



Granary Books, Inc.
168 Mercer Street, Ste 2

TELEPHONE: 212.337.9979
FACSIMILE: 212.337.9774
New York, NY 10012

sclay@granarybooks.com
www.granarybooks.com

The Little Magazine in America, mid-1950s to mid-1980s: A Collection from the Golden Age of the Small Press Mimeo Revolution

We are pleased to offer for sale an extraordinary collection of little magazines from the golden age of the small press mimeo revolution. The collection documents, with great breadth and depth, the intellectual, spiritual, and material diversity of poet-driven publishing in the US and, to a lesser extent, Canada and the UK from the mid-1950s to the mid-1980s.



Keith and Rosmarie Waldrop review page proofs at Burning Deck Press (*Providence Journal*, 1980s).

The present collection has emerged in tandem with our ongoing projects to chronicle and archive the proliferation of avant-garde underground small press publications, including the acclaimed New York Public Library exhibition and book *A Secret Location on the Lower East Side*, curated and written by Steve Clay and Rodney Phillips, as well as our new expanded resource website, [From a Secret Location](#), launched in January 2017 by Granary Books.

The collection includes a strong representation of seminal works from various movements and groupings such as the New York School, British Poetry Revival, Beats, Black Mountain, San Francisco Renaissance, Ethnopoetics, Black Arts, Venice West, Meat poets, Wichita Vortex, and Language poets. Concrete and visual poetry is also well represented.

One of the chief strengths of the collection is its range of inclusivity, which reveals an international network of poet-driven and -distributed publications that developed into a vast underground economy, from Vancouver to Cardiff and Bolinas to Buffalo, with hundreds of stops in between.

The collection comprises more than 500 separate titles and more than 4,200 items. More than half of the 500 titles are in complete or all-but-complete runs. The magazines are largely drawn from the private libraries and collections of a wide range of poets, editors, and publishers.

The collection presents a remarkable opportunity for scholarly investigation into a range of disciplines, including: poetry and poetics, small presses, poet and publishing communities, print and design history, and counterculture studies.

The sale of a collection comparable to this in size and scope is unknown to us in our thirty-seven years of experience. We would be pleased to offer our services to the acquiring library to supplement and further develop this area.

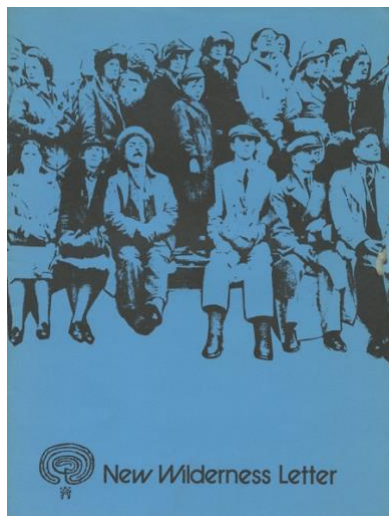
David Meltzer, poet, editor, and publisher of *Tree* magazine and Tree Books on documenting little magazines and small presses:

"I could see a dedicated bibliographer coming out of his cave after a decade's work with a book as fat as a phonebook—and still not having gotten it all down. The life of poetry is that way. It moves fast and quick and usually it moves on."

Books and websites cited:

- IT = *In the American Tree* edited by Ron Silliman
HO = *Hold Outs: The Los Angeles Poetry Renaissance, 1948–1992* by Bill Mohr
LD = LD = Light and Dust Anthology of Poetry curated by Karl Young (website)
OAC = Online Archive of California (website)
OB = "Olson's Buffalo" by Michael Boughn (website)
ULSC = University of Leeds Special Collections (website)
ZI = *Zephyrus Image: A Bibliography* by Alastair Johnston
FASL = From a Secret Location, our website resource for information about little magazines and small presses. Click on "See more at FASL," at the end of some of the descriptions below, to see and read additional information.

Selected Highlights from the Collection



***New Wilderness Letter*, vol. 1, no. 1 (1977), edited by Jerome Rothenberg in New York.**

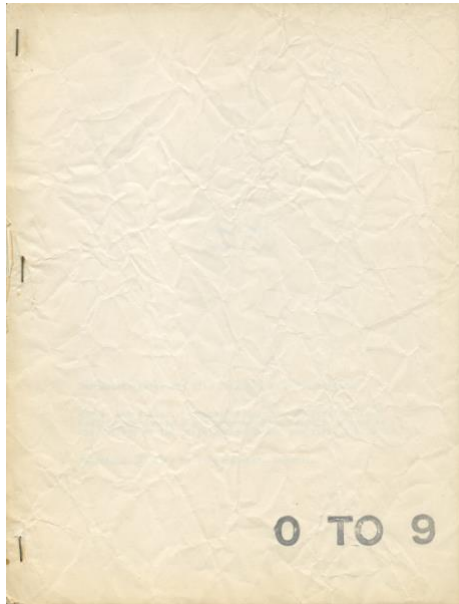
A follow-up to *Alcheringa* and an offshoot of the New Wilderness Foundation (formed by Jerome Rothenberg and Charlie Morrow to "explore the relation between old & new forms of art-making") ...

[See more at FASL](#)



***Cow: The San Francisco Magazine of Livestock / "Cow Soup Issue"* ([1965]), edited by Link [Luther T. Cupp] in San Francisco.**

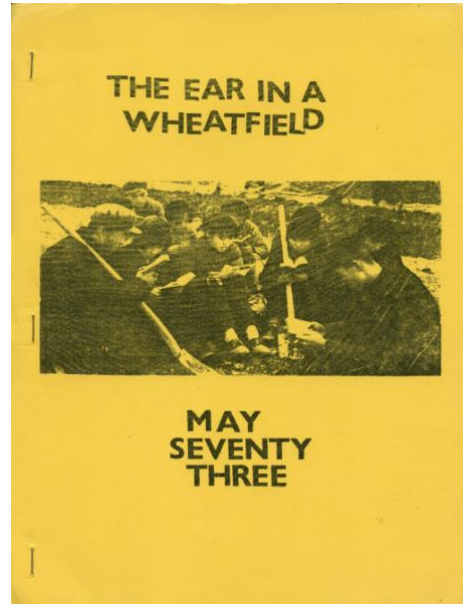
Contributors to this issue include Doug Palmer, Lawrence [Larry] Fagin, Stan Persky, George Stanley, J[amie] MacInnis, Robin Blaser, Joanne Kyger, Harold Dull, Jack Spicer, Ronnie Primack, and the editor.



0 to 9 5 (January 1969), edited by Bernadette Mayer and Vito Hannibal Acconci in New York.

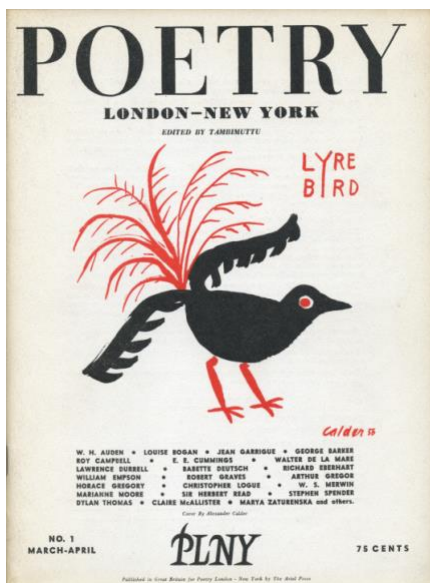
0 to 9 included works by a phalanx of literary experimentalists, including the minimalist works of Aram Saroyan and Clark Coolidge, along with the graphic works of artists Sol LeWitt, Michael Heizer, and Robert Smithson, and performance-oriented work by Jackson Mac Low, Steve Paxton, and Acconci himself.

[See more at FASL](#)



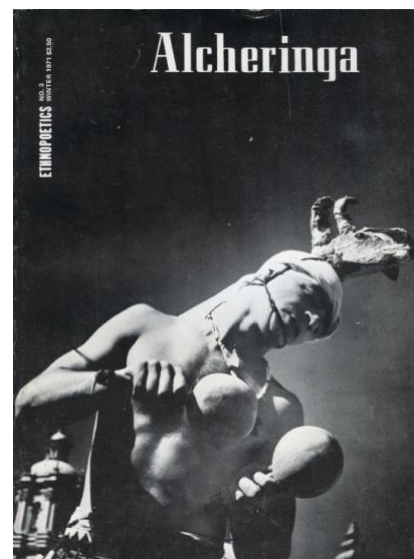
The Ear in a Wheatfield 1, Earth Ship second series (May 1973), edited by Kris Hemensley in Victoria, Australia.

The first issue of the new series and the first from Australia following Hemensley's move from England. Contributors include Larry Eigner, John Riley, David Bromige, Hunter Corday, Michael Chamberlain, Michael Haslam, Francis Ponge (translated by Peter Riley), David Gitin, and Douglas Oliver.



Poetry London–New York, vol. 1, no. 1 (March–April 1956), edited by Tambimuttu in New York. Cover by Alexander Calder.

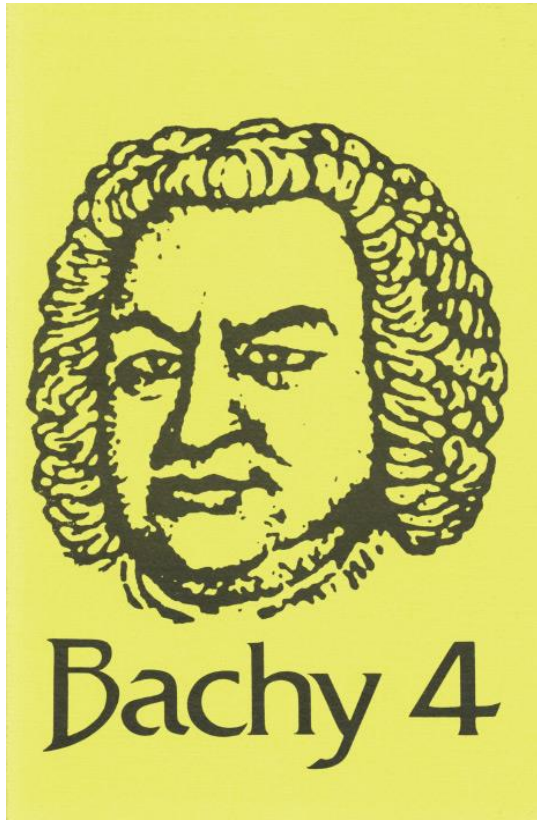
Contributors to this issue include W. H. Auden, W. S. Merwin, Marianne Moore, Christopher Logue, Dylan Thomas, Richard Eberhardt, Babette Deutsch, and others.



Alcheringa 3 (Winter 1971), edited by Jerome Rothenberg and Dennis Tedlock, later Dennis Tedlock, in New York and Boston.

The intention of *Alcheringa* was to publish “transcriptions of oral poems from living traditions, ancient texts with oral roots, and modern experiments in oral poetry. There will be songs, chants, prayers, visions and dreams, sacred narratives, fictional narratives, histories, ritual scenarios, praises, namings, word games, riddles, proverbs, sermons. These will take the shape of performable scripts (meant to be read aloud rather than silently), experiments in typography, diagrams, and insert disc recordings.”

[See more at FASL](#)



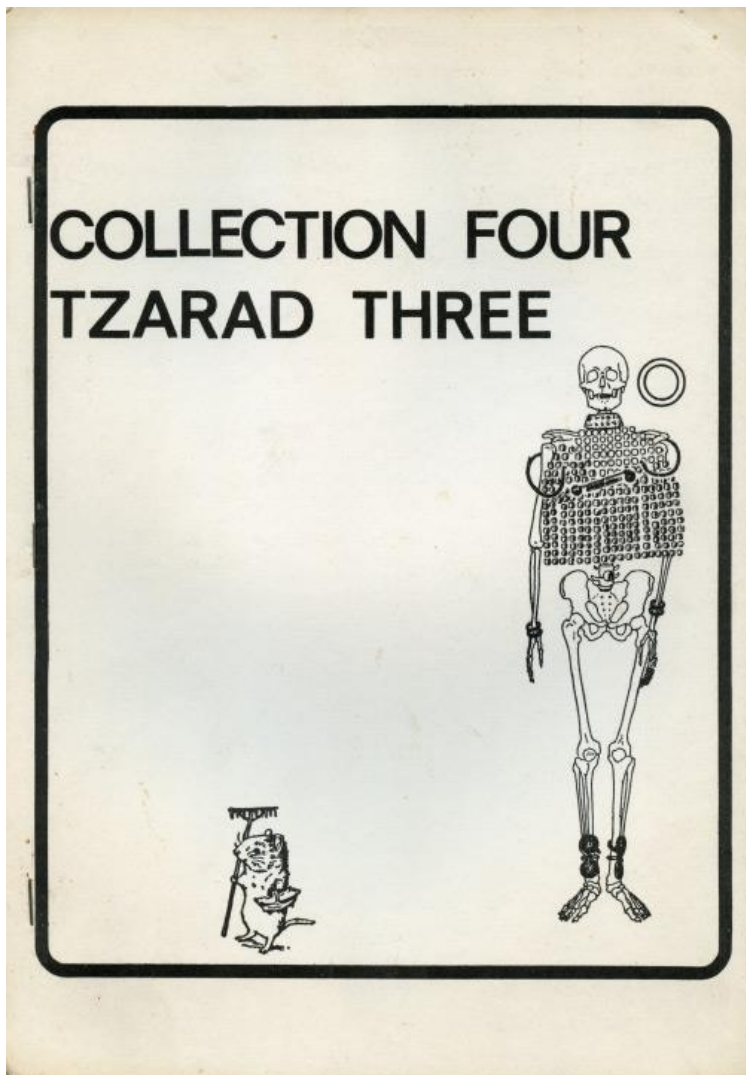
Bachy 4 (1974), edited by William Mohr, Leland Hickman, and others, in Los Angeles.

This issue includes William Margolis, Ronald Koertge, John Thomas, and Jack Hirschman, among many others.



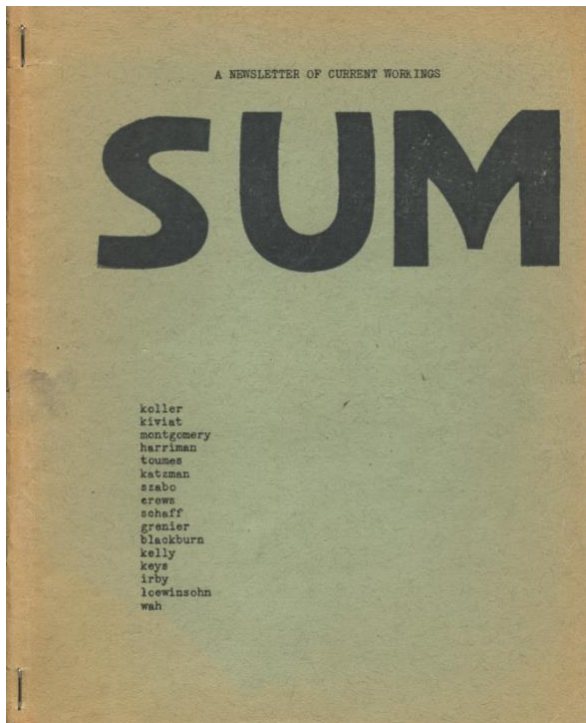
Litmus 9 (n.d.), edited by Charles Potts in Seattle, Salt Lake City, and Berkeley. Cover by Jan Kepley.

Contributors to no. 9 include Gino Clays, Charles Potts, Richard Krech, Edward Smith, and Khoi Phuc.



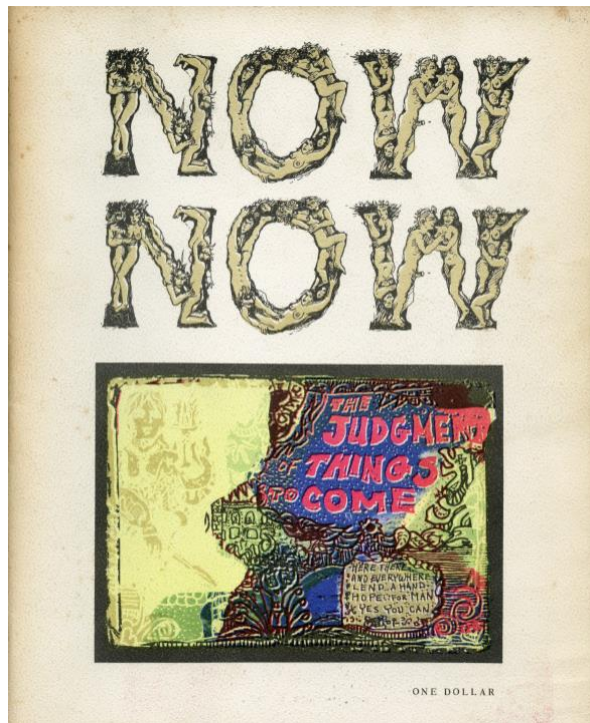
Collection 4 / Tzarad 3 (April 1969). *Collection* was edited by Peter Riley in Hove, England, and Odense, Denmark; *Tzarad* was edited by Lee Harwood in London.

Tristan Tzara and Max Jacob translated by Lee Harwood; Pierre Reverdy, Blaise Cendrars, and Guillaume Apollinaire translated by Ron Padgett; also Thomas [Tom] Clark, Tom Raworth, Anne Waldman, John Newlove, J.H. Prynne, Wendy Mulford, and others.



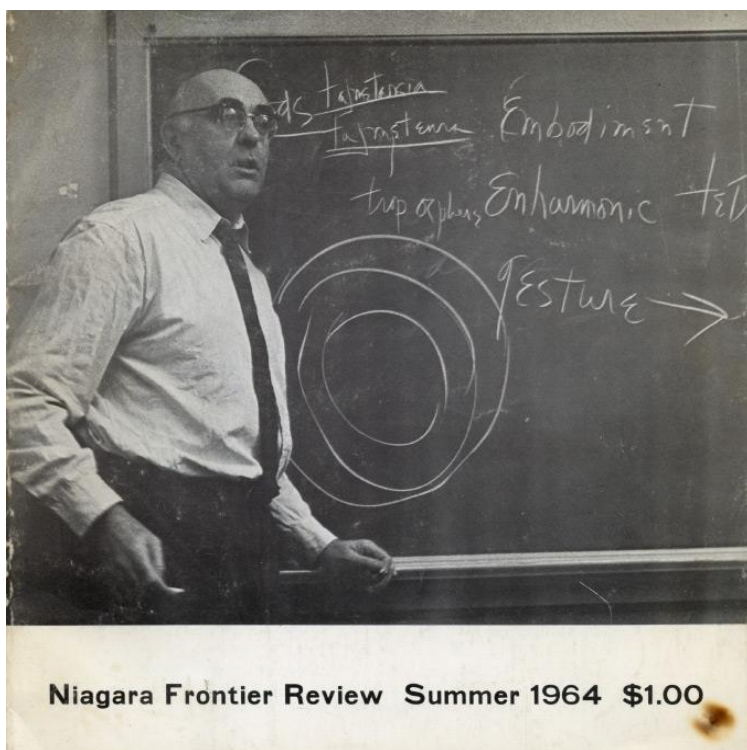
Sum: A Newsletter of Current Workings 2 (1964), edited by Fred Wah in Albuquerque, New Mexico, and Buffalo.

No. 2 includes work by James Koller, Erik Kiviat, George Montgomery, Lorenzo Toumes [Thomas], Paul Blackburn, Ken Irby, Robert Grenier, Szabo, Robert Kelly, the editor, and others.



Now Now [2] (1965), edited by Charles Plymell in San Francisco. Three numbers issued as *Now*, *Now Now*, and *Now Now Now*.

Contributors include Philip Whalen, William S. Burroughs, Norman O. Mustil, Michael McClure, Allen Ginsberg, Bruce Conner, Wallace Berman, Dennis Hopper, Ken Irby, Stan Brakhage, and Roxie Powell, among others.



Niagara Frontier Review [1] (Summer 1964), edited by Charles Brover, and later Harvey Brown, in Buffalo. Cover photo of Charles Olson by Emilio Grossi.

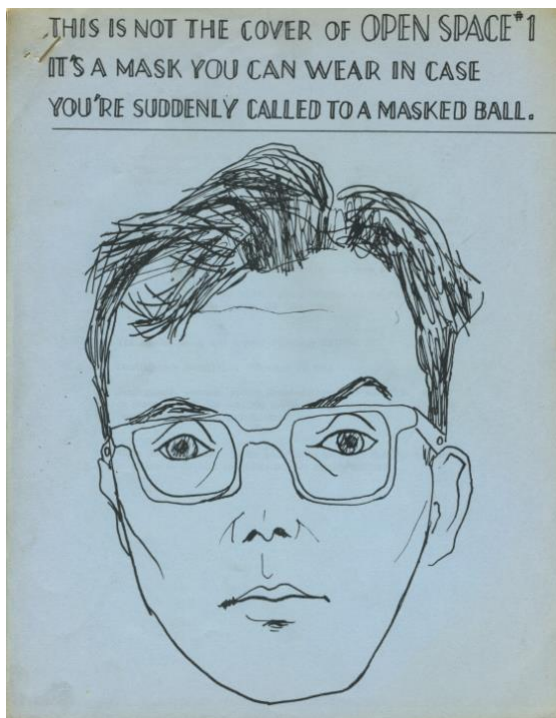
"The *Niagara Frontier Review* ... ran to three issues between 1964 and 1966, and became one of the centers for the diverse writers represented in Donald Allen's groundbreaking anthology, *The New American Poetry* (1960). In addition to Charles Olson, Edward Dorn, John Wieners, Ray Bremser, Robert Duncan, Gary Snyder, and LeRoi Jones (Amiri Baraka), the magazine also carried work by John Temple, Diane di Prima, Albert Glover, Fred Wah, the jazz musician Don Cherry, Stephen Rodefer, Herbert Huncke, Charles Boer, and Andrew Crozier. The third issue also carried Cantos CX and 116 by Ezra Pound." — Michael Boughn

[Ref: OB]



The Artist's View 8 (1954), published by Painters, Poets, Sculptors of Tiburon, California. This issue features the artist Jess Collins.

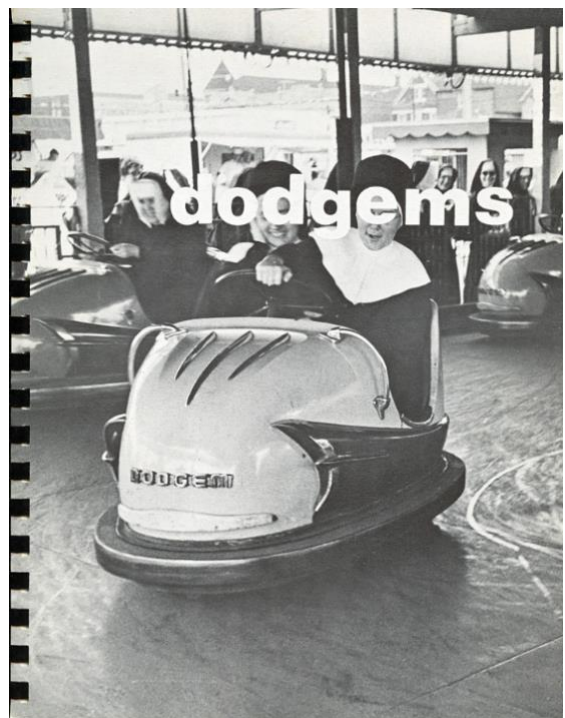
The Artist's View ran for eight issues between 1952–54. No. 8 is a single sheet folded once to make a booklet of 9 (w) x 12½ (h) inches. The entire issue is made into a single collage work incorporating themes and imagery common to the work of Jess, including Victorian engravings, Dick Tracy comic excerpts, and found texts.



Open Space 1 (January 1964), edited by Stan Persky in San Francisco. Cover drawing of George Stanley by Bill Brodecky.

Open Space was “[t]he unofficial organ of the group of poets centered around Jack Spicer at Gino and Carlo’s Bar on Green Street and The Place on Grant Avenue, both in San Francisco’s bohemian North Beach; it was the production of Stan Persky, recently relocated from Los Angeles, who printed only fifty copies of each issue on a ‘multilith machine.’”

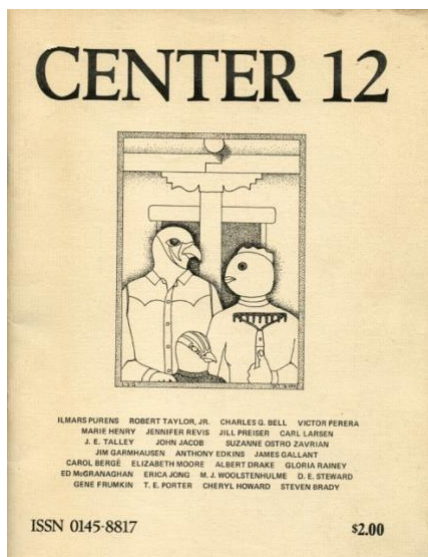
[See more at FASL](#)



dodgems [1] (1977), edited by Eileen Myles in New York.

“The nuns came first in 1977 and the woman holding a can was 1979. The third issue would have been great with Mae West holding the torch instead of the statue of liberty but I decided to go on a drunken voyage with my girlfriend instead and kill the magazine. A sorrow. I’m always wanting to bring *dodgems* back and maybe I will.”
—Eileen Myles

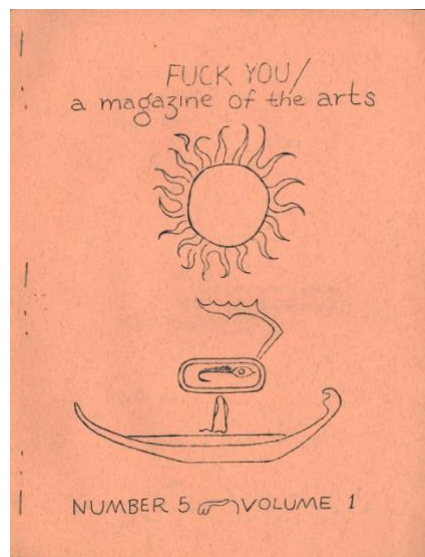
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Center 12 (1979), edited by Carol Bergé in Woodstock, New York, and Santa Fe, New Mexico.

“Editing and publishing *Center*, from 1970 to 1984, was a joy: the energy produced by the writing coming to my desk in Woodstock (1970–74) and five subsequent loci was an intensely stimulating ingredient in my life.”
 —Carol Bergé

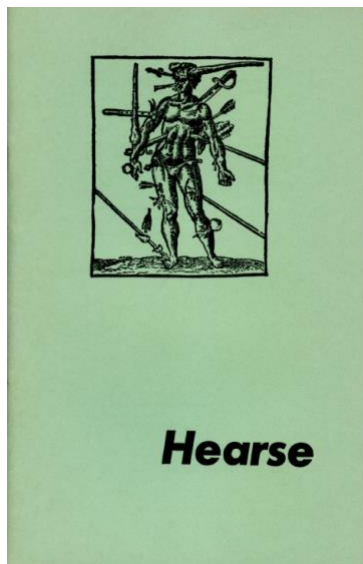
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Fuck You/ a magazine of the arts, no. 5, vol. 1 (December 1962), edited by Edward Sanders in New York.

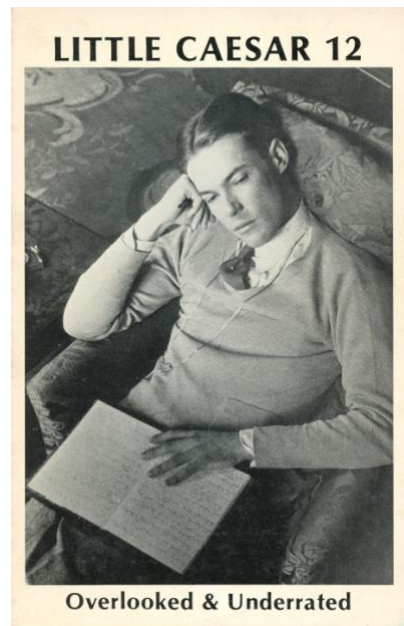
“*Fuck You* was part of what they called the Mimeograph Revolution, and my vision was to reach out to the ‘Best Minds’ of my generation with a message of Gandhian pacifism, great sharing, social change, the expansion of personal freedom (including the legalization of marijuana), and the then-stirring messages of sexual liberation.”
 —Edward Sanders

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Hearse: A Vehicle Used to Convey the Dead 11 (1960), edited by E. V. Griffith in Eureka, California.

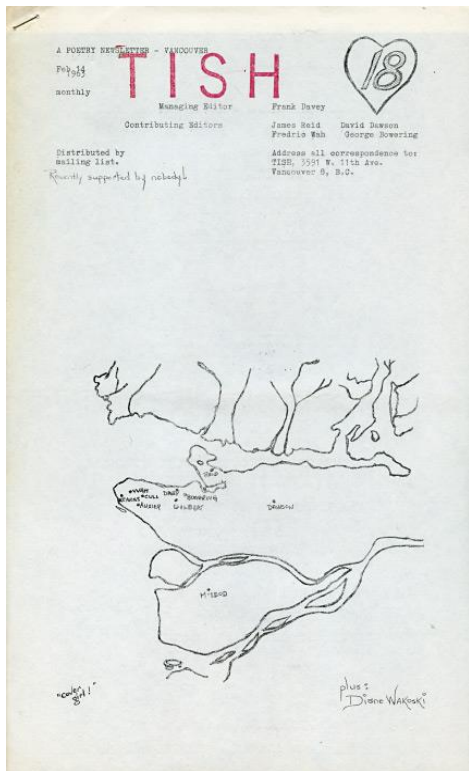
Described by the editor as “an irreverent quarterly, carrying poetry, prose, artwork and incidental cadaver to the Great Cemetery of the American Intellect.” The magazine (one of several edited by E. V. Griffith) was edited and published from Eureka, California, and presented a vast range of writers including Joel Oppenheimer, Kathleen Fraser, Charles Bukowski, Raymond Souster, Richard Brautigan, Clarence Major, Allen Ginsberg, Paul Blackburn, Russell Atkins, Marge Piercy, Lewis Warsh, Nancy Willard, Diane Wakoski, David Antin, Rochelle Owens, and Besmiir Brigham. No. 13 is the “New Young American Poets Issue.”



Little Caesar 12 (1982), edited by Dennis Cooper, with Jim Glaeser, Gerard Malanga, and Ian Young who edited this issue, in Monrovia and Los Angeles, California.

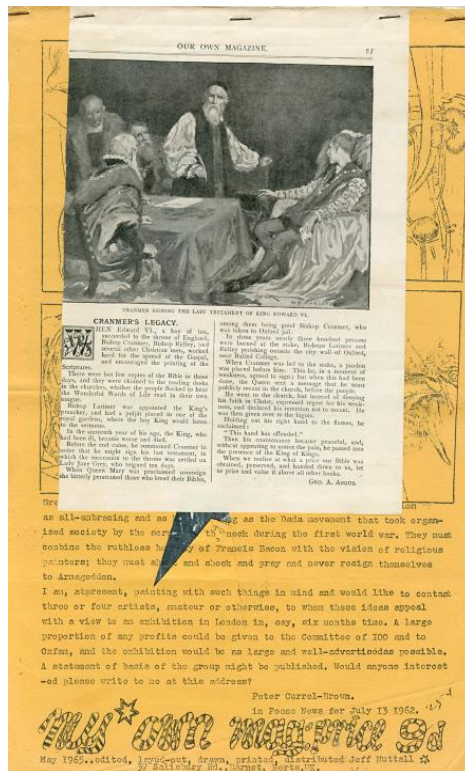
“... *Little Caesar* was a very serious attempt to widen the subjects of and audiences for poetry: ‘We want a literary magazine that’s read by Poetry fans, the Rock culture, the Hari Krishnas, the Dodgers. We think it can be done, and that’s what we’re aiming at ... We have this dream where writers are mobbed everywhere they go, like rock stars and actors.’”

[See more at FASL](#)



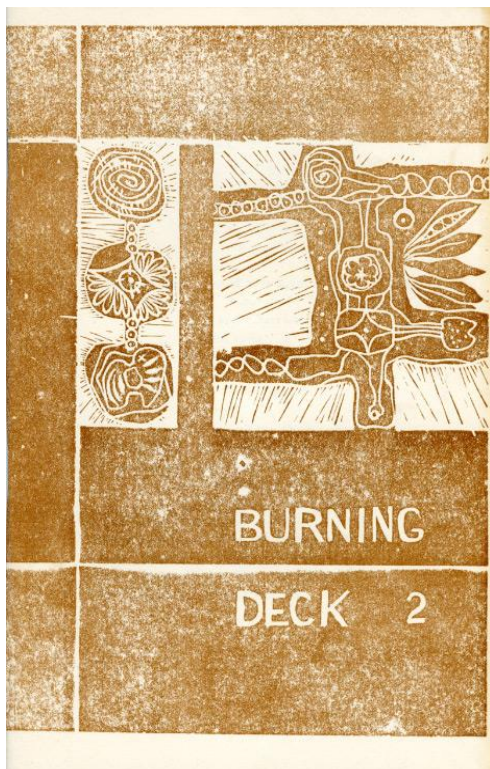
Tish: A Poetry Newsletter 18 (February 14, 1963), edited by Frank Davey with contributing editors George Bowering, David Dawson, James Reid, and Fred Wah, and later others, in Vancouver.

Contributors to no. 18 include Gerry Gilbert, Dan McLeod, Fred Wah, Lionel Kearns, Peter Auxier, Diane Wakoski, David Cull, George Bowering, Frank Davey, and James Reid.



My Own Mag 12 (May 1965), edited by Jeff Nuttall in Hertfordshire, England.

The issue begins with a reprint of a letter Peter Currell-Brown published in *Peace News* (July 13, 1962), in response to which Nuttall conceived and began *My Own Mag*. Also included: William S. Burroughs, who contributes the first appearance of "The Last Words of Dutch Schultz" as well as "Letter to Sunday Times" in *Apomorphine Times*, a magazine edited by Burroughs that appeared as part of this issue of *My Own Mag*; also Martin Bax, Carl Weissner, and the editor.



Burning Deck 2 (Spring 1963), edited by James Camp, D. C. Hope, and Bernard [Keith] Waldrop in Ann Arbor, Michigan, and Durham, Connecticut.

Burning Deck released four issues of the magazine before moving on to pamphlets and

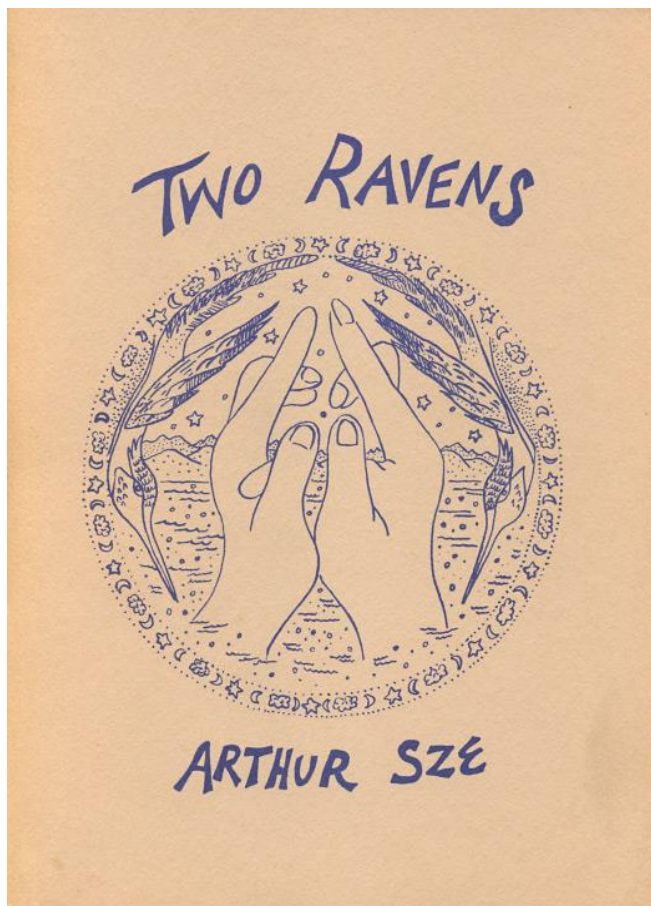


Unmuzzled OX, vol. 1, no. 1 (November 1970), edited by Michael Andre, Erika Rothenberg (nos. 16-20), and Charles Henri Ford (no. 26), in Kingston, Canada, and New York. Cover by R. Crumb.

books. For fifty-five years now Keith and Rosmarie Waldrop have subtly made an enormous contribution to the literature of our time as publishers, editors, designers, printers, poets, translators, and teachers. Contributors to the second issue of the magazine include Barbara Moraff, John Heath-Stubbs, Robert Duncan, LeRoi Jones, and Denise Levertov.

“*Unmuzzled OX* began with interviews. In 1971 I interviewed Robert Creeley in Bolinas, CA, and gathered material from Charles Bukowski, R. Crumb, Gary Snyder, &c., for volume 1, number 1. Design was shaky. By the time I interviewed Andy Warhol in 1976 the design had begun to jump and dance.”
—Michael Andre

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Tooth of Time Review 4 (1976), edited by John Brandi in Guadalupita, New Mexico. This issue publishes *Two Ravens* by Arthur Sze. Cover and illustrations by John and Gioia Brandi.

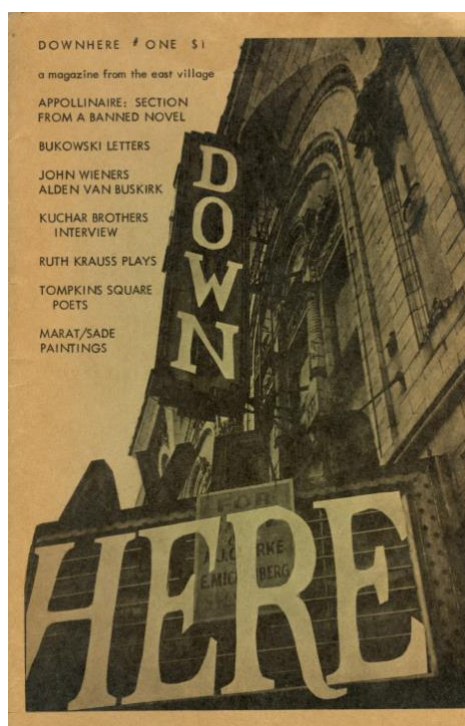
“The first chapbooks and broadsides published by Tooth of Time Books were printed on a 1903 Rotary Neostyle mimeograph, now in the archives of UC Berkeley’s Bancroft Library. Of those early editions, *Sol Tide*—an 88-page poetry anthology limited to 200 copies—is a favorite.”
—John Brandi

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Circle 9 (1944), edited by George Leite with Bern Porter and Jody Scott in Berkeley.

George Leite founded daliel’s Bookstore and Art Gallery on Telegraph Avenue in Berkeley in 1945, from where he edited and



Down Here: A Magazine from the East Village, vol. 1, no. 1 (1966), edited by Michael Perkins in New York.

Contents of the magazine include a section from Apollinaire’s banned novel, correspondence from

published *Circle* magazine and Circle Editions. Contributors to the enterprise included: Robert Duncan, Philip Lamantia (then age sixteen), Henry Miller, Anaïs Nin, Kenneth Patchen, Kenneth Rexroth, Harry Partch (whose music was performed in the gallery), and Bern Porter (who advocated for the inclusion of experimental photography in the magazine and created a gatefold "Map of Joyce's Life" for no. 7/8). Covers were by George Barrows, Jean Varda, and Bern Porter, among others. No. 9 features a hand-printed five-color silkscreen cover by Palestinian artist Bezael Schatz.

Charles Bukowski, and an interview with the Kuchar Brothers. Both issues of *Down Here* feature a section of Tomkins Square Poets, including Ray Bremser, Gene Bloom, Jack Micheline, and Robert Richkin, as well as the editor.



blewointmentpress, occupation issew [12] (August 1970), edited by bill bissett in Vancouver. Back cover shown at left.

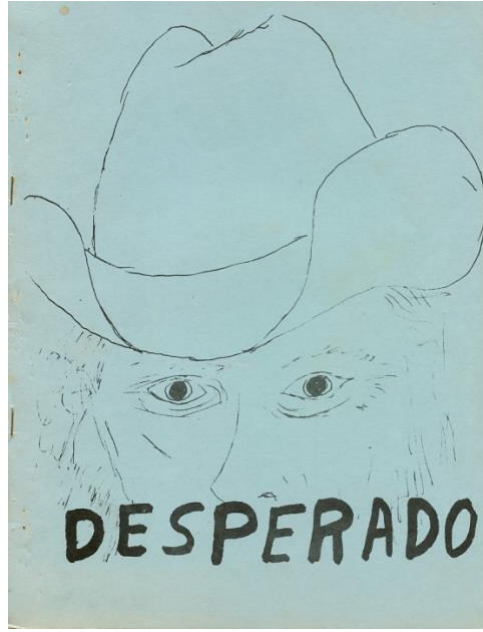
The back cover collage is made up of photos of the various contributors to the issue, which includes poetry, graphics, concrete and visual works from poets and artists Steve McCaffery, Margaret Atwood, Barbara Caruso, David UU, bill bissett, Andrew Suktanski, and bpNichol.



The Floating Bear, a newsletter 37 ([March–July] 1969), edited by Diane di Prima and LeRoi Jones [Imamu Amiri Baraka]; later Diane di Prima in New York; later San Francisco. Cover by Wallace Berman.

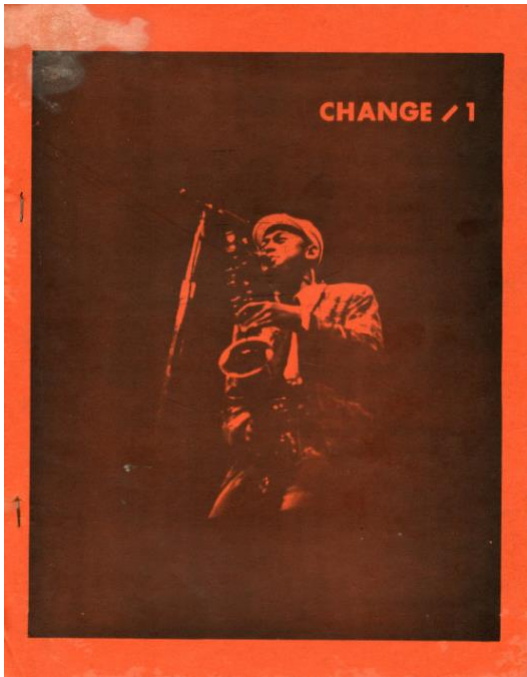
“Named for Winnie-the-Pooh’s boat made of a honey pot (‘Sometimes it’s a Boat, and sometimes it’s more of an Accident’), *The Floating Bear*, started in February 1961, was a mimeographed ‘newsletter’ distributed by mailing list whose mission was the speedy dissemination of new literary work.”

[See more at FASL](#)



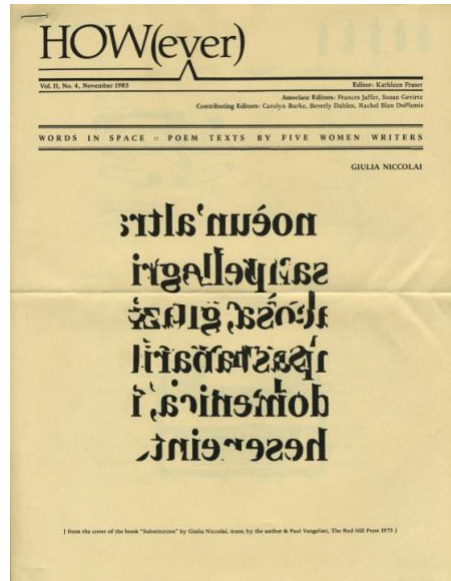
Desperado 1 (1969), edited by Kell D. Robertson, Jr. in San Francisco.

Poète maudit Kell Robertson lived for years in New Mexico, although he edited *Desperado* primarily from Coleridge Street in San Francisco. It ran strong for nine numbers (1969–74) then revived in the early nineties for two issues followed by a 118-page capstone volume edited by Kendall McCook in 2002. *Desperado* published such poets as Keith Wilson, T. L. Kryss, Ben L. Hiatt, Tom Raworth, Paul Vangelisti, A. D. Winans, Barbara Hughes, Lawrence Ferlinghetti, Lyn Lifshin, Roxy Gordon, and Judson Crews. No. 4 features a section of writing from Folsom Prison; Ed Dorn was contributing editor for no. 5, which features a cover photograph by Walter Chappell.



Change 1 (Fall/Winter 1965), edited by John Sinclair in Detroit.

“The purpose here is to create a forum *for* the new music to make up for the lack of same in the other ‘jazz magazines...’ We take as example the huge forum that exists for poetry in the ‘little magazines’—magazines usually edited & printed by



HOW(ever), vol. 2, no. 4 (1985), edited by Kathleen Fraser in San Francisco.

The first issue of *HOW(ever)* was published in May 1983, and opens with the questioning “And what about the women who were writing experimentally? Oh, were there women poets writing experimentally? Yes there were, they were.” Kathleen Fraser, working with contributing editors Frances Jaffer, Beverly Dahlen, Rachel Blau DuPlessis, and Carolyn Burke (and later with Susan Gevirtz, Chris Tysh, Myung Mi Kim, Meredith Strieker, Diane

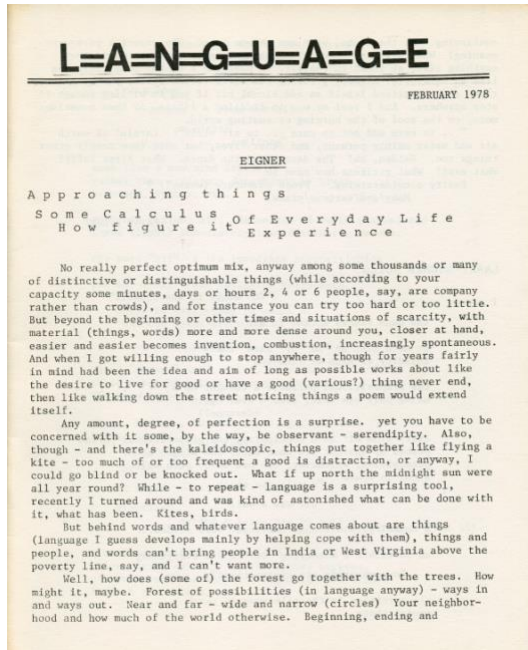
the poets themselves...”

—John Sinclair, quoted from *Change* 1

Contributors to the first of two issues include John Sinclair, Charles Moore, Paul Blackburn, Marion Brown, a score by Jim Seamark, and a photo section by Magdalene Arndt Sinclair, who also took the cover photo above of Archie Shepp.

Glancy, and Adalaide Morris), published sixteen issues (in six volumes) between 1983 and 1992. Unlike many other feminist magazines, *HOW(ever)* was framed in a literary context and traced its history to include Emily Dickinson, Gertrude Stein, Virginia Woolf, and Dorothy Richardson.

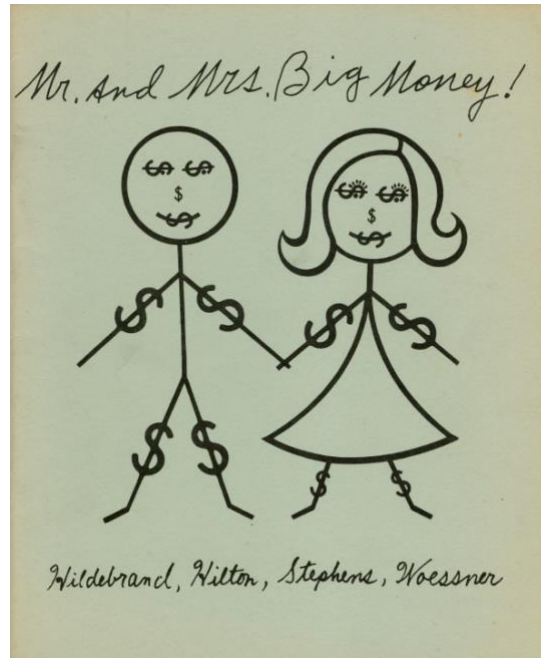
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L=A=N=G=U=A=G=E, vol. 1, no 1 (Feb. 1978), edited by Charles Bernstein and Bruce Andrews in New York.

L=A=N=G=U=A=G=E was a magazine of information and commentary that grew out of personal exchanges about poetics in letters, conversations, and public talks among a group of poets in New York, San Francisco, and Washington. The magazine ran from 1978–81. There were thirteen issues, three supplements, and a table of contents in vols. 1–3; vol. 4 was published as a book-length issue of the Canadian journal *Open Letter*. In 1984 Southern Illinois University Press published *The L=A=N=G=U=A=G=E Book*, an anthology that included about half of the contents of the magazine.

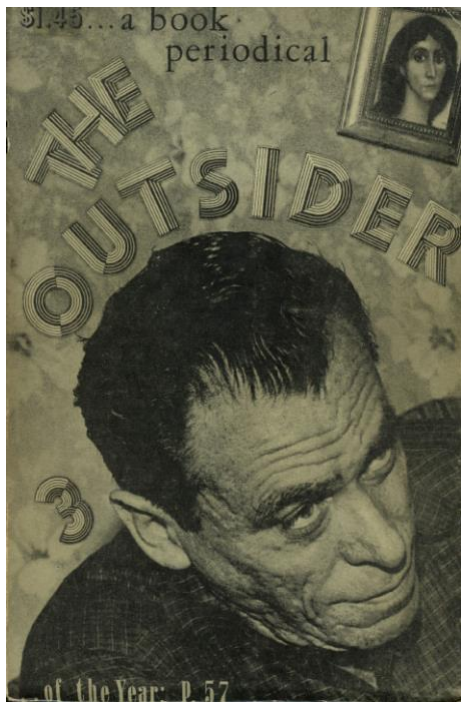
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Abraxas 11 ([ca. 1976]). Founded by James Bertolino and Warren Woessner. Currently (2017) Ingrid Swanberg is editor-in-chief with Warren Woessner, senior editor, in Madison, Wisconsin.

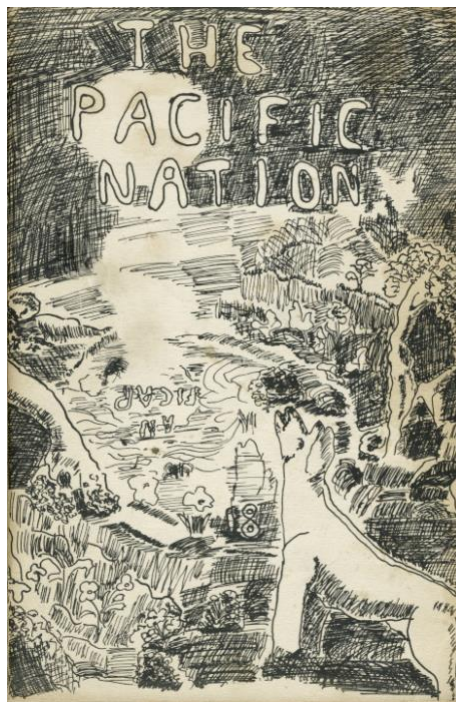
“Founded in 1968 by James Bertolino and Warren Woessner, *Abraxas* was one of Wisconsin’s first independent little magazines. Bertolino coedited *Abraxas* 1 and 2, edited 3 and 5, and discontinued his association after 5. Woessner edited numbers 4 and 6–10, when David Hilton joined as a contributing editor. *Abraxas* 14/15 was a joint effort by *Abraxas* and *Chowder Review* (edited by Ron Slate). Issues 16–22 featured reviews of small press poetry books (excluding *Abraxas* 20, *Bright Moments: A Collection of Jazz Poetry*, now in its third printing). *Abraxas* Press has also published 11 pamphlets, chapbooks, and books, including *Essays and Dissolutions* by Darrell Gray, *Clinches* by Ray DiPalma, *The Moving Journal* by Jim Stephens, and *The Part-Time Arsonist* by F. Keith Wahle.”
—Ingrid Swanberg

[See more at FASL](#)



The Outsider 3 (1963), edited by Jon and Louise “Gypsy Lou” Webb in New Orleans and Tucson, Arizona.

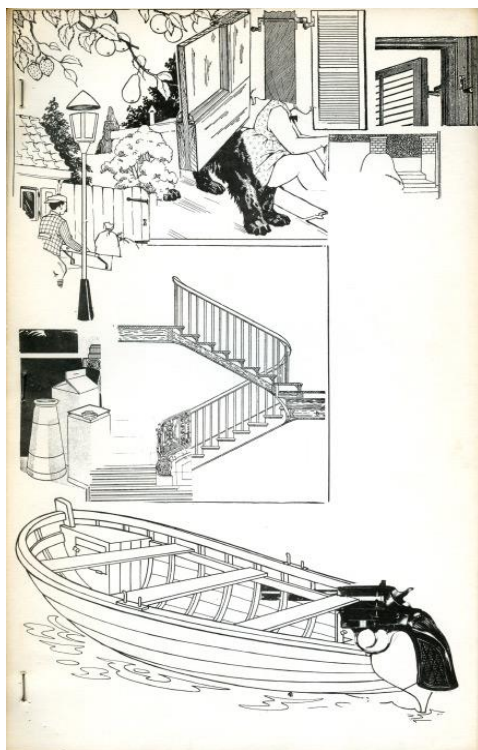
The Outsider was printed and published in the French Quarter of New Orleans. From the beginning, the magazine was as notable for its wide-ranging editorial sweep of new prose and poetry as for the striking production values brought to bear, which included various paper stocks, multiple colors, hand-printing, and hand-binding. The first issue has more than fifty contributors; Louise “Gypsy Lou” Webb was associate editor, and advisory editors included Marvin Bell, Margaret Randall, Jory Sherman, Edwin Morgan, Melville Hardiment, and Sinclair Beiles, with Walter Lowenfels as consultant.



The Pacific Nation 1 (June 1967), edited by Robin Blaser in Vancouver. Cover by Fran Herndon.

“The first issue included poems and an essay (semi-autobiographical and theoretical) by Blaser, one poem by Jack Spicer, a Blaser translation of a letter of Artaud’s on Nerval, Michael McClure’s *The Moon Is the Number 18*, an early John Button drawing, and the first printing of the first five chapters of Richard Brautigan’s *Trout Fishing in America*.”

[See more at FASL](#)



Chicago 3 (June 1974) European Edition, edited by Alice Notley in Wivenhoe, England. Cover by George Schneeman.

Alice Notley continued her magazine when she and Ted Berrigan moved from Chicago to



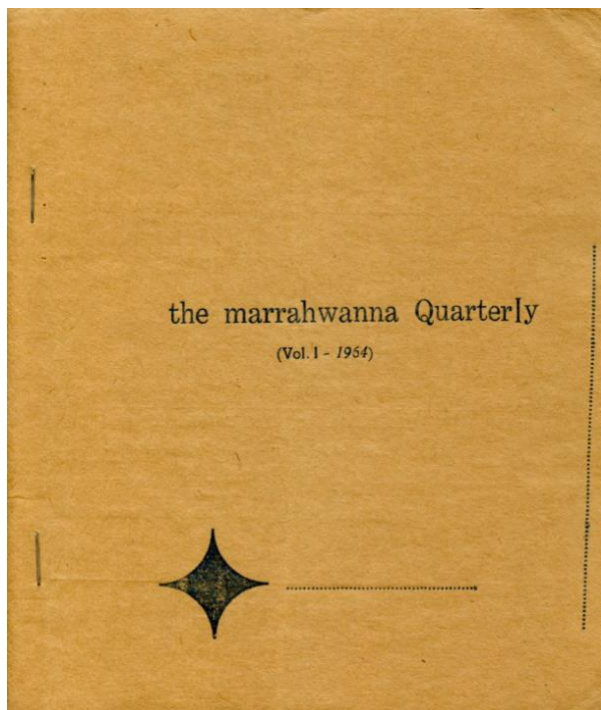
Bean News [1], published by Zephyrus Image in San Francisco. This issue is printed on bible paper.

“9 x 14 1/8”; 8-page newspaper full of weirdness. Front cover (the work is Hebraically imposed; the

England. The third of three issues includes work by Bill Berkson, Anne Waldman, Tom Clark, Jack Kerouac, Robert Creeley, Edwin Denby, Ted Berrigan, and the editor. George Schneeman did the covers for all three issues.

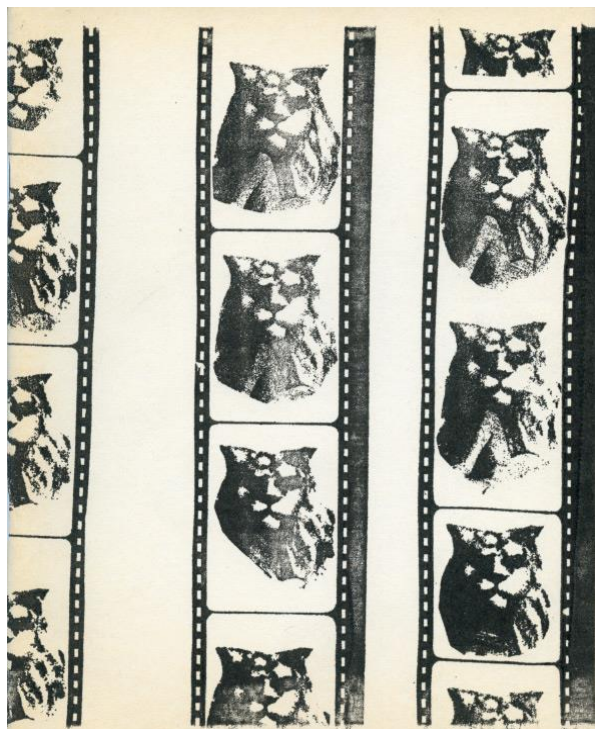
columns read right to left) has 'Meaning of BANDUNG' and news photo of Nixon receiving a book from the Philippine Ambassador. (Bandung was the conference of non-aligned nations held in Indonesia in 1955). Contributors include Ed Dorn, Tom Raworth, Bob Callahan, Jeremy Prynne, Michael McClure, Louis Garcia, Lewis MacAdams. While it looks like a newspaper, with gossip columns, Dear Flabby, Sports pages, letters and news reports from all over, *Bean News* is full of in-jokes that are hard to decipher." —Alastair Johnston

[Ref ZI p. 177]



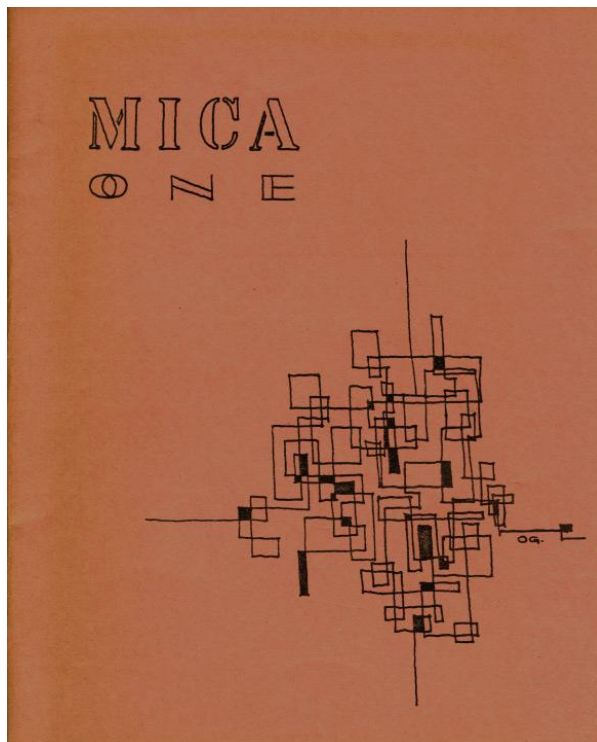
***The Marrahwanna Quarterly*, vol. 1 (1964), edited by d.a. levy in Cleveland. This issue has poet/publisher Larry Goodell's ownership signature.**

First printing of 150 copies, Renegade Press. Contributors include Russell Salamon, John Keys, Roberta E. Badger, Margaret Randall, Marvin Malone, Ann, Celeste Simon (illustration), Carl Larson, George Montgomery, J. Cornillon, Dave Rasey, Erik Kiviat, Allen Katzman, George R. Beck, Judson Crews, and Pat Crayton (illustration). The editor contributes a poem and a print.



***Duende 5* (September 1964), edited by Larry Goodell in Placitas, New Mexico. This issue publishes *Some Small Sounds from the Bass Fiddle* by Margaret Randall. Cover collage by Bobbie Creeley.**

"In the southwestern desert highlands of Placitas, New Mexico, flourished one of the most down-to-earth, and yet still lunar, of the mimeographed



***Mica 1* (December 1960), edited by Helmut Bonheim and Raymond Federman in Santa Barbara, California. Cover by Otto Golger.**

Mica followed in the footsteps of Gael Turnbull's *Migrant*, which ceased publishing in July 1960. Contributors to the run of seven issues

magazines of the 1960s, Larry Goodell's *Duende*. Each of its fourteen issues published the work of just one poet ..."

[See more at FASL](#)

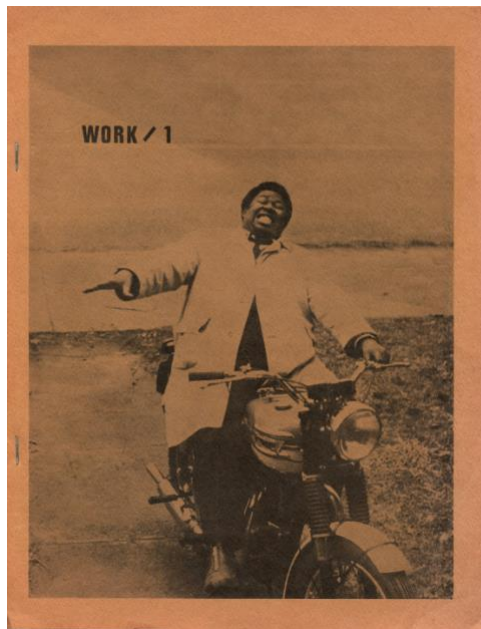


(1960–62) include Turnbull, Roy Fisher, Larry Eigner, Anselm Hollo, J.H. Prynne, Curtis Zahn, Tom Raworth, Robert Creeley, William J. Margolis, Denise Levertov, Jory Sherman, Ian Hamilton Finlay, Charles Bukowski, Judson Crews, and John Thomas, among others.

"C": A Journal of Poetry, vol. 1, no. 4 (September 1963), edited by Ted Berrigan in New York. Covers (front and back) by Andy Warhol, featuring silkscreen portraits of Edwin Denby and Gerard Malanga. This is the first known instance in which Warhol used Polaroids to create silkscreen portraits.

"Begun in May 1963 by poet and editor Ted Berrigan (with Lorenz Gude as publisher), "C" Press and its mimeograph-produced magazine and books provided an important early outlet for the writings of younger poets and their immediate predecessors."

[See more at FASL](#)



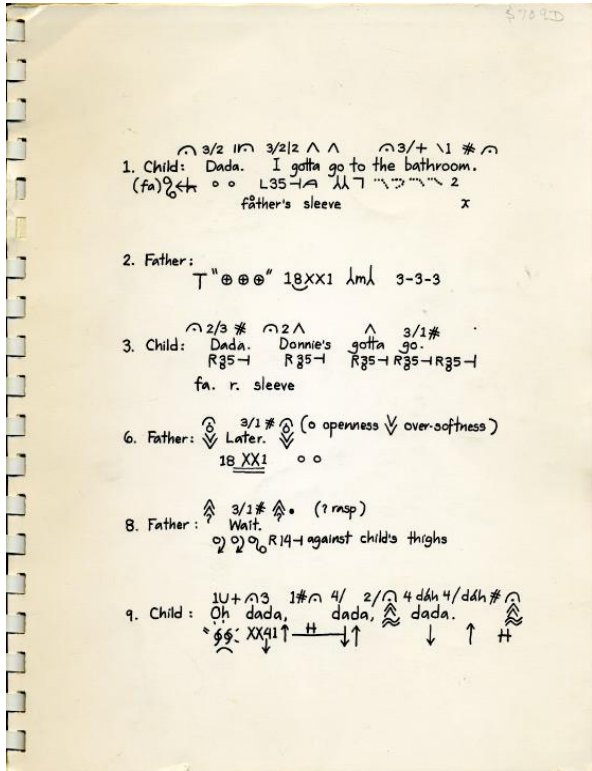
Work 1 (Summer 1969), edited by John Sinclair in Detroit.

With a cover photograph of Charles Moore from a photograph by Robin Eichele, no. 1 includes work by Clayton Eshleman, Ron Caplan, Gerrit Lansing, Victor Coleman, Joan Gilbert, and others, along with "Artists' Workshop Active Anthology" which "will be the center of the *raison d'être* for this magazine. What we are doing here, in Detroit," including Robin Eichele, George Tysh, John Sinclair, Jessica Swain, and more.



Strange Faeces 15 (n.d.), edited by Opal L. and Ellen Nations in London. Cover by Opal L. Nations.

Contributors to this magazine of poetry and graphics include George Bowering, Norman O. Mustill, Ray Johnson, Arthur Cravan (translated by Nanos Valaoritis), Britton Wilkie, Kathy Acker, Tom Veitch, and Bernadette Mayer, among others.



Toothpick, Lisbon, & the Orcas Islands, vol. 3, no. 1 (Fall 1973), edited by Michael Wiater in Seattle, Washington. This is the "Andrews/Wiater Issue."

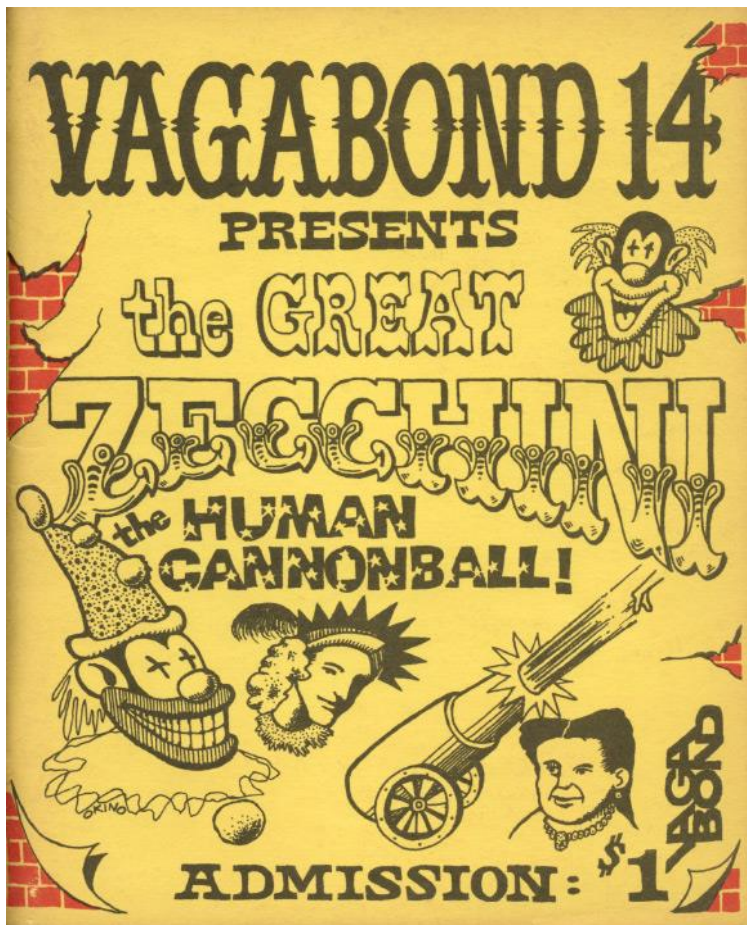
Influenced by *0 to 9*, this issue featured contributors Bruce Andrews, Clark Coolidge, Dick Higgins, Lawrence Weiner, Jerome Rothenberg, Alan Sondheim, Toby Lurie, and Barbara Baracks. The issue is bound in an unusual way: the pages are sequenced in both directions. At the midpoint one must flip the book so the pages do not appear upside down.



Change, vol. 1, no. 1 ([1963]), edited by Richard Brautigan and Ron Loewinsohn in San Francisco.

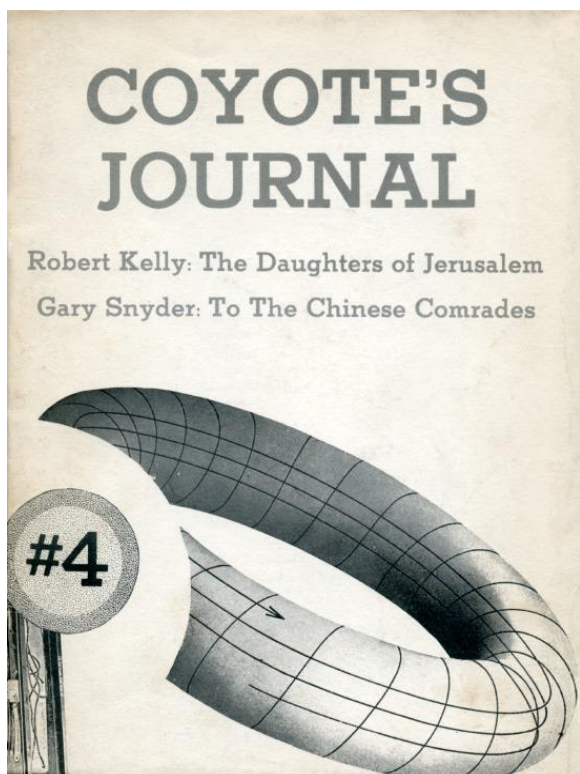
The cover photograph is by Joan Gatten, the wife of Ron Loewinsohn; Brautigan was living with the couple at the time. *Change* included work by Philip Whalen, Bob Miller, Hugh Madden, Robert Duncan, Ken Irby, Joanne Kyger, Gerald Gilbert, Richard Duerden, and the editors. According to Loewinsohn, the magazine folded after the first issue due to the difficulty of working with Brautigan.

[See more at FASL](#)



Vagabond 14 (1972), edited by John Bennett in Munich and later other locations. Cover by Craig Okino.

Contributors to this issue include Lyn Lifshin, Robert Head, Al Masarik, Douglas Blazek, Ann Mennebroker, Hugh Fox, James Orem, F. A. Nettelbeck, and others.



Coyote's Journal 4 (1964), edited by James Koller, Edward van Aelstyn, and William Wroth in Eugene, Oregon, and San Francisco. Cover by Jed Irwin.

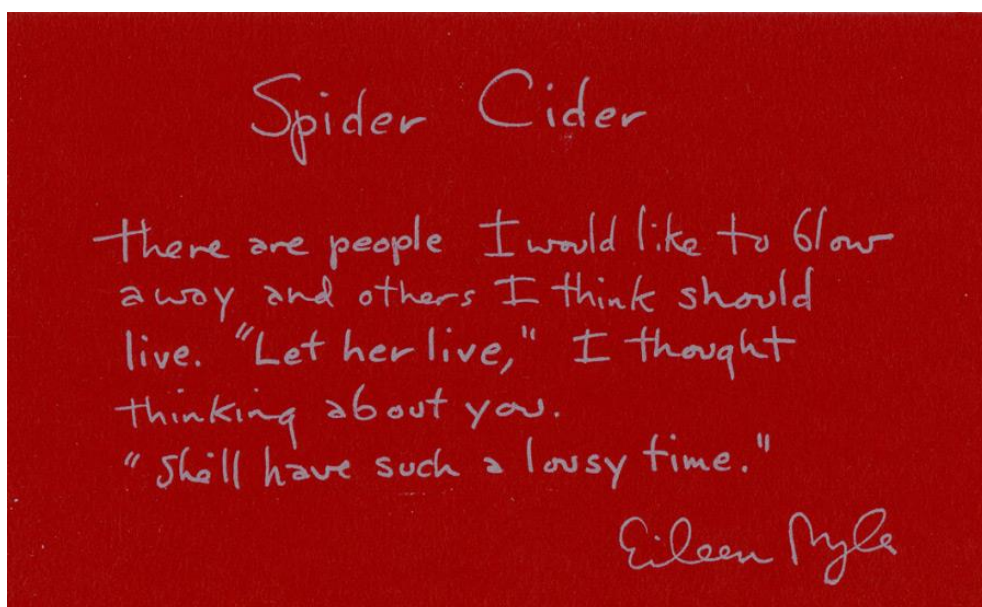
When issue no. 6 of University of Oregon–based *Northwest Review* (June 1964) was deemed “a filthy, obscene organ of atheism and leftism” for publishing Philip Whalen, Antonin Artaud, and Fidel Castro, the editors, Koller, van Aelstyn, and Wroth, left the magazine and founded *Coyote's Journal*. The magazine ran through twelve issues (1964–74) and one unnumbered issue (1982). Contributors through the run include Gary Snyder, Diane Wakoski, William Wantling, Charles Olson, Bill Deemer, Susan Wilkins, David Meltzer, William Brown, Ed Dorn, Douglas Woolf, and others.



El Corno Emplumado 27 (1968), edited by Margaret Randall and Sergio Mondragon in Mexico City.

In 1962, Sergio Mondragon and Margaret Randall, an expatriate American in Mexico City, founded *El Corno Emplumado/The Plumed Horn* (“the jazz horn of the U.S. and the plumes of Quetzal-coatl”), an international magazine that in its heart intended to help heal the break between the Americas, North and South.

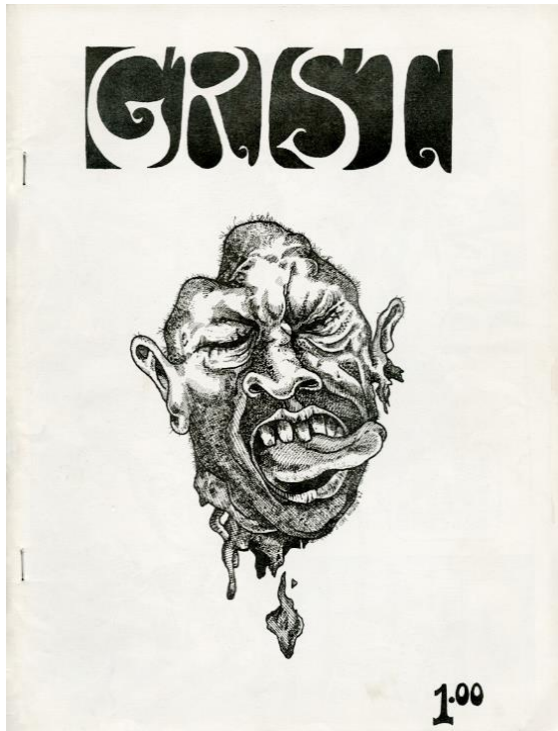
[See more at FASL](#)



Alternative Press Postcard Series, series 3 ([1986]), edited by Ann and Ken Mikołowski in Grindstone City, Michigan, and later Ann Arbor, Michigan.

“Spider Cider” by Eileen Myles is a letterpress postcard sent out as part of the series 3 postcard packet. Other contributors to this issue include Rosmarie Waldrop, Lyn Hejinian, and Charles Henri Ford, among others.

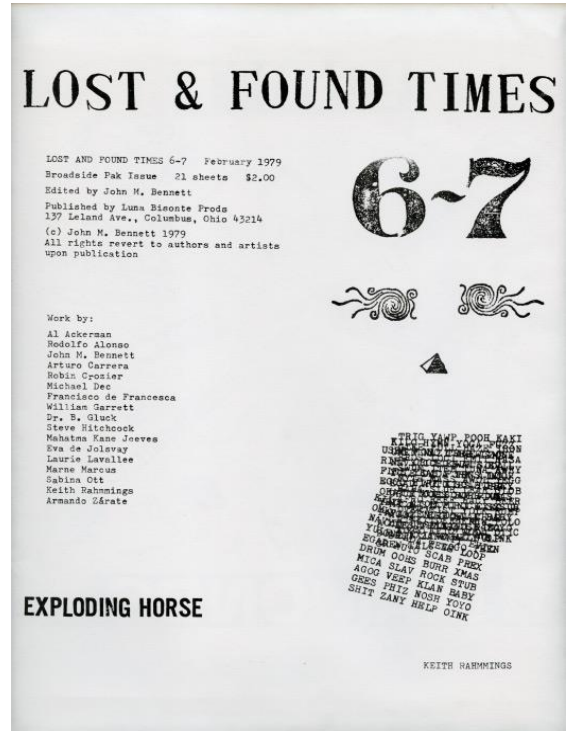
[See more at FASL](#)



Grist 14 (1967), edited by John Fowler in Lawrence, Kansas. Cover by S. Clay Wilson.

“In 1964 John Fowler published the first issue of *Grist* and it was Number 2. He told me later that if the mag ever became famous he would print *Grist* #1 and sell it for a lot of money. That never happened. He did go on to publish twelve issues as *Grist* 2 thru 14 (there was no 13 either) that ran from 1964 thru 1967. Issue #7 is the first issue guest-edited by Charley Plymell and was printed on offset. This issue was dedicated to Julius Orlovsky, the brother of Allen Ginsberg’s lover, Peter. The centerfold contained illustrations by S. Clay Wilson and were dated 1966. Plymell included his Wichita, KS-based writer and artist friends and other Beat-related authors included Roxie Powell, Robert Branaman, Claude Pélieu, Mary Beach, and Glenn Todd.” —Jim McCrary

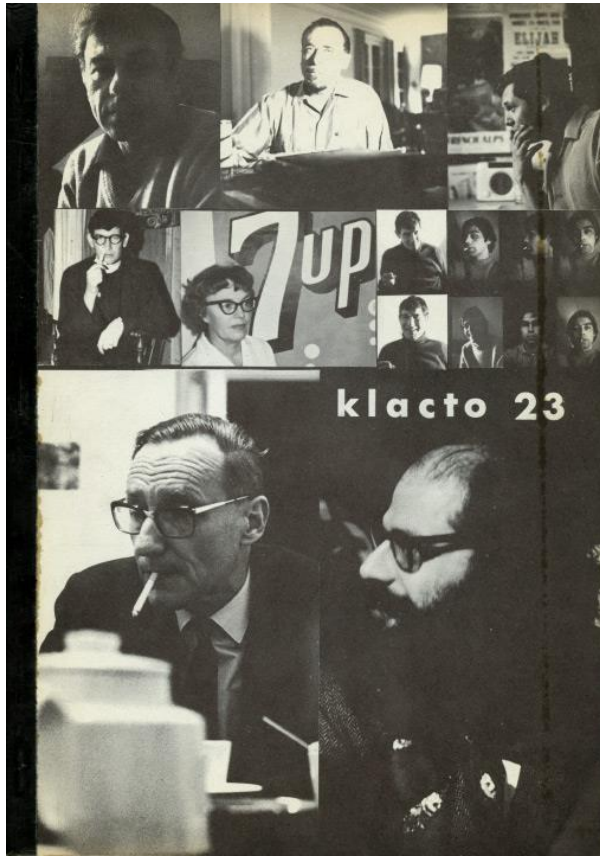
[See more at FASL](#)



Lost and Found Times 6/7 (February 1979), edited by John M. Bennett in Columbus, Ohio.

“*Lost and Found Times* had its origins in 1975 as a Fluxus and mail art stunt hatched by myself and the painter Douglas Landies. The first two issues consisted of fake “lost and found” notices printed on single sheets distributed through the mail and by being put under car windshield wipers in a shopping center parking lot. Landies died suddenly after the fourth issue, and I continued it until 2005, publishing exciting, outrageous, and unacceptable writing, art, and unclassifiable materials that I considered beautiful and vitally important. They were also materials that no one else would publish.” —John M. Bennett

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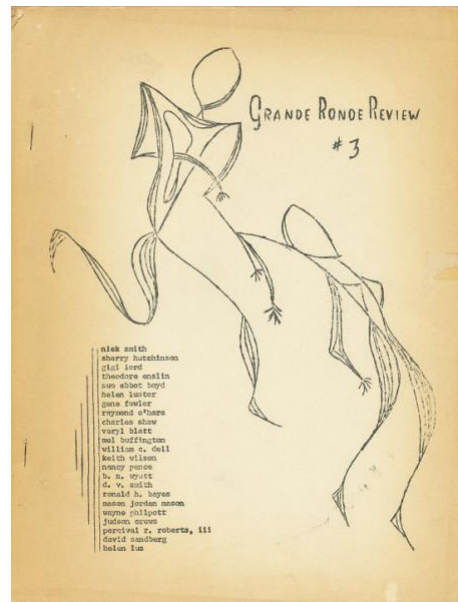
Klacto/23 special (September 1967), edited by Carl Weissner in Heidelberg, Germany. Cover photographs are by Gerard Belart, Norman O. Mustill, [Frederike] Poessnecker, J. Beach, Harold Norse, and Norman Finkelstein.

Klacto/23 special is a one-shot offshoot of Weissner's magazine *Klactoveedsedsteen* published by PANic Press. Contributors include Harold Norse, Gerard Simon Belart, Malay Roy Choudhury, Carol Bergé, Margaret Randall, Gerard Malanga, Diane di Prima, William S. Burroughs, Claude Pélieu, Dick Higgins, Diter Rot, and many others.



Big Deal: A Journal of Sloth 1 (Spring 1973), edited by Barbara Baracks in New York.

This issue includes Clark Coolidge, Maureen Owen, Michael Palmer, Robert Grenier, Barrett Watten, Bruce Andrews, and the editor, among others.



Grande Ronde Review 3 (1965), founded by Michael Andrews, later edited by Ben L. Hiatt in Grande, Oregon, then other locations.

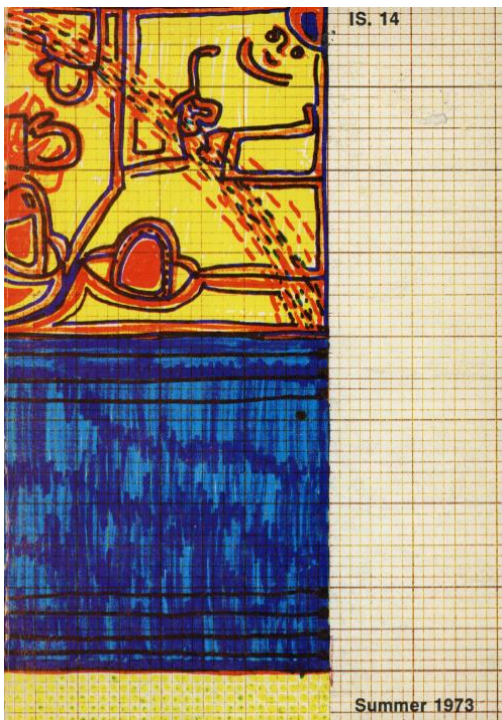
Contributors include Peter Wild, Keith Wilson, Kell D. Robertson, Raymond Carver, Ben Hiatt, Sam Cornish, and others.



Magazine of Further Studies 1 (1965), edited by George Butterick, John Clarke, Albert Glover, and Fred Wah in Buffalo.

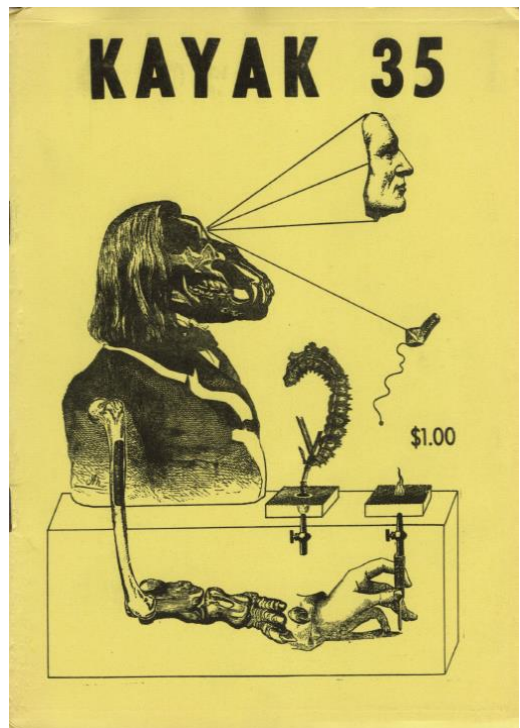
“The Institute of Further Studies emerged during the fall of 1965 in Buffalo, NY, when George Butterick, John Clarke, Albert Glover, and Fred Wah decided to continue their work with Olson after he had left SUNY-Buffalo and returned to Gloucester, Massachusetts. One result of their efforts was the *Magazine of Further Studies*, six issues of which appeared between 1965 and 1969. All issues were printed offset from stencils typed on an IBM Selectric typewriter on 8½ x 11 white stock and stapled within heavy paper covers cut from a roll of packing material ... Contributors included the editors as well as Olson himself, Robert Duncan, John Wieners, Ed Sanders, Duncan McNaughton, Ruth Fox, Stephen Rodefer, Harvey Brown, David Tirrell, and others.”
—Albert Glover

[See more at FASL](#)



IS 14 (Summer 1973), edited by Victor Coleman in Toronto. Cover by Elizabeth Coleman.

IS (pronounced eyes) follows Coleman’s previous magazine, *Island*. No. 14 is edited by Penny Chalmers and includes work by Carole Itter, Margaret Atwood, P. K. Page, Maxine Gadd, Anne Waldman, Bobbie Louise Hawkins, Lindy Hough, Daphne Marlatt, Diane di Prima, and others. Graphics by Madja Van Dam, Joyce Wieland, and Shelagh Young.

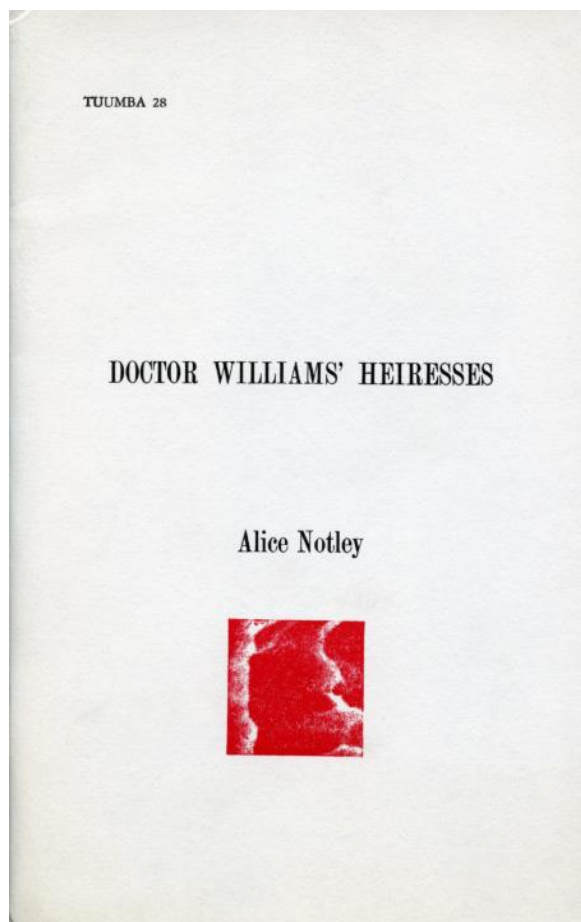


Kayak 35 (June 1974), edited by George Hitchcock in San Francisco, later Santa Cruz, California. Cover and collages by Ludwig Zeller.

“A Kayak is not a galleon, ark, coracle or speedboat. It is a small watertight vessel operated by a single oarsman. It is submersible, has sharply pointed ends, and is constructed from light poles and the skins of furry animals. It has never yet been employed as a means of mass transport.” —Publisher’s statement appearing in *Kayak*

No. 35 includes Wendell Berry, W. S. Merwin, Carolyn Kizer, Keith Wilson, David

St. John, Robert Bringhurst, Luciano Ori (sound poems), Deborah Woodard, and Stephen Dobyns, among others.



Tuumba 28 (1980), edited by Lyn Hejinian in Willits, California, and Berkeley. This issue publishes *Doctor Williams' Heiresses* by Alice Notley.

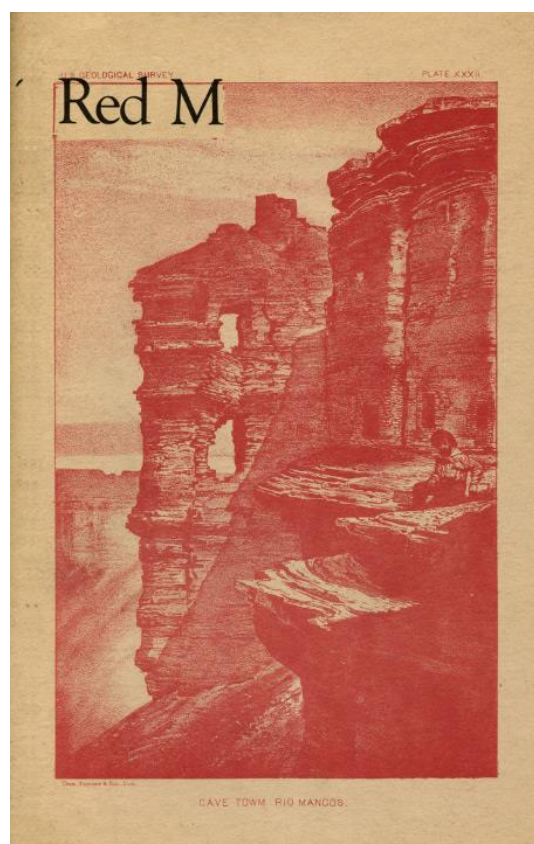
"I founded Tuumba Press in 1976. It was a solo venture in that I had no partner(s) or assistant(s) but it was not a private or solitary one; I had come to realize that poetry exists not in isolation (alone on its lonely page) but in transit, as experience, in the social worlds of people. For poetry to exist, it has to be given meaning, and for meaning to develop there must be communities of people thinking about it." —Lyn Hejinian

[See more at FASL](#)



Quixote, vol. 7, no. 15 (n.d.), edited by Morris Edelson in Madison, Wisconsin. Cover by Mike McCoy.

Vol. 7, no. 15 is *If You Want Me Just Choke*, poems and drawings by Pamela Lewis. Other contributors to this long-running magazine from the Midwest include C. H. [Lyn] Hejinian, Doug



Red (M)irage: A Quarterly Magazine of the Experimental 1 (1977), edited by John Ensslin and David Wojnarowicz in New York.

Published by the Redd Herring Press, this is the sole issue of the magazine coedited by John Ensslin and David Wojnarowicz. Contributors include Bob Heman, Ron Padgett, Charles

Blazek, d.a. levy, Coleman Barks, Diane di Prima, Tom Clark, Erica Jong, Ronald Koertge, Charles Potts, John Bennett, Warren Woessner, Victor Contoski, James Bertolino, Jerome Klinkowitz, M. Lesy, Gary Snyder, Richard Grossinger, Bill Weege, and Ed Dorn, among many others.

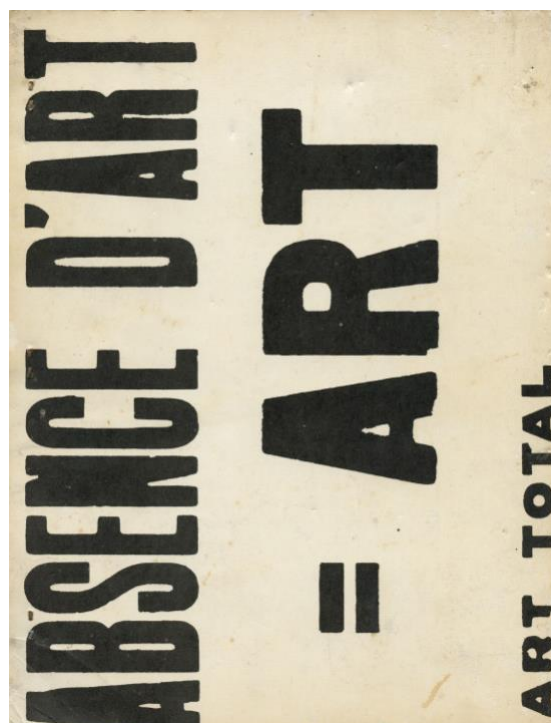
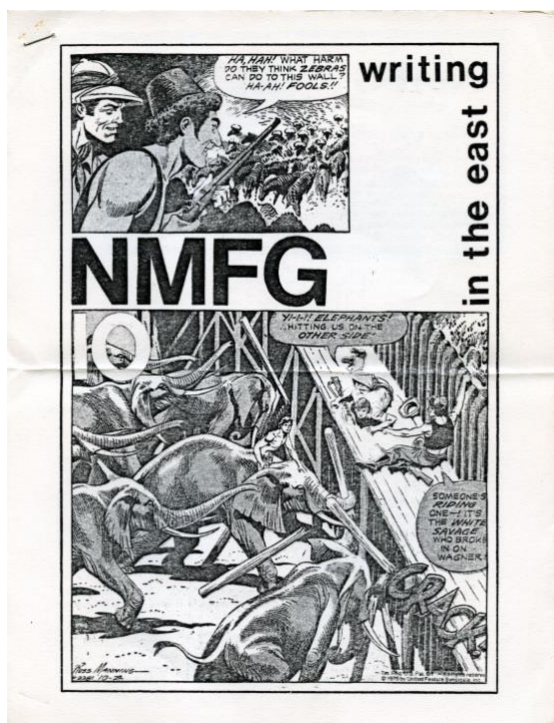
Bernstein, Bernadette Mayer, Charles Plymell, Janine Pommy Vega, John Giorno, Lawrence Ferlinghetti, and others.



The Ant's Forefoot 5 (Winter 1970), edited by David Rosenberg (Gerard Malanga edited no. 7), in Toronto, Canada, later New York. Cover by Jim Dine.

"The mag was designed in particular for a shapely page size of 5¼ x 17 inches (the folded-over size of a paper plate). At a foot-and-a-half tall, this human forefoot equaled an ant's shadow while passing in front of a searchlight." —David Rosenberg

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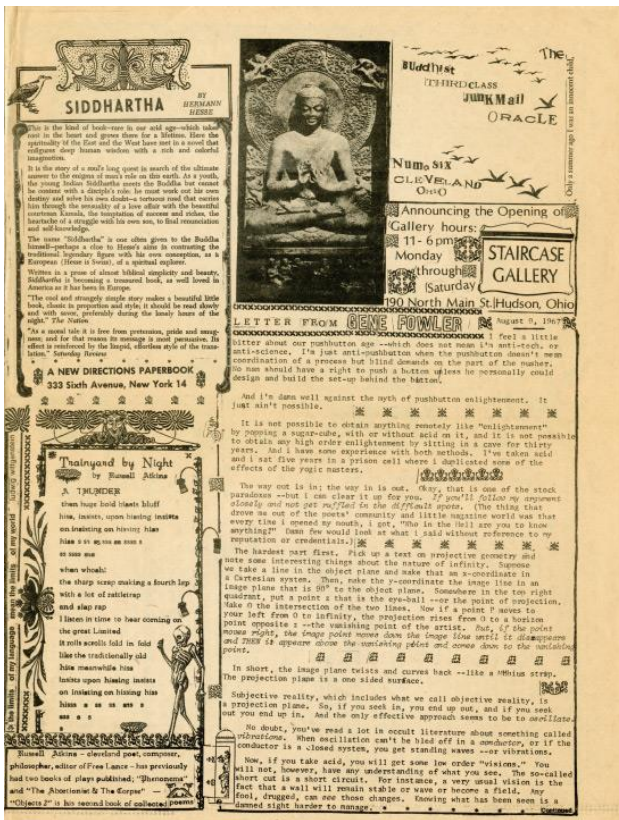
NMFG: No Money from the Government 10 (October 1976), edited by Gordon Lockhead [Brian Fawcett] in Vancouver. Cover by Gordon Lockhead.

“NMFG is a newsletter of poetry published without much pretence for the information of writers, painters, musicians & anyone else interested. It has the political, social, & artistic purpose of making the west coast a better & more conscious place to work & live.”
—Editorial statement on the masthead

Contributors to no. 10, “Writing in the East,” include David McFadden, Christopher Dewdney, Victor Coleman, Penny Chalmers, David Young, and Brian Fawcett.

O'er 2 (December 1966), edited by David Sanberg in Boulder, Colorado. Back cover by Ben Vautier.

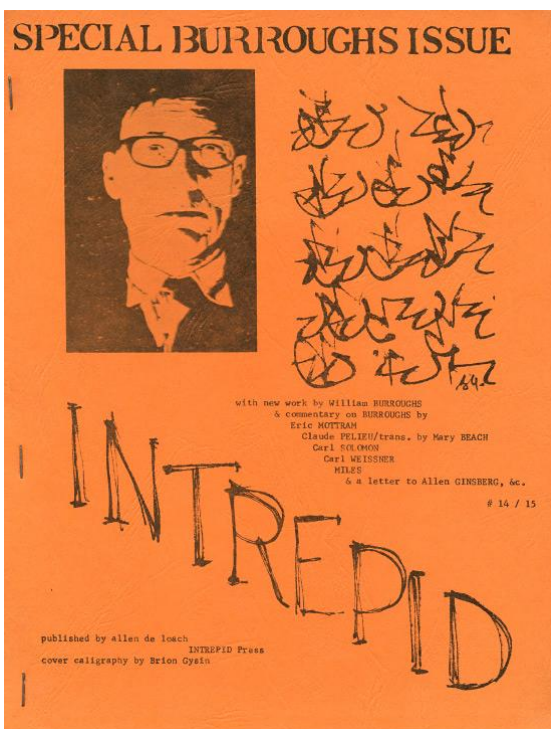
No. 1 is titled *Or*; no. 2 is *O'er*. Contributors include Jack Spicer, Pamela Millward, Bill Bathurst, Keith Abbott, Anselm Hollo, John Sinclair, Allen Cohen, Ron Loewinsohn, Aram Saroyan, Clark Coolidge, Gail Dusenbery, Clifford Burke, Richard Brautigan, bpNichol, Lew Welch, and others.



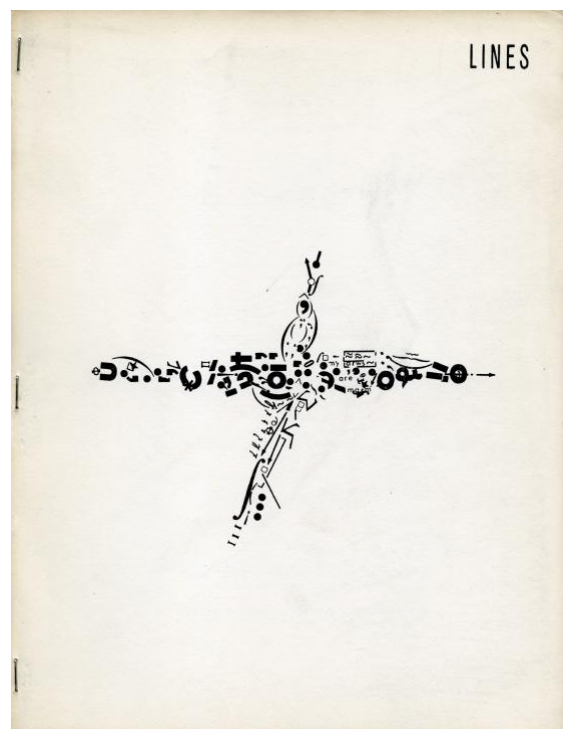
The Buddhist Third Class Junkmail Oracle 6 ([Aug. 1967]), edited by d.a. levy in Cleveland.

“To me, levy was something like the soul of the small press movement of the 60s, and the largely unacknowledged patron saint of its more broadly based continuation in the 70s.” —Karl Young

[Ref: LD]



Intrepid 14/15 (Fall/Winter 1969–70), edited by Allen De Loach in Buffalo. Special



William S. Burroughs issue. Cover by Brion Gysin.

No. 14/15 includes new work by Burroughs, a letter from him to Allen Ginsberg, a photo by Carl Weissner, commentary by Eric Mottram, Miles, Duncan McNaughton, and Claude Pélieu translated by Mary Beach.

***Lines* 4 (March 1965), edited by Aram Saroyan in New York. Cover by Richard Kolmar.**

The strikingly simple covers and the carefully composed pages make *Lines* among the most elegant of all the 1960s mimeograph magazines.

[See more at FASL](#)



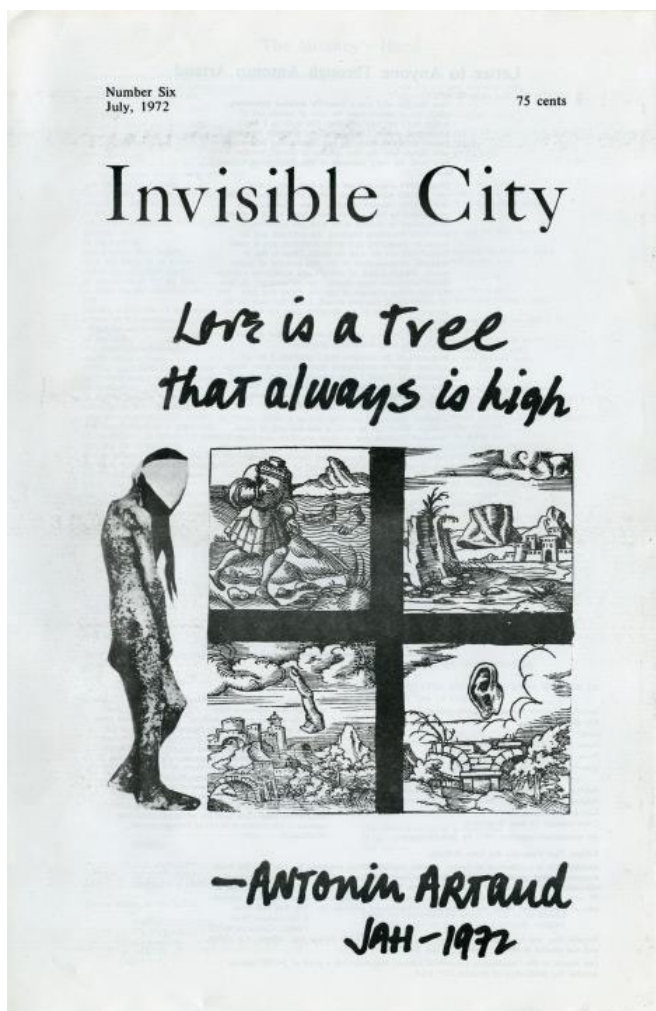
***Loveletter* 4/5/6 ([ca. 1968]), edited by Al Young in Palo Alto, California. Cover photo by Lee Reeves.**

Contributors to this issue include Bob Kaufman, Jim Harrison, Besmirl Brigham, Susan Griffin, Douglas Blazek, Larry Eigner, Clarence Major, Robert Kelly, Richard Krech, Denise Levertov, Patricia Parker, Margaret Randall, and many others.



***Magazine* 1 ([ca. 1965]), edited by Lewis Ellingham and David Franks in New York.**

Contributors to no. 1 include Lewis Ellingham, David Franks, Robert Creeley, Gilbert Sorrentino, Denise Levertov, James Broughton, Paul Blackburn, and others.

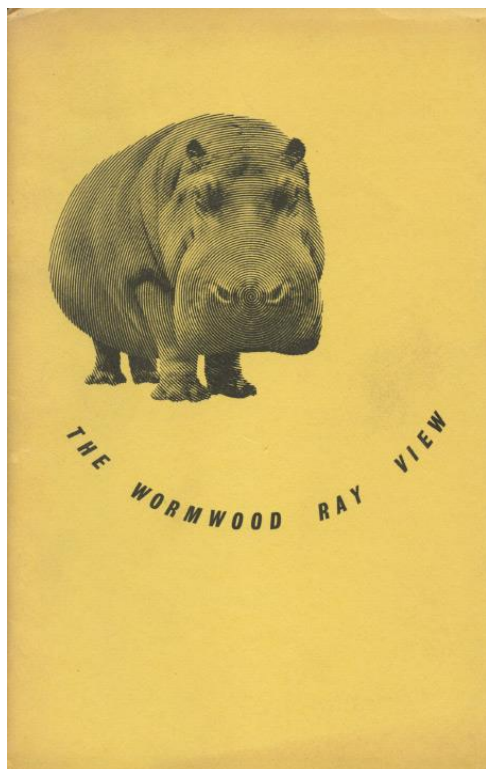


Invisible City 6 (July 1972), edited by Paul Vangelisti and John McBride in Fairfax, California.

No. 6 is an issue of work by Antonin Artaud translated and with front and back cover collages by Jack Hirschman.

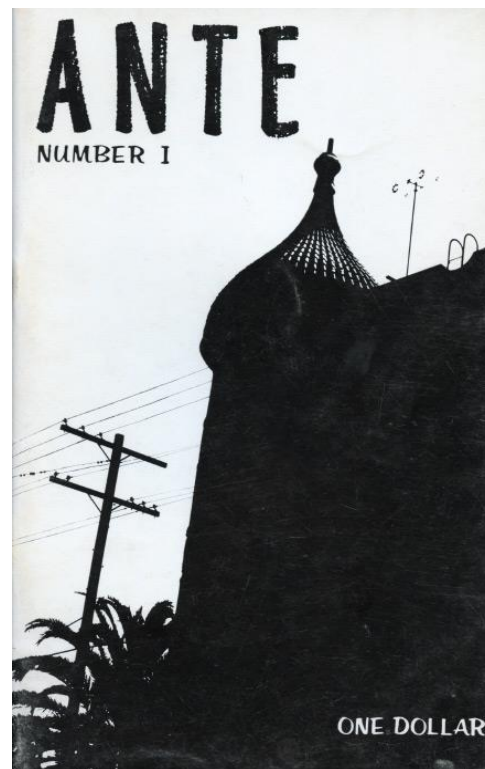
"We had the idea that we were involved in a perpetual avant-garde, not an avant-garde of a given period, not an avant-garde that has any particular program in any sense exclusive of other programs, but a program that was essentially radical in the sense of a program that is open-ended, unfinished and perhaps to follow our title, *Invisible City*, unrealizable. So I guess my editor and I, in our personal as well as our public lives have been fascinated by the unrealizable." —Paul Vangelisti, from a letter to Harry Northrup

[Ref: HO]



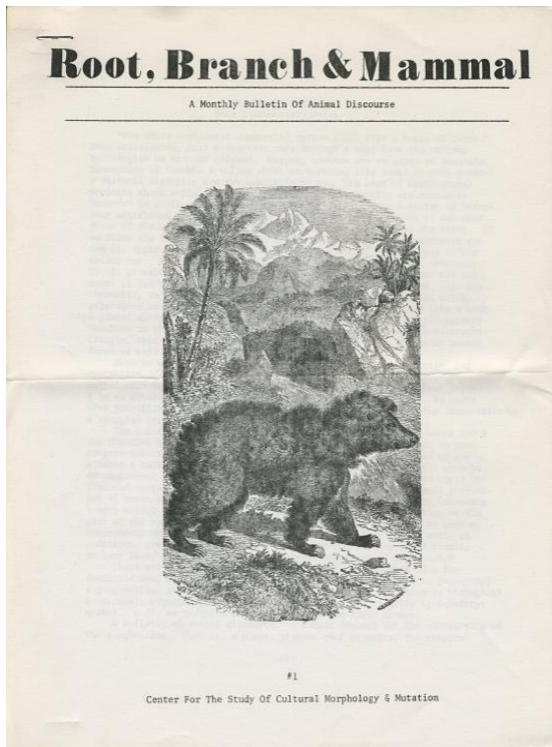
Wormwood Review 25 (1967), edited by Marvin Malone and others in Mt. Hope, Connecticut; Storrs, Connecticut; and later Stockton, California.

Contributors to no. 25 include: T. L. Kryss, Jack Anderson, William Matthews, Dick Higgins (a section of works), Lyn Lifshin, david w. harris, D.r. Wagner, William Wantling, and Louis Ginsberg, among others.



Ante, vol. 1, no. 1 (Summer 1964), edited by William Harris and Ed Bullins in Los Angeles. Cover by Phillip Jackson.

This issue includes contributions from Jory Sherman, Judson Crews, George Moore, and Eli Siegel.



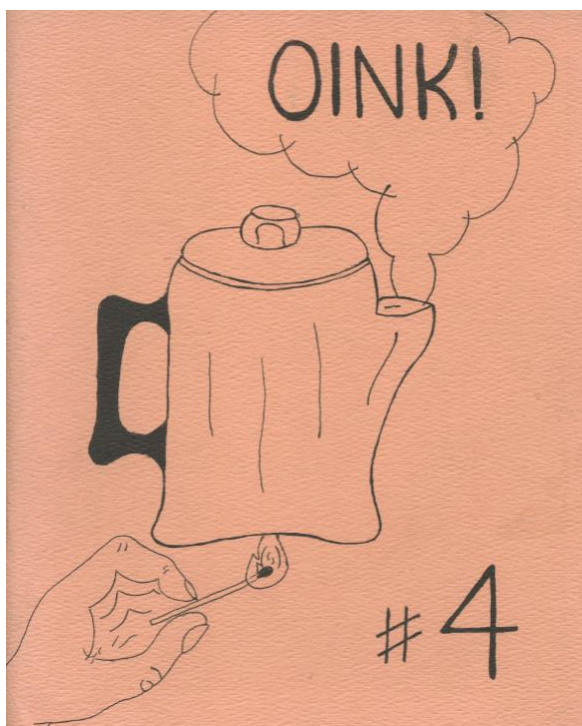
Root, Branch & Mammal: A Monthly Bulletin of Animal Discourse 1 (September 1970), edited by Ron Caplan, Grant Fisher, Joe Mehling, Susan Hodges, and Allen Van Newkirk, in Turnbridge, Vermont.

Published by the Center for the Study of Cultural Morphology & Mutation. Includes a Basil Bunting broadside. No. 1 is the "Location" issue. Contributors include Allen Van Newkirk, Charles Olson, Carl O. Sauer, Basil Bunting, and Wm. Bullet.



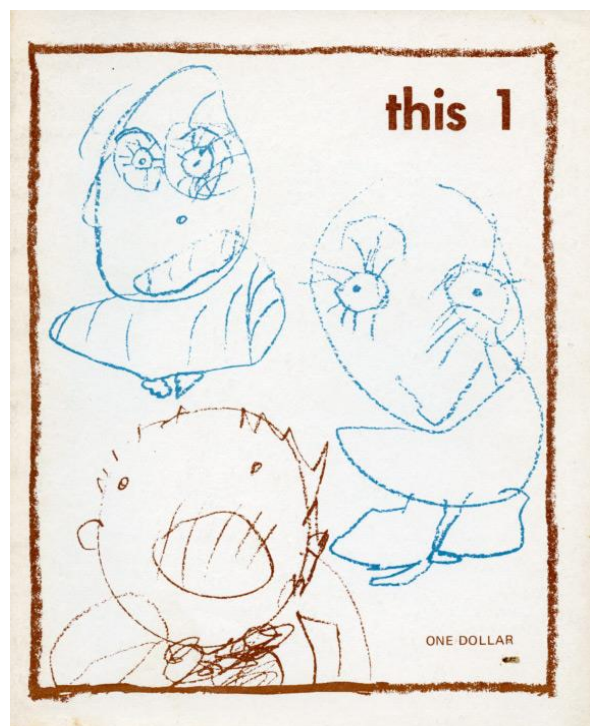
Juillard 9 (Spring 1972), edited by Trevor Winkfield in Leeds, England, and New York. Cover by Trevor Winkfield.

Contributors to no. 9 include Larry Fagin, Glen Baxter, Bill Zavatsky, John Koethe, James Schuyler, Arthur Cravan, Joe Brainard, Anne Waldman, Iliassa Sequin, Clark Coolidge, and Joe Brainard, among many others.



Oink! 4 (August 1972), edited by Dean Faulwell, James Leonard, Paul Hoover, and Maxine Chernoff, in Chicago. Cover by Jim Leonard.

"We like the paintings of Willem de Kooning. They're so messy and delicate and, I don't know, brilliantly stupid. Our motto is simply 'oink.' Our goal is to uncover the true dirt of the unconscious ('in all of its purity'). Our favorite poets are Paul



This 1 (1971), edited by Barrett Watten and Robert Grenier; later Barrett Watten in Lanesville, Massachusetts, and other locations. Cover by Amy Grenier.

As noted by Ron Silliman in his introduction to *In the American Tree*: "I HATE SPEECH"—Robert Grenier "Thus capitalized, these words in an essay entitled 'On Speech,' the second of five short critical pieces by Robert Grenier in the first

Hoover, James Leonard, and me (probably not in that order) ... We feel that the microscope is a better instrument for exploring life than the telescope.” —From the manifesto in the first issue of *Oink!*

[See more at FASL](#)

issue of *This*, the magazine he cofounded with Barrett Watten in winter, 1971, announced a breach—and a new moment in American writing.”

[Ref AT]

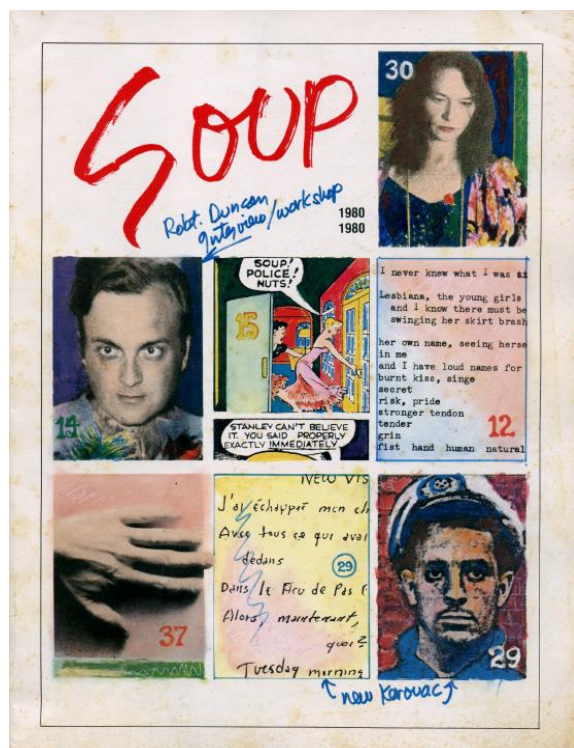
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***Kaldron 10* (Winter 1980), edited by Karl Kempton in Shell Beach, California, and other locations.**

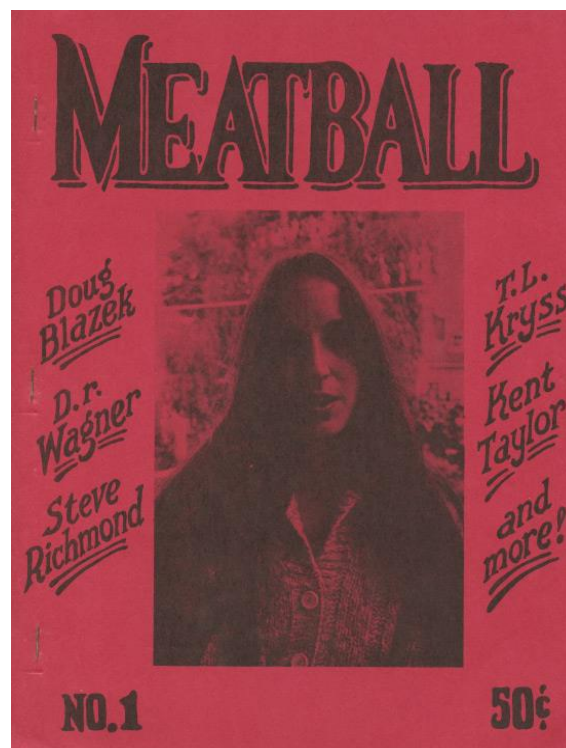
“Karl Kempton began the print version of *Kaldron* in 1976 as a tabloid for lyric and visual poetry, presented as collaborations or parallels. By 1979, the zine shifted to publishing only visual poetry, but doing so in all known modes. Between then and 1990 it was the only magazine in the US exclusively dedicated to visual poetry. Although this was its original raison d’être, it also served several unique and essential functions. During significant stretches of its print run, it was the **ONLY** magazine that came out on a regular basis devoted to all known modes of visual poetry throughout the world. It was completely international, and unbiased toward any specific school among the hundreds that flourished at the time, though most of them were unknown in the US.” — Karl Young

[Ref: LD]



***Soup 1* (1980), edited by Steve Abbott in San Francisco. Cover by Steve Abbott.**

Issue no. 1 includes: Duncan McNaughton, Thom Gunn, Maureen Owen, Diane di Prima, Michael Palmer, Robert Duncan, Jess Collins, Kathleen Fraser, Ronald Johnson, S. Clay

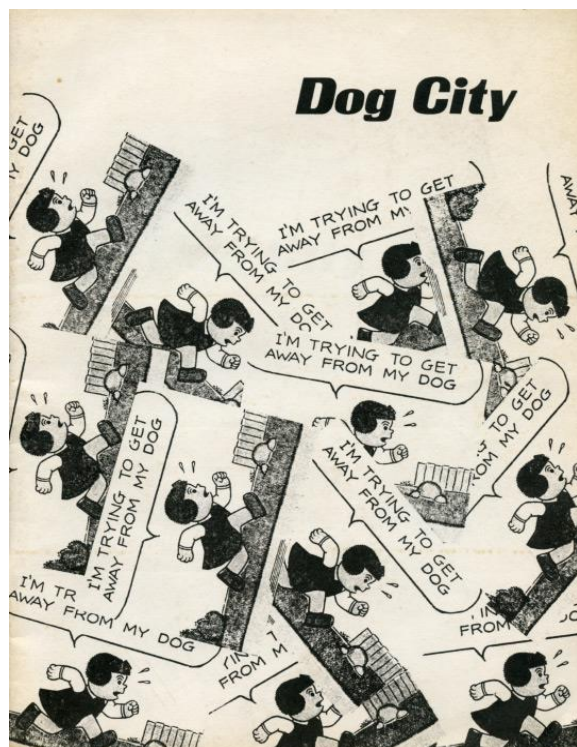


***Meatball 1* (May 1969), edited by Joel Deutsch in San Francisco. This issue is signed by contributor Douglas Blazek.**

Poet Joel Deutsch edited and published eight issues of *Meatball* in San Francisco, 1969–71, at the Lone Ranger Biology Press. No. 1 includes

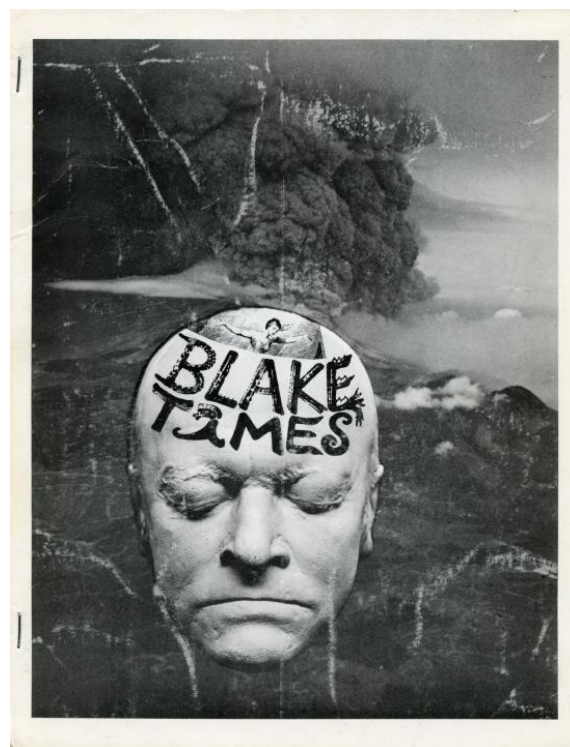
Wilson, Robert Glück, Dennis Cooper, Lyn Hejinian, Ira Cohen, Jack Kerouac, and Anne Waldman, among others.

an original silkscreen by T. L. Kryss, cartoons by R. Crumb, poems by Doug Blazek, D.r. Wagner, Steve Richmond, Kent Taylor, and others; no. 2 comprises *Battlefield Syrup* by Blazek, no. 5 is *Do You Come to Me, Love, from the Yellow Pages?* by Joel Deutsch; additional contributors include Alta, John Oliver Simon, Charles Potts, Keith Wilson, Charles Bukowski, Ron Koertge, Lyn Lifshin, Paul Vangelisti, and A. D. Winans.



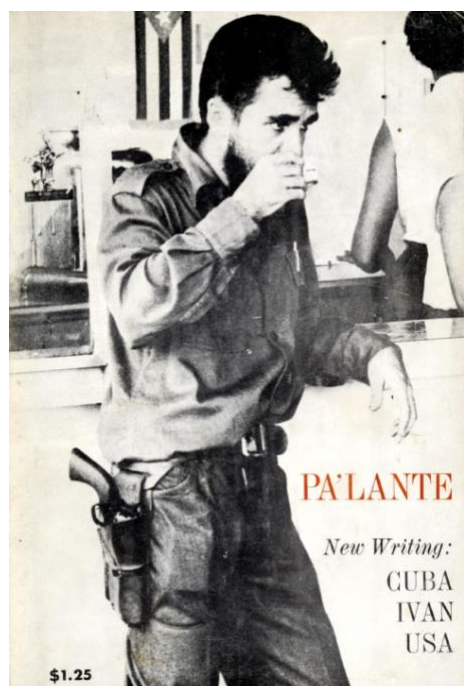
Dog City 2 (1980), edited by members of the Poetry Factory in Washington, D.C.

Contributors to the two issues published include Diane Ward, Doug Lang, P. Inman, Phyllis Rosenzweig, Terence Winch, Joan Retallack, Steve Benson, Lynne Dreyer, Marshall Reese, Kirby Malone, and Chris Mason.

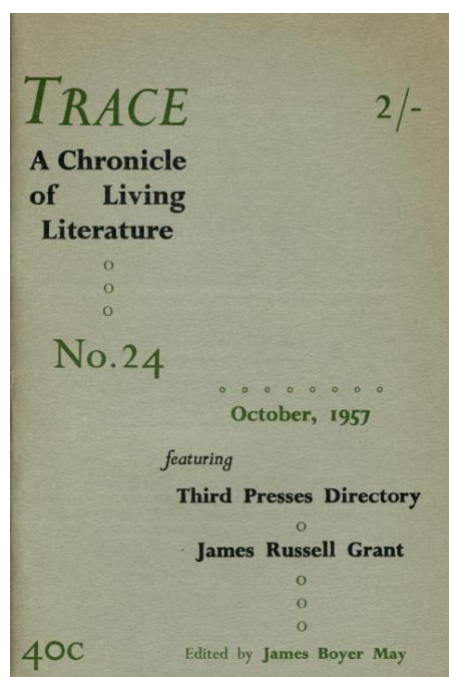


Blaketimes [1] (ca. 1980), edited by Steven Kushner [Kush] in San Francisco.

This is one of two known issues of the magazine/compendium emanating from Cloudhouse "Walt Whitman Breathes Here" in the Mission District of San Francisco. "Oracle of the Gangs of the Kosmos / Night Hearts / Union of Street Poets / Argonauts of the 80s / Diggers of Tomorrow / Children of Light..." Dense with news, clippings, reportage, revelation, poems, and more.



\$1.25



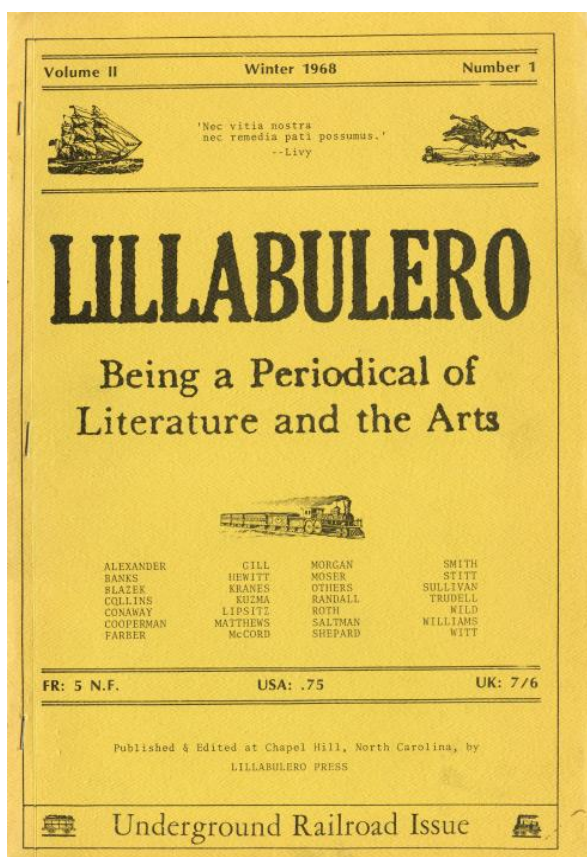
Pa'lante: Poetry, Polity, Prose of a New World [1] (May 1962), edited by Howard Schulman in New York. Sole issue. Cover photograph by Leroy McLucas, inside cover photo by Robert Frank, drawings by Zilia Sanchez.

"Pa'lante is devoted to the American renaissance and the writing of the new world. This new world of the future whose image may be found in the fraternal socialist countries." — From "A Statement by The League of Militant Poets" in *Pa'lante*. Published by The League of Militant Poets, New York.

Trace: A Chronicle of Living Literature 24 (1957), edited by James Boyer May in London and Hollywood.

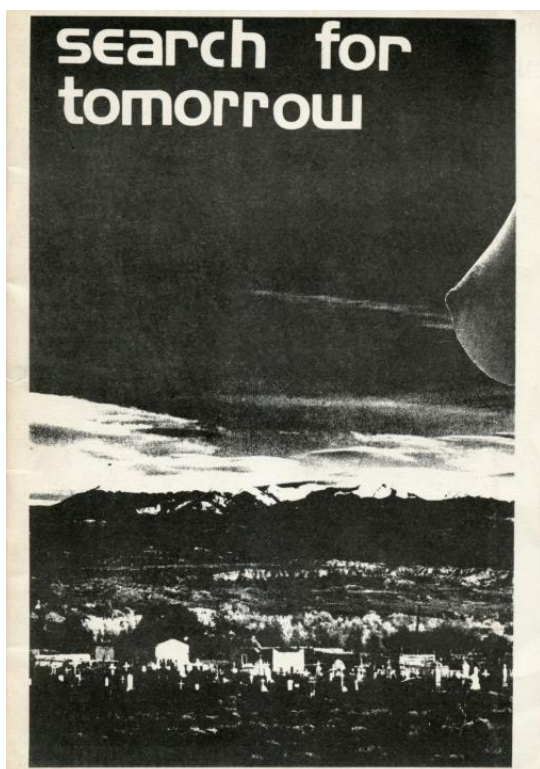
James Boyer May (1904–1981), was a poet, essayist, and publisher. He ran the small but highly influential literary magazine *Trace* from 1952 through 1970. *Trace* printed listings of small press activities connecting Alan Swallow of Denver to Len Fulton's Dustbooks in Northern California. May recollected, "Trace was called a 'Bridge' by various people—and it was—between people in many parts of the world ... It's my belief, and I think it could be documented, that we had an influence on the language itself." *Trace* ran for over seventy numbers and is an invaluable resource to small press publishing in the fifties and sixties.

[Ref: OAC]



Lillabulero: Being a Periodical of Literature and the Arts, vol. 2, no. 1 (Winter 1968), edited by Russell Banks (vol. 1, nos. 1–3); Russell Banks, William Matthews, and D. Newton Smith (vol. 1, no. 4, vol. 2, no. 1); Russell Banks and William Matthews (6–14) in Chapel Hill, North Carolina, later Northwood Narrows, New Hampshire.

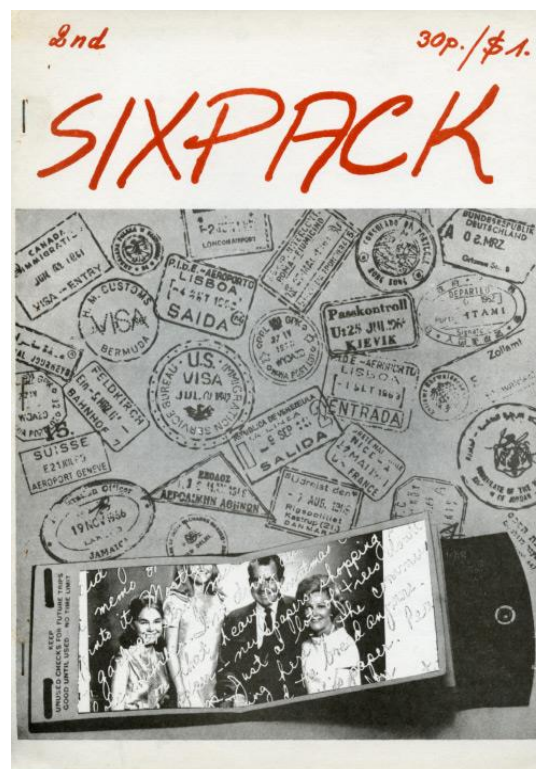
This is the "Underground Railroad" issue. Contributors include Floyce Alexander, Greg Kuzma, Douglas Blazek, Margaret Randall, Norman Moser, Howard McCord, John Gill, the editor, and others.



Search for Tomorrow 1 (1970), edited by George Mattingly in Iowa City. Cover by George Mattingly.

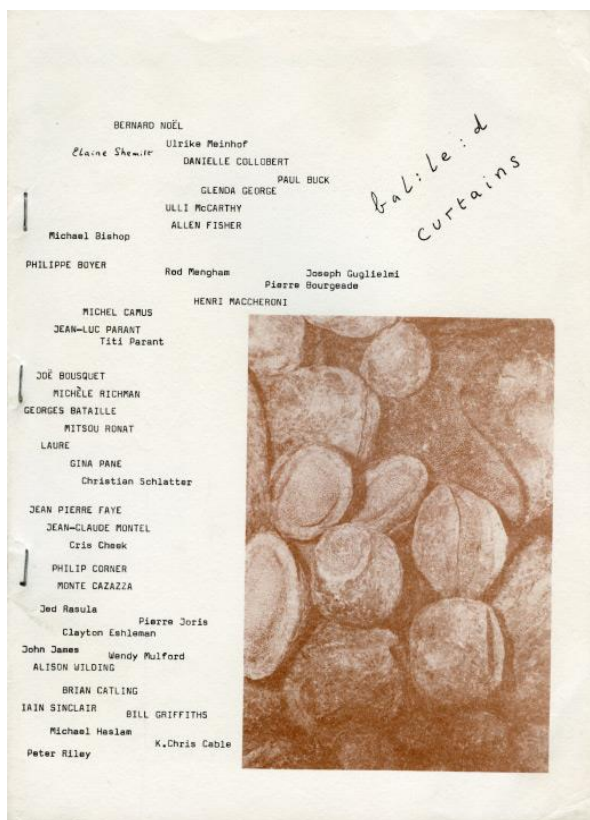
"I moved to Iowa City in autumn 1968, drawn by the university's Writers Workshop. There I met lifelong friends Darrell Gray, Merrill Gilfillan, and Marc Harding, and later teachers (who also became lifelong friends) Ted Berrigan, Anselm Hollo, and Jack Marshall, among many others in what was an action-packed avant-garde literary, film, art, and music scene centered around the University of Iowa—whose academic authority the scene actively fought. (Irony and head-on contradiction were little barrier in 1968.) Did I forget sex drugs and rock & roll? It barely resembled 'Iowa.'" — George Mattingly

[See more at FASL](#)



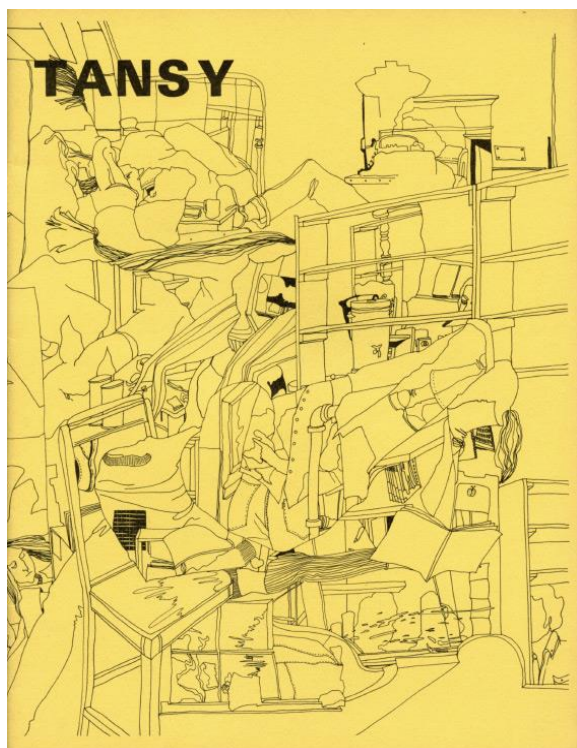
Sixpack 2 (August 1972), edited by Pierre Joris, W. R. Prescott, and Victoria Smitter in London, New York, and Lake Toxaway, North Carolina. Cover collage by Claude Pélieu.

Contributors to no. 2 (edited solely by Pierre Joris) include William S. Burroughs, Jeff Nuttall, Eric Mottram, Carl Solomon, Carl Weissner, Claude Pélieu, William Prescott, Felipe Ehrenberg, Paul Blackburn, Pierre Joris, Allen Fisher, Dick Miller, Bill Butler, Jack Kerouac, Charles Plymell, and Bob Kaufman.



Curtains 18/19/20/21 (bal:le:d Curtains), edited by Paul Buck in Maidstone and Hebden Bridge, England. Cover by Jean-Luc Parant.

This issue includes work by Bernard Noël, Allen Fisher, Joseph Guglielmi, Georges Bataille, cris cheek, Philip Corner, Monte Cazazza, Pierre Joris, Brian Catling, and Bill Griffiths, among many others.



Tansy 1 (Spring 1970), edited by John Moritz and others in Lawrence, Kansas.

“In May 1968, John Moritz, a twenty-two-year-old student at the University of Kansas, wrote to poet Edward Dorn, whom he’d recently met in a writing workshop, about his plan to start an ‘art and poetry’ magazine that would serve as ‘an extension of what we see and feel, capturing the electricity and energy of the moment.’ The first issue of *Tansy* materialized two years later, in the spring of 1970, featuring work by (among others) Edward Dorn, Charles Plymell, Frank Stanford, George Kimball, David Antin, and a number of drawings by Lee Chapman. In all, nearly half of the contributors to *Tansy 1* were either living in Kansas, or had at some point, and although the issue includes no editorial statement or any contributor biographies, the map of Lawrence (circa 1880) on its back cover,



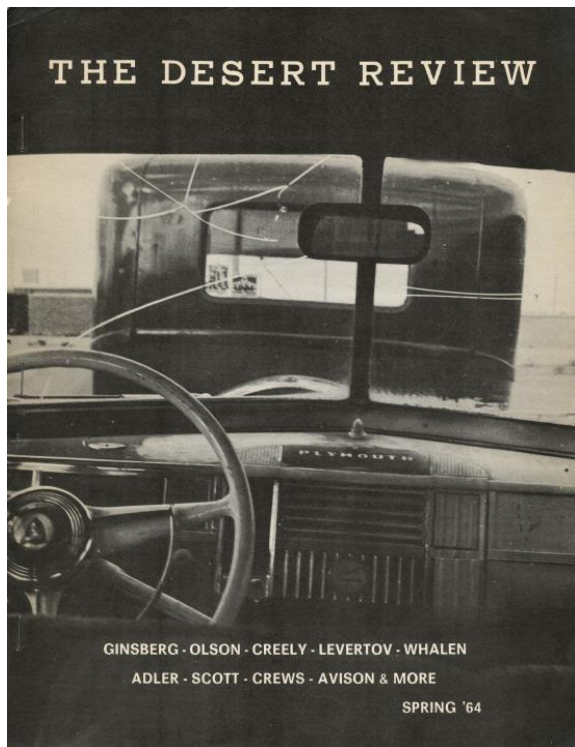
Famous [2] (1977), edited by Steven Paul Lavoie in Oakland, California. This is the “Mitchell Page/Iggy Pop/Jeff Miller Memorial Issue.”

The great photograph of Iggy on the cover is by Mick Rock (1973), perhaps paving the way for the unforgettable nude photo of Iggy by Gerard Malanga (1971) gracing the cover of Dennis Cooper’s *Little Caesar 8* in 1979. Mitchell Page was a baseball player for the Oakland Athletics and Jeff Miller was a poet friend of the editor who died in 1977. This issue includes a range of poets, many of whom would become associated with Language writing in the years following publication, including Barrett Watten, Alan Bernheimer, Steve Benson, and Carla Harryman. Lavoie, along with Pat Nolan, became infamous in the Bay Area in the early eighties through their scathing attacks on

and the 1914 piece by Lincoln Phifer with which it begins— 'beseech[ing] Kansans to break the literary domination of the East'—hint at the kinds of 'extension' Moritz had in mind for *Tansy* to explore.” —Kyle Waugh

[See more at FASL](#)

Language writing published in *Life of Crime*. Other contributors to *Famous* include Dick Higgins, John M. Bennett, Keith Abbott, Gloria Frym, Darrell Gray, and Jeffrey Miller.



The Desert Review [1] (Spring 1964), edited by Ward Abbott and Bryant Cashion in Albuquerque, New Mexico. Cover photograph by Robert Stewart.

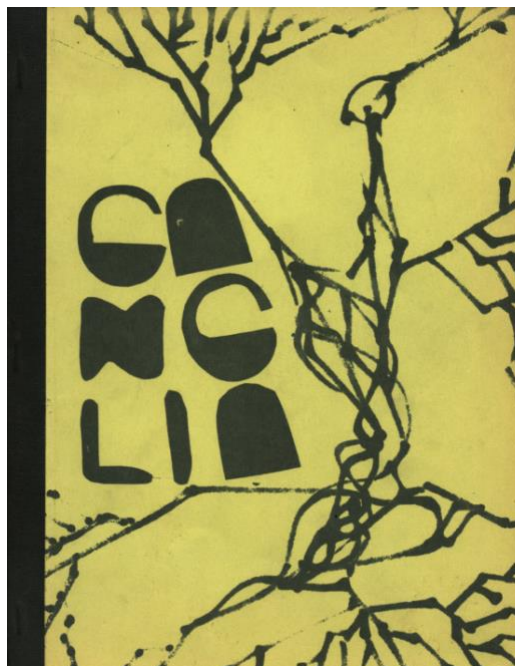
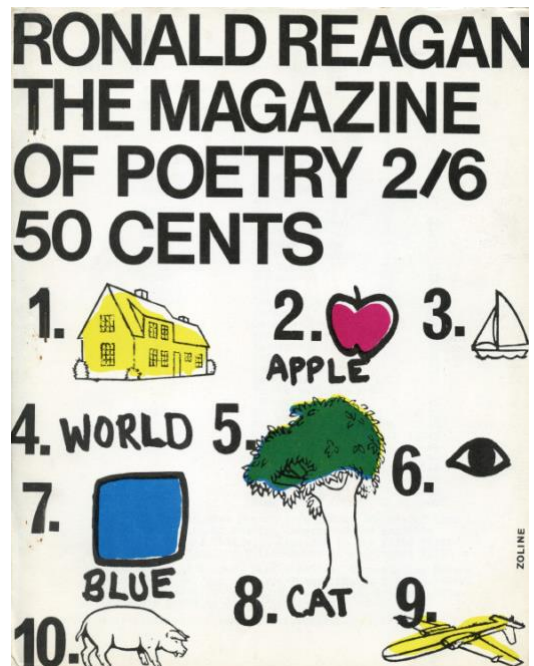
Contributors include Charles Olson, Allen Ginsberg, Denise Levertov, Robert Creeley, Philip Whalen, and Margaret Avison, among others.



Beatitude 21 (1975), edited by John Kelly, Bob Kaufman, William J. Margolis, John Richardson, Bernie Uronowitz, and others, in San Francisco.

“*Beatitude*, perhaps the quintessential ‘Beat’ publication, was originally published in mimeograph at the Bread and Wine Mission on Grant Avenue in San Francisco’s very hip North Beach.”

[See more at FASL](#)

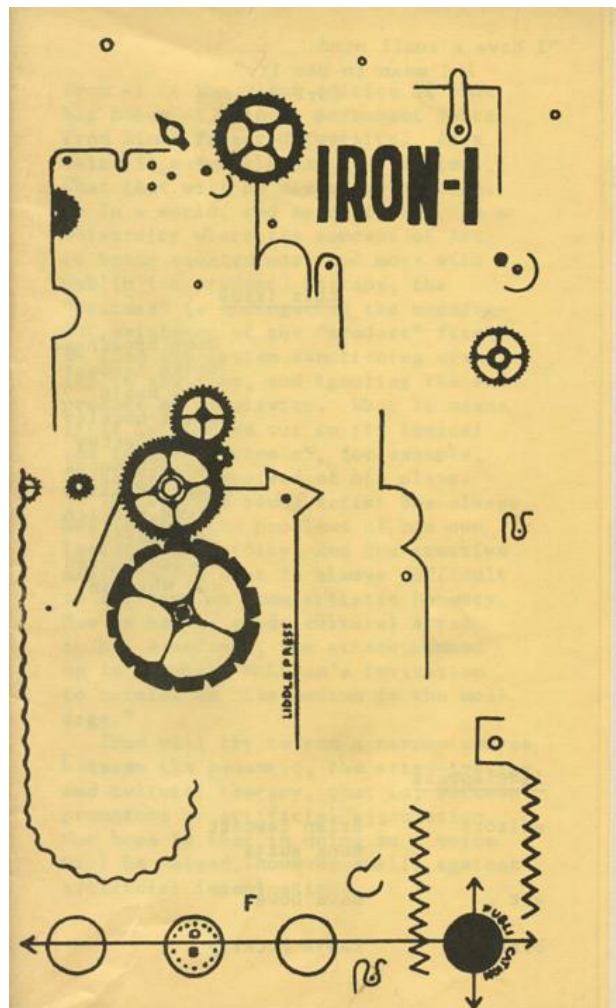


Ronald Reagan: The Magazine of Poetry 1 (1968), edited by John Sladek and Pamela Zoline in London.

Contributors to the first of two issues include Vito Acconci, J. G. Ballard, Ron Padgett, Lee Harwood, John Giorno, Anne Waldman, and others.

Ganglia 1 ([1965]), edited by David Aylward and bpNichol in Toronto.

No. 1 includes Margaret Avison, George Bowering, and James Alexander, as well as “drawings and whatnots” by bpNichol, bill bissett, Judy Copithorne, and David Aylward.



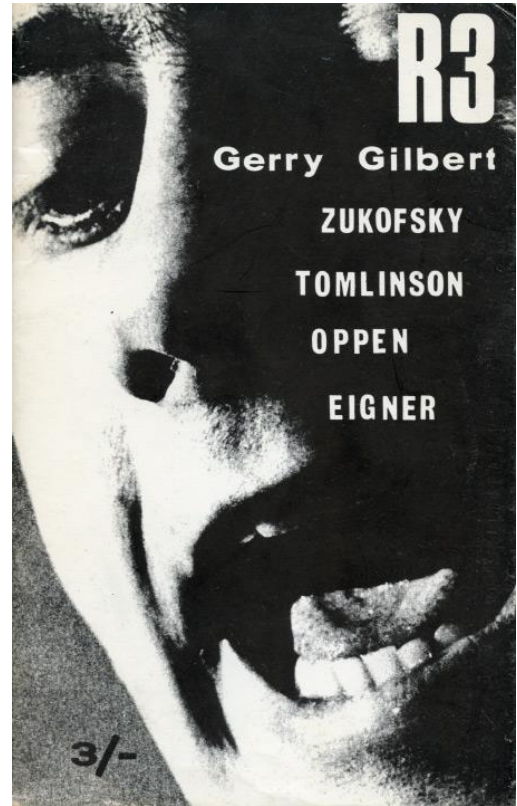
Iron 1 ([1967]), edited by Brett Enemark and Brian Fawcett, among others, in Burnaby, Canada, and later Victoria, Canada.

“*Iron* will try to run a narrow course between the pedantic, and the artsy-craftsy and cultural therapy, that is, between premature or artificial ejaculation. Our hope is that in doing so a voice will be raised, however small, against artificial insemination.” Quoted from the editorial statement in no. 1. Contributors to this issue include Doug Broadhead, Brian Fawcett, J. H. Heald, Tanya Hockley, Steve Lattey, Greydon Moore, Dave Phillips, David Ristich, Henk Suijs, Sharon Thesen, and Ron Whinton.



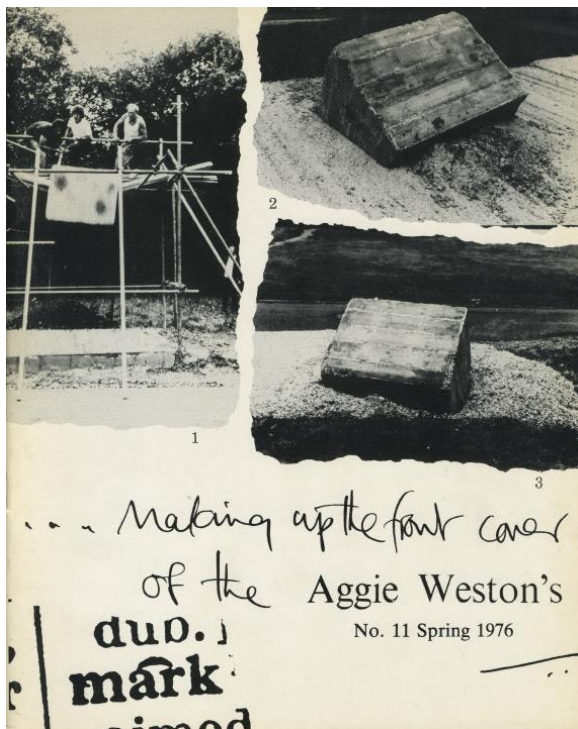
Birth 3, book 2 (Autumn 1960), edited by Tuli Kupferberg in New York.

This double number presents "Stimulants: An Exhibition" with lettering by Ray Johnson. There are sections on Opium, Tobacco, and Tea & Coffee, with contributions by Marc Schleifer and others.



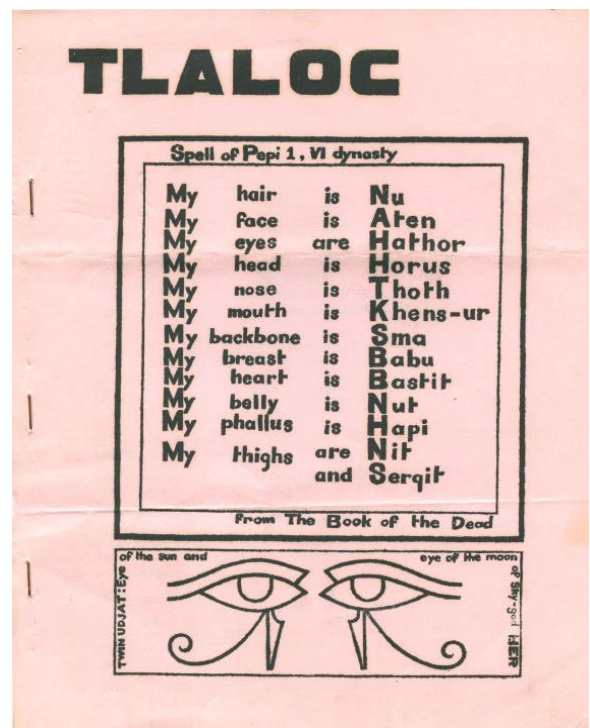
The Resuscitator 3 (September 1964), edited by John James and Nick Wayte in Paulton, England, and other locations.

Contributors to the third issue include Gerry Gilbert, Louis Zukofsky, Charles Tomlinson, George Oppen, Larry Eigner, Victor Coleman, Cid Corman, and others. The cover is by Doug Jackman.



Aggie Weston's 11 (Spring 1976), edited by Stuart Mills in Belper, England.

Stuart Mills says: "The name of the magazine comes indirectly from a work by Kurt Schwitters, 'A Small Home for Seamen.' I have been told that it was one Agnes Weston who founded the seamen's homes in this country and I hope that this magazine will likewise provide some sort of



Tlaloc 11 (n.d.), edited by Cavan McCarthy in Leeds, England, later Blackburn, then London. Cover by John Furnival.

"*Tlaloc* was founded by Cavan McCarthy, a librarian at the Brotherton Library, with the aim of providing an 'open forum for modern poetry.' First issued in December 1964, for a time it acted as a bi-weekly supplement to *Ikon*;

refuge.” This issue of the magazine is given over to “notes, marks, and photographs” by British sculptor Adrian Phipps-Hunt.

Douglas Sandle [editor of *Ikon*] was a member of the editorial board. By the time the second series of the magazine was issued in 1965 (*Tlaloc* 7), it had become independent of *Ikon* and was published by McCarthy under the Location Press imprint; it was later published from Blackburn and then London when McCarthy relocated. The main emphasis of *Tlaloc* was on concrete and visual poetry; contributors included Dom Sylvester Houédard, Ian Hamilton Finlay, and Angela Carter, amongst others. The last issue (*Tlaloc* 22) was published in 1970.”

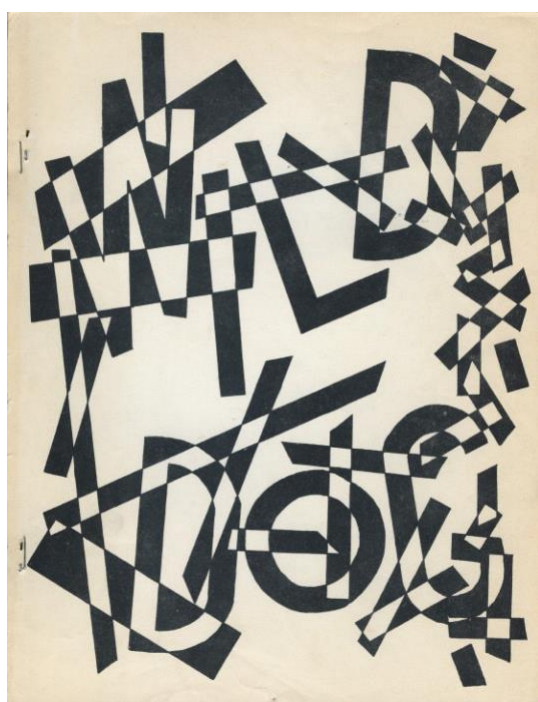
[Ref: ULSC]



***White Dove Review*, vol. 2, no. 5 (Summer 1960), edited by Ron Padgett, Joe Brainard, and Betty Kennedy, in Tulsa, Oklahoma. Cover by Joe Brainard.**

“Editorially the predecessor to all the second-generation New York School little magazines, the *White Dove Review* was started by high school student Ron Padgett. The associate editor was Dick Gallup, and the art editors were Joe Brainard and Michael Marsh.”

[See more at FASL](#)



***Wild Dog*, vol. 1, no. 6 (February 29, 1964), edited by John Hoopes, Ed Dorn, Drew Wagnon, and others, in Pocatello, Idaho; Salt Lake City, Utah; and San Francisco.**



***Tom Veitch Magazine* 3 (1971), edited by Tom Veitch in San Francisco. Cover by Greg Irons.**

Poet, writer, underground comix artist, and later Benedictine monk, Tom Veitch edited

“In many respects—name, form, and content—*Wild Dog* boldly embodies much of what we identify as the ‘mimeo revolution.’ Preceded in Pocatello by *A Pamphlet*, *Wild Dog*, which joined the mimeograph revolution in April 1963, was the brainchild of Edward Dorn, who was familiar with the emergence of divergent American writing through his association with Black Mountain College, where he had studied under Charles Olson and Robert Creeley.”

[See more at FASL](#)

four issues of his magazine between 1970–71. Nos. 1–3 were mimeographed, side stapled, 8½ x 11 inches; no. 4 was 6¾ x 9½ inches and saddle-stitched. No. 1 was all poetry by the editor, the second mostly prose. No. 3 comprises collaborations between Veitch and Tom Clark, Lewis MacAdams, and Andrei Codrescu. No. 4, “an eco-ego-echo publication,” includes work by Rick Veitch, Greg Irons, Tom Veitch, and Darrell Devore.



Life Begins with Love (ca. 1961) sole issue.
Edited by Charles Plymell in San Francisco.

Charles Plymell is a national treasure. His presence as poet, writer, artist, editor, printer, and publisher subtly permeates the small press underground from the late fifties to the present day. He has edited such magazines as the *Last Times*, *Now*, *Coldspring Journal*, and *Northeast Rising Sun: A Small Press Review Magazine* (the last two with his wife, Pamela Beach Plymell, and Joshua Norton), and is closely associated with the Lawrence, Kansas, magazine *Grist*.

Life Begins with Love is described on the cover of one variant as a “collage mag.” Aside from this, the title, and the author’s name, the work bears no identifying information. In our email correspondence Charles Plymell says, “It was just the one collage [mag] I made & ran on the offset, maybe hundred copies or less. Can’t remember the year. Pre–1963 if Pam [Beach] had not met me.” The booklet was printed in San Francisco and is a quiet masterpiece, bringing together Plymell’s skills as collage artist, printer, and publisher.

Title list of magazines in the collection.

#	Glitch	Phoenix: Zeitschrift für Lyrik & Prosa
0 to 9	Gnomon	Pipedream Press Pennypaper
A.bacus	The Golden Goose	Pleistocene
Abracadabra	Grande Ronde Review	Un Poco Loco
Abraxas	Granite: A Journal of Poetry, Fiction, Poetics, and Thought	The Poem Company Phase 3
Acts	The Great Blafigia IS	Poems & Pictures
Adventures in Poetry	Grist	Poems from the Floating World
After the End	Grosseteste Review	Poetry Information
Aggie Weston's	Ground Zero: A Magazine of Poetry	Poetry London–New York
Aion: A Journal of Traditionary Science	Hanging Loose	Poetry Project Newsletter
Air	Hard Pressed	Pogamoggan
Alcheringa	Hardware Poets Occasional	Poiesis
Aldebaran Review	The Harris Review	Poor. Old. Tired. Horse.
All Area	Head	The Pound Newsletter
Alternative Press	Hearse	Presence: A Magazine of Revolution
Am Here Forum	Hills	Primary Writing
Amper&and	Hip Pocket Poems	Prism
The Analyst: A Guide to Ezra Pound's Cantos	Hit Singles	Prose
Ann Arbor Sun	Hodos	Prosodia
Anona Wynn	Hollow Orange	Prospect
Anerca	Hornswoggle	Qu
Ante	Hot Gun!	Quark
The Ant's Forefoot	House Organ	The Question
Anthology of Underground Poetry	HOW(ever)	Quixote
Antinarcissus Surrealist Conquest	The Human Issue	R. C. Lion
Apex of the M	A Hundred Posters	Red Crow
Apocalypse	I Am a Child: Poetry After Bruce Andrews and Robert Duncan	Red M(irage)
Archai	The Illiterati	Renaissance
The Ark (Lamantia, Stock, Russell)	Imago	Renegade
The Ark (Garnder)	In the Light	Restau: A Journal of Passage
		Resuscitator
		Returning

Ark II Moby I
 The Ark III
 Arsenal: Surrealist Subversion
 Art and Literature
 The Artist's View
 Ashen Meal
 Aspen Anthology
 Athanor
 The Atlantic Review: British and
 American Writing
 Atom Mind
 Atticus Review
 Aux Arcs
 Bachy
 Backwoods BroadSides
 Bartleby's Review
 Bean News
 Beatitude
 BEATitude Poetry International
 Beatitude/east
 Bed
 "Before Your Very Eyes!"
 Berkeley Miscellany
 Bezoar
 Big Deal
 Big Sky
 Big Table
 Big Venus
 Birth
 Birth Bibliography: Children as
 Authors
 Blackfish
 Blake Times
 Bleb
 Blewointment
 Bluefish
 Blue Grass
 Blue Pig
 Blue Suede Shoes
 Bones
 Boss
 Boston Eagle
 Boulder Monthly
 Box Car: A Magazine of the Arts
 Boxkite
 Bread&
 Bricoleur
 Brief
 Britannia might not include
 Buddhist Third Class Junkmail
 Oracle
 Buffalo Cold Spring
 Precinct 23 Bulletin
 Buffalo Stamps
 Bulletin from Nothing
 Bullhead
 Burning Deck magazine
 Burning Deck postcards
 Burning Water
 Butt: A Quarterly
 Buttons
 "C"
 Captain May I
 Caterpillar
 Center
 Centering
 Change (Sinclair)
 Change (Brautigan)
 Channel
 Chicago
 Choice: A Magazine of Poetry and
 Photography Cinema Work Sheet
 City Miner
 Christmas BroadSides
 Circle
 Cloud Marauder
 Clown War
 Coastlines
 Coldspring Journal
 Collection
 Collection of Bolinas Writing
 Commu
 Contact
 Contour Quarterly
 Convivio: A Journal of Poetics
 Cosmos
 Cow
 Coyote's Journal
 Crazy Horse
 Crawl Out Your Window
 Credences
 c_L [Creep of Light]
 Cross Country
 Ins & Outs: A Magazine of
 Awareness
 Insect Trust Gazette
 Intent: Letter of Talk, Thinking &
 Document
 Interim Pad
 Interstate
 Intransit
 Intrepid
 Invisible City
 Io
 Iron
 Is
 It
 It Still Doesn't Matter
 Jimmy & Lucy's House of "K"
 Joglars
 The Journal
 Journal for the Protection of
 All Beings: A Visionary and
 Revolutionary Review
 Judson Review
 Juice (Anderson)
 Juice (Morse)
 Juillard
 Kaldron
 Kayak
 Klacto/23 special
 Kencompotl
 Kudzu
 Kulchur
 Kyoi / Kyoi-Kuksu / Kuksu
 L
 Là-Bas, Experimental Poetry and
 Poetics
 Lamp in the Spine
 Lampeter Muse
 L=A=N=G=U=A=G=E
 Life Begins with Love
 Lift
 Lillabulero
 Line: A Journal of Contemporary
 Writing and its Modernist
 Sources
 Lines
 Llama's Almanac
 Lip (Bockris)
 Lip (Youdelman)
 Litmus
 Little Caesar
 Little Critic Pamphlets
 Little Square Review
 Living Hand
 Llamas Almanac
 Locus Solus
 Long Hair
 Longhouse (Scharf)
 Longhouse (Arnold)
 Long News in the Short Century
 Lost and Found Times
 Lost Paper
 Loveletter
 Lyric&
 Madrona
 Madrugada
 Maelstrom Review
 Mag City
 Magazine (Ellingham/Franks)
 Magazine (Congdon)
 Magazine of Further Studies
 Magdalene Syndrome Gazette
 Manroot
 Maps
 The Marrahwanna Quarterly
 Matter
 Measure (McCord)
 Measure (Wieners)
 Meatball
 Mediterranean Review
 Merlin: A Collection of
 Contemporary Writing
 Miam
 Mica
 Mike & Dale's Younger Poets
 Mimeo
 Minutes of the Charles Olson Society
 Miscellaneous Man
 Momentum
 Montagna Rossa... News from this
 Other World, an Inventory in
 9 Languages
 Mother
 Mouth of the Dragon: A Poetry
 River Styx
 Rivoli Review
 Road Apple Review
 Rocky Ledge
 Rolling Stock
 Ronald Reagan: The Magazine of
 Poetry
 Root, Branch & Mammal: A Monthly
 Bulletin of Animal Discourse
 Roots Forming
 Roy Rogers
 Runcible Spoon
 Sailing the Road Clear
 Salt Lick
 Salted in the Shell
 Sarcophagus
 San Francisco Earthquake
 San Francisco Synapse
 Satis
 Savage
 Scarlet
 Schist
 Scree
 Seaplane
 Search for Tomorrow
 Second Aeon
 Second Coming
 Semi-Colon
 Set
 Shelly's
 Shelter
 Shig's Review
 Shirt
 Shocks
 Shuffle Boil: A Magazine of Poets
 and Music
 The Siamese Banana: Rhinelander
 Newspaper
 Signal
 Silver
 Sink
 Silo
 Sixpack
 The Sixties: A Magazine of Poetry
 and Opinion
 Skanky Possum
 The Smith
 So Let It Be Written (Dream Journal)
 Softwear
 Some/thing
 Soup
 Sous les Pavés
 Sparrow (Martin)
 Spectacular Diseases
 Spectrum
 The Spero
 Spiritual Topographies
 Star-Web Paper
 Statements
 Stations
 Stereo Headphones
 Stolen Paper Review
 Stone Soup
 Stony Brook
 Stooge
 Strange Faeces
 Streets and Roads
 Suck-Egg Mule: A Recalcitrant Beast
 Sulfur
 Sum: A Newsletter of Current
 Workings
 Sumac
 SUN
 Sun & Moon
 Sunshine
 Swing: Writings by Children
 Tansy
 Tarasque
 Telephone
 Temblor: Contemporary Poets
 Temenos: A Review of the
 Imagination
 The Temple / El Templo
 Text
 :that: Documents, Briefs, Proofs
 Third Rail
 This
 Throb
 Thuggery and Grace
 Tish: A Poetry Newsletter
 Tlaloc
 The Tolar Creek Syndicate
 Tom Veitch Magazine

The Curiously Strong	Journal of Male Love	Tooth of Time Review
Curriculum of the Soul	Mulch	Toothpick, Lisbon, & the Orcas Islands
Curtains	Multiples	Tottel's
Damn the Caesars	My Landlord Must Be Really Upset	Toucan
Dark Ages Clasp the Daisy Root	My Own Mag	Trace: A Chronicle of Living Literature
Desperado	Mysterious Barricades	Tramen
Diana's Bimonthly	Nadine	TransPacific
The Difficulties	NeoLogos Newsletter	Tree
Dog City	Neon	The Trembling Lamb
Doones	The Netzahualcoyotl News	Trobar: A Magazine of the New American Poetry
Duende	Neurotica	Truck
Earth Ship	New Measure: A Quarterly Magazine of Poetry	Trumps: A Periodical of Postcards
The Ear in a Wheatfield	New Wilderness	The Tsatsawassans
The Merri Creek, Or Nero	New World Journal	Tuatara
Ecopoetics	New York Times	Tuumba Press
El Corno Emplumado / The Plumed Horn	New: American and Canadian Poetry	Two Charlies Magazine
Eleventh Finger	Niagara Frontier Review	Tzarad
Elizabeth	Nine	Umbra
Embryo	NMFG: No Money from the Government	Unicorn Journal
Empty Elevator Shaft	Noose	United Artists
Envelope	Northeast Rising Sun (NRS)	Unmuzzled OX
The End, a Magazine of Verse	Northern Lights: Studies on Creativity	Vagabond
Epod	'No:t[u]s: New Writing	Vice Versa
Event	Now	Vincent: The Mad Brother of Theo
Eventorium Muse	Oasii: Broadside Series	Viscerally
Exquisite Corpse: A Journal of Books & Ideas	Oasis	Vort
Extra Verse	Object	Wagner Literary Magazine
Famous	Oboe	Wch Way
Fathar	Occurrence	West Coast Poetry Review (WCPR)
Ferro-Botanica	Oculist Witnesses	West End: A Magazine of Poetry and Politics
Fervent Valley	Odda-Tala	The Western Gate
First Intensity: A Magazine of New Writing	Or	White Dove Review
First Person: A Journal of Travel, Memoirs & Humor	Oink!	White Pelican
Fits	Ole	Wild Dog
The Floating Bear: A Newsletter	Olympia: A Monthly Review from Paris	Wild Orchids
Folio	Open Skull	Winter
Fragmente: A Magazine of Contemporary Poetics	Open Space	Wivenhoe Park Review
The Free A & A	Open Reading	Writing: The Georgia Straight Writing Supplement
Free Poems / Among Friends	Open Window	Writing
Fubbalò	Organ	W'ORCs/ALOUD/ALLOWED
Fuck You/ a magazine of the arts	Out of Sight (OOS)	Work
Gallery Works	Out of Sight	Workshop
Galley Sail Review: A Poetry Magazine	Outsider	The Wormwood Review
Ganglia	Out There	Yanagi
Ganglia 5¢ Mini Mimeo Series	Pacific Nation	Y'bird
Gegenschein Quarterly	Pa'lante: Poetry, Polity, Prose of a New World	Yardbird Reader
Genesis West	Panjandrum	Yeah
The Genre of Silence	Paper Air	Yellow Brick Road
Gerry Mulligan	Pebble	Yowl
Ghost Dance	Penumbra	Yugen
Giants Play Well in the Drizzle	Pequod	Z
	Periodics	Zelot
		Zero