

WRITING AS EVENT!

THE GRAND PIANO

AN EXPERIMENT IN COLLECTIVE AUTOBIOGRAPHY

SAN FRANCISCO, 1975–1980



Grand Piano 6 has arrived!

A vital contribution to the collective memory of the poetry of that period... The relationship of the individual to the society and its intermediate institutions, such as the Grand Piano readings, is relevant to any thoughtful analysis of the place of poetry writing and production today.

—James Sherry, *Jacket 34*

The collective autobiographers are less interested in revising the past and more interested in using the narratives of their history to further contextualize the complex poetics and communal history of that poetics for the future... to nurture an arena of possibilities where ideas can be exchanged.

—Rob Fitterman, “Futuring *The Grand Piano*”

The Grand Piano is itself a veering off and an investigation and a playing or experimenting with the materials of language, history, textuality, and temporality, the personal and political, poetry and community... There is an abundance to linger over in *The Grand Piano* even as and perhaps because of the large gaps and contradictions.

—Robin Tremblay-McGaw, *How2*

MODE

A

Ron Silliman
Steve Benson
Bob Perelman
Kit Robinson
Barrett Watten
Lyn Hejinian
Carla Harryman
Rae Armantrout
Ted Pearson
Tom Mandel

- Subscription to **THE GRAND PIANO (ten volumes) at quarter-**
ly intervals, beginning with parts 1–6: \$90.00
- Subscription starting with #2 ___: \$80.00; #3 ___: \$70.00;
#4 ___: \$60.00; #5 ___: \$50.00; #6 ___: \$40.00; etc.
- Single issues # _____ \$12.95 each Parts 1–6: \$50.00

To: _____

Send form and check made out to: Lyn Hejinian, 2639 Russell Street, Berkeley, CA 94705. Designed and published by Barrett Watten, Mode A / This Press (Detroit). Distributed by Small Press Distribution, Inc., 1341 Seventh Street, Berkeley, CA 94710-1409. More information on our web site: www.thegrandpiano.org.