



M.C.
Kinniburgh

AMONG THE NEIGHBORS

About *Telephone*
An Introduction
& Bibliography

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AMONG THE NEIGHBORS 19.1

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

AMONG THE NEIGHBORS

a pamphlet series for the study of Little Magazines

The Poetry Collection of the University Libraries, University at
Buffalo

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This series is supported by
The Mildred Lockwood Lacey Fund for Poetry

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cover design by Patrick Riedy and Edric Mesmer

What if there were a telephone book for poets? Perhaps a volume with some beft, a utilitarian but lovely sheaf, with bright black ink popping off the pages? A collection to thumb through and see: who is writing poetry? And to observe: look how many of us.

When Maureen Owen moved to New York City in 1968, she settled amidst a lively scene on the Lower East Side. The Poetry Project at St. Mark's Church was a locus for writing and publishing, and Owen attended readings, spoke with fellow poets on the playgrounds as their children played, and wrote her own poetry. To Owen, this community was characterized by a sense of openness, an embrace of experimentation. To capture this and engage these possibilities more fully, she decided to publish an ongoing "telephone book" of poets in the form of a mimeograph magazine.

With the support of Anne Waldman and the assistance of Tom Veitch and Larry Fagin, Owen began *Telephone*, her first publishing project. In short order, she learned how to type stencils, assemble layout, and print on the St. Mark's Gestetner mimeograph machine. *Telephone*, like its name might imply, quickly became a prodigious device of poetic communication. Through the St. Mark's mimeograph, as well as collaborations with Aspect Composition (with Ed Hogan), Cherry Valley Editions (with Charles Plymell, Pamela Beach Plymell, and Joshua Norton), and The Print Center in New York City (with Larry Zirlin, George Faust, and Bob Hershon), Owen ultimately published 19 issues of *Telephone* magazine, in print runs of 750 copies—as Owen lamented that the more ideal run of 1,000 copies was cost-prohibitive. The first issue in 1969 contained 25 contributors, and later issues would include up to 90; approximately 630 unique contributors appeared over the magazine's 14-year run, which ended in 1983.

Owen's work appeared at times within the magazine, but she notes this was mostly for layout reasons. She published her work under pseudonyms to fill small spaces at the bottom of pages, or with artworks attributed to Texas Moon. Her main creative contributions to *Telephone* were editorial, especially in her selection of poets. While the magazine's first issue had contents solicited by Owen, who attended readings and requested manuscripts from scene stalwarts like Ron Padgett, Larry Fagin, and Anne Waldman in the beginning, *Telephone* magazine soon became a way to publish the lesser-known writers on the peripheries of the poetry scene. Unsurprisingly, many of these under-published writers were women and early-career writers, who benefited from Owen's persistence in making and sharing the printed word.

Telephone Books began in 1972, as a means of further publishing many of the poets Owen featured in the magazine, and sharing their work more broadly. In an interview with Marcella Durand, Owen remembers a wide circle of writers working in New York City, yet uneven representation of their work in print: "Rebecca Brown had drawers full of poems. She was incredibly reticent. She had been rejected already. Telephone published her." Evidence of Owen's editorial eye for the under-published (or unpublished) lives in the books themselves. Rebecca Brown's *The Bicycle Trip & Other Poems* (1974) reads on its title page: "none of these poems have appeared before, only one of them was even sent out." Susan Howe's *Hinge Picture* (1974) echoes this convention, stating: "This work has never appeared elsewhere, in whole or in part."

From 1972 to 2003, Telephone Books published 38 books, mostly editions of 300 to 500 copies, with some print runs stretching up to 1,000 copies. Often, a special edition—lettered A to Z and signed by the poet and cover artist—would accompany the regular edition. With letters rubberstamped in teal ink (like another St. Mark's Gestetner print job, Larry Fagin's magazine *Adventures in Poetry*), the special editions often featured original artworks, collage, and autographs by authors and artists.

Owen grew up painting and drawing, with a strong interest in the tools and visual vocabulary of an artist. While this instinct appears in her poetry, it is also readily seen in her bookmaking. Colored endpapers often dressed up an otherwise plain side-stapled mimeograph, like books from Angel Hair Press, also printed out of The Poetry Project. Owen carefully cut endpapers for Susan Cataldo's *Brooklyn-Queens Day* (1982) from magazine ads, pairing the content of the ad with the tone of the book. Other times, a translucent sheet of paper with rubberstamps would be tipped in over the title page (Leonard Gontarek, *St. Genevieve Watching Over Paris*, 1984; Patricia Spears Jones, *Mythologizing Always: 7 Sonnets*, 1981; and Pat Nolan, *Drastic Measures*, 1981). Tom Weigel's *Twenty-Four Haiku after the Japanese* (1982) was featured in a Franklin Furnace exhibition of artists' books, while the books on the whole range from side-stapled mimeograph to perfect-bound wrappers that were digitally designed.

The subjects of Telephone Books are wide-ranging, and tend towards the surprising and experimental, from Brown's intriguing account of a many-mile bicycle ride outside of New York City, to Ed Friedman's conceptual project using transcripts of anonymized casual phone conversations. The books are at times archival in their orientation—such as Fielding Dawson's *Delayed: Not Postponed* (1978), publishing poems that he found in a manila folder that date from approximately 1956 to 1966. And often, the books memorialize authors whose work was little featured in print during their lifetimes, including Susan Cataldo and Elio Schneeman. The magazine, remarkable for its extensive contributor lists, shows a similarly impressive range of styles and subjects, but always with the focus on the poet in the context of community, with Owen's eye for the as-yet-to-be-discovered.

While the question of generations and “schools” of poetry (as designated by academic criticism, rather than the participants) was not necessarily of concern to Owen, who prioritized the works and poets themselves, over its lifetime, *Telephone* would publish poets and artists associated with the New York School and its subsequent generations (Frank O'Hara, Ted Berrigan, Alice Notley), L=A=N=G=U=A=E poetry (Susan Howe, Charles Bernstein), Black Mountain

(Robert Creeley), deep image (Robert Kelly), ecopoetics (Jack Collom), San Francisco Renaissance (Jack Spicer), Beat (Charles Plymell), and various other strains of avant-garde and New American writing. This range of schools and generations represented shows the influence of the magazine in ways that have yet to be charted.

To honor Maureen Owen's work, this issue of *Among the Neighbors* (in two volumes) includes a complete bibliography as well as transcripts of two interviews with Maureen about *Telephone Books* and magazine, which have been edited and condensed by interviewer and interviewee.

I would like to thank Maureen for her enthusiastic participation in this project, as well as her wonderful and important work that continues to open possibilities for poetry. And I thank Steve Clay, whose collection of *Telephone Books* and magazine I cataloged at Granary Books, and who suggested I reach out to Maureen. Maureen and I also thank Edric Mesmer for publishing this collaboration and his work sending many important documents into communal circulation through *Among the Neighbors*.

—M.C. Kinniburgh, 2021

Works cited and further reading

Stephanie Anderson. "An Interview with Maureen Owen." *Chicago Review*, vol. 59, no. 1/2 (Fall 2014/Winter 2015), pp. 105-112.

Marcella Durand. "Maureen Owen: Notes on Publishing." *Jacket magazine* 11 (April 2000). <http://jacketmagazine.com/11/owen-durand.html>.

Barbara Henning. "A Telephone Interview with Maureen Owen on *Erosion's Pull*." *Talisman*, no. 35, Summer/Fall 2007, pp. 34-47.

Doug Lang interview with Maureen Owen on WPFW in 1977, hosted on Pacific Radio Archives. https://archive.org/details/pacifica_radio_archives-WZ0052.

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

Maureen Owen, "Telephone" in Steven Clay and Rodney Phillips, eds. *A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980*, The New York Public Library and Granary Books, 1998, pp. 226-227. Also available on the *From a Secret Location Site* at <https://fromasecretlocation.com/telephone/>.

Interviews with Maureen Owen and M.C. Kinniburgh. January and March 2021.

The Telephone Books Bibliography

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

Side-stapled wrappers. Edition of 300 copies published at Cherry Valley Editions, with Charles Plymell, Pamela Beach Plymell, and Joshua Norton.

Bibliographer's note: With the memorable lines: "if my lips ever touched a chicken / it would not be between two slices of bread."

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

Perfect-bound wrappers. Cover by George Schneemann, back author photograph by Gerard Malanga. Edition of 500 copies, of which 26 are lettered A to Z and signed by the poet.

Sandy Berrigan. *Daily Rites*. Telephone Books, 1974.

Stapled wrappers, with cover and artwork by Paula North. Printed at Cherry Valley Editions. Edition of 300 copies.

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

Side-stapled mimeograph, with title page printed in yellow ink, accompanied by yellow endpapers. Front and back covers by Sophie Sutherland. Printed on the St. Mark's Poetry Project mimeograph machine. Edition of 300 copies, of which 26 copies are lettered A to Z and signed by the poet and artist.

Jim Brodey. *Last Licks*. Telephone Books, 1973.

Side-stapled wrappers. Stiff paper cover with artwork by Brendan Atkinson. Edition of 250 copies.

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

Saddle-stitched wrappers. Cover photograph by Frankie Roberson. The book was supported by a National Endowment for the Arts grant, and printed at New England Free Press in Somerville, MA. Edition of 750 copies, of which 26 are lettered A to Z and signed by the poet and cover photographer.

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

Side-stapled wrappers. Cover from "Speed Notes" by Rebecca Brown. Edition of 300 copies published at Cherry Valley Editions, with Charles Plymell, Pamela Beach Plymell, and Joshua Norton.

Bibliographer's note: The poems are a mixture of daily observations, dated, and a long-form piece about a bicycle trip in the areas surrounding New York City.

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

Side-stapled wrappers. "A Telephone Book: Summer 1982 Series." Cover by Ann Rupel. With a characteristically colorful printing notice: "Thanks and more thanks to the St. Mark's Poetry Project for the use of the famous Gestetner." This book features Owen's use of magazine clippings as endpapers. Edition of 300 copies, of which 26 are lettered A to Z and signed by the poet.

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

Perfect-bound wrappers. Cover design by Ann Rupel, prepared for publication by Stephen Spichandler. Typeset by GarthGraphic. Edition of 500 copies, of which 26 are lettered A to Z and feature fabric art tip-ins of photographs by the poet.

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

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

Perfect-bound wrappers. Cover design by Ann Rupel, with cover photograph of a family photo of Patricia, Mary, and Susan Cataldo; back cover photograph by Stephen Spiceland, who organized the publication of this work. Printed at The Print Center, Inc. The colophon indicates that portions of the book were published in *Gare du Nord*, Alice Notley and Douglas Oliver's little magazine (1997–1999). Edition of 500 copies, of which 26 are lettered A to Z with fabric art tip-ins by cover artist.

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

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

Saddle-stitched wrappers, printed on laid paper. Cover photograph by Larry Fink. Project supported by a grant from the National Endowment for the Arts. Typesetting by Ed Hogan at Aspect Composition in Cambridge and printed by the New England Free Press in Somerville, MA. Edition of 1,000 copies, of which 26 are lettered A to Z and signed by the poet.

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

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

Perfect-bound hot pink wrappers. Cover and drawings by Robert Kushner. Colophon indicates "this project is supported by a grant from the National Endowment for the Arts...and also by Daddy." The Library of Congress summary of the book indicates that the book comprises "telephone conversations between Ed Friedman and various people from December 1977 to February 11, 1978." Edition of 1,000 copies, of which 26 are lettered A to Z and signed by the author and artist.

Bibliographer's note: A comprehensive introduction by the author notes that the conversations were taped without prior knowledge from the participants, though he indicates he has changed the names of speakers and those mentioned. The book is reproduced in full on the digital resource Eclipse Archive.¹

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

Side-stapled wrappers with bright blue endpapers and translucent sheet of paper rubberstamped with stars over the title page. Front and back covers by Susan Howe. Edition of 350 copies, of which 26 are lettered A to Z by the poet and signed.

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

Perfect-bound wrappers. Cover photograph by Oliver Ray, and dedicated to Patti [Smith]. Printed at The Print Center, Inc., with partial assistance from the Foundation for Contemporary Performance Arts, Inc. Edition of 500 copies, of which 26 are lettered A to Z and signed by the poet.

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

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

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

¹ <http://eclipsearchive.org/projects/TELEPHONE/telephone.html>.

Arts. Edition of 750 copies, of which 26 copies are lettered A to Z and signed by the poet and lithographer (Winokur).

Bibliographer's note: Winokur and Hamill traveled throughout the world during the 1970s, both taking approximately year-long breaks from their day jobs at New York City bookstores to explore Morocco, Nairobi, and other places; Hamill describes this book as predominantly about her experiences in Africa. *The Temple* is dedicated to Roberto Cesar Abalo, a former lover of Hamill's; the poem "Sacrifice" addresses the relationship and evokes Hamill's poetic connection to Baudelaire.

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

Saddle-stitched wrappers. Cover by Bill Duckworth. Typesetting by Ed Hogan at Aspect Composition in Somerville, MA. On the back cover is a photograph of the poet that is unattributed. Funded by a grant from the Coordinating Council of Literary Magazines via the New York State Council of the Arts. Lewis Warsh and Charles North are thanked in dedication. Edition of 750 copies, of which 26 are lettered A to Z and signed by the poet and cover artist.

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

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

Side-stapled wrappers, and light blue endpapers. Cover and drawings by Coleen McCallion. With "thanks to the St. Mark's Poetry Project for the loan of the great Gestetner," and dedication to Bernadette Mayer and Lewis Warsh. Edition of 350 copies, of which 26 are lettered A to Z and signed by the poet and the artist.

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

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

in Somerville, MA. This was the poet's second book. No printed statement of general edition size, though there was a special edition of 26 copies, lettered A to Z and signed by the poet and artist.

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

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

Side-stapled wrappers, with cover by Howe. Edition of 300 copies, published at The Cherry Valley Editions. Though unstated, there was also a special edition, with 26 copies lettered A to Z and signed by the poet.

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

Perfect-bound wrappers. Cover drawing from *The Practice of Perspective*, by Jean Dubrueil, London, 1765. Supported by a National Endowment for the Humanities grant, typeset by Ed Hogan at Aspect Composition, and printed by the New England Free Press in Somerville, MA. Edition of 750 copies, of which 26 are lettered A to Z and signed by the poet.

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

Susan Howe. *The Liberties*. Loon Books, 1980.

Side-stapled wrappers. Cover by Susan Howe, interior drawing by David von Schlegell. Edition of 300 copies, mimeographed at The Poetry Project. "Loon Books" was a rogue publishing name for Telephone Books in this instance, for reasons that Owen explains in Part II of the interview.

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

Saddle-stitched wrappers. Cover drawing by Chip Elwell, with back cover artwork attributed to “Bernadette.” Supported by a National Endowment for the Arts grant. Edition of 750 copies, of which 26 are lettered A to Z and signed by the poet and cover artist.

Bibliographer’s note: Joe Johnson participated in the Umbra Workshop, and his poems within this book—many erotic, echoing the cover—are deeply embedded in New York City.

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

Side-stapled wrappers, with deep red endpapers and rubberstamped translucent paper over title page. Cover by Rick Powell. “Thanks again to the St. Mark’s Poetry Project for time, space, and the use of the mighty mimeograph machine.” Edition of 300 copies, of which 26 are lettered A to Z and signed by the poet and the cover artist.

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

Side-stapled wrappers, mimeographed, with deep blue endpapers. Front and back cover by Glen Baxter. Supported by the National Endowment for the Arts, and printed on the mimeograph machine at St. Mark’s Poetry Project. Edition of 350 copies, of which 26 are lettered A to Z and signed by the poet.

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

Side-stapled wrappers, mimeographed, with bright green endpapers and translucent page in front of title page, rubberstamped. Cover by Sherry Margolin. Colophon states: “Special thanks to the St. Mark’s Project for continued support and use of the wondrous mimeo machine.” Edition of 350 copies, of which 26 are lettered A to Z and signed by the poet and artist.

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

Saddle-stitched wrappers. Cover by Charles Plymell. Edition of 300 copies, published at The Cherry Valley Editions, Plymell's imprint.

Bibliographer's note: An elegantly simple book.

Patrick Owen. *Strange Rain*. Telephone Books, 1991.

Side-stapled wrappers, printed mimeograph. According to Owen, the last Telephone Book printed on the mimeograph machine at the Poetry Project. The author is her son, published while he was a teenager, and shared with the Telephone list and his friends. This is from an edition of approximately 250 copies.

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

Saddle-stitched wrappers. Text collages by Charles Plymell, printed in full color. Front cover painting by Joel Hubaut from his exhibition at the Galerie Noire in Paris, France. Back cover includes photograph of the author by Roger Angle, Wichita, Kansas, 1965. Published with support from the Coordinating Council of Literary Magazines, via the New York State Council on the Arts. Published at Cherry Valley Editions in an edition of 300 copies of which 26 are lettered A to Z and signed by the poet.

Bibliographer's note: The back cover further identifies Plymell as born in "Holcomb, Kansas, 1935, Scotch/English/Irish/Cherokee Indian descent." Plymell is otherwise known as a participant in the Beat scene on the West Coast, a publisher of Zap Comix and *NOW* magazine, and a collagist influenced by William S. Burroughs's cut-up method. By 1975, he had been refining this practice for a number of years. Plymell's collages are printed in the center of each page to highlight their compact, colorful forms. Their spare lines and sparseness evoke images from space or aerial exploration, as the poems explore cosmic matter, madness, and other themes.

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

Saddle-stitched wrappers. Cover by Charles Plymell. Edition of 500 copies, printed at The Print Center, Inc., in New York City.

Bibliographer's note: With blurbs on the back cover by Allen Ginsberg, Lawrence Ferlinghetti, Jeff Nuttall, and Brown Miller.

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

Side-stapled wrappers, mimeographed, with light yellow front endpaper. Cover and illustrations by George Schneeman, reproduced via photography by Rudy Burckhardt. Schneeman's illustrations hew to the title of the piece and are portraits of poets. Edition of 150 copies, through the "cooperation of The Poetry Project, St. Mark's-in-the-Bouwerie," and "with the aid of The Print Center, Inc." With "special thanks to Jonathan Cott, Kenward Elmslie, and Rebecca Wright." This is the first Telephone Books publication.

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

Perfect-bound wrappers. Cover art by George Schneeman, designed by Pamela Lawton and Elio Schneeman, with frontispiece drawing by Lawton. Printed at The Print Center, Inc., with partial assistance from the Foundation for Contemporary Performance Arts, Inc. Edition of 500 copies, of which 26 are lettered A to Z with original tip-in drawings by George Schneeman.

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

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

Saddle-stitched wrappers. Cover drawing and calligraphy by the author. Funded by the National Endowment for the Arts. Typeset by Ed Hogan at Aspect Composition, Somerville, MA, and printed at the New England Free Press. The book is printed in holograph, and the back page notes: "this poem in handwriting of each of the collaborationists: Ted Joans, T. Baum, & S.T...in New York, October 1976," with Timothy Baum and Ted Joans. Contains also prints of drawings by the poet's daughters, Tatyana and Janaina. The effusive introduction by the poet includes "Maureen suggested it—AMTRAK TREK be placed a primer for waiting passengers in Railway Stations throughout the country. (Goodness knows Chicago certainly needs it!)." Edition of 750 copies, of which 26 are lettered A to Z and signed by the poet.

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

Saddle-stitched wrappers. Cover drawing by Martin Carey, titled "Butterfly of Fire," with photograph by Alan Carey. Support provided by a National Endowment for the Arts grant. Typesetting by Ed Hogan at Aspect Composition in Somerville, MA. Edition of 750 copies, of which 26 are lettered A to Z and signed by the poet and artist.

Bibliographer's note: The poems were all written at Lake Titicaca in South America from late 1973 to early 1974, where the poet lived a hermetic life on the Isle de Sol for a time.

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

Side-stapled wrappers, mimeographed, with peach-colored endpapers. Front and back cover photos by Monica Weigel, and front cover design by Monica Weigel. With "thanks to the St. Mark's Poetry Project for use of the mimeograph machine." Edition of 350 copies of which 26 are lettered A to Z and signed by the poet. Colophon provides further details, indicating that printing occurred on 20 lb mimeo paper, and that copies were hand-stapled with Swingline No. S.F. 13 Heavy Duty Staples.

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

Side-stapled wrappers. "A Telephone Book, Summer 1982 Series." The title page notes that the cover drawings and drawings throughout are by Weigel, originally produced in ink on Strathmore paper. Title page also notes: "A bow of thanks to the St. Mark's Poetry Project for the use of the famous Gestetner." Within, haikus are titled after revered Japanese masters of the form. From the colophon: "The text of this edition of 300 copies has been reprinted from an unpublished artist text with drawings by the author originally reproduced in 22 gift copies numbered & signed by the poet. A new series of drawings was created by the author for the present work. Three copies of the original artist text are part of the Franklin Furnace in-house & travelling exhibitions of book-like printed works by artists. Twenty-six copies of this edition have been lettered A to Z & signed by the poet."

Bibliographer's note: Brush-stroke ink illustrations evoke Zen practices and further cement the Japanese orientation indicated by the title. At the time, Weigel was also publishing his *Tangerine Magazine*, which ran from 1981-1986, and the *Full Deck Anthology* (whose wrappers also feature his ink drawings). The colophon notes that this book was held in the Franklin Furnace collections (since acquired as an archive by the Museum of Modern Art), an instrumental organization in making legible the importance of artists' multiples and artists' books from the 1970s onward.

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

Saddle-stitched wrappers. Printed in the poet's holograph, with poet's drawings. Supported in part by a grant from the National Endowment for the Arts. Edition of 500 copies, of which 26 are lettered A to Z in a special signed edition.

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

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

Composition in Somerville, MA. Edition of 750 copies, of which 26 were lettered A to Z and signed by the poet and the cover artist.

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

Side-stapled wrappers with coated paper covers. Cover and drawings by Denise Green. Edition of 300 copies, as the colophon notes, “through the cooperation of THE POETRY PROJECT, St. Mark’s-in-the-Bowery.” In the copy cataloged, the holograph emendation “New York Times” has been added to list of places poems had previously appeared. *Bibliographer’s note:* Rebecca Wright was a frequent contributor to *Telephone* magazine and is an environmental activist and poet who remains active in both fields.

Other Telephone Publications

Rebecca Brown. *Barbarian Queen*. Illustrated poetry broadside, three-panel foldout. (Each panel 10¼ x 13 in.)

Olga Broumas. *Imogene Knode*. Illustrated poetry broadside. (19 x 13 in.)

While not a Telephone Book, Maureen Owen published the work of her St. Mark's Poetry Project workshops in side-stapled mimeograph booklets, not unlike her Telephone publications. One such project is *Phil Honey*, representing her Tuesday night workshop at St. Mark's in 1982, which is referenced in the interviews. *Phil Honey* was part of the Working Papers series by Owen, based on her workshops at St. Mark's. This project is discussed in Part II of the interview.

Telephone Magazine

Telephone, no. 1. [1969].

Side-stapled mimeograph, 14 x 8½ in. 34 pp. (not including wrappers). Cover by George Schneeman.

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

Telephone, no. 2. [1970].

Side-stapled mimeograph, 14 x 8½ in. Cover by Sonja Fox. Artworks including "Position Paper no. 1" and "My Telephone Number" by Johnny Stanton. Edited by Maureen Owen, with thanks to Anne Waldman and Lauren Owen.

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

Telephone, no. 3. [Spring 1971].

Side-stapled mimeograph, 14 x 8½ in. Cover by Joe Brainard, which reads: "I would like to take this opportunity to say in writing that I think the telephone company is full of shit!" with the date "Tues. Feb. 23rd 1971." Edited by Maureen Owen, with thanks to Lauren Owen. Drawings by Alvin Weber.

Telephone, no. 4. [1971].

Side-stapled mimeograph, 14 x 8½ in. Cover by Lauren Owen. Back page drawing by Texas Moon, portraying a girl falling out of a chair with a copy of *Telephone* no. 4 flying askance. Edited by Maureen Owen, with special thanks to Lauren Owen, Harris Schiff, Rebecca Wright, and Larry Fagin.

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

Telephone, no. 5. [1972].

Side-stapled mimeograph, 14 x 8½ in. Cover by Emilio Schneeman, with four drawings by Paula North. Back page drawing by Texas Moon. Edited by Maureen Owen, with thanks to Lauren Owen and Rebecca Wright. Colophon notes: "TELEPHONE is published out of The Poetry Project, St. Marks Church In-the-Bowery, 10th Street & 2nd Ave, NYC, 10003, through the helpful co-operation of Anne Waldman, Harris Schiff, and Larry Fagin."

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

Telephone, no. 6. Spring 1972.

Side-stapled mimeograph, 14 x 8½ in. Cover by Donna Dennis, with back cover by Paula North. Subscription page drawing by Lauren Owen, and title page drawing "End the War!" by Texas Moon. Copyright notice to "The Magic Mushroom Press." This is the first magazine with a subscription notice, indicating rates are "\$4.00 FOR THE NEXT 4 ISSUES! \$5.00 FOR THE NEXT 5 ISSUES!"

Select contributors include: Taeko Tomioko translated by Hiroaki Sato, Frank O'Hara (an archival contribution, with a letter from O'Hara to Mike Goldberg dated Aug. 26, 1957, with large stamp: "Giorno Poetry

Systems THE ARCHIVES from Frank O'Hara to Mike Goldberg"), Peter Kostakis, Dean Faulwell, Kenward Elmslie (with "100 I Remembers for Joe Brainard"), Joe Brainard, Lauren Owen, Martha Diamond (holograph poem drawn on mimeograph stencil), Paul Gogarty, Jerry Oleaf, David Rosenberg, Stephen Miller, The Baloney Street Staff, Paul Violi, Michael-Sean Lazarchuk, Dan Propper, Sonja Fox, Ron Horning, Paul Hoover, Phillip Lopate, Sandy Berrigan, Gary Gach, James Gustafson, Keith Abbott, and Allan Kornblum.

Telephone, no. 7. Fall 1972.

Side-stapled mimeograph, 14 x 8½ in. Cover and back cover by John Giorno, with cartoon drawing by Alvin Weber and "3 Bears" on title page by Texas Moon. Edited by Maureen Owen and printed by St. Mark's Church "through the co-operation of The Poetry Project run by Anne Waldman and with the help of Larry Fagin."

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

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

Telephone, no. 8. Spring 1973.

Side-stapled mimeograph, 14 x 8½ in. Cover and back cover by Charles Plymell, printed on orange paper. 53 leaves, 106 pp; the unusual printing on both recto and verso is on the occasion of the "SPECIAL GIANT ISSUE." Last four pages are printed on light blue and yellow colored papers. Many drawings on the mimeograph stencil and illustrated components appear throughout.

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

Telephone, no. 9. Fall 1973.

Saddle-stitched wrappers, 14 x 8½ in. Cover and back cover by Paula North, telephone drawing by Barbara Knight, and brush and ink drawings by Lauren Owen.

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

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

Telephone, no. 10. 1975.

Saddle-stitched wrappers, 14 x 8½ in. Cover by Britton Wilkie. "This issue is dedicated to TOM VEITCH who ran-off the first TELEPHONE." Edited by Maureen Owen, and printed at The Print Center, Inc., with special thanks to Larry Fagin "for help collecting manuscripts" and thanks to Larry Zirlin, George Faust, and Bob Hershon of The Print Center (who becomes a contributor to the magazine as well).

With continued funding through the Coordinating Council of Literary Magazines, the magazine notes a subscription change: three issues for three dollars. A new statement on the colophon also mentions that "for a temporary time TELEPHONE is unable to accept any unsolicited

manuscripts,” which continues for the next four issues as Owen works through a backlog of accepted manuscripts.

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

Telephone, no. 11. 1975.

Saddle-stitched wrappers, 14 x 8½ in. Cover by Joe Giordano. Printed at The Print Center, Inc., again acknowledging thanks to Larry Fagin for editorial assistance in collecting manuscripts.

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

With ominous epigraph attributed to Adolf Hitler in 1932 that reads in part: “Yes, danger from within, and without. We need law and order. Yes, without law and order our nation cannot survive. Elect us and we shall restore law and order.” This erroneous quotation is discussed in the second interview.

Telephone, no. 12. 1976.

Saddle-stitched wrappers, 14 x 8½ in. Cover and centerfold drawing by Hugh Kepets. “Botchcat” cartoon by David Sharbrough. List of contributors on title page, with colophon on the verso (the first appearance of this shift). Copyright notice credits “Telephone Books

Press” for the first time, with note of thanks to “Ted, and Pat, and Ulysses, and Barbara.” Colophon indicates that funding sources continue, as does the temporary suspension of unsolicited manuscripts.

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

Telephone, no. 13. 1977.

Saddle-stitched wrappers, 14 x 8½ in. Gold embossed ring on front and back cover, with drawings by Michael Flory. Collage from “Sedimentary Popcorn,” a collage novel by kirk robertson. Edited by Maureen Owen, with thanks to “Patrick, Ted, and Ulysses. And to all those included who were so patient towards the appearance of this issue,” which was the only one published in 1977 (as with the year prior).

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

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

Telephone, no. 14. July, 1978.

Saddle-stitched wrappers, 11 x 7 in. Cover by Hugh Kepets, with photograph on title page by Derek Pell and photograph on back page by Rachelle Bijou titled “Open-Air Girl,” dated 1975. Published with thanks to Vicki Hudspeth and Kyran, and to “NYSCA, CCLM, and NEA for their continued support.” The temporary notice of unsolicited manu-

scripts does not appear in this issue. While such omission might suggest (to this optimistic bibliographer) that Owen may have momentarily caught up with the backlog of accepted work, Owen confirms that this was not the case—rather, that printing the notice was futile.

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

Telephone, no. 15. April, 1979.

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

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

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

Telephone, no. 16. July, 1980.

Perfect-bound wrappers, approximately 10¾ x 6¾ in. Front cover by David Morice, and back cover courtesy of Vicki Hudspith. Interior drawing, “Telephono,” by Patrick Owen-Mankovich. Additional drawings within by Ross Beecher, Ron Richardson and Kurt Vance, Ross Beecher and Ron Richardson, and Jerome Salzman. Extends special

thanks to “Barbara Barg, Ulysses, Patrick, Kyran, and Ted,” with type-setting by Suzanne Fletcher at SKEEZO Typograph. Subscription notice increases to six dollars for two issues. Lists Owen’s mailing address as Guilford, CT, for first time.

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

***Telephone*, no. 17. August, 1981.**

Perfect-bound wrappers, 10½ x 8¼ in. Cover photo of “Dumont, Minnesota in July by MO” [Maureen Owen]. Cartoons by T.O. Sylvester (alias of Terry Ryan and Sylvia Moon Mollick). Tipped-in color cartoon on title page.

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

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

Telephone, no. 18. 1983.

Perfect-bound wrappers, 10½ x 8¼ in. Cover photograph by Jim Jowers; back cover and frontispiece by Joel Lipman. Line drawing titled “lettuce/tomatoes” by Lydia Heineman. Collages on pp. 1 and 81 by Karen Rasco, collage on p. 70 by Guy R. Beining, and back page collage titled “U.S. Allies & Maryknoll Sisters” by Joe Lipman. The design of the magazine features a unique rubberstamping effect for cover text and pagination within (as with no. 19).

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

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

Telephone, no. 19. 1983.

Perfect-bound wrappers, 10½ x 8¼ in. Front cover is described as a “visual language piece” from “Burning City” by Joel Lipman; back cover collage titled “Caution: Do Not Immerse in Champagne” by Jean Balderston. Other visual works within are by Dave Morice.

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

Complete list of contributors to *Telephone* magazine

A. J. Hovde, Adam Brower, Agnes Spironchette, Ahmos Zu-Bolton II, Al Simmons, Alan Bernheimer, Alan Davies, Alan Russo, Alan Senauke, Alan Ziegler, Alfred Antonelli, Alice Kovler, Alice Notley, Allan Appel, Allan Brugis, Allen Hoey, Allan Kornblum, Allen Kovler, Alva Svoboda, Amina, Andrei Codrescu, Andrew Wylie, Andy Gundberg, Ann Druyan, Ann Kregal, Ann Weisman, Annabel Levitt, Anne Waldman, Annette Hayn, Antonio Cladio Carvalho, Archie Anderson, Arlene Ladden, Arnold Aprill, Arthur Winfield Knight, Arthur H. Smith, Ascher/Straus, Austin Pearlman, Avron Hoffman, B. Lynne Zika, Barbara A. Holland, Barbara Baracks, Barbara Barg, Barbara Crooker, Barbara Moraff, Barbara Schmitz, Barrett Watten, Barry Litvack, Barry Schechter, Barry Yourgrau, Ben Barber, Benjamin Peret translated by Michael O'Neill, Bernadette Mayer, Bert Stratton, Beth Lenix, Betty Bedell, Bill Berkson, Bill DeNoyelles, Bill E. Basquette-Baal, Bill Kushner, Bill Rasch, Bill Zavatsky, Blythe Ayne, Bob Callahan, Bob Dumont, Bob Heman, Bob Holman, Bob Perelman, Bob Rosenthal, Bockris-Wylie, Bonnie Bremser, Brian Breger, Bridget Halen, Britton Wilkie, Bruce Andrews, Bruce Daryl Barone, Bruno K. Oijer, Bryanne Nanfito, Bryon Perrin, Carl Woods, Carmen Vigil, Carol J. Pierman, Carol Rubenstein, Carrie McKee, Caryl Slaughter, Cassia Berman, Catherine Murray, Catherine Petroski, Charles Bernstein, Charles Cantrell, Charles Haseloff, Charles L. Hayes, Charles Lynch, Charles North, Charles Plymell, Charlie Vermont, Charlie Walsh, Chick Moody, Chris Gilberty, Chris Mason, Chris Tysh, Christopher Butters, Chuck Ortleb, Cindy Brodtkin, Clark Coolidge, Cliff Bogart, Cliff Fyman, Colleen McCallion, Connie Fox, Constance Anna Kawin, Curtis Faville, Cynthia Genser, D. Barone, D. E. Steward, Dan Propper, Dan Raphael, Daniel R. Campion, Daniela Gioseffi, Darlene Pearlstein, Darryl Golden, David Anderson, David Ball, David Bearden, David Beaudouin, David Benedetti, David Davidson, David Diefendorf, David Giannini, David Gitin, David Hilton, David James, David Moberg, David Moe, David Morice, David Rosenberg, David Sharbrough, David Shevin, David Weintraub, David Zeiger, Dawn Kolokithas, Dean Faulwell, Deirdre Sharett, Dennis M. Piana, Derek Pell, Dev Hathaway, Dick Barnes, Dick Gallup, Dick

Snyder, Didi Susan Dubelyew, Dina E. Wernick, Don Yorty, Donald Nisonoff, Donna Brook, Donna Duesel De La Torriente, Doris Wight, Dotty LeMieux, Doug Messerli, Duane Anderson, Ed Friedman, Edward Kaplan, Edward Marcotte, Eileen Myles, Elaine Equi, Elinor Nauen, Elisavietta Ritchie, Elizabeth Friedmann, Elizabeth Marraffino, Ellen Andrews, Ellen Wendy Aug, Ellen Zweig, Emilie Glen, Emily Borenstein, Emily Grosholz, Enid Dame, Eric Auer, Erik Satie translated by Trevor Winkfield, Ernest Kroll, Eugene Miller, Eugenia Macer-Story, F. A. Nettelbeck, Fanny Howe, Florence Grossman, Frances Whyatt, François Villon translated by David Moe, Frank Green, Frank O'Hara, Franz Douskey, Frederick E. Steinway, G. Alexander, Gail Gunshanan, Gail Petersen, Gary C. Busha, Gary Gach, Geoffrey O'Brien, George Gott, George Matteson, George Mattingly, George Montgomery, George Owens, George Perreault, George Schwanz, George Stanley, George Tysh, Georgia Murphy, Gerald Dorset, Gerald Lange, Glee Knight, Gloria Bogan, Greg Masters, Griselda Steiner, Gunner Harding translated by Anselm Hollo, Guy R. Beining, H. E. Shaw, Hadley Haden-Guest, Hal Esken, Hannah Weiner, Harriet Novet, Harris Schiff, Harry Greenberg, Harry Lewis, Harvey Lillywhite, Helen Kotsiumbas, Helen Tartar, Henry Kanabus, Hilary Sio, Hilton Obenzinger, Ian Krieger, Ileen Levin, Iris Rifkin, Jack Anderson, Jack Collom, Jack Krietzer, Jack Skelley, Jack Spicer, Jacqueline White, James Bertolino, James Gustafson, James Hagood, James Hoggard, James Leonard, James Naiden, James Sherry, James Venit, James Wine, Jamie MacInnis, Jan Garden Castro, Jan Gauger, Jana Harris, Jane Delyn, Janet Hamill, Janet Lagos, Janet Sternburg, Janet Zoglin, Janine Pommy Vega, Jared Smith, Jay Jacoby, Jayne Nodland, Jean Balderston, Jean Trelease Day, Jeanne Lance, Jeff Right, Jeff Wright, Jennifer Crichton, Jennifer Nostrand, Jenny Salmon, Jerome Salzmman, Jerry Oleaf, Jerry Oliff, Jim Brodey, Jim Carroll, Jim Garmhausen, Jim Leonard, Jim Tracy, Jim Venit, Jnana, Jo Anne Spies, Joan Colby, Joe Bottone, Joe Brainard, Joe Johnson, Joe Millar, Joel Lewis, John Appling Sours, John Ceeley, John Giorno, John Godfrey, John Levin, John Lowry, John McKernan, John McNally, John Molder, John P. Trump, John Paul, John Robert III, John Sjoberg, John Stevens Wade, John Witek, John Yau, Johnathan Kundra, Johnny Stanton, Jonathan Rosenstein, Joseph Cardarelli, Joseph Juda, Joseph White, Josephine Clare, Joyce Holland, Judee Sill, Judith Bearden, Judith Glass, Judith Keating-Clements, Judson Crews, Judy Ghinger, Julia Lebentritt, Julie W. Lovine, June Fortress, Kan Fifer, Karen Edwards, Karren L.

Alenier, Kate Berrigan, Kate Ellis, Katharyn Machan Aal, Kathi Aguero, Kathleen Norris, Kathryn Nocerino, Kathy Foley, Kathryn Machan Aal, Katie Mitchell, Kay Hays Bynum, Keith Abbott, Ken Tucker, Kenji Miyazawa translated by Hiroaki Sato, Kenward Elmslie, Kevin Hall, Kirby Olson, Kirk Robertson, La Fontaine translated by Bruce Boone and Robert Glück, Larry Clark, Larry Fagin, Larry Goodell, Larry Kramer, Larry Tucker, Laurel Speer, Lauren Owen, Lawrence Pinsky, Len Roberts, Lenny Goldstein, Leroy Hopkins, Leslea Newman, Leslie Miller, Leslie Palmer, Lewis MacAdams, Lewis Warsh, Lita Hornick, Liz Zima, Logan Finlayson, Lorenzo Thomas, Lou Horvath, Louie Crew, Luanne Dreyer, Lydia Heineman, Lyn Hejinian, Lynn Schneider, Lynne Blesz, Lynne Tillman, M. Kasper, M. Marcuss Oslander, Mack L. Carpenter, Madeleine Keller, Madison Morrison, Maggie Dominic, Mara Meshak, Marc Cohen, Marc Lecard, Marc Muhich, Marc Nasdor, Marc Tobias, Margaret Kaminski, Margaret Stetler, Margery Jean Perry, Margot Treitel, Maria Gitin, Marian Radavicius, Marie LaBare, Marion Radavicius, Mark Evan Johnson, Mark Johnston, Mark Tretin, Marsha Elaine Kash, Martha Diamond, Marty Lahr, Marty Skoble, Mary Abrams, Mary F. Fox, Mary Ferrari, Mary Lane, Mary Molyneux, Mary Powell, Matthew Kahn, Maurice Kenny, Maxine Chernoff, Mei-Mei Berssenbrugge, Melinda E. Pittman, Melissa Cannon, Merrill Gilfillan, Michael Andre, Michael Benedikt, Michael Brownstein, Michael Carey, Michael Castro, Michael Cooper, Michael Flory, Michael Hattersley, Michael Irene Welch, Michael Lally, Michael Laurence, Michael Malinowitz, Michael McMahon, Michael Sappol, Michael Scholnick, Michael Slater, Michael Wiater, Michael-Sean Lazarchuk, Mike Frenkel, Miles Lally, Mimi Gross, Miriam Sagan, Mordecai Marcus, Morrie Warshawski, Morty Sklar, Nancy Ancrom, Nancy Berke, Nancy Brizendine, Nancy DuPlessis, Nancy Scott, Neil Baldwin, Neil Hackman, Nelson Richardson, Nicholas Piombino, Norma Smith, O. Howard Winn, Opal L. Nations, Pamela Jane Peery, Pat Nolan, Pat Padgett, Patricia Fillingham, Patricia [Spears] Jones, Patrick Owen, Patrick Rearden, Patrick Reardon, Patti Landi, Patty Mucha Oldenburg, Paul Bralower, Paul Gogarty, Paul Grillo, Paul Hoover, Paul Kahn, Paul Violi, Paul Weinman, Paulo Veras translated by Clara Angelica, Peggy Garrison, Peter Brett, Peter Frank, Peter Kostakis, Peter Payack, Peter Schjeldahl, Peter Stamos, Philip Dacey, Philip Graham, Philip Hammial, Philippe Soupault translated by Pat Nolan, Phillip Lopate, Phyllis Rosenzweig, Piero Heliczer, Pierre Joris, R. D. Lakin, Rachel Towle,

Rachel Walling, Rachelle Bijou, Rae Armantrout, Rae Schiff, Rafael Lorenzo, Randall Brock, Raquel Jodorowsky, Ray Bremser, Ray di Palma, Real Faucher, Rebecca Brown, Rebecca Newth, Rebecca Wright, Red Grooms, Regina Beck, Rich Murphy, Richard C. Raymond, Richard Friedman, Richard Grossman, Richard Harper, Richard P. Horevitz, Richard Snyder, Robert Creeley, Robert Fagan, Robert Hershon, Robert J. Svobada, Robert Kelly, Robert L. Smith, Robert Lietz, Robert S. Kennedy, Robert Salasin, Robert Scotellaro, Robin Messing, Rochelle Nameroff, Rochelle Ratner, Rodger Kamenetz, Roland Legiardi-Laura, Ron Horning, Ron Janoff, Ron Padgett, Ron Richardson, Ron Silliman, Ron Weber, Ronald Koertge, Rose Lesniak, Rosselare-le Havre, Rubin S. Zar, Ruth Altmann, Ruth Krauss, Ruth Moon Kempfer, Ruth Wildes Schuler, Sam Abrams, Samuel Kashner, Sandy Berrigan, Sandra Price, Scott Cohen, Scott Helmes, Sharon Belle Mattlin, Sharon Lieberman, Sharon Mesmer, Sharon Shively, Shelly Berc, Sheryl Treshan, Shuzo Takiguchi translated by Hiroaki Sato, Sigrid Bergie, Simon Perchik, Simon Schuchat, Sonja Fox, Stephen Bett, Stephen Daney, Stephen Kennedy, Stephen LaVoie, Stephen Miller, Stephen Paul Miller, Stephen Rodefer, Steve Abbott, Steve Bellayr, Steve Leiper, Steve Levine, Steve Malmude, Steven Michael Bellayr, Steven Peyster, Steven Sher, Steven-Paul Fortier, Stuart Dybek, Stuart Kaufman, Summer Brenner, Susan Cataldo, Susan Fantl Spivack, Susan Fromberg Schaeffer, Susan Gallagher, Susan Howe, Susan Keothe, Susan Kronenberg, Susan Quist, Susan Roberts, Susan Smith, Suzanne Marks, Suzanne Ostro Zavrian, Taeko Tomioko translated by Hiroaki Sato, Ted Berrigan, Ted Greenwald, Terence Winch, Terry Kennedy, Terry W. Brown, Tessie Mitchell, The Baloney Street Staff, Thomas Ball, Thomas Kretz, Tom Ahern, Tom Clark, Tom G. Berliner, Tom Hansen, Tom Lowenstein, Tom Mandel, Tom Paladino, Tom Parson, Tom Reed, Tom Savage, Tom Veitch, Tom Weigel, Tom Whalen, Tony Ardizzone, Tony d'Arpino, Tony Towle, U. Rammol, Ulysses A. Pichon, Ulysses Owen, Vicki Hudspeth, Vita Racanelli, Vittoria Repetto, Wally Swist, Wayne Padgett, Wendy Wood, Will Bennett, William Brian Trachman, William Harrold, Wing Tek Lum, Wolfram de Zorro, Yuki Hartman, Zack Rogow, Zoe Best...and Maureen Owen.

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- 3 *TISH*— Another “Sense of Things”
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- 15 *Umbra* Magazine (1963-1974): An Introduction and Bibliography
by David Grundy
- 16 Talking of *Curtains*
by Paul Buck
- 17 “some nights I stay there, some nights I don’t”: Top Stories,
Fiction Diction, and the Work of Donna Wyszomierski
by Edric Mesmer
- 18 Silver in My Mines: Peter Hay’s Work for Two Rivers Press,
1994-2003
by Geoff Sawers
- 19 About *Telephone* [in 2 volumes]
by M.C. Kinniburgh with Maureen Owen

*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"

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