The background features several thick black lines that intersect to form a large 'X' shape across the page. In the bottom-left corner, there is a cluster of thin yellow lines that also intersect. In the bottom-right corner, three parallel yellow lines are positioned below the author's name.

4

SKANKY POSSUM PRESS

A (PERSONAL) GENEALOGY

AMONG THE NEIGHBORS

Dale Smith

SKANKY POSSUM PRESS

A (PERSONAL) GENEALOGY

Dale
Smith

AMONG THE NEIGHBORS 4

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AMONG THE NEIGHBORS

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Skanky Possum Press: A (Personal) Genealogy

I draw emphasis to *Skanky Possum's* elaboration of *ethos*, not “aesthetics,” “innovation,” or “experimentation,” all terms in circulation in the 1990s to describe the culturally fugitive and institutionally marginal poetics I supported with my co-editor, Hoa Nguyen. Ethos as an element in the development of social outlooks helps explain the editorial impulses and the formations of attitude that gave definition and meaning to *Skanky Possum*. Ethos draws attention to the communicative and community-establishing function of the small press literary zine. Ethos also points to structures of feeling that converged in the years of the publication of *Skanky Possum* (1998-2004). Diverse and at times conflicting lines of force were drawn socially through the extended network of poets and readers who contributed to, and received, the journal. Part of the work of *Skanky Possum* then was to acknowledge division in literary and social practice while encouraging forms of poetic conspiracy on the edges of established networks of writing.

As editors, we worked in apposition to mainstream verse on one hand and Language Poetry on the other (which was then the ascendant model of poetry drawing on the dispersed traditions of modernism from Williams, Stein, and beyond). We wanted to provide space for writing motivated by individual impulse and action, not by adherence to a particular school of thought or set of discursive practices. From our perspective, Language Poetry offered only one possibility for the advancement of poetry. Its increased institutional presence at Buffalo in the 1990s, where Charles Bernstein mentored many of our peers, and the overlap (and absorption) of writing practices he encouraged, gave those poets institutionally affiliated with Language Poetry an appearance of cultural

magnitude in what, it turned out, was a much smaller intersection of modernist lineages. At the time, it was difficult to understand the full impact of meaning and motives that shaped our enthusiasm for new writing. *Skanky Possum* emerged as a possibility for making an unruly but open space determined by the adjacent streams of postwar American writing.

The neoliberal political reality that Bill Clinton intensified after the Reagan and Bush eighties also shaped the political context for *Skanky Possum*. Clinton contributed to the expansion of global economics in decisive ways: he supported NAFTA; championed the 1996 welfare reform bill; gave support to the death penalty; backed the Defense of Marriage Act; opposed re-instating Glass-Steagall; invented Don't Ask, Don't Tell; and approved "three strikes and you're out" sentencing. Despite the democratic party's growing conservatism, sixties-era political optimism for emancipation, reform, and resistance remained fleetingly on the political horizon, and poetry still could be seen as an art form contributing to the social textures of the period. The formation in 1994 of the Zapatista Army of National Liberation in Chiapas articulated political stances against economic globalization. The 1999 Seattle WTO protests marked another moment of political confrontation where activism, protest, and performance found brief vernacular expression. I offer this short contextual summary only to conjure a sense of how things looked to us at the time. The lines of force were enlivened by outlooks of possibility that ranged from activist protest, on one hand, to what many of us were doing on the other—offering views through our grounds of belief in poetry while struggling to find economic footing in a tightening economy. I didn't think poetry would solve anything politically or socially, but I did, and still do, believe in the ability of poetry to rephrase and renew ways of seeing. The market economy then, as now, ruled as an

absolute dictatorship over life. For this reason, *Skanky Possum*'s editorial motives were never methodically defined, but the function of creative participation in the social realities of the period gave a sense of urgency to our actions as editors. The writing in *Skanky Possum* contrasted disciplinary tensions and individual perspectives within a context of resource consolidation. Authors and readers participated in a circulation of print material that bore witness to changes in economics, technology, education, publishing, and other areas of civil society. My experience as an editor with Hoa Nguyen has helped me slowly realize how communities of meaning form through the actions and outlooks of individual actors and institutions that coincide with literary affiliation and fealty.¹

New College of California in the 1990s

First, a little history: any discussion of the Poetry and Poetics of the 1990s for me begins on the West Coast and, particularly, in San Francisco, where I had enrolled in the now defunct Poetics Program of the New College of California in 1994 (Hoa entered the MFA program in Poetics a year earlier). I was reading Ron Silliman and Robert Creeley at the time, feeling a sense of liberation, learning that even a young white kid from Texas could somehow acknowledge his experience in writing—or find ways to write outside the field of that experience—to encounter the intersectional realities enlivened by poetry. Silliman was probably the first author to really help me understand the

¹ Some of the critical terms in this essay I take from Raymond Williams, particularly from his *Politics and Letters: Interviews with New Left Review*. He helps articulate the social and literary structures that enable communities of meaning, like those formed by small presses, to adhere in diverse cultural settings.

sentence and how to separate the self from language and from the phenomenal reality of one's perceptions. So, I came with this specific bent to the Program when I enrolled in Lyn Hejinian's fall course offering in literary theory, "The Language of Paradise." Other faculty included Gloria Frym, Adam Cornford, the late David Meltzer, and the volatile Tom Clark, who taught from his home in Berkeley, California. These poets brought specific histories, social and creative outlooks, and at times intense pedagogical conflicts to life in their courses. Unlike the creative writing programs that have grown up now all across North America, the Poetics Program was designed so that each semester poet-scholars led students in a specific period of study; we were asked to examine the complex social relationships that make poetry possible in specific geographic contexts and historical periods. Students encountered the legacy of "master teacher" Robert Duncan, whose contributions in the 1980s helped establish the program's unique, pedagogical outlook, and we received accreditation thanks to the labor and advocacy of Duncan McNaughton, Louis Patler, and others who were involved in the formal establishment of the Poetics Program.²

² New College was founded in 1971 and emphasized social justice, Humanities, and psychology; it was located at 777 Valencia Street in the Mission in San Francisco, and ceased operations in 2008. Duncan McNaughton established the Poetics Program in 1980 with Louis Patler. Robert Duncan soon became a committed teacher in the Program, fulfilling the demands of what he termed "a master teacher," according to Lisa Jarnot (189). Aaron Shurin and David Levi-Straus attended the program in the eighties where Bay-Area poets like Diane di Prima, Michael Palmer, Joanne Kyger, and others taught occasionally throughout its existence. For insight into Duncan McNaughton's work at New College and an appreciation of

The poets on the faculty would teach an author course or a context course, focusing on a different period each semester. I remember in spring 1995 taking a seminar with Tom Clark on Charles Olson and another with Lyn Hejinian on Gertrude Stein. David Meltzer in that same semester would teach the social history of modernism, with emphasis on West Coast social activism and the early twentieth-century labor movement. There were other semesters that focused on the Early Modern period, Romanticism, and the American nineteenth century. Of keen significance was Gloria Frym's yearlong editorial course devoted to the publication of New College's poetry journal, *Prosodia*. It was my first experience editing a magazine. I worked with co-editors Hoa Nguyen, Renee Gladman, Cliff Gassoway, and Leslie Davis to produce issue 5 (1995), with a cover by Iranian visual artist Shirin Neshat and new writing by Alice Notley, Rae Armantrout, Kevin Killian, John Yau, Rosmarie Waldrop, Leslie Scalapino, Anselm Berrigan, and Will Alexander. Gloria's mentorship was crucial. She had studied with Creeley in New Mexico and brought a fine sense of the history and obligations of editing poetry to us at the time. It was important for her that we shape and give meaning to a community of writers and readers. In a quite practical sense, she also helped us contact poets for work, and we were grateful for the opportunity to learn the responsibilities of publication, ranging from solicitation and editing to print layout, production, distribution, and promotion of a literary journal.

his poetry, see Benjamin Hollander, "The Pants of Time"; for Robert

Duncan's teaching, see Jarnot's "New College" in *Robert Duncan, the Ambassador from Venus*; on the closing of the school, see G. W. Schultz, "Is New College dying?"

The extensive social relationships of that period in San Francisco also were central to how our outlooks formed. Lyn Hejinian's devotion to writing was met by her equal enthusiasm for social connectivity through publishing and conversation. She had handset fifty letterpress chapbooks as the publisher of Tuumba Press between 1976 and 1984, publishing books by Anne Tardos and Jack Collom, among so many others. In 1995, she commenced work with Travis Ortiz on Atelos Press to publish a range of multi-genre texts, again exemplifying what it meant to activate a serious poetics within a larger social commons. As a teacher, Lyn's generosity and care for shaping how we understood poetry in context with literary criticism and cultural theory helped us see art's social and material function in society. Her dedication to community and connectivity also broadened our relationships. She introduced us to Katy Lederer, Anselm Berrigan, Adam DeGraff, Alex Corey, Travis Ortiz, Lytle Shaw, Pam Lu, Anne Simon, and other students in her graduate course at Berkeley, where she also taught parttime. Thanks to Lyn, we shared our writing in intense weekly gatherings in San Francisco or Berkeley, bridging a significant Bay-Area divide between the conservative state institution and the idealistic opportunity New College provided. Katy Lederer's magazine *Explosive* eventually grew out of this experience, in part, as did *Skanky Possum*. It was an energetically and socially crucial moment where we could register our sense of poetry as it was taking shape in an intense creative context. Some of us were also seeking out poets like Philip Whalen, Joanne Kyger, Barbara Guest, and Bill Berkson for intermittent conversations about poetry and how it was used by previous generations of writers.³ Kevin Killian and Dodie Bellamy were tremendously

³ Conversations with poets like Joanne Kyger and Philip Whalen were crucial for helping us realize the literary and social histories that

supportive and encouraging figures on the scene, advancing our writing through the publication of their own *Mirage #4/Period[ical]*.⁴ Their generosity and energy exemplified what locally-engaged poetics might mean to us down the road, especially as Dodie and Kevin contributed to a reading series at New College, and invited our participation in Kevin's plays, then often staged at the school.⁵

Although Duncan McNaughton no longer worked at New College during our years there, conversations with him helped shape our understanding of poetry and its coteries in San Francisco and beyond to other schools of writing, especially Black Mountain. He also helped us appreciate the importance of literary and cultural history. His background in classical studies and his scholarly and poetic devotion to Shakespeare helped me particularly come to terms with contemporary writing as an event in my cultural development, with roots extending far out in the history of the language and its literary forms. I was still trying to get the literary map down, to understand the lines of influence through the Beats, New York

Mike and Dale's featured Edward Dorn, Tom Clark, and Duncan McNaughton.

inspired our future publications. Philip Whalen was an occasional lunch companion, whose stories gave us a sense of the lore and realities sustaining the poetry of the 1950s into the 1980s. Joanne Kyger put issues of the *Black Mountain Review* and Jack Spicer's *J Magazine* into our hands in her home in Bolinas, CA. These encounters inspired the humane and humble conception of literary production that would sustain our future work with *Skanky Possum*. For more, see "Interview with Dale Smith and Michael Price" in *There You Are: Interviews, Journals, and Ephemera* (105-07). Other interviews in

⁴ *Mirage #4/Period[ical]* began originally in 1989 and appeared more regularly as a monthly series in 1992, continuing for more than 150 issues. The newsletter featured work by Brad Gooch, Norma Cole, Chris Stroffolino, Steve Abbott, Dennis Cooper, Lyn Hejinian, Fanny Howe, and hundreds of other North American writers. It was one of the first poetry newsletters I encountered while working at Powell's Books in 1993, where a large collection of small press publications was managed by poet and filmmaker Vanessa Renwick. Yale University recently acquired the *Mirage #4/Period[ical]* archives, along with other papers collected by Bellamy and Killian.

⁵ Kevin Killian's plays include *Stone Marmalade* [co-written with Leslie Scalapino] (1996); *Often* [co-written with Barbara Guest] (2001); and *Island of Lost Souls* (2004).

School, Black Mountain, Language, New Narrative. My growing interests were met with lively weekly performances at New College. Lorenzo Thomas, Barbara Guest, Alice Notley, Jerome Rothenberg, Rosmarie Waldrop, and others performed in the New College auditorium, once a morgue, on Valencia Street in the Mission district of the city. Norma Cole and Robert Kaufman held soirees in their home, one in honor of Bernadette Mayer. I met weekly with Renee Gladman to plan a publication that never came to fruition, but conversations with her helped create possibilities for our own future presses. Her Leroy Press eventually became an important source of new writing, publishing Rachel Levitsky, Roberto Tejada, Summi Kaipa, Hoa Nguyen, C. S. Giscombe, and others in three chapbook series. It was a lovely, lovely moment. And from it I realize how crucial and often unspoken are the dynamic lines of coordination in any social or arts setting. Within this energetic moment, we were constantly evaluating our stances, opening ourselves to certain lines of thinking while putting pressure on others and ourselves to articulate our motives and to reveal our impulses as makers. Tom Clark's charismatic contrast to Lyn, David, Gloria, and

Adam brought a unique pressure to the Program. In his classes, he exerted tremendous demands for us to know the history of the poetry we encountered. He required us to be real with ourselves and others, even if it meant insisting on social divisions. And there's a lot to be said about the necessity of division—of acknowledging division and conspiracy as a function of our communicative relationships.⁴ I was influenced tremendously by Tom's critical outlook, his intense scrutiny of the relationship between individual impulses to write and the relationship of those impulses to larger social and cultural bodies. It was Tom's mailing list, too, in those days before any of us had much access to the Internet, that put us in touch with a wide range of authors.

David Meltzer likewise shared his knowledge of BayArea coterie poetries while insisting on locating West Coast writing within a larger social and political history. He gave us John Reed's writing on the Russian Revolution along with the *Little Red Songbook* (1923) of the International Workers of the World. As the youngest author in Donald Allen's legendary *The New American Poetry 1945-1960* (1960), David was a link to the lore and locale of Beat and San Francisco Renaissance writing, and he inspired our understanding of the relationship between our social lives and the lives we constructed in writing. At New College, we were encouraged to come to terms not only with poetry, cultural history, and the social determinations connected

⁴ Kenneth Burke describes how our words and social organization are "goaded by the spirit of hierarchy" (16). For Burke, social division shapes all aspects of communication and social organization. The small press in the 1990s at any rate marked aesthetic and social differences through publication and formal challenges to mainstream writing and the professional publishing apparatus that supports those more commercially legible aspects of literary enterprise.

to our study, but to occupy a sense of ourselves as social actors in a world resistant to the possibility presented in poetry. The 1990s for me was a moment of coming into a sense of that possibility. The possible is a mode or condition for future action and judgment. San Francisco and New College supported a nexus of relationships that grew from the temporal and spatial moment we found ourselves in. Those geographic and pedagogical coordinates had direct bearing on the future state of our poetry and of our living.

Skanky Possum Origins in San Francisco

Skanky Possum grew out of the San Francisco context, though it cohered only after a series of other publications. In 1996, I published with Anselm Berrigan and Hoa Nguyen an issue of what we jokingly called *Dale's Younger Poets* as a riposte to the popular Yale Younger Poets award series. It was composed of 8.5 x 11 staple-bound and photocopied pages. Later that autumn the first folded, saddle-stapled, and photocopied issue of *Dale's Younger Poets* was published with a cover printed on a Vandercook letterpress in the New College of California print shop, which was then managed by Jeff Conant. After Michael Price began contributing regularly as editor we changed the name of the magazine to *Mike and Dale's Younger Poets*, reflecting the flexibility and mutability of our approach to writing and community at the time. Like *Skanky Possum*, the convulsion of our literary attitudes and enthusiasms are present throughout the ten issues of *Mike and Dale's*. The final issue, for instance, reflected our interest in a wide lineage of postwar writing (see the bibliography below for a list of contributors to *Mike and Dale's*).

The commitment to represent the work of established writers with connections to the San Francisco Renaissance, Black Mountain, and New York Schools, along with younger writers who were working from divergent traditions, was important to *Mike and Dale's*, and it continued in *Skankey Possum*. We resisted the professional, or what we sensed as being in any way academic, connection to poetry. The name *Skankey Possum* was intended to press a division.⁵ Each issue was physically composed of 8.5 x 11-inch pages folded, stapled, and photocopied. Covers in the first five issues were hand painted and stamped with the title. Jeff Colon, an illustrator in Austin, Texas, where Hoa and I had moved from San Francisco in 1997, drew many of the later covers, but each remained hand-stamped with watercolor swashes. As the Internet increased our connectivity, we insisted on the handmade as a way to remind readers of low-fi relations to the word. We were largely ecumenical in terms of our poetics, with an acknowledged bias against Language Poetry, though we did not intolerantly refuse its effects and influences on some of the younger writers we published. The range of work in *Skankey Possum* reveals an energetic and highly active confluence of poetic styles, ethical sensibilities, and aesthetic values.

⁵ The title also derived from two occasions at our home on Higgins Street in Austin, Texas: 1) while trapping feral cats we accidentally caught a large possum. Its mangy and oily fur along with a wide, sharp-toothed snout, drew our attention and increased our fascination; 2) another time, the smell of something dead penetrated the house. On closer inspection, a possum had died under the crawl space almost directly under our living room. I scooted under the floorboards to retrieve the dead animal, singing a song of selfprotection and showing keen respect for the creature (I hauled it out and buried it in the yard). About this time, it also came to our

A Note on the Aims and Lineages of Skanky Possum

For seven years, we circulated an immense range of writing, and published essays, interviews, and a section of commentary and reviews in what we called “The Possum Pouch,” encouraging an approach to poetry that allowed for an intersection of forms, ideas, attitudes, instincts, and literary practices. While the bibliography published with this essay provides a record of publication, I hope to fill out some of the dynamic presence in *Skanky Possum* with a brief, descriptive outline in what follows.

attention that the possum was the Promethean figure of Mayan mythos, the fire bringer, hence, the exposed and naked tail where the fur had been burned away. Possums also are one of the most stressed urban animals, living close to the trash and chemicals of the road. Their tenacity and ingenuity for survival remains appealing as a model for poetics in the hostile eras of resource exploitation that for us defines modernity’s violent expression in North America.

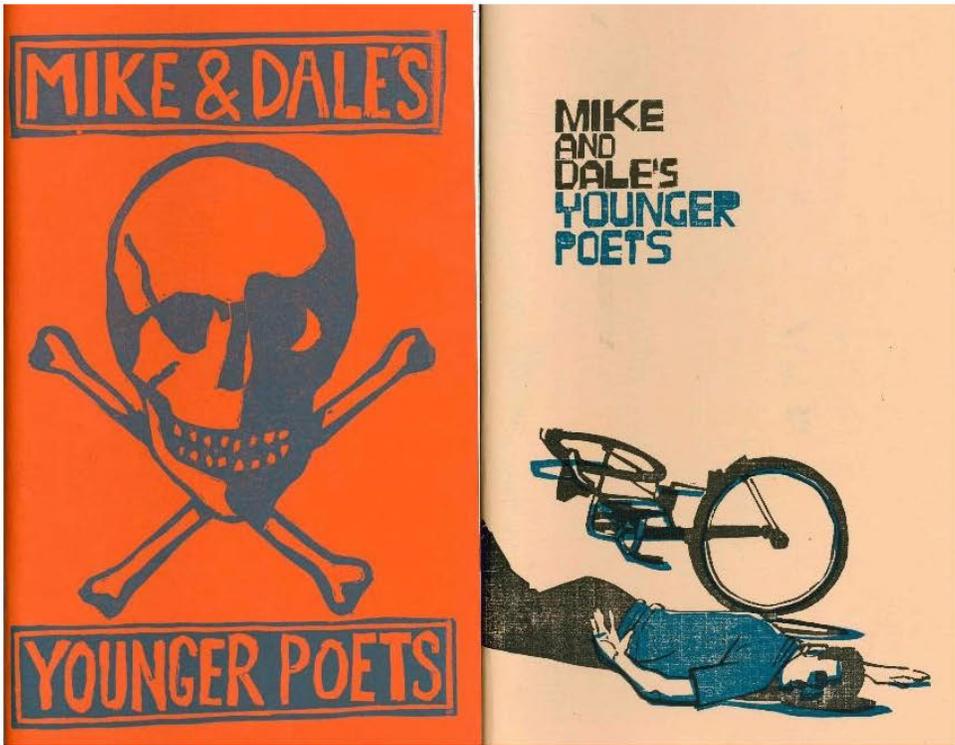
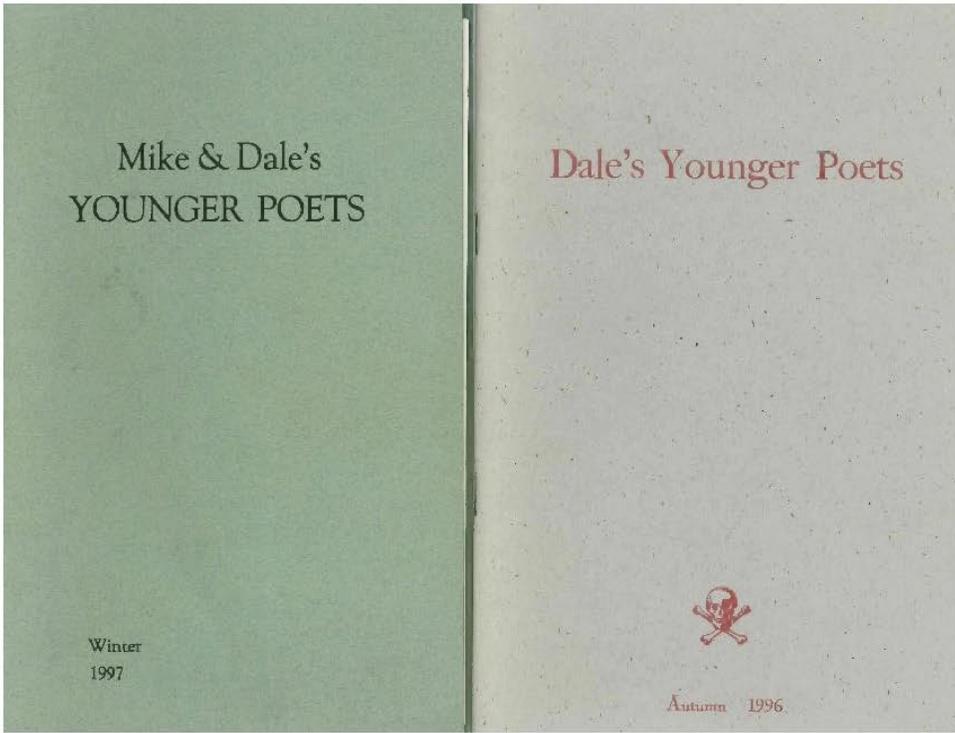
We reproduced work quickly, and favored zine aesthetics over more highly wrought book-arts models. In this, we shared an affinity with Amiri Baraka’s and Diane di Prima’s *Floating Bear*, a newsletter designed to distribute work rapidly. Andrei Codrescu’s *Exquisite Corpse* was another example of a newsletter whose “dispatches,” as Ed Dorn said, “should be/ received in the spirit/of the Pony Express:/light and essential.”⁶ We intended to circulate two copies yearly, and did so, though with less frequency after the births of our children. As our mailing list grew, we also required more funding for the production of

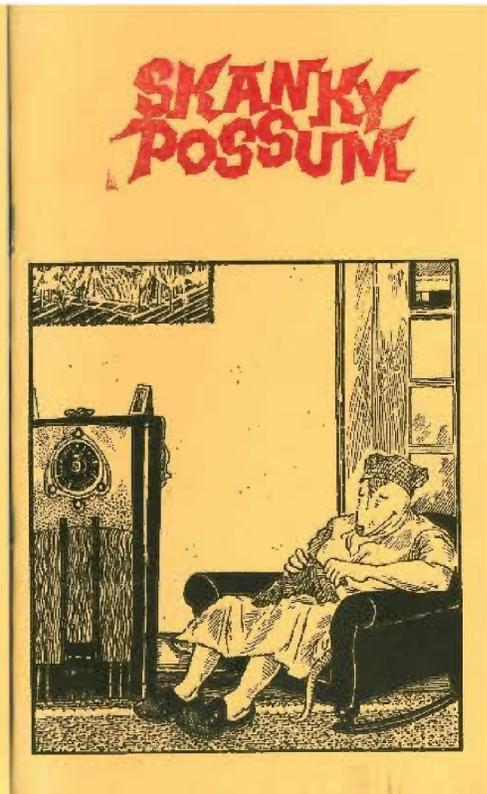
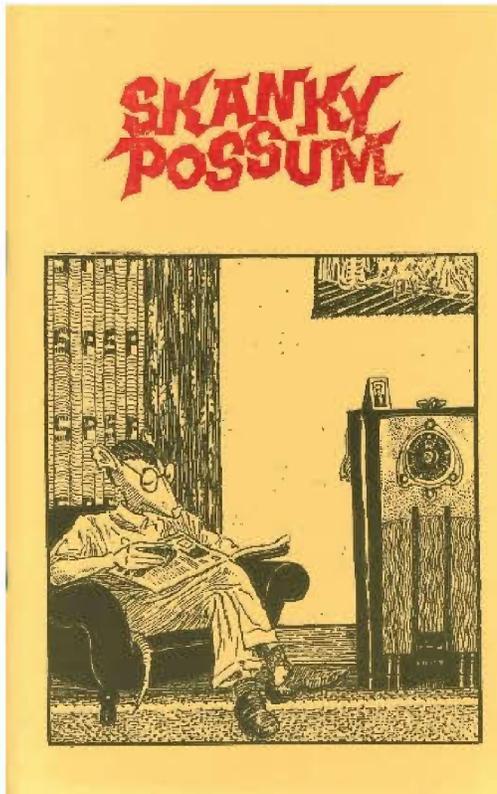
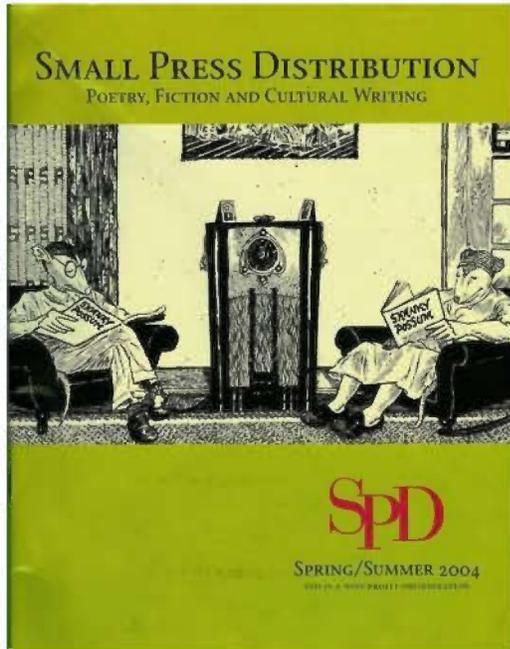
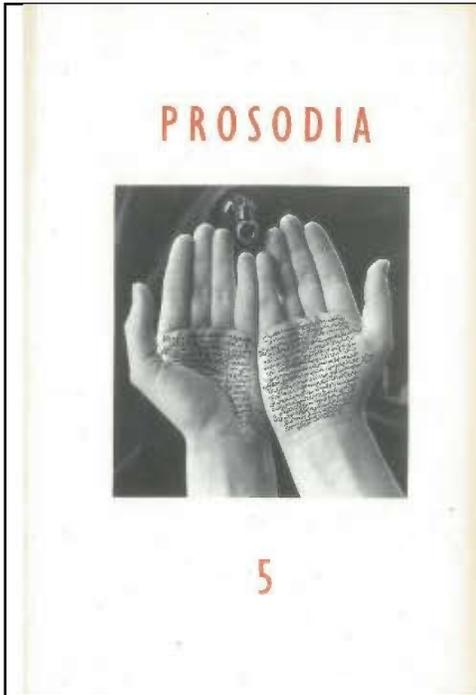
⁶ See Edward Dorn’s “Preface” in *Hello, La Jolla* (vii).

each issue. Originally, photocopies could be made at various workplace establishments. Correspondence, design, and production occupied most of our time, so fundraising was limited. The generosity of the community, however, in terms of labor and financial donations, helped insure the ongoing production of the journal. In Austin, friends met to help paint and stamp covers while some, like Scott Pierce, gave freely of their time by stapling and distributing the magazine (we would eventually co-publish Amiri Baraka's *Ed Dorn and the Western World* with Scott's own Effing Press in 2009). In Austin, we were grateful for the support of Farid Matuk, Susan Briante, Sharon Roos, Philip Trussell, R. J. Oehler, Peggy Kelly, Russell Hill, Zoe Tuck, Robert Bertholf, Anne Bertholf, and others. A generous grant by the Fund for Poetry enabled the publication of perfect-bound books by Kenward Elmslie, Kristin Prevallet, and Sotère Torregian, expanding our sense of community, both locally and internationally. We hosted readings in Austin, beginning with Anselm Berrigan and Roberto Tejada in 1998. Others who performed in our series included Eileen Myles, Anne Waldman, Lorenzo Thomas, Steve McCaffery, Joshua Marie Wilkinson, Joshua Beckman, David Hadbawnik, Laynie



Prosodia 5 issue launch, May 1995, New College of California. From left: Renee Gladman, Dale Smith, Hoa Nguyen, and Leslie Davis, editors. NCOOC professor Tom Clark in background.





SKANKY POSSUM
Issue 6, Spring 2001

EDITORS * Hoa Nguyen and Dale Smith. COVERS *
Painted by Jeff Colon. Hoa Nguyen. R.J. Oehler.
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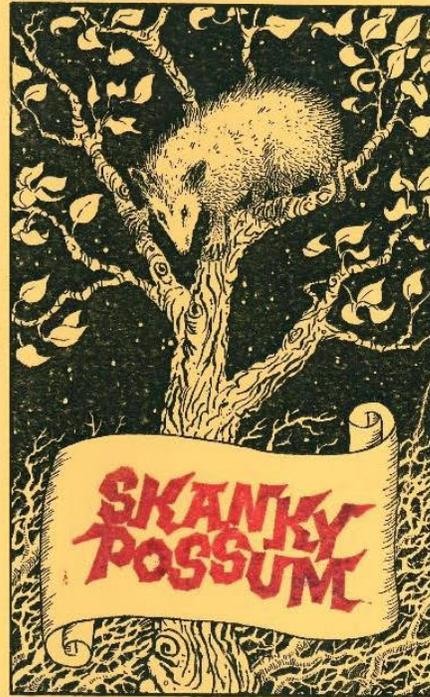
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SKANKY POSSUM



Browne, Grant Jenkins, Stefan Hyner, Simon Pettet, and Alice Notley, among many others.

Reams of paper, printing supplies, books, back issues, and correspondence were stacked throughout the house. An industrial stapling machine allowed us to more quickly assemble issues that were admittedly too thick to hold conventional staple bindings. Library subscriptions helped offset supply and distribution costs, particularly after Robert Creeley selected several authors from issue 6 for the *Best American Poetry* in 2002. The larger communities in which *Skanky Possum* interacted enabled us to expand conversations about poetry in New York at the Poetry Project, in San Francisco at St. Mary's and San Francisco State, at the Kelly Writers House at the University of Pennsylvania, and in Chicago at the Chicago Public Library. We developed friendships in diverse communities of the period and with poets who went on to form their own presses. There was a rich exchange of letters with luminaries like Amiri Baraka, Ed Dorn, Robert Creeley, Kenneth Irby, and Joanne Kyger, as well as with younger writers like Tom Devaney, Roger Snell, Juliana Spahr, Kristin Prevallet, and many others.

During the years of *Skanky Possum*, my own essays, reviews, and critical tangents found homes at Jessa Crispin's *Bookslut*, John Tranter's *Jacket*, Eric Lorber's *Rain Taxi*, and under various editorships at the St. Mark's *Poetry Project Newsletter*. I published reviews and critical comments in the "Possum Pouch," a small prose section in each issue of *Skanky Possum* devoted to argumentative positions and reviews. By 2003, I had begun contributing to an irregular blog on the *Skanky Possum* web site, designed and maintained by Jerrold Shiroma. Part of the function of the blog was to draw attention to our print projects and to extend enthusiastic discussions of poetry and poetics across the intersecting communities of the web. While my own reviews and notes on poets like Jennifer

Moxley, Jerome Rothenberg, and Gabriel Gudding appear in the Possum Pouch, we also welcomed news and poems from a range of correspondents.

By 2005, the dynamic scenes of poetry Hoa and I fostered as editors and publishers required an immense amount of labor to maintain. While poets like Rebecca Wolff, Joshua Beckman, Matthew Zapruder, and Joshua Edwards pursued more traditional routes of publishing with their presses—*Fence*, *Verse/Wave*, *Canary*, respectively—the intersection of our creative interests with the obligations of domestic routine (by now we had two small children), began to narrow our attention. We also never professionalized in a way necessary for the longterm continuation of a journal or book imprint, which would have required an editorial board, robust funding, and a commitment to more elegant and marketable print forms that could be legibly displayed in bookstores and distribution catalogues.⁷ At the time, my attention was increasingly torn between supporting publications of *Skanky Possum* and also shaping my own writing and growing scholarship. (I enrolled in a PhD program at the University of Texas in 2006, the year after our final publications.) The energy exerted in editing, production, distribution, event planning, and correspondence since 1996 in San Francisco is extraordinary. But Hoa and I both required new modes of literary and social encounter, moving attention to our own creative and critical labor, and so we slowly shifted focus from printing to hosting readings in our home. The ten-year production period of *Mike and Dale's* and *Skanky Possum* was one of service and self-education. Both magazines introduced us to a wide range of writers in North America and

⁷ A *Skanky Possum* illustration did, however, appear on the front cover of Small Press Distribution's Spring/Summer 2004 catalogue. See above for a reproduction of the image.

beyond, and helped us clarify positions regarding the making of art in a particular period in late twentieth-/early twenty-first-century North America. That groundwork prepared us for new projects and commitments to come, and it helped put poets in touch with one another through discussions across a range of poetic traditions.

Some Final Reflections

I return to the idea of ethos. It's a term I'm using to describe the complex interaction of individuals seeking ways to establish authority in an antithetical social, technological, and geographic reality. I am not talking about dogmatic authority, but the kind of authority developed by trust, enthusiasm, and commitment to an establishment of literary practices and social relationships. What made the nineties unique to me was the unsettled field of writing and a potential for recovery and curation of previous literary traditions. There was a sense, perhaps because we were younger, of moving oneself forward in new directions according to temperament, necessity, desire, and commitments across complex channels of organization. *Skanky Possum* supported an egalitarian ethos and an establishment of character we found crucial for announcing oppositional contexts for writing. Our experience at New College was crucial for laying the groundwork that would shape our publishing objectives. I remain committed to a sustainment of wonder, even in this world of neoliberal violence. What is it to write a poem in the pressure cooker of North America? Who do we call friend? How might possibility grow out of division? We are all conspirers in an era of suppression and violation of the most basic human instincts to live free of systemic forms of coercion.

Our publications began a response to what has now come more aggressively onto the political horizon. As Lorenzo Thomas once reminded me, “artists are not the only minds at work.”

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Dale's Younger Poets contributors:

Issues 1-2: Anselm Berrigan; Tom Clark; Dale Smith; Hoa Nguyen.

Issue 3 (Autumn 1996): Tom Clark; Dale Smith; Leslie Davis; Hoa Nguyen; and Michael Price.

Mike and Dale's Younger Poets contributors:

Issue 4 (Winter 1997): Anselm Hollo; Leslie Davis; Duncan McNaughton; Michael Price; Alva Svoboda; Michael Rothenberg; Max Heinegg; Dale Smith; Edward Ainsworth; Kevin Opstedal; Hoa Nguyen; and Tom Clark.

Issue 5 (Spring 1997): Juliet Clark; Jen Abeles; Duncan McNaughton; Connie Deanovich; Kit Robinson; Michael Price; Alva Svoboda; Adam Cornford; Noel Anderson Black; Michael Rothenberg; Kevin Opstedal; Katherine Lederer; Dale Smith; Edward Ainsworth; Elaine Equi; Hoa Nguyen; Richard D. Houff; and Tom Clark.

Issue 6 (Summer 1997): Philip Whalen; Joanne Kyger; Drew Gardner; Jeff Conant; Owen Hill; Bill Berkson; Dario Villa; Richard D. Houff; Michael Price; Connie Deanovich; Araki Yasusada; Anselm Berrigan; Edward Ainsworth; Kenward Elmslie; Donald Guravich; Ron Padgett; Sarah Menefee; Kevin Opstedal; Dale Smith; Noel Anderson Black; Hoa Nguyen; Adam Cornford; Tom Clark; and Edward Dorn.

Issue 7 (Autumn 1997): Lisa Jarnot; Anselm Hollo; Daniel S. Mosher; Katherine Lederer; John Herndon; Noel Anderson Black; Gwendolyn Albert; Michael Rothenberg; Richard D. Houff; Lewis Warsh; Leslie Davis; Kevin Opstedal; Michael Price; Dale Smith; Vincent Farnsworth; Tony Lopez; Tom Clark; Hoa Nguyen; Duncan McNaughton; and Ben Harwood.

Issue 8 (Winter 1998): Edward Ainsworth; Edmund Berrigan; Ted Berrigan; Noel Andersen Black; Sherry Brennan; Tom Clark; Jack Collom; Clark Coolidge; Gary Dickerson; Kevin Fitzgerald; Greg Fuchs; John Herndon; Joey Kolb; John Latta; Katherine Lederer; Hoa Nguyen; Jamison Panko; Simon Pettet; Wanda R. Phipps; Michael Price; Stephen Ratcliffe; Suloni Robertson; Michael Rothenberg; Joe Safdie; Sal Salasin; Dale Smith; and Alva Svoboda.

Issue 9 (Spring 1998): Jack Micheline; Peggy Kelley; John Bovio; Steve Emerson; Jim Nisbet; Carl Thayler; Bobbie West; Duncan McNaughton; Elinor Nauen; Anselm Berrigan; Kevin Opstedal; Pam Brown; Keith Kaufman; Tom Clark; Bernstein/Price/Opstedal/Smith; and a dedication, "In Memory of Jack Micheline Nov 6, 1929Feb 27, 1998".

Issue 10 (Summer 1998): Gerrit Lansing; Sarah Menefee; José Lezama Lima (translated by Roberto Tejada); Vincent Farnsworth; Patrick Doud; d. a. dubuc; Noel Andersen Black; Leslie Davis; Dan

Featherston; Kenneth Irby; Dale Smith; Tom Clark; Lacy L. Schutz; Jeffrey Cyphers Wright; David Lehman; J. J. Campbell; Katrina Dalton; Greg Fuchs; Dawn Michelle Baude; Kevin Opstedal; Douglas Oliver; Brett Evans; Kristin Prevallet; MTC Cronin; Adam Cornford; Michael Price; John Herndon; Geoffery Young; Chris Stroffolino; Hoa Nguyen; Alice Notely; and an interview with Joanne Kyger.

Skanky Possum Magazine Contributors:

Issue 1 (Autumn 1998) Eileen Myles; Richard Martin; Lori Quillen; Andrew Joron; Sotère Torregian; Tensho David Schneider; Tom Devaney; Todd Baron; Anselm Berrigan; Dawn Michelle Baude; Jules Mann; Roger Snell; Rick Snyder; Carl Thayler; Rachel Loden; Kristin Citrone; Scott Keeney; Linh Dinh; Bill Berkson; Bobbie West; Patrick Durgin; Elizabeth Treadwell; Julia Conner; Alice Notley; Standard Schaefer; John Latta; Karen Stromberg; Michael Gizzi; Joel Dailey; Mark Salerno; Betsy Fagin; Rachel Levitsky; Joshua Beckman; and Simon Pettet.

Issue 2 (Spring 1999): Stefan Hyner; William Corbett; Michael Leddy; Lewis Warsh; Heraclitus; Sotère Torregian; Gwendolyn Albert; Carol Mirakove; Clark Coolidge; Stephanie Dean; Ange Mlinko; Hoa Nguyen; Kristin Prevallet; Tom Clark; Laura E. Wright; David Hess; Stra Schrag; Sal Salasin; Kenneth Tanemura; Peggy Kelly; Gloria Frym; Stephen Ellis; and Diane di Prima.

Issue 3 (Fall 1999): Kenward Elmslie; Daniel Kane; Chad Kenward; Diane Wald; Jack Collom; Linh Dinh; Laura Jay Lustig; Jen Hofer; Philip Trussell; Betsy Andrews; Eric P. Elshtain; Lacy L. Schutz; Susan Maurer; Darcy Nuffer. C. W. Swets; Roger Snell; Dale Smith; Randy Prus; Sarah Menefee; Howard McCord; Kevin Larimer;

Patrick Pritchett; Anselm Hollo; Brendan Lorber; Carl Thayler; Norma Cole; Kent Johnson; and Tom Clark.

Issue 4 (Spring 2000): Kenneth Irby; Elizabeth Young; Drew Gardner; Elisa McCool; Brenda Iijma; Stephen Ratcliffe; Sotère Torregian; Eleni Sikelianos; Elizabeth Willis; Judy Roitman; Joe Maynard; Jeffrey Julich; Peter O’Leary; Bobbie West; Alicia Marie Howard; Marcella Durand; Stefan Hyner; Ouyan Xiu (translated by Simon Schuchat); Tom Whalen; David Baratier; Albert Flynn DeSilver; Ji Eun Lee; David Hess; Mark Pawlak; Paul Christensen; Craig Hill; Alan Gilbert; Cyrus Console; Bruce Severy; Tom Clark; and Marlene Lortev Terwilliger.

Issue 5 (Fall 2000): Charles Borkhuis; Andrew Maxwell; Nicole Burrows; Andrew Felsing; Cliff Fyman; Rachel Loden; Sean Casey; Tembi Bergin; Linh Dinh; Carol Szamatowicz; Christopher Putman; Jules Mann; David Hess; Thomas Fink; Connie Deanovich; Bill Zavatsky; Pam Brown; Benjamin Friedlander; David Cook; Catherine Wagner; James Wagner; Tsering Wangmo Dhompa; Sharon Preiss; John Moritz; Richard Martin; Tom Devaney; Netta Gillespie; Laura E. Wright; Rick Snyder; Gary Sullivan; Dale Smith; Carl Thayler; and Kent Johnson.

Issue 6 (Spring 2001): Amiri Baraka; D. A. Prigov; Tom Clark; Hassen; Clayton Eshleman; Marc Olmstead; Beth Murray; Amy King; John Latta; Jeffrey Little; Jules Boykoff; Elaine Equi; Frank Sherlock; Alex Ethan Horne; Mark Salerno; Diane Wald; Garin Cycholl; Brien Clements; Nancy Kangas; Kristin Prevallet; Ben Lerner; Ange Mlinko; Albert Glover; Steve Timm; Larry Sawyer; Richard Loranger; Ann Erickson; Diane di Prima; Michael Boughn; Carl Thayler; Soraya Shalforoosh; and Joe Safdie.

Issue 7 (Autumn/Winter 2001-2002): Tom Clark; Friedrich Hölderlin and Johann Wolfgang von Goethe; Stephen Ellis;

Elizabeth Robinson; Devin Johnston; Allison Cobb; Fred Smith; Vicki Hudspith; Gene Fowler; Michael Creedon; Carl Thayler; Hoang Da Thi; Ethel Rackin; Tom Devaney; Sotère Torregian; Roger Snell; Julie Reed; Duncan McNaughton; Franklin Bruno; Roberto Tejada; Dale Smith; J. J. Blickstein; John Olson; Ann Elliott Sherman; Lee Ann Brown; Monica Peck; Brenda Iijima; and Robert Kelly.

Issue 8 (Autumn/Winter 2002-2003): Ariana Reines; Carol Szamatowicz; Yago Cura; Stacey Duff; Vicki Hudspith; Alan Duke; Matt Hy; Joshua Edwards; Joshua Beckman; Corey Mesler; Susan Wheeler; Annabel and Susan Wheeler; Laurie Price; Lauren Rile Smith; Chris Stroffolino; Arielle Greenberg; Mark Terrill; Graham W. Foust; Michael Magee; Jason Jenson; Michael Ives; Clayton Eshleman; Tom Lowenstein; Michael Tod Edgerton; Eric Abbott; Simon Pettet; Kit Robinson; and Alan Gilbert.

Issue 9 (Autumn/Winter 2003-2004): Timothy Liu; Karen Weiser; Andrew Joron; Nathaniel Tarn; Daniel Bouchard; Tom Clark; Christopher Longoria; Eleni Sikelianos and Jack Collom; Andy Schuck; Avery E. D. Burns; Leslie Davis; Gloria Frym; Carl Thayler; Joanne Kyger; and Joe Safdie.

Issue 10 (Autumn/Winter 2003-2004): Eileen Myles; Richard Owens; Mark Farrell; Catherine Kasper; Jerome Rothenberg; Albert Glover; Chris Clendenen; Tom Fink; Chris Stroffolino; Peggy Kelley; Vincent Katz; Donald Guravich; Roger Snell; Stephen Bett; Duncan McNaughton; Chris Tysh; Laure Millet; Maureen Foley; Linh Dinh; Jenny Browne; Diane di Prima.

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