

LIVING LITERATURE

Fourth Annual Directory

February
1955

10
1/- 20c

JAMES BOYER MAY

TRACE

EDITOR

TRACE

No. 10

Living Literature

Essays & Articles · Poetry · Reviews

February 1955

Edited by James Boyer May

A READING EDITION

ABOUT THIS EDITION

This reading edition preserves the issue's poetry, fiction, essays, correspondence, reviews, and other literary writing in their printed order. Advertising, subscription matter, mastheads, the magazine's own contents pages, annual indexes, address lists, and the running trade directory are omitted as reference apparatus.

The text was checked against newly rendered source pages. Poetry lineation, stanza spacing, shaped indents, and hanging continuations for long lines are retained; prose continuations are joined without false paragraph indents. Conjectural readings are enclosed in square brackets, while original spelling and punctuation are otherwise kept.

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ISSUE PP. 3-7 · SCAN PP. 3-7

WHO NEEDS THE LITTLE MAGAZINES?

by Ellen Edelman (U.S.A.)

Many editors and supporters of little magazines, in the downcurve of the editorial experience, have asked: Who reads the little magazines? This question eludes a pat answer. Small though the group of little magazine readers may be, its members are found on every socio-economic level and have many widely divergent backgrounds. This group has been reading little magazines for a long time ; the growth of the status and number of the quarterlies is evidence not only of continued but of increasing support. As for the reason why they read the little magazines, we can generally ascribe their support to a need for intellectual recreation, stimulus, or release for their own work. In short, we can glibly summarise by saying: Yes, people do read the little magazines. Why? — because they enjoy reading them.

We have indicated that no one really needs the little magazines, but to say this would mean leaving out one of the most important groups in the present literary world. There is one group, widespread geographically but close in interests and ambitions, that needs the little magazines : This group's members are the small fraction of college students who, unknown and uncounted, for now, will be the prominent writers, critics and teachers but one decade from now.

Perhaps you are asking if we have not forgotten the numerous literary periodicals published by and for the students in most colleges and universities. We have not overlooked them ; they do serve a large number of students and successfully and meet their needs. They are not, however, adequate for the small number of students who have turned to the little magazines — and of whom we now speak.

There are many reasons why the students' literary periodicals do not suffice to fill the needs of many of the

college students who write. Needless to say, these periodicals could fill these needs, if entirely revamped ; but the changes needed would be too neoteric to survive the red tape to which any such plan would be subjected. Also, the students whose needs are presently being met via these magazines might possibly be slighted. There are, of course, many college periodicals which do not approach the type which has been mentioned ; but since we are concerned with the movement of students away from their colleges' literary releases and toward the established quarterlies, we shall pass by the various exceptions and turn to the typically atypical student.

The writer of college age is the most active and the most experimental of our experimental writers. Whether it is in stream-of-consciousness narrative attuned to the jazz age or in amatory verse in the old, fixed forms, he is experimenting. His previous experiences in high school or in the service have never been so stimulating as are many of those he is having in college ; he is, furthermore, at an experimental age (17-25), and having just thrown off his adolescent self-consciousness, feels all the delight and adventure of creating and of developing his own style.

Unfortunately, experiment is rarely welcomed by a collegiate, student-run periodical. The editorial policy is usually so tight that only work of one genre or even of one development of a particular genre is accepted. Whether this slant is toward E. Pound-type explosions or toward Tennysonian sentiments, it is equally destructive. It rules out the experiments of many students ; it creates a passive resistance among those who are excluded. It closes the only available outlet to these students and destroys its function of offering ' living ' stimuli to these same students.

Another factor driving students to non-support of and non-participation in their college periodicals is their quality — or their lack of quality. Pride (an admirable kind of pride, at that) does not let a student wish to be published in a

periodical that contains mostly drivel. He does not particularly care to be represented in an unattractive format, both inside and on the cover, or that is sloppily bound and printed. A mimeographed publication is also unattractive because of the many technical difficulties often preventing even a readable product ; however, an exceptionally well mimeographed magazine is not scorned just because of the evident element of departmental poverty.

Unfortunately, many times the editorial staff is made up of those ‘ who want to write but just don’t have the time ’ or those who ‘ envy all you lovely people who are talented enough to write.’ They do not and cannot have a real understanding of the needs of the small group of students who do write. No matter how good their intentions, how can they be expected to fill these students’ intellectual needs ? Often, to bring the situation to an impasse, they are guided by a wellmeaning faculty member who ‘ wrote when he was still young and foolish.’ Needless to say, this attitude never is revealed to those faculty members who are writing. Nor need we say that these currently writing faculty members are too busy writing (good) to edit a student periodical staffed by generally non-writing students.

The last force driving the group of writing students to this passive resistance against the literary publications of their own colleges is the peculiar reputation sometimes attached to the only organised group of writers on campus. Luckily, many staffs of college magazines escape the smear of guilt by association. Luckily also, even in the colleges where this unfortunate stigma exists, but a few members (even one is enough to harm the reputation of a whole group) have broken with the folkways. However, this is enough to keep large numbers of otherwise-interested students in these colleges from participating in the publication ; here we find many of those students who have needed, looked for, and found their release in their stimulus in the medium of the

little magazine.

The collegiate faction has much to give the little magazines. First, financial support. Considering that students are able to subscribe to commercial magazines at extremely reduced student-rates, their subscribing to the little magazines is indicative of comparatively greater motivation than is involved in subscribing to the popular magazines. If the little magazines also were to offer student subscription rates, probably they would receive response from many already interested but budget-ridden students. We can assume that this is sound businesswise, since it is used so widely and has been for so long by periodicals which operate on purely monetary values and are only too quick to eliminate any practice that proves without financial reward. After all, subscribers are students for only a few years, but a deft bit of PR may keep them as subscribers for a lifetime.

Besides financial support, the student reader is in a position to and is apt to give a great deal of lip-service to those little magazines deserving it. His conversations and arguments over a cup of coffee often center on poetry, creative writing, the function of the magazine, the function of the critic, and so forth. . . . Often violent disagreement to a specific stimulus offered by a quarterly will serve not only to keep the conversational fires burning for an hour or so but will give oblique publicity to the particular quarterly.

Students . . . as contributors, have already shown that a few years difference in age has little bearing on their ability to compete successfully with already established writers. Often, in scanning a list of contributors, we notice the inclusion of one or more students. Oftener still, the student withholds (purposely or not) this detail about his academic status from his editor ; the editor then is forced to furnish such biographical titbits as ‘ John Smith writes from Columbus, Ohio.’ One of the most peculiar phenomena attached to this situation is the typical reaction of the

published student's alma mater. The faculty, instead of greeting any such news with enthusiasm or even any sort of restrained encouragement, are notoriously apathetic in their responses. Some choose to ignore the situation ; others choose to be informed, but indifferent. Again, the student is compelled to turn his creativity and interest away from his college and back to the quarterlies. Those faculty members who do encourage him have experienced the same . . . and further encourage him to seek what had been their solution, which is the use of the entire facilities of the little magazine. This situation is intensified by the student's abundance of creative energy, and serves to keep him constantly active in and supporting the little magazines.

Let us return to our original query : Who needs the little magazines ?

We have seen the important role they play in the development and sustenance of rising writers. Doubtless, these writers could exist without the little magazines ; however, they could no longer exist as writers. They would be able to find a complete creative life only if they turned to inventing better mouse-traps. America has plenty of mouse-traps ; what we need is literature, writers and thinkers. We need the intangible strengths that creative writers can give their society, and we need the sources of truth that we can have only in the non-commercial writer and the non-commercial publication. Yes, the collegiate faction does need the little magazines ; the little magazines need this faction ; and it is of equal if not greater importance that we, in this progressively materialistic country, need both of them in their present interdependent roles.

A boxed advertisement fills the foot of page 7, offering Trace back numbers, a year's free subscription for any copy of No. 1 in good condition, and what Villiers still has in stock — The — ED.

SPARROW CHAP BOOKS, TWIGS AS VARIED BENT, AND A FEW MODERN
*Greek Poems at the first-edition price to subscribers only. It is
advertising and is dropped here, as the same Villiers matter was
dropped from No. 8. — ED.*

ISSUE PP. 8-9 · SCAN PP. 8-9

TOWARDS PRINT

by the Editor of Trace

Other than ways and means of obtaining print (hearing) in the first place, obviously no single publication element is more important than reaching wide audience. To those unfamiliar with actual conditions, this assertion no doubt will seem superfluous ; but to those well acquainted with small presses and little magazines and university quarterlies (too), earnest stress on this will be recognised as necessary — and despite that every editor easily may ascertain for himself that a freer distribution of complimentary copies (for instance) is his best low-cost advertising.

This is not addressed exclusively to editors — to everyone interested in contemporary expression, including writers, themselves. For whatever may be causes of editors' failures to devote resources to distribution comparable to those spent on selection of materials and physical production — ranging from failure to appreciate that mere excellence in a magazine or book cannot sell it from an attic shelf, to lack of energies or talents for promotion — all writers, teachers, librarians and students of little mags, as such, could assist editors who may decide to use their surpluses or increase press-runs.

The plan is almost that simple — especially for magazines. And comparatively small effort need be expended. And such 'post' promotion, unlike advance-advertising (à la trumpet-flourishes of big commercial houses) fortunately entails no crippling capital outlay. 'Run-ons' after certain minimums cost only a fraction of per-magazine cost on the basis of whatever small paid circulation.

In the first instance, at time of issue, copies should be mailed to all persons the value of whose likely interest far exceeds the cash-value of a magazine ; all major publishing-house editors and readers (consistently, and number after number), leading agents and their readers

(almost as consistently), those conducting literary columns and review departments (invariably), editors and publishers of weeklies and Sunday newspapers (by spot-selection), heads of library sections (the same), teachers of creative writing courses (summer or other) at colleges or city adult classes, and finally to secretaries of literary societies (national, state and local).

With a line on an inside cover, readers could be alerted to co-operate in this, by supplying names and addresses perhaps not handily available in standard directories. All contributors, besides the privilege of obtaining more than the usual free courtesy copies at reduced rates, should be solicited to send in names of interested professionals, for mailings at the publisher's expense.

Beyond this, should be made available after passage of time — say, several weeks after the next succeeding issue — quantities of back numbers should be supplied for mailing, free-for-postage. And these could be passed to private subscription prospects.

If of ambitious literary intention, back numbers also should be mailed gratis to foreign publishers, editors and societies.

Stinginess about exchanges is another characteristic of many editors — who don't appreciate benefits from seeing as many magazines (all types) as possible and having their own seen by many other editors. Informational benefits alone make this worthwhile ; and unique though one's editorial tastes, surely none validly can contend that he'd never learn anything or not ever make a desirable contact through a contemporary publication.

Which leads to a valuable suggestion put forward by several editors — that more reprintings and even simultaneous publications should be arranged. Until recently, this has been rare, other than between Commonwealth magazines of limited circulation and London,

or between Australian, New Zealand and Asiatic magazines and those in U.S.A. and Canada. But lately, several editors have decided that prior publication of creative work, where circulations scarcely overlap, not only is not deleterious, but lends enforced benefit particularly to the writers.

EDITORS WRITE

Leslie Woolf Hedley (Inferno) : ‘ Your EDITORS WRITE section sometimes distracts me from the more essential portions of Trace. This section is where the editor jots down a breezy note about his trials and tribulations in the little-mag field. Now, I’ve been reading these personal outcries, indignations, desires, self indulgences and justified protests along with the rest of your audience. Not once have I seen any of the vociferous editors come to the defense of another editor or poet being slashed at by the wolves. They always discuss their own troubles ; and as justified as they may be, it all appears extremely narrow and selfish. I’m inclined to think that if these editors feel so strongly about various injustices around them, why don’t they editorialise in their own magazines and in their own poetry? It’s always easy to be brave and daring and direct in another magazine, and then play it safe and cosy in one’s own. This, I’m afraid, is a current mental condition with most Americans — the fear of saying what they really mean under their own banner. A few words added to a masthead is nothing but advertising.

‘ It would be nice indeed if all editors were saints, but as long as they can’t be saints, we can only hope to have honest men, and that’s the point I’m getting at. It’s arrived at the time when we have to believe only what we can see and feel as evidences of good faith. So many of these editors talk about courage, anti-New Criticism, pacifism, anti-McCarthyism, censorship, experimentalism, etc., etc., in Trace, but when we read their magazines, we find almost the exact opposite ! When it comes to a showdown, most of them are strangely missing. In several very recent cases of censorship — one in which I was personally involved — a circular collected only a few editors’ signatures. This used to be called “ hypocrisy,” but today it’s probably called “ therapy.”

‘ Let me further cite two contrasting examples of what I mean. In Trace No. 9, your EDITORS WRITE section used quotes from several editors. Of them all, only one editor has consistently practised in print the very philosophy he preaches in life and hasn’t shied away from controversial — pardon the expression — subjects. While at the extreme other end of the pole, we find another editor writing about “ advances,” and we find listed elsewhere in that issue two known fascist poets that he’s publishing ! The hypocrisy here is so obvious that I won’t go into it. What are we to believe : the editor’s advertising expressions or his examples?

‘ We need, as we always will need, editors who fight their battles where it counts and come to grips with society and reality.’

George DeWitt (Blue Guitar) : ‘ To require that art be different from non-art in essence, rather than in abstract form, is logical, not decadent. To deny or ignore world-values in non-art could be called decadent, but nihilistic would be a better word ; but this cannot concern the editors of the BG, since they deal only with art. What Mr. Roemmele cannot understand is that a refusal to load art with unassimilated polemical and informative materials is not the same as denying the significance of these materials in their general world-context. He would instrumentalise art to avoid ‘ decadence ’ ; we would protect Pegasus from becoming a pack mule. We want our poems to soar, not plod.’

Derek Maggs (Zebra) : ‘ I am surprised and saddened that poetry should have become such a “ market ” business. Perhaps it has been all along and I just didn’t notice it until I became the editor of a little magazine. And I am amazed that Lilith Lorraine should consider it desirable to accept or reject every poem on the day of receipt. So poetry is as simple as that ! — something on which those so inclined can unfailingly pronounce judgment at the first meeting. Silly of me : I thought there was more to it.

‘ What a fuddled approach I have to poetry ! Often it is impossible for me to say, after the first reading, whether I shall accept a poem or not (deep, some of these poets, don’t you know?). So I keep it around for a week or two or — hideous crime — even longer, reading it from time to time until its qualities have won me over or its failings have outweighed whatever possibilities I thought I saw in it. Hitherto it has never occurred to me that somewhere the author, a go-getting type, is growing madder and madder while I browse (with the best intentions) over his poem. Markets being missed ! Calamity !

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‘ I am not defending discourtesy by editors or by anyone else. I do try not to retain mss. longer than I consider desirable for my purpose, and I always write what I hope is a pleasant and helpful letter when I am ready. . . . But I prefer to regard poetry and, indeed, all creative writing as something over which time should and must be spent.

‘ There are a distressing number of poets, too, who seem to lack the essential qualities of their art in that they are happy and chummy when an editor is using their stuff — but what an icy fade-out when he rejects a batch ! Good riddance, no doubt, since a poet who has no humility about his own work and no interest in other people’s cannot be a poet in the fullest sense.

‘ It is deplorable, I know, for an editor to have second thoughts about something he has accepted, yet I confess to having committed this enormity on a couple of occasions. The reason was that, as a new editor, over-enthusiasm and an under-developed discrimination led me to make these acceptances ; and it later became apparent that the work really was not suitable for the magazine, the character of which had naturally modified since its inception. A black mark to me, I know, but I still feel that I cannot be

completely confident of never again blundering in this way. As a consequence, if it seems likely that there will be some considerable lapse of time before the actual publication of the work, I sometimes seek the author's permission to defer final judgment until nearer the event, when I shall have a better picture of the issue in question. If the author is a high-powered hawk of his work or for some other reason finds the arrangement unacceptable, he must say so.'

William E. Harris (Rewrite) : ' I have just read with much interest your " castigation " of editors. It is a good listing of the sins familiar to long-suffering writers, those committed by editors of the smaller literary and poetry magazines. In fact, many so-called little magazines, some secondary popular magazines, and occasionally by some of the larger commercial magazines.

' I am glad to know that a " good number of the good editors " are behind you on this, realising that something must be done.

' Something certainly must be done. . . . I receive frequent complaints along a number of the lines you have cited. In the case of mss. that have been held for more than three years, we printed in our September issue a disturbing pronouncement by the Post Office Inspector in Charge, Denver Office of the P.O. Department Inspection Service, that " any Federal action would be barred by the Statute of Limitations, which runs out in three years."

' Your suggestion that an editorial association might be a means of controlling unethical conduct by editors seems to overlook the fact that it is not possible to prevent anyone from publishing in a free world. But an association would serve to single out the high principled magazines, and thus would make it harder for the unwelcome editors to stay in business and perpetuate their sins. Experienced writers would gravitate naturally toward the editors who were members of the association.

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‘ Much planning, some individual leadership and specific steps need to be worked out. These must come from within the ranks of writers and editors, themselves.’

Humphrey A. Olsen (Snowy Egret) : ‘ I would like to say something in regard to Lilith Lorraine’s remarks on handling mss. : I have seen plenty of manuscripts that I have been unable to decide on the same day received ; and I think that, particularly, different or experimental material might be kept longer in order to see what the final impression is on the editor and his friends. In such a case, I particularly like to take time to have friends read, and to get their reactions.

‘ If editors were infallible or if they were dealing with pots and pans and other similar merchandise, it would be easy to always mail back the same day. But it is true, of course, that editors too often delay for no reason at all.

‘ I would say that if an editor keeps a short manuscript (or even booklength) over a month, he should notify the author and tell him when he may expect to get the ms. back. Otherwise, the author ought to have the right to send the ms. elsewhere without waiting to hear from the editor.

‘ Snowy Egret is interested in exploring the relationships between natural history and the arts, particularly literature and music. We are interested in experimental poetry and other writing where natural history is the underlying theme. We also welcome criticisms of nature writing and articles exploring new trends in nature writing to meet today’s conditions. Currently, we are running a series of articles exploring the lives and writings of great men interested in nature. So far, we have dealt with W. H. Hudson, Wordsworth, Sidney Lanier, Thoreau, Burroughs and Muir — and Constable and Cezanne among the artists. Others will be discussed in future issues.’

Henry H. Evans : ‘ Poems and Pictures was begun with the idea that contemporary poets deserve to appear in

beautiful printed format at least as much as the accepted ‘greats,’ and that since I have the equipment to print with, my desire to do this is implemented. The magazine appears in the original large paper limited edition printed by hand. . . . The total extent of the magazine will be twelve issues. There is a reprint available also, reduced format but the same content, printed by offset and offered for \$3.00 for the twelve issues. . . . Contents : each issue contains eight or more short, one-page poems (twenty-five lines or less each) and four or more drawings. The material must be hitherto unpublished. A royalty of \$3 plus a copy of the limited edition is given to each contributor. As far as the type of poetry wanted, I think the words ‘lyrical,’ ‘personal,’ ‘romantic,’ ‘love poems,’ and similar terms describe to some extent what I want. There is no restriction as to form. The drawings should be submitted in india ink or similar media and should be six inches wide and nine inches tall, or smaller.” ’

G. H. Moore : ‘As for Nova, we are interested in promoting new poets and established ones who are not ruled by dogmatisms and whose ideas display originality and boldness. But we do not hunger for the shattered-glass poem in which disconnected “exciting images” bespeak a “return to lyricism.” If a poem is good — symbolic, experimental, anything — it can find a place in Nova. If it really says something. . . . Ms. verdict mailed same day received ! ’

Grace Ross and Mabel Kuykendall (Quicksilver) : ‘We may not be able to explain in a letter how we feel about the simple lyrics found from time to time in the magazine. Perhaps it goes back basically to a feeling we share that the smooth and polished stone is not as interesting as the one with little irregularities and odd veins of colour. And we will leave the over-all effects of the impersonal and abstract to the two or three magazines which do that sort of thing so well. And it is our theory that when these simple lyrics are

well and smoothly written, as we try to see that the ones used are, they harmonise with the extremely intellectual ones. . . . We believe simplicity is a part of sophistication, and not the opposite of it.

‘We have recognised we face difficulties in our plan to fit these varied emotional values into a sequence of related poems, and in the attempt to do this in every issue, while keeping true to other specifications (such as quality of writing), we have tried to keep mistakes of choice to the minimum.

‘Recently, Fort Worth had the opening of its lovely new Art Museum, a fabulous collection from the Metropolitan was hung, with beautiful old and famous paintings alongside and mixed in with the bestknown examples of every school of modern painting. It was amazing that there was no effect of incongruity. Perhaps this is our motivation in making selections for the magazine. All the same, you wouldn’t say that we go in for primitives, which so much of the traditional poetry seems to be. The modern techniques should be used in any case. But we do not want any so-called traditional verse.’

Richard Ashman and Maxine Cassin (New Orleans Poetry Journal) : ‘Payment for poems, not less than ten cents per line or four dollars per poem. We hope to average at least thirty cents per line, but no fixed rate. The editor has adequate resources to undertake this, contingent only on continuance of good health. At first, no poems over 100 lines.

‘We shall favour poems which may be liked, and which are interesting on one reading, but which repay several rereadings. And, at the lower rates, perhaps, we shall deliberately publish some poems which may be attractive to less sophisticated readers. But we hope that the over-all level will be high. But all poems must communicate. We think Robert Frost, Wallace Stevens, and even Swinburne, were good poets. And we like Thomas Hornsby Ferril. But we have

no a priori prejudice against any form or treatment. We have no articulate theory. We like much of the work of young poets, but will not publish poems which mistake callow diatribes for depth of understanding. We do not believe that either Freud or Marx said the last words on psychology and economics. And we do not want simple pornography, even when it masquerades as philosophy. We believe Pound was a great poet, in spite of a disintegrating mind, but like coherence.

‘ At a different level, we like rhyme, and, even more, assonance. But we hold no prejudice against free verse. . . . We certainly do not want trite stuff or traditional echoes, but will not reject a little echo in an otherwise excellent poem.’

Larry Eigner (from one non-editor) : ‘ In Trace No. 9 is perhaps a confession that I don’t revise things — which is partly true. Whereas I might have said that in my experience, a thing, if it seems successful or for that matter unsuccessful, becomes set after a few hours or at least days — and the only further hope for it may be if I pick it up a couple of years later. While even this may not mean a complete revamping. . . . I guess I’ve got the more willy-nilly type of your two minds . . . But with the nonchalant or willy-nilly mind, if you keep your head on, it might be that a lot really piles in the back of your head. But I don’t feel “ more mood than thought,” particularly, and besides afterthought there seems to be simultaneous thought, instantaneous coalesce thought, and this may have some permanent effect inside.

‘ Idea is to get a lot of “ sudden integrations ” and not for their own sakes — which would result in the ivory tower — but because of the thing integrated, the numberless thing it is only safe to try to deal with in the macrocosm. It would seem that the most useful language (in contradistinction to great numbers of news items, etc., while not to plumbing manuals, etc.) is that used like mathematics in putting

things and getting things down.

‘ And perhaps limitations of language should never be allowed as a base for defining its function(s), though whether a necessary function can be performed or not at a given time depends greatly on the limitations and what you can do about them. Much tautology could be made up.

‘ The function(s) of language at least to keep people onto what they need to do something about? O — what are the delimitations of these? Should an investigating committee meet?

‘ It doesn’t look to me like an editor who sets himself up for love more than money should be “ punished,” any more than writers who may stop — disregarding the money matters, which still wouldn’t make editors such crooks. It may be in some interests to discipline them. And this doesn’t mean that by setting up as an editor you earn a life’s certificate to be patted on the back. And the undesirability of the “ newspaper scoop spirit ” is one thing that shows the disciplining by multiple submission to be the least destructive. The editor has a legitimate interest in getting out a magazine regularly, in view of subscribers’ and readers’ attitudes. And more than that on the premise that things which should see publication are turned out at the rate of more than a dozen — to take an even number — in six months (provided this is true). Anyway, it’s better if an editor, with the idea of regular appearance, should to some extents at least see what’s the best he can get, than to print inferior stuff ; and that the writer should submit one really good piece to a dozen different magazines rather than a dozen run-of-the-mill pieces separately. The one embarrassment conceivably is that a subscriber might get a dozen copies of what is substantially the same mag, and that a bookstore might have a rather homogeneous stock. In which case, there would be grave signs indeed that the United States is becoming singleminded.’

ISSUE PP. 29-31 · SCAN PP. 29-31

ADDENDA

by the Editor

A new year's uptrend in outlets for literary creativity breaking records (again) will be beneficial to other forms of expression, notably the graphic, and stirring other fields, even the political. Nor have graphics been illustratively-subsidiary — they have been featured on their own, as in the distinctive Poems and Pictures. Large brochures are sold in subscr. only (twelve for \$36.00) — offset reproductions available from Kenneth Lindsay, 193 Oakleigh Rd., N.20, at 2/-. . . . And even where graphics have been en face the poetry, relations have not been artificial, but fortuitous — as in Chrysalis of late 1954. . . . Along with such, in U.S.A. especially, have been several rather localised publications, media for area artists — as Curled Wire Chronicle (international representations, however). Strictly localised has been Sapien, with strong social overtones and political implications, together with outspoken commentary on folkways commonly ignored for sake of alleged politeness. This is the most 'different' mag of the period. And in England has appeared The London Broadsheet, with even more marked implications, frankly considering relations of the arts and the matter of actual living — though less violent in language.

Passing to those producing books as well as periodicals, the vital San Francisco area, besides augmented activity from both Golden Goose and Inferno, has seen revival at Bern Porter Books, issuing more than could be listed here, plus the amazing new Broadside in record poetry editions of 150,000 and strewn from airplanes ! . . . And a few specific items, on around the world, provide contrasts to poetry publications of older major houses, printing in fact those who are the 'poets of today,' and not merely so labeled, as by title of a recent book out of New York. For instance, Bernard

Bergonzi's Descartes and the Animals, Poems 1948-54, from the British Platform (5/-). . . . Irene Coates' (now in India) Poems of Change, from Fortune Press, 15 Belgrave Rd., S.W.1 (6/-). . . . First Offense by W. Price Turner (Zebra, 1/-). . . . And in Scotland, The Poet brings out a No. 10 devoted to work of Merrill Moore. . . . From New Zealand, a new series of their best poets (The Handcraft Press), and also featuring graphics. . . . In Canada, Fiddlehead has published first of a series of small books, The Stunted Strong, lyrical regional work of Fred Cogswell (50c.).

In the U.S.A., largest numbers appear, almost confusingly. Of prime technical interest was late-1954 appearance of Selected Poems : 1942-52 by William Hull (Brigante Press, N.Y., \$2.50). And of 'idea' interest as well, a book by George Abbe, The Wide Plains Roar (World Fellowship, Inc., Conway, N.H. — \$1.35). Somewhat earlier had been Joy Carver's Meditations on a High Hill (Southern Literary Service, Perkinston, Miss., \$1). And much else is in prospect — a new collected poems by David Kalugin, For the Loneliest of Reasons (Vantage of N.Y. — \$2) for April . . . the young American, Lewis P. Turco, appearing under British Guild Press imprint through the Meriden, Conn. Jepson's (75c.) . . . and not to forget such modest pamphlet series as the Hecate (from Nova) . . . and The Sparrow's continuing chap books, with Felix Stefanile's The Doge's Palace and Other Poems (a collection by Barriss Mills also in prospect here). . . . The 1954 Swallow Poetry Book Award was won by Thomas McGrath's Figures in the Double World, just appearing. Other works, by Samuel French Morse and Josephine Miles are announced for the spring. . . . A correction — a prose volume by Paul Alelyunas, The Cry Babies, is \$2, not \$1.50, as announced in October. The last, from Erewhon Press (Kentucky), which also is bringing out poetry by Kenneth Lawrence Beaudoin and others. Both unusual prose and poetry is promised in a first American

edition of the Australian, Harry Hooton (\$2 from Inferno).

And many U.S.A. poets have been reading or read on radio. Latter 1954 heard voices of Chris Bjerknes, Seymour Gresser and Henry Birnbaum (Baltimore's WBJC), with further hours set for 1955. . . . Such direct (general) public contacts by poets are being implemented by more active retail sales efforts, to compensate for bookstores' apathy to the field. Both in England and U.S.A., efforts have been made with art-shop outlets. On the West Coast is an unique endeavour of the kind — an attempt by Bob Alexander to display in his Contemporary Bazaar, Sherman Oaks, Calif., a complete stock of literary mags. . . . Having succeeded with a column of modern poetry as a regular feature in Lewistown, Mont. (Daily News), Bob Nystedt has moved to the Times-News of Twin Falls, Idaho, to attempt the same.

The printer's colophon closes the issue: printed at the press of Villiers Publications, Holloway, London, England. It is dropped here, as from Nos. 1-5. — ED.