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INTRO to D.C. feature in *ROOF* (1977)

Of the Empire—Washington, D.C., and its outliers (as far as Baltimore). Here eleven are. Drawn together by a modes pointing to what is already there in the D.C. area: a local body of new writing, extended outward in the past by print and by moving; the language looms, is present. Not separate little atoms popping way up, but a community. People developing not just as individual workers, but where there's also a latticework of sharing, collaboration, a workshop, affection. A model.

Mass Transit, Community Book Shop, *Dry Imager*, *Dog City*, Folio Books, O Press, *Washington Review of the Arts*, *EEL*, *POD*, *Sun & Moon*, E, Some of Us Press, *Là-bas*, Jawbone, Titanic: clues and cues, years of activity, spectrums of style, excavations into the person, the place, the text.

A close sense of the personal shows up, as a common field, but it's a more receptive and even an environmental regard—where you see the world from the side (peripheral vision): the self is there too. Generous. Not constructed or confiscated by

will; not the old possessive individualism. More vulnerable, more voluptuous, more ambiguous; self is located amidst a humanized place. "What goes on underneath."
"Only faster, she might have added."

Underneath a thick (humid? tightly knit?) atmosphere. "You must feel air move"—
"slight alterings of flow"—"Filling up time." A feeling of place in the way writing is written, not by its appropriating statements. "References may be received on request. Spaces interruptions." Not pictures but visits, from sounds and what is subtlety from asides.

Also, increasingly, there's a move toward the text. Worth our attention. Composing the page. And a willingness to make it an issue and not just a casual taken-for-granted occasion. An overall sense of structuring that goes beyond "verse" and right into the inside of writing itself—"and in this way word follows word."