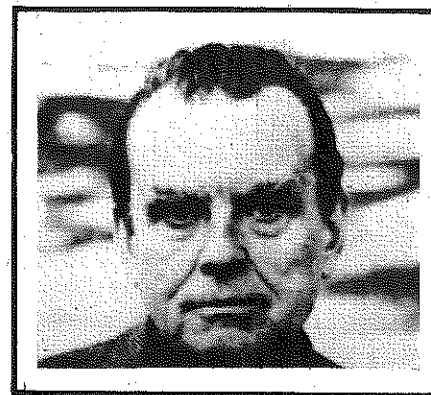
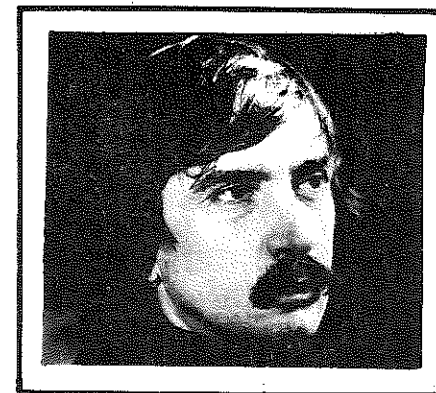


THE LITERARY STOREFRONT NEWSLETTER



CZESŁAW MIŁOSZ

JUNE 7



EDWARD ALBEE

JUNE 21-25

JUNE 1982

\$ 1.00

JUNE ISSUE # 49

THE LITERARY STOREFRONT IS NOW OPEN:

10 a.m. to 5 p.m. Mondays through Fridays

...information...activities...readings...books...

USE US! PHONE: 688-9737

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Answer to the Literary Trivia Quiz #1:

Question: What did Mr. Joyce say, on hearing
that his son, James, had married Nora Barnacle?

Answer: She'll never leave him.

DALLAS PETERSON & THE WRITE PEOPLE: Monday to Friday,
12 to 8 PM. Association of professional writers,
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NATIONAL BOOK WEEK AT THE LITERARY STOREFRONT
April 24 - 30th

According to some media sources, activity for this year's National Book Festival in Vancouver "had shifted from Robson Square Media Centre to the Literary Storefront" (?). As well as readings, two unique approaches were tried at this literary loft; a week of open house for would-be writers, and a reading competition with prizes.

On Monday night, April 24th, the faculty from the writing program of David Thompson University presented a reading of works by both themselves and their students. Tom Wayman presented the most cohesive performance, due to both his delivery and keen eye for originality in both his own work and selections from his students. We laughed, and delighted at concepts shaped by language. David McFadden is noted for his skillful short story, and effective reading style, as well as his spontaneous performance in a dialogue written by Margaret Hollingsworth. Because Margaret had left her material behind, this impromptu dialogue of hers had its moments, but readily gave the impression it was "dashed off"...Fred Wah could better justify the inherent power of his poetry by reading more effectively, but his care for his students' creative efforts certainly emerged as he presented their work. With an attendance of about thirty people, this proved to be your average B- occasion. These four also talked to potential candidates for their writing program next September, and interviewed candidates for teaching positions at Nelson. It appears that perhaps three of them are leaving next year...

All during the week, the Storefront held Open House for interested new members and writers who wanted feedback on manuscripts or information about publishing. Whether due to its scheduling during working hours or lack of interest, only a couple dozen showed up all week. This was especially disappointing on Friday afternoon when novelist John Lane showed up to read at 3...he had the opportunity of talking to a small circle of friends consisting of four. The coffee was not always fresh.

Wednesday night, the Open Reading Marathon brought an enthusiastic turn-out of a dozen, half of whom were readers. "Prizes" were awarded in various categories, but the winners in Fiction and Poetry were Trish Hopkinson and Warren Stevenson respectively. Trish presented excerpts from her novel-in-progress, the powerful account of a woman dealing with cancer, and Warren read recent poems which came from several distinct point-of-view - sharply observant, and oddly humorous, to identify a few. Their work is presented in this newsletter... Serious feedback was contributed by all participants at the evening's end, and it was decided that a bi-weekly writer's group would be established starting in June...see this newsletter for further details. Several latecomers straggled in as the night progressed, including one lady who thought we meant a 24 hour extravaganza.

The highlight of the week was the Friday night gala reading and Birthday Bash. Very well-attended (there was a full house), the event proved to be wildly diversified, by virtue of the readers. David Watmough, a master of delivery, read a poignant and funny piece of prose; Audrey Thomas surprised everyone with a story that was out of her usual style and subject matter, whimsical and detailed; Maxine Gadd read a selection of poems and cranked up for her final Cordova Street chronicles. Edwin Varney did his Professor Poem, a clever if long-winded presentation of verse masks; Marya Fiamengo, after a calm series, capped off with her "signature" poem, "In Praise of Older Women", a powerful piece hard to match. Andreas Schroeder finished the evening with a strong, haunting fiction.

Reaction to the evening varied from "this is not our scene" to "how self-indulgent" to "how varied" and "fabulous". There is room for everybody, and that is what is so grand.

Dona Sturmanis

NATIONAL BOOK FESTIVAL WINNING READER:

Mr. Warren Stevenson's reading of the poem below (inspired by a conversation overheard in a Vancouver muffin shop), won him first prize in the N.B.F. open reading marathon held at the Literary Storefront. Mr. Stevenson's book of poetry, Then and Now, was published by Fiddlehead Press in 1977.

MUFFIN TIME

Arising betimes and going out sans coat
to see about a defective heater fan--
driving through the rain over the bridge
to North Van--another society
like something out of Thomas Hardy--
killing time while the car gets fixed
walking through the rain to the muffin place
ordering lemon tea and a muffin
idly watching a tourist woman come in
fat-assed and wearing slacks--
plus ca change, plus c'est la meme chose, eh FRS?
overhearing her argue with the muffin girl--
"Why the hell can't I cash a traveller's cheque?"
"I'm sorry, Ma'am, you have to have some identification"--
and so forth and so on to the clatter of dishes
--the guy next to me toying with the idea of
paying her bill
but not liking the expression on her ass
--another lady almost slipping as she makes her
entrance
much to her own delight--a little blushing sensation--
the altercation at the counter rapidly ripening
as the tourist woman asks sardonically
"How do I know this is my own body?"
her voice rising like the wail of my heater fan.
I pay my bill, leave, and ask a guy on the street
"What is there to do around here?"
"There's the muffin place" he says.
"I've just had a muffin" I reply.

Trish Hopkinson reading from Split Ends, her novel, won first place in the Fiction category at our Marathon Reading at the National Book Festival. We are pleased to print a selection from that work here.

Three years ago they had lived in the apartment. It had one bedroom and a garden less than the four of them needed. No sunlight crept in, because outside branches of great fir trees shadowed their windows, as though they were a secret.

George and Patti had sold their third house in the new land. They vowed to settle debts with the profit, and return home to the yesterday they had broken like a bad habit. They would stay in the low-rent rooms only another year.

That was toward the end of the time Patti still believed in George. Never meant for more than a toy, justifying destruction tidily, she made one last buy into the American dream - a garburetor. The gadget became at last a symbol of Patti's lost faith in George. A practised misplacer of faith, even when they had met in her late twenties, Patti left premonition unheeded on their first date. He asked where she would like to go, not daring to decide for them. They saw Antonioni's Blow-Up, when David Hemmings was beautiful, potential, and lived near Patti.

And even with the ten thousand dollars from the house sale, George could not make the dream come true, the way he had said he would. Now, they lived in a high-rent townhouse, into whose kitchen the garburetor had been installed. That early evening her two daughters were mucking out horse stalls at the farm next door.

Entombed within three bedrooms, one-and-a-half bathrooms, unmenancingly-sized fir trees anchored in adequate garden space, they sat together in the semi-silence of civilized failure.

At the table, they contemplated fish sticks made respectable by white cream sauce.

"I'll get it," she said. Which was foolish, because the phone was on the table, beside the pepper. The woman at the surgeon's office had said he would not be back before four. Anyway, the results wouldn't be through before Tuesday. Today was Friday. That's why supper was fish sticks. She pulled the receiver down the dial.

"Mrs. Anderson?"

"Yes!"

"Well, I think they give some kind of treatment for these for these early cancers!"

Patti was glad she had answered the phone. George would not have been a good conduit for the message. She did not need to tell him. She'd said something like "Oh, no!" before putting the receiver straight down.

She looked at her plate, seeing the food covered in a layer of sand not there. Then she stood, taking her supper to the kitchen, and threw it in the sink. George looked at his, and followed. The garburetor ground out the last of ordinary life. According to the instructions, Patti turned the cold tap on full. The fresh water issued in the winter of that unending spring.

Trish Hopkinson



OBITUARY:

Randolph Maxted has departed.
In California he's getting started,
Again.



(On his novel)



ANOTHER OPEN READING WINNER this month was long-time Storefront mainstay Gordon Cornwall. His recognition was for BEST PRESENTATION. Gordon calls this one a techno-poem, a spin-off from Haven, his novel-in-progress.

+++++THE FACILITY+++++

Time is frozen here.
Sealed in a box.
The headlong rush of terror, gelled
specimen for future microscopes.
Shut-up time,
do-nothing time.

This is the hope chest
of corpses afraid to die.
"Hell no, we won't decompose!"
A cold refusal.
The bloated appendix stays that way,
the diseased heart, myopia, skull fracture,
and the broken heart, prejudice, schizophrenia,
frozen assets, held in trust.

They do not think, but
they have thoughts.
Thoughts of welcome,
thoughts of compound interest,
thoughts of the facility
of future surgeons.

GORDON CORNWALL

The new PRISM is available at the Storefront.
Look for complete set promised soon. Consult
back numbers and see work by your friends.
Also book and record by Tom Konyves. New
Event is also here. Poem by Emily Sion.

For those of you who were at the NATIONAL BOOK WEEK READING on April 30th, Professor Poem needs no introduction. That night he debuted, through his amanuensis and associate Ed Varney, the following poem. We decided to print it in its entirety as a warning to those in danger of developing a split personality. But seriously, thanks to Ed for letting us be the first to hear and to print this piece.

*****FOR PIER GIORGIO di CICCIO*****

A man living on the edge
is able to stay alive by
relying on his reflexes,
skills and plain old good luck.
But he can get careless
from familiarity with danger
and when he least expects it,
come face to face with something
so much larger than himself that
he is knocked off balance with awe.

That's one possibility.

A man with ambitions
can take on so much work
it follows him home at night,
goes to bed with him and
seeps into his dreams.
This happens when you're thirty.
But it's worth it in the long run
because your life is what you do
to make a living out of your brain,
your hands and your ambition.

That's a second possibility.

A man can remember too well,
a man can love too completely,
a man can betray that which he
loves too much and that which he
remembers too accurately.
A man can be betrayed by time,
by a woman, by his own talent,

by his ego, by his body, by politicians
and professional organizations,
by his past and by the future.

That's a third possibility.

I don't want any of these for you
and yet you wouldn't be who you are
if you didn't live on the edge,
if your work didn't invade your dreams,
if no one or thing betrayed you.
The not-so-tough romantic.

ED VARNEY

FIVE ALARM EVENT

On May 5th, along with several others from the Literary Storefront, I attended the Five Alarm Event at the Fire Hall Theatre at 280 East Cordova Street.

This was announced as 'five premier performances of new works by Vancouver performing artists in Dance, Music, Theatre, Mime and Poetry.' It was followed by a wine and cheese reception.

It was my first exposure to such an experience in Vancouver. I was glad I went.

Of the two dance pieces choreographed and performed by C. Lee I especially enjoyed the second one, 'Curios.' It was startling, witty and brief; a truly original piece which left me wanting more.

Cat Majors' performance of 'The Spring', an original mime work set to music by Vivaldi, contained some lovely moments. Cat is an enchanting performer with a curious, elfin quality. She seemed at one with the music and wonderfully at ease inside her own skin, while reaching out to the audience to get us to share her 'celebration of life.'

I was less comfortable with 'lottie', a monologue performed by Valeda Hett. Valeda's performance seemed competent so I'm left with the feeling that something was unrealized in the writing.

In the beginning I was intrigued. The 'suspension of disbelief' was there. I wanted to know more. Who were the two men walking outside the window? Were they really there or were they a product of Lottie's imagination? Was she crazy or lonely or merely, like most of us, much of the time, creating a world from her own alienation or fear or timidity?

I still don't know. After about five minutes I ceased to care. Neither the enigmatic pronouncements of the men as reported by Lottie nor indeed Lottie herself held my attention to the end. Something faltered between the initial response and the denouement. I was not involved.

Wayne Holder's reading of his poems left me with the feeling that I wanted to get hold of the text to see the pattern of words on the page. He is a serious, sensitive poet with an ear for the cadences of language, well on the way to finding his own voice. His work reveals a respect for the blending of form and content which I find distinctly refreshing in these days when some of the most banal pronouncements are being uttered, and indeed published, as poetry.

"True poetry can communicate before it is understood..." Eliot's words came back to me at the close of the reading when I overheard a woman behind me saying, "I always think I don't care much for poetry but when I hear something like that I'm not so sure..."

The final performance, a piano recital by the sixteen-year-old Lisa Nagatani, of 'Images' by Debussy was a fitting climax to this pleasant evening. Lisa, already an accomplished soloist and winner of many awards, astonished us with her virtuosity. For all the fire and passion of her playing one was aware of a serenity, a core of stillness in her, that marks the true confidence of the genuinely gifted artist. My only regret was that neither the piano nor the acoustics of the hall did justice to the quality of her performance.

For all these little niggles I felt that the evening was well spent. It was obvious that a great deal of work had gone into the presentation both by the performers and those anonymous people who back up the performers and help towards the success of such an evening.

The Performing Arts Committee of the Community Arts Council of Vancouver is to be congratulated for giving us this glimpse of new talent in Vancouver. I look forward to more such evenings.

-- Francesca Newton-Moss

GORDON CORNWALL AND EILEEN KERNAGHAN- EVENING
OF THE IMAGINATION*****

May 7th saw the speculative fiction reading of Cornwall's HAVEN and Kernaghan's JOURNEY TO APRILIOTH. Gordon's work-in-progress is what he calls a 'black utopia'. An environment that controls human consciousness, a machine that does it all, these are the chilling potentialities Cornwall sees in our future. What are man's chances in a technological nightmare of his own making? Is there hope for an eventual coming to terms with technology without the loss of our humanity? We will have to wait for the final appearance of Cornwall's completed novel to know the answers. What we do know is that Cornwall is a talented and original writer with a challenging and thought-provoking message.

Eileen Kernaghan's work is familiar to most who follow the speculative fiction field. Her stories have appeared in Galaxy, Room of One's Own, Space and Time and Womansphere. Her current work, which she read at the Storefront, represents her furthest advance in the genre. Her reading was very well received by the two dozen in attendance. It is to be hoped that more readings of speculative and science fiction can be held at the Storefront in the near future.

SMALL PRESS WORKSHOP- KEN STANGE

While in the area to read in Victoria, Ken Stange, editor of Nebula, spent an evening at the Storefront giving us some pointers on submissions to small press publications. In addition to suggestions about cover letter and form considerations, Ken had some valuable comments for those contemplating setting up small press ventures. All in all, it was a most interesting evening. We wish Ken all the best for the future and hope to see him here again.

TOM KONYVES READING AT THE VIDEO INN

Tom Konyves was in Vancouver to show some "videopoems", the area of specialization he is currently investigating. Video Inn hosted the event and plans are being made to have Tom back to work on a videopoem using their "text generator" equipment. He screened four videopoems, including "Yellow Light Blues", a six-part work based on the I Ching, and "Sympathies of War", made in 1978, documenting a poetry performance of reciting the poem while sitting behind a screen onto which slides are projected. Gerry Gilbert dropped in to see Tom after their initial "reconnaissance" five years ago at the Vehicule Art in Montreal. One of the few experimental poets in this country, Konyves' work consistently searches for the "essential" in poetry, particularly how poetry transforms/is transformed by the new media.

THIRD ANNUAL BIRTHDAY BOOK PARTY- May 22nd

On a Saturday night, just as the presses were coming to a halt after putting the second colour (blue) on the cover of the Birthday Book, two dozen people arrived to listen to the anthology's contributors read, and spend the balance of the evening snacking, sipping and chatting.

Lee Backus of the Vancouver Sun attended the event and the Sun photographer took some pictures. John Patrick proved to be a confident reader as well as a droll raconteur. Gayle Fisher gave her first reading. It was agreed that her poetry shows great promise. Win Baker brought a contingent from Nanaimo. Their attendance was most welcome.

NORWEGIANS READ CANADIAN LITERATURE!!!

+++++

Per Seyersted, Professor of American literature at the American Institute of the University of Oslo, recently visited the Storefront. Dr. Seyersted has been attempting to broaden the curriculum of the English language studies at the university to include Canadian writing. His perspective on Canadian letters was most refreshing. There were a few surprises. He recently met with Margaret Laurence, and brought the interesting news that her Stone Angel is coming out in a second edition under the Norwegian Book Club imprint of 100,000 copies. Other Canadian writers of particular interest in Norway are Gabrielle Roy, Tillie Olsen, and Alice Munro. He commented on the great generosity of the Canadian Embassy in Oslo in supplying 1500 Canadian titles to the university library.

When queried as to comparisons between American and Canadian literature from a Norwegian perspective, Dr. Seyersted commented that while American writers tend to shy away from social engagement and the 'big idea', Canadian writers seem to have a higher degree of social consciousness. When it was pointed out that Canadian writers feel a special kinship with Latin Americans of the 'magic realism' school, perhaps in part because they have a shared colonialized past, Seyersted said that there is a corollary tendency in Norwegian letters. Norway has been dominated at times by both Denmark and Sweden respectively, and there has been a definite national inferiority complex in an artistic community that has been overshadowed by more powerful neighbors. He went on to say that this unfortunate state of affairs has been partially ameliorated by the newfound economic independence brought about by Norway's exploitation of her mineral resources. Sound familiar?

Dr. Seyersted's wife, Professor Brita Lindberg-Seyersted, is also in North American literary studies at Oslo. She is bringing out a study of Ford Madox Ford and Ezra Pound with New Directions. Her principal work thus far has been an excellent study of Emily Dick-

inson with the Harvard University Press. It certainly sounds as if there is a lively and original school of North American literary studies in Norway. Seyersted also pointed out that Norway was the first country to translate Hemingway, as early as the late 1920s.

When it was mentioned that French-Canadian writers feel a great alienation from the English-speaking audience in North America, as was suggested by Charles-Auguste Lavoie, another recent visitor to the Storefront, Dr. Seyersted made the worthwhile point that there has been a great deal more French-Canadian literature translated into English than vice versa. For instance, Margaret Atwood's book Survival, surely an essential text of Canlit, was only recently translated into French. As to translations into Norwegian, Dr. Seyersted informs us that over forty Canadian authors have thus far been translated. He also pointed out that Norwegians generally prefer the more traditional North American writers to the experimental ones. The recent trend in Norwegian writing is away from the leftist-oriented school of social engagement which has been the salient influence in recent years. It appears that more conservative tendencies are gaining ground.

French-English Translator Required

M. Charles-Auguste Lavoie, Quebecois novelist, requires the assistance of an English speaking translator. M. Lavoie has published two novels, with La Presse and with Victor-Ievy Beaulieu's press VLB Editeur. One possibility is that an Anglophone novelist could exchange translation services with M. Lavoie. Anyone interested should contact M. Lavoie at 733-0952.

LITERARY STOREFRONT ACTIVITIES

Author's Nights:

Once again our Author's Night program has expanded, this time to two sessions in the month of June. We are extremely grateful for a grant from the Leon and Thea Koerner Foundation to provide such an extensive schedule. Both the projected talks are very timely: the first will be an introduction to the poetry of Czeslaw Milosz, the second will be a discussion of the dramatic works of Edward Albee. In both cases, the discussions will provide an orientation to the work of major literary figures who will be visiting Vancouver under the auspices of the Literary Storefront. There are plans for a future evening devoted to the work of Wendell Berry. This discussion will be led by Karl Sturmanis. Plan to attend some or all of these most interesting discussion groups.

Introduction to the poetry of Czeslaw Milosz: (Wednesday, June 2nd, 8 p.m.)

We have scheduled a very special Author's Night for June 2nd. Dr. Bogdan Czaykowski, Professor of Polish Language and Literature and Head of the Department of Slavonic Studies at U.B.C. will lead a discussion of the works of the Nobel Laureate. This introduction to Milosz' poetry will be the ideal preparation for a full appreciation of the reading taking place on June 7th (for details, see p. 15), and we invite anyone who wishes to develop a finer understanding of this most important poet to attend.

We are particularly privileged to have Dr. Czaykowski with us since he is a personal friend of Milosz' and so should provide us with a unique perspective on his work. The reading by Milosz promises to be the most important literary event of the year.

SOME NOTES ON THE PLACE OF CZESLAW MILOSZ IN WORLD LITERATURE

It is a sad fact of life in the twentieth century that the rich cultural heritages of countries such as Canada and Poland are overshadowed by those of their imperial neighbours. The European conception of Canada as a kind of North American Finland is analogous to our misconceptions about Polish culture. The political and economic importance of Poland is being driven home every night on the television news, but the equally important cultural traditions of that country are still obscure to most North Americans. Poland is the land of Copernicus and Joseph Conrad. Think harder. There was Adam Mickiewicz, "their Pushkin". Pushkin hailed Mickiewicz as his equal. Their dialogue led to the creation of Pushkin's masterpiece, 'The Bronze Horseman'. Who, outside of Poland, today reads Mickiewicz' side of the exchange, 'Forefathers' Eve'?

There may have been some political considerations underlying the choice by the Swedish Academy of Czeslaw Milosz as the Nobel Laureate for 1980. It was, after all, the year of Solidarnosc, and the Swedes, chafing under the pressure of their Soviet neighbours, are quick to reward anti-Soviet writers of international stature. It is no accident that the two most recent Soviet recipients of the Nobel Prize were Boris Pasternak and Alexander Solzhenitsyn, both highly critical of modern Soviet totalitarianism. But there is no question about Milosz' stature in Polish poetry. He is almost universally regarded as the foremost poet writing in Polish today. The irony is that his poetry is much better known in English than it is in Polish. Even to the present day, Polish readers find it extremely difficult to obtain his work in the original. It is also important to keep in mind that Milosz was the recipient in 1978 of the Neustadt Prize, which is

almost as important as the Nobel Prize and is in fact often referred to as a kind of preparation for the Nobel. Several recent Nobel winners were first the recipients of the Neustadt Prize. There has been much less political controversy attached to the Neustadt Prize than to the Nobel, and this would tend to disperse criticism that Milosz' Nobel Prize was given primarily due to political considerations. It is also worth noting that the presenters of Milosz to the Neustadt jury were Tomas Venclova and Joseph Brodsky. Venclova is the most distinguished of living Lithuanian poets while Brodsky's reputation in Russian poetry is legendary.

There is a further irony in Milosz' career which is of more than passing interest. Milosz' work was almost completely out of print when he won the Nobel Prize. Only his most recent book of poems, 'Bells In Winter', was available at the time that he received the world's foremost literary prize. When the manuscript of 'Bells In Winter' was ready for publication, Milosz made the decision to change publishers from Continuum to Ecco Press. The excellence of 'Bells In Winter' and the effective distribution which the book received from Ecco Press transformed Milosz' reputation in the English speaking world. When the 1980 prize was announced, clerks in bookstores were driven to distraction by entreaties for copies of his books when almost nothing was available from publishers. Now that all these books can be obtained we can see what a sad disservice was done to this fine poet, novelist and essayist by the North American publishing establishment. If the bestowal of the Nobel Prize did nothing else than to make the canon of his earlier works available to the English-speaking world it was certainly a most appropriate choice.

From the historical/philosophical point of view Milosz' work both in poetry and prose is of unique importance as an accessible introduction to the often overlooked cultural heritages of Poland and the Baltic states, now absorbed by the Soviet monolith. Milosz spent his early years in Wilno, once the centre of the Lithuanian empire and a foremost capital of Northern European culture, science and

Jewish learning down to the time of the First World War. Milosz' works provide a living link to this rich Northern European cultural tradition. His assessment of Joseph Conrad's relation to Polish historical tradition in the book of essays entitled 'Emperor of the Earth' could not have been written by anyone without deep roots in Lithuanian and Polish culture. The valuable discussions of the tension between Russian and Polish nationalism in the autobiographical work 'The Native Realm' is another example of his unique viewpoint on European history. The ethical training of a Catholic education wedded to the more modern outlook of social democratic tradition steeled in the Polish Resistance during World War II and later in his opposition to Soviet Marxism in the post-war years, give Milosz an unimpeachable moral authority. But he emphasizes repeatedly that he is a poet, not a politician. Interviewers strive in vain to get him to comment on the current political situation in Poland. While there can be little doubt about his sympathy for the struggles of the Polish people for greater freedom in the Eastern Bloc, his forbearing and judicious silence on contemporary affairs can only be taken as the mark of a poet who has risen above the worldly concerns of the daily news.

Reports from Toronto, where Milosz read at Harbour Front, describe his reading style as characterized by humility and simplicity, yet distinguished by a forceful authority rare in modern poetry. Mr. Milosz plans to read five poems in Polish for the benefit of the Polish Community of Vancouver who await his appearance here with the greatest excitement. The remainder of the program will be presented in English. Milosz has lately translated his own work without recourse to collaborators. We can therefore anticipate that the translations will be as close as can be hoped to the original Polish. It is advised that tickets be purchased early as we expect a tremendous response to this reading, Mr. Milosz' first appearance in Vancouver.

The Literary Storefront

1~314 W. Cordova St.

Wednesday, June 2nd, Author's Night. Dr. Bogdan Czaykowski discusses the work of CZESLAW MILOSZ. 8 PM \$2 donation.	Monday, June 21st. EDWARD ALBEE FESTIVAL. Film screening of <u>Who's Afraid of Virginia Woolf?</u> at Robson Square Media Centre Cinema, followed by wine & cheese reception. \$12 8 PM
Monday, June 7th. Nobel Laureate CZESLAW MILOSZ reading in English and Polish at John Oliver Secondary School Auditorium, 530 E. 41st Ave., Vanc. 8 PM, \$6, \$5 members	Tuesday & Wednesday, June 22nd & 23rd. EDWARD ALBEE FESTIVAL. Workshop in creative writing with Edward Albee at the Storefront.
Thursday, June 10th, Author's Night. Playwright Peter Weiss discusses the work of EDWARD ALBEE. 8 PM \$2 donation.	Thursday & Friday, June 24th & 25th. EDWARD ALBEE FESTIVAL. ~~Workshop~~ in acting and directing with Edward Albee.
Friday, June 11th. JANE MUNRO and JAN CONN reading their poetry. 8 PM \$3, \$2 members.	Tuesday - Thursday, June 22nd - 24th. EDWARD ALBEE FESTIVAL. Production of the Albee play Seascape at the Robson Square Media Centre Theatre. 8 PM \$7, \$6 members.
Sunday, June 13th. Open Reading. Find out what works and what doesn't work. 8 PM \$2 donation.	Friday, June 25th. Gala finale of the EDWARD ALBEE FESTIVAL. Dramatic reading and commentary followed by wine & cheese reception. Robson Square. 8 PM \$20
Wednesday, June 16th. BLOOMSDAY. Professor Jack Poster of UBC will read and talk at this event commemorating the 100th anniversary of James Joyce's birth. 8 PM \$3.	Sunday, June 27th. Children's Reading. CHRISTIE HARRIS and AINSLEY MANSON read their stories. 2:30 PM FREE
Saturday, June 19th. First meeting of the FICTION WORKSHOP taught by ANDREAS SCHROEDER. Spaces still available. Contact the Storefront for info.	Monday, June 28th. GERRY GILBERT poetry reading at the Storefront. 8 PM \$4, \$3 members.
Monday, June 21st. EDWARD ALBEE FESTIVAL. Production of <u>The Zoo Story</u> at the Storefront. 6 PM \$3.	FEEDBACK: A serious writers group. June 9th & 30th. Bring manuscripts. 8 PM \$2.

INTRODUCING "FEEDBACK: A WRITER'S GROUP"

This month: June 9th, 8 p.m.
June 30th, 8 p.m.

\$2.00 per session

We now have our monthly Open Readings, and Authors' Nights, and in response to popular demand, we are now starting "Feedback: A Writers' Group", an in-house, twice-monthly participation for serious writers. Serious? This means those of you who write on a fairly continual basis, would like to present your work in progress to others for the purpose of receiving intelligent feedback, and are prepared to listen to and give others the same. All forms welcome. The only requirement is that sensibility is used concerning length of reading time, and being prepared to offer intelligent, thoughtful criticism/encouragement to others.

Feedback is looking to establish a steady group of members who are willing to come on a fairly continual basis. The eventual goals will be to direct those interested towards publication, completion of collections, and possibly a group anthology.

Various Storefront personnel, including T.H. Ilves, Francesca Newton-Moss, Dona Sturmanis, and Wayne Holder will be on hand to provide experienced feedback and information as well.

UPCOMING COURSES IN LATE SUMMER AND EARLY FALL

- More information in July's newsletter:

- Elocution Workshop
- Polishing Your Writing Skills
- Self-Publishing
- Writing For Business

Introduction to the works of Edward Albee: (Thursday, June 10, 8 p.m.)

Peter Weiss, playwright and Drama critic for CHQM will talk on the work of Edward Albee. Mr. Albee, who is considered by many to be the finest playwright writing in English today, will be appearing at the Storefront's weeklong Albee Festival June 21 through 25 (details, see page 24). For those who wish to develop a finer understanding of the author of "Who's Afraid of Virginia Woolf?"; "Seascape"; "Zoo Story"; "Lady From Dubuque", Peter Weiss' perspectives as critic and writer promise to be most informative.

Friday, June 11th

JANE MUNRO & JAN CONN

Instead of first one and then the other reading from her poems, Jane and Jan will present their work as a dialogue. They did a similar performance at S.F.U. in December.

Jan will be on her way to Japan for the summer. She has a Canada Council grant to tour that country by bicycle, looking for inspiration and information.

Jane's first book of poems, Daughters, was published by Fiddlehead this winter.

8 PM \$3, \$2 members.

BLOOMSDAY: (June 16th, 8 P.M.) In Collaboration
with the IRISH SOCIETY OF BRITISH COLUMBIA

Irish eyes will surely be asmilin' when we celebrate at the Storefront the day that James Joyce celebrated for evermore in Ulysses. This year the most important day of the twentieth century is especially significant as it is the centenary of the birth of James Joyce, sometimes known as Stephen Daedalus. Whether you're a scholar, a Joyce aficionado, or one of those who never managed to get past STATELY PLUMP BUCK MULLIGAN, come and hear Joyce's prose read as it was meant to be read, by Irishmen, and some Dubliners at that. There will be a musical offering provided by three or so instrumentalists active with the Irish Society. We will hear a street song or two sung by an actor almost old enough to remember how they sounded in Leopold Bloom's own day. Mr. Michael Park of the Irish Society will talk about the history of the city of Dublin and some of the places mentioned in Ulysses. Professor Jack Foster of U.B.C., a native of Belfast who has also lived in Dublin, will read from Ulysses and talk about Joyce's place in literature. There will be appropriate refreshments available. We are especially pleased to be presenting this event in collaboration with the fledgling Irish Society, as it seems to be a very vibrant and energetic new entry into the cultural establishment of this city. There will be a \$3.00 admission charge for all and sundry. Come early and stay late, don't miss this one or the agenbite of inwit will surely get you down.

NOTICE FROM SUSAN MUSGRAVE

Susan Musgrave will pay \$1.00 for all anecdotes, serious or humorous, suitable for publication in THE JOY OF SEXUAL FAILURE. Include SASE. All submissions confidential. Box 2562, Sidney, B.C.
V8L 4B9

POETRY AND FICTION WORKSHOPS

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There are still a few places open for the next round of workshops to be offered at the Literary Storefront. The Fiction Workshop, to be taught by the distinguished B.C. writer Andreas Schroeder, will commence on Saturday, June 19th and will run from 1:00 to 5:00 p.m. The workshop will meet each Saturday from then until July 24th, which will be the last meeting. The fee will be \$100.00 for members for 24 hours of instruction. Non-members will pay \$125.00. There will be a total of 12 participants. Schroeder has published extensively in every area of fiction and can be counted upon to offer a very practical and comprehensive program of instruction for new writers seeking that professional touch.

The Poetry workshop will be taught by Robert Bringhurst. This workshop will accept only eight participants. Mr. Bringhurst has asked that students submit ten pages of their latest work for a pre-registration assessment. Bringhurst is fast gaining recognition as one of Canada's finest poets. He has received accolades from such luminaries as Newlove, Merwin, Everson and Spender. He has taught at U.B.C. and brings to his task a wide and varied background in classical and anthropological studies. His book Bergschrund will be available at the Storefront for those wishing to sample his wares. The fee for this workshop will be \$125.00 for members and \$150.00 for non-members. Please call the Storefront for more information.

ARIEL, quarterly review of international English literature, publishes poetry. Send: Ian Adam, editor, Ariel, Dept. of English, University Drive N.W., Calgary, Alberta T2N 1N4.

## EDWARD ALBEE FESTIVAL- JUNE 21st-25th

The Literary Storefront is presenting an Edward Albee Festival in June featuring workshops, plays, readings and films. Mr. Albee is a gifted teacher of dramatic arts. He has given workshops in Miami, Houston and New York as well as at several universities. "Edward Albee's lectures were packed with wit, insight and information. His presentation was absolutely charming. Students gathered around him after each event, and he was unbelievably accessible to them...His visit was a special treat for me in particular, and an extraordinary event for the University in general." These are the words of Howard Stein, Chairman of the Department of Drama at the University of Texas at Austin. Dr. Mouzon Law, Director of the School of Theatre at Boston University says: "Edward Albee's visit was a high point of the year. His generosity in sharing his experience and expertise provides students with an unusually valuable learning experience." Vancouver writers and students of dramatic arts will have a unique opportunity to work with Mr. Albee in the context of a workshop. Potential participants in the workshops should be reminded that the fee is tax deductible and that nothing looks better on a resume than the fact that one has studied with one of the major playwrights of the twentieth century.

The Literary Storefront will be the site of a rehearsal of *The Zoo Story*, directed by Mr. Roy Surette of the Carousel Theatre. Mr. Albee will be present to comment and answer a few questions. This will take place on the afternoon of Monday, June 21st at 6:00 p.m. Admission will be \$3.00 at the door.

Ms. Bonnie Worthington, who is the director of the Green Thumb Theatre School, and who has directed plays at Capilano College and the Arts Club Theatre, including the very successful *Agnes of God*, will direct *Seascape*. This production will take place on the evenings of June the 22nd, 23rd, and 24th at Robson Square Media Centre Theatre, at 8:00 p.m. Admission will be \$7.00 general and

\$6.00 for students, seniors and members of the Literary Storefront. *Seascape*, which was described by Brendan Gill in *The New Yorker* as "the most exquisitely written" of all Albee's plays, is a most challenging and ground-breaking dramatic work. Gill further says: "He calculated not only every immaculate line of dialogue but every word, every caesura; when the actors fall silent, we hold our breath and wait, as we wait on the reading of some superb long poem." This promises to be a fine production of one of the most interesting plays of the dramatist Samuel Hirsch considers to be "our foremost dramatist".

There will be another fine opportunity to meet Mr. Albee on the night of Monday, June 21st. There will be a screening of the feature-length Hollywood film version of *Who's Afraid of Virginia Woolf* starring Elizabeth Taylor and Richard Burton at Robson Square Media Centre Cinema at 8:00 p.m. Mr. Albee will make a few remarks after the film and answer questions. This will be followed by a catered wine and cheese reception. The tickets for this event will be \$12.00, including the party.

The high point of the week will be Mr. Albee's reading from his dramatic works on the evening of Friday, June 25th, at 8:00 p.m. Mr. Albee is expected to make a few remarks on future directions in theatre. This will be followed by a catered reception to close the week's activities. Tickets for this benefit for the Literary Storefront will be \$20.00, including the party.



BONNIE WORTHINGTON ON HER UPCOMING PRODUCTION OF  
\*\*\*\*\*EDWARD ALBEE'S SEASCAPE\*\*\*\*\*

Edward Albee is frequently compared to Ionesco, Beckett, Pinter, Williams and O'Neill because he is their true contemporary. He is their equal not only in terms of time but in stature. Somehow I have the suspicion that in Canada Albee is less well-known than Tennessee Williams, a situation that will surely change. That Albee is one of the giants of 20th century American theatre there can be no doubt.

It is my great honor during this 'Albee week', as I have come to call it, to be able to present an Equity Co-op production of Albee's full-length play SEASCAPE. There are many reasons for my choice of this particular play. Some are purely practical, such as the fact that there is virtually no production budget, so that scripts such as TINY ALICE, which requires an expensive set design, or THE LADY FROM DUBUQUE, which requires a large cast, are automatically out of the question. But in the final analysis practicality must always give way to aesthetics. I am interested in directing only plays which thrill me with their words and ideas. SEASCAPE is such a play. Particularly in the case of an Equity Co-op production, this is the only way to go. For those of you not closely connected with the theatre world, what is meant by an Equity Co-op production is that the director and actors become the producers themselves. This ultimately means that there is no producing house, which means that there are no grants or subsidies. This means that we work for much less than our normal union fees. (It is impossible to support a theatrical production on box office return alone). The Union allows us to set up a co-op situation only in rare circumstances, such as this special visit by Albee where professionals come together to create a project for the love of it. Those of us participating in this event do so because of a love of Albee and this beautiful play.

SEASCAPE is an exquisitely written, delightfully bizarre and haunting play. It is a fairly recent work (1975), and unlike the majority of the early plays which tend toward violence and the macabre, this work is delicate, joyful, pondering but not ponderous, and ultimately optimistic. The play is a delicate balance (no pun intended) of charm, humor, wit, and thought, all rendered with Albee's usual poetic eloquence.

Without giving away the whole play to you, here is the basic shell. The play opens upon a retirement age couple (Nancy and Charlie) having a picnic on the beach. Soon, two great, green, giant-sized lizards crawl up towards them and the two couples embark upon a conversation which spans physical and metaphysical realms. The mood of the play, like that of the lizards, is exploratory and adventurous.

The New York production opened to controversy among reviewers. Clive Barnes of the Times said, "Hats off and up in the air! A major dramatic event. Edward Albee's play SEASCAPE, which opened at the Schubert Theatre, is fundamentally a play about life and resolution..." On the other side, NBC t.v.'s Leonard Probst carped, "It is the kind of thing that gives intellectuals a bad name." You must come and decide for yourself. I am excited to the point of intoxication. I hope you will be too. Come. Enjoy. Bring friends. Edward Albee will be there and you should be too.

BONNIE WORTHINGTON,  
DIRECTOR

Ms. Worthington was assistant director of THE ELEPHANT MAN this past season, and directed AGNES OF GOD last year at the Seymour St. Arts Club. She is a thinking person's director who has worked as an actress, playwright, or director in most of the theatres in Vancouver. At the time of publication, the cast for the show had not been finalized, but she is currently negotiating with a number of outstanding professionals.

ANNOUNCING A NEW SERIES  
AT THE STOREFRONT

Christie Harris and Ainsley Manson  
Sunday, June 27 - 2:30 p.m. FREE

Sundays at the Storefront: Children's book authors read from their works. Thanks to a grant from the Leon and Thea Koerner Foundation, we are pleased to inaugurate a new program for children. The last Sunday of each month at 2:30 p.m. two authors of children's books will read from their recently published work. The series will begin with a reading by Christie Harris and Ainsley Manson. Christie Harris, two-time winner of the CACL Book of the Year for Children medal, is the author of numerous books for children and young adults. She will read from her latest work. Ainsley Manson will read from her just published Mr. McUmphrie of Caulfield Cove.

These afternoons are free and for all children. Cookies and punch will be served. Anyone interested in reading or helping organize the series contact Claudia Cornwall at the Storefront or at home (266-7905).

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GERRY GILBERT AT THE LITERARY STOREFRONT&VIDEO INN

Gerry Gilbert, Canada's top poet, caps his spring tour to Terrace, Prince George, Edmonton, Saskatoon, Sudbury, Toronto, Kingston, Buffalo, Winnipeg, Regina, and Calgary with two shows in Vancouver at the end of June -- ANNUAL REPORT, a reading at the Literary Storefront, Monday, June 28 at 8:00 p.m. Admission \$4.00, Storefront members \$3.00 Also watch for THE NICK OF TIME, a video and film show at Video Inn, 261 Powell St., Tuesday, June 29 at 8:00 p.m. Admission \$3.00.

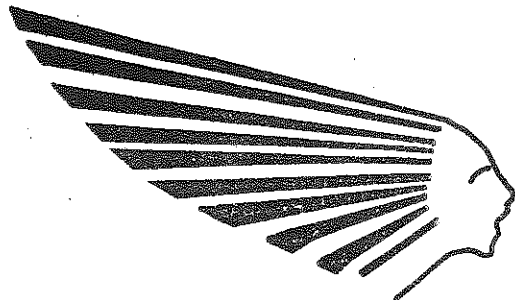
Gerry Gilbert's ANNUAL REPORT is a tradition in Vancouver. "This year I finished my mega-poem, "Moby Jane", and got a new cat, Blazes Cinders," he says, "and THE NICK OF TIME is a sequence of films and videotapes going back to the mid-sixties before most of me was born."

Max Wyman wrote in the Province this year of Gerry Gilbert's "...unique ability to offend, amuse and move an audience..."

COME EARLY AND STAY LATE.

Bilingual Reading - CHARLES-AUGUSTE LAVOIE

July 6th, at 8:00 p.m., the Literary Storefront will host a reading in French with translation by Charles-Auguste Lavoie, a rising young French-Canadian novelist. M. Lavoie has published two novels in Quebec, one with La Presse and the other with Victor-Levy Beaulieu's press VLB Editeur. The plan is that the translator who chooses to work with M. Lavoie will read the translation of the selection. There will be a discussion to follow on the craft of translation. This reading should be of special interest to Francophones, students of the French language, fiction writers and all translators. There will be a charge of \$2.50 at the door.



## FESTIVAL '82

FESTIVAL '82, A celebration of the Arts, by, for and about Women Society is proud to announce that FESTIVAL '82 will be held at Robson Square Media Centre, this summer from July 5-17, 1982. This will be a multidisciplinary event exploring B.C. women's contributions to: Dance, Drama, Film, Literature, Music, Performance Art, Video and Visual Art. Each area has been organized and juried by professional women in their respective fields and presentations will be accompanied by Workshops and Special Events. Some features will include:

FILM: a premiere of Elvira Lount's The Baby Clock (54 min.) and Sandy Wilson's Going All the Way (27 min.). Saturday, July 10, 8:00p.m.

### LITERATURE:

- June 17 - a benefit reading, fundraising event at the LITERARY STOREFRONT. See page .
- July 7 - an evening of readings by Daphne Marlatt, Helen Potrebenco, Gwen Ferris-Ringwood, Ann Roy, Audrey Thomas and Phyllis Webb.
- July 8,9- presentation of Anne Cameron's Rites of Passage.
- July 10 - a panel discussion on The Politics of Content in Canadian Women's Writing, moderated by Jane Rule, with Leona Gom, Joanne Hannah, Thora Howell, Nora Randall and Pat Smith.
- July 10 - Open Reading.
- July 14 - An evening of Poetry and Music. Writers TBA.

MUSIC: Benefit Dance on Saturday, July 3 to be held at Britannia School in the Old Cafeteria, featuring the Moral Lepers. Admission: \$3-4.

MUSIC: A Songwriting Workshop held by Shari Ulrich and Ferron (TBA).

VIDEO: A juried selection of B.C. Women's Videotapes to be shown on July 16 at 8 PM.

VISUAL ARTS: Accompanying the juried Exhibition, will be a continuous slide presentation of the more than 200 individual submissions to this category, allowing for a true representation of all the work in this field.

Workshop by Avis Rosenberg on the History of Women in the Arts (TBA).

### SPECIAL FEATURES: Panel Discussion of Women in the

Arts, moderated by Eleanor Wachtel on Sunday, July 11, 1:30-4:30 PM.

- A documented presentation entitled Homage, dedicated to women who have contributed greatly to their fields.
- Daycare will be provided throughout to facilitate women's participation in the Workshops.
- Gala Wine and Cheese Opening party on Monday, July 5 at 8PM.
- The sale of FESTIVAL '82 T-shirts (\$6) and posters (\$5). Posters are a limited silkscreen edition of 5 colours and numbered out of 200.
- Tickets for the FESTIVAL will be made available in a pass (\$15) or for individual events (\$3.50). Outlets to be announced. The Visual Arts Exhibition and the Workshops are free.

FESTIVAL '82 will provide not only a showcase for the talents of B.C. women artists but expose the citizens to the diverse expressions of these women. It will facilitate an opportunity for an open and mutual exchange of ideas and knowledge. The FESTIVAL anticipates a great response, and hopes you will participate.

## FESTIVAL '82 - BENEFIT READING - FESTIVAL '82

FESTIVAL '82: A celebration  
of the Arts, by, for and about  
women,

presents

an evening of reading by  
distinguished B.C. women  
writers, including:

ELIZABETH GOURLAY

GLADYS HINDMARCH

ROSALIND MACPHEE

FLORENCE MCNEIL

ERIN MOURÉ

RONA MURRAY

as a special, benefit reading  
at the LITERARY STOREFRONT,  
Thursday, JULY 17, 8:00 p.m.  
Admission \$3.50.

Additional donations are  
invited; this is a fun-  
fundraising event!!!  
Refreshments will be available.  
All proceeds go to FESTIVAL '82.

(Advance sale of FESTIVAL tickets at the  
door. For FESTIVAL info, see page .

FESTIVAL '82 - BENEFIT READING - FESTIVAL '82

Extract of Poetry Exchange Newsletter  
From Seattle

June

- 1 Tues. SANDRA WILLIAMS. Little Theatre,  
Peninsula College, 1502 Lauridsen Blvd.,  
Port Angeles 98362 (452-9277). 12 noon.
- 2 Wed. "Spring Extravaganza" - fifty U. of W.  
poets, Castalia Series, 239 Savery Hall,  
U. of W. Campus, 8 p.m. Free.
- 6 Sun. BUMBERSHOOT 1982 - WRITERS-IN-PERFORMANCE  
COMPETITION, Preliminary Round #1. Twenty  
pre-registered writers, plus a possibility  
of walk-ons. 1916 Pike Place (in the  
Market) Seattle. 1 p.m. \$2.00.
- 13 Sun. BUMBERSHOOT 1982 - WRITERS-IN-PERFORMANCE  
COMPETITION, Preliminary Round #2.  
(details above).
- 17 Thurs. BETTY FUKUYAMA: preceded by an open mike.  
Sponsored by Northwest Renaissance. The  
Antique Sandwich Co., 5102 N. Pearl,  
Tacoma. 7:30 p.m. \$2.00 donation.
- 20 Sun. BUMBERSHOOT 1982 - FINAL ROUND OF WRITERS-  
IN-PERFORMANCE COMPETITION. Ten writers  
will be selected--from twenty finalists--  
to read at Bumbershoot, Sept. 3 - 6, 1982.  
(See above).
- 28 Mon. NELSON BENTLEY (Iron Man of the Hoh,  
Moose Call, Grayland Apocalypse, etc.)  
poet and professor at the U. of W. Castalia  
Series, 239 Savery Hall, U. of W. Campus.  
8 p.m. Free.
- 30 Wed. PAT CURRAN. Open mike beforehand. Spon-  
sored by Northwest Renaissance. Jazz af-  
terwards. Martin's, 22315 Marineview Dr.  
South, Des Moines. (824-7160). 7 p.m.  
Donation.

## MARKETS AND INFORMATION

The Samisdat Method is a booklet on low cost printing for do-it-yourself enthusiasts. "How To Buy An Offset Press", "Preparing plates & negatives", "press repair", and binding methods are just a few of the subjects covered. This is definitely for those who have a mechanical interest though. Send two dollars to Samisdat, Box 10 Brigham, Que JOE LJ0

The University of Regina presents a magazine writers' workshop Aug 13 & 14. Faculty includes editors from Reader's Digest, Good Housekeeping, National Geographic, Saturday Night, Today and Quest. If you pre-register, they offer a personal writing critique. More info from Communications Office, University of Regina Extension, Regina, Sask S4S 0A2

The Canadian Authors' Association 61st annual conference in Kelowna is coming together quite nicely. Theme is "The Writer in the Electronic Age", and they have lined up a number of good speakers. Information from Anne Cabatoff, Box 303, Westbank, B.C. V0H 2A0

Bandanna Books publishes mss. of current human rights/ social interest (eg.- Berlin, the handicapped. Will consider an anthology, novel, or non-fiction work for an international audience. Average length is 250 pages. Usually they publish about three books a year, and an average press run is 1,000 to 2,000. Query with sample. Royalty arrangement depends on project. Buys all rights for original work. Reports in two months. Sasha Newborn, Publisher, Bandanna Books, 209 W. De la Guerra, Santa Barbara, CA 93101

Pennywhistle Press is a weekly newsmagazine supplement for Gannett newspapers. They want 450 word fiction pieces for children (four to seven years) and 900 word fiction for older readers. SASE. Pay depends on length, quality, and many other factors, and it comes on publication. They have many seasonal and special theme issues. Guidelines and a sample copy are free. Reports in six weeks to two months. Anita Sama, Editor, Pennywhistle Press, 1627 K Street, Ste. 1200, Washington, D.C. 20006

Earthwise Poetry Journal pays a minimum two dollars per piece or printed page. They use poetry, b&w art, articles on poetry and short stories. Reports in less than three months. SASE. Purchases only first rights. A recent issue contained poetry, b&w art and photos. Barbara Holley, Editor, Earthwise, P.O. Box 680-536, Miami, FL 33168

Earthwise also announces a poetry chapbook competition. Winner gets \$200 and 100 books. Deadline November 1. SASE for further details. Earthwise Chapbook Contest, P.O. Box 680-536, Miami, FL 33168

Blueline, a bi-annual, welcomes prose and poetry from and about New York's Adirondack Mountains and other similar regions. Prose should not exceed 2,500 words and poetry must be limited to 44 lines or less. SASE, biography and line count required with submissions. Next reading period will be August 15 to October 15. Final selection will be made in November. Payment is one copy plus a subscription. Reports in two to four weeks. Sample costs \$2.00. Alice Gilborn, Editor, Blueline, Blue Mountain Lake, N.Y. 12812

DAY TONIGHT/NIGHT TODAY, a women's news and literary magazine, wants poetry, essays, fiction, reviews, and line graphics. Send submissions to: S.R. Jade, Editor, Boc 353, Hull MA 02045 USA.

TINDERBOX wants poetry books for a new review section. Alice Cabaniss, 334 Molasses Lane, Winona MN 55987 USA.

MISSOURI REVIEW - Annual prize of \$500 for the best short story published in that magazine. Send to: Missouri Review, 231 Arts & Sciences, UM, Columbia MO 65211 USA.

UNKNOWNNS, a quarterly, uses poetry, fiction, novels in serial form, essays and articles. The Unknowns, 1900 Century Blvd., N.E., Suite 1, Atlanta GA 30345 USA.

THE ACTORS ACADEMY wants one-act plays. Write 6253 Holly Blvd., Suite 700, Hollywood CA 90028 USA.

POETRY EXCHANGE: write for a sample! Send SASE or international coupon, to Poetry Exchange, Horizon Books, 415 - 15th Avenue East, Seattle WA 98102

San Fernando Poetry Journal editor Richard Cloke says, "I look for something that will wake me up- an emanation of energy, electric with power and vigor. This energy I seek should permeate the entire utterance, not only in the words, metaphors, allusions and beauty of language, but also in the depths of the ideas expressed. This synergistic effluence should be positive enough to impel the reader to act." SASE. Pays in copies. Xerox copies are ok. Submit five to six poems at a time- 20 to 80 lines usually. Sample two dollars. Richard Cloke, San Fernando Poetry Journal, 18301 Halsted St., Northridge, CA 91325

## FRIENDS OF THE LITERARY STOREFRONT

Donations are tax-deductible, registered as charitable organization under Federal Income Tax Act. Receipts issued upon request. Join now before fees go up!

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### 3. NEWSLETTER individuals \$9 year

### 4. NEWSLETTER institutions or groups \$10 (and foreign)

### 5. GROUP MEMBERSHIP \$40

- use of storefront for meetings

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6. Writers & Artists \$30
7. General Supporting \$50
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The Literary Storefront Newsletter  
#1 - 314 West Cordova Street  
Vancouver, B.C. V6B 1E8

Phone: 688-9737

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TO:

Many Thanks to the crew at work. Editorial Board: Cathy Ford, Wayne Holder, Tom Ilves  
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