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**Postmodern American Poetry: A Norton Anthology**, ed. Paul Hoover, Norton (New York, 1994); 701 pages, \$19.95.

**Slangy Clairvoyance: A Commentary on Postmodern American Poetry**

**Prefatory Note:**

Each of the following passages are hinged on a particular form. What unifies these passages is not a singular vision of poetics nor an attempt to derive from the poems some identity in the postmodern, but rather a desire to make the poems speak to each other, in a common language. This language I have conjured up as a form of commentary, attempting to think through the poem, to persuade the poem to speak discursively. Rather than writing outside the poem or above it, each passage divides and collects elements of a particular poem in order to reconstruct the poetics of the poem in tension with my own, occasionally idiosyncratic inquiries into poetics. That these poems are postmodern stems from their inclusion in a recent anthology, Paul Hoover's **Postmodern American Poetry**, the reading of which inspired my slangy commentary.

**Charles Olson's Librarian**

("The Librarian," Charles Olson)

*Poetry Project  
newsletter  
March 2006*

## RESUME

other sheet

Born: Providence, R. I. 1928

Education: Radcliffe College, 1950, BA Magna cum laude. Part time at RI School of Design and FIT

Teaching Experience: School of Visual Arts, 1970-71. "Awareness and Communication"

Grant: Copley Foundation, 1968

Publications: 100 Posters, Roof, Only Paper Today, Language, EPOD  
Poetry Chicago, The Paris Review, The Drama Review, Harper's Bazaar,  
Roof S.M.S. The Letter Edged in Black, The Chelsea Review, The World,  
O-9, Dust, Equal Time, Angry Arts, Panace, Assembling, Vol 63, El Corno Emplumado,  
Unnatural Acts, Bones, Extensions, Big Deal, Bad Breath, Eel, Margins, Ear, This,  
Telephone, Out There, WIP, Unmuzzled Ox, Wastepaper Theater, Intermedia,

Books: "The Magritte Poems" published by Dustbooks 1970

WORDS, Diana's BiMonthly 1975 CLAIRVOYANT JOURNAL Angel Hair 78

Anthologies: Concrete Poetry published by Simon & Schuster (Code Poem)

Big Jewish Book, ed J. Rothenberg, Doubleday

Performances: CODE POEMS, Spring Gallery, 1968. THE INTERNATIONAL CODE OF SIGNALS,  
Central Park Poetry Events, 1968. Judson Church, Friendship Event, 1968.  
STREET POEMS, 1968. INTERNATIONAL EVENT with Perreault, Costa, Strider, 1969. FLAG  
POEMS, Woodstock, 1969. THE FASHION SHOW POETRY EVENT organized by myself, John  
Perreault and Eduardo Costa, performed at the Institute for Inter American Relations  
and St. Mark's Church, 1969. WALK by Vito Acconci, St. Mark's 1969. SEA POEM, movie  
and tape with Marjorie Strider, St. Mark's Church 1969. THEATER WORKS, Hunter College,  
1969. SPRING GALLERY at Paula Cooper's, 1969. STREET WORKS, 1959-70, 1-7, performed  
on the streets of New York, organized by myself, Perreault and Strider. STREET WORKS II  
was sponsored by the Architectural League and included a performance in front of  
their building, also inside, Sept. 1969, followed by one month of individual events.  
I appeared on TV for the Architectural League performance. WORLD WORKS, or Street  
Work VII, was performed by artists all over the world at 12 noon, March 21, 1970.  
Gramercy Arts Theater, 1970 "Second Time". The 14th Street Y, 1970. I organized  
and performed in (AZMT) TINY EVENTS, 22 2 Minute Events by Poets at the Longview  
Country Club, 1968. Jill Johnston's review of this comprises the first chapter of  
her book "Marmalade Me." I performed in and organized A SATURDAY AFTERNOON OF EVENTS  
At Max's Kansas City, 1970.

Tapes: TAPE POEMS, edited by Costa and Perreault, 1969 CLAIRVOYANT JOURNAL,  
New Wilderness Audiographics

Radio: WBAI, Canadian Broadcasting Company, DIAL A POEM

Films: ANY CHANCE OF WAR, code poem, shown at the Angry Arts Festival, NYU, 1968,  
toured colleges throughout the country. FOOT, shown at Cinemateque, 80  
Wooster St, 1970. FILM: CLAIRVOYANT DIARY by Phil Niblock

One Man Show: Gain Ground, 1970

Group Shows: Gain Ground, 1969, Dwan Gallery, 1968, 69, 70, School of Visual Arts,  
1969, Art in the Mind, Oberlin College, 1970

Collections: Sol Le Witt, John Perreault, Richard Schwartz

Readings since 1974, St. Marks Church, 1974, 75, Brown University 1974,  
Artist's Space, 1975, CBGB, 1975, Tin Palace 1975 Wastepaper Theater

Sobossas, 1976, St. Marks, 1976, Cinemateque, 1976 St. Marks 77, 78

Anthology Film Archives, Millenium, Cooper Square, West End Bar, Guggenheim  
Ear Inn, El Centro, several benefits ETC WPA, Washington Dc. Baltimore

new books since clairvoyant journal

little books/indians, 1980 roof books, 300 bowery, nyc 10012

nijole's house, 1981, potes & poets press, 181 edgemont ave., elmwood, ct. 06110

~~sixxxxxxxx~~ code poems, open book, barrytwon, ny 12507, 1982

sixteen, awede press, box 376, windsor, vt. 05089, 1983

spoke, sun & moon press, 4330 hartwick road, college park, maryland, 20740, 1984

forthcoming

the fast unseen words prospect books, (mitahell highfill) (from 1970)

clairvoyant journal, 1973 pod books

pictures and early words (still in manuscript form) from 1971-2

**ANTHOLOGIES. TECHNICIANS OF THE SACKO. Univ of Cal revise**  
**J. Rotherberg, ed.**

**THE LANGUAGE BOOK, ed Bernstein, Andrews, Southern Illinois University Press**  
**LITTLE BOOKS**

shows include italy (ask charles visual poems)  
**MERCATO DEL SALE, MILAN, 1979 (LITTLE BOOKS 107, 108, 111)**

audio - modern museet 1983 stockholm, sweden, organized by peter r meyer

**1981 NEVE GEBELLSCHAFT FUR BILOENGE KUNST, WEST BERLIN**

1984, **KARLHORN MULLER** organized by margaret de  
**MUSEUM, HOLLAND** wis, 149 ludlow st, nyc 100  
(phone 460 5456)

films in films by Abigail Child: **Is This What You Were Born For Part I Prefaces**

Henry Hills:

84

other readings 1979, 80, 81, 82, 83, Eat Inn, St. Marks Church, Recherche

83 Prescott's  
79 Hall Walls, Buffalo

downtown nxt yr sign

shows, artists call, 1984 from the international code of signals  
cuba aepf grenada agqb guatemala agsx  
**MAIL ART 1984, Jan - March** nicaragua alhr el salvador aohd and on  
**Franklin Furnace** call honduras ahhp Judson Church

magazines paris review, language **SAMPLER** anthology, ed charles bernstein, 1982 #86  
ironwood 20, realism, an anthology of 'language' writing, ed ron silliman, 1982

2 anthologies forthcoming, one from out west, one language

also little light magazine, united artists, GANDHABBA, ACTS

~~Franklin Furnace~~

Grant: National Endowment of the Arts, Poetry, 1986

Books: Little Books/Indians (New York, Roof Books, 1980)  
Nijole's House (Mass: Potes & Poets Press, 1981)  
The Code Poems (Barrytown, Open Studio, 1982)  
Sixteen ( Vt., Awede Press, 1983)  
Spoke (MD, Sun & Moon Press, 1984)  
Written In/The Zero One (Australia, Post Neo, 1985)

\* Anthologies: Technicians of the Sacred, Ed. J. Rothenberg, Univ of Cal.

The Language Book, Ed. Charles Bernstein, Bruce Andrews, Southern Illinois University Press

Magazines: Paris Review, "Language Sampler" , ed Charles Bernstein 1982, #86

Ironwood 20, "Realism, and Anthology of 'language' writing" ed Ron Silliman, 1982

Little Light, United Artists, Gandhabba, Acts, Eye, Ariel  
Blue Smoke, The Difficulties, Ron Silliman Issue

Shows: Mercato del sale, Milan 1979, (Little Books 107,108, 111)  
 Artists Call, 1984 (From the International Code of Signals  
 Cuba, Grenada, Guatemala, Nicaragua, El Salvador, Judson Church

Readings: 1979, 80, 81, 82, 83, 84, 85, Ear Inn, St. Marks Church  
 Prescott's, Recherche, Hall Walls, Buffalo, 1979, Writers Center  
 Maryland, 1984, Detroit Institute of Arts, 1986

Audio: Modern Museet 1983, Stockholm, Sweden, organized by Peter R. Meyer

1981, Neve Gesell Shaft Fur Bildends Kunst, West Berlin

1984, Kroller Muller Museum, Holland, organized by Margaret de Wis

Telephone: Telepoem, Prov, R.I. 1983, orgazined by Tom Ahern

Films: In films of Henry Hills and Abigail Child "Is This What  
 You were Born For, Part I, Prefaces

\* In The American Tree, Ed. by Ron Silliman, National Poetry Foundation, Inc.,  
 University of Maine at Orono, Out of This World, Ed. by Anne Waldman,  
 Harmony Books, Language Poetries, ed by Douglas Messerli, New Directions

Hannah Weiner

Education:

Providence Classical High School, 1946

Radcliffe College, B.A., 1950, Magna Cum Laude, English Literature.

Awards:

Cassandra Foundation Award, 1968

Publications:

Poetry Magazine, The Paris Review, Chelsea Review, Harper's Bazaar, S.M.S., The Letter Edged in Black, The World, 0-9, Bones, Dust, Extensions, Stony Brook Meta Poetry, V & VI, TDR, published by NYU, El Corno Emplumado, Volume 63, Panache, Assembling, etc.

Radio Broadcasts:

Canadian Broadcasting Co., WBAI, WQXR, DIAL-A-POEM

Movies:

CODE POEM, 1967, Based on the International Code of Signals.

Shown at New York University, the Angry Arts Festival. This movie was one of 17 chosen to tour colleges throughout the country.

FOOT, 1970, shown at Image Control, Cinemateque

Tape Poems, 1969

Anthologies: "Open Poetry", Simon & Schuster

one as yet untitled, ed. by R. Kostelanetz

Poetry Events:

Spring Gallery, 1968, at Bert Stern's Studio. "Code Poem" based on The International Code of Signals, performed with the aid of the U.S. Coast Guard.

3 Street Events, 1968. "Bullhorn", performed with the aid of the U.S. Coast Guard

Central Park Poetry Events, 1968, sponsored by the City of New York. "The International Code of Signals" performed with the aid of the U.S. Coast Guard.

The Fashion Show Poetry Event, 1969, with E. Costa, and J. Perreault. Performed at the Center for Inter-American Relations. Participating artists: Warhol, Oldenburg, Parisol, Rosenquist, D'Arcangelo, etc.

Tiny Events, 1968, 22 2 minute events by poets, organized by me at the Longview Country Club.

Fashion Show Poetry Event # 2, on Video Tape, St. Marks. Church, 1969

Water, with Marjorie Strider, St. Marks Church, 1969, film & tape.

Vito Acconci's Walk, 1969, St. Marks Church.

Theater Works, 1969. Performed at Hunter College. "The Guns of Will Sonnett" and "Outcasts"

Street Works I, 1969

Street Works II, 1969

Street Works III, 1969

Street Works IV, 1969, sponsored by the Architectural League of N.Y. Opening Oct. 2, 1969,; Duration: October, 1969

"Open House"

Street Works V, 1969

Street Works VI, 1970 or WORLD WORKS. 2000 artists here and abroad were invited to participate.

Performance, 1970, at the Emanu-El Midtown HM-YWHA

Second Time, 1970, Gramercy Arts Theater,

The Saturday Afternoon Show at Max's Kansas City. 14 artists, organized by me.

Gallery Group Shows:

Dwan Gallery Word Show, II, III, IV, 1968, 1969, 1970

SVA Gallery, Concrete Poetry Show, 1968

Gain Ground Group Show, 1969

One Man Show

Gain Ground, March 1970

Museum Group Shows

Art in the Mind, Oberlin College, 1970

HANNAH WEINER:

MS/Book Chronology

- 1966 Magritte Poems (Sacramento: Poetry Newsletter, 1970).  
11pp. Nonclairvoyantly written, short poems.
- 1968 The Code Poems (Barrytown: Open Studio, 1982).  
29pp.
- 1970 The Fast. 50pp ms. Sections published in Acts #4,  
United Artists #14, and Blue Smoke #1 (in that order);  
(Brooklyn: Prospect Books, in press 1990).
- 1971 Country Girl. 18pp ms. Descriptive journal about  
seeing auras.
- 1972 Pictures and Early Words. app. 69pp. ---  
Seeing pictures and early versions of seen words.
- 1973 The 1973 Journal. app. 200pp ms; short segment in This #  
7. Has caps and quoted words for words seen.
- 1974 Clairvoyant Journal. 180pp ms. About one-third published  
in Angel Hair edition, 64 pp. (1978: Lenox, Mass). Other  
sections in up to two dozen magazines, and in Sun June  
9, 5 pp. (Providence: Diana's Bimonthly, 1975)
- 1976 Little Girl Books. Four small notebooks.
- 1977-80 Little Books/Indians (New York: Roof Books, 1980). 91pp.
- 1980 Nijole's House (Needham, Mass.: Potes & Poets Press, 1981).  
24pp.
- 1981 Spoke (College Park, MD: Sun & Moon Press, 1984). 115pp.
- 1982 Sixteen (Windsor, VT: Awede Press, 1983). 16pp.
- 1984 Written In/The Zero One (Victoria, Australia: Post Neo,  
1985). 21pp.
- 1986 Weeks (Ann Arbor: Xexoxial, 1990). 50pp.
- 1988 Abazoo. 13pp ms.
- 1989 Seen Words with It (Los Angeles: Sun & Moon Press [20  
Pages], 1989).
- 1989 Remembered Sequel. 29pp ms.
- 1989 The Book of Revelations. 106 shaped pages in notebook.

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- 1989 Remembered Sequel. 29pp ms.
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## ESSAYS

- "Criticism of My Hannah Fool", Margins 21/22 (1975).
- "Capitalist Useless Phrases after Endless", The L=A=N=G=U=A=G=E Book, ed. Bruce Andrews & Charles Bernstein (Carbondale: Southern Illinois University Press, 1984).
- "Skies III from This 11 and quote the page", The Difficulties, Ron Silliman issue (1985).
- "Mostly about the Sentence", Jimmy and Lucy's House of "K" 7 (1986).
- "Excerpts from an Interview with Hannah Weiner" by Charles Bernstein, The Line in Postmodern Poetry, ed. Robert Frank and Henry Sayre (Urbana: University of Illinois Press, 1988).
- "Research important conflict two obedient", Writing 25 (1990).
- "Meaning bus Halifax to Queensbury", Patterns/Contexts/Time, ed. Phillip Foss & Charles Bernstein (Sante Fe: Tyonyi 1990).
- "If Workshop", Poetry Project Newsletter, February-March 1990.
- "Dear Andrew letter peyote, 'Dark Ages Clasp the Daisy Root', 1989

## REVIEWS/CRITICISM

- Dick Higgins, Sun June 9, Margins 21/22 (1975).
- Charles Bernstein, "Making Words Visible" [on The Clairvoyant Journal, L=A=N=G=U=A=G=E 5 (1978); rpt. The L=A=N=G=U=A=G=E Book and Content's Dream (Los Angeles: Sun & Moon, 1986).
- Sharon Mattlin, Clairvoyant Journal, Poetry Project Newsletter May/June 1979.
- Tina Darragh, Virgin, L=A=N=G=U=A=G=E 11 (1980).
- Tim Dlugos, "Perectly Clairvoyant", Little Books/Indians, The SoHo News, December 30, 1980.
- Barbara Barg, Little Books/Indians, Poetry Project Newsletter, May 1981.
- Ron Silliman, Little Books/Indians and Nijole's House, Sulfur 5 (1982), rpt. The New Sentence (New York: Roof, 1987).
- Jeff Wright, Code Poems, East Village Eye, April 1983.
- John Perreault, Code Poems, Poetry Project Newsletter, May/June 1983.
- Jackson Mac Low, Sixteen & The Code Poems, Poetics Journal 4 (1984).
- Tony Green, Code Poems and Sixteen, Splash 2 (Auckland, New Zealand: 1984).
- Arlene Stone, "Poets in the Combat Zone", Code Poems, Contact II 36/37 (1985).
- Dennis Barone, "Large Poetic Concerns", Spoke, Contact II 38/39/40 (1985).
- Paul Green, Spoke, Reality Studios 7 (London: 1985).
- Sherry Quart, Written In/The Zero One, UCSD's Archive Newsletter, Spring 1987.
- Joseph Keppler, "Four by Three", Sixteen & Spoke, Gargoyle 32/33 (1987).
- Kathleen Fraser, "Line. On the Line. Lining up. Lined with. Between the Lines. Bottom Line.", The Line in Postmodern Poetry, ed. Robert Frank and Henry Sayre (Urbana: University of Illinois Press, 1988).
- Charles Bernstein, "Weak Links", preface to Weeks (Ann Arbor: Xexoiol, 1990)

3-104      this is tab 3      2 pages

ESSAYS

- "Criticism of My Hannah Fool", Margins 21/22 (1975).
- "Capitalist Useless Phrases after Endless", The L=A=N=G=U=A=G=E Book, ed. Bruce Andrews & Charles Bernstein (Carbondale: Southern Illinois University Press, 1984).
- "Skies III from This 11 and quote the page", The Difficulties, Ron Silliman issue (1985).
- "Mostly about the Sentence", Jimmy and Lucy's House of "K" 7 (1986).
- "Excerpts from an Interview with Hannah Weiner" by Charles Bernstein, The Line in Postmodern Poetry, ed. Robert Frank and Henry Sayre (Urbana: University of Illinois Press, 1988).
- "Research important conflict two obedient", Writing 25 (1990).
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- Sharon Mattlin, Clairvoyant Journal, Poetry Project Newsletter May/June 1979.
- Tina Darragh, Virgin, L=A=N=G=U=A=G=E 11 (1980).
- Tim Dlugos, "Perectly Clairvoyant", Little Books/Indians, The SoHo News, December 30, 1980.
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- Ron Silliman, Little Books/Indians and Nijole's House, Sulfur 5 (1982), rpt. The New Sentence (New York: Roof, 1987).
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- Jackson Mac Low, Sixteen & The Code Poems, Poetics Journal 4 (1984).
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? other Person. poet's journal

"Mostly about the sentence": Jimmy and Lucy's House of "K" ?  
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 "Research important conflict two obedient": Writing 55 (1990).  
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Dick Higgins, Sun June 9, Mergins 51/55 (1975).  
 Charles Bernstein, "Making words visible" on the Clairvoyant  
Journal, L=A=N=G=U=A=G=E 5 (1978): rpt. The  
L=A=N=G=U=A=G=E Book and Content's Dream (Los Angeles:  
 Sun & Moon, 1986).  
 Sharon Martin, Clairvoyant Journal, Poetry Project Newsletter  
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 Tina Daragon, Virgin, L=A=N=G=U=A=G=E 11 (1980).  
 Tim Dugos, "Perfectly Clairvoyant", Little Books/Indiana, The  
Soho News, December 30, 1980.  
 Barbara Bard, Little Books/Indiana, Poetry Project Newsletter, May  
 1981.  
 Ron Silliman, Little Books/Indiana and NiJo's House, Bulfinch 5  
 (1982), rpt. The New Sentence (New York: Root, 1987).  
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## ESSAYS

- "Criticism of My Hannah Fool", Margins 21/22 (1975).
- "Capitalist Useless Phrases after Endless", The L=A=N=G=U=A=G=E Book, ed. Bruce Andrews & Charles Bernstein (Carbondale: Southern Illinois University Press, 1984).
- "Skies III from This 11 and quote the page", The Difficulties, Ron Silliman issue (1985).
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- Sharon Mattlin, Clairvoyant Journal, Poetry Project Newsletter May/June 1979.
- Tina Darragh, Virgin, L=A=N=G=U=A=G=E 11 (1980).
- Tim Dlugos, "Perectly Clairvoyant", Little Books/Indians, The SoHo News, December 30, 1980.
- Barbara Barg, Little Books/Indians, Poetry Project Newsletter, May 1981.
- Ron Silliman, Little Books/Indians and Nijole's House, Sulfur 5 (1982), rpt. The New Sentence (New York: Roof, 1987).
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- Barbara Barg, Little Books/Indians, Poetry Project Newsletter, May 1981.
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ADDIO-MODERN MUSEET 1983, STOCKHOLM, SWEDEN

magazines PARIS REVIEW, LANGUAGE ANTHOLOGY, 1982  
IRONWOOD " " 1982  
UNITED ARTISTS, LITTLE LIGHT

see separate sheet for books

other readings, Cow Inn, St Marko Church, Prescott's  
1979, 1980, 1981, 1982, 1983

Hall Wall's Buffalo, 1979

FILMS also in films by HENRY HILLS  
ABIGAIL CHILD

telephone: telepoem, prov ri, 1983,

show - forthcoming 1984, artists call, flag poem : ~~guatemala cuba nicaragua~~

(correct title" from the international code of signals

cuba aepf grenada agqb guatemala agsx nicaragua

alhr el slavador aohd)

copy on capitals  
traced

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STREET POEMS, 1968. INTERNATIONAL EVENT with Perreault, Costa, Strider, 1969. FLAG  
POEMS, Woodstock, 1969. THE FASHION SHOW POETRY EVENT organized by myself, John  
Perreault and Eduardo Costa, performed at the Institute for Inter American Relations  
and St. Mark's Church, 1969. WALK by Vito Acconci, St. Mark's 1969. SEA POEM, movie  
and tape with Marjorie Strider, St. Mark's Church 1969. THEATER WORKS, Hunter College,  
1969. SPRING GALLERY at Paula Cooper's, 1969. STREET WORKS, 1959-70, 1-7, performed  
on the streets of New York, organized by myself, Perreault and Strider. STREET WORKS  
was sponsored by the Architectural League and included a performance in front of  
their building, also inside, Sept. 1969, followed by one month of individual events.  
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Work VII, was performed by artists all over the world at 12 noon, March 21, 1970.  
Gramercy Arts Theater, 1970 "Second Time". The 14th Street Y, 1970. I organized  
and performed in (AZMT) TINY EVENTS, 22 2 Minute Events by Poets at the Longview  
Country Club, 1968. Jill Johnston's review of this comprises the first chapter of  
her book "Marmalade Me." I performed in and organized A SATURDAY AFTERNOON OF EVENTS  
At Max's Kansas City, 1970.Tapes: TAPE POEMS, edited by Costa and Perreault, 1969 CLAIRVOYANT JOURNAL,  
New Wilderness Audiographics

Radio: WBAI, Canadian Broadcasting Company, DIAL A POEM, WKCR

Films: ANY CHANCE OF WAR, code poem, shown at the Angry Arts Festival, NYU, 1968,  
toured colleges throughout the country. FOOT, shown at Cinemateque, 80  
Wooster St, 1970. FILM: CLAIRVOYANT DIARY by Phil Niblock

One Man Show: Gain Ground, 1970

Group Shows: Gain Ground, 1969, Dwan Gallery, 1968, 69, 70, School of Visual Arts,  
1969, Art in the Mind, Oberlin College, 1970

1990 ST. KILDA FESTIVAL VISUAL POETRY, AUSTRALIA

Collections: Sol Le Witt, John Perreault, Richard Schwartz

Readings since 1974, St. Marks Church, 1974, 75, Brown University 1974,  
Artist's Space, 1975, CBGB, 1975, Tin Palace 1975 Wastepaper Theater

Sobossas, 1976, St. Marks, 1976, Cinemateque, 1976 St. Marks 77, 78

Anthology Film Archives, Millenium, Cooper Square, West End Bar, Gebenshei  
Ear Inn, El Centro, several benefits ETC WPA, Washington Dc. Baltimore

Grant: National Endowment of the Arts, Poetry, 1986

Books: Little Books/Indians (New York, Roof Books, 1980)

Nijole's House ( Mass: Potes & Poets Press, 1981)

The Code Poems (Barrytown, Open Studio, 1982)

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\* Anthologies: Technicians of the Sacred, Ed. J. Rothenberg, Univ of Cal.

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Magazines: Paris Review, "Language Sampler" , ed Charles Bernstein 1982, #86

Ironwood 20, "Realism, and Anthology of 'language' writing" ed Ron Silliman, 1982

Little Light, United Artists, Gandhabba, Acts, Eye, Arial Blue Smoke, The Difficulties, Ron Silliman Issue

Shows: Mercato del sale, Milan 1979, (Little Books 107,108, 111)

Artists Call, 1984 (From the International Code of Signals

Cuba, Grenada, Guatemala, Nicaragua, El Salvador, Judson Church

Readings: 1979, 80, 81, 82, 83, 84, 85, Ear Inn, St. Marks Church

Prescott's, Recherche, Hall Walls, Buffalo, 1979, Writers Center

Maryland, 1984, Detroit Institute of Arts, 1986

Audio: Modern Museet 1983, Stockholm, Sweden, organized by Peter

R. Meyer

1981, Neve Gesell Shaft Fur Bildende Kunst, West Berlin

1984, Kroller Muller Museum, Holland, organized by Margaret

de Wis

Telephone: Telepoem, Prov, R.I. 1983, orgazined by Tom Ahern

Films: In films of Henry Hills and Abigail Child "Is This What

You were Born For, Part I, Prefaces

\* In The American Tree, Ed. by Ron Silliman, National Poetry Foundation, Inc.

University of Maine at Orono, Out of This World, Ed. by Anne Waldman,

Harmony Books, Language Poetries, ed by Douglas Messerli, New Directions

THE LINE IN POST MODERN POETRY ED ROBERT FRANK, UNIV OF ILLINOIS 1988

THE POLITICS OF POETIC FORM, ed Charles Bernstein ROOF 1990

MAGAZINES

BIB ALLIS REALITY STUDIOS CHEAP REVIEW

PESSIMISTK LABOR HOWEVER, WRITING, TYBOUYI

CAPRICE, PAPER AIR GALLERY WORKS, abiek

DARK AGES CLASP THE DAISY ROOT, ELON WAZZ

\* ACTION (117) POETIQUEY ed. Emmanuel Hocquard & Claude Journaud 1989

VISUAL POETRY TEXT EXHIBITION

MELBOURNE, AUST. 90

VICTORIA AUST 90

UNIV OF CALIF AT SAN DIEGO, 1988, SAN FRANCISCO UNIV, 1986, MARIN COUNTY, 1988

1988 WKCBR, NYC

mentum et al



~~PAPER AIR~~, RA DOLLE MOON, ~~TRIPLES~~  
MOTEL, POETRY PROJECT NEWLETTER, AVEC  
HOLE, TAMARIND, POLARTIZ, CENTRAL PARK, CONJUNCTIONS?  
HAMBONE (?)

ANTHOLOGY DELO, ed. Siobodan Blagojević  
Belgrade, Yugoslavia 1989 aug.

\* Anthologies: Technicians of the Sacred, Ed. J. Rothemann, Univ  
of Cal.  
The Language Book, Ed. Charles Bernstein, Bruce Andrews,  
Southern Illinois University Press  
Magazines: Paris Review, "Language Sampler", ed Charles Bernstein  
1982, #86  
Ironwood 20, "Realism, and Anthology of 'language' writing"  
ed Ron Silliman, 1982  
Little Light, United Artists, Gandhaba, Asia, Asia  
Blue Smoke: The Dilemmas, Ron Silliman Issue  
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1981, Neue Gesellschaft für Bildende Kunst, West Berlin  
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de Witte, NYC  
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GESSIMISTIK LABOR HOWEVER WRITING, TYPOLOGY  
CAPRICE PAPER AIR ~~ART~~ GALLERY WORKS GALLERY  
DARK AGE: CLASH THE DAILY ROOT, ~~CLASH~~ 1987

## RESUME

Born: Providence, R. I. 1928

Education: Radcliffe College, 1950, BA Magna cum laude. Part time at RI School of Design and FIT

Teaching Experience: School of Visual Arts, 1970-71. "Awareness and Communication"

Grant: Copley Foundation, 1968

Publications: 100 Posters, Roof, Only Paper Today, Language, EPOD  
Poetry Chicago, The Paris Review, The Drama Review, Harper's Bazaar,  
Roof S.M.S. The Letter Edged in Black, The Chelsea Review, The World,  
O-9, Dust, Equal Time, Angry Arts, Panace, Assembling, Vol 63, El Corno Emplumado,  
Unnatural Acts, Bones, Extensions, Big Deal, Bad Breath, Eel, Margins, Ear, This,  
Telephone, Out There, WIP, Unmuzzled Ox, Wastepaper Theater, Intermedia,  
Books: "The Magritte Poems" published by Dustbooks 1970

WORDS, Diana's BiMonthly 1975 CLAIRVOYANT JOURNAL Angel Hair 78  
Anthologies: Concrete Poetry published by Signon & Schuster (Code Poem)  
Big Jewish Book, ed J. Rothenberg, Doubleday

Performances: CODE POEMS, Spring Gallery, 1968. THE INTERNATIONAL CODE OF SIGNALS,  
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new books since clairvoyant journal  
little books/indians, 1980 roof books, 300 bowery, nyc 10012  
nijole's house, 1981, potes & poets press, 181 edgemont ave., elmwood, ct.  
06110

~~sixtenth~~ code poems, open book, barrytown, ny 12507, 1982  
sixteen, awede press, box 376, windsor, vt. 05089, 1983  
spoke, sun & moon press, 4330 hartwick road, college park, maryland, 20740, 1984  
forthcoming  
the fast unseen words prospect books, (mitchell highfill) (from 1970)  
clairvoyant journal, 1973 pod books  
pictures and early words (still in manuscript form) from 1971-2

**ANTHOLOGIES. TECHNICIANS OF THE SACKED. Univ of Cal review**  
**J. Raftery, ed.**

**THE LANGUAGE BOOK**, ed Bernstein, Andrews, Southern Illinois  
University Press  
LITTLE BOOKS

shows include italy (ask charles visual poems)  
**MERCATO DEL SALE, MILAN, 1979 (LITTLE BOOKS 107, 108, 111)**

audio - modern museet 1983 stockholm, sweden, organized by peter r meyer

**1981 NEUE GEMEINSCHAFT FÜR BILDENDE KUNST, WEST BERLIN**

1984, **KARL L. MULLER MUSEUM, HOLLAND** organized by margaret de  
wis, 149 ludlow st, nyc 10011  
(phone 460 5456)

films in films by Abigail Child: **Is This What You Were Born For** Part I  
Preface

Henry Hills:

84

other readings 1979, 80, 81, 82, 83, Eat Inn, St. Marks Church, Recherche

83 Prescott's

79 Hall Walls, Buffalo

downtown next yr sign

shows, artists call, <sup>Jan-Feb</sup> 1984 from the international code of signals  
cuba aepf grenada agqb guatemala agsx  
**MILAN 1984, Jan-Mar** nicaragua alhr el salvador aohd and on  
Franklin Furnace ~~Call honduras ahhp~~ Judson Church

magazines paris review, language <sup>SAMPLE</sup> anthology, ed charles bernstein, 1982 #86  
ironwood 20, realism, an anthology of 'language' writing, ed  
ron silliman, 1982

2 anthologies forthcoming, one from out west, one language

also little light magazine, united artists, GANDHABBA, ACTS

~~John Raftery, ed. Technicians of the Sacked~~

new books since clairvoyant journal  
little books/indians, 1980 roof books, 300 bowery, nyc 10012  
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MERCATO DEL SALE, MILAN, 1979 (LITTLE BOOKS 107, 108, 111)

audio - modern museet 1983 stockholm, sweden, organized by peter r meye  
1981 NEVE GEEEL SNAFT FUR BILDENDE KUNST, WEST BERLIN  
1984, KALLER MULLER organized by margaret de  
MUSEUM, HOLLAND wis, 149 ludlow st, nyc 10  
(phone 460 5456)

films in films by Abigail Child: Is This What You Were Born For Part I  
Preface

Henry Hills:

84  
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~~poes...~~

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MERCATO DEL SALE, MILAN, 1979 (LITTLE BOOKS 107, 108, 111)  
*THE LANGUAGE BOOK, ed Bernstein, Andrews, Southern Illinois University Press*

audio - modern museet 1983 stockholm, sweden, organized by peter r meye

**1981 NEVE GEBELLSCHAFT FÜR BILDENDE KUNST, WEST BERLIN**

1984, *HOLLER MULLER* organized by margaret de  
MUSEUM, HOLLAND wis, 149 ludlow st, nyc 10  
(phone 460 5456)

films in films by Abigail Child: *Is This What You Were Born For* Part I  
Prefaces

Henry Hills:

other readings 1979, 80, 81, 82, 83, <sup>84</sup> Eat Inn, St. Marks Church, Recherche  
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downtown next yr sign 79 Hall Walls, Buffalo

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MAIL ART 1984, <sup>Jan-March</sup> Franklin Furnace nicaragua alhr el salvador aohd ~~and on~~  
~~Call honduras ahhp~~ Judson Church

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~~Johnston~~



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1984, KUNSTEN MUSEUM, HOLLAND organized by margaret de wis, 149 ludlow st, nyc 10 (phone 460 5456)

films in films by Abigail Child: Is This What You Were Born For Part I Preface

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new books since clairvoyant journal 1978 United artist  
little books/indians, 1980 roof books, 300 bowery, nyc 10012  
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Taught: "Awareness and Communication", School of Visual Arts, 1970-71.

Grant: Copley Foundation, 1968.

Poems appeared in: Poetry Chicago, The Paris Review, The Drama Review, Harper's Bazaar, S.M.S., etc. "The Magritte Poems" published by Dustbooks.

Performances include: "Code Poem", Spring Gallery, 1968:

The International Code of Signals, Central Park Poetry Events, 1968; The Fashion Show Poetry Event, 1969 (with John Perreault and Eduardo Costa); Theatre Works, Hunter College, 1969;

Spring Gallery at Paula Cooper's, 1969; Street Works, 1969-70

(Street Work no.4 was sponsored by the Architectural League of N.Y.) and World Works, 1970 (organised in collaboration with N.Strider and J. Perreault). I organised Tiny Events,

the review of which is the first chapter of Jill Johnston's "Marmalade Me" and A Saturday Afternoon of events of poets

and artists at Max's Kansas City. Jonas Mekas called one film the second best he had seen. Another toured colleges throughout the country. Avant Garde Festivals, 1968,69. My

visual works have appeared in group shows at Dwan Gallery, 1968, 69, 70; The School of Visual Arts, Art in the Mind,

Oberlin College, 1970.and are in the collections of John Perreault, Sol Le Witt, Richard Schwartz."

For the past three years, I have been writing about my experiences with altered states of reality.

HANNAH WEINER

CLAIRVOYANT JOURNAL

c/o Finegold  
39 Emeline St. Prov.  
or 23 E. 3rd St., NYC 10003

Hannah Weiner was born in Providence, R. I., 1928, and received her first writing award from Nathan Bishop Junior High School. She attended Classical High School and Graduated Radcliffe College.

In the late 60's her Code Poems based on the International Code of Signals received a Copley Grant, and appeared in Poetry Chicago, The Drama Review, The Chelsea Review, O-9, S.M.S., The World, etc., were shown as visuals at group shows including The School of Visual Arts, NYC, Dwan Gallery, and were performed with the aid of the Coast Guard in Central Park Poetry Events, 1968, Spring Gallery 1968, and elsewhere. A film, "Any Chance of War" toured colleges, and a short version of "Romeo and Juliet" was performed for Wastepaper Theater in 1974. In 69-70, with John Perreault, Eduardo Costa & Marjorie Strider she co-authored Street Works, World Works, & the Fashion Show Poetry Event, documented by Harper's Bazaar. The Magritte Poems was published by Dustbooks in 1970.

Beginning in 1970 Weiner began to document her clairvoyant experiences in a long prose work which varies in style according to the year. In 1972 she began to see words. "I see words on my forehead, in the air <sup>in</sup> <sup>the</sup> air on other people, on the typewriter ON THE PAGE period SPACED OUT or in underlines." The underlines give orders. No they don't, they make comments, and the capital words give orders. Portions of Clairvoyant Journal 1974 have been read at Brown University, 1974, St. Marks Church in the Bowery, 74, 75, 76, Anthology Film Archives, Artists Space, local bars, etc. and have appeared in the following magazines: This, Big Deal, WIP, UnMuzzled Ox, Ear, Tottel's, Crawl Out Your Window, Out There, Slit Wrists and an anthology of Jewish Poetry ed. by Rothenberg, published by Doubleday. A pamphlet, WORD JUNE 9, was published by Diana's BiMonthly in 1975. A film by Phil Niblock is under completion. In the Spring of 1977 New Wilderness Audiographics will issue the first stereo cassette of the Journal, March and April 74 with Weiner reading her own voice, Sharon Mattlin the capitals and Margaret De Coursey and Regina Beck the underlines.

WHAT A  
LIFE

WHAT PEOPLE HAVE SAID ABOUT CLAIRVOYANT JOURNAL.

About WORD JUNE 9, Dick Higgins, author of Modular Poems, Legends & Fishnets, Classic Plays and former editor of Something Else Press says in MARGINS: "Finally somebody's done a decent job and done as it should be done a Hannah Weiner text. In the sixties she emerged as one of the more interesting writers using semiotics, sort of a spin-off from Concrete Poetry....about four years ago she began to emerge with her "journal" in which she notes whatever words occur intuitively....The result is a highly scrambled realistic cross section of her experience: at first it seems to be a sort of modified "flow of consciousness" technique. But on further examination the patterns are isolated, more externalized - a sort of flow of data would be closer to the truth, one which includes the people she sees or thinks of, including herself. So that the effect is less a personal statement than a portrait of her cumulative experience, with the images somehow not dissimilar to the symbols of semiotics, or the flags that were her particular branch of that field. Pray for some benign millionaire to sponsor the publication of the full JOURNAL which would dwarf the complete works of Balzac by comparison."

Bernadette Mayer, author of Story, Moving, Memory, Studying Hunger, Poetry: "More than ten years ago, Hannah was already a central figure in the avant-garde. She was doing events, films, tapes and performances....Hannah's on-going work is an outgrowth of this phase. It is as continuous a piece of writing as it is investigatory - a complex combination of journal writing, scientific theory, self-examination, psychic phenomena, and the novel. The three main characters (voices) are not fictionalized but the "directors" of what is to be included and of the actions of the other characters who are the "real" people of the journal writing. They speak in different voices so that this work, like Hannah's previous work, lends itself to performance. The work then exhibits an astounding and as far as I know uninvestigated kind of relationship to the world of external reality. Unlike FINNEGAN'S WAKE, we never have to close up shop in the mid day bewilderment of a self-created language., only to be able to go back to the beginning. Hannah's books are never-ending; like dream-work, as Freud pointed out, they could go on forever with only the physical exigencies of hunger and fatigue as possible interferences with the process. Hannah Weiner is very daring."

HAVE BREAKFAST STUPID, I see AS

HANNAH WEINER

23 East 3rd St., NYC 10010

RESUME

BOOKS PUBLISHED: Magritte Poems, 1972

Born: Providence, R. I. 1928

WORD, 1976 Dianna's BiMonthly, Code Poems, Dianna's BiMonthly 1977, fall

Education: Radcliffe College, 1950, BA Magna cum laude. Part time at RI School of Design and FIT

Clairvoyant Journal, Angel Hair, 1977, fa

Teaching Experience: School of Visual Arts, 1970-71. "Awareness and Communication"

Prizes: Anthony Medal, Nathan Bishop Jr. High, 1943

Grant: Copley Foundation, 1968

Publications: Poetry Chicago, The Paris Review, The Drama Review, Harper's Bazaar, S.M.S. The Letter Edged in Black, The Chelsea Review, The World, O-9, Dust, Equal Time, Angry Arts, Panace, Assembling, Vol 63, El Corno Emplumado, Unnatural Acts, Bones, Extensions, Big Deal, Bad Breath, Eat, Diana's BiMonthly, Out There, WIP, Unmuzzled Ox, Wastepaper Theater, Crawl Out You This, Roots, Margins Tottel's, Slit Wrists Window

Son of Eel, Personal Injury, Telephone, Intermedia, Only Paper Today  
Anthologies: Concrete Poetry published by Simon & Schuster (Code Poem) and one as yet unpublished. Anthology of Jewish Poetry, Doubleday

Performances: CODE POEMS, Spring Gallery, 1968. THE INTERNATIONAL CODE OF SIGNALS, Central Park Poetry Events, 1968. Judson Church, Friendship Event, 1968  
STREET POEMS, 1968. INTERNATIONAL EVENT with Perreault, Costa, Strider, 1969. FLAG POEMS, Woodstock, 1969. THE FASHION SHOW POETRY EVENT organized by myself, John Perreault and Eduardo Costa, performed at the Institute for Inter American Relations and St. Mark's Church, 1969. WALK by Vito Acconci, St. Mark's 1969. SEA FORM, movie and tape with Marjorie Strider, St. Mark's Church 1969. THEATER WORKS, Hunter College, 1969. SPRING GALLERY at Paula Cooper's, 1969. STREET WORKS, 1959-70, 1-7, performed on the streets of New York, organized by myself, Perreault and Strider. STREET WORKS was sponsored by the Architectural League and included a performance in front of their building, also inside, Sept. 1969, followed by one month of individual events. I appeared on TV for the Architectural League performance. WORLD WORKS, or Street Work VII, was performed by artists all over the world at 12 noon, March 21, 1970. Gramercy Arts Theater, 1970 "Second Time". The 14th Street Y, 1970. I organized and performed in (IZWT) TINY EVENTS, 22 2 Minute Events by Poets at the Longview Country Club, 1968. Jill Johnston's review of this comprises the first chapter of her book "Marmalade Me." I performed in and organized A SATURDAY AFTERNOON OF EVENTS At Max's Kansas City, 1970.

Tapes: TAPE POEMS, edited by Costa and Perreault, 1969

CLAIRVOYANT JOURNAL March-April 74. New Wilderness Audiographics 77  
Radio: WBAI, Canadian Broadcasting Company, DIAL A POEM

Films: ANY CHANCE OF WAR, code poem, shown at the Angry Arts Festival, NYU, 1968, toured colleges throughout the country. FOOT, shown at Cinemateque, 80 Wooster St, 1970. JOURNAL a film by Phil Niblock 1974

One Man Show: Gain Ground, 1970

Group Shows: Gain Ground, 1969, Dwan Gallery, 1968, 69, 70, School of Visual Arts, 1969, Art in the Mind, Oberlin College, 1970

Collections: Sol Le Witt, John Perreault, Richard Schwartz

Readings since 1974, St. Marks Church, 1974, 75, Brown University 1974, Artist's Space, 1975, CBGB, 1975, Tin Palace 1975 and more to come.

Sobosskes, 1976, St. Marks, 1976, Anthology Film Archives 76. In 1977: RI. Arts Council Parks Dept., EAR benefit, ST. Marks, Geggensheim, New Wilderness at West 4th St. Church Greenwich Books

HANNAH WEINER

23 East 3rd St, NYC 10003  
212-260 0273

RESUME

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RI. Arts Council Parks Dept., EAR benefit, ST. Marks, Geggensheim, New Wilderness at West 4th St. Church, Greenwich Books

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Wash. DC. DC Space, WPA  
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GAIN GROUND SHOW Hannah Weiner at Her Job

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Marjorie Strider  
7 works, including World Works and one at the Architectural  
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including flag performance MZWT by myself

THEATER WORKS at Hunter College

AND PLENTY MORE

*14 artists at Max's*

*75 PE*



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*7 S P E*

HANNAH WEINER:

MS/Book Chronology

- 1966 Magritte Poems (Sacramento: Poetry Newsletter, 1970). 11pp. Nonclairvoyantly written, short poems.
- 1968 The Code Poems (Barrytown: Open Studio, 1982). 29pp.
- 1970 The Fast. 50pp ms. Sections published in Acts #4, United Artists #14, and Blue Smoke #1 (in that order); ~~(Brooklyn: Prospect Books, in press 1990)~~. UNITED ARTISTS
- 1971 Country Girl. 18pp ms. Descriptive journal about seeing auras. POST NEO 1990
- 1972 Pictures and Early Words. app. 69pp<sup>7</sup>; - POST NEO  
Seeing pictures and early versions of seen words.
- 1973 The 1973 Journal. app. 200pp ms; short segment in This #7. Has caps and quoted words for words seen. POST NEO? ~~(Retreat)~~
- 1974 Clairvoyant Journal. 180pp ms. About one-third published in Angel Hair edition, 64 pp. (1978: Lenox, Mass). Other sections in up to two dozen magazines, and in Sun June 2, 5 pp. (Providence: Diana's Bimonthly, 1975)
- 1976 Little Girl Books. Four small notebooks.
- 1977-80 Little Books/Indians (New York: Roof Books, 1980). 91pp.
- 1979 INDIANA SIGNED HANNAH 10pp
- 1980 Nijole's House (Needham, Mass.: Potes & Poets Press, 1981). 24pp.
- 1981 Spoke (College Park, MD: Sun & Moon Press, 1984). 115pp.
- 1982 Sixteen (Windsor, VT: Awede Press, 1983). 16pp.
- 1984 Written In/The Zero One (Victoria, Australia: Post Neo, 1985). 21pp.
- 1986 Weeks (Ann Arbor: Xexoxial, 1990). 75pp.
- 1987 Dream Journal
- 1988 Abazoo. 13pp ms. XEXOXIAL?
- 1989 Seen Words with It (Los Angeles: Sun & Moon Press [20 Pages], 1990).
- 1989 Remembered Sequel. 29pp ms. ~~AND~~ Tender Buttons
- 1989 The Book of Revelations. 106 shaped pages in nr
- 1990 ~~ARTICLES~~ PAGE 130 ~~110~~ pages
- 1990 ~~house subtitle~~ 10 pages
- 1990 Start comfort 5g
- 1990 words aequit - w R, S.