first journals to extend directly from a concern for language as a ground base for poetry and one of the few magazines to provide an open forum for discussion of poetics by the writers themselves." — Michael Davidson, *Archive for New Poetry Newsletter*.

"The most important and interesting new magazine published in years. No serious contemporary poet can afford to do without it." — Douglas Messerli, *Lá-bas*.

**Volume One** The six issues of this volume, originally published in 1978, are now available as a 168-page, perfect bound book. Contributors include Eigner, Bromige, Weiner, Silliman, Higgins, Rothenberg, McCaffery, Greenwald, Mac Low, Waldrop, Mottram, Armantrout, Mayer, Hejinian, Johnson, Grenier, Jameson, Foreman, Rasula &&. \$5 to individuals, \$8 to libraries.

**Volume Two** Four issues published in 1979. #7: "Sound Poetry", "Ruscha's Books and Seriality", "Non-Poetry" booknotes by Benson, Cheek, Creeley, Child, Howe, Lansing, Mandel, Taggart and others, &&. #8: Piombino, Perelman on Zukofsky, Dreyer, Coolidge, Kelly, Cavell, &&. #9/10: A special issue focussing on "The Politics of Poetry" with articles by Acker, Boone, Byrd, Davidson, Eagleton, Fawcett, Inman, Seaton, Sherry, Sondheim, Thomas, Watten, &&. Volume Two set: \$9 to individuals, \$15 to libraries. Single copies of #7 not available; #8, \$2 each to individuals, \$3 libraries; #9/10, \$3 individuals, \$4 libraries.

**Volume Three** Three issues published throughout 1980. #11: Special review section with notes on Arakawa, Ashbery, Brainard, Buck, Clark, Darragh, Dlugos, Fisher, Gitin, Gottlieb, Khlebnikov, Prince, Robinson and others by Berkson, Owen, Corbett, Dewdney, Hamilton, Wendt, North, Friedman, &&, plus Davies on structure, Lally on his work, and Malone/Reese on "disappearing art(s)", &&. Single copy \$3 individuals, \$4 libraries. Subscription to the volume, \$4 individuals, \$8 libraries.

**Epod** Edited by Kirby Malone & Marshall Reese. Saddle stitched; \$1.

#2 Two sections from *Legend*, a collaborative work by Bruce Andrews, Charles Bernstein, Ray DiPalma, Steve McCaffery and Ron Silliman.

#3 *Homage to Leona Bleiweiss* by Jackson Mac Low. A word music piece dedicated to the editor of the *New York Post's* daily word game; and *Eleven Days from Clairvoyant Journal 1973* by Hannah Weiner, "I see words on my forehead, on the page, / in the air don't rhyme..."

## L=A=N=G=U=A=G=E

VOLUME 1

JUNE 1979

### WRITING AND THINKING

Because remembering is useful (self-generating), it constantly juxtaposes images and fragments of thought spontaneously into the thought process. For this reason, remembering continually transforms the effect of specific associations and images on the thoughts of symbolic writers as images to them as we write and record what is written. Since remembering causes such transformations by overlaying, combining, and displacing associations, this process prevents accurate remembering, and linking specific associations. But mobility as to the length of time that words are linked to specific associations in the thought process does make it possible, in writing, to each word as juxtaposition, word association, repetition, and physical placement in the text, to also have character, symbolic value or relationship to the composition as a whole (their "voice"). Writers longer, as mental projections, are continually re-making specific images by the transformation of mental associations as the composition proceeds. The harmonic, rhythmic and spatial value of images undergo changes as well depending on the initial and word associations chosen by the reader or writer to be, at any given moment, their visual source or "map".

Of all types of writing, poetic discourse, like the perceptive and technique of free association, must trade to cause the experience of remembering to be idiosyncratic, personal, and dehistoricized. By the latter view, I mean that the selection or fixation elaborated from the texts or associations may be reconstructed or deconstructed at any given moment by current associations. The method of free association focuses on the relative value of images by placing them in a non-linear relationship to consecutive fragments of ideas, with particular forms of thought patterns fixed by sequential ordering. Chance and random sequencing of images can have a similar topographical/chronological effect, by causing shifts between coded message and the non-linear fragments and the instantaneously placed words, "wordings" of present images linked into signal words and thoughts. Specifically the difficulty in poetry with thinking, is that after-images often tend to be sustained in remembering word longer than is necessary for the non-linear, typically nonlinear grouping of sequential or juxtaposed images. The clear statement, meaning or purpose might well be done, for

*Epod*

## *Sun & Moon*

The list of contributors to *Sun & Moon* reads like a who's who of postmodern literature and art. Among our contributors are Walter Abish, Kathy Acker, Charles Altieri, Bruce Andrews, Eleanor Antin, Russell Banks, Djuna Barnes, Bill Berkson, Charles Bernstein, Jorge Luis Borges, Michael Brownstein, Peter Campus, Tom Clark, Clark Coolidge, Larry Eigner, Kenward Elmslie, Steve Gianakos, Dick Higgins, Peter Hutchinson, Allan Kaprow, Richard Kostelanetz, Lucy Lippard, Robert Longo, Phillip Lopate, Jackson Mac Low, Bernadette Mayer, Leonard Michaels, Ron Padgett, John Perreault, Gilbert Sorrentino, James Tate, Tom Veitch and Anne Waldman.

The magazine (*Sun & Moon*) offers something for any intellectually curious reader, and is a little magazine of higher than normal quality. —Bill Katz, *Library Journal*

*Sun & Moon* fuses, as some of the best literary magazines have in the past, a mutuality of concerns that is distinctive. There is no other worthwhile magazine quite like it. It deserves a place on the periodical shelves of all libraries, large and small, who are interested in building their collections of important magazines. —William Claire, *Serials Review*

Each issue of *Sun & Moon* runs from 150-200 pages, is perfect bound and handsomely printed. A subscription is \$15 (for 4 issues) for libraries, \$12 for individuals. ISSN: 036-3742.

## *A Hundred Posters*

Over 100 American, Canadian and British writers have been published in the 38 issues to date. Following is a list of the single-author issues; an author list for all issues is available on request. Monthly beginning January, 1976, approximately 12 pp/issue, \$1 each, complete set \$35. 8½" x 11". "newsletter" format, offset, currently 500 copies/issue.

#14 Ron Silliman, *Disappearance of the Word, Appearance of the World*; #25 Ted Greenwald, *The Sandwich Islands*; #26 Charles Bernstein, *Three or Four Things I Know About Him*; #27 Lewis Warsh, *This Great and Wide Sea*; #29 Michael Brownstein, from *Oracle Night*; #30 Britton Wilkie, *Line Spectra of the Periodic Table*; #31 Peter Seaton, *The Correspondence Principle*; #32 Ray DiPalma, *Five Poems*; #33 Hannah Weiner, *Little Book Virgin Feb 78*; #34 Bruce Andrews, "So disappointed..."; #35 Steve Benson and Barrett Watten, *Non-Events*; #36 Nick Piombino, *Phase* etc.; #38 Lyn Hejinian, from *Walls*.

## *Oculist Witnesses*

8½" x 11", mimeo (third issue offset) with offset covers.

#1 July 1975, 50 pps., cover by George Schneeman; \$6. John Wieners, Lewis MacAdams, Richard Dillon, Lewis Warsh, Aram Saroyan, Alan Davies, Gerard Malanga, Jonathan Cott, Bill Corbett, Larry Fagin, Clark Coolidge.

#2 March 1976, 72 pps., cover by Joe Brainard; \$6. Ron Padgett (Marcel Duchamp and Raymond Roussel), Jay Boggis, Bill Berkson, John Giorno, Tom Clark, Ted Greenwald, Maureen Owen, John Yau, Stephen Jonas, Diane DiPrima, Duncan McNaughton, Fielding Dawson (*On Writing Jokes*), Joe Brainard, Anne Waldman.

#3 December 1976, 86 pps., \$3. Ron Silliman (*Note Concerning the Current Status of aRb*), Lewis Warsh, Richard Dillon, Bernadette Mayer, Ted Greenwald, Barrett Watten, Tapa Kearney.

## T A P E S

A Cassette Audio Tape Series: \$3.50 each.

**DuoOccident** vocal and instrumental work by Kirby Malone & Marshall Reese, editors of *E pod* magazine and members of the performance group CoAccident. Includes versions of *phr*, *59*, *story*, [ ] [ ] , *wrench wrench*, *slugs* and *what whole wheat means*. #8601

**With Ruth in Mind** by Anselm Hollo. A long poem made up of 3 parts. Recorded live. "Hollo's delivery of the sequence itself is characterized by a pleasantly casual momentariness (harumphs, laughter and brief digressions) which lends an engaging intimacy to his readings." — David Beaudouin. #8602

**Music of Svexner Labs** by Alec Bernstein. Music for isolette incubator, driftwood marimba, prepared sheeps skull, svexner piano, double bass and other instruments. Includes the video-opera *Mnemo-acoustical Loupes*: "A Light in the Tube. Alec Bernstein presents "*Mnemo-acoustical Loupes*". What are they? Well, enlarge the image of anything small, like a light bulb filament, and show it on TV, while amplifying the sound it makes. The idea, which Bernstein expands, is called 'corrupting dimensions'." — *Washington Post*. #8603

**Xa** by Tina Darragh and Doug Lang. "Darragh associates, chants, same vowel, projecting, her definitions are a meaning, an image, a reference and not ... Lang combines, reread the books, feelings from moment and year to second feel linked by no time break in the words... innerspace of the poetry *voice* came easily through good engineering and private listening." — James Sherry. #8604

**Svexner Labs at m Harry Reese's**; recorded live with Mitchell Pressman on double bass and Alec Bernstein on assorted sound units. #8605

**Svexner Labs at the Festival of Disappearing Art(s) (Electro-acoustical Music of Dead Trees)**; Recorded live at the Washington Project for the Arts with Mitchell Pressman and Alec Bernstein. #8606

**Click Poems Liptych / Ignorant Translations** by Ellen Carter and Chris Mason. Audio works in the social fields of communication: Celan versions, telephonics, androgynous text reversals. #8607

**On His Own** by Steve Benson / **The Other Side of Steve Benson** by Chris Cheek. "The future is the ear... It will make you panic less." — Carla Harryman. #8608

**Testes 3 Broadcast Tapes** An anonymously operated audience participatory phone station which broadcast, primarily, juxtaposed, superimposed, and distorted recordings of incoming calls: four 90-minute tapes, covering 5 months of service, are \$20; one 90-minute tape: \$7. #8609-8612

## Widemouth Tapes



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