

OUT OF OUR: EAST COAST REVIEW 1

What makes New Moderns better than old moderns? Well firstly its social and racial. "You should give some people just a little chance..." said Lou Reed. And that's more than Whitman was compelled to admit. So we skip a couple of centuries in poetry to 20 and see it demographically rolling back in zines. "Modern" as its applied to poetry in the U.S.A. has always meant old rich white man's club, on the hill or uptown. Though it wasn't gender restrictive, you had your Elizabeth Bishop's and Nancy Sultwans, as well as token ethnic crossovers. Remember Whitman was the poetry underground of the 19th century in the Americas.

EAST COAST REVIEW!

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At this writing OUT OF OUR, San Francisco, edited by Sarah Page is approaching it's sixth issue in two years. A better rate than Ted Berrigan's "C" in the liberal sixties, Warsh and Moyer's United Artists and the Poetry Project's The World could boast. All three were ground breaking staple-bound mimeograph zines who had no recourse to photocopies "state of the art", now considered less than common. Their roll call of voices, most but as always, not all surviving to this day as avant-garde postmodernists. BEATITUDES and the FLOATING BEAR on the West Coast in semi-perfect bound waved the same banner of liberated free style chatty verse made first by Sappho and Catullus among the ancients. United Artists and Telephone and The World plugged on through the seventies and eighties

inspiring Anne Waldman's Rocky³
Ledge in the West and MAGAZINE
(Beyond Baroque) culminating in
ORIBIN from Cid Corman. These
pioneering academic publications
hastened on East Coast affiliates
Little Light, Mag City, 437,
Grand Union, BINGO, Shinbone
Alley and Tangerine. In the
nineties only The World stood out
going perfect bound. Then the big
Sleep that always precedes Poetry
Revolutions. Then in the 21st century,
new syndicates arose out of open read-
ings. New England arose like it
always does. The limited circulation
Sixties zines, so attractive, which paved
the way to glossy COFFEE HOUSE books
took their cue from Guel Duley's
Fall Swoop for smart fresh experimental
poets out of the lam. This zine
inspired BURP's founding in New London
FLYING FISH and OUT of OUR along

with Tangerine's return. Necessary here to include UNARMED in St. Paul, Shattered Wig Review in Baltimore. Joel Doherty's Sweep and Lavender Ink (SOLO books) by the cutting edge of underground poetry (think Pasternak's Russian) and CITY LIGHTS once upon a time in human needs and you get the picture. How much of this is predestined you must guess.

OUT of OUR fills the vacuum, maybe, but more importantly abhors where poetry has not gone in picking up the slack. No - that's not it. OUT of OUR is inspired by what has gone before. Impeccably arty in the already nurtured humble format it has included stalwart Diane DiPrima, rookie hipster Chase Berggren, sublime songstress Sarah Mene Lee, gonzo Landry and Joel Hirschman for openers.

Quarterly and subs only \$20.00
 a year (\$6.00 for a single copy).
 OUT OF OUR includes a cornucopia
 of new and old voices, ethno-
 centric and savvy, with over
 the top art and the occasional
 Elizabethan, even Jacobean reminder
 of what makes poetry SALT, LIGHT
 and HEAT. "O O O" is what makes it
 rock when you're sitting still reading
 it. Remember, reading OUT OF OUR
 is an act of Revolution for the
 betterment of humanity. So, beware
 you can be killed any time for this
 act. I don't know about you but
 I've placed my heart on the line.
 SUBSCRIBE TODAY or if in doubt
 go back to CABLE.

- Tom Wenzel

This review is dedicated
 to Tracey Hollins