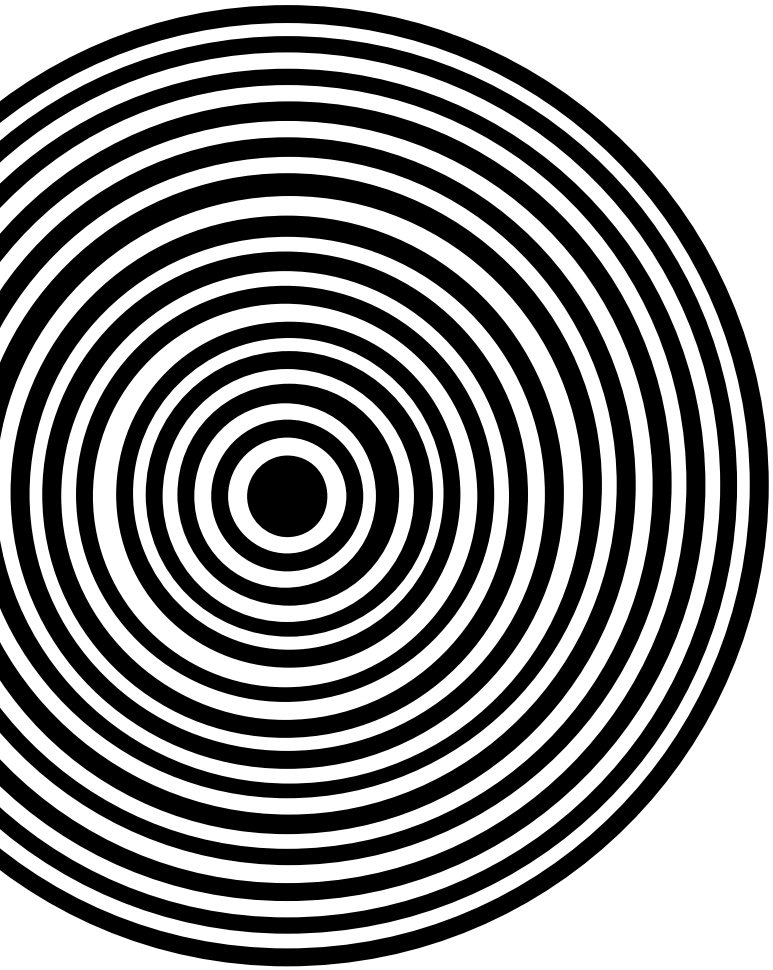
20

The Neighbors



AMONG THE NEIGHBORS

An Imaginary Cartography
of Constellations
& Cloud Forms

An Imaginary Cartography

of Constellations & Cloud Forms

The
Neighbors

collated by series editor

Edric
Mesmer

AMONG THE NEIGHBORS 20

The Poetry Collection of the University Libraries,
University at Buffalo, The State University of New York
Buffalo, New York
2022

LORI ANDERSON MOSEMAN

an arc for AMONG the NEIGHBORS*, Issue 20*

the lost years of no backward compatibility
the now unreadable CD ROMs
(e.g. *The Little Magazine*, Volume 21)*
"multimedia writing ImagerY sound" tricking
us to abandon print our banking
on HTML on Macromedia products†
as portals, as communities (t*rAce,*
Awophop Groupuscle)‡—"collaborative
computer-network writing sessions"
rendering the *magazine* temporarily obsolete
that moment *before* digital journals jettisoned
hypertext experiments so as to mirror
slick print of corporate promo
then
that moment (has it happened?)
when journals born as a digital magazines return
to print and print alone—when mags mirror
zines, insisting on being typed
on machines without automatic correctability
the raw, mistake-ridden risk of it
imagine a print run of a dozen
each copy hand-delivered with a kiss
O ephemeral beauty of conversation
in the predawn of podcasts
give me moonset— the carved arc of it all

---

* Pequeño Glazier, Loss. *Digital Poetics: Hypertext, Visual-Kinetic Text and Writing in Programmable*…

> "A significant CD publishing event 1995…
> *The Little Magazine,* Volume 21…
> subtitled 'The Egg of Thought Becoming Human'…
> clearly marked the cutting edge…
> marked anti-business tone…
> non-elitist, non-commercial, experimental…
> 'limitless plasticity'…"

† Version 1.1 of Flash, Fireworks, Dreamweaver, Director

‡ Funkhouser, Chris, *In Audio. Practice, O Albany.*
https://jacket2.org/commentary/audio-practice-vii

AMONG THE NEIGHBORS
a pamphlet series for the study of Little Magazines
The Poetry Collection of the University Libraries, University at Buffalo

Edric Mesmer, series editor
esmesmer@buffalo.edu

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The series editor wishes to thank my many colleagues for their support, especially Jen Frys, Alison Fraser, Kris Miller, and James Maynard. My thanks also to Michael Basinski for his enthusiasm for this project. The series would not have been so well-produced if not for the assistance of Patrick Riedy and for the professionalism of Vic Garrow and Steve Wellenc at Rapid Ray's Printing & Copying.

The idea for this 20th issue was inspired by encouraging suggestions from Karen Mac Cormack, Margaret Randall, and Michael Boughn.

cover design by Patrick Riedy and Edric Mesmer

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Asterisms Among the Neighbors

murmurations

Recent studies in animal movement modelling suggest that groups such as starlings aren't acting on organized herd mentalities, but that individuals "sought to match the direction and speed of the nearest seven or so neighbours."§ Beyond the intent of such formations, it seems most relevant in thinking about little magazines to weigh optics against aesthetics:

> When we watch a murmuration pulsate in waves and swirl into arrays of shapes it often appears as if there are areas where birds slow, and become thickly packed in, or where they speed up and spread wider apart. In fact this is largely thanks to an optical illusion created by the 3D flock being projected onto our 2D view of the world, and scientific models suggest that the birds fly at a steady speed.**

I'm reminded of a time I was told this story: a reader approached Poet Q and asked her if she and Poet P always appeared in magazines together. Surprised, Poet Q responded that she didn't in fact know Poet P, personally. The reader pointed out to Poet Q two recent magazines in which her work and that of Poet P appeared side-by-side, with no alphabetical ordering.

These dual occasions delight in pointing to aesthetical and chance alignments over the social connections inferred through the optics of a contents page—especially where those aesthetic values were hewn by different editors, whose connection to each author and to one another may remain unknown, obscured, or 2D.

This introduction is an earlier version of an essay to appear in the *Post45* cluster on post-1960 little magazines edited by Nick Sturm, forthcoming.

§ Wood, A. Jamie and Colin Beale. "Starling Murmurations: The Science behind One of Nature's Greatest Displays." *The Conversation*, 6 Feb. 2019. https://theconversation.com/starling-murmurations-the-science-behind-one-of-natures-greatest-displays-110951. 29 Dec. 2021.

** Ibid.

waves

Is the currency of little magazines readership?—readership being that logistically unknowable but palpable audience not quite told by circulation or print run; especially given the range of *time*. For a magazine can come to mean in different ways over time; see, for example, the Modernist Journals Project (https://modjourn.org).

Movement among rea—[*scratch that!*] A readership's movement feels like a physics problem; not the physicality of the magazine in its material form, but the passage of the magazine as it is affected by the planes through which it moves: eras, political shifts, armchairs… I'm very close to going in over my head when I use this analogy—so when I say *Schrödinger*'s *equation*, it's only for the idea of the [literary reception] being an unseen [little magazine] still in motion within its covers.†† For we might accept that the magazine (time-dependent) is a many-different-waved formation, especially if not under constant observation…

When the magazine becomes again observable (i.e. opened by a reader with elbows on armchair, or thumbed through on a stool in Rust Belt Books in Buffalo's Allentown, or at the reading room of an archive for poetry), its participants, aesthetics, and physicality become apparent again, as circumscribed by the situation of the reader in their particular moment.

Close it up, put it back in that jukebox archive, or on that TARDIS shelf, and energy is again non-kinetic, wholly potential—awaiting reinterpretation in the act of reading. What I'm trying to get at is that that energy is contained, as a system, within the parameters of that magazine. The physics of it hazarding—

†† I am mostly boosting my woefully limited understanding of Schrödinger's Equation with a video in the popular series by Jade Tan-Holmes: "What is The Schrödinger Equation, Exactly?" *YouTube*, uploaded 6 July 2018. https://www.youtube.com/watch?v=QeUMFo8sODk. 29 Dec. 2021.

the wave function
"researchers invent[ing] a range of […] narratives that [link] [modernity] to the contemporary"[#]
divided by
"the thing is abstraction **doesn't** vs. embodiment"[§§]
equals
we don't know where the energy of the magazine will be each time we open it

[x] the coefficient: time. Even if we can't know—say—its catalogic value or readership, as fixed, we can discern a little magazine's energy by those other characteristics (participants, aesthetics, physicality) plus their reception as it changes over time. This isn't purely statistical, as in usage; but the way readers have, do, and continue to engage with a certain magazine for the dimensions it opens again (and newly again) in the strata of readers' own narratives—and by the faddishness and relevance of its aesthetic grammar.

a commons?

We lineate among egos, rosters, and visionary imperatives (which used to dress in manifestos…), collapsing dimensionality from where we now sit, reading.

Sophie Seita reminds how: "Ideally, a little magazine establishes a commons, with inclusive and distributed ownership. But most magazines and literary communities define themselves or are defined as much by their outsides as their insides."[***]

[#] Robertson, Lisa. *Office for Soft Architecture.* Astoria, Oregon: clear cut press, 2003, p. 146.
[§§] Rosenfeld, Rhoda. Email to Edric Mesmer. May 2, 2021; emphasis mine.
[***] Seita, Sophie. *Provisional Avant-Gardes: Little Magazine Communities from Dada to Digital.* Stanford: Stanford University Press, [2020], p. 13.

But I have always also loved a magazine that belies a commons, even as establishing a commons, as praxis, holds true!—where pattern recognition meets colloquial invention: the magazine as collection of aesthetics meeting for the first time across the arcade of bound page.

There's also much debate among those who study little magazines as to when a magazine should *stop* being studied…I turn again to a formulation from Seita: when a magazine becomes recognizably inward-looking.‡‡‡ The bookend as exemplar!

And if no commons exhibits, how does the magazine continue? It takes on a less social schema in refusing school and recognizes a notion of building itself again and again, issue to issue, era to era—how Mark Mazower formulates that the Salonica of today is a different city built upon the Salonica of the past.### So name might be eponym for a (wavering) set of aesthetics under cover.

names for constellations

"constellations are doors"—Jo Cook
[as recorded by Frances Zorn]

Take Orion's Belt, one of the most easily discernible signposts in the northern and southern hemispheres. Known by their Arabic names, that belt is: Alnitak, Alnilam, Mintaka—*this* asterism; prominent grouping; less than a constellation; a noted signpost; arrangement of three asterisks. These stars—in 3D—are not actually aligned. And their asterism goes by many names, depending on the episteme in which one's armchair anchors.

In northwestern Mexico, the Seri people called these same stars: Hap, Haamoja, Mojet. In Finnish, this asterism is said to be Kaleva's

‡‡‡ Remembered from Sophie Seita's talk "Formal Outliers: The Heterogeneity of the Avant-Garde Little Magazine," given Friday November 22, 2013, in the seminar room of the Poetry Collection, University at Buffalo.
Mazower, Mark. *Salonica, City of Ghosts: Christians, Muslims and Jews, 1430-1950. New* York: Vintage Books, a Division of Random House, Inc., 2006.

sword. In Maori, it is Tautoru—"string of three"—the stern of Rangi's canoe. The asterism takes different names and configures as parts of different constellations, remaining fixed in 2D association from where we read.

And just as this reader might once have taken the notion to collate a local journal (*Yellow Edenwald Field*) that became an international publication (*Yellow Field*), so the recurrence of certain names (attached to works contained within) might splay across that span of magazines —luminous points in a paginated sky.

Let's call this notation: Basinski—Wyszomierski—Kassirer.§§§

& cloud forms

Or maybe these formations are just projections we read off clouds.

Edric Mesmer
Series Editor
Summer 2022

§§§ This asterism takes its nomenclature from the work of Michael Basinski, Donna Wyszomierski, and Norma Kassirer—three writers whose names recur across the pages of both *Yellow Edenwald Field* and *Yellow Field*.

STEWART ACUFF

Blue Collar Review: A Journal of Progressive Working Class Literature. (Norfolk, Va., 1997-).

AMMIEL ALCALAY

Rolling Stock (Boulder, 1981-1991), edited by Ed Dorn and Jennifer Dunbar Dorn.
Bean News (San Francisco: Zephyrus Image, 1972-1975), edited by Ed Dorn and Jeremy Prynne.

MICHAEL BASINSKI

Ole (Bensenville, Illinois: Mimo Press, [1964]-[1967]), edited by Douglas Blazek.
Bikini Girl (New York, NY, [1979?]-[1981?]), edited by Lisa Baumgardner.

DEREK BEAULIEU

Stuart Ross's Proper Tales Press (Toronto; Coburg, Ont., 1979-).
Stuart Ross's *who torched rancho diablo* magazine (Toronto: Proper Tales Press, 1991-[1993?]).
Damian Lopes's press Fingerprinting Inkoperated (Montréal; Toronto, 1990-1999).
White Pelican magazine (Edmonton, 1971-1976).
3¢ pulp magazine (Vancouver: Pulp Press, 1972-1980).
20 cents magazine (London, Ont.: Twenty Cents Pub. Co., 1966-1970).
IS [pronounced "eyes"] magazine (Toronto: Coach House Press, 1966-).
Darren Wershler's *TORQUE* magazine (Toronto, 1994-).
Natalee Caple's Tortoiseshell & Black press (Toronto, 1996-2012).

Rob McLennan's above/ground press (Ottawa, 1993-).
Sam Andreyev's The Expert Press (Toronto, 1997-2003).
Lillian Necakov's The Pink Dog Press (Toronto, 1988-1993).
Sin Over Tan magazine (Toronto, Ont.: COS Press, [1990s?]), edited by Michael Holmes, Bill Kennedy, and Darren Wershler-Henry.
Canadian Whole Earth Almanac (Toronto: Canadian Whole Earth Research Foundation, 1970-1972).
Underwhich Editions (Toronto; Saskatoon, 1977-2015).

KEN BOLTON

Sport (Wellington, N.Z.: Fergus Barrowman, 1988-[?])

PAM BROWN

I would like to see an account/record or exploration of Michael Brennan's Vagabond Press's 'Rare Object Series'.

From the website:

> Vagabond Press started with the Rare Object Series in July 1999, publishing two small chapbooks of poetry by David Brooks and Nick Riemer and ran until 2014 with the last chapbook presenting work by the great J.S. Harry. The series remains iconic in Australian poetry publishing, bringing together key emerging and established Australian poets at the turn into the twenty-first century, and being remarkable for the quality of the work published and the design and production values. Originally based on a combination of the design values of French press Fata Morgana and Neil Astley's beautiful Poetical Histories series, the Rare Objects is remarkable for the cover art produced by Kay Orchison, exquisitely conceived and designed in response to each poet's work. This was publishing with the focus first and foremost on the work and the reader, creating beautiful hand-made objects that are made to disperse and disappear quickly within a community of readers. This initial experiment in independent publishing was a catalyst in the resurgence of independent Australian poetry publishing over the first decade of

the twenty-first century, and remains the groundwork and foundation of the press. A labour of love, commitment to new writing and community.

https://vagabondpress.net/collections/rare-object-series

PAUL BUCK

Comments and commentaries on magazines, whether as articles or interviews, whether from editors or readers, have always been of interest, not least because of my own experiences with *Curtains* and other magazines and anthologies edited. Whether the texts recall the history of the magazine, or anecdotes, analysis or practical information, detailed or slight, all are absorbed. I've always been particularly intrigued to discover the reasons and methods adopted by others.

In the late 1970s *TriQuarterly* did an enormous issue (#43, running to 756 pages) that was filled with reports on the American magazines of those times. And I had personal correspondence earlier in that decade with Clayton Eshleman (at that time editing *Caterpillar*) noting a few things that guided him, relating back in his turn to his own crucial contact with Cid Corman regarding *Origin*. My modus operandi was quite developed by the time I obtained that issue of *TriQuarterly*, but

I still recall taking on board some of their thoughts. They are probably pencilled in the margins of my copy on a shelf here if I was to look. Anyone who has access to a library copy, or searches online, and wants a formidable burst of energy to activate them would do well to spend some hours reading it through.

To step out of the area of British and American magazines, I have also been absorbed by French magazines. Another culture, another approach. Some, like *Tel Quel*, have had lengthy essays written on them. For me, there's a long string of magazines from France that provoked and influenced when I was working hard in that field, magazines that pushed me to widen my own parameters, like *A, Les Cahiers du Double, Change, Critique, Dérive, Dirty, Erres, Exit, fragment, Minuit, Monsieur Bloom, Obliques, Textuerre, Ubacs*, and indeed others. Each one instigated further reflections for my own activities. What seems important to me is that someone who determines to edit a magazine can have quite tenuous ideas to begin with on why they have embarked on such a course. And what becomes similarly important is to discover how those ideas changed and developed, particularly in positive ways. I wish to emphasize the positive because these points are what are needed to encourage others in the future to embark on their own crazy course. There will always be pitfalls, often emphasized, and there will usually be financial aspects underlined that lead to each magazine's demise or halt. All those are incidental to the charge that comes from producing a magazine, whether it lasts one issue, ten issues or indeed what seems like forever.

PHILIP CLARK

Sebastian Quill (San Francisco, California: Hoddypoll Press, 1970-[1972]), edited by James Mitchell.

STEVE CLAY

Some of the little magazines (mostly concrete/visual) and presses I'm researching, cataloging, and writing about include:

A
Abracadabra
Abyss
Access
And
Approches
AQ
As Is Times
Assembling
Bad Breath
Blank Tape
Bo Heem E Um
Ceolfrith
Doc(k)s
Elfin Plot
Form
Fruit Cup
Geiger
Generator
Hanuman Books
Hermetic Press
Industrial Sabotage
Intermedia
Interstate
Kaldron
Kontakte
Kontexts
Kroklok
Lines
Lodgistiks
Lost and Found Times
Luv (for poems)
Moschatel
Pages
Schmuck
Score
Shi Shi: Concrete & Visual Poetry
Signal
Stereo Headphones
The Insect Trust Gazette
Typewriter
UNI/vers(;)
Xerolage

MARTEN CLIBBENS

The Black Mountain Review (Black Mountain, N.C.: Black Mountain College, 1954-1957), especially under the editorship of Robert Creeley.

SALLY COOK

Magazines interested in contemporary formalism:

- *Trinacria: Poems, Translations, Essays, Reviews* (New York, 2008-), edited by Joseph S. Salemi.
- *Expansive Poetry Online: A Journal of Contemporary Arts* (2019-). http://www.expansivepoetryonline.com/.
- *The Society of Classical Poets* (Mount Hope, N.Y., 2013-), edited by Evan Mantyk.

DES COWLEY

Ken Bolton, who published *Magic Sam* (Sydney: Absolutely Furious Productions, 1976-1981) and later *Otis Rush* (North Adelaide: South Australian Publishing Ventures and Futures, 1987-1996), and was also involved with Sea Cruise books (Sydney; Glebe, 1977-1989), Little Esther (Adelaide, 1987-2012), and a range of small press poetry.
Pi O, who published *Migrant 7* (Melbourne, 1984-1987), *Fitzrot* (Fitzroy, Vic.; Collingwood, 1973-[1975?]), and a raft of small press material, including concrete poetry.
Robert Kenny's Rigmarole of the Hours Press (Melbourne, 1974-1983), which overlaps with Kris Hemensley—began as a magazine, but segued into a series of poetry booklets.

See also:

Phillip Edmonds. *Tilting at Windmills: The Literary Magazine in Australia, 1968-2012*. Adelaide: The University of Adelaide, University of Adelaide Press, 2015.
Michael Denholm. *Small Press Publishing in Australia* (in 2 volumes). North Sydney, N.S.W.: Second Back Row Press; Footscray, Vic.: Footprint, 1979-1991.

JOHANNA DRUCKER

The constellation of electronic publishing activities: UbuWeb, PoEx, ELO, and the EPC at Buffalo.
PennSound.
The artists' book work of Charles Alexander (Chax Press), Kyle Schlesinger (Cuneiform), Felicia Rice (Moving Parts Press), and Turkey Press (Harry Reese and Sandra Liddell Reese).
The cross-section around the question of how literary production and artists' books connect, found in the work of Emily McVarish and John Crombie and in my own work.

RACHEL BLAU DUPLESSIS

How(ever). (San Francisco, CA, 1983-1992), edited by Kathleen Fraser; with editorial collective including Frances Jaffer, Beverly Dahlen, Rachel Blau DuPlessis, Carolyn Burke, Susan Gevirtz, Chris Tysh, Myung Mi Kim, Meredith Stricker, Diane Glancy, and Adalaide Morris.
HOW2. ([Lewisburg, Pa.]: [Kathleen Fraser], 1999-2008), founding editor Kathleen Fraser; with editorial collective including Jo Ann Wasserman, Ann Vickery, Eléna Rivera, Kathy Lou Schultz, Robin Tremblay-McGaw, Linda Kinnahan, Elisabeth Frost, Kimberly Lyons, Wendy Tronrud, Mytili Jagannathan, Elisabeth Joyce, Carla Harryman, Sarah Lundquist, Nada Gordon, Deb Comerford, Jeanne Heuving, Hilda Bronstein, Renee Gladman, Caroline Bergvall, and more.
Gare du Nord (Paris, 1997-), edited by Alice Notley and Douglas Oliver.

ALEXANDRE FERRERE

Vort (1972-76), edited by Barry Alpert.
Black Box (1972-79), edited by Alan Austin [poetry readings and interviews issued on audiocassettes].
Unpublished Editions press, edited by Dick Higgins.

SUSAN GEVIRTZ

I'd love to see attention to and discussion of *Alcheringa*, the ethno-poetics magazine that came out between 1970-1980. Also, what other journals, magazines, one-offs, did the people involved with this circle also publish? I'm thinking of J. Rothenberg, Dennis and Barbara Tedlock, et al… Can ethnopoetics only be conceived of as an imperialist undertaking, or does it, did it in the decade *Alcheringa* came out, serve other purposes?

It would be great to look at Roberto Tejada's *Mandorla*, published in Mexico and the U.S. from 1991-2014, I think… And what kinds of conversations between Mexican and US poets were set into motion as a result of this journal? What other journals fall into this category of publishing across two specific cultures and languages?

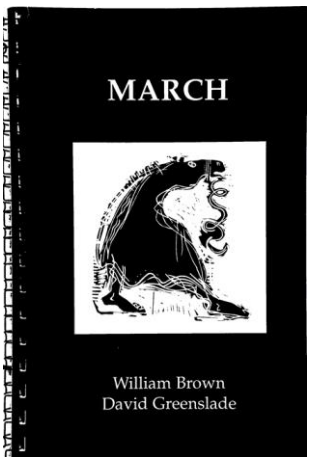
How about a focus on women's poetry magazines/journals of the '80s? A partially self-serving dream, as I was an associate editor on HOW*(ever)* and would be interested to see how it is or isn't of use to writers now—And what other, if any, journals focused on "experimental writing by women" and edited/published by women, were in circulation at the time, and are now. Is there a legacy? Something we might even trace as a tradition? Do women and women-identified editors and publishers run presses more often now than journals? And journals exist as an online adjunct to the press…

Or might the category "woman" itself be too limiting for a continuation of this discussion?

DAVID GREENSLADE

Israddol (Welsh: inferior)*
Y Wasg Israddol *(Welsh: The Inferior Press)*

Every year in Wales there is a huge ten-day Welsh language festival dating back hundreds, some would claim thousands of years. This festival is the Welsh National Eisteddfod. Eisteddfod means, literally—'place of the chair'. Its major ritual includes awarding a marvellous chair to the festival's winning poet. Surrounding the main performance pavilion are hundreds of smaller stands where artists, artisans, clubs, charities and all sorts of Wales/Celtic related groups hold their own receptions and exhibitions.



In 1998, prior to the Bridgend National Eisteddfod, I was invited to collaborate with an artist I hadn't even met yet to produce a book complementing his black and white lino/intaglio prints. The artist was William McClure Brown and he intended to show his work at a smaller unit for the duration of the festival.

With less than a year to go, our book came out at 32 pages, wire bound, fully illustrated. There was no time to find a conventional publisher, so I petitioned for an ISBN and Y Wasg Israddol (The Inferior Press) was born. The book *March* (Welsh, pronounced Marɔx; 'ch' as in Scottish 'loch'), which means 'stallion', sold out and we printed a second edition.

March was favourably reviewed, and Y Wasg Israddol had made its mark. One reviewer though disliked the name of the press and asked why it should be called 'inferior' when its first product was clearly of a high artistic standard.

The word 'inferior' was chosen in the Jungian sense of the inferior function. There was something mischievous, autonomous, and disruptive about our project—all materials were borrowed, and we also had a strange mascot—the mid-winter sprite, life-size puppet or imp known as Y Fari Lwyd (The Grey Mare)—a horse's skull decorated with ribbons and mounted on a stick. Jungian 'inferior' (i.e. Israddol) just about summed us up.

Y Wasg Israddol has published subsequent rogue titles. This small press later prompted other collaborative and inclusive projects, notably the a.r.c.i.p.e.l.a.g.o. group of artists and writers, still going. No longer confined to Wales, Y Wasg Israddol's extremely tentative

reach has spread internationally. With two ISBNs remaining from the original ten that were donated way back in 1998, who knows what these next two imprints will bring?

WHIT GRIFFIN

Mapping the Psychic Landscape

I feel like we are currently experiencing a psychedelic renaissance/ entheogen-fueled spiritual revival in this country. Cannabis is legal in over half the states, and here in Denver we decriminalized psilocybin in 2019 (with other cities following shortly thereafter). A lot of people point to Gordon Wasson's essay, "Seeking the Magic Mushroom," which appeared in the May 13, 1957 issue of *Life* magazine, as the catalyst for the "Psychedelic Sixties." But it was Robert Graves—a poet—who first alerted Wasson to the fact that a "mushroom cult" still existed in parts of Mexico. The connection between Graves and Wasson is made in many of the texts within the "psychedelic lit" genre, two examples being in Peter Stafford's *Magic Mushrooms* (Ronin, 1993) and Simon Powell's *Magic Mushroom Explorer* (Park Street, 2015).

I am very interested in what you might call "fringe spirituality." Erik Davis is a scholar who devotes much time to exploring this landscape. In reading his 2019 book, *High Weirdness: Drugs, Esoterica, and Visionary Experience in The Seventies*, I came across this tidbit: Talking about the writer Robert Anton Wilson and his wife Arlen, "The couple also joined two small witchcraft groups, the Stone Moon coven and the Moebius Circle. Both of these groups were spin-offs of the New Reformed Orthodox Order of the Golden Dawn, a vital Northern California tradition whose followers described themselves in one in 1972 publication as 'an assemblage of natural anarchists, bootstrap witches and alienated intelligentsia.' As mentioned in an earlier chapter, the NROOGD broke rank with most witchcraft groups of the day by unabashedly celebrating their creative fabrication of the Old Ways. The group owed its beginnings to a course taught at San

Francisco State by the poet and film-maker James Broughton, who asked his students to create a ritual."

It's really that last sentence I'm interested in. Again, it's a poet who acts as a "spiritual catalyst." Broughton interests me because he was published by the Jargon Society. Broughton also knew Alan Watts. I think Broughton's contribution to spirituality, poetry and gay liberation has not gotten much attention, though I was heartened that a documentary on him came out in 2012.

I am interested in this nexus of the poetic/spiritual/magical/visionary. The past two years I've taken a deep dive into channeling, after some personal visionary/revelatory experiences. I've read almost the entire oeuvre of Jane Roberts—a poet—who channeled an entity called Seth for 20 years. I find it strange that her work is not more widely discussed these days. I've found that material to dovetail with my own encounters in non-ordinary reality. Brill's *Dictionary of Gnosis and Western Esotericism* has this to say about her: "Detailed analysis of the literature of the New Age movement shows that its basic ideas are modeled after Seth's worldview to such a degree that, without exaggeration, Jane Roberts should be recognized as one of the major religious innovators in Western society after World War II." Thanks to Edric, I discovered that a copy of *The Seth Material* (Bantam, 1976) was in Robert Duncan's personal library.

I think what I'm trying to get at is this notion that within the latter half of the 20th century, poets have served to seed spirituality into the zeitgeist/group mind. They have "moved the myth forward," to paraphrase Joseph Campbell. I am interested in this idea of creating a map/constellation of poets and small presses/journals that featured the work of poets who have acted to resacralize the craft of poetry. Who are "technicians of the sacred," to steal from Jerome Rothenberg. Volume One Number 2 (1975) of *alcheringa*, a journal Rothenberg edited with Dennis Tedlock, features early work by Dale Pendell, a poet that in my estimation is woefully underappreciated. Pendell's *Pharmako* trilogy is one of the best long poems of 20th century. Two journals from the late 1960s and early 1970s that attract

my attention are Richard Grossinger's *Io* and David Meltzer's *Tree*, from which psychic spokes radiate in all directions.

To this list of poets I would certainly add Lucille Clifton. Marina Magloire has a very interesting essay about Clifton's "spirit writing" in an October 19, 2020 blog post on the *Paris Review* website.

Other poets that I see connected in this constellation would include Gerrit Lansing and Diane di Prima, both of whom had their own magical practices. My friend Mary Catherine Kinniburgh has recently written about the libraries of both of these poets; her book, now out from UMass Press, is *Wild Intelligence: Poets' Libraries and the Politics of Knowledge in Postwar America*.

DAVID GRUNDY

Russell Atkins's *The Free Lance* (Cleveland, 1953-1979).
Lloyd Addison's *Beau Cocoa* (New York, NY, 1968-1973).
Amiri Baraka's presses:

- Jihad Publications (Newark, 1966-[1975]);
- People's War (Newark, 1974-[1979]);
- RAZOR (Newark, 1994-2003).

and magazines:

- *Black NewArk* (1968-1974);
- *Unity and Struggle* (1974-1979);
- *The Black Nation* (1981-1986);
- *Stirling Street News Paper* (1966-[1970]).

Steve Abbott's *Soup* (San Francisco, 1980-1985).
Kevin Killian and Dodie Bellamy's *Mirage/Mirage #4/Period(ical)* (San Francisco, 1985-2009).
Kitchen Table: Women of Color Press (New York: 1980-1992), edited by Barbara Smith, et al.
The Women's Press Collective (Oakland: 1970-1980).

JOE HALL

The magazines edited by Matt Henriksen:

- *typo magazine* (Arkansas; Kentucky, 2003-), co-edited by Adam Clay. http://www.typomag.com/.
- *Cannibal* (Brooklyn, N.Y.: Burning Chair Books, 2006-), co-edited by Katy Henriksen.

The Buffalo-Detroit connection found among:

- *Free Poems Among Friends*;
- Mike Aldrich;
- Trans-Love Energies Unlimited ("a community of artists, writers & diggers").

The poetry appearing in movement publications, like Futurism in *Amauta* (Lima: Empressa Editora Amauta, 1926-1930), edited by José Carlos Mariátegui.

RACHEL HALL

Fuck You: A Magazine of the Arts, ([New York, New York], 1962-2021), edited by Ed Sanders.

CHRISTOPHER HARTER

A checklist of A.D. Winans's Second Coming Press (San Francisco, 1972-[1990]).

A map of where little magazines were published, based on locations listed in indexes.

One big meta index combining older print indexes to little mags (Sader, Swallow, Messerli, Fulton, etc.) as well as Jim Elmsborg's work toward a digital index of little mags—the logistics of which would call for collaboration and an infrastructure support and necessitate an outline of existing indexes and a call for interest in the work on such a digital project.

Please consider the last a call to collaborate: charter@tulane.edu

JEREMY HILTON

Fire magazine (Malvern, England), which ran from 1995 to 2012. Initially I started it with Chris Ozzard, but by Issue 3 I was running it on my own. It reached 35 issues before I closed it down.

It was international in outlook, publishing from around the world, and also very alternative. It was not a small magazine, and published a vast number of writers, some well-known though non-mainstream, but mostly little-known or new writers, including a strong focus on young writers. Mostly poetry but some short stories and non-fiction prose.

STEVEN HITCHINS

Aquifer Press run by Lyndon Davies which is part of the broader Glasfryn Project that he coordinates with the artist Penny Hallas, incorporating seminars and performance art events, as well as the excellent online magazine *Junction Box*.

ctrl+alt+del website and zine run by Rhys Trimble.

Singing Apple Press run by Camilla Nelson: handmade pamphlets making use of plant materials in inventive ways with an ecopoetic performance-writing angle.

zimZalla series of poem-objects published by Tom Jenks.

And the big influence for me starting out was Allen Fisher's Spanner Press.

The Literary Pocket Book

The Literary Pocket Book is a small press based in Wales which publishes contemporary experimental poetry in unusual formats, often using origami folds to produce miniature books. Editions have

incorporated accordion-folds, flower-folds, twist-folds, flag-folds and flexagons, publishing work by Caroline Goodwin, Allen Fisher, David Greenslade, Nia Davies, Frances Presley, and Rhea Seren Phillips amongst many others.

Working with poets whose work plays on multiplicity and indeterminacy, superposition and juxtaposition, fragmentation and decoherence (in open field, collage, surrealist, language, psychogeographical, conceptual, performative approaches), it seems worthwhile for the physical book to also involve multiple options for navigating the text and the paper object itself.

Reading the poem is always part of its performance and production, and the Literary Pocket Book tries to highlight this by foregrounding the reader's physical engagement with the pages. Sometimes they are puzzles—you have to work out how the fold works. Sometimes you can put different pages side by side and follow different routes and narratives through the book.

All of these books are collaborations, emerging through discussions and prototypes exchanged between press and poet, but many of the books have also been collaborations between multiple poets (Zuzana Husarova and Olga Pek, Stephen Emmerson and Chris Stephenson), between poets and artists (Elisabeth Bletsoe and Frances Hatch, John Goodby and Penny Hallas), and some have also incorporated collaborative performance events (Yth, Canalchemy, Translating the Coal Forest).

Being based in Wales, many of the publications have a Welsh aspect: Harry Gilonis and Rhys Trimble's collaborative crosstalk with the englynion of Cynddelw Brydydd Mawr, trading stanzas in a double-accordion; and John Goodby's experimental translations of Dafydd ap Gwilym and Gwerful Mechain, wrapping around each other in an intertwining twist-fold. While obsessively aiming for crisp folds and ever-more-geometrically-befuddling formats, the press is committed to keeping the pamphlets cheap, quick, and ephemeral.

https://literarypocketblog.wordpress.com/lpb/

ROBERT HOGG

Motion: A Prose Newsletter (Vancouver, 1962-1962 [6 issues]), edited by Bob Hogg and David Cull. With covers by Ted Young, Phil Morgan, and bill bissett.

JANET KAPLAN

A survey of small/indie bookshops, including the online book-shop.org which umbrellas them.
Presses that publish books by older folks, like Grid Books (Boston, 2013-).

MARTHA KING & BASIL KING

Yūgen (New York: LeRoi Jones and Hettie Cohen; Totem Press, 1958-1962), edited by LeRoi [Amiri Baraka] and Hettie Cohen [Hettie Jones] (1958); LeRoi Jones (1959-1961).

M.C. KINNIBURGH

[see postcard enclosure: *Poetry is the cosmic vault / the people within it align like stars.*]

JOSHUA KOTIN

Dream issues. An updated version of Letitia Dace's *LeRoi Jones (Imamu Amiri Baraka): A Checklist of Works By and About Him* (1971). A checklist of Baraka's Jihad Productions (1966-[1974?]). Updated and corrected versions of the Lisa Robertson and Stephen Rodefer checklists that I helped put together for *Chicago Review*. (Ian Heames may have a full Rodefer bibliography.) A Tsunami Editions (1986-2001) checklist. A Grosseteste Press (1966–1983) checklist. An account of the work of Ahmos Zu-Bolton at Energy Earth Communications, Energy BlackSouth Press, *Hoo-Doo*, etc. A census of the dustjackets that Vito Acconci and Bernadette Mayer used for *0 to 9* number 4 (1968). Networks: one that illuminates connections among reading series, and another that illuminates the writers and artists represented by a single agent or agency. (I'm inspired by discussions with Laura McGrath about the agent Ronald Hobbs.) Transcriptions of rolodexes, mailing lists, and address books. (I have a stalled project mapping the address book that Tom Clark kept while he was poetry editor at *Paris Review*.) Poets' libraries.

TRAVIS KUROWSKI

I was born in 1978, and came into the literary world through magazines, books, college, and the library in the late 1990s and early 20th century. But when I made it to graduate school in 2004, the World Wide Web had been humming along for near a decade now, and something clicked there, really, I think for independent literature and people around my age.

Sure, of course, a lot of things clicked. But one energy center I noticed spread across the country and connected by the internet was kind of focused around the website literary conversation hub problem engine *HTMLGIANT*, founded and run by Gene Morgan and Blake Butler, but engaging with Tao Lin, Roxane Gay, and a grip of other writers. *HTMLGIANT* launched in 2008, but it had picked up all the energy and people of the years before—the burgeoning and growing independent literary energy the internet connected, and gave them a place to argue and engage and publish and post and connect and so forth. And so many of the people were also running magazines or micro presses on their own. Blake had a few or helped with a few. Tao had Muumuu House. Roxane had *PANK*, and later a book press. *HTMLGIANT* had problems, shut down, restarted, etc. But it had energy as we all were figuring out what the internet offered literature and publishing and writers, and the moment before social media kind of took over everything.

So *HTMLGIANT*; that hive the moment before everything changed, and at the same time just as it was starting to.

ANDY MARTRICH

Gauss PDF: A publisher of digital and print works (Brooklyn, NY: J. Gordon Faylor, 2010-). https://www.gauss-pdf.com/.

JAMES MAYNARD

May 9, 2022

Dear Edric,

First, I want to congratulate you on twenty issues of *Among the Neighbors*! As your friend and colleague here in the Poetry Collection, it has been exhilarating and inspiring to see firsthand all of your tremendous work on this series over the past six years. I also want to

take this opportunity to say thank you once again for all that you do as both a cataloger and an editor to promote the study of the material and social history of little magazines, publishing networks, and small press publishers.

As for my own future cartographic recommendations:

Elsewhere I have described *Poetry in the Making: A Bibliography of Publications by Graduate Students in the Poetics Program, University at Buffalo, 1991-2016*, the inaugural issue of *Among the Neighbors* (2016), as my "bibliographic love letter" to the UB Poetics Program. Working on the bibliography—in conjunction with a retrospective exhibition in the Poetry Collection on the history of the Poetics Program that coincided with the UB English Department conference *Poetics: (The Next) 25 Years* as part of the program's 25th anniversary celebration—reinforced my opinion that what has truly distinguished the Poetics Program over the years (both its vitality as well as its evolving response to the core question of *what is poetics?*) is the remarkable history of graduate student publications: print and online magazines, books, chapbooks, broadsides, anthologies, and more.

In the introduction, I wrote:

> An empirical approach to answering this ongoing question of *what has been / is the poetics of the UB Poetics Program?*…can be found in the rich history of publications produced here by its graduate students. Each of these titles—each made thing—offers its own articulation of a particular poetics, and their sum total demonstrates a wide variety of active traditions (e.g., Objectivism, Black Mountain poetry, New York School, Language poetry, New Narrative, HOW(ever)); a number of emerging aesthetic movements of the 1990s, 2000s, and 2010s (e.g., electronic poetry, post-Language, Flarf, contemporary visual poetry, ecopoetics, Conceptual poetry); and the broad reach of the program as inscribed within a large constellation of overlapping print networks centered in Buffalo and radiating outwards. As much as these publications offer in terms of their content and form, they are equally valuable in demonstrating how graduate students in the Poetics Program have been able to participate in the construction of their own literary communities

> through the activity of publishing themselves, their peers, their teachers, and their colleagues and mentors from around the world. Further extending the ground of poetics made manifest in these publications are the reading, talk, and performance series and the symposia organized over the years by Poetics graduate students. Viewed together these related projects allow one to begin mapping out the particular contributions of the program to the national and international discourses on poetry over the past twenty-five years.

Personally, I would love to see similar bibliographies focusing on student publications (both institutional and otherwise) from some of the other pedagogical programs (both academic and non-academic in nature) focusing on innovative poetries and poetics. A few possibilities from roughly the same time period include the Contemporary Poetics Research Centre at Birkbeck, University of London; Department of Literary Arts at Brown University; Jack Kerouac School of Disembodied Poetics; Kootenay School of Writing; and New College of California.

How might these bibliographies individually serve as socio-aesthetic maps of each program's developing poetics and coteries? Taken together, what might they reveal about the nature of experimental print communities of student-poets in the latter part of the twentieth century and the first part of the twenty-first?

Thank you, and here's to all that comes next!

EDRIC MESMER

Those magazines and small press series that made me want to start a little magazine—

Chain (Buffalo; Honolulu: Chain, 1994-2005), edited by Juliana Spahr and Jena Osman.
Jacket (Australia, 1997-2010), edited by John Tranter and Pam Brown. http://jacketmagazine.com/00/home.shtml.
[The] Raddle Moon (Victoria, B.C.; Vancouver: University of Victoria;

Kootenay School of Writing, 1983-2003), edited by Susan Clark.
Etruscan Reader series (England: Etruscan Books, 1996-2000), edited by Nicholas Johnson.
The Gig (Toronto: Nate Dorward, 1998-2005; 2008).
W (Vancouver: Kootenay School of Writing, 1999-2005).
P76 ([Sydney], N.S.W.: P76 Collective; Rochford Street Press, 1983-1991; 2014), edited by Mark Roberts and Adam Aitken.

These magazines and small press series I discovered more about through editing the Among the Neighbors series—

Little Caesar (Monrovia, California; Los Angeles: Little Caesar, 1976-1981), edited by Dennis Cooper.
Hoo-Doo (DeRidder, Louisiana; Houston, Texas: Energy Earth Communication, 1972-1980), edited by Ahmos Zu-Bolton.
Primary Writing (Washington, D.C.: Phyllis Rosenzweig/Diane Ward, 1995-2008).
BC Monthly [British Columbia Monthly] (Vancouver: Bob Amussen and Gerry Gilbert, 1972-2006).
Air (Vancouver: Bryte Raven Production, 1971-1976), edited by Bertrand Lachance.

DAVID MILLER

Origin (Orono, Me.; Boston: [National Poetry Foundation, etc.], 1951-1985), edited by Cid Corman.
Kater Murr's Press (London, 1998-2014).
Allen Fisher's *Spanner* (London, 1974-2005) magazine and Spanner Editions.
John Martone's *tel-let* and *otata's bookshelf,* two wonderful series featuring a range of poets and writers, including Frank Samperi, Robert Lax, Larry Eigner, Rosmarie Waldrop, John Levy and many others.
Alec Finlay's *Morning Star Folios* (Edinburgh, Scotland, 1990-1995), beautifully produced and varied projects that included Samperi, Lax,

Norma Cole, Jess, René Daumal (translated by Peter Levi), Creeley, Sol LeWitt, and many others.
Peter Hoy's magazines: *In Particular*; *Fishpaste*; *Llanfairpwllgwyngyllgogerychwyrndrobwllllantysiliogogogoch*.
Stereo Headphones, (Kersey, England: 1969-1982), edited by Nicholas Zurbrugg.
Poetry Information (Newcastle-upon-Tyne, 1970-1980), edited by Peter Hodgkiss.

CHRIS MUSTAZZA

I'd be interested in reading about communities of sound and poetry, instances of distributing either sound recordings as a "little magazine" or even notation-based works that sought to score sound to the printed page.

MAUREEN OWEN

A dream issue I would love to see is one listing and highlighting some of the many independent bookstores that have come and gone while making small press books, zines, and important writings available. These stores have carried works not found in the larger chain bookstores. Many of these smaller independent shops are the sole source and support of the little magazines and small presses that publish the experimental and avant-garde, the fresh and risky, the out-of-the-box and unconventional, the neoteric and cutting-edge. It would be fantastic to see a listing of as many as could be found of these bygone stores, where they were, and who were the dedicated proprietors that kept them going with determination, sweat, and a selfless commitment to keeping original poetry and literature alive. We all know of such bookstores and could add to the list. Who among us doesn't owe them a mountain of gratitude? I think of Ed Sanders's Peace Eye Bookstore on the lower east side of Manhattan, David Abel's Passages, also in nyc, and of Equator Books here in Denver, operated

by two stalwart purveyors of publication, Denie (Helen) Orr and Joanne Weiss.

DAVID M. RICH

A Note on Fred Buck

Edric,

Poet and editor Fred Buck, who produced magazines on two continents, is someone I'd like to see receive attention, and I've written the following, as a cartographic expression, a map, to that end:

Rock musician Willie Alexander wrote the song "Fred Buck's Footsteps," celebrating Gloucester's downtown letter carrier who left the morning's first tracks in the snow. Fred Buck, who died on February 12, 2018 (day after the death of Gloucester poet Gerrit Lansing) had led a peripatetic life with his mother Helene (Helmers) Dorn and stepfather poet Edward Dorn before settling permanently in Gloucester: from Seattle to Black Mountain College to Idaho to San Francisco and Cambridge, England.

At Cambridge Fred studied at Jesus College and founded a mimeographed, corner-stapled magazine called *The Curiously Strong* that he launched on February 24, 1969, about a year after the conclusion of its forerunner, *The English Intelligencer*. Copies were free. Mail subscribers were asked to contribute stamps or sufficient money to cover postage. Fred told me that the magazine came into being after prodding by Barry MacSweeney, and MacSweeney's poems prominently appear on the first issue's first page.

The Curiously Strong published poets associated with the British Poetry Revival such as Elaine Feinstein, Ian Sharp, John James, Paul Green, and Peter Riley, but also lesser-known poets, particularly at first, who I haven't read outside the pages of *The Curiously Strong*: Owen Davis, Nigel Wells, Alistair Wisker, David Barry, Bill Wyatt, and Helen Bedford.

When Fred's mother was gravely injured in a car accident in Spain, Ed Dorn conveyed her to Gloucester, where poet Charles Olson was living, to recuperate. (I am thinking, as I write this, something Micah Ballard once told me: that Gloucester is, in its own way, the Bolinas of Massachusetts). Fred's brother Paul was the first to follow Helene, then Fred, who found work with the postal service (as Olson once had).

While in Gloucester Fred co-founded another mimeograph poetry magazine, *Bezoar*. He and poet Paul Kahn alternated editing duties rather than co-editing issues together. Painter Thorpe Feidt contributed by preparing selections from Jonathan Bayliss's meta-mega-novel *Prologos*. Kahn's interests lay with Deep Image and Ethnopoetics, running contributions from Nathaniel Tarn, Clayton Eshleman, Jerome Rothenberg, and Robert Kelly. Fred's issues drew from family and college associations: Larry Eigner, Peter Riley, Elaine Randell, Erich Obermayr, Amiri Baraka, Ed Dorn, Douglas Woolf. *Bezoar* ran from April 1975 to July 1981.

Toward the end of his life, as Fred contended with cancer, he shepherded his mother's correspondence to publication. From those efforts came the books *Love, H*, edited by Hettie Jones, and *Lucia Berlin: Welcome Home*, edited by Berlin's son Jeff. Fred never approached literary association as a simmering truce between competitors who might from time-to-time work together for mutual self-benefit; no, for Fred the literary life was of a familial nature, since it had been the life he'd been raised in. A porous, ever-shifting family, clannish at times but fundamentally inclusive; characterized, as any family is, by quarrels and heartbreak, but one which, I believe, he wouldn't have traded for anything.

[April 5, 2022]

ELIZABETH ROBINSON

White Rabbit Press (San Francisco, 1946-2004).

Oyez press (San Francisco; Berkeley, 1963-1970).
J magazine (San Francisco, Calif., 1959-1962), attributed editors including: Jack Spicer, Fran Herndon, George Stanley.
Caterpillar (Sherman Oaks, Calif., etc.: Clayton Eshleman, 1967-1973).

RHODA ROSENFELD

Contemporary Verse (Victoria, B.C., 1941-1952), edited by Alan Crawley.
Barscheit ([Vancouver], [1990s]), edited by Lisa Robertson, Christine Stewart, and Catriona Strang.
[The] Raddle Moon (Victoria, B.C.; Vancouver: University of Victoria; Kootenay School of Writing, 1983-2003), edited by Susan Clark.
BC Monthly [British Columbia Monthly] (Vancouver: Bob Amussen and Gerry Gilbert, 1972-2006).

LISA SAMUELS

I think it would be interesting for Anglo-American-Australasian literary communities to read about the motives and opportunities of these small presses and journals:

Australia: Reading Sideways Press, publishing, for example, the fabulously curious work of Indonesian poet Afrizal Malna.
New Zealand/Aotearoa: Compound Press; publisher Chris Holdaway has produced a series of poetry books that are interesting and physically arresting, handbound, and using recycled paper stock. The literary journal *Minarets*, usually guest edited, is also interesting & accompanies Compound as another of Chris's works.
Titus Books; publisher Brett Cross has been bringing out poetry books for years on a shoestring budget of literary love. Jen Crawford's *Bad Appendix*, Jack Ross's *Kingdom of Alt*, for example.
Brief journal, too, has been coming out with regular intermittency for two decades with much arresting poetry.

And the now-closed *PotRoast* magazine, started up by the wonderful Ya-Wen Ho, ran for about 12 issues.
UK: oystercatcher press, the pamphlet series curated and beautifully published by Peter Hughes.
Sad Press; publishers Jo Lindsay Walton and Samantha Walton have brought out a bunch of gorgeous poetry chapbooks.

Those are only some mentions, of course, among panoplies of other generous poetry makings.

You also ask, in your call, 'What would you like to read about?' I think the commitment of Among the Neighbors is to print publications, and that has a strong appeal. It's interesting to consider journals that insist on being print and not at all online—that issue would be good to read more about. Like people moving to audio cassettes, the technical resistance to online states right now is politically and somatically compelling. Handmade journals, too, and alternative printing methods. I'd also, for that matter, like to read about pure audio journals—even though that might be said to be contradictory as an interest, given what I just wrote about offline poetry. Yet pure audio literature resists, in yet a different way, the norms of poetry and poetics-associated writings: ocularcentrism, the LOOK of the text. To listen without seeing is a techne move as well, and also political and embodied. I'm also interested in stories of commitment that emerge as fields of literary making, from the New Zealand Electronic Poetry Centre (nzepc) to hearing about what consortia of human energies and contexts have produced, say, etruscan books and Veer books in the UK.

GEOFF SAWERS

The incredibly rich scene of small zine production in the UK (and elsewhere) in which the early-mid 1990s seems the golden age; often starting in (but never limited to) schools and art colleges. Music zines, queer zines, comics & poetry, weird art things—from the very roughly photocopied work of the 1970s and 80s until the internet began to take over around the millennium.

SOPHIE SEITA

Factorial (Providence, 2002-2006), edited by Sawako Nakayasu.
Avalanche (New York : Kineticism Press, 1970-1976), edited by Liza Béar.
Periodics (Vancouver: Periodics Society, 1977-1981), edited by Daphne Marlatt and Paul de Barros.
Oink! ([Chicago], [1971-1985]), edited by Maxine Chernoff and Paul Hoover.
Poetic Briefs (Buffalo, NY, 1991-1998).
No Prizes ([Cambridge?]: Face Press, 2012-2017).
Bengali magazines that speak to the dialogue between Indian and U.S./European modernism.
More performance magazines.
The Germ (Santa Cruz: PRB, 1997-2001), edited by Macgregor Card and Andrew Maxwell.
Azalea: A Magazine for and by Third World Lesbians (New York, 1978-[1983]).
Segue [Press/Books/Foundation] (New York, 1976-).
unAmerican Activities simultaneous reading series and pamphlet series (New York: New York Stock; Cambridge: ©_© Press, 2013-).
One-off publications that maybe were supposed to be magazines but ended up just publishing one issue.

DALE SMITH

Katy Lederer's *Explosive Magazine* (Iowa City, 1997-[?]).
Alan Gilbert, Kristin Prevallet, et al.'s *Apex of the M* (Buffalo, NY, 1994-1997).
Kevin Killian and Dodie Bellamy's *Mirage/Mirage #4/Period(ical)* (San Francisco, 1985-2009).
Duncan McNaughton's *Fathar* (Bolinas, Calif., 1972-[?]).
Gerrit Lansing's *SET* (Gloucester, Mass., 1961/62-[?]).

ERIC SNEATHEN

Mirage/Mirage #4/Period(ical) (San Francisco, 1985-2009), edited by Kevin Killian and Dodie Bellamy.
Periodicals of the 1980s and '90s focused on Black queer writers, such as: *Aché* (Albany, Calif., 1989-1993), edited by Pippa Fleming, Lisbet Tellefsen, DeeAnne Davis, and Natalie Devora; and *Black/out* (Washington, D.C.; Detroit: National Coalition of Black Lesbians and Gays, Inc., 1986-1989), edited by Joseph Beam.
The intersection of queer literature and punk in zines like: *Homocore* (San Francisco, 1988-1991), edited by Tom Jennings; *Diseased Pariah* (Oakland, 1990-1999), edited by Beowulf Thorne and Tom Shearer; etc.

CHUCK STEBELTON

***An asterism in the constellation of* An Imaginary Cartography of Constellations & Cloud Forms**

Milwaukee Chicago Madison

1995-2005 2005-2020

& Predecessors

LVNG & Supplementals

Antennae Conundrum No Slander

Answer Tag Home Press

Bronze Skull Crayon

Gam Oranges Hung

Cannot Exist Oxeye Oscar Presents

House Press Arrow as Arrow

Plumberries Drupe Fruit

Burdock Donkey Jaw Blue Canary

&&& Predecessors

Stations Membrane Open Letter

Xexoxial Ghost Pony

Midwest Small Press Fair & Fluxus Exhibition

WPBC Consignments WPBC Zero Cards

Perishable Press WPBC Broadsides

Margins Symposiums & Contributing Editors

& Truck Distribution Aquila Rose

& Ethnopoetics, 1975 Alcheringa

&&& Lorine Niedecker in Little Magazines
& Arts in Society

CATRIONA STRANG

About a Bicycle ([Vancouver], 2014-2016), edited by Danielle LaFrance and Anahita Jamali Rad.
https://aboutabicycle.wordpress.com.

NICK STURM

I've been dreaming of a bibliography and accompanying article on the almost completely overlooked genre of the poetry newsletter. It's like the sub-sub-periodical of periodical studies. I started to write about the network of poetry newsletters in my article "A Brief History of *The Poetry Project Newsletter*," published in *The Poetry Project Newsletter* No. 263 (Winter 2021):

> While *The Poetry Project Newsletter* has hung around a long time, it was not the first or only literary newsletter. There was the iconic *The Floating Bear* newsletter edited by Diane di Prima and LeRoi Jones from 1961 to 1969, as well as little-known publications like *Poetry Newsletter*, an unaffiliated pre-Poetry Project mimeographed newsletter, founded in December 1964, that featured poems, reviews, and event schedules when the readings at Le Metro Café—which later transferred to St. Mark's—were still the main literary event in the East Village. There were peer publications like the Bay Area's *Poetry Flash*, founded the same year as the *Newsletter*, both of which regularly reported on one another. There were also institutional spin-offs like *The Report,* a six-issue newsletter that appeared from 1979 to 1982. Published by The Citizen's Committee to Save St. Mark's, *The Report* documents the fundraising and reconstruction efforts—in beautifully illustrated architectural detail—following the fire that partially destroyed St. Mark's in July 1978. And, of course, there were the inevitable newsletter parodies, like *Caveman*, "the Magazine of humor and REVENGE" edited by Simon Schuchat and friends out of the Project, and *Life of Crime*, "the Newsletter of the Black Bart Poetry Society" edited by Pat Nolan and Steve Lavoie on the West Coast. All of these publications are humming with vivid and unexpected details—entire social, aesthetic, and institutional histories that are mostly untapped—and they're also just really fun to read.

Newsletters that I didn't acknowledge above include the *Beyond Baroque* newsletter from Los Angeles, San Francisco State University Poetry Center's *American Poetry Archive News* and their accompanying catalogs, and *The Archive Newsletter* issued by the Archive for New Poetry at University of California San Diego. The way the latter two newsletters mediate the space between aesthetic production and

archival histories is particularly interesting. There's so much information to cull from these little-read, supposedly "extraliterary" documents. If any Among the Neighbors readers are interested in collaborating with me on a poetry newsletter project, let's do it!

COLIN SYMES

The mimeograph and the little magazine

One aspect of the little magazine of the 1960s and 1970s not often investigated is its means and method of production. It was a time when the photocopier was still in its ascendancy and the home computer did not exist. The digital revolution only existed in the scientific imagination. Those who edited literary magazines who did not have access to printing presses, were reliant on other stationary technologies, typewriters being cases in point, which are all but extinct machines of alphabetic reproduction. Likewise, the mimeograph machines, Roneos and Gestetners to name but two of the commoner brands, which were used to print magazines as well as other documents. Their operations were dependent on the preparation of stencils for each page which was undertaken on a typewriter, which unlike a computer, had few facilities for error correction—let alone typographical or font variation. Some magazine editors endeavoured to print as much on an A4 sheet as was possible. Sometimes two columns of print were placed on one page, which was folded in two, which complicated the stencilling process. Once completed, the stencils were individually mounted on the mimeograph before being removed once the requisite number of pages had been run off, and then another set in place, and so on. Then the pages had to be collated, before being stapled together, sometimes with the addition of unorthodox materials such as coloured, tissue, and brown papers. Then there was the added complexity of a cover, back and front, which, given their visual and colourful character, had to be printed separately using techniques available only to an artist or draughtsman. This was the case with my "Poettree," which deployed a blueprint, a method of reproduction more commonly deployed for architectural

drawings than mapping the genealogy of literary modernism. It was issued as part of *Earthship*, before being reprinted digitally as a supplement to *AtN* 7.[****] Altogether, the processes of translation from manuscript to publication were both time-consuming and painstaking—so much so that the machinery involved, and its operators, were sometimes acknowledged at the head of the magazine.[††††] In the spirit of the anti-establishmentarianism of the time, some little magazines deliberately avoided mimicking the mainstream literary periodical and adopted very primitive styles of presentation. It is testimony to the robustness of the techniques involved that more than fifty years on their typescripts are still entirely legible, enabling their aesthetic and literary virtues to be comprehended and appreciated.

ORCHID TIERNEY

Firstly, I'm interested in the "first issue" of little magazines, particularly those magazines that were literally single issues. (I recall I had found a couple in the Buffalo Poetry Collection, but I seem to have misplaced my links.) But certainly, first issues of *Chain, Aerial, Boss, Smelt Money,* and *Phoenix*, for example. Not to rehearse a cliché, but so much depends…on the first issue in terms of establishing a poetics and/or community of subscribers. And of course, this focus might even entail looking at the "last issue" to attend the bookends of a journal's particular agenda or mission.

Secondly, I was browsing the Poetry Collection Manuscript Collections and encountered GC Haymes's Skymail "event," where he invited—I think—some 500 artists/writers between 1974 and 1978 to submit a description of the sky on a piece of card he had provided. (And it looks like Robert Creeley, Charles Bernstein, John

[****] Wright, Tim. *Migrating Ears: Kris Hemensley's* The Merri Creek, Or, Nero *and* H/EAR.

[††††] *The Merri Creek*'s stencils were typed on an Olympia Traveller de Luxe by Kris Hemensley and then mimeographed on a Roneo by his wife, Retta; see August/November 1982 issue.

Cage, and Patti Smith were among the many to contribute.) I have no idea what the outcome was, but I'm curious what kind of responses he received.

Also, how the Skymail event and the kinds of responses he collated might provide a snapshot into early atmospheric thinking, given Haymes's call emerged alongside other artistic explorations of the atmosphere, such as Bruce Nauman's *Clea Rsky* (circa 1968-1970) and *LAAIR / LA AIR* (1970).

ANNE WALDMAN

At this elderly age, always want to delve back into my own stuff and that of many others—

Rocky Ledge (Nederland, Colo., 1979-1981), edited by Reed Bye and Anne Waldman.
Songbird Editions (Boulder; New York, 1976-1978).
Erudite Fangs press (Boulder, [1993]-2014).
Thuggery & Grace (Denver, 2006-[2010]), edited by Anne Waldman and Erik Anderson.
The World (New York: Poetry Project at St. Mark's Church in-the-Bowery, 1967-2002), edited by Anne Waldman.
Silo (Bennington, Vt.: Bennington College, [1962-1974]).
Full Court Press (1974-1989), edited by Ron Padgett, Joan Simon, and Anne Waldman.
The Harry Smith Print Shop at Naropa University.

TYRONE WILLIAMS

Nocturnes (re)view of the literary arts (Oakland: Giovanni Singleton, 2001-[2005?]).
Further Other Book Works (Texas; Colorado, 2012-), edited by C.J. Martin and Julia Drescher.

nocturnes is/was a magazine of writing that singleton published irregularly over a number of years; the orientation was somewhat spiritual/metaphysical but, at the same time, tethered to the material lives of human beings…

martin and drescher, poets extraordinaire, once based in Texas, now run their occasional press out of Colorado and publish some of the most challenging chapbooks and books in the first part of the 21st century.

ROSE ZINNIA

Other Weapons Distro, publishing letterpress editions of queer/trans work and writings by sex workers: https://otherweapons.noblogs.org/.

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by The Neighbors
collated by Edric Mesmer

This consciousness within her
uncurled itself upon the rollers of objective experience
printing impressions
vaguely and variedly
upon Ova
in place of the more formulate education
coming naturally
to the units of a national instigation

—Mina Loy
from "Ova, Among the Neighbors"

This pamphlet series seeks non-academic and academic contributions of 10-30 pages on the subject of little magazines, generally or on specific magazines, published from 1940 onward.

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