

Tin Roof Blues

Review
by MARIA JANNECK
Department of English
It's "circles of sound" . . .
It's "round joy" . . . it's "each
other's rhythms" . . . it's
"cavelike drugstore doorways"
. . . it's "oranges" and "sticky
fingers" yielding to a "rough
and slow" tune . . . it's a

"pipe's gummed stem" and
"aroma fattened air" . . . it's
"laughter" . . . it's "waxed
quarter-planked cedar" and "a
book that grows out of the
tabletop" . . . "field daisies"
and "a twisted and gnarled
pine root" . . . **Tin Roof Blues**,
Vol. 1, no. 2 . . . Editor Murray
Martz has again assembled
nine poems in what is the finest
and fastest selling literary
magazine U of N has seen.

A brown-tone of Sarah and
Blanche McGinley frontices the
publication. Sallie Nixon's
"Haiku" introduces the collec-
tion by encircling the full round
joy of children and snow.

The romantic illusion of a
young man pleasing his
Schererezade on a wedding
anniversary gives way to

tawdry dreams of cheap sex
books in dingy drugstore
doorways in Ted Kooser's
"Anniversary." Upon awaken-
ing and finding the dream real,
the speaker is reluctant to
return home and longs for his
former innocence. Mr. Kooser's
poem treats a complex expe-
rience with delicacy and
perspicacity.

The reader of Susan Martz's
nostalgic "Early Oranges"
shares her delight of "this first
cold Thursday" through tactile
and succulent images. Though
Barry McDonald's poem, "up
wishbone alley," doesn't hang
together, it is imagistically
strong and, at points,
rhythmically satisfying.

Her laughter, once joyful,
now elusive, shall become the

"terrible beasts" of her future
in Greg Kuzma's poem, which
softly traces the transition
from joy to cynicism.

Jim Weaver's "The Scow" is
a pleasant poem about sailing,
but the poetry is a little jarring
since the sound sequence of the
first two lines is awkward. The
image of the last two lines,
however, is exquisite since the
scow verges on becoming the
wind save that "the parchment-
like sound of the luff" forces it
to retain its unique identity.
"The Sleep Album," concep-
tually and imagistically, is
like a jigsaw puzzle in which all
the locks and keys are wrong.

The tone of Sallie Nixon's
"Field Daisies" is that of a
mother speaking to a child
about the heresy of picking

wild flowers but the language is
deceptive for the subject of the
poem is the artist's attempt to
mirror nature. G. Lynn
Nelson's "The Gift" captures
the essence of the true gift of-
fered by a demure Tyro, who in
this case is somewhat senti-
mental.

Though **Tin Roof Blues** may
seem to be a "blue box" wrap-
ped in "pink ribbon," it is a
"pine root twisted and gnarled
from struggling with rocks,"
"a silent slant of sunlight;" **Tin
Roof Blues** is "the heart of
things."

Medical College interviews soon

The Admissions Committee
of the University of Nebraska
College of Medicine will have
representatives in Lincoln on
three different days this year.
Interviews will be from 10 a.m.
to 5 p.m. Nov. 20, 1 p.m. to 9
p.m. Dec. 3, and 1 p.m. to 5
p.m. Dec. 4.

All applicants for admission
to the U N College of Medicine
in the fall of 1971 are expected
to have interviews with
members of this committee.
Each applicant should sign up
for an appointment on the
premedical bulletin board near
the north door of Bessey Hall.

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