

## The Telephone Books and Magazine Collection

Granary Books, Winter 2021

Rebecca Brown's *The Bicycle Trip & Other Poems* (1974) reads on its title page: "none of these poems have appeared before, only one of them was even sent out." Susan Howe's *Hinge Picture* (1974) echoes this convention, stating: "This work has never appeared elsewhere, in whole or in part."

These statements characterize Maureen Owen's editorial interests and the impetus for *Telephone* magazine and shortly thereafter, *Telephone Books*: to publish then-unknown writers and distribute their work generously. In a phone interview with Marcella Durand, Owen remembers a wide circle of writers working in New York City, yet uneven representation of their work in print: "Rebecca Brown had drawers full of poems. She was incredibly reticent. She had been rejected already. *Telephone* published her."

Printing the first eight issues herself on the St. Mark's Poetry Project Gestetner mimeograph machine, as well as working with Ed Hogan at Aspect Composition (who also published a little magazine by the same name for a number of decades in Somerville, MA), Cherry Valley Editions (published by poet and collagist Charles Plymell, Pamela Beach Plymell, and Joshua Norton), and The Print Center in New York City, Owen published 19 issues of *Telephone* magazine and 34 books. The magazine was printed in runs of 750 copies – as Owen lamented that the more ideal run of 1,000 copies was cost-prohibitive (Doug Lang interview) – and books in editions of 150 to 300 copies, with special editions lettered A to Z, rubberstamped in teal ink (as was another Poetry Project Gestetner print job special, Larry Fagin's *Adventures in Poetry*). The special editions often featured original artworks, collage, and autographs by authors and artists.

Owen took ownership over the bookmaking and printing process, learning how to use the mimeograph from Larry Fagin and Tom Veitch, and developing her own innovations with the resources available to her. Colored endpapers often dressed up an otherwise plain side-stapled mimeograph (a technique also used with contemporaneous publishers such as Angel Hair Press, also printed out of The Poetry Project), or endpapers made with magazine ads (Susan Cataldo's *Brooklyn-Queens Day*, 1982). Other times, a translucent sheet of paper with rubberstamps would be tipped in over the title page (Leonard Gontarek, *St. Genevieve Watching Over Paris*, 1984, Patricia [Spears] Jones, *Mythologizing Always: 7 Sonnets*, 1981, and Pat Nolan, *Drastic Measures*, 1981). Tom Weigel's *Twenty-Four Haiku after the Japanese* (1982) was featured in a Franklin Furnace exhibition of artists' books. The books overall range from side-stapled mimeographs to digitally-designed projects printed in perfect-bound wrappers, spanning decades of publishing practices.



Remembering specifically the endpapers made with magazine ads, Owen recalls wanting to be an artist as a child: "so when I was doing the books, it was really fun to think of each thing as a separate kind of art piece in a way. And I just loved making things" (Interview by M.C. Kinniburgh, Jan. 2021). She was also involved at all levels of production, from the realm of the poem to book production.

"I would do all the corrections and pasteup for the typesetting before printing, so that was a lot of hands-on kind of work. It was a whole other kind of involvement with the poem, when you're doing that kind of work with it, like Janine Pommy Vega's book, *Morning Passage*, there's so much energy in that book, and I would paste up one poem and be reading and fixing and then I'd be so excited about the poem I'd have to stop and just go outside for a minute and walk around and come back and do another one. Because you're involved in the poem in a different way than if you're just reading it. You're really watching where each word sets, and each letter, and a number of people are very particular, myself included, to have everything line up exactly."

The subjects of *Telephone Books* are wide-ranging, and tend towards the surprising and experimental, from Rebecca Brown's intriguing account of a many-mile bicycle

ride outside of New York City, to Ed Friedman's conceptual project transcripts of anonymized casual phone conversations. The books are at times archival in their orientation – such as Fielding Dawson's *Delayed: Not Postponed* (1978), which publishes poems that he found in a manila folder that date from approx. 1956 to 1966. And often, the books memorialize authors whose work was little-featured in print during their lifetimes, including Susan Cataldo and Elio Schneeman. The magazine, remarkable for its extensive contributor lists (at times approx. 90 authors and artists in a single issue), shows a similarly impressive range of styles and subjects, but always with the focus: the poet in the context of community, with Owen's eye for the as-yet-to-be-discovered.

### **Citations and further reading:**

Marcella Durand. "Maureen Owen: Notes on Publishing." *Jacket 2*, Feb. 1999.  
<<http://jacketmagazine.com/11/owen-durand.html>>

Doug Lang interview with Maureen Owen on WPFW radio in 1977, hosted on Pacific Radio Archives.  
<[https://archive.org/details/pacifica\\_radio\\_archives-WZ0052](https://archive.org/details/pacifica_radio_archives-WZ0052)>

Nick Sturm. "Crystal Set #17: *Country Rush* by Maureen Owen (Adventures in Poetry, 1973)."  
<<https://www.nicksturm.com/crystalset/2018/4/20/crystal-set-17-country-rush-by-maureen-owen-adventures-in-poetry-1973>>

Telephone. From a Secret Location.  
<<https://fromasecretlocation.com/telephone/>>

Interview with Maureen Owen by M.C. Kinniburgh. Jan. 2021.

## **THE COLLECTION**

We are pleased to offer for sale a comprehensive collection of Telephone Books and magazine, including a complete run of the magazine (nos. 1–19) and 34 books, including copies of both special and regular editions where available.

What follows is an illustrated and annotated list of the collection, arranged (approximately) by author last name. Unless otherwise indicated, all images of books are of the special edition when two copies (regular and special) are listed.

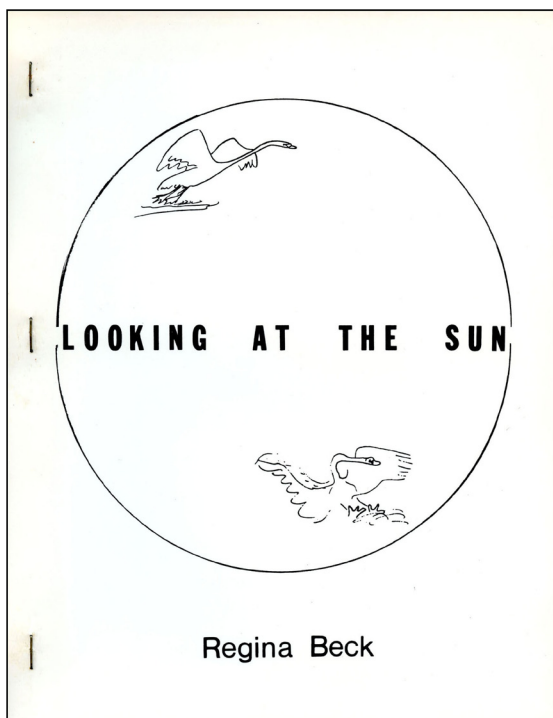
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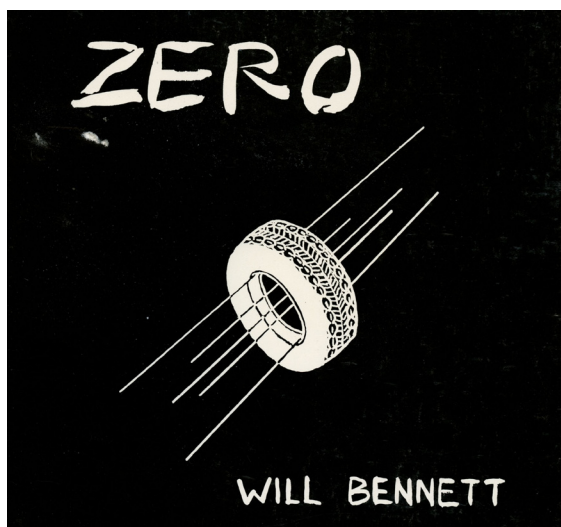


**Regina Beck. *Looking at the Sun*. Telephone Books, 1974.**

Side-stapled wrappers. With the memorable lines: "if my lips ever touched a chicken / it would not be between two slices of bread."

This is from an edition of 300 copies. With Cherry Valley Editions (citing Charlie Plymell, Pamela Beach Plymell, and Joshua Norton).

Light scuffing near front cover staples, presumably from prior storage; very minor shelfwear at edges, horizontal scuff across back cover.



**Will Bennett. *Zero*. Telephone Books, 1984.**

Perfect-bound wrappers. Cover by George Schneeman, back author photograph by Gerard Malanga.

This is from an edition of 500 copies, of which 26 are lettered A to Z and signed by the poet. Regular edition, fine.

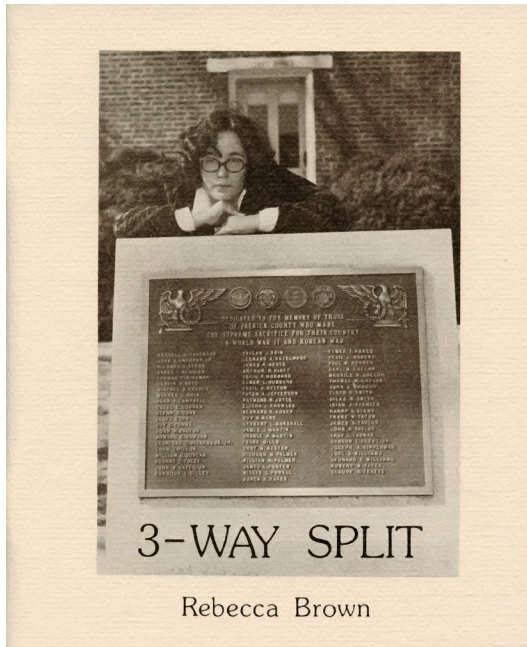


**Sandy Berrigan. *Summer Sleeper*. Telephone Books, 1981.**

Side-stapled mimeograph, with title page printed in yellow ink, accompanied by yellow endpapers. Front and back covers by Sophie Sutherland. Printed on the St. Mark's Poetry Project mimeograph machine.

This is from an edition of 300 copies; there were also 26 copies lettered A to Z and signed by the poet and artist. Regular edition, with minor shelfwear to covers, else fine.



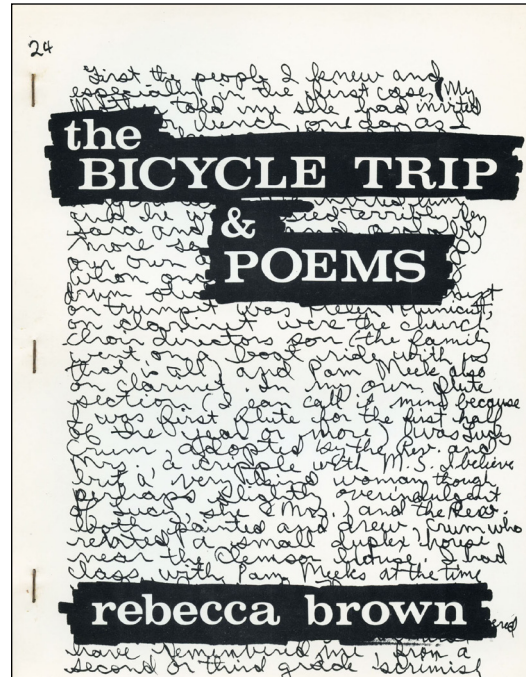


**Rebecca Brown. 3-Way Split. Telephone Books, 1978.**

Saddle-stitched wrappers. Cover photograph by Frankie Roberson. Colophon notes that the book was supported by a National Endowment for the Arts grant, and printed at New England Free Press in Somerville, MA.

The first half of the book contains "Red Neck Movie – A Play," and subsequent sections are divided into "New York City" and "California." The play contains stage directions and Shakespearian asides, addressing racial tension, marijuana smoking, and sexuality in at times offensive and graphic language.

This is from an edition of 750 copies, of which 26 are lettered A to Z and signed by the poet and cover photographer. **Two copies:** Letter "M" copy with rusting at staples leading to discoloration of local paper, and slight edgewear at top of wrappers (which protrude above the text block by a few millimeters). The spelling of Frankie Roberson is corrected by hand. Regular edition has rusting at staples and nearby discoloration, which has corroded the paper in a radius of a few millimeters around the staples. A few very slight instances of edgewear at top edge of wrappers, else crisp and bright interior.



**Rebecca Brown. The Bicycle Trip & Poems. Telephone Books, 1974.**

Side-stapled wrappers. Cover from "Speed Notes" by Rebecca Brown. In lieu of the customary listing of places that poems were previously published, the text reads: "none of these poems have appeared before, only one of them was even sent out." The poems are a mixture of daily observations by date, and a long-form entry about a bicycle trip in the areas surrounding New York City.

This is from an edition of 300 copies published at Cherry Valley Editions, with Charles Plymell, Pamela Beach Plymell, and Joshua Norton. With minor rust to staples, slight shelfwear near staples and at edges. Near fine.





**Susan Cataldo. *Brooklyn-Queens Day*. Telephone Books, 1982.**

Side-stapled wrappers. "A Telephone Book: Summer 1982 Series." Cover by Ann Rupel. With a characteristically colorful printing notice: "Thanks and more thanks to the St. Mark's Poetry Project for the use of the famous Gestetner."

This book shows an example of Owen's use of magazine clippings

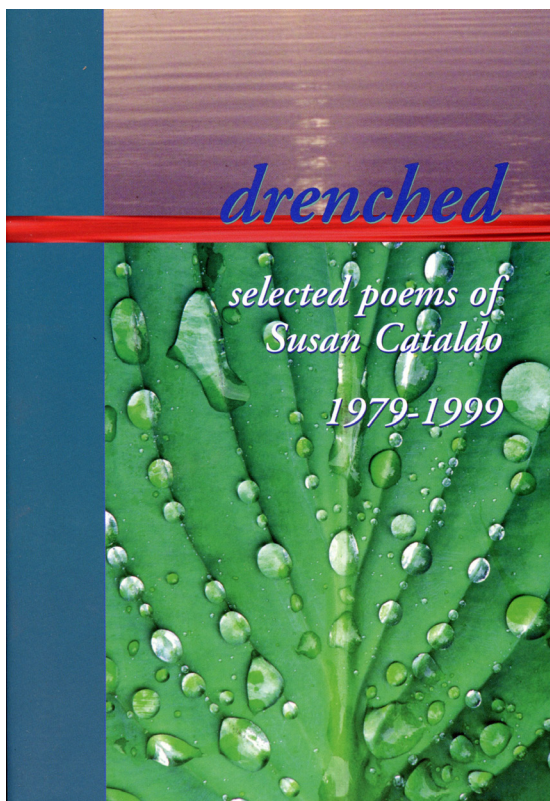
as endpapers (pictured below). She references this process in an interview with Marcella Durand ([Jacket 2](#), Feb. 1999):

"I enjoy making books and magazines. I try to be playful about it, do a few wild political things or use some of the media around. There's so much you can pull into a publication. I love to do end papers by cutting up magazine ads (or the *New York Times* magazine section!), a cheap way to use colors – use cut up ads. There's so much junk around you can use. You can make your magazine or book much more beautiful and it's free.

"The cool thing is that you can just make a magazine or a book. Kitchen-table kinds of things. Very hands-on. You just decide to do it. Take matters into your own hands. It's a women's thing in the sense that if you don't have money or anything, you just do with what you have there. All these things available, just use them."



This is from an edition of 300 copies, of which 26 are lettered A to Z and signed by the poet. This is letter "P" with very minor rusting to staples and a small scuff at cover's edge, else fine.



**Susan Cataldo. *Drenched: Selected Poems of Susan Cataldo 1979-1999*. Telephone Books, 2003.**

Perfect-bound wrappers. Cover design by Ann Rupel, prepared for publication by Stephen Spicehandler. Typeset by GarthGraphic.

Cataldo was born in the Bronx, and began collaborating with The Poetry Project at St. Mark's Church in the 1970s, where she participated in workshops and later taught. She also edited the poetry magazine *Little Light*, and Telephone Books published her two book collections, one posthumously.

This is from an edition of 500 copies, of which 26 are lettered A to Z and feature fabric art tip-ins of photographs by the poet. **Two copies:** letter "A" with fabric art tip-in of a window surrounded by overgrown vines; small chip to bottom of spine, else fine. Regular edition with minor edgewear at top of text block, else fine.

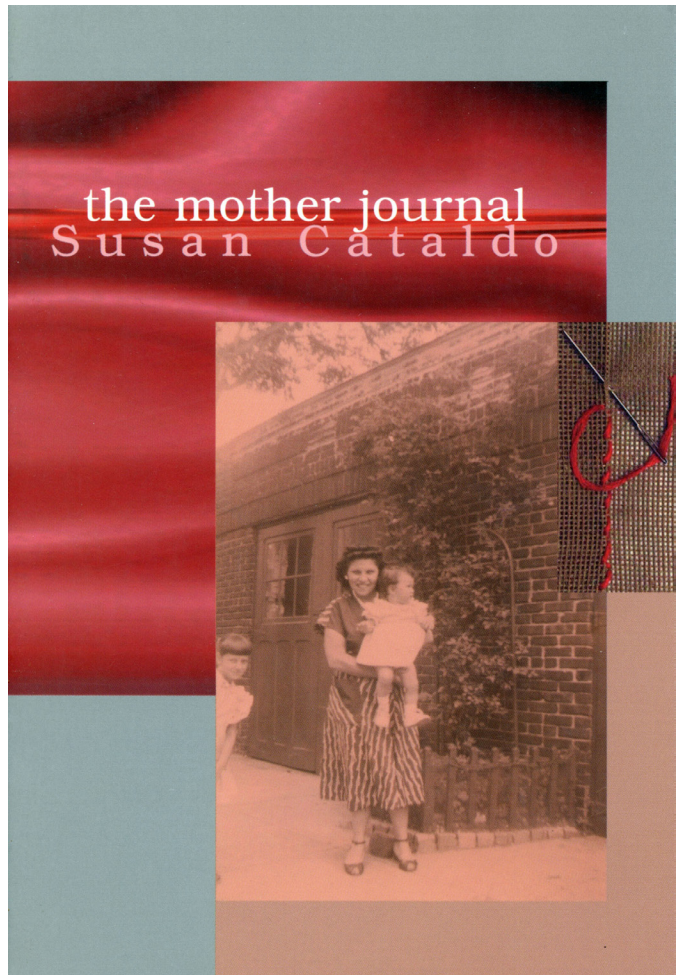


**Susan Cataldo. *The Mother Journal*. Telephone Books, 2002.**

Perfect-bound wrappers. Cover design by Ann Rupel, with cover photograph comprising a family photo of Patricia, Mary, and Susan Cataldo; back cover photograph by Stephen Spicehandler, who organized the publication of this work. Printed at The Print Center, Inc.

The colophon indicates that portions of the book were published in *Gare du Nord*, Alice Notley and Douglas Oliver's little magazine (1997-1999). Notley and Owen, who are mentioned in the dedication, also appear in the "Coda" of the poem, on the final page and final lines:

"Mother, I am worried it is too late for me. I am suspicious, due to your early death. I will die young. I am walking out of a thick, gray fog, moist and sticky, into a woods, not even an open field. I am pretending all the trees are women poets. I am pretending that I am a sapling now and Bernadette Mayer is an oak, with a thick, dark bark and Alice Notley is a maple, light and very tall. Eileen Myles is a hemlock and Susie Timmons is a tulip tree. Maureen Owen is a gingko, oldest tree known to civilization, cultivated by Zen monks in Japanese gardens. I can't even pretend yet what kind of tree I am but I have finally taken root. this morning I dreamt trees I thought were dead were sprouting new leaves."



This book explores her relationship with her mother, who passed away when Cataldo was young, as well as her own motherhood (at the age of 15). The book is published posthumously; Cataldo passed away in 2001.

This is from an edition of 500 copies, of which 26 are lettered A to Z with fabric art tip-ins by cover artists Ann Rupel. **Two copies:** lettered edition "D," fine. Regular edition, fine.

Pictured below: back cover, and close-up of back cover photograph.





DELAYED:  
NOT POSTPONED



FIELDING DAWSON

**Fielding Dawson. *Delayed: Not Postponed.* Telephone Books, 1978.**

Saddle-stitched wrappers, printed on laid paper.

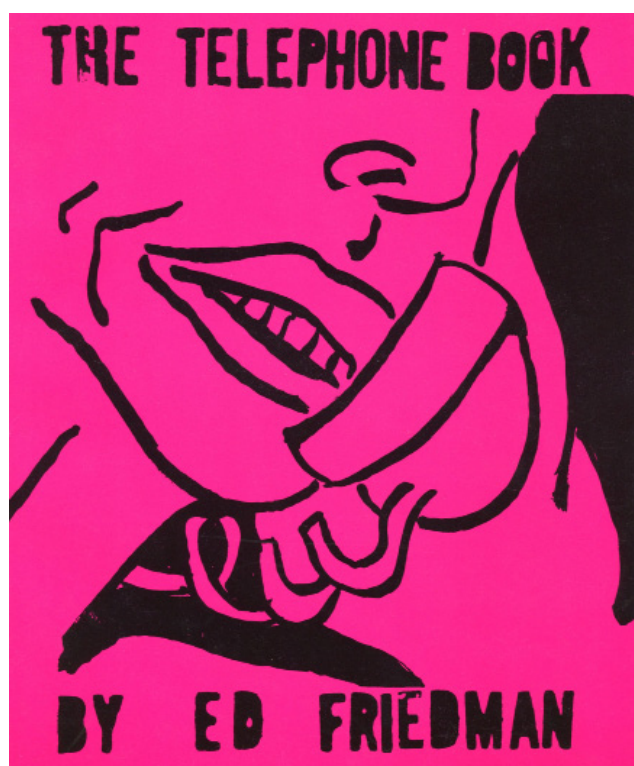
Cover photograph by Larry Fink. Project supported by a grant from the National Endowment for the Arts. Typesetting by Ed Hogan at Aspect Composition in Cambridge, and printed by the New England Free Press in Somerville, MA.

The poems within are introduced with a preface by the author, indicating that they were contained in a "not so thin (dusty) manila folder called 'Poems,'" and date from approximately 1956 to a decade later, when Dawson had first arrived in New York City. He writes:

"There were not many galleries that showed American artists in New York in the Fifties, and

with the exceptions (aside from me and Dan, Tim, Victor, Basil, Jorge & up from Black Mountain), the artists were either half again our age, or twice it. We were young, and just as almost all of our seniors, we too were broke, and tense, but we had high ideals and with few exceptions, had made our commitments, yet (not so curiously), self-discovery was the last thing on the list to me as well as others, and it was as if we preferred to be unconscious, so in that loft/bar/street city-world, in my little loft of East 12<sup>th</sup> Street (135, at present a parking lot), where I froze in the winter and dripped sweat in the summer, I painted and drew, and wrote my stories – and some of these, to me remarkable poems. It was true that I was a sensitive person, still am, but in those days it could be crippling, for it was as if there was no alternative, and yet – that I got so much good work done, in its clearly raw quality, was nonetheless [upon Dawson's encounter with the archival folder] ... a tremendous discovery." (2)

This is from an edition of 1000 copies, of which 26 are lettered A to Z and signed by the poet. **Two copies:** letter "M," with a very small tear to top edge of spine, else fine. Regular edition, with light wear at top edge of spine, else fine.



**Ed Friedman. *The Telephone Book.* Telephone Books and Power Mad Press, 1979.**

Perfect-bound hot pink wrappers. Cover and drawings by Robert Kushner. Indicates "this project is supported by a grant from the National Endowment for the Arts ... and also by Daddy." The Library of Congress summary of the book indicates that the book comprises "telephone conversations between Ed Friedman and various people from December 1977 to February 11, 1978." A comprehensive introduction by the author notes that the conversations were taped without prior knowledge from the participants, though he indicates he has changed the names of speakers and those mentioned. While participants are identified by pseudonymic first name only (except "Mom and Dad"), the first conversation is with "Maureen" – a

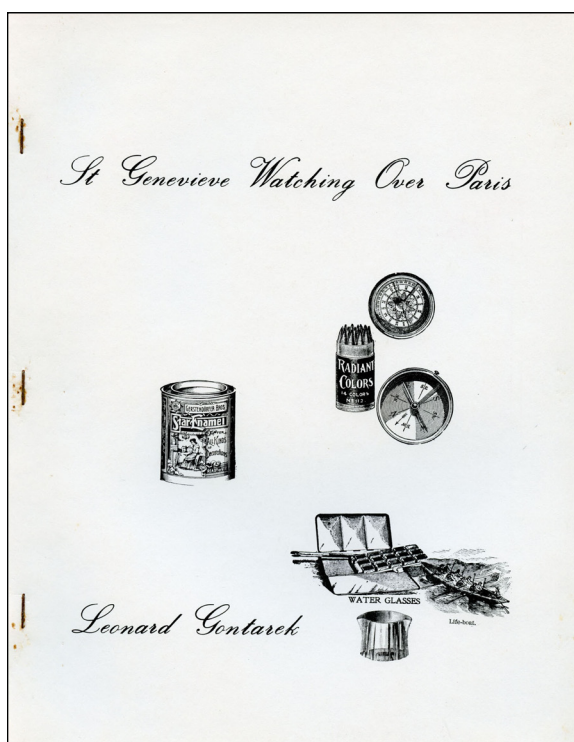


reference to his publisher.

Friedman writes: "at the time I made these recordings and transcriptions, I had no intention of publishing them. I was interested in creating, for myself, a kind of personal, writer's handbook on conversation. I wanted to: 1) see what conversational language looks like on the page when accurately transcribed; 2) better understand how much is being verbally communicated between people at any one time or in any single conversation; and 3) observe the speed at which events take place in someone's life (my own), become a focus of attention and/or conversation, and then fade into the past." As such, this conceptual work is well-served in the time-based media of a book.

The book ends with a short dictionary of counseling terms and their definitions. The book is reproduced in full on the digital resource, Eclipse Archive.

This is from an edition of 1000 copies, of which 26 are lettered A to Z and signed by the author and artist. This is letter "T," and though called for, is not signed by Kushner. A few minor scuffs, else fine.



**Leonard Gontarek. *St. Genevieve Watching Over Paris*. Telephone Books, 1984.**

Side-stapled wrappers with bright blue endpapers, and translucent sheet of paper rubberstamped with stars over the title page. Front and back covers by Susan Howe.

This is from an edition of 350 copies, of which 26 are lettered A to Z by the poet and signed.

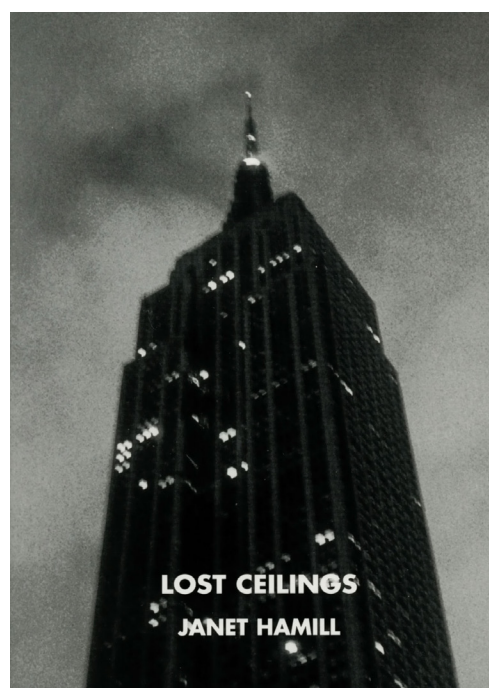
Regular edition, with rusting and shelfwear at staples, else clean and bright. Near fine.

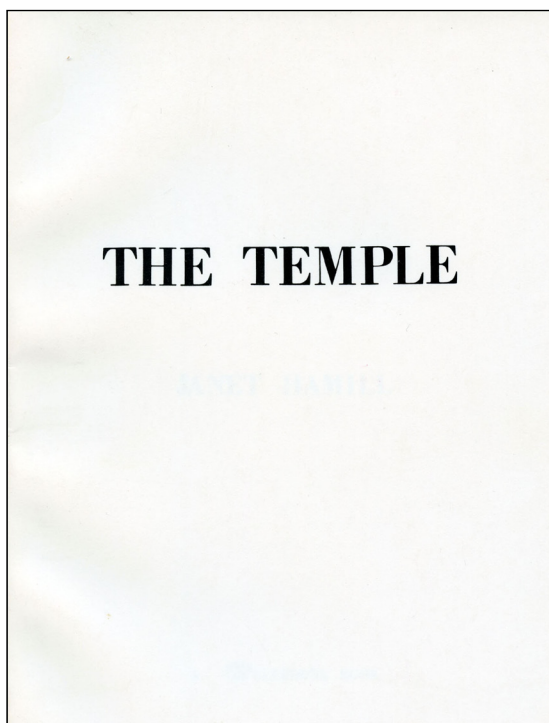
**Janet Hamill. *Lost Ceilings*. Telephone Books, 1999.**

Perfect-bound wrappers. Cover photograph by Oliver Ray, and dedicated to Patti [Smith]. Printed at The Print Center, Inc., with partial assistance from the Foundation for Contemporary Performance Arts, Inc.

The poems within are a mixture of dream sequences, set with specific, vivid details: New York City's Van Dam Street, a Mark Rothko exhibition at MoMA, the Cartographic Division of the National Geographic Society, and memories of music and experience. The author cites contemporaneous and historical figures for their assistance and influence, including Charles Baudelaire, Joseph Csida, Cola Frazen, Emilio Garcia Gomez, Bob Holman, Karen Kimball, Friedrich Nietzsche, Novalis, Mark Rothko, St. Teresa of Avila, Bob Torsello, Gary Velletri, and Amy Young.

This is from an edition of 500 copies, of which 26 are lettered A to Z and signed by the poet. **Two copies:** letter "H," fine. Regular edition has shallow bend to the lower right corner of the text block and back cover, else fine.





**Janet Hamill. *The Temple*. Telephone Books, 1980.**

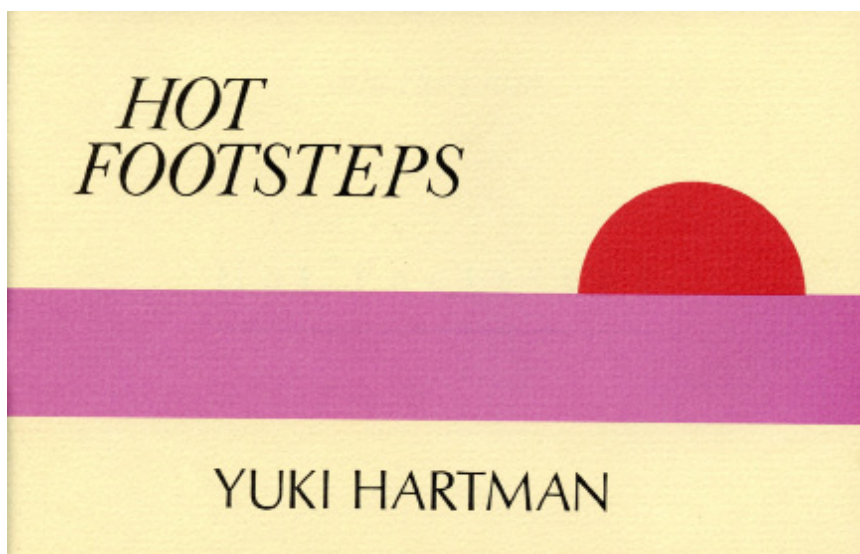
Perfect-bound wrappers. Cover designed by the poet, with photographs by Neil Winokur and final photograph by Hamill. Printed by Red Sun Press, typeset by Ed Hogan of Aspect Composition in Somerville, MA, and funded in part by a grant from the National Endowment for the Arts.

Winokour and Hamill traveled throughout the world during the 1970s, both taking year-long breaks from their day jobs at New York City bookstores to explore Morocco, Nairobi, and other places; Hamill describes this book as predominantly about her experiences in Africa.

*The Temple* is dedicated to Roberto Cesar Abalo, a former lover of Hamill's; the poem "Sacrifice"

addresses the relationship and evokes Hamill's poetic connection to Baudelaire. Hamill remembers, "We were forever breaking up and getting back together. At one point I just wanted him out of my life. So I'm sacrificing him in this poem" (Interview with Bob Holman, "[The Holiness of the Alphabet: An Interview with Janet Hamill](#)," *Rain Taxi*, Fall 2017)

This is from an edition of 750 copies, of which 26 copies are lettered A to Z and signed by the poet and lithographer (Winokur). **Two copies:** letter "J," with slightly rumped wrappers (seemingly on account of binding structure) and a few small spots of shelfwear, else fine. Regular edition has the same slight rumpling, else fine.



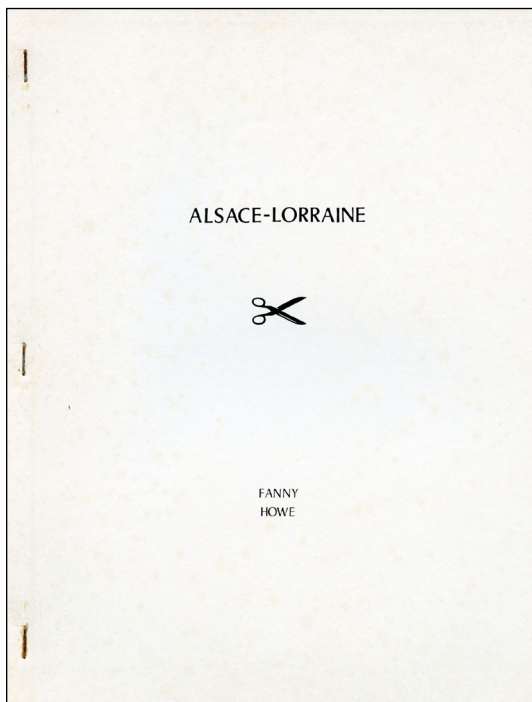
**Yuki Hartman. *Hot Footsteps*. Telephone Books, 1976.**

Saddle-stitched wrappers. Cover by Bill Duckworth. Typesetting by Ed Hogan at Aspect Composition in Somerville, MA. On the back cover is a photograph of the poet that is unattributed (pictured above). Funded by a grant from the Coordinating Council of Literary Magazines via the New York State Council on the Arts. Lewis Warsh and Charles North are thanked in dedication.

Hartman, who emigrated from Tokyo in 1958, writes poems with long lines; they stretch pleasingly across the horizontal format of this book.

This is from an edition of 750 copies, of which 26 are lettered A to Z and signed by the poet and cover artist. **Two copies:** letter "H," whose designation has first been written in black pen and then stamped with the customary aqua rubberstamp letter; very slight rusting to staples, else fine. Regular edition has slight rusting at staples and edgewear at top of spine, else fine.

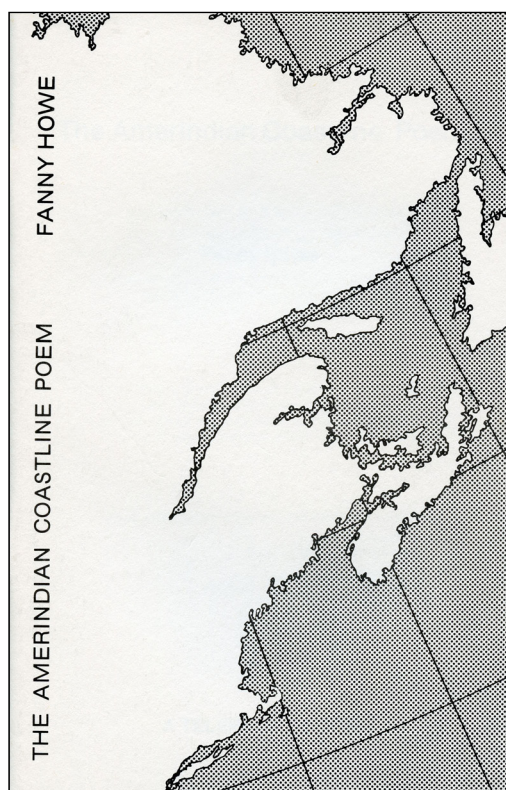




**Fanny Howe. *Alsace-Lorraine*. Telephone Books, 1982.**

Side-stapled wrappers, and light blue endpapers. Cover and drawings by Coleen McCallion. With "thanks to the St. Mark's Poetry Project for the loan of the great Gestetner," and dedication to Bernadette Mayer and Lewis Warsh.

This is from an edition of 350 copies, of which 26 are lettered A to Z and signed by the poet and the artist. Regular edition, with foxing on wrappers, slight rusting and edgewear at staples, and edgewear to text block. Back cover paper has not been trimmed perfectly to size. Very good.



**Fanny Howe. *The Amerindian Coastline Poem*. Telephone Books, 1975.**

Saddle-stitched wrappers. Cover and centerfold drawing by Hugh Kepets, and back cover photograph by Ted Mankovich (cover pictured right). Support from the Radcliffe Institute for Women, and publication support provided by the Coordinating Council of Literary Magazines from the New York State Council on the Arts. Typeset by Ed Hogan at Aspect Composition in Somerville, MA.

With an epigraph by Herman Melville – "A heart of earthly yearning, frozen by the frost which falleth from the sky" – the poem unfolds in an array of stanzas that leap across the page in unique ways: to settle at the bottom, skip like stones downward towards the page's edge, or otherwise accumulate near the tops, bottoms, and edges of the page as a projective field. Voices of Simone Weil, Stevie Wonder, and a Tuscaloosa account of a slave purchase are incorporated into Howe's poem. This was the poet's second book.

No statement of general edition size, though there was a special edition of 26 copies, lettered A to Z and signed by the poet and artist. **Two copies:** letter "1," with small tear to top edge of spine and light rust at staples, near fine. Regular edition has small bump to bottom edge of spine, and pen underlining of Ted Mankovich's photography credit; near fine.





**Susan Howe. *Hinge Picture*. Telephone Books, 1974.**

Side-stapled wrappers, with cover by Howe. In lieu of listing places of prior publication, the text states: "This work has never appeared elsewhere, in whole or in part."

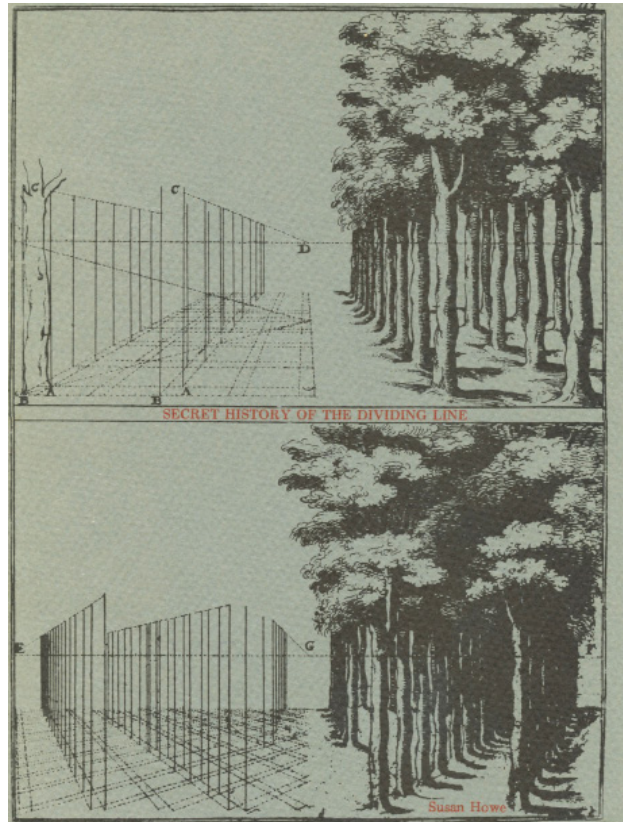
Colophon does not indicate special edition, though most Telephone Books were issued in runs of 300–350 with 26 copies lettered and signed by the poet. This is from an edition of 300 copies, published at The Cherry Valley Editions. **Two copies:** letter "V" is hand-stamped with handmade rubber stamp and signed by the poet. Light shelfwear and rubbing to front cover, with approx. ¾ in. scuff at middle of spine and back cover; excepting these flaws, else near fine and crisp. Regular edition with autograph inscription on title page that reads, "from Maureen Owen, Christmas 1974." Slight rust stains to front cover near staples, light soiling to back cover; near fine.

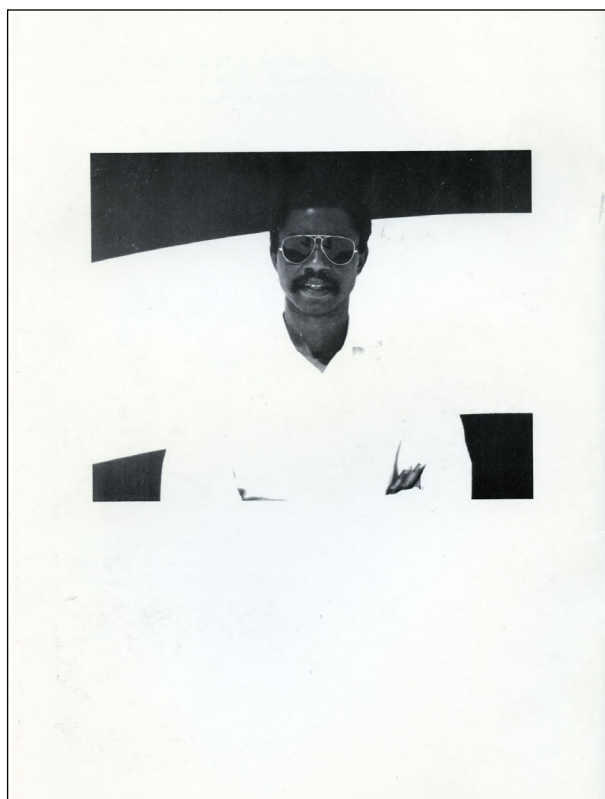
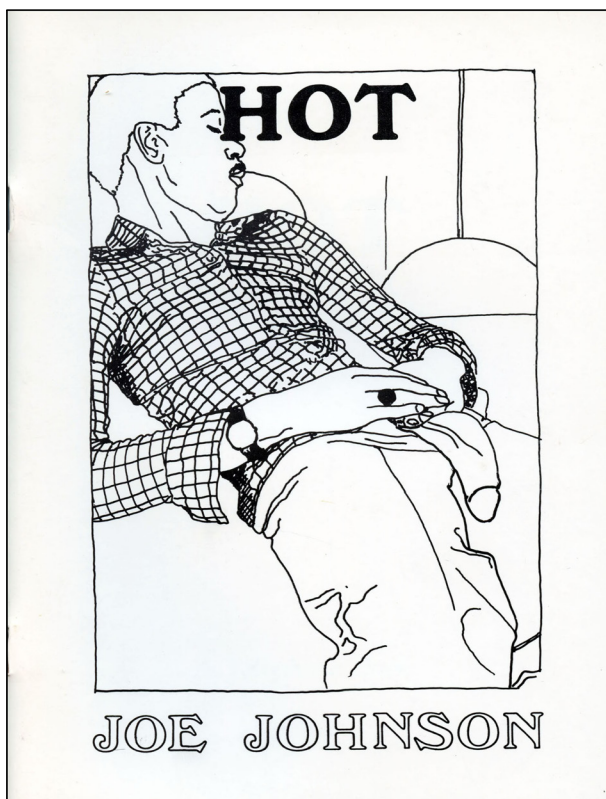
**Susan Howe. *Secret History of the Dividing Line*. Telephone Books, 1978.**

Perfect-bound wrappers. Cover drawing from *The Practice of Perspective*, by Jean Dubrueil, London, 1765. Supported by a National Endowment for the Humanities grant, typeset by Ed Hogan at Aspect Composition, and printed by the New England Free Press in Somerville, MA.

While poems are mostly centered and presented in standard format, some examples of typographical uniqueness occur, with overset text that exceeds the physical space of the page.

This is from an edition of 750 copies, of which 26 are lettered A to Z and signed by the poet. This is from the regular edition, and inscribed to Joanne [Kyger]: "For Joanne in memory of the ragged year 1994 – 1<sup>st</sup> half," signed with a nickname and then Howe's full signature.





**Joe Johnson. *Hot*. Telephone Books, 1977.**

Saddle-stitched wrappers. Cover drawing by Chip Elwell, and back cover attributed to "Bernadette" [Mayer] (back cover pictured right). Supported by a National Endowment for the Arts grant.

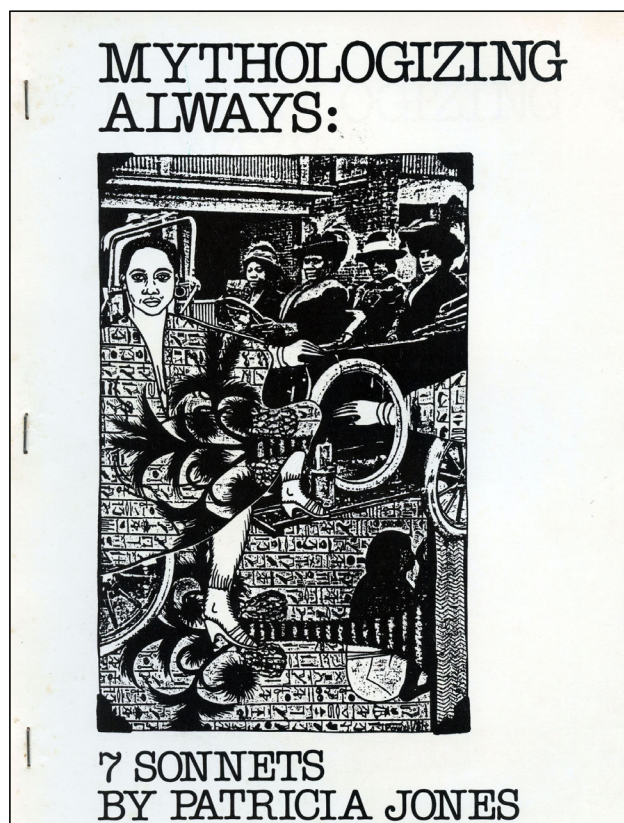
Joe Johnson participated in the Umbra Workshop, and his poems here – many erotic, echoing the cover – are deeply embedded in New York City.

This is from an edition of 750 copies, of which 26 are lettered A to Z and signed by the poet and cover artist. **Two copies:** letter "B" has very minor rusting at staples, else fine. Regular edition also has slight rusting at staples and light soiling to back cover.

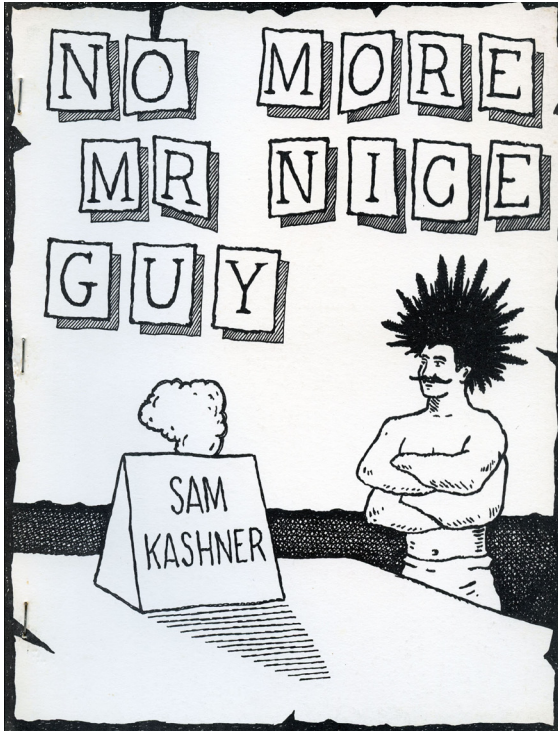
**Patricia [Spears] Jones. *Mythologizing Always: 7 Sonnets*. Telephone Books, 1981.**

Side-stapled wrappers, with deep red endpapers and rubberstamped translucent paper over title page. Cover by Rick Powell. "Thanks again to the St. Mark's Poetry Project for time, space, and the use of the mighty mimeograph machine."

The colophon reads: "these seven sonnets have been done in a special numbered edition of 300 copies. Twenty-six copies have been lettered A to Z and signed by the poet and the cover artist." This is letter "S," stamped in green ink and signed thusly. Very fine.



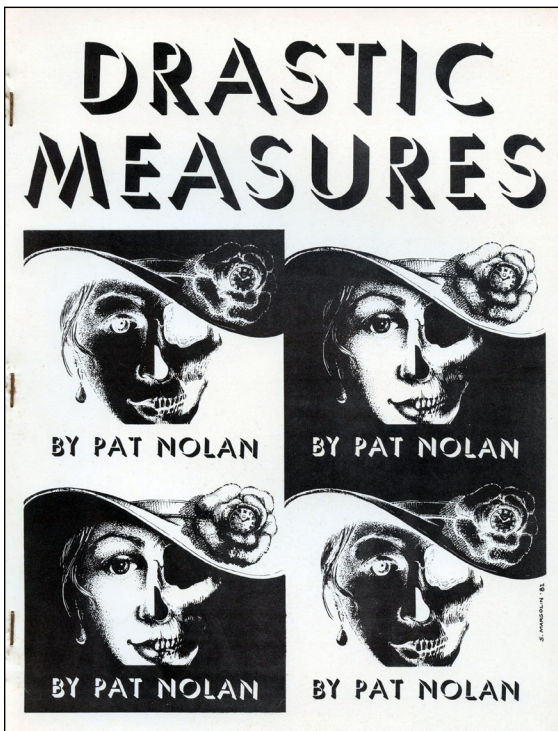




**Sam Kasher. *No More Mr Nice Guy*. Telephone Books, 1979.**

Side-stapled wrappers, mimeographed, with deep blue endpapers. Front and back cover by Glen Baxter. Supported by the National Endowment for the Arts, and printed on the mimeograph machine at St. Mark's Poetry Project.

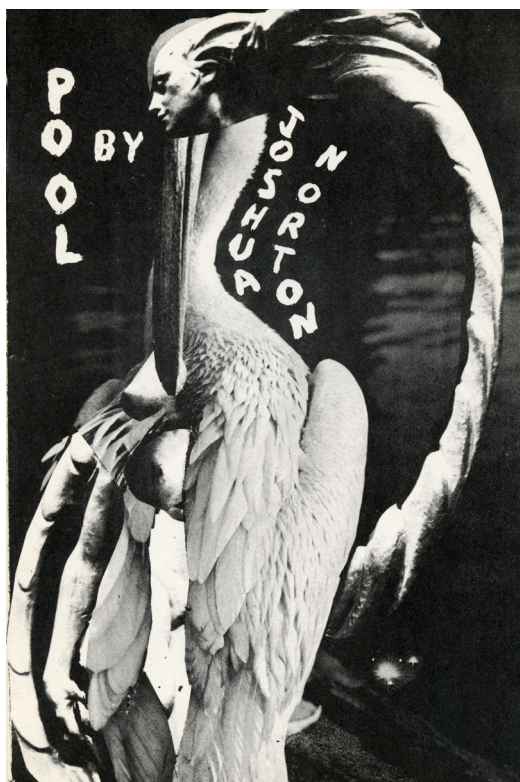
This is from an edition of 350 copies, of which 26 are lettered A to Z and signed by the poet. Regular edition; very minor shelfwear near staples; bright, clean, fine.



**Pat Nolan. *Drastic Measures*. Telephone Books, 1981.**

Side-stapled wrappers, mimeographed, with bright green endpapers and translucent page in front of title page, rubberstamped. Cover by Sherry Margolin. "Special thanks to the St. Mark's Project for continued support and use of the wondrous mimeo machine."

This is from an edition of 350 copies, of which 26 are lettered A to Z and signed by the poet and artist. Regular edition, with rusting and scuffing at staples, else near fine.

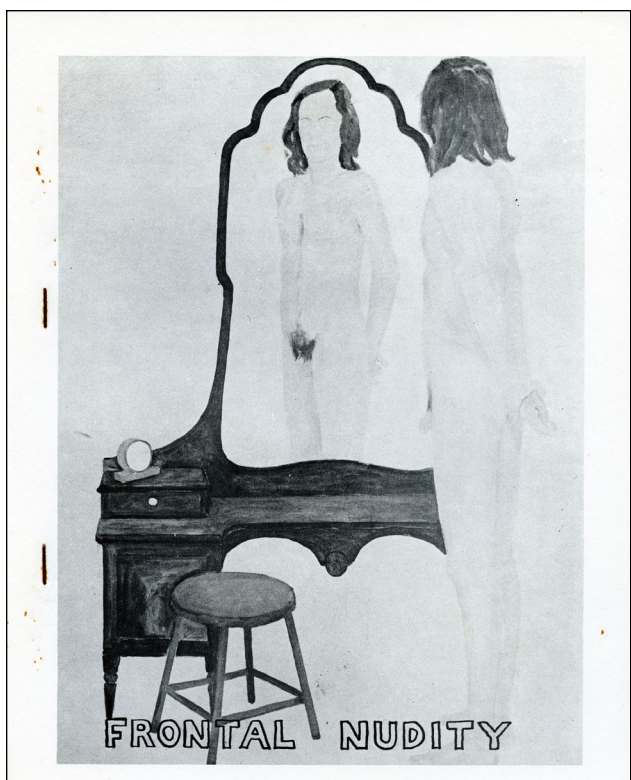


**Joshua Norton. *Pool*. Telephone Books, 1974.**

Saddle-stitched wrappers. Cover by Charles Plymell. Minimalist poems on an elegantly simple book.

This is from an edition of 300 copies, published at The Cherry Valley Editions, Plymell's imprint. Fine.



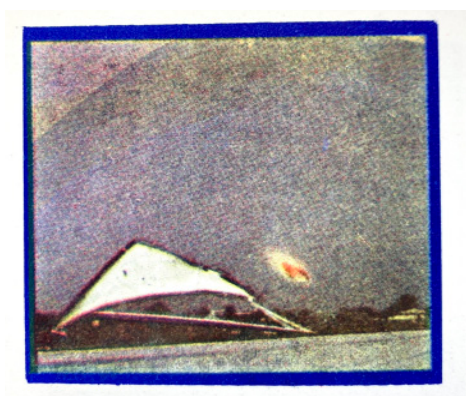


**David Rosenberg. *Frontal Nudity*. Telephone Books, 1972.**

Side-stapled wrappers, mimeographed, with light yellow front endpaper. Cover and illustrations by George Schneeman, reproduced via photography by Rudy Burckhardt. Schneeman illustrations hew to the title of the piece, and are portraits of poets.

This is from an edition of 150 copies, through the "cooperation of The Poetry Project, St. Mark's in-the-Bouwerie," and "with the aid of The Print Center, Inc." With "special thanks to Jonathan Cott, Kenward Elmslie, and Rebecca Wright." This is the first Telephone Books publication, which accounts for its smaller print run.

Small rust spots at staples, front and back, else clean and bright; near fine.



**Charles Plymell. *Blue Orchid Numero Uno*. Telephone Books, 1975.**

Saddle-stitched wrappers. Text collages by Charles Plymell, printed in full color. Front cover painting by Joel Hubaut from his exhibition at the Galerie

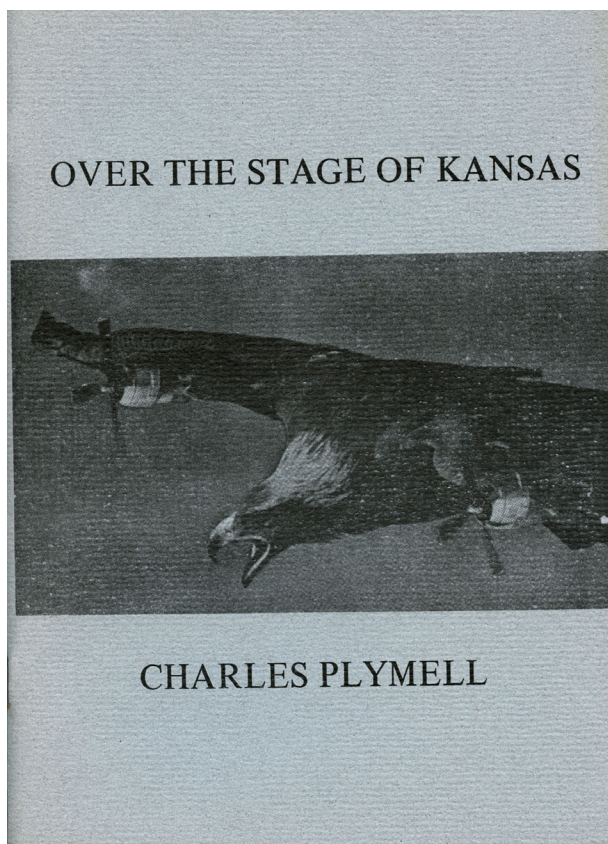
Noire in Paris, France. Back cover includes photograph of the author by Roger Angle, Wichita, Kansas, 1965. Published with support from the Coordinating Council of Literary Magazines, via the New York State Council on the Arts.

The back cover further identifies Plymell as born in "Holcomb, Kansas, 1935, Scotch/English/Irish/Cherokee Indian descent." Plymell is otherwise known as a participant in the Beat scene on the West Coast, a publisher of Zap Comix and *NOW* magazine, and a collagist influenced by William S. Burroughs' cut-up method. By 1975, he had been refining this practice for a number of years.

Plymell's collages (example, pictured left) are printed in the center of each page to highlight their compact, colorful forms. Their spare lines and sparseness evoke images from space or aerial exploration, as the poems explore cosmic matter, madness, and other themes.

No statement of edition. **Two copies:** one copy signed with original collage on title page, with slight rubbing to covers, and unique production imperfection – a one-inch portion of a leaf towards the center of the book is uncut. Regular edition is fine, excepting slight wear at spine.





**Charles Plymell. *Over the Stage of Kansas*. Telephone Books, 1973.**

Saddle-stitched wrappers. Cover by Charles Plymell. With blurbs on the back cover by Allen Ginsberg, Lawrence Ferlinghetti, Jeff Nuttall, and Brown Miller. Ferlinghetti's blurb reads:

"Spun out of that vortex which is Wichita, Charley Plymell reached San Francisco on that road that ran thru the astonished heart of America, riding his chopper (at least in my imagined midnight cowboy movie of him) – and these are the poems of his vision of the apocalypse rose of the America-Brooklyn yellow pages, Hollywood black light sun, Second Hand Rose on the juke, Gough Street blues, wild rose of Utah, New York iron city, Kansas madman's dream, eternity in the groin – Neil Cassady down, Kerouac down, all down the Great American Drain – and the vision goes on –."

This is from an edition of 500 copies, printed at The Print Center, Inc., in New York City. Rusting at staples; else fine.

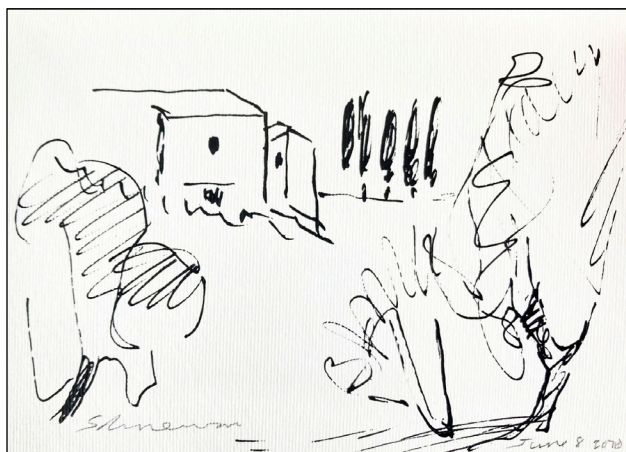


**Elio Schneeman. *A Found Life*. Telephone Books, 2000.**

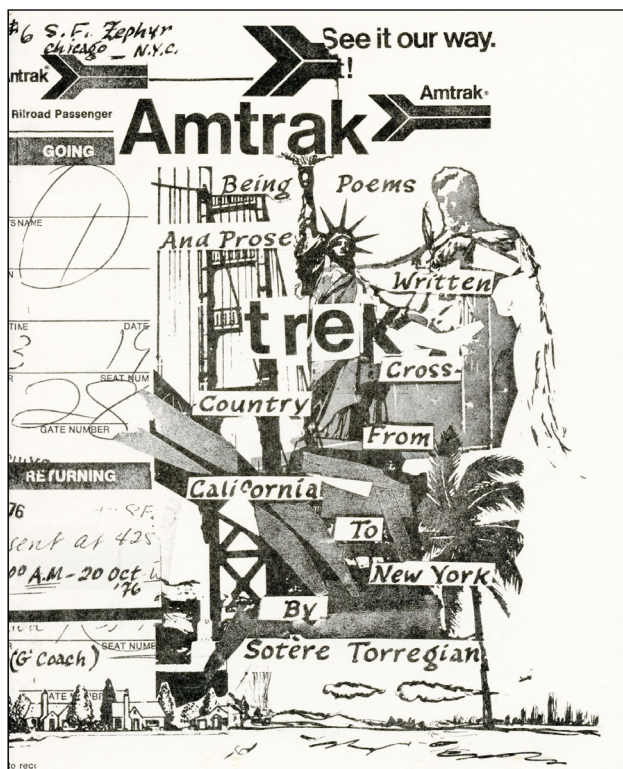
Perfect-bound wrappers. Cover art by George Schneeman, designed by Pamela Lawton and Elio Schneeman, with frontispiece drawing by Lawton. Printed at The Print Center, Inc., with partial assistance from the Foundation for Contemporary Performance Arts, Inc.

The book contains poems, prose poems, and very short stories. Elio Schneeman was the son of artist George Schneeman, whose first book was published by Ted Berrigan (his poetry teacher at St. Mark's Church) and C Press. *A Found Life* is a posthumous collection; Elio passed away in 1997 at the age of 35. Vincent Katz (from back cover) describes the poems as "a realm apart from daily life," and "difficult poetry to categorize," which derives its strength from both dreamlike states and minute observations. Others have remarked on the minimalistic power of Schneeman's poetry, and its close alignment with other streams of New York School poetry.

This is from an edition of 500 copies, of which 26 are lettered A to Z with original cover drawing by George Schneeman. **Two copies:** letter "A" includes original drawing dated June 8, 2000, also fine (pictured right). Regular edition, fine.







**Sotère Torregian. *Amtrak Trek: Being Poems and Prose Written Cross-Country from California to New York.* Telephone Books, 1979.**

Saddle-stitched wrappers. Cover drawing and calligraphy by the author. Funded by the National Endowment for the Arts. Typeset by Ed Hogan at Aspect Composition, Somerville, MA, and Printed at the New England Free Press.

The book is printed in holograph, and the back page notes: "this poem in handwriting of each of the collaborationists: Ted Joans, T. Baum, & S.T ... in New York, October 1976," with Timothy Baum and Ted Joans. Contains also prints of drawings by the poet's daughters, Tatyana and Janaina. The effusive introduction by the poet includes "Maureen suggested it – AMTRAK TREK be placed a primer for waiting passengers in Railway Stations throughout the country.

(Goodness knows Chicago certainly needs it!)."

This is from an edition of 750 copies, of which 26 are lettered A to Z and signed by the poet. This is letter "S," which uses the "S" as part of its inscription to begin the word "sincerely." The inscription reads: "To You who now hold this Book, I send many blessings of beauty, life, peace, and love, blessings of Allah, Sincerely, Sotère Torregian." Small chip to upper spine, else fine.

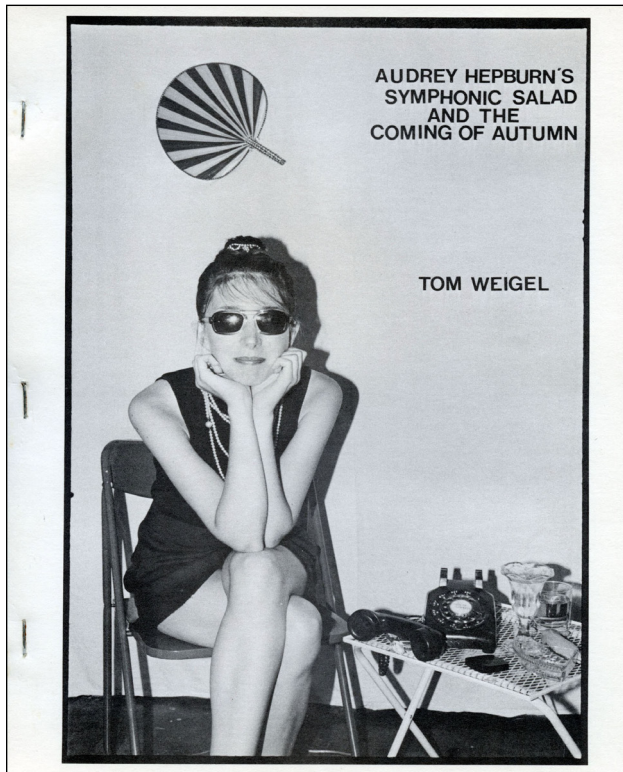


**Janine Pommy Vega. *Morning Passage.* Telephone Books, 1976.**

Saddle-stitched wrappers. Cover drawing by Martin Carey, titled "Butterfly of Fire," and photograph by Alan Carey. Support provided by a National Endowment for the Arts grant. Typesetting by Ed Hogan at Aspect Composition in Somerville, MA. The poems were all written at Lake Titicaca in South America from late 1983 to early 1984, where the poet lived a hermetic life on the Isle de Sol for a time.

This is from an edition of 750 copies, of which 26 are lettered A to Z and signed by the poet and artist. This is letter "B," fine.





**Tom Weigel. *Audrey Hepburn's Symphonic Salad and the Coming of Autumn*. Telephone Books, 1980.**

Side-stapled wrappers, mimeographed, with peach-colored endpapers. Front and back cover photos by Monica Weigel, and front cover design by Monica Weigel. With "thanks to the St. Mark's Poetry Project for use of the mimeograph machine."

This is from an edition of 350 copies of which 26 are lettered A to Z and signed by the poet; this is letter "F," stamped with a handmade rubber stamp and signed as indicated. Colophon provides minute details, indicating that printing occurred on 20lb mimeo paper, and that copies were hand-stapled with Swingline No. S.F. 13 Heavy Duty Staples. Fine.



**Tom Weigel. *Twenty-Four Haiku After the Japanese*. Telephone Books, 1982.**

Side-stapled wrappers. "A Telephone Book, Summer 1982 Series." The title page notes that the cover drawings and drawings throughout are by Weigel, originally produced in ink on Strathmore paper. Also note: "A bow of thanks to the St. Mark's Poetry Project for the use of the famous Gestetner."



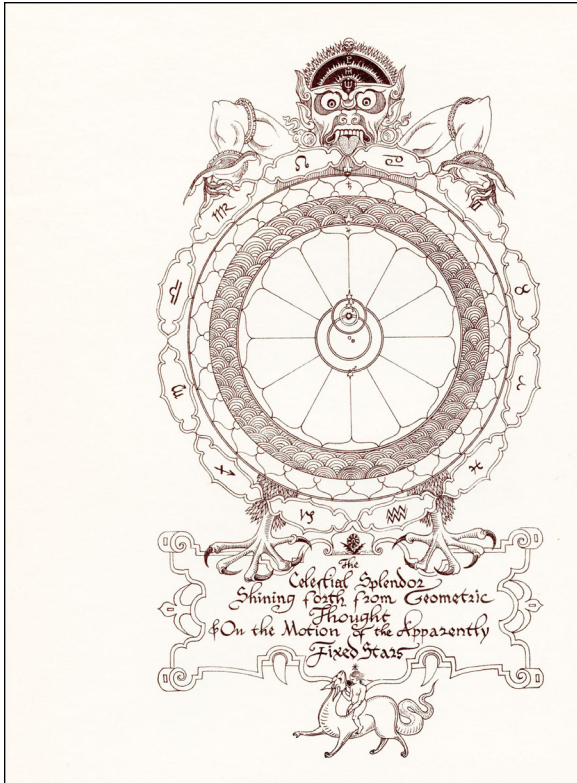
Within, haikus are titled after revered Japanese masters of the form. Brush-stroke ink illustrations evoke Zen practices and further cement the Japanese orientation indicated by the title. At the time, Weigel was also publishing his *Tangerine Magazine*, which ran from 1981-1986, and the *Full Deck Anthology* (whose wrappers also feature his ink drawings). The colophon notes that this book was held in the Franklin Furnace collections (henceforth acquired as an archive by the Museum of Modern Art), an instrumental organization in

making legible the importance of artist's multiples and artist's books from the 1970s onward.

From the colophon:

"The text of this edition of 300 copies has been reprinted from an unpublished artist text with drawings by the author originally reproduced in 22 gift copies numbered & signed by the poet. A new series of drawings was created by the author for the present work. Three copies of the original artist text are part of the Franklin Furnace in-house & travelling exhibitions of book-like printed works by artists. Twenty-six copies of this edition have been lettered A to Z & signed by the poet."

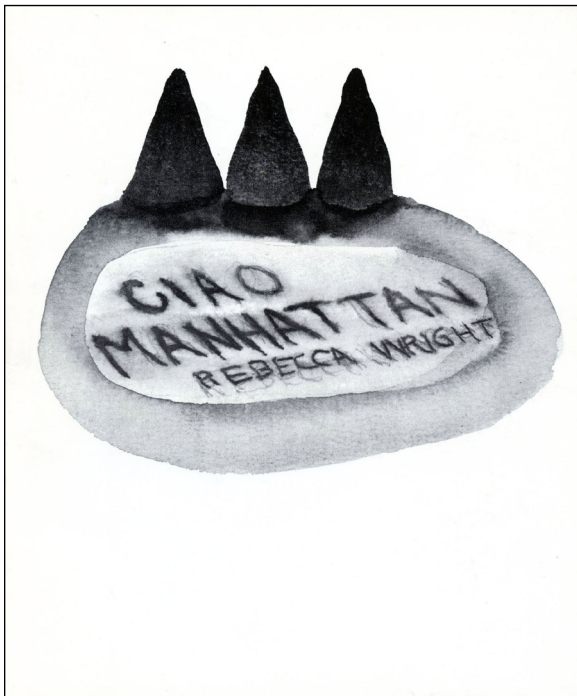
**Two copies:** letter "Y" has original front cover, signed (lower image). Light rust at staples and very small wear at edge of wrappers, else fine. The regular edition has age-toned wrappers, with light soiling, abrasions, and rust stains; interior bright and clean (upper image).



**Britton Wilkie. *The Celestial Splendor Shining Forth from Geometric Thought & On the Motion of the Apparently Fixed Stars*. Telephone Books, 1977.**

Saddle-stitched wrappers. Printed in the poet's holograph, with poet's drawings. Notes: "publication of this book has been made possible by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency."

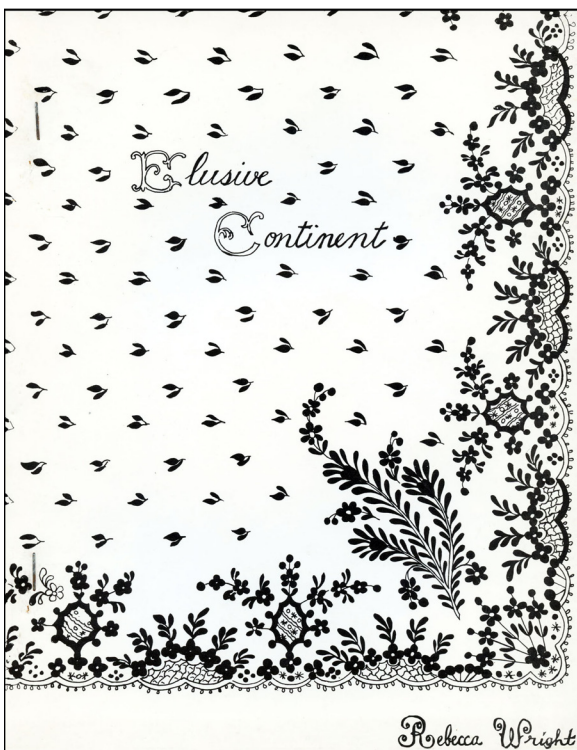
This is from an edition of 500 copies, of which 26 are lettered A to Z in a special signed edition. **Two copies:** letter "K," fine. Regular edition with light toning at edge of wrappers, with interior rusting of staples. Near fine.



**Rebecca Wright. *Ciao Manhattan*. Telephone Books, 1977.**

Saddle-stitched wrappers. Cover by Martha Diamond. Supported by the National Endowment for the Arts, typeset by Ed Hogan at Aspect Composition in Somerville, MA.

This is from an edition of 750 copies, of which 26 were lettered A to Z and signed by the poet and the cover artist. **Two copies:** letter "F," with slight rusting at staples and light shelfwear; minor abrasions to the fore-edge of the text block. Regular edition, with slight rubbing to front and back covers, small bend in upper right corner, and edgewear to top of spine.



**Rebecca Wright. *Elusive Continent*. Telephone Books, 1972.**

Side-stapled wrappers with coated paper covers. Cover and drawings by Denise Green.

This is from an edition of 300 copies, as the colophon notes, "through the cooperation of THE POETRY PROJECT, St. Mark's-in-the-Bowery." Holograph emendation, "New York Times" has been added to list of places poems had previously appeared.

Rebecca Wright was a frequent contributor to *Telephone* magazine, and is an environmental activist and poet who remains active in both fields.

Light scuffing near front cover staples, presumably from prior storage; light shelfwear to front and back covers. Near fine.



# ABOUT TELEPHONE MAGAZINE

*Telephone* magazine ran for 14 years, from 1969 to 1983, with 19 issues. Predating Telephone Books by three years, the magazine began as a means to publish younger and lesser-known poets from Owen's home base in New York City. In 1968, Maureen Owen and then-husband Lauren Owen moved to New York City with their two boys in tow; Lauren was from Tulsa and knew Ron Padgett, Ted Berrigan, and Dick Gallup from his youth. Maureen Owen quickly became involved in The Poetry Project, meeting new poets and attending readings. With Anne Waldman and Larry Fagin's encouragement, she began the magazine *Telephone*, printed on the Gestetner mimeograph in St. Mark's Church.

Owen recalls buying paper for the first issue at a large paper company in downtown Manhattan (that sold paper on the cheap), and how the magazine ended up with its unique size, which was related to its name:

"The reason I went to that size – the 8 ½ by 14 – was that I wanted to call the magazine *Telephone*, for a couple of reasons. Briefly: I was from the West Coast – the Midwest and the West Coast – and in those environments, socially you'd just drop in on people. But I found out pretty fast that in New York, you called first in those days, because people were usually up all night writing or something and they're half asleep during the day or sleeping. So after appearing at somebody's door – one time I appeared at Ron and Patty's about 10 o'clock in the morning and they'd just gone to bed – I started to learn that the telephone's important, to just make a call, and then also Ma Bell was a big issue right at that period of time. There was all this stuff going on about pricing and corruption.

"So I thought, I'll do the telephone book, I'll include everyone, I wanted to be very inclusive, because I felt people were getting "no" – people [that were really good] had no place to publish. So that's how I came to call it *Telephone*, and then when I was in the paper company, I saw these 8 ½ by 14 sheets of paper, and I thought, oh my god, it looks like a telephone booth! Because in those days, you had telephone booths all over Manhattan!"

While the first issue's contents were solicited by Owen, who attended readings and requested manuscripts from scene stalwarts like Ron Padgett, Larry Fagin, and Anne Waldman in the beginning, *Telephone* magazine (like Telephone Books) soon became a way to publish some of the lesser-known writers on the peripheries of the poetry scene. In particular, Owen relished this aspect of the magazine, publishing writers like Rebecca Brown and Susan Howe. Unsurprisingly,

many of these under-published writers were women and early-career writers, who benefited from Owen's persistence in doing, making, and sharing the printed word.

As word got out about the magazine, Owen found herself inundated with submissions; she recalls dragging large sacks of mail sent to her post office box in Chelsea Station through the subway. Yet she remained true to her mission to publish as many people as possible; *Telephone* featured approx. 975 total contributors over its fourteen-year run, including approx. 630 unique contributors that shared poetry, short fiction, translation, collage, and drawing. The magazine is particularly notable for its enormous contributor lists, averaging 70 contributors per issue by the late 1970s, and its intermingling of textual and visual elements, including creative stenciling that Owen drew herself, as well as drawings and comics within, and covers by Charles Plymell, George Schneeman, Elio Schneeman, Joe Brainard, Britton Wilkie, Sonja Fox, Marcia Rizzi, Hugh Kepets, and others.

Owen printed the first eight issues at The Poetry Project at St. Mark's Church In-the-Bowery, where Tom Veitch, Anne Waldman, and Larry Fagin taught her how to use the Gestetner mimeograph machine; a later issue of *Telephone* would be dedicated to Veitch for his printing of the first issue (though Owen printed the rest after her initial tutorial). Eventually, the magazine would make its way beyond New York City, to the Midwest, West Coast, and England (which Owen remembers was when the deluge of mail truly began).

The first issue contained 34 pages, including collaborative poetry (by Anne Waldman, Michael Brownstein, Ron and Pat Padgett, and Tessie Mitchell), a practice that would become a signature of The Poetry Project era of *Telephone*. Owen notes the encouraging and expansive spirit of the poetry scene in those days, recalling the possibilities of the first few mimeographed issues:

"I actually think the mimeograph, the first issues, were my favorite, really, in terms of every page. I could do a little more with the typesetting version, and have more art in it, and maybe fancier covers, for sure. But I just love the look of the typewriter, the type on the page, I love the look of mimeo. And I love the urgency of it, you can just create something in a very short time and then it's out there, it doesn't take two years like a book, it's very immediate. Which was really, I think, important and wonderful in those days, because a lot

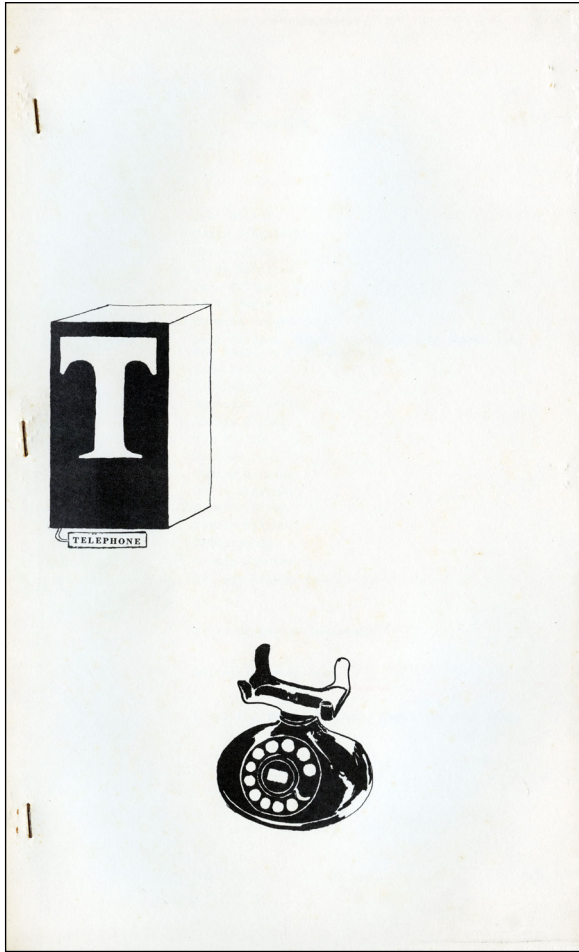
of people were experimenting and, you know, maybe you'd print a poem that they'd change eventually, everything was kind of unfinished or in flux in a lot of ways. And people were very adventurous and not afraid to try something, not afraid to look foolish – all those things that crunch down creativity were not there, it was just kind of wide open.”

In the distribution of the magazine, which occurred by hand, and at times through small distribution companies, Owen sought to keep prices low. The magazine never cost more than seven dollars for an annual subscription, and Owen at times supplemented her own contributions to the magazine with grants from the Coordinating Council of Literary Magazines, the National Endowment for the Arts, and the New York State Council on the Arts.

While the question of generations and “schools” of poetry (as designed by academic criticism, rather than the participants themselves) was of secondary concern to Owen, who prioritized the works and poets themselves, over its lifetime, *Telephone* would publish poets and artists associated with the New York School and its subsequent generations (Frank O’Hara, Ted Berrigan, Alice Notley), LANGUAGE poetry (Susan Howe, Charles Bernstein), Black Mountain (Robert Creeley), deep image (Robert Kelly), ecopoetics (Jack Collom), San Francisco Renaissance (Jack Spicer), Beat (Charles Plymell), and various other strains of avant-garde and New American writing. This range of schools and generations represents the influence of the magazine in ways that have yet to be charted.

\*quotations and reference are from an interview with Maureen Owen by M.C. Kinniburgh, Jan. 2021.





**Telephone, no. 1. [1969].**

Side-stapled mimeograph, 14 x 8.5 in. Approx. 34 pp. (not including wrappers). Cover by George Schneeman.

Printed at The Poetry Project, St. Mark's Church, on the in-house mimeograph machine, with special thanks to Larry Fagin. Contributors to this inaugural issue include Adam Brower, Peter Schjeldahl, Lauren Owen, Sandy Berrigan, Dick Gallup, Larry Fagin, Rebecca Wright, Anne Waldman, Ron Padgett, Daniela Gioseffi, Harris Schiff, Tom Veitch, Maureen Owen, Johnny Stanton, David Anderson, Rebecca Brown, Tessie Mitchell, Chick Moody, George Schwanz, and Bridget Halen. Includes also a collaborative poem with Tessie Mitchell, Pat, Wayne and Ron Padgett, Michael Brownstein and Anne Waldman.

Some wear to edges of wrappers, including rusting at and near staples. Light foxing at edge of text block.

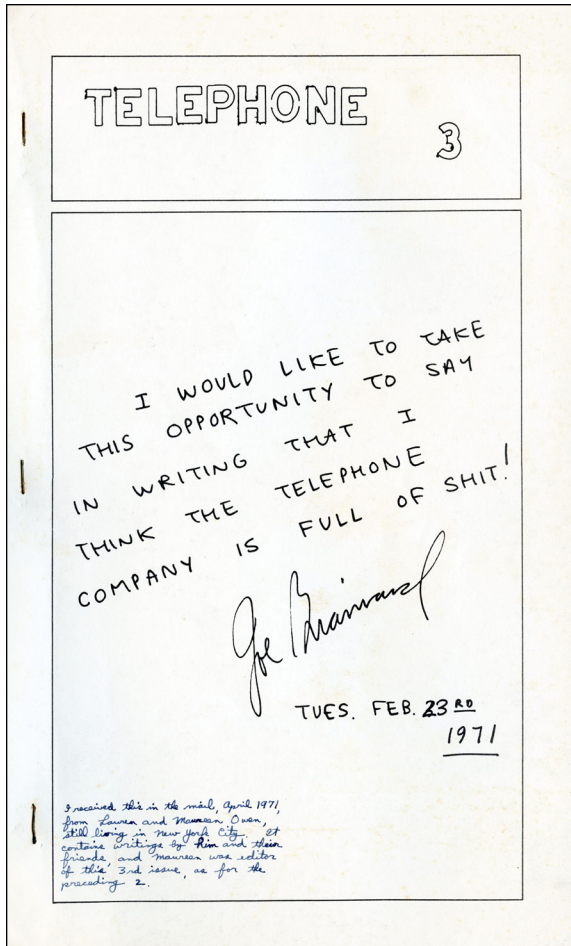


**Telephone, no. 2. [1970].**

Side-stapled mimeograph, 14 x 8.5 in. Cover by Sonja Fox. Artworks including "Position Paper no. 1" and "My Telephone Number" by Johnny Stanton. Edited by Maureen Owen, acknowledging thanks to Anne Waldman and Lauren Owen.

Includes multiple collaborative works, including those by Bill Berkson, Ted Berrigan, and Jim Carroll; Bill Berkson and Lewis Warsh; and Ron Padgett and Dick Gallup.

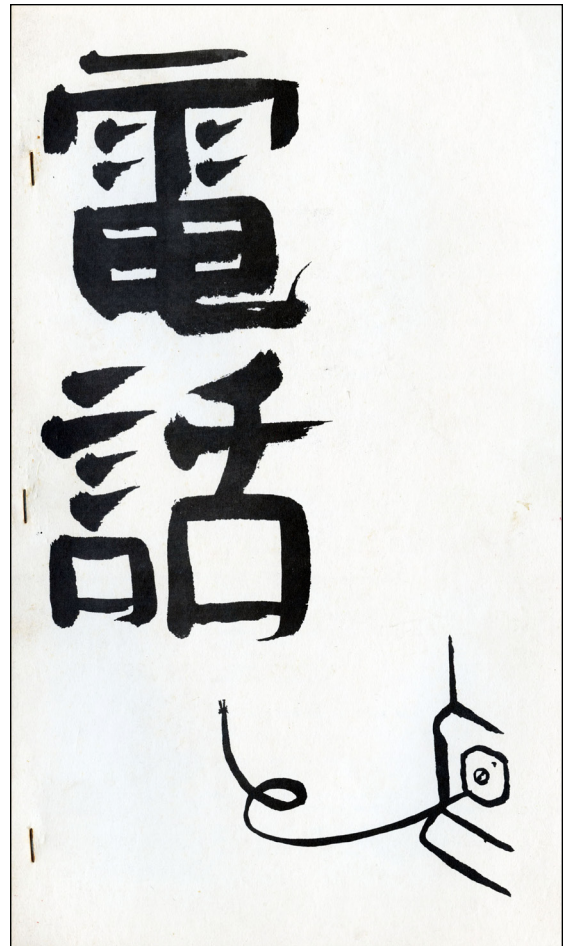
This copy belonged to Lauren Owen's (former husband of Maureen Owen) father, who inscribed a note on cover: "I received this in the mail, Nov. 1970, from Lauren and Maureen Owen, still living in New York City. It contains writings by them and their friends, and Maureen was editor of the 2<sup>nd</sup> issue, as for the 1<sup>st</sup> one." The aforementioned names in the table of contents are marked with a small dash in red pen. Small scuffs to cover at staples and shallow bend to portion of upper right corner, with a few purple dashes on back cover; otherwise near fine.



**Telephone, no. 3. [Spring 1971].**

Side-stapled mimeograph, 14 x 8.5 in. Cover by Joe Brainard, which reads: "I would like to take this opportunity to say in writing that I think the telephone company is full of shit!" with the date "Tues. Feb. 23<sup>rd</sup> 1971." Edited by Maureen Owen, with thanks to Lauren Owen. Drawings by Alvin Weber.

With holograph note on cover from Lauren Owen's father, former owner: "I received this in the mail, April 1971, from Lauren and Maureen Owen, still living in New York City. It contains writings by him and their friends, and Maureen was editor of this 3<sup>rd</sup> issue, as for the preceding 2." The aforementioned names in the table of contents are marked with a small dash in red pen. Slight imperfection on lowest staple on back cover (does not go all the way through) and minor rusting at staples, very slight edge wear on first page and minor dents near staples on cover, else very bright and clean, near fine.

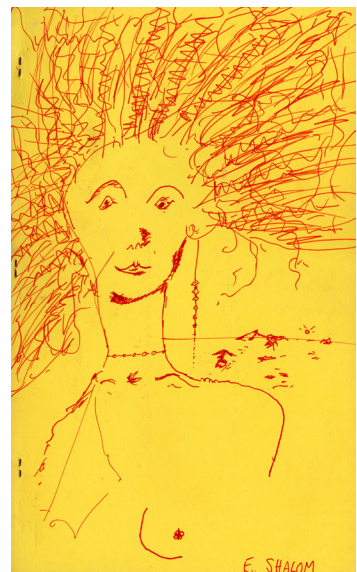


**Telephone, no. 4. [1971].**

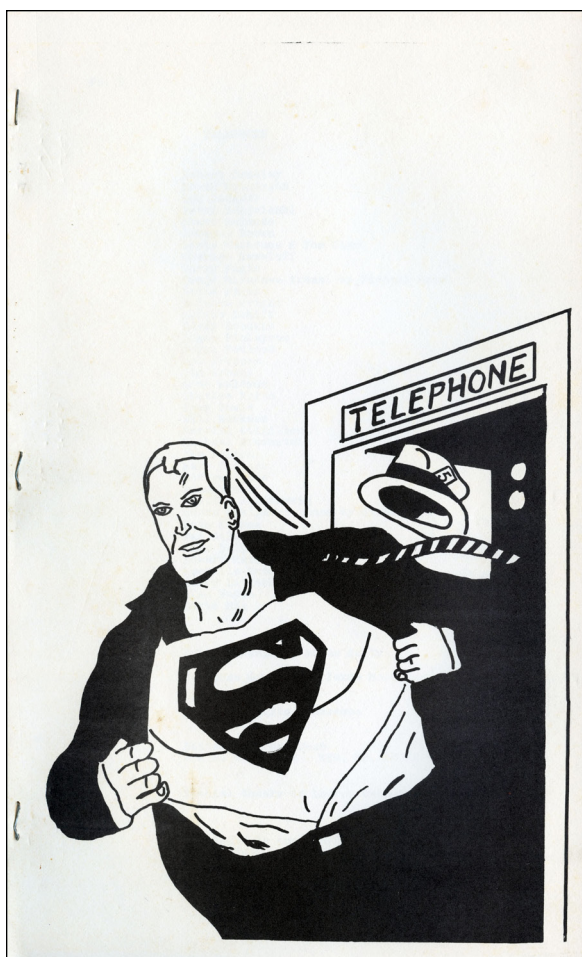
Side-stapled mimeograph, 14 x 8.5 in. Cover by Lauren Owen. Back page drawing by Texas Moon, portraying a girl falling out of a chair with a copy of *Telephone* no. 4 flying askance. Edited by Maureen Owen, with special thanks to Lauren Owen, Harris Schiff, Rebecca Wright, and Larry Fagin.

This issue contains moments of unique mimeograph stenciling technique, such as Lewis Warsh's signature in his "open letter"-style poem, as well as Gary Gach's use of hand-drawn elements on the mimeograph stencil for his poem "Gentgeon."

Full-page drawing on back cover of a woman's face in red ink (pictured below), signed "E. Shalom;" artist unknown. Slight dents and scuffs to front cover, with light rusting at staples, near fine.







**Telephone, no. 5. [1972].**

Side-stapled mimeograph, 14 x 8.5 in. Cover by Emilio Schneeman, with four drawings by Paula North. Back page drawing by Texas Moon. Edited by Maureen Owen, with thanks to Lauren Owen and Rebecca Wright. Colophon notes: "TELEPHONE is published out of The Poetry Project, St. Marks Church in-the-Bowery, 10<sup>th</sup> Street & 2<sup>nd</sup> Ave, NYC, 10003, through the helpful co-operation of Anne Waldman, Harris Schiff, and Larry Fagin."

With multiple translations of Japanese poetry, including Kenji Miyazawa translated by Hiroaki Sato, and Shuzo Takiguchi translated by Hiroaki Sato.

A few dents near spine of cover, with slight rubbing on back; small bend in lower right corner for cover and first few pages. Near fine.



**Telephone, no. 6. Spring 1972.**

Side-stapled mimeograph, 14 x 8.5 in. Cover by Donna Dennis, with back cover by Paula North. Subscription page drawing by Lauren Owen, and title page drawing, "End the War!" by Texas Moon. Copyright notice to "The Magic Mushroom Press." This is the first magazine with a subscription notice, indicating rates are "\$4.00 FOR THE NEXT 4 ISSUES! \$5.00 FOR THE NEXT 5 ISSUES!"

Select contributors include: Taeko Tomioko translated by Hiroaki Sato, Frank O'Hara (an archival contribution, with a letter from O'Hara to Mike Goldberg dated Aug. 26, 1957, with large stamp: "Giorno Poetry Systems THE ARCHIVES from Frank O'Hara to Mike Goldberg"), Peter Kostakis, Dean Faulwell, Kenward Elmslie (with "100 I Remembers for Joe Brainard"), Joe Brainard, Lauren Owen, Martha Diamond (holograph poem drawn on mimeograph stencil), Paul Gogarty, Jerry Oleaf, David Rosenberg, Stephen Miller, The Baloney Street Staff, Paul Violi, Michael-Sean Lazarchuk, Dan Propper, Sonja Fox, Ron Horning, Paul Hoover, Phillip Lopate, Sandy Berrigan, Gary Gach, James Gustafson, Keith Abbott, and Allan Kornblum.

Edgewear to front and back covers, with minor rusting at staples and dents near spine. Rubbing to back cover, and small bend towards back of magazine in top inch of text block. A small amount of chipping to cover stock; interior pristine.





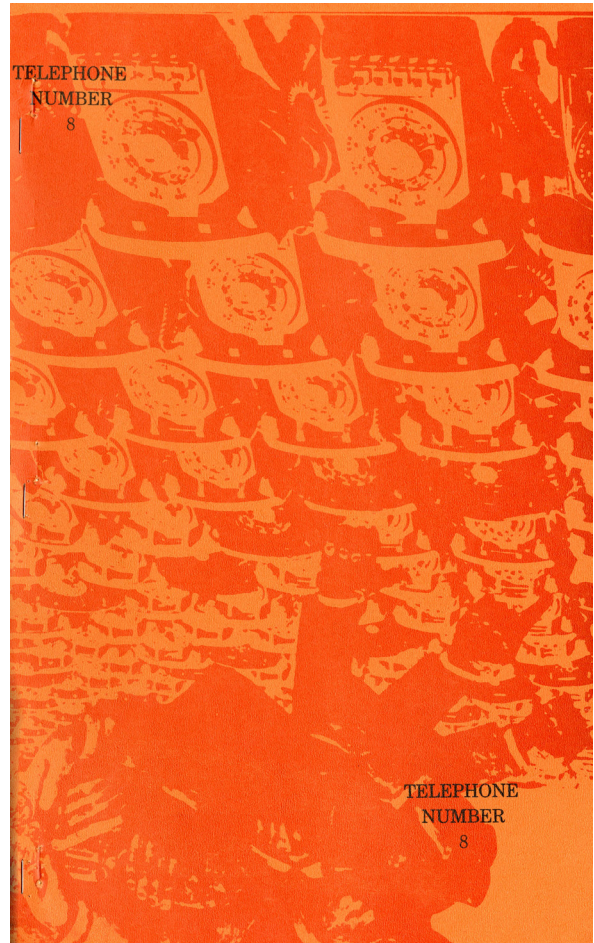
**Telephone, no. 7. Fall 1972.**

Side-stapled mimeograph, 14 x 8.5 in. Cover and back cover by John Giorno, with cartoon drawing by Alvin Weber and "3 Bears" on title page by Texas Moon. Edited by Maureen Owen, and printed by St. Mark's Church in-the-Bowery "through the cooperation of The Poetry Project run by Anne Waldman and with the help of Larry Fagin."

Select contributors (listed theatrically as "STARRING:" and including names and titles of work) include: John Giorno, Iris Rifkin, Jim Leonard, Karen Edwards, Jim Brodey (as well as two separate collaborations with Karen Edwards and John Godfrey), "The Eskimo Poems" translated by Tom Lowenstein, Joyce Holland, Allan Appel, Alice Kovler, Michael Lally, Griselda Steiner, Maggie Dominic, Ron Silliman, Sandra Price, Hadley Haden-Guest, Phyllis Rosenzweig, and Opal L. Nations.

Laid in: a publication announcement (approx. 8 x 10 in.) for the first Telephone Books publication, *Frontal Nudity*, by David Rosenberg with pictures by George Schneeman. Shows price of book at two dollars, with image of cover, featuring a Schneeman painting of a naked poet.

Slight imperfections near staples on front cover, likewise on back cover (which was restapled), else near fine.



**Telephone, no. 8. Spring 1973.**

Side-stapled mimeograph, 14 x 8.5 in. Cover and back cover by Charles Plymell, printed on orange paper. Approx. 53 leaves, 106 pp; the unusual printing on both recto and verso is on the occasion of the "SPECIAL GIANT ISSUE." Last four pages are printed on light blue and yellow colored papers. Many drawings on the mimeograph stencil and illustrated components are throughout.

Select contributors include: Piero Heliczer, Rebecca Wright, Lorenzo Thomas, Ron and Pat Padgett, Benjamin Peret translated by Michael O'Neill, Charles Plymell, Frances Whyatt, Ray di Palma, Ruth Krauss, John Stevens Wade, Michael Andre, Paul Violi, Margery-Jean Perry, Charlie Walsh, and Johnny Stanton.

This is a near fine copy though with prior conservation work. A very shallow bend at upper right corner and almost imperceptible foxing at fore-edge of text block. The usual side-stapled binding of this item has been altered by previous owners, including restapling of front cover, a small and carefully-applied dab of glue in the text block, and the preservation of the original staples within the text block and through the back cover. In the table of contents, Nicholas Piombino's name has a black dot next to it, and Lauren Owen's poem page is dogeared by a previous user.





**Telephone, no. 9. Fall 1973.**

Saddle-stitched wrappers, 14 x 8.5 in. Cover and back cover by Paula North, telephone drawing by Barbara Knight, and brush and ink drawings by Lauren Owen.

The saddle-stitched binding marks a shift in format for the magazine, as publication shifted from The Poetry Project to The Print Center, Inc., in Brooklyn, NY. This issue also marks the first time that no collaborative works appear in the collection by multiple authors; a hallmark of the mimeograph issues.

Select contributors include: Keith Abbott, Regina Beck, Rachelle Bijou, Donna Brook, Rebecca Brown, Susan Gallagher, Merrill Gilfillan, Ted Greenwald, James Gustafson, Yuki Hartman, Charles Haseloff, Lyn Hejinian, Susan Howe, Ruth Krauss, Charles North, Chuck Ortleb, Lauren Owen, Catherine Petroski, Tony Towle, Ken Tucker, Anne Waldman, and Joseph White.

Slight rust and scuffs to front cover. Bottom right corner has been significantly rumpled, extending through most of back half of text block, affecting an area approx. 2 in. wide and 1 in. tall. The back cover and three additional interior pages have a tear that extends a quarter-inch inward, accompanied by seemingly torn edges on these same pages. These flaws appear to be the result of a printer's error in trimming the pages.



**Telephone, no. 10. 1975.**

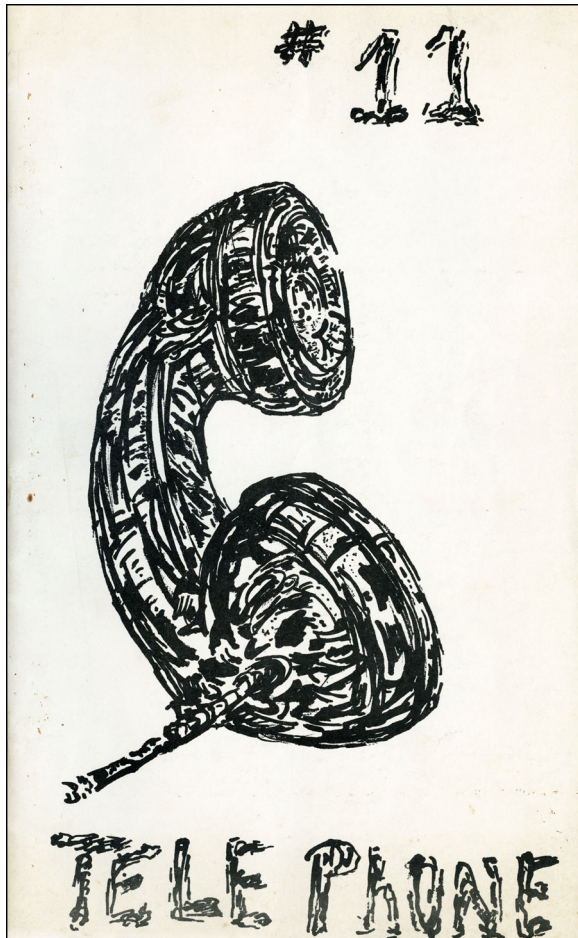
Saddle-stitched wrappers, 14 x 8.5 in. Cover by Britton Wilkie. "This issue is dedicated to TOM VEITCH who ran-off the first TELEPHONE." Edited by Maureen Owen, and printed at The Print Center, Inc., with special thanks to Larry Fagin "for help collecting manuscripts" and thanks to Larry Zirlin, George Faust, and Bob Heman of The Print Center (who became a contributor to the magazine as well).

With continued funding through the Coordinating Council of Literary Magazines, the magazine notes a subscription change: three issues for three dollars. A new statement on the colophon also mentions that "for a temporary time TELEPHONE is unable to accept any unsolicited manuscripts," which continues for the next four issues as Owen works through a backlog of mail (Doug Lang interview with Maureen Owen on WPFW in 1977, hosted on [Pacifica Radio Archives](#)).

Select contributors include: Jack Anderson, David Bearden, Regina Beck, Sandy Berrigan, Summer Brenner, Jim Brodey, Maxine Chernoff, Judson Crews, Bob Dumont, Hal Esken, Ken Fifer, Michael Flory, David Gitin, Lyn Hejinian, Pierre Joris, Michael Lally, Charles Lynch, Ulysses Owen, Stephen Rodefer, Bob Rosenthal, Ron Silliman, Jack Spicer, George Stanley, Lorenzo Thomas, Janine Pommy Vega, Joseph White, Doris Wight, Britton Wilkie, and Liz Zima.

Light toning at spine, with a few scuffs to front and back covers and half-inch brown scuff in middle of back cover. Shallow bend in lower right corner.





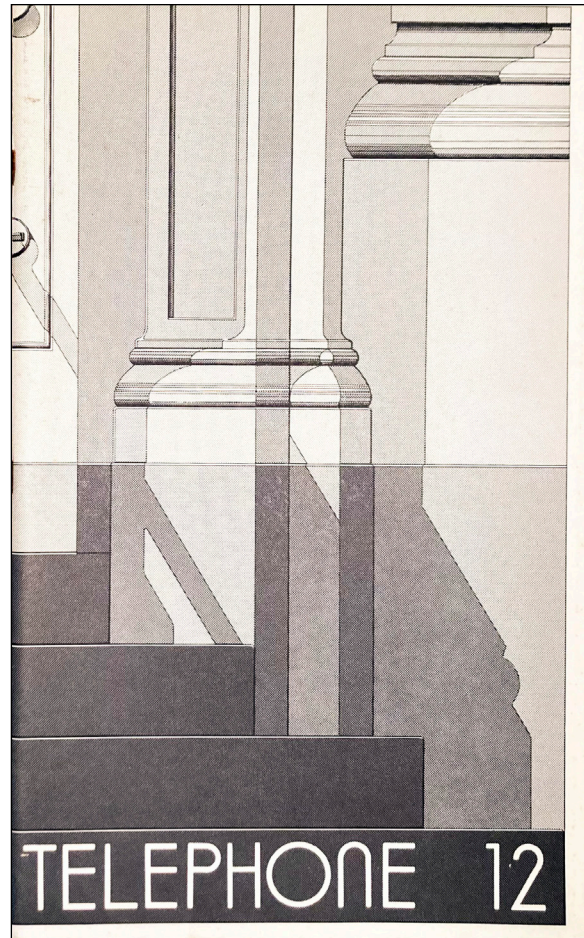
**Telephone, no. 11. 1975.**

Saddle-stitched wrappers, 14 x 8.5 in. Cover by Joe Giordano. Printed at The Print Center, Inc., again acknowledging thanks to Larry Fagin for editorial assistance in collecting manuscripts.

Select contributors include: Bruce Andrews, Guy R. Beining, Alan Bernheimer, Rachelle Bijou, Joe Brainard, Larry Clark, Ray di Palma, Ed Friedman, James Gustafson, Gunner Harding translated by Anselm Hollo, Richard Harper, Avron Hoffman, Susan Howe, Joe Johnson, Ronald Koertge, Marsha Elaine Kash, Ruth Krauss, Lauren Owen, Patrick Owen, Bob Perelman, Erik Satie translated by Trevor Winkfield, Simon Schuchat, George Schwanz, Richard Snyder, Janet Sternburg, Rachel Towle, Jim Tracy, Charlie Vermont, François Villon translated by David Moe, and Barrett Watten.

With ominous epigraph by Adolf Hitler that reads in part: "Yes, danger from within, and without. We need law and order. Yes, without law and order our nation cannot survive. Elect us and we shall restore law and order" in Hamburg, Germany, 1932.

Shelfwear and soiling to covers, with very minor rusting at staples. Bend to upper left corner of back cover; near fine within.



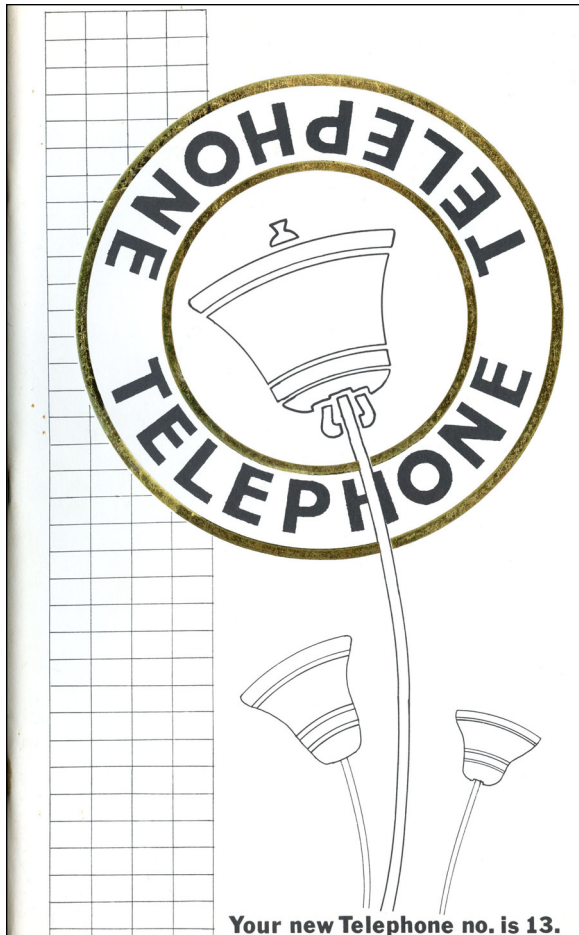
**Telephone, no. 12. 1976.**

Saddle-stitched wrappers, 14 x 8.5 in. Cover and centerfold drawing by Hugh Kepets. "Botchcat" cartoon by David Sharbrough. List of contributors on title page, with colophon on the verso (the first appearance of this shift). Copyright notice credits "Telephone Books Press" for the first time, with note of thanks to "Ted, and Pat, and Ulysses, and Barbara." Colophon indicates that funding sources continue, as does the temporary suspension of unsolicited manuscripts.

Select contributors include: David Bearden, Lyn Hejinian, Melinda E. Pittman, Jack Collom, Mary Ferrari, Patricia Jones, Frances Whyatt, Sandy Berrigan, Paul Violi, Joan Colby, Tom G. Berliner, Archie Anderson, Margaret Kaminski, Yuki Hartman, Steve Levine, and U. Rammol (with a visual and typographic piece).

Light soiling at top edge of front spine, minor soiling to back cover, else near fine.





**Telephone, no. 13. 1977.**

Saddle-stitched wrappers, 14 x 8.5 in. Gold embossed ring on front and back cover, with drawings by Michael Flory. Collage from "Sedimentary Popcorn," a collage novel by Kirk Robertson. Edited by Maureen Owen, with thanks to "Patrick, Ted, and Ulysses. And to all those included who were so patient towards the appearance of this issue," which was the only one published in 1977 (as with the year prior).

Colophon suggests growing readership and interest in the back catalog of the magazine: "Beyond TELEPHONE #12, back issues are no longer available." Also notes a new subscription price and instruction: "TELEPHONE comes out twice a year. A subscription runs \$4 for two issues. Please make all checks payable to 'Maureen Owen.'"

Select contributors include: Miles Lally, Susan Howe, Gail Petersen, Tom G. Berliner, Tom Lowenstein, Gerald Dorset, Barry Yourgrau, Rachelle Bijou, Ben Barber, Hannah Weiner, Jim Brodey, George Perreault, Bruce Daryl Barone, Carol Rubenstein, Madison Morrison, Rebecca Newth, Andrei Codrescu, Michael Slater, Bob Perelman, Michael Lally, Josephine Clare, and David Sharbrough.

Rusting and discoloration at staples, with very few minor spots to covers, else fine.



**Telephone, no. 14. July, 1978.**

Saddle-stitched wrappers, 11 x 7 in. Cover by Hugh Kepets, with photograph on title page by Derek Pell and photograph on back page by Rachelle Bijou titled "Open-Air Girl," dated 1975. Published with thanks to Vicki Hudspith and Kyran, and to "NYSCA, CCLM, and NEA for their continued support." The temporary notice of unsolicited manuscripts does not appear in this issue, suggesting that Owen may have momentarily caught up with the backlog of accepted work.

Select contributors include: Fanny Howe, David Sharbrough, Bob Holman, George Matteson, Charles North, Rebecca Wright, Janine Pommy Vega, Phyllis Rosenzweig, Vicki Hudspith, Maria Gitin, Lou Horvath, Charles Plymell, Mary Lane, Ted Greenwald, Bernadette Mayer, Charles Bernstein, Ahmos Zu-Bolton II, Simon Schuchat, Tom Weigel, Jack Collom, Bruce Andrews, Ruth Krauss, Rae Armantrout, Eileen Myles, Bonnie Bremser, Jnana, Simon Perchik, and Dotty LeMieux.

Rust at staples, with small tears/scuffs at top and bottom of spine that appear to be related to the process of binding. Light foxing at fore-edge, else near fine.





**Telephone, no. 15. Apr., 1979.**

Perfect-bound wrappers, 11 x 7 in. Cover by Marcia Rizzi. Photograph on title page by Derek Pell, and illustrations for "Music of a Simple Journey" by Britton Wilkie. With many small drawings throughout, in the style of the early mimeographed magazines at The Poetry Project.

In addition to funding notices, acknowledges special thanks to Rose Lesniak, Barbara Barg, Andrea, Susan Howe, and Ted Mankovich.

Select contributors include: Yuki Hartman, Susan Howe, Bob Callahan, Patricia Jones, Fanny Howe, John Yau, Tom Savage, Tom Weigel and Greg Masters in collaboration, Patty Mucha Oldenburg, Dave Morice, Didi Susan Dubelyew, Stuart Kaufman, Wally Swist, Jean Balderson (collage, "facing the dentist" and "Take wing"), Tom Whalen, Lawrence Pinsky, Rebecca Brown, Wendy Wood, and Richard Grossman.

Light rubbing to covers, near fine.



**Telephone, no. 16. July, 1980.**

Perfect-bound wrappers, approx. 10 3/4 x 6 3/4 in. Front cover by David Morice, and back cover courtesy of Vicki Hudspith. Interior drawing, "Telephono," by Patrick Owen-Mankowich. Additional drawings within by Ross Beecher, Ron Richardson and Kurt Vance, Ross Beecher and Ron Richardson, and Jerome Salzman. Special thanks to "Barbara Barg, Ulysses, Patrick, Kyran, and Ted," with typesetting by Suzanne Fletcher at SKEEZO Typograph. Subscription notice increases to six dollars for two issues. Lists Owen's mailing address in Guilford, CT, for first time.

This issue of *Telephone* has the most contributors of all publications, topping out around 90 poets. Select contributors include: Bob Holman, Alan Bernheimer, Hannah Weiner, Andrei Codrescu, Vicki Hudspith, Tom Weigel and Michael Scholnick in collaboration, Enid Dame, Dan Campion, Lynne Tillman, Suzanne Ostro Zavarian, Patty Mucha Oldenburg, Kathy Foley and Jim Brodey in collaboration, Rebecca Brown, Duane Anderson, Kirby Olson, Bryanne Nanfito, and Allen Hoey.

Light edgewear at front spine and light rubbing to covers, else fine.





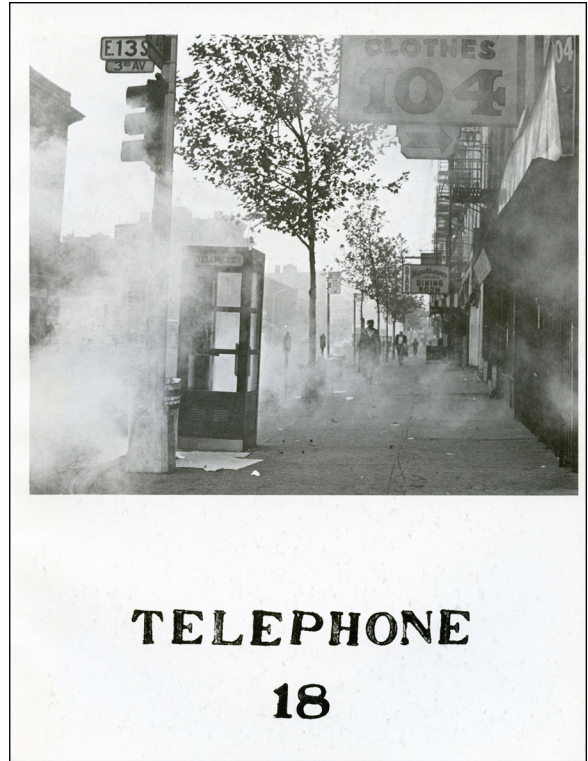
**Telephone, no. 17. Aug., 1981.**

Perfect-bound wrappers, 10 ½ x 8 ¼ in. Cover photo of "Dumont, Minnesota in July by MO," by Maureen Owen. Cartoons by T.O. Sylvester (alias of Terry Ryan and Sylvia Moon Mollick). Tipped-in color cartoon on title page.

For the first time, the colophon notes publications that were featured elsewhere first – including *Longhouse*, *The Wormwood Review*, and *Plucked Chicken*. Notes also that the magazine has been "partially" funded by a grant from the Coordinating Council of Literary Magazines via the National Endowment for the Arts, that the magazine is listed in the "Index of American Periodical Verse" published annually by The Scarecrow Press, Inc., and that *Telephone* is a member of the Coordinating Council of Literary Magazines and the Before Columbus Foundation. Subscription price increases to seven dollars for two issues, and notes "contributions are greatly appreciated."

Select contributors include: Mary Ferrari, Rachelle Bijou, Elinor Nauen and Rachel Walling in collaboration, Tom Weigel, Susan Howe, Robert Kelly, Susan Cataldo, Lyn Hejinian, Bob Perelman, Steve Abbott, Gary Gach, Dina E. Wernick, Rebecca Brown, George Tysh, Fanny Howe, Peggy Garrison, Larry Goodell, Gerald Dorset, and Leslie Adrienne Miller.

Light soiling at spine and edges of covers, else fine.



**TELEPHONE**  
**18**

**Telephone, no. 18. 1983.**

Perfect-bound wrappers, 10 ½ x 8 ¼ in. Cover photograph by Jim Jowers; back cover and frontispiece by Joel Lipman. Line drawing titled "lettuce/tomatoes" by Lydia Heineman. Collages on pp. 1 and 81 by Karen Rasco, collage on p. 70 by Guy R. Beining, and back page collage titled "U.S. Allies & Maryknoll Sisters" by Joel Lipman. The design of the magazine features a rubberstamping effect for cover text and pagination within, as with no. 19.

Acknowledges "special thanks to Marc Nasdor for his generous weekends," and features a simplified colophon with no subscription or submission notice.

Select contributors include: Larry Goodell, Philip Dacey, Simon Schuchat, Bob Heman, Kathryn Nocerino, Rafael Lorenzo, Margot Treitel, Jean Balderston, David Hilton, Paul Weinman, and Wing Tek Lum.

Light rubbing to front cover, with very light foxing on fore-edge, else fine.



**Telephone, no. 19. 1983.**

Perfect-bound wrappers, 10 1/2 x 8 1/4 in. Front cover is described as a “visual language piece” from “Burning City” by Joel Lipman; back cover collage titled “Caution: Do Not Immerse in Champagne” by Jean Balderston. Other visual works within are by Dave Morice.

Includes a “Report on the Frank O’Hara House” by David Beaudouin, and multiple translations including: Paulo Veras translated by Clara Angelica, Kenji Miyazawa translated by Hiroaki Sato, La Fontaine translated by Bruce Boone and Robert Glück, and Philippe Soupault translated by Pat Nolan.

Light rubbing to covers, with very light foxing on fore-edge, else fine.



## Unique contributors to *Telephone* magazine include:

A. J. Hovde, Adam Brower, Agnes Spironchette, Ahmos Zu-Bolton II, Al Simmons, Alan Bernheimer, Alan Davies, Alan Russo, Alan Senauke, Alan Ziegler, Alfred Antonelli, Alice Kovler, Alice Notley, Allan Appel, Allan Brugis, Allen Hoey, Allan Kornblum, Allen Kovler, Alva Svoboda, Amina, Andrei Codrescu, Andrew Wylie, Andy Gundberg, Ann Druyan, Ann Kregal, Ann Weisman, Annabel Levitt, Anne Waldman, Annette Hayn, Antonio Cladio Carvalho, Archie Anderson, Arlene Ladden, Arnold Aprill, Arthur Winfield Knight, Arthur H. Smith, Ascher/Straus, Austin Pearlman, Avron Hoffman, B. Lynne Zika, Barbara A. Holland, Barbara Baracks, Barbara Barg, Barbara Crooker, Barbara Moraff, Barbara Schmitz, Barrett Watten, Barry Litvack, Barry Schechter, Barry Yourgrau, Ben Barber, Benjamin Peret translated by Michael O'Neill, Bernadette Mayer, Bert Stratton, Beth Lenix, Betty Bedell, Bill Berkson, Bill DeNoyelles, Bill E. Basquette-Baal, Bill Kushner, Bill Rasch, Bill Zavatsky, Blythe Ayne, Bob Callahan, Bob Dumont, Bob Heman, Bob Holman, Bob Perelman, Bob Rosenthal, Bockris-Wylie, Bonnie Bremser, Brian Breger, Bridget Halen, Britton Wilkie, Bruce Andrews, Bruce Daryl Barone, Bruno K. Oijer, Bryanne Nanfite, Bryon Perrin, Carl Woods, Carmen Vigil, Carol J. Pierman, Carol Rubenstein, Carrie McKee, Caryl Slaughter, Cassia Berman, Catherine Murray, Catherine Petroski, Charles Bernstein, Charles Cantrell, Charles Haseloff, Charles L. Hayes, Charles Lynch, Charles North, Charles Plymell, Charlie Vermont, Charlie Walsh, Chick Moody, Chris Gilbert, Chris Mason, Chris Tysh, Christopher Butters, Chuck Ortleb, Cindy Brodtkin, Clark Coolidge, Cliff Bogart, Cliff Fyman, Colleen McCallion, Connie Fox, Constance Anna Kawin, Curtis Faville, Cynthia Genser, D. Barone, D. E. Steward, Dan Propper, Dan Raphael, Daniel R. Champion, Daniela Gioseffi, Darlene Pearlstein, Darryl Golden, David Anderson, David Ball, David Bearden, David Beaudouin, David Benedetti, David Davidson, David Diefendorf, David Giannini, David Gitin, David Hilton, David James, David Moberg, David Moe, David Morice, David Rosenberg, David Sharbrough, David Shevin, David Weintraub, David Zeiger, Dawn Kolokithas, Dean Faulwell, Deirdre Sharett, Dennis M. Piana, Derek Pell, Dev Hathaway, Dick Barnes, Dick Gallup, Dick Snyder, Didi Susan Dubelyew, Dina E. 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Busha, Gary Gach, Geoffrey O'Brien, George Gott, George Matteson, George Mattingly, George Montgomery, George Owens, George Perreault, George Schwanz, George Stanley, George Tysh, Georgia Murphy, Gerald Dorset, Gerald Lange, Glee Knight, Gloria Bogan, Greg Masters, Griselda Steiner, Gunner Harding translated by Anselm Hollo, Guy R. Beining, H. E. Shaw, Hadley Haden-Guest, Hal Esken, Hannah Weiner, Harriet Novet, Harris Schiff, Harry Greenberg, Harry Lewis, Harvey Lillywhite, Helen Kotsiumbas, Helen Tartar, Henry Kanabus, Hilary Sio, Hilton Obenzinger, Ian Krieger, Ileen Levin, Iris Rifkin, Jack Anderson, Jack Collom, Jack Krietzer, Jack Skelley, Jack Spicer, Jacqueline White, James Bertolino, James Gustafson, James Hagood, James Hoggard, James Leonard, James Naiden, James Sherry, James Venit, James Wine, Jamie MacInnis, Jan Garden Castro, Jan Gauger, Jana Harris, Jane Delyn, Janet Hamill, Janet Lagos, Janet Sternburg, Janet Zoglin, Janine Pommy Vega, Jared Smith, Jay Jacoby, Jayne Nodland, Jean Balderston, Jean Trelease Day, Jeanne Lance, Jeff Right, Jeff Wright, Jennifer Crichton, Jennifer Nostrand, Jenny Salmon, Jerome Salzman, Jerry Oleaf, Jerry Oliff, Jim Brodey, Jim Carroll, Jim Garmhausen, Jim Leonard, Jim Tracy, Jim Venit, Jnana, Jo Anne Spies, Joan Colby, Joe Bottone, Joe Brainard, Joe Johnson, Joe Millar, Joel Lewis, John Appling Sours, John Ceeley, John Giorno, John Godfrey, John Levin, John Lowry, John McKernan, John McNally, John Molder, John P. 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