

Interview with Doug Anderson

by Rebecca Friedman

R.F.: *Have you always lived in California?*

D.A.: No. I have been in California four years —Southern California, that is, which must be distinguished from the rest of the State, including San Diego. The area from Lompoc to San Diego is a thing in itself. It drove me to take up photography in order to have a language with which to interact with it.

R.F.: *How would you characterize your childhood?*

D.A.: You do not have enough room in this interview for this question. I grew up in a violent culture. Very redneck.

R.F.: *Although your poems deal with serious themes, there is an element of humor in the writing, which I enjoy. Do you see humor as a tool to help you cope with the difficulties of life?*

D.A.: Humor is a survival skill. I have two channels, one of which is funny. My new book, for some reason, is funny. But it is funny with a hook in it. Samuel Beckett, in his novel, *Watt*, talks about three kinds of funny: Hee hee, Ha ha, and Haw. My kind of funny is definitely Haw.

R.F.: *Several of your poems reveal a concern about the deterioration of language. Is poetry a renewer of language?*

D.A.: Poetry is the yeast at the center of language. If we lose our poetry we lose our souls. Look around.

R.F.: *What is your feeling about language in a mass culture?*

D.A.: Electronic culture, for many people, has replaced nature. This is scary but it is also what *is*. Poetry deals with making what is, luminous. Contemporary poetry cannot avoid the world. I am looking at poetry as “fugue.” Not in the dictionary sense of

continued on page 4

ANSWERING ADORNO

“To write poetry after Auschwitz is barbaric”—Theodore Adorno

Since you doomed poetry nothing has changed.

People are the same, maybe worse.

In Bosnia they have raped

by battalions,

nailed children to doors, rubbed fine old Europe

block by block, and the new evil pours into the deep cup

with the evil I have already seen, overflowing.

Convention demands that I mortify something.

My flesh. My heart. Any joy

I might have

on this April day with forsythia suddenly everywhere

and the willows aching green gold.

Adorno, your words are like snow lingering

where shade and wind hold out against the sun.

IN HEAVEN

The musicians have picked up hammers,

smashed their instruments, moved on

to other things, great copper pots, dolls' heads,

urns of honey, bursting them with single ecstatic blows, knowing that happiness does not last.

But, my love,

I love you even as we cool, bells in a high winter wind, still trembling under their gloss of frozen rain.

—Doug Anderson

from *Blues for Unemployed Secret Police* by Doug Anderson, 1-880684-70-5, \$12.95 pa

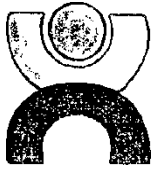
Celebrations for Curbstone's 25th Anniversary

Saturday, September 16, 2000, 12:00-5:00 pm: the 25th Anniversary Fiesta fundraiser at Eastern Connecticut State University in Willimantic, Connecticut. Honored guests: Susan Bergholz, Larry Heinemann, Bob Holman, Nicholasa Mohr, Grace Paley and more, and a gala reading featuring many Curbstone authors.

To make a weekend of it, contact Connecticut's Quiet Corner, Northeast CT Visitors District, P. O. Box 598, Putnam, CT 06260-0598, for their *Getaway Guide* to activities, events, meals, lodging, and camping in our area. You can call toll free at 1-888-628-1228 or email them at quietcorner@snet.net.

Friday, October 20, 2000, 7:30 pm: a West Coast 25th Anniversary Party. Modern Times Bookstore, 888 Valencia St., San Francisco, CA. Curbstone authors attending: Doug Anderson, Maketa Groves, Devorah Major, Victor Montejo, Luis J. Rodriguez, James Scully; Sarah Menefee and translators Michael Miller and Jim Normington. Modern Times will feature Curbstone as the Press of the Month in October.

Friday, December 8, 2000, 5-7 pm: Curbstone Celebration in the Sculpture Court of the National Arts Club, 15 Grammercy Park, New York, NY. Contact Gary Shapiro at GShapiroNY@aol.com or (212) 604-4823 for more information. A reception for Curbstone supporters with Curbstone Board members, staff, and authors Jack Agüeros, Carol Ascher, Ron Casanova, Marnie Mueller, Susan Sherman, and others.



Curbstone INK.

This newsletter was prepared and mailed with the help of the following :
Editors: Marianne Koiva and Adam Silverman. Contributing editors: Judith Doyle, Rebecca Friedman, Corrie Martin, and Alex Taylor.

Curbstone Press is an incorporated, non-profit literary publishing house, founded in 1975. All of Curbstone's titles are supported by a combination of donations and grants in addition to income from book sales.

Our sincere thanks to the many individuals who support Curbstone and to the following foundations and government agencies: Connecticut Commission on the Arts, Connecticut Humanities Council, Daphne Seyboldt Culpeper Foundation, Lannan Foundation, John D. and Catherine T. MacArthur Foundation, National Endowment for the Arts, Soros Foundation's Open Society Institute, Puffin Foundation, and Edward C. & Ann T. Roberts Foundation.

Curbstone Staff:

Co-Directors: Judith Ayer Doyle
Alexander Taylor

Outreach Coordinator: Corrie Martin

Promotion & e-Communication:
Robert M. Smith II

Interns: Rebecca Friedman, Marianne Koiva, Adam Silverman, and Kara Zavarella.
Professional & Community Volunteers:
Jane Blanshard, Matias Minambres, Maria Proser, Matthew Proser, Barbara Rosen.

Board of Directors:

Lisa Adams, Judith Doyle, George Gibson, Felicity Harley, Demetria Martínez, JoAnn Newmyer, Isnoel Rios, Suzanne Staubach, Alexander Taylor, Paul Von Drasek, Stephen Welch.

Business and Editorial Office:

321 Jackson St., Willimantic, CT 06226
(860) 423-5110 fax: (860) 423-9242
e-mail: info@curbstone.org
http://www.curbstone.org

Distributed by:

Consortium Book Sales & Distribution,
1045 Westgate Drive, Ste. 90,
St. Paul, MN 55114-1065
Toll-Free Ordering (800) 283-3572

From the Publishers' Desk

It is hard to believe that twenty-five years have gone by since Curbstone Press was founded with the publication of James Scully's *Santiago Poems*, a poetic exposé of human rights violations in Chile. Since that time the Press has published 139 books of fiction, memoir, poetry, testimony, children's literature, and photography—creative works that promote human rights and intercultural understanding. Many of these books have won awards, as has the Press itself.

Equally important to Curbstone's mission is its educational outreach into the community, particularly to underfunded public schools with large minority populations. From the beginning, Curbstone has striven to bring writers into schools to the extent that very limited budgets allowed, usually "piggybacking" these visits onto other author readings. As the Press gained more recognition for its books and its outreach programs, it attracted increased funding, and we are happy to report that Curbstone now has ongoing literary programs in four school districts in the country—Windham, Connecticut; Hartford, Connecticut; Washington, DC; and Los Angeles, California.

Nineteen ninety-nine was a good year for the Press. The outreach programs in public schools were enthusiastically received by students and teachers alike, and additional programs in

social service agencies and community centers furthered our mission of bringing writers to the widest possible audience. We want to especially thank the Soros Foundations's Open Society Institute for two-year funding which enabled us to extend and intensify our high school programs.

1999 also saw continued critical recognition for Curbstone and its authors. Curbstone books received rave reviews in a number of major newspapers. Nguyen Duy, for example, was dubbed "the Vietnamese Whitman" in *The Boston Globe*, and all the 1999 books received critical accolades. Sales for 1999 were the highest we've had for the past five years, enabling the Press to recover nicely from a difficult year in 1998, a year characterized industry-wide by excessive book returns.

As we move into the year 2000, the new millenium, our major challenge will be to ensure the financial stability of the Press through increasing book sales, widening our national donor base, and establishing an endowment. We hope you will join us in meeting this challenge in any way you can.

Sincerely,

Judith Ayer Doyle & Alexander Taylor
Co-Directors

MISSION AT THE HELM:

Curbstone Press, a 501(c)(3) arts and education organization, was founded in 1975 in Willimantic, Connecticut. Throughout its history, the Press's Board and Co-Directors have nurtured Curbstone's focus on creative literature that invites readers to examine social issues, encourages a deeper understanding between cultures, and reflects a commitment to promoting human rights. Curbstone's mission weaves together two interdependent programs: 1) publishing creative literature that illuminates the issues of our time, and 2) bringing writers into U.S. communities to promote literacy, knowledge about many cultures, respect for human rights, and appreciation of good literature, among people of all ages.

Curbstone Press announces the inauguration of the Miguel Mármol Prize for a first book-length work of fiction in English by a Latina/o writer that reflects a respect for intercultural understanding and fosters an appreciation for human rights and civil liberties. The prize is given to honor the memory of Miguel Mármol, legendary Salvadoran labor union leader. The winner will be published by Curbstone Press and receive a \$1000 advance against royalties. The judge will be Sandra Cisneros, noted author of *The House on Mango Street*, *Woman Hollering Creek*, *Loose Woman*, and *My Wicked, Wicked Ways*.

Prize Rules

1. Each manuscript must be an original, unpublished first book of fiction & be submitted accompanied by an application fee of \$15.00, and the name, address, and telephone number of the author. Each person submitting a manuscript and application fee will receive a copy of the prize-winning book upon its publication.
2. The manuscript may be either a novel or a full-length collection of short stories. One entry per person.
3. The author will receive a royalty of 12% of net sales. Subsidiary rights income will be split between the author and publisher, except for film rights, for which the author will receive 85% of the net income from the sale of film rights.
4. In the event no submitted manuscript is deemed worthy, the prize will not be awarded. All entries will be considered for publication by Curbstone Press.

Deadline

Manuscripts must be received by **December 15, 2000**. The winner will be announced in March 2001 and the book published in the spring of 2002.

To submit manuscripts for the award:

Send a typed double-spaced manuscript and entry fee by **December 15, 2000**, to Mármol Prize, Curbstone Press, 321 Jackson Street, Willimantic, CT 06226. Manuscripts will not be returned unless accompanied by a self-addressed, stamped envelope. The author's name, address, and telephone number should appear on the title page.

A brief letter should accompany the manuscript, giving a short biography of the author and certifying that the manuscript is available for publication (e.g. is not under consideration at another publishing house). Please also indicate if the manuscript is available on computer disk.



Miguel Mármol (photo by Fran Funk, 1989)

On March 6, 2000, Henrik Nordbrandt received the "Nordisk Råds Litteraturpris" for his newest book of poetry, *Drømmebroer* (*Dream Bridges*). The prize honors the best writers of Scandinavia and comes with a tax-free grant of 350,000 kroner (about \$50,000). With characteristic humor, Nordbrandt, who now lives in Spain, commented that he will use part of the money to install a shower in his little (and somewhat dilapidated) house so that he will no longer have to shower by pouring a bucket of water over his head.



Henrik Nordbrandt at Curbstone Press in 1978

Perhaps U. S. poets can empathize with Marianne Juhl's remark in *Jyllands-Posten*: "Even though Henrik Nordbrandt is one of Denmark's most distinguished contemporary poets, as a rule his books have not sold well." That is rapidly changing, since as soon as the prize was announced, customers were showing up at bookstores in Denmark to purchase copies.

Curbstone is proud to have been the first publisher to introduce Nordbrandt's work to an English-speaking audience. Books by Nordbrandt available from Curbstone Press are: *Selected Poems*, *God's House*, and *Armenia*.

LITTLE MORNING PRAYER

by Henrik Nordbrandt

The saddest thing in the world
is a candle

burning in the sunshine
in early morning

after the night of love
it illuminated so beautifully.

O God let our love
never become like that.

To receive occasional news by e-mail, send us a "sign me up" message at info@curbstone.org

INTERVIEW WITH DOUG ANDERSON cont.

three parts, but as a mass of themes which somehow are magnetized around a human core. Donald Barthelme said that all art comes from “not-knowing.” What he means is that the art part precedes theory or explanation; and if it doesn’t, it’s not art. I believe this is true. So a contemporary poet has to somehow participate in this fugue and create forms in it. I don’t know what I’m doing when I write good poems. If I know what I’m doing, I’m being an academic, which is fine, but it’s not making poems. In order to make poems I need to position myself somewhere between the world as it is and the emotional/imaginative thing that makes the poem. One won’t do without the other. Unless narcissism is the thing that is desired. See what happens when you ask me this question? I don’t know the answer. A good answer would be a poem.

R.F.: Do your poems deal with the nature of language?

D.A.: Yes. According to the Derridians (and probably the Branch Davidians), language has come unhooked from its referents. Part of me wants to play in the sandbox this idea has created, and part of me wants to drive a truck onto a theoretician’s foot and ask him if it hurts or if it’s just a signifier.

R.F.: Your poem “Homage to Pound” is written about poet Ezra Pound. Do you consider him to be an influence in your own work?

D.A.: Yes. He was a very important poet and a very bad man. The poem, I hope, expresses that. He created half the language we talk about poems with.

R.F.: Have other writers influenced your work?

D.A.: Yes. Sophocles, Euripides, Aeschylus, Antiochos, Heraclitus, Novalis, Shakespeare, Donne, Woolf, and a whole bunch of others. I believe tradition is a river and all poets are talking to each other over time.

R.F.: Can you talk about poems where you try to achieve this objective?

D.A.: “Blues.” “Madonna.” For sure.

R.F.: Martín Espada is quoted as saying that “you are both cursed and blessed with memory.” What do you feel about this statement?

D.A.: He was speaking of the Viet Nam poems, which are poems about an experience I would rather have avoided. Nevertheless, there is the experience, and there are the poems. More generally, poetry is in some sense the art of memory. It’s hard to make good poems out of experiences that haven’t been in the marinade for a while.

R.F.: In teaching your creative writing classes and workshops, what techniques or advice do you share with your students?

D.A.: Write write write, read read read, and especially live. And understand that it is very difficult to make poems and that if it weren’t, everybody’d be a great poet. I see, at the college I teach at, incredible amounts of genuine talent and experience. What

they need is lives. They need to get as far as possible from an academic environment and grow a soul.

R.F.: Why did you choose “Blues For Unemployed Secret Police” as the title of this book?

D.A.: My publisher liked it. It’s the title of one of the poems. I guess I like it too, but I preferred the original title. I can’t remember what it was. I don’t mean to be funny; it’s just true. Happened with the last book, too.

R.F.: “The Moon Reflected Fire” was well received critically, winning the Kate Tufts Discovery Award for Poetry. How is your new book different?

D.A.: Well, I hope it’s critically well received. I would call the new book a head book, and “Moon” a body book. That may or may not be a qualitative judgement. Time will do its thing both with me and with others. I think that “Blues” is, well, entertaining—in a good way. “Moon” was hard to live with. Like a Francis Bacon painting is hard to live with.

R.F.: Do you have a favorite poem in this book?

D.A.: I don’t know. I like four or five of them a lot. I like “All of This,” “Blues,” and “Turning Fifty” a lot. But it doesn’t matter what I like.

R.F.: What would you like readers to take away from this book?

D.A.: Something like a feeling of having inhaled pure oxygen. I don’t have much else to say. I don’t know where I’m going or where poetry is going. I know that if people ignore poetry and do not make it part of their lives, it will cost them down the road, and it will cost the culture, which is in danger of becoming entirely Taco Bell.



Doug Anderson
(photo by Barbara Goodman)

MORNING

And the large stones in my head
coming to rest.
Birds. The old man across the street
starting his car. In the mirror
my ghost becomes flesh part by part
with the assistance of light.
All night I have been pulling a heavy barge
by a rope in the black water.
The current helping a little towards dawn.

—Doug Anderson

from *Blues for Unemployed Secret Police* by Doug Anderson, \$12.95,
ISBN 1-880684-70-5, 79 pages.

On April 18th of this year, Curbstone Co-Directors Judith Doyle and Alexander Taylor received *Agni* magazine's first annual Ed Hogan Award for Literary Editing at the Boston Playwrights' Theater. The award was presented by poet Liam Rector in commemoration of Ed Hogan, an outstanding publisher who founded Zephyr Press in 1980 and who died tragically in a canoeing accident in 1997. Mr. Rector praised Curbstone for twenty-five years of publishing literary books of the highest quality on the cutting edge of social and human rights issues. With his characteristic wit, he noted that at Curbstone, "the two gringo editors have been successful in publishing important Latino writers." In addition he noted, "unlike some small press editors who have been embittered when their writers move on to commercial publishers, Judy and Sandy have been recognized for their generosity in helping their authors enter mainstream publishing."

WHAT IT WAS LIKE

If you want to know what
it was like, I'll tell you
what my tío told me.

There was a truck driver,
Antonio, who could handle a
rig as easily in reverse as
anybody else straight ahead.

Too bad he's a Mexican was
what my tío said the
Anglos had to say
about that.

And thus the moral:

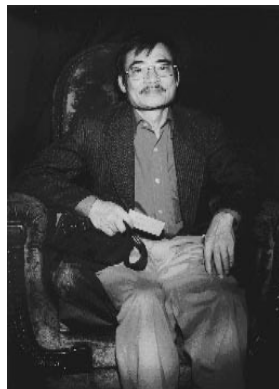
Where do you begin if
you begin with if
you're too good
it's too bad?

—Leroy Quintana

from *The Great Whirl of Exile*, \$12.95
paperback, ISBN 1-880684-60-8

Nguyen Duy's *Distant Road* (translated from the Vietnamese by Kevin Bowen and Nguyen Ba Chung) has received an extraordinary critical reception in this country. "Here is the Vietnamese Whitman," Catherine A. Salmons wrote in *The Boston Globe*, "a poet who loves his country, trapped in brutal conflict between North and South, a poet who embraces chaos and sculpts it into song." Salmons further commented: "His voice as a poet soon became so popular, so necessary, that he was officially dubbed a war correspondent-in-verse. His darkest poems leave room for collective rebirth, or at least survival."

Philip Gambone commented in *The New York Times Book Review*: "In poems of bitter indignation and lyric sadness, he protests the corruption of the current government and laments the spiritual deficiency of Vietnam's new market economy: 'I'm frightened by fishy words that swim out from the mouths of great men.' *Distant Road* is an extended love poem to Vietnam, and to the enduring nobility of its people." Rave reviews also rolled in from such magazines as *Kirkus Reviews* and *Multicultural Review*.



Nguyen Duy at the WAPP
Poetry Festival, April 2000

Nguyen Duy's personal convictions and ideology propelled him to create. "There is always freedom because it's not something that can be given to artists," he says. "One has to make one's own freedom, which is an innate ability of a writer...I believe writers must create freedom themselves. If we sit back and wait for freedom to be granted then we'll never be free. This is not just a Viet Nam condition...it's the same everywhere. If you can write with a heart-felt sincerity to achieve a clear literary aim, then that's freedom."

Nguyen Duy began his career as a writer on the battlefields of Viet Nam. Born into a peasant family, he captures the essence of village life in his poetry. But whether it is love, family, war, current or lost friends, or self-mockery, his poetry is infused with an understanding of hardship and suffering. The power of his highly crafted poetry stems from a distinct sense of time and place, his unrelenting honesty, and his deep sense of compassion. Well beloved in his own country, many of his love poems have become classics in Viet Nam.

During his tour in this country, sponsored by the William Joiner Center, Mr. Duy made many new friends at such sites as the UConn Asian American Center, Hygienic Galleries in New London, Teachers and Writers Collaborative in New York, and Midnight Special Bookstore in Santa Monica. He was also a great hit at the Windham Area Poetry Festival, where he gave a workshop on the relationship between poetry and visual art in his work.

Recommended from Other Presses

Open Closed Open by Yehuda Amichai (Harcourt) • *The Body Electric: America's Best Poetry from The American Poetry Review* edited by Stephen Berg et al. (Norton) • *A Mayan Astronomer in Hell's Kitchen* by Martín Espada (Norton) • *Beowulf: A New Verse Translation* by Seamus Heaney (Farrar, Straus and Giroux) • *Spring Essence: The Poetry of Ho Xuan Huong*, edited and translated by John Balaban (Copper Canyon) • *Pete Seeger's Storytelling Book*, Paul Dubois Jacobs and Pete Seeger (Harcourt) • *dem*, William Melvin Kelley (Coffee House Press) • *Crossing the Double Yellow Line*, poems by Stellasue Lee (Bombshelter Press) • *Full Moon Boat*, poems by Fred Marchant (Graywolf Press) • *Las Aventuras de Mister Puttison* by Victor Montejo (Yax Te' Foundation) • *Begin Again: Collected Poems* by Grace Paley (Farrar, Straus and Giroux) • *The Cultural Cold War* by Frances Stoner Saunders (The New Press) • *Search for the Native American Purebloods* by Charles Banks Wilson (The University of Oklahoma Press).

THANKS TO YOUR SUPPORT!

Listening to Children's Voices

by Corrie Martin

I have a fantasy: one day each year, every adult in America is mandated to spend 8 hours in a local public high school mingling with students in the hallways, sitting through study halls pretending to read, taking the standardized tests, getting sent to the guidance counselor (if the school has one) to talk about their futures. Most of the day, though, must be spent listening—

*I am an American
Living in Willimantic
I am New York Puerto Rican
living in Willimantic
and my favorite food
is rice with Gondoles with Pinelle.*

—just listening, to the voices of the children. I was surprised the first time I accompanied a Curbstone author into a local school to find that what the author wanted to do most of all was to sit and listen to the students, to hear them read their freshly penned poems. So the young writers read aloud from their notebooks hastily scrawled words or meticulously reinscribed lines. Then they weren't so much adults and children, published writer and students. They were being artists together.

Would most of us be afraid, or embarrassed, or simply too busy and self-important to hear what young writers have to say? In fact, we should be more afraid of hearing what the children hear:

*I hear...
you get me a beer now.
Go to the store Get me some Cigs.
I hear
I always hear
Mr. J telling me to stop my swearing.
I hear the crickets' symphony
outside my window
Never playing the same song.
I hear little kids playing
hide and seek
Never having any problems
Just trying to find a place
to hide.*

For the past two years, Curbstone's "Living Literature in the Schools" program has brought authors and books into public schools in California, Washington, DC, and Connecticut. Thanks to a grant from

the Soros Foundation's Open Society Institute, writers including Central American luminaries Claribel Alegria, Ernesto Cardenal, Roberto Sosa, and Arturo Arias have shared their art, ideas, and experiences with hundreds of young writers; students have engaged novelist Marnie Mueller in lively discussions about the Peace Corps as well as about the internment of Japanese Americans during World War II, the subject of her second novel. Wayne Karlin's memoir, *Rumors and Stones*, was nothing short of a sensation in the Hartford schools, with parents calling to find out how they too could get copies of the book their kids were bringing home and talking about. Every time a Curbstone author came to a school, something...happened. Well, why don't I just say what I mean? Something beautiful always happens, like this poem, written collectively one morning last September in a workshop led by poet Naomi Ayala. Listen to the final stanzas of the poem:

*I have screamed. I
have voiced my opinion
Have voiced my goals
Let out Anger by hitting a wall.
I shed tears at signs of hurt
Laughter comes at times of joy.
When people get in the way of
my life I step
Around them.*

*I am always happy, proud
of who I am
Making the best of things
Standing up for myself*

*I am always tired in the morning
happy, prepared, and
tired.*

—by Bridget, Angela, Sarah, Melissa, Gilbert, Isabel, and anonymous, Alternative Learning Center, Willimantic, CT

Highlights of 1999

Readings and Events

- Curbstone authors read at over 250 sites across the country, including public schools, colleges, churches, community centers, migrant workers' camps, jails, and festivals.
- Curbstone, along with the Windham Boxing Club and Youth Development Organization, the Windham Public Schools, and the Town of Windham, sponsored the "Windham Area Poetry Project," which organized 60 workshops, as well as a day-long poetry festival on April 24th, 2000.

Awards and Reviews during 1999

- Reviews of Curbstone books appeared in *Booklist*, *Boston Globe*, *Dallas Morning News*, *Hartford Courant*, *Hartford Advocate*, *Hispanic Outlook*, *Kirkus Reviews*, *Library Journal*, *National Hispanic News*, *New York Times*, *Publishers Weekly*, *San Francisco Chronicle*, *San Jose Mercury News*, *Seattle Post*, *Washington Post*, among others.
- Curbstone authors were interviewed on radio stations in CA, CT, IL, MN, NY, TN, OR, DC, and WI.
- In 1999 *Wild Animals on the Moon* by Naomi Ayala was selected for the New York Public Library Books for the Teen Age List. *América Is Her Name* by Luis J. Rodríguez and Carlos Vázquez won the Paterson Prize for Books for Young People, as well as the Skipping Stones Honor Award. *América Is Her Name* was also selected for the prestigious Bank Street List of Best Children's Books. Wayne Karlin's *Prisoners* shared the Paterson Prize for Fiction with Barbara Kingsolver's *Poisonwood Bible*.

Donating Books

- Curbstone contributed 2,216 books during the past year to schools, prisons, social service agencies, and community centers in Connecticut and across the country.

1999 DONORS (for all programs)

anonymous, Mary Abbott, Lisa Adams & David Miller, Rita Cano Alcalá & Raúl Homero Villa, Jack Allen & Virginia Wyly, Ann Anderberg, Brian & Victoria Anderson, Celia Anderson, Marilyn Anderson & Jonathan Garlock, Joseph Arbena, Beverly Arcaro, Fred & Mirta Arcoleo, Robert Armstrong & Karen Judd, Carol Ascher, Naomi Ayala, Anne & Eugene Ayer, David & Kathy Ayer, William Bailey, Victoria Baker, Barbara Barry, Tom & Carol Barry, James & Marcia Beardsley, Mary Beardsley, Henry Becker, Cindy Beckert, Joyce Belanger, Rachel Belash, Rufus & Jane Blanshard, Phillip Blumberg, Hugh Blumenfeld & Andrea Gaines, Edith Borneman, Gigi Bradford, Mary Lou Bradley, Kevin Brodie, Janet Brof, Debra Campagna, Nash Candelaria, CL&P, Andrew Carey III, John Carroll, Joseph Cary, Norm & Nancy Chance, Richard & Janice Church, Robert Clawson & Betsyann Duval, Kenneth Michael Clark, Hanna & Bruce Clements, Michelle Clinton, Esther Cohen, Sumner & Helen Cohen, Irene Coleman, Jim & Helen Coleman, Columbia Environmental Drilling, Louise K. Conn, Susan Taylor Conrow, David Corsini & Delia Berlin, A. M. B. de Kay, Jean deSmet & Bob Hackemack, Karen Drena, Ula Dodson, Veronica M. Doerr, Judith Doyle, Philomene Ducas, Daniel Duffy, Michael K. Ellsworth, ECSU, Noemi Escandell, Paul Essensfeld & Patricia Fahey, Gladene Fait, Evelyn Farbman, Harriet Fraad, Robert French, Tina Fu, Virginia Fulton & Murphy Sewall, Tom & Carolyn Gaines, Amparo Garcia, Charles J. Gaspar, Deborah A. Gaynes, Debbie Diba Ghamkhar, Margaret Gibson & David McKain, Diane Giggey, Sheena Gillespie, Tami Gold, Herb Goldstone, David Hall, Hugh & Elizabeth Hamill, Donald and Pharibe Hannan, Felicity Harley & Christopher Hall, Joan Joffe Hall & David Morse, Hal Harlow, Richard Harteis, Hartford Public Library, Lorrie Harvey, Lexi Hayden, Brian & Marcia Heath, Mike Hecht, Pat Hempel, Jeriann G. Hilderley, Larry Hills, Holiday Spirits, the Hollister family, Katherine Holt, Lisa Horowitz, Daphne Hurford, David and Barbara Ivry, Esther Iwanaga, Colette Jackson, Deborah Johnson, Margot Jones, Karen Kaplan, Jane Mayhall Katz, Antonia Kehr, Karen Kelleher, Nancy King, Gail Kinn, Caroline Knox, Stephanie Komkov, Alexandra Kontes, Leonard Kriegel, Narayan Kuty, Jim & Barbara Lacey, Wally & Chris Lamb, Daniel K. Lamont, Sandra Lavitt, Billie & Dennis Letts, Ann Z. Leventhal, Pat & Gene Levesque, Marion Holena Levine, Liberty Bank, Lily Pad Art & Framing Supplies, Marilyn Lindsay, David Long, Worth Loomis, Jack Lucas, Christopher & Sally Lutz, Elizabeth Mahan, Gus Mazzocca, Marie McCain, Renée McCue, Nancy McDowell, Marcia & John McGowan, Neva McIlvaine, Harriet Mead, Frank & Alan Melville, William Meredith, David & Patricia Meyer, Alison Meyers, Elizabeth Gamble Miller, Mark Miller, Michael Miller, Ruth Misheloff, Gail S. Mott, Marnie Mueller, Yolanda Negrón, Helen and Michael Neumann, Jody Newmyer, Grace Paley Nichols, Marie-Suzanne Niedzielska, Alex & Ramona Nishball, Wanda Nusted, Dennis O'Brien & Susan Johnson, Heather Oakley & Niclas Berry, Enrique Ochoa, Alfred Olivi, William C. & Nancy Orr, Arnold & Ann Marie Orza, Passage Ways, Walter & Jane Pawelkiewicz, Richard Pearson, Thomas Doane Perry III, Fred Pfeil, Barry Phillips, John & Eleanor Plank, Louise B. Popkin, Virginia & Charles Prewitt, Matt & Maria Proser, Claire & Millard Pryor, Carroll Pugmire, Marion Putzel, Albert Rabil, Marcia Quinton, Stephen J. Raffay, Miles Rapoport, Compton & Irmgard Rees, David Rhineland, David Rice, Thomas Roberts, Alfred Rogers, William & Barbara Rosen, Mel Rosenthal, Lawrence Ross, Barbara Rostek, Robert & Connie Rue, James & Angela Russell, Elaine Rzeznikiewicz, Nancy Salter, Timothy Sampson, Pedro Santoni, Dr. Leo and Mrs. Santucci, Cathy Sargent, Ina Ruth Sarin, Cornelius Scanlon, Marilyn Schafer, William J Searle, Ralph Seliger, Duane Sharp, Barbara Sicherman, Stuart & Joan Sidney, David Silk, Wayne Silver, Clare B. Smith, Harold & Editha Spencer, Mary Stacie, Jacqueline Stack, Virginia Stallman, Elizabeth Starcevic, Suzanne Staubach, Bruce M. & Sondra Astor Stave, Gerald & Linda Stefon, Mary Steinberg-Pichey, Milton & Harriet Stern, James & Sherburne Stidfole, Karen & Andrew Stockton, Alastair Taylor, Kay & Clark Taylor, Lisa Taylor, Sandy Taylor, Tom & Lee Terry, Three River Comm. Tech College, Elizabeth Thomas, Rob Trafford, Janice Law Trecker, Treiber, Guarnaccia & Connors, Lynn Truby, Edward M. Uehling, Martha Garabedian Urbanowski, Marya Ursin & Dan Potter, Faith Vicinanza, Charles Vinsonhaler, Paul & Lisa Von Drasek, Joan Walden & Jacob Mendelssohn, Jason L. Weiss, Doug Welch & Caitlin Gutheil, Stephen Welch & Liz Moreschi Welch, Nicholas Welchman, John Wertam, William R. White, Ruth Wilding, Willimantic Brewing Co., Willimantic Savings Institute, Town of Windham, Blair Winter, Eileen Wolff, Bob & Lizette Wood, James Wright, Donna Young, Sharon Young, Linda Yuhas, Elisabeth Zall, Gabrielle Zane, Asa & Alba Zatz. *Many thanks for all your good support!*

Yes! I want to support Curbstone Press and encourage the diverse voices that make our culture richer.

Enclosed is my tax-deductible donation: \$ _____

Name _____

Address _____ City _____ State _____ Zip _____

Please return this form with your check or credit card information in an envelope addressed to:

Curbstone Press, 321 Jackson Street, Willimantic, CT 06226

If you wish to make your donation by credit card, please fill out the following information:

AMEX ___ MC ___ Visa ___ Card # _____ Expiration date: _____

Signature _____ Phone: _____

NEW & RECENT TITLES

Blues for Unemployed Secret Police examines Anderson's Vietnam war experience, his fear of aging, the complexity of personal relationships, and bad politics. Martín Espada has characterized Anderson as "one of the bravest poets I know, utterly uncompromising. Anderson is cursed and blessed with memory, and his considerable poetic gift assures that we will not forget, either."



"*Blues for Unemployed Secret Police* is as comically bitter and inventive as its title...these poems have the unmistakable ring of the genuine article, i.e. they sing and they dance and they leave you changed." —Thomas Lux

"This is no-nonsense stuff." —Ray Olson, *Booklist*

\$12.95 paper, 84 pg., ISBN 1-880684-70-5

Manlio Argueta's novel, *A Place Called Milagro de la Paz*, examines the legacy of civil strife in the lives of a Salvadoran woman and her family. *Library Journal* noted, "Argueta, one of El Salvador's most renowned writers, narrates compassionately and authentically the struggle of marginalized peasants for survival and dignity in a tragic world. The eternal themes of birth, death, love, and life that concern the novel transcend the Central American milieu to encompass a much broader context."



"Argueta's message in *Milagro de la Paz* is that even in the midst of extreme violence and fear, solidarity and love can continue to prosper among human beings." —Ed Hood, *World Literature Today*

\$14.95 paper, 206 pg., ISBN 1-880684-68-3

William Jay Smith's *The Cherokee Lottery* is the first treatment in poetic form of one of the greatest tragedies in American history—the forced removal of the Southern Indian tribes east of the Mississippi.



"Smith accomplishes a remarkable poetry of fact and documentation." —*Publishers Weekly*

"*The Cherokee Lottery* is masterwork: taut, harrowing, eloquent and profoundly memorable."

—Harold Bloom

"Smith's sequence of moving, extraordinarily visual poems brings us to the heart of one of the nation's greatest tragedies and, many say, sins...Moving, humane, unforgettable." —Patricia Monaghan, *Booklist*

\$13.95 paper, 72 pg., ISBN 1-880684-66-7

CURBSTONE PRESS

321 Jackson Street

Willimantic, CT 06226

e-mail: info@curbstone.org

<http://www.curbstone.org>

A Literary Arts Organization

NON PROFIT ORGANIZATION
U.S. Postage
PAID
WILLIMANTIC, CT
PERMIT NO. 56

Literature that illuminates the issues of our time