Boo-Hooray Shortlist #68: Small Press, Little Mag

BOO-HOORAY

Boo-Hooray Shortlist #68: Small Press, Little Mag

Boo-Hooray is pleased to present our 68th shortlist, featuring attractive titles from the small presses and magazines essential to the transmission of post-World War II poetry and art. With examples from the Mimeo Revolution out of the San Francisco Renaissance and the Poetry Project at St. Mark's Church-on-the-Bowery, all the way to the small presses of the Cambridge School and Belgrade's performance art scene, the shortlist showcases both the significance and interconnectedness of these worlds of non-conformist and non-commercial publishing. With titles published as recently as 2010, it also illustrates the long tail of these small-scale mid-twentieth-century movements, and how they have continued to shape the publishing of the literary avant-garde.

A number of items constellate around the poet Larry Fagin, publisher of the essential *Adventures in Poetry*, and a fixture of downtown New York's poetry scene until his death in 2017. Along with flyers for readings and publications by Fagin, included here is the scarce 4th issue of *Contact*, dedicated to Fagin (**item no. 4**), and several association copies inscribed to him. Among those, the indisputable highlight is a privately printed draft of Anne Waldman's *Beat Roots*, with an autograph limitation statement, inscribed and signed by Waldman (**item no. 2**). Also of note is a presentation copy of *In February I Think* by Elio Schneeman (**item no. 19**), son of artist George Schneeman, who contributed the illustrations to the book.

Other highlights include *An Apparition of the Late J* (**item no. 1**), the seventh issue of *J*, one of the most beautiful and important poetry magazines of the Mimeo Revolution; *Signal No. 6-7* (**item no. 2**), the rare November 1972 double issue of this short-lived periodical of Signalist poetry and art, featuring Marina Abramović on the cover; and d.a. levy's *Cleveland: The Rectal Eye Visions* (**item no. 23**), a love-hate letter to his hometown from the city's most prolific and paranoid poet. Along with these are attractive flyers, signed first editions, and scarce limited editions.

For over a decade, Boo-Hooray has been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections. We encourage you to browse our extensive inventory of rare books, ephemera, archives, and collections on our website www.boohooray.com. Open by appointment only.

Shortlist prepared by Daniel Baker, Director of Books and Manuscripts. Photography and layout by that guy, too. Please direct all inquiries to info@boo-hooray.com.

Terms: Usual. Not onerous. All items subject to prior sale. Payment may be made via check, credit card, wire transfer or PayPal. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return.

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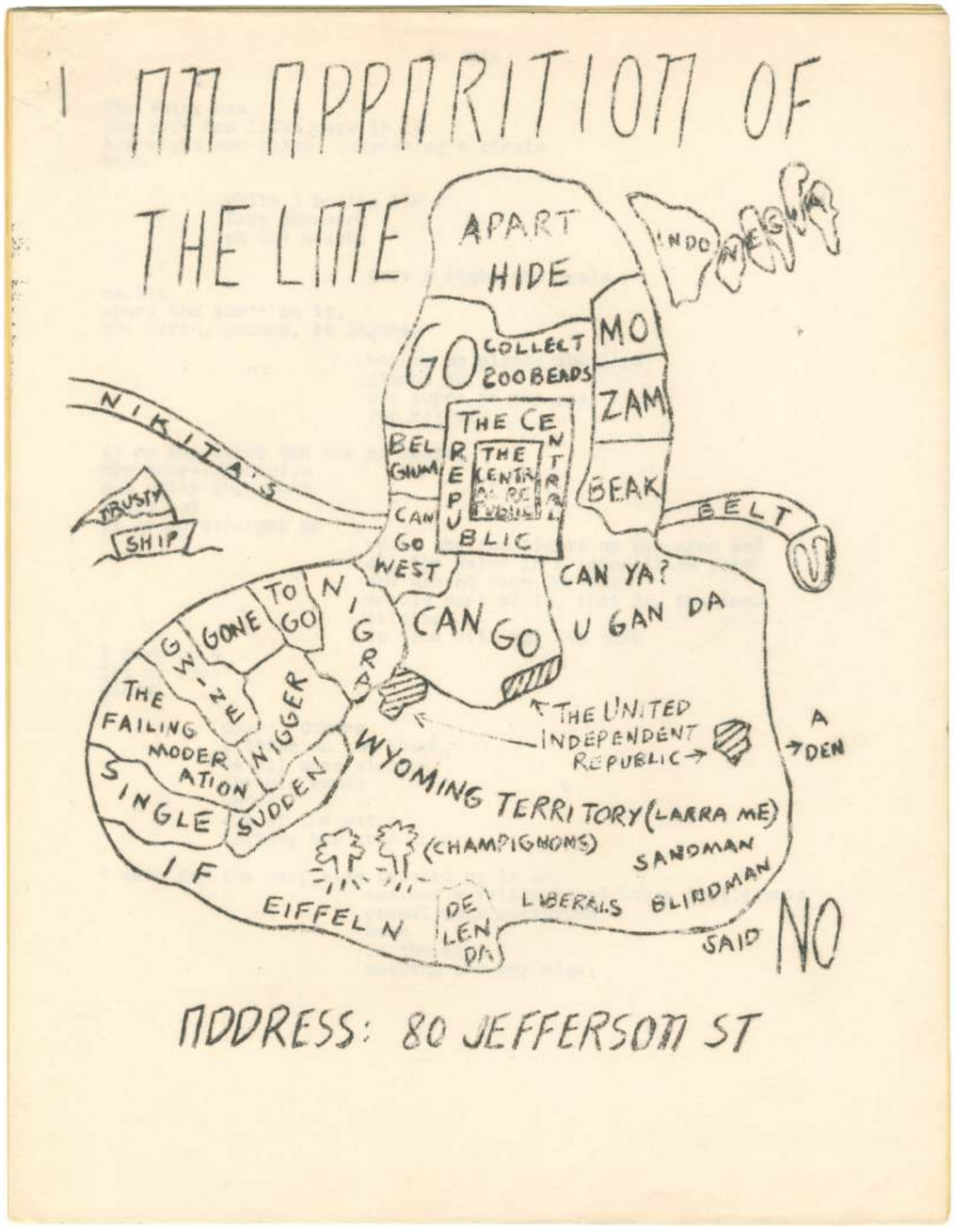


1. An Apparition of the Late J [J, No. 7]

[George Stanley, ed]

[New York: self-published, 1960]. Mimeograph on yellow stock. Stapled at upper left corner with illustrated cover by George Stanley. [16] pp, rectos only. 11 x 8 1/2 in. Very good; last two leaves with crease at lower corner.

The seventh issue of *J*, one of the most beautiful and important poetry magazines of the Mimeo Revolution. Born out of Jack Spicer's circle in San Francisco, the first five issues were edited by Spicer and Fran Herndon in North Beach bars. "The idea of a new magazine had been bruited about in North Beach poetry circles for some time, and the successful launch of Beatitude ... made Spicer envious, scornful, and competitive" (Ellingham and Killian, *Poet Be Like God*, 164-165). Indeed, this comparison was made explicit in Spicer's announcement of the publication in 1959: "The first issue of J will appear in the early part of September. J will be a 16-page mimeographed flyer very much like Beatitude. It will sell for the same price or lower." The poet "wanted it to be a magazine with a perverse editorial viewpoint: an agonistically 'amateur' magazine, as opposed to the despised university reviews ... To this end, Spicer advertised for the poet who had never before written anything in his or her life, for everyone, he professed, has one good poem in him" (ibid., 167).

By issue number five, the magazine as becoming too much for Spicer to manage; though he and Herndon collected some material for the next issue, they got no further. But he vowed that he would rather let it die "than surrender it to the Ferlinghettos" (ibid., 176). Instead, George Stanley, who had a long albeit difficult relationship with Spicer (as many did), took up the mantle. The two had first met at Vesuvio in North Beach, one of Spicer's preferred haunts, and Stanley was a participant in his early "Poetry as Magic" workshop. Stanley's first published poems appeared in the second issue of *J*, and he had worked on several of the issues. But the younger poet would draw Spicer's ire when he decamped to New York after graduating from Berkeley. Spicer himself forbid his publications from being circulated beyond the bounds of the Bay Area (though this did not stop Donald Allen and others from distributing the work), and he only reticently considered submissions from elsewhere. But he hated New York in particular, in part due to the publishing establishment, with poems from the city explicitly "not forbidden. But quotaed." For Spicer, "poetry had to be made in the favored circumstances of the San Francisco region. All other places, and persons loyal to them, suffered by comparison" (ibid., 171).

Nonetheless, Stanley sought to continue *J* with the same scrappy, confrontational spirit. He edited and printed the sixth issue in San Francisco, but this seventh issue was published in New York. According to Stanley, the issue was "run off ... by a mimeograph belonging to L. Ron Hubbard at the Dianetics office in New York" (letter to Ellingham, December 25, 1983). In keeping with the Spicer circle's antagonistic attitude toward professionalism, all of the work included in the issue was published anonymously. The penultimate issue of *J*, this would be the last edited by Stanley. The final issue, which appeared a year later, was edited by Harold Dull in Rome.

All issues of *J* are rare. A very nice copy of an essential piece of the Mimeo Revolution.

SOLD

2. Signal No. 6-7, November 1972 [Marina Abramović, Sound Environment White]

Miroljub Todorović, [Marina Abramović]

[Belgrade]: International Review for Signalist Research, 1972. Offset. Folio. [4] pp. 11 3/4 x 8 1/4 in. Very good; creasing and some edgewear, old horizontal fold, with small (< ¼ in.) closed tears at extremities.

The rare November 1972 double issue of this short-lived periodical exploring Signalist poetry and art, with Marina Abramović on the cover.

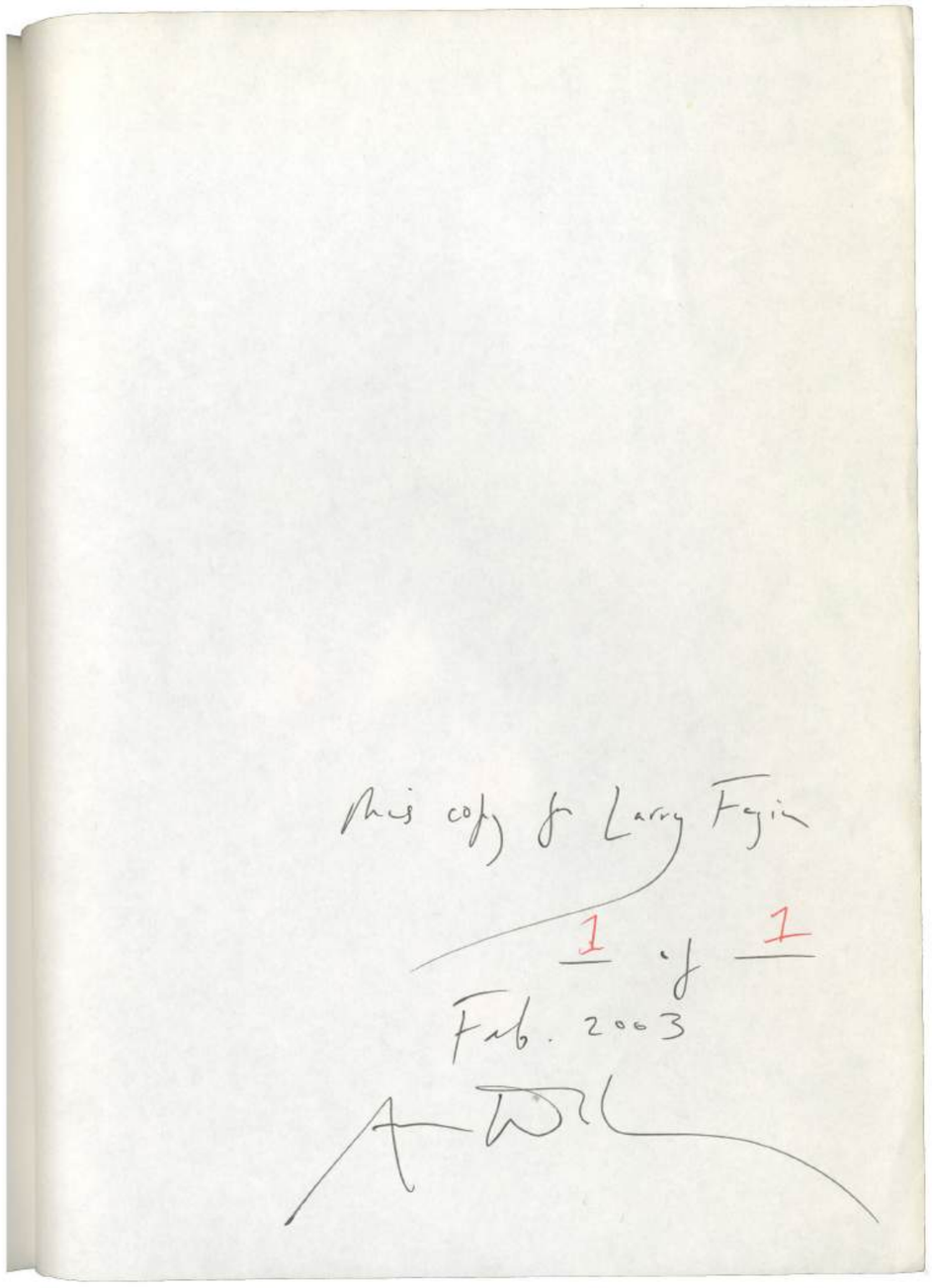
Abramović, born in Belgrade in 1946, had just completed her postgraduate studies in Croatia in 1972, the year of this issue's publication. She would spend the next few years teaching at the Academy of Fine Arts at Novi Sad while working on her earliest solo performances, the first of which she would debut in Edinburgh in 1973.

The Signalist movement was born in Yugoslavia in the late 1950s and sought to revolutionize language as a medium of expression. Miroljub Todorović, the founder and publisher of the magazine, wrote on the back of this issue about the theory and practice of Signalist or "gestual" poetry: "The gestual poet creates freely in space, making use of various elements — from verbal and visual through to sonorous — in the process … This kind of signalist poetry abolishes all boundaries between poetry and theatre, happening and concrete everyday action."

Signal ran from 1970 to 1973 in nine issues; the magazine was then reconstituted and continued in the late 1990s for twelve more issues. The journal included contributions from Raoul Hausmann, Augusto de Campos, Richard Kostelanetz, Dick Higgins, Sol Lewitt, and many more.

A rare document of avant-garde poetry behind the Iron Curtain, in the non-aligned Communist state of Yugoslavia, and an exceptionally early example of the work of the renowned performance artist in print.

SOLD



3. Beat Roots [privately printed presentation copy]

Anne Waldman

[New York: privately printed by the author, 2003]. Inkjet. Side-stapled in self-wraps. [6] pp (rectos only). 11 x 8 1/2 in. Autograph corrections in the author's hand, signed on the last leaf. Very good; lightly toned, cover more so, minor creases at corners.

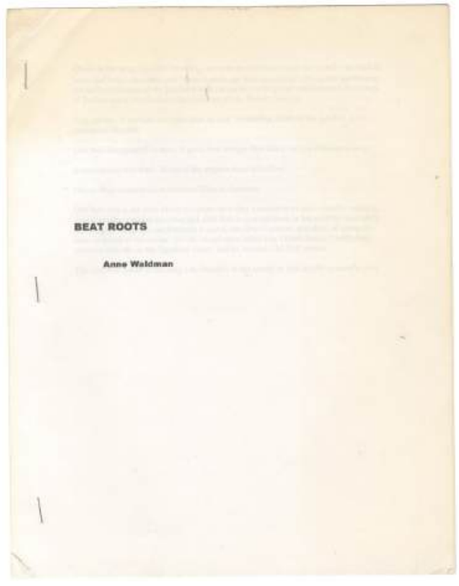
Presentation copy of a unique "printing" of Anne Waldman's *Beat Roots*, prior to its publication in 2006. The typescript of the text was printed from a standard inkjet printer and side-stapled by Waldman for Larry Fagin, the present copy being the only extant, as testified to by Waldman at the end. On the final page, the poet has provided an autograph limitation statement in black and red ink:

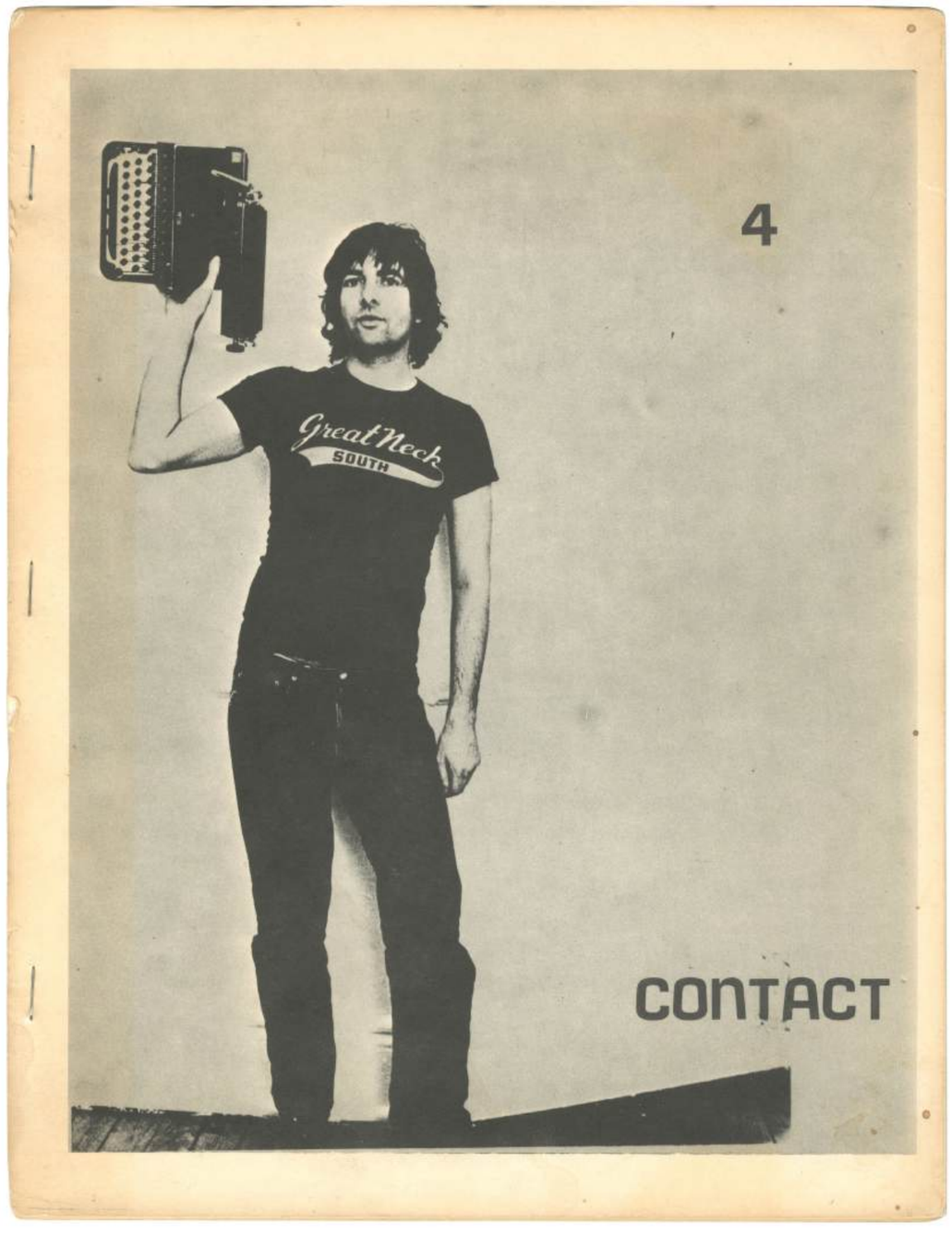
"This copy for Larry Fagin
1 of 1
Feb. 2003
[Anne Waldman]"

Both powerful fixtures of downtown New York poetry, Fagin and Waldman were close. The poets worked intimately with Ginsberg in the early days of the Naropa, each published each other's work, and the two collaborated on a work titled *The Little Red Hen*. Essential members of both Naropa and the Poetry Project, the two poets helped to shape the landscape of post-war American poetry.

Beat Roots is Waldman's poetic memoir about her her quest to "get [her] transmissions" from the Beats, and her early associations with Allen Ginsberg, Gregory Corso, Joanne Kyger, and more. The book would ultimately be published in a limited edition by Hot Whiskey Press in 2006. This is a genuinely rare, singular copy of this work by the legendary poet — and an intimate artifact of the relationships that defined downtown New York's literary scene.

$1250





4. Contact 4

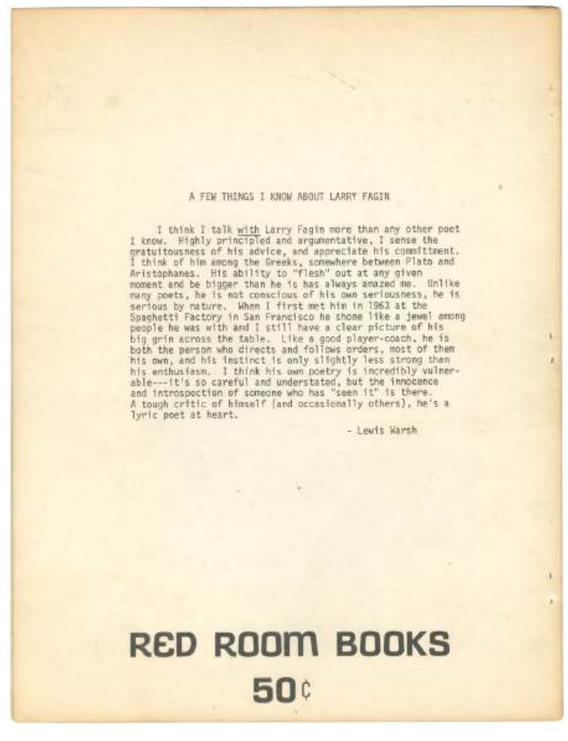
Jeff Goldberg, ed

Philadelphia: Red Room Books, 1973. Offset, mimeo, and inkstamp. Printed on grey stock. Side-stapled. 28, [1] pp. 11 x 8 1/2 in. Illustrations by Larry Fagin and Bill Brodecky, with 4 photographic illustrations after Bockris-Wylie. Very good; toning and soiling to wraps, rear wrap separated from upper staple.

The fourth issue of Jeff Goldberg's *Contact* magazine, one of only 300 copies. This issue saw a shift in the editorial mission of the mimeo publication, wherein each issue would focus on an individual writer, rather than a sampling of Goldberg's Philadelphia scene. This is the "Larry Fagin issue," featuring a ten-page interview with Fagin, commentary by Ted Berrigan, Ron Padgett, Lewish Warsh, and Peter Schjeldahl, and a selected bibliography of Fagin's works. Beyond the rock-star-like portrait on the cover, the issue includes an illustration of Fagin on the inside front cover by Bill Brodecky, a self-portrait "in bed with flu" by Fagin on the inside rear cover, and three photographic illustrations on page 21 — featuring images of Gerritt Lansing and John Wieners, Fagin and Victor Bockris, and Fagin strumming the guitar.

"Bockris-Wylie," to whom the images and several contributions are accredited, was the collaborative entity of Andrew Wylie and Victor Bockris, who first encouraged Goldberg to start *Contact*. This issue, though primarily dedicated to Fagin, also features work by other poets, including John Wieners and Anne Waldman, to whom issues 6 and 7 would later be dedicated. Scarce.

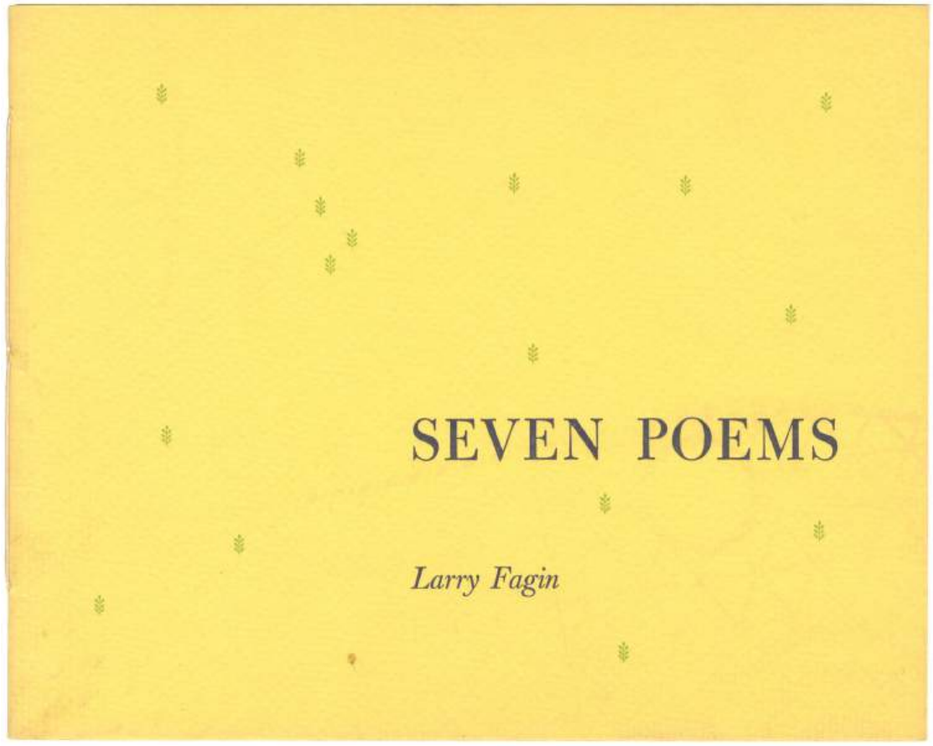
$150


A FEW THINGS I KNOW ABOUT LARRY FAGIN

I think I talk with Larry Fagin more than any other poet I know. Highly principled and argumentative, I sense the gratuitousness of his advice, and appreciate his committment. I think of him among the Greeks, somewhere between Plato and Aristophanes. His ability to "flesh" out at any given moment and be bigger than he is has always amazed me. Unlike many poets, he is not conscious of his own seriousness, he is serious by nature. When I first met him in 1963 at the Spaghetti Factory in San Francisco he shone like a jewel among people he was with and I still have a clear picture of his big grin across the table. Like a good player-coach, he is both the person who directs and follows orders, most of them his own, and his instinct is only slightly less strong than his enthusiasm. I think his own poetry is incredibly vulnerable---it's so careful and understated, but the innocence and introspection of someone who has "seen it" is there. A tough critic of himself (and occasionally others), he's a lyric poet at heart.

- Lewis Warsh

RED ROOM BOOKS
50¢



5. Seven Poems

Larry Fagin

Berkeley: Big Sky Books, 1976. First edition. Letterpress, type in green and black. Saddle-sewn in decorated yellow wraps. [vi], 8, [2]. 5 5/8 x 7 in. Very good; minor smudging to wraps, soiling to last two leaves at foot.

First edition, one of 300 copies; not of the 26 signed & lettered copies. A handsome copy of this scarce chapbook by a pivotal figure of the postwar avant-garde. Starting out as a member of Jack Spicer's circle in San Francisco, Fagin touched nearly every major experimental movement in poetry (save, perhaps, for Language Poetry, which he derided) — with associations to the Beats, the Black Mountain Poets, and the New York School. Fagin edited a number of essential poetry magazines of the Mimeo Revolution.

$50

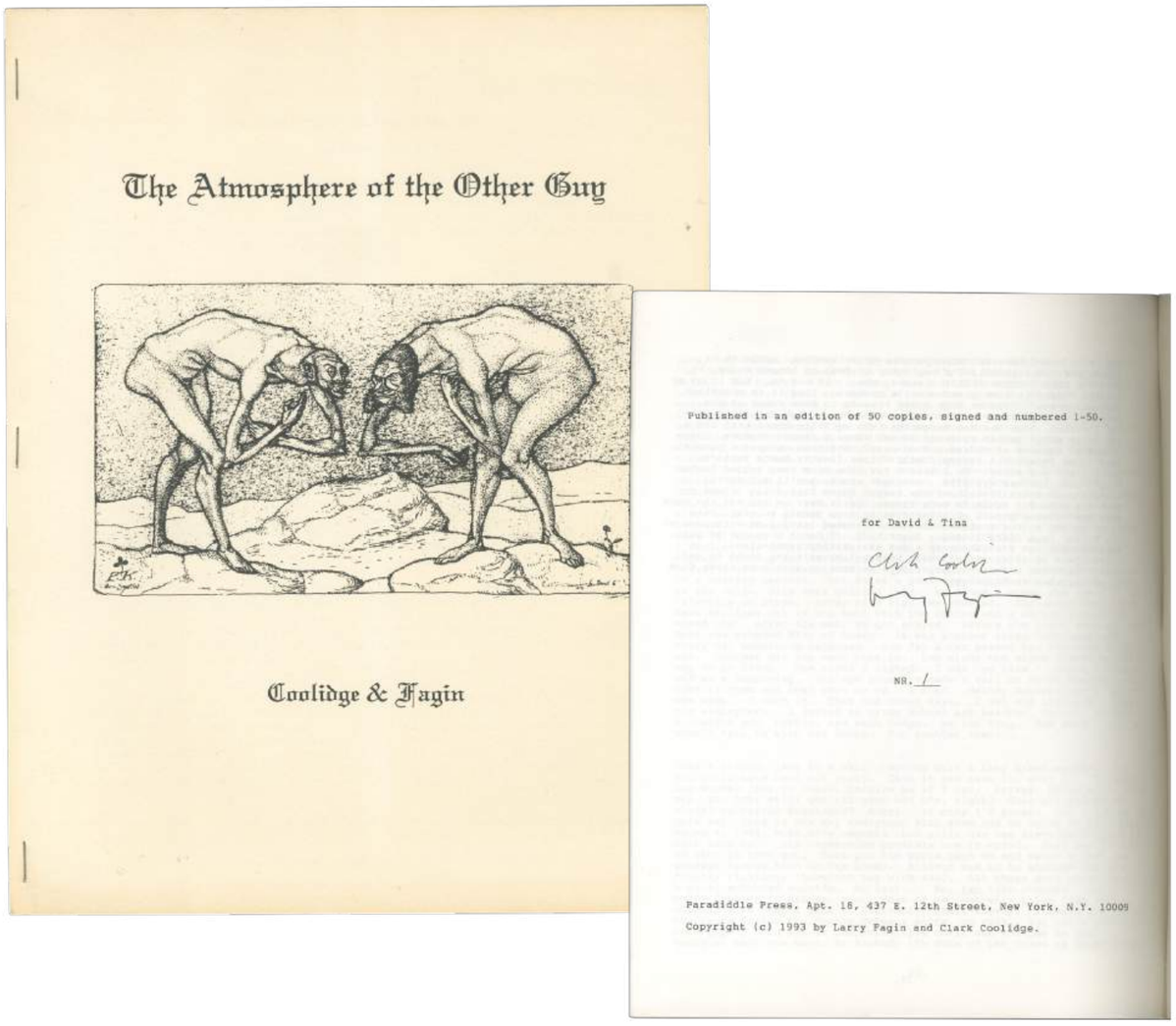
6. [Flyer for Clark Coolidge and Larry Fagin reading]

[Joe Brainard]

[New York: self-published, 1971?]. Offset. 11 x 8 1/2 in. Near fine.

An excellent copy of this scarce flyer, featuring a quintessential Joe Brainard illustration.

SOLD



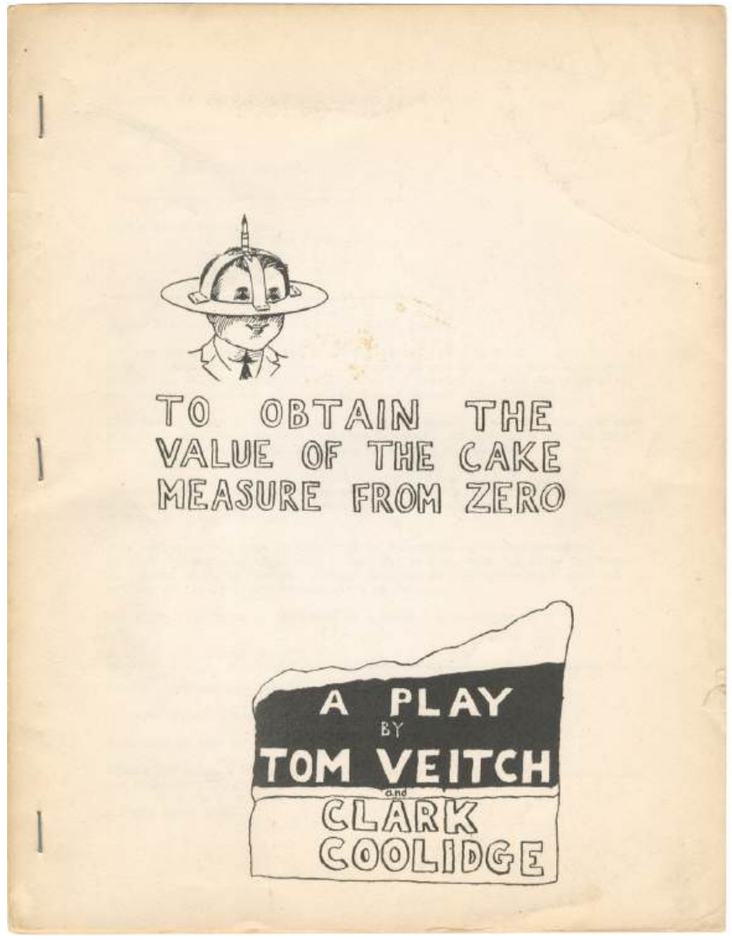
7. The Atmosphere of the Other Guy [signed]

Clark Coolidge and Larry Fagin

New York: Paradiddle Press, 1993. First edition. Offset. Side-stapled. 21, [1] pp. 11 x 8 1/2 in. Signed on the limitation statement. Very good; minor toning to wraps, stray soiling to verso of upper cover.

First edition, number 1 of 50 hand-numbered copies signed by the authors. An experimental, collaborative prose poem by Coolidge and Fagin, featuring one of the greatest title-and-cover-illustration combos of all time.

$100



8. To Obtain the Value of the Cake Measure from Zero

Tom Veitch and Clark Coolidge

San Francisco: Pants Press, 1970. First edition. Mimeograph. Side-stapled with cover illustrated by George Schneeman. 11 x 8 1/2 in. 28, [2] pp. Very good; toning and minor short closed marginal tears, wraps foxed, upper wrap with three short closed tears to fore-margin.

First edition, number 65 of 124 hand-numbered copies, of a total edition of 150. The only published collaborative work between Clark Coolidge and Tom Veitch, who became friends after Veitch moved to Northern California; the Coolidges, in fact, played an important role in his life, with Clark and Susan introducing Veitch to his future spouse. An experimental writer who first fell in with members of the second generation of the New York School, Veitch is also known for being hired by George Lucas to pen Star Wars comics. An intriguing collaborative work, which encourages the actors to “exercise considerable freedom of interpretation,” and about which the authors further note, “one might also think of this play as a musical composition.”

$200

9. The— / Towards Autumn [signed]

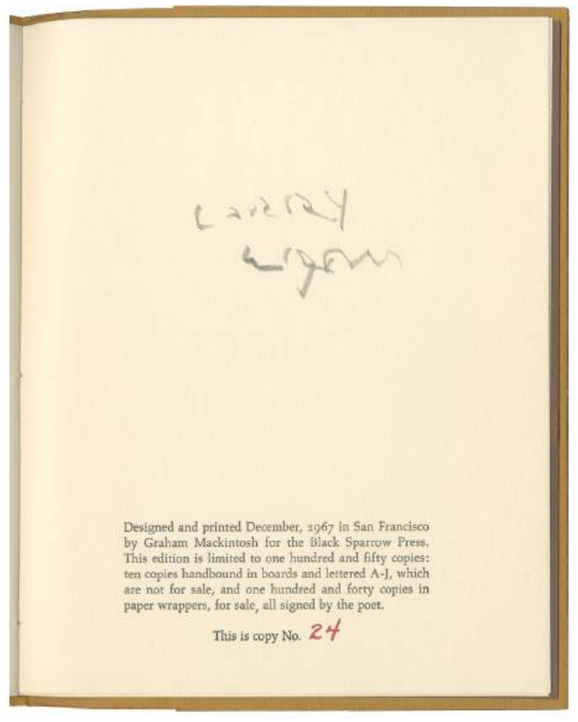
Larry Eigner

San Francisco: Black Sparrow Press, 1967. First edition. Letterpress, type in black and maroon. Saddle-sewn in French fold wraps, maroon endpapers. [iv], 9, [7] pp. 7 1/2 x 6 in. Signed on the limitation statement. Near fine.

First, limited edition, number 24 of 140 of hand-numbered copies signed by the poet; 10 *hors commerce* copies were handbound in boards and lettered A-J. Eigner, a significant figure of the Black Mountain School, became an important influence on one of the next major avant-garde movements in American poetry: the Language Poets. These younger poets championed his work in the 1970s, seeing it as the progenitor of their own formal experiments. Indeed, Ron Silliman felt that it was Eigner who truly advanced Olson's poetics, moving past "speech-based projectivist" poetry and toward a "thinking" poetics, which laid the foundation for Language Poetry's development.

A handsome work by a significant figure in post-war American poetry. Wyatt A11.

$125



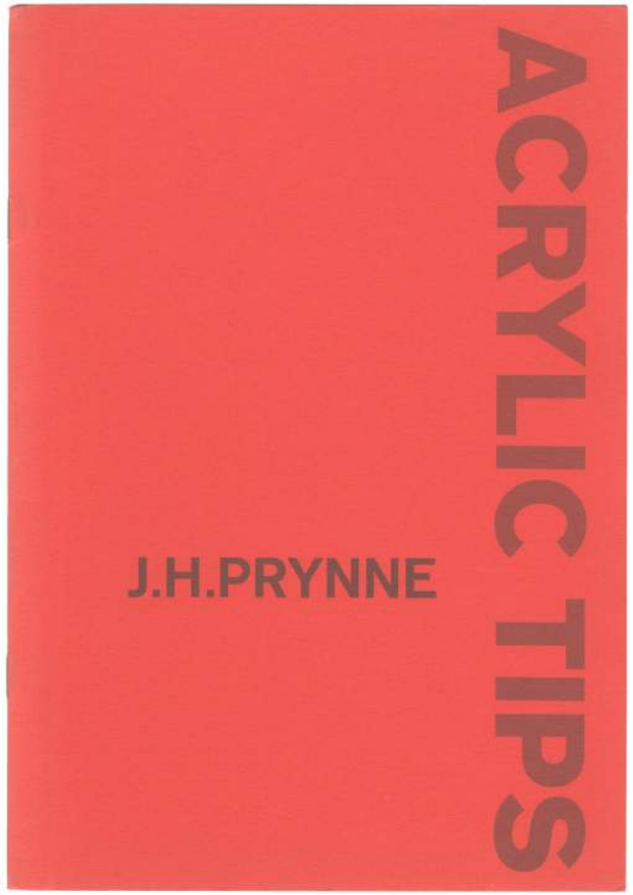
10. Songs and Simultaneities [inscribed to Judith Malina]

Jackson Mac Low and Anne Tardos

New York: Tarmac Books and Music, 1985. Cassette. Inscribed “to Judith with love and in memory of Julian / Jackson and Anne / Rosh Hashanah 5746.” Very good.

Cassette tape of poetry and music from longtime collaborators Jackson Mac Low and Anne Tardos. Mac Low was an early affiliate of Fluxus and influential figure within the Language Poetry movement. Tardos, a French-American poet, is known for her flowing, multilingual poetry that often combines the visuality of text with other images. “Songs and Simultaneities” is an example of Mac Low and Tardos’ extensive collaboration and experimentation with recorded sound-based poetry; this particular copy connects it to the wider world of experimental performance, through the inscription to The Living Theatre’s Judith Malina.

$200



11. Acrylic Tips

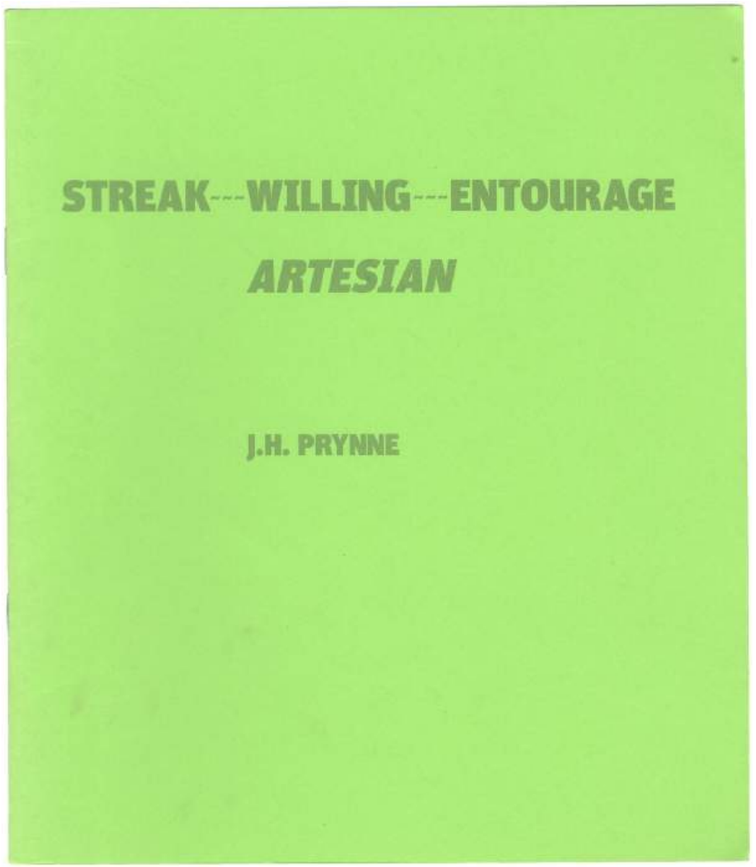
J.H. Prynne

Cambridge: Barque Press, 2002. First edition. Saddle-stapled in red printed wraps.
16 pp. 8 1/8 x 5 3/4 in. Very good; spine lightly sunned, minor stray soiling to rear wrap.

First edition of this work by the most important and influential postwar avant-garde poet in England. According to Robert Potts, "At moments, even the syntax seems to carry a sense of twitching biological activity. What *Acrylic Tips* ... summon[s] are ... different phenomena, laid on top of one another, and combining at the level of metaphor and reality: they include the settlements in Israel — the bulldozers, the economics of property ownership, the contested stories of grief and revenge, the violence of military policing, the physical geography — and biochemistry" (*London Review of Books*, Vol. 38, No. 11).

Barque Press was perhaps the most important publisher of avant-garde literature in the UK from 1995 until 2019, and was was essential for the dissemination of work by the younger generation of the so-called Cambridge School. Founded by Andrea Brady and Keston Sutherland, the poets printed the Barque's first books on a photocopier at Caius College, Cambridge, where they were graduate students studying under Prynne.

$50



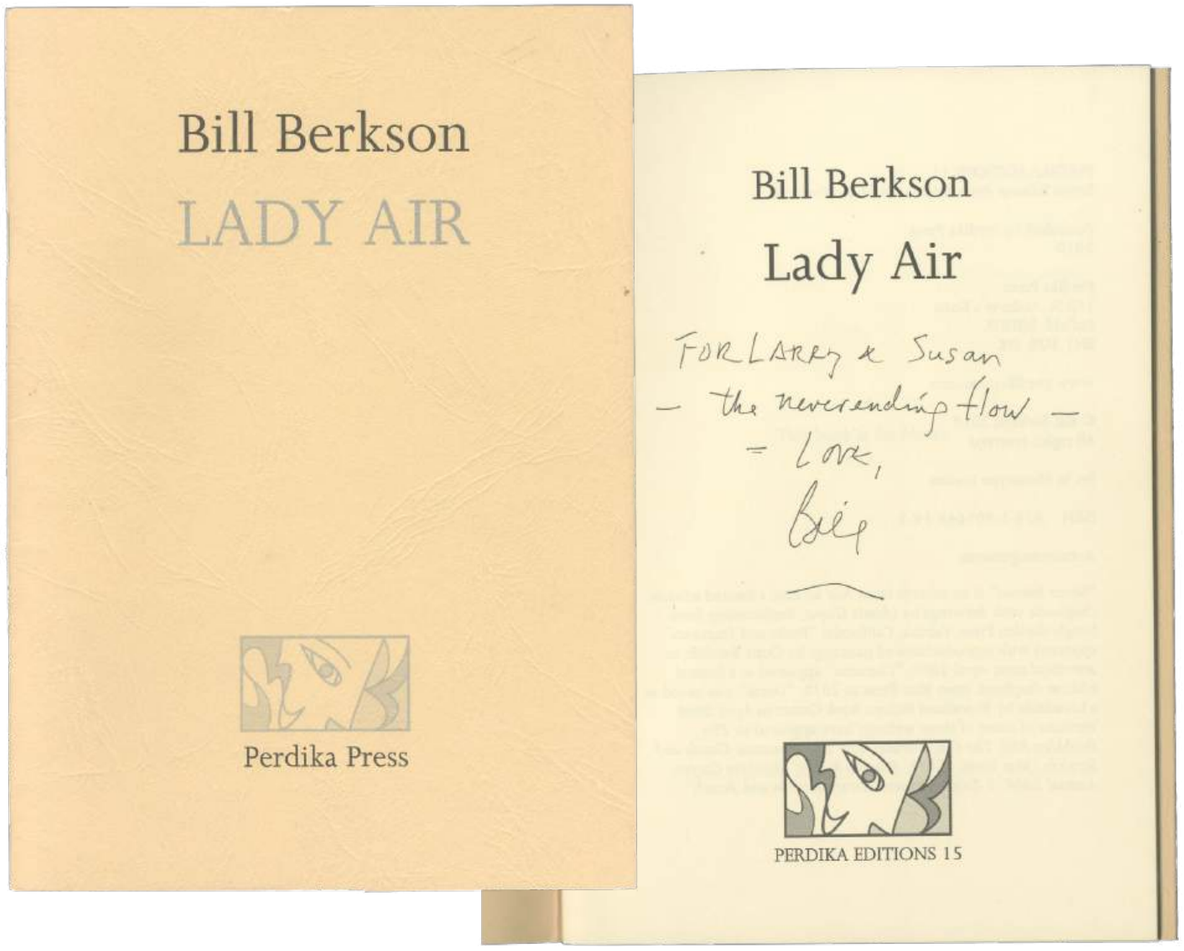
12. Streak~~~Willing~~~Entourage / 'Artesian'

J.H. Prynne

Cambridge: Barque Press, 2009. First edition. Saddle-stapled in green printed wraps, grey endpapers. 12, [4] pp. 8 1/4 x 7 in. Very good; spine slightly sunned, minor stray soiling to wraps.

First edition. Among the most punishing of Prynne's early-2000s poetry, *Streak~~~Willing~~~Entourage / 'Artesian'* arguably best exemplifies his work within the block-stanza form during this period. Though the poet continues to employ this form in certain works, this book perhaps typifies both his concerns and formal procedures in the aughts.

$50



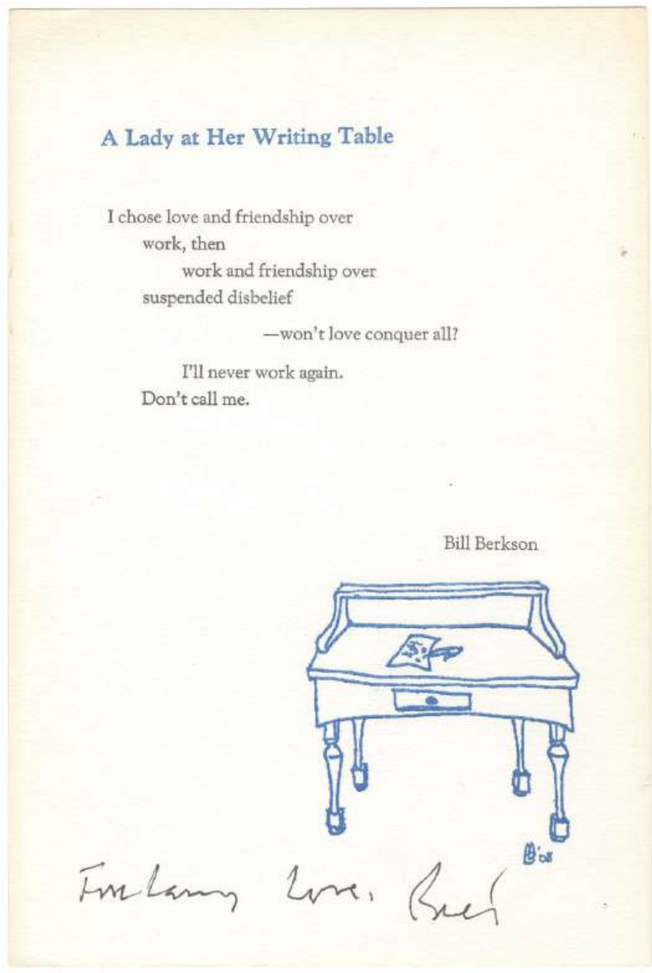
13. Lady Air [signed]

Bill Berkson

Enfield, London: Perdika Press, 2010. First edition. Saddle-stapled in French flap wraps lettered in black and silver. 28 pp. 8 1/4 x 5 3/4 in. Inscribed on the title-page. Very good.

Presentation copy of Berkson's first British publication, inscribed to Larry and Susan Fagin. A poet and art critic, Berkson was a prominent member of the New York School, straddling both sides of the "school's" generations.

$75



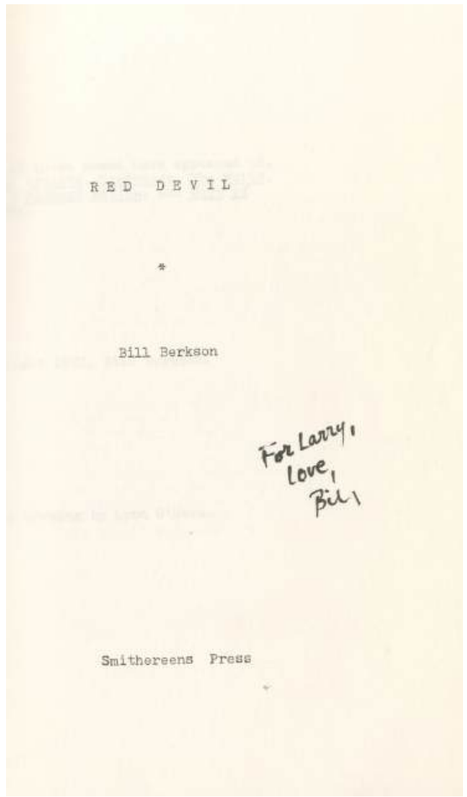
14. A Lady at Her Writing Table [signed]

Bill Berkson

[New Orleans: Trembling Pillow Press, 2008]. Letterpress broadside printed in blue and black. Inscribed. 9 x 6 in. Very good; light toning to outer margins, minor crease to upper left corner.

An attractive illustrated broadside, one of an unknown number beyond the signed, limited edition of 75 — but this copy inscribed to Larry Fagin.

$50



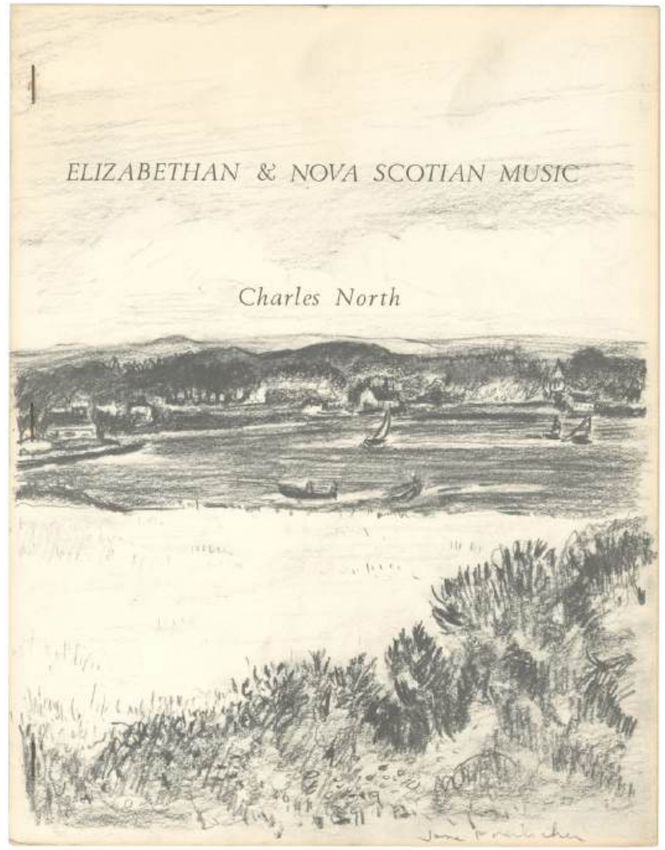
15. Red Devil [signed]

Bill Berkson

Bolinas: Smithereens Press, 1982. Mimeograph. Side-stapled, blue tissue endleaves. [iv], 15, [1] pp (rectos only). 11 x 8 1/2 in. Inscribed on the title-page. Very good; wraps toned and with minor smudges.

Second printing (issued in the same year as the first), one of an edition of 100. Inscribed on the title-page to Larry Fagin. An attractive publication out of Bolinas' Smithereens Press, the cover features an illustration Berkson's then-spouse, Lynn O'Hare.

$75



16. Elizabethan & Nova Scotian Music

Charles North

New York: Adventures in Poetry, 1974. First edition. Mimeograph. Side-stapled in illustrated wraps by Jane Frelicher. [iv], 33 pp (rectos only). 11 x 8 1/2 in. Two leaves of thick textured paper with illustrations by Frelicher. Very good; rusting at staples as usual.

First edition, not of the twenty-six signed copies. Charles North's second book of poetry, published by Larry Fagin in his essential Adventures in Poetry series.

$45

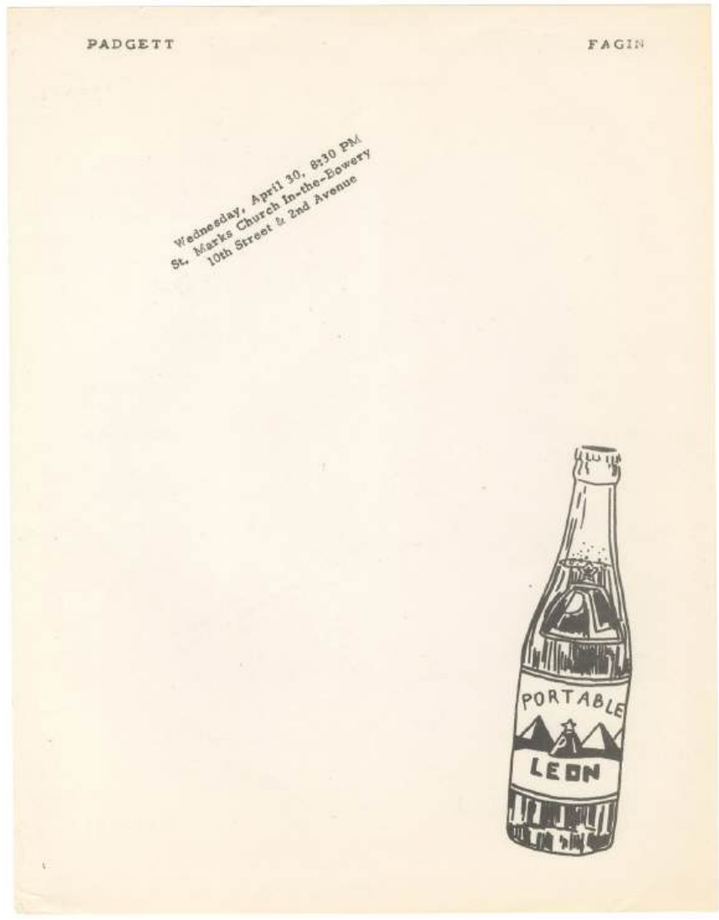
17. Adventures in Poetry 11

Larry Fagin, ed

New York: Adventures in Poetry, 1974. Mimeograph. Side-stapled, with illustrated cover by Rory McEwen. [iv], 120 pp. 11 x 8 1/2 in. Very good; creasing and toning to wraps, just a few instances of stray soiling.

The 11th issue of Larry Fagin's essential mimeo magazine, printed and assembled out of the Poetry Project. This issue includes poems by Anne Waldman, Michael McClure, Fileding Dawson, Clark Coolidge, Bruce Boyd, Ron Padgett, John Wieners, Tony Towle, Joe Ceravolo, James Schuyler, Ebbe Borregaard, and Guillaume Apollinaire's 1912 poem "Zone," translated by Ron Padgett.

SOLD



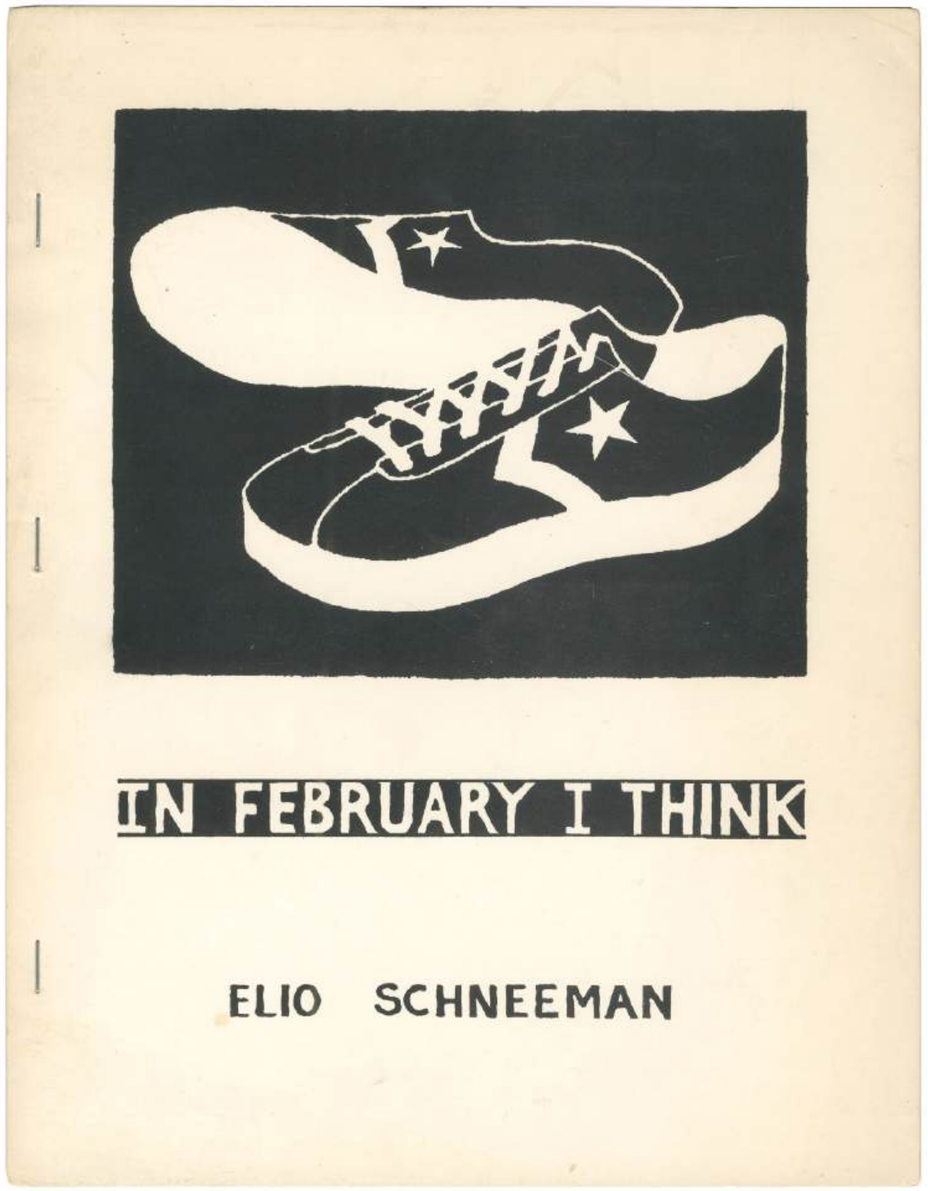
18. [Flyer for Reading at The Poetry Project]

Ron Padgett and Larry Fagin

[New York: The Poetry Project?, 1969]. Mimeograph. 11 x 8 1/2 in. Very good; minor toning, light offsetting to verso.

Flyer for Ron Padgett and Larry Fagin's April 30, 1969 reading at The Poetry Project. The flyer reproduces the cover art for *The Portable Leon*, a collaborative work of poetry about which Bill Berkson said, "The Leon poems were written collaboratively from 1968 through 1970 in New York and Port Jefferson, Long Island ... The participants included Larry Fagin, Ron Padgett, Michael Brownstein, Bill Berkson, and possibly Anne Waldman, Joan Inglis (Fagin), Jim Carroll, and others" (Berkson, *Since When*). This reading likely served as a launch for the publication.

$150



19. In February I Think [signed]

Elio Schneeman

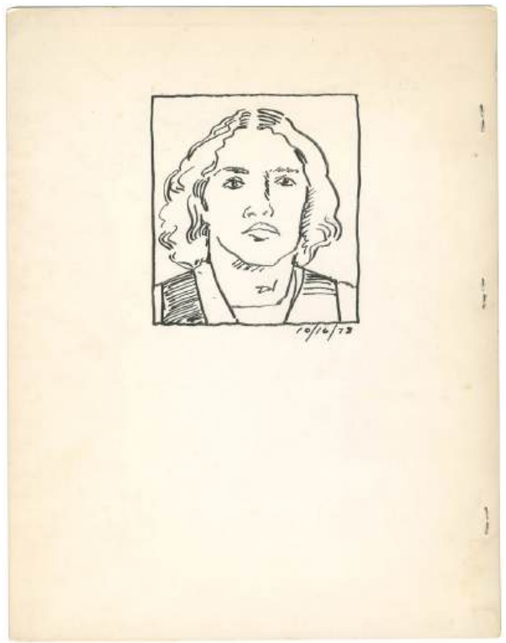
[New York]: C Press, 1978. First edition. Mimeograph. Side-stapled, illustrated covers by George Schneeman. [i],23, [1] pp (rectos only). 11 x 8 1/2 in. Inscribed on the title-page. Very good; upper right corner bumped, minor toning and stray soiling to wraps.

First edition of Elio Schneeman's first book of poetry, inscribed "For Larry [Fagin] 'Meanwhile, there is meanwhile" Love, Elio." The work was issued by Ted Berrigan's C Press, the synonymous magazine and publications of which were an important, vital outlet for the second generation of the New York School. Elio, son of artist George Schneeman (who provided the illustrations for this work), was among the children of New York School artists who joined their ranks themselves. His father was a frequent collaborator with both Berrigan and Alice Notley, and Elio began attending the former's workshops at the Poetry Project in his teenage years.

Included in this collection of short poems is a sonnet dedicated to Berrigan, who issued his own Sonnets through C Press. Schneeman would publish only one more book in his lifetime, before his death in 1997 at the age of 35.

One of only 250 copies. Scarce.

$300



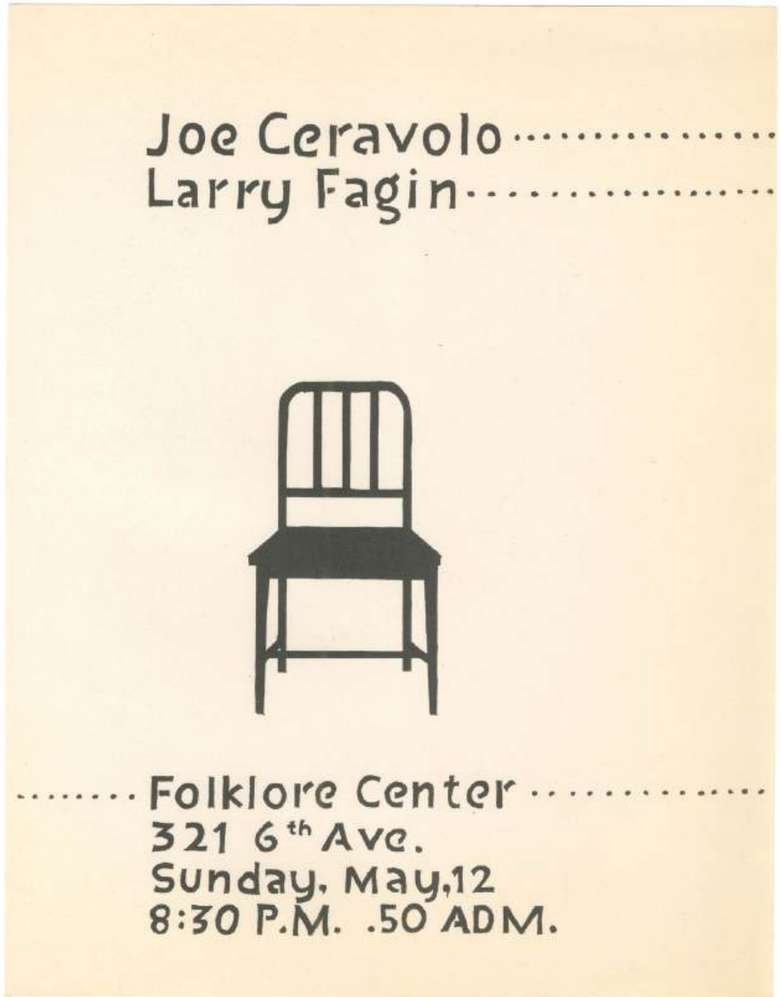
20. [Flyer for reading at The Poetry Project]

Larry Fagin and Steve Malmude

[New York: The Poetry Project?, 1971]. Mimeograph. 11 x 8 1/2 in. Very good.

Flyer for Larry Fagin and Steve Malmude's June 2, 1971 reading at the Poetry Project. Malmude would have just published his first work, *Catting*, and the Project was an essential space for his practice. Indeed, it was for that very community that he wrote his poems.

$50



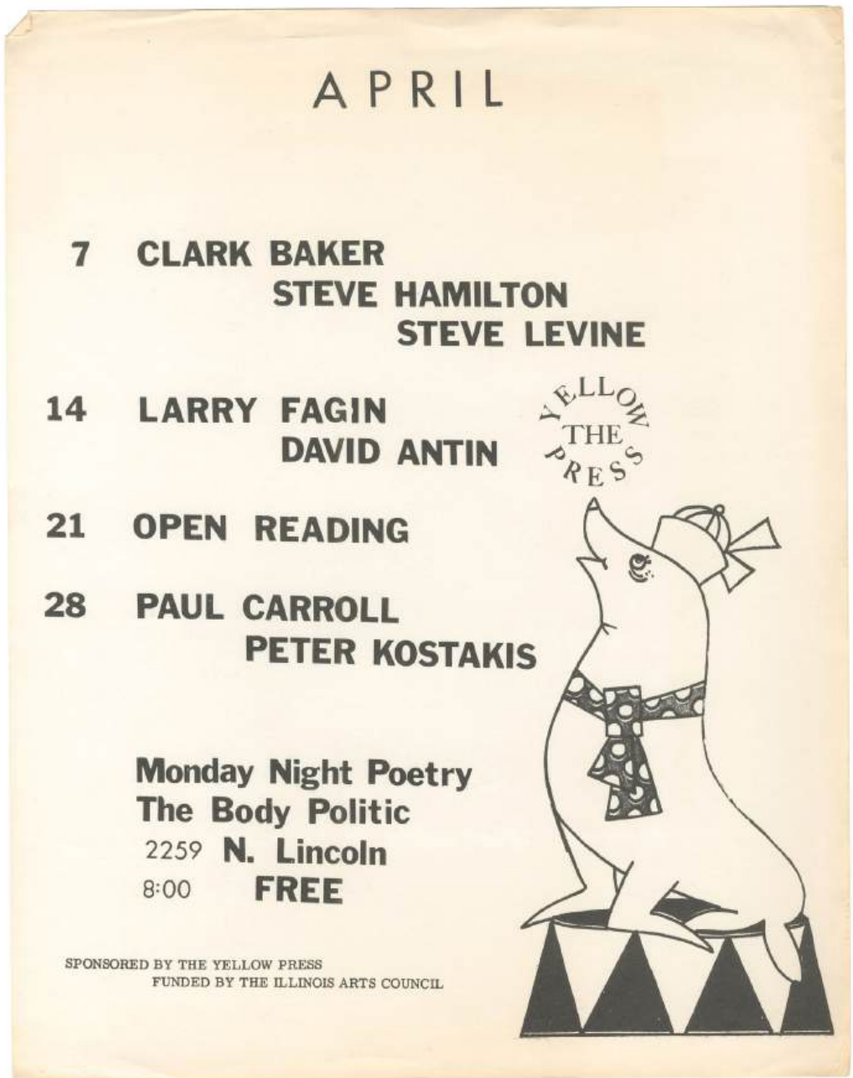
21. [Flyer for reading at the Folklore Center]

Joe Ceravolo and Larry Fagin

[New York]: The Folklore Center, nd [but ca 1969-1972]. Mimeograph. 11 x 8 1/2 in. Very good.

Flyer for a poetry reading at Greenwich Village's now legendary Folklore Center and Fretted Instruments Shop. An essential nexus for the postwar folk and poetry scenes, it served as a gathering place for artists from Bob Dylan to Ted Berrigan. The store closed in 1973 when its founder, Izzy Young, moved to Sweden.

$100



22. [Flyer for The Yellow Press' Monday Night Poetry series]

Larry Fagin, David Antin, et al

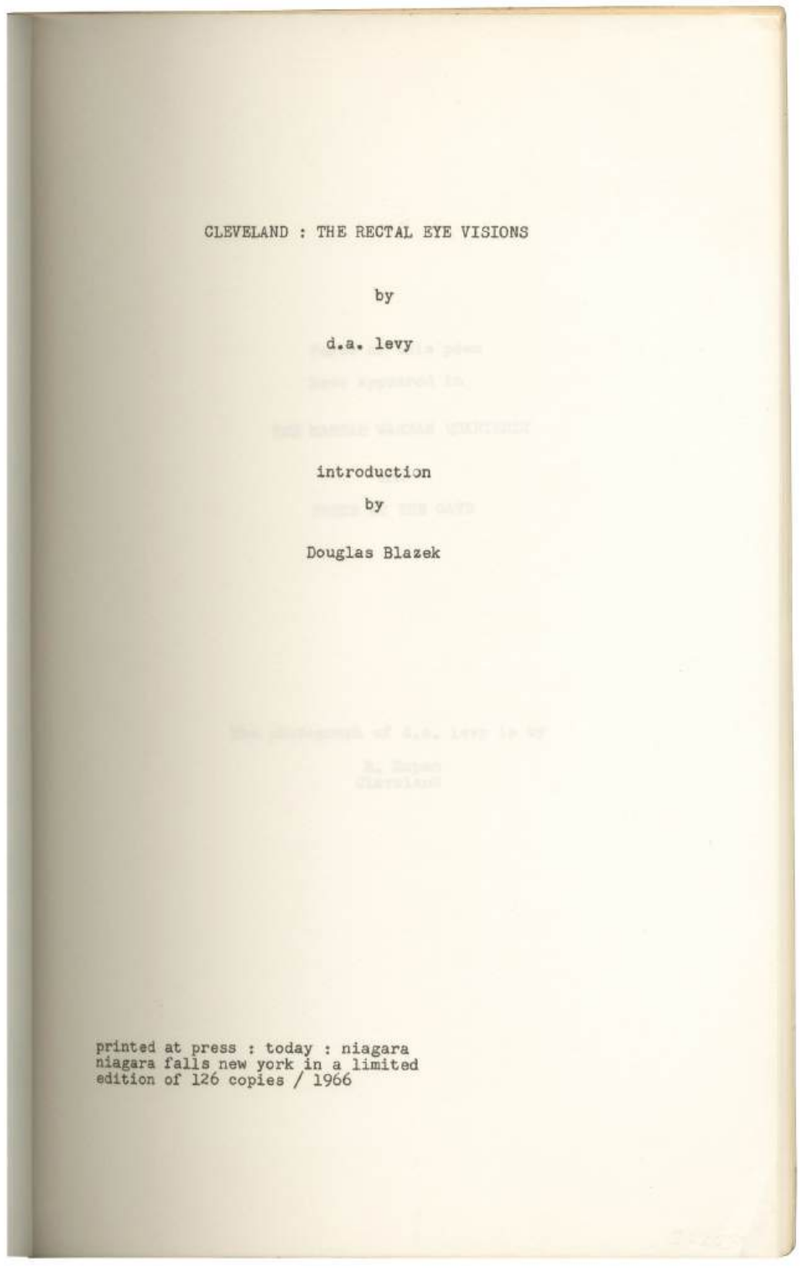
[Chicago]: The Yellow Press, nd [but ca 1972-1973]. Offset. 11 x 8 1/2 in. Good.

A flyer for the April events in The Yellow Press' Monday Night Poetry series, held out of the Body Politic theater. The Yellow Press, effectively an outpost of the second generation of The New York School in the Midwest, was founded by students at the University of Illinois-Chicago, who attended Ted Berrigan's night classes at Northwestern when he and Alice Notley were living in Chicago. The two poets nurtured this community of young poets, and helped to bring New York poets to Chicago for the readings.

The Yellow Press published a number of notable titles along with their magazine *Milk Quarterly*, including Alice Notley's masterpieces *At Night the States* and *Alice Ordered Me To Be Made*, and Ted Berrigan's *Red Wagon*. The press would run from 1972 to 1992.

A nice artifact of this vibrant Chicago poetry scene.

$150



CLEVELAND : THE RECTAL EYE VISIONS

by

d.a. levy

introduction

by

Douglas Blazek

printed at press : today : niagara
niagara falls new york in a limited
edition of 126 copies / 1966

23. Cleveland: The Rectal Eye Visions

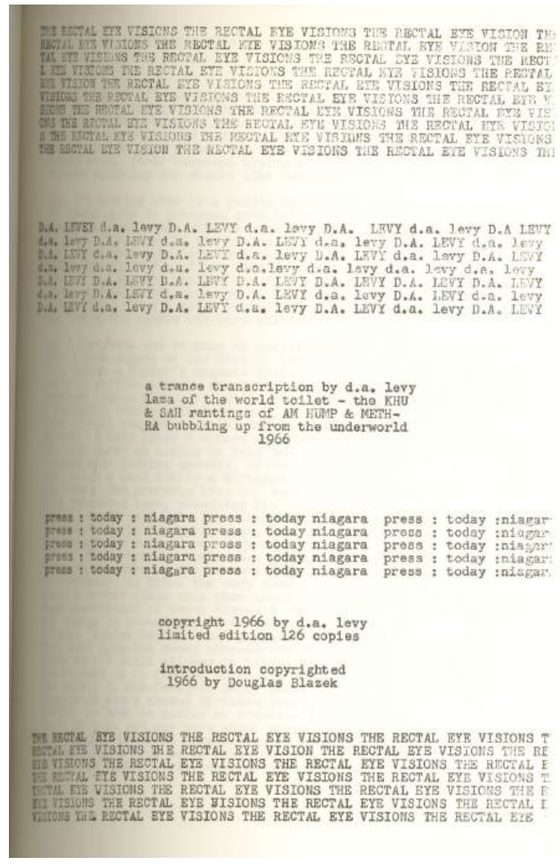
d.a. levy

Niagara Falls: press: today: niagara, 1966. First edition. Mimeograph. Side-stapled in plain self-wraps. [17] pp, rectos only. 13 x 8 1⁄2 in. Very good.

First edition of d.a. levy's treatise on his hometown, one of only 126 copies. A love-hate letter to Cleveland from the city's most prolific and paranoid poet, *The Rectal Eye Visions* contains some of the poems previously published in The Marrahwanna Quarterly and Poets at the Gate.

The book begins with an introduction by Douglas Blazek of the Open Skull Press, based in Illinois, expounding on levy's vision of Midwestern suburban sprawl, apathy, television, tabloids, and conservatism. The work also includes credit for a photograph of the author, taken by R. Zupan; however the photograph was never attached to this copy, as usual. Taylor & Horvath B-05.

$375



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a trance transcription by d.a. levy
lama of the world toilet - the KHU
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RA bubbling up from the underworld
1966

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copyright 1966 by d.a. levy
limited edition 126 copies

introduction copyrighted
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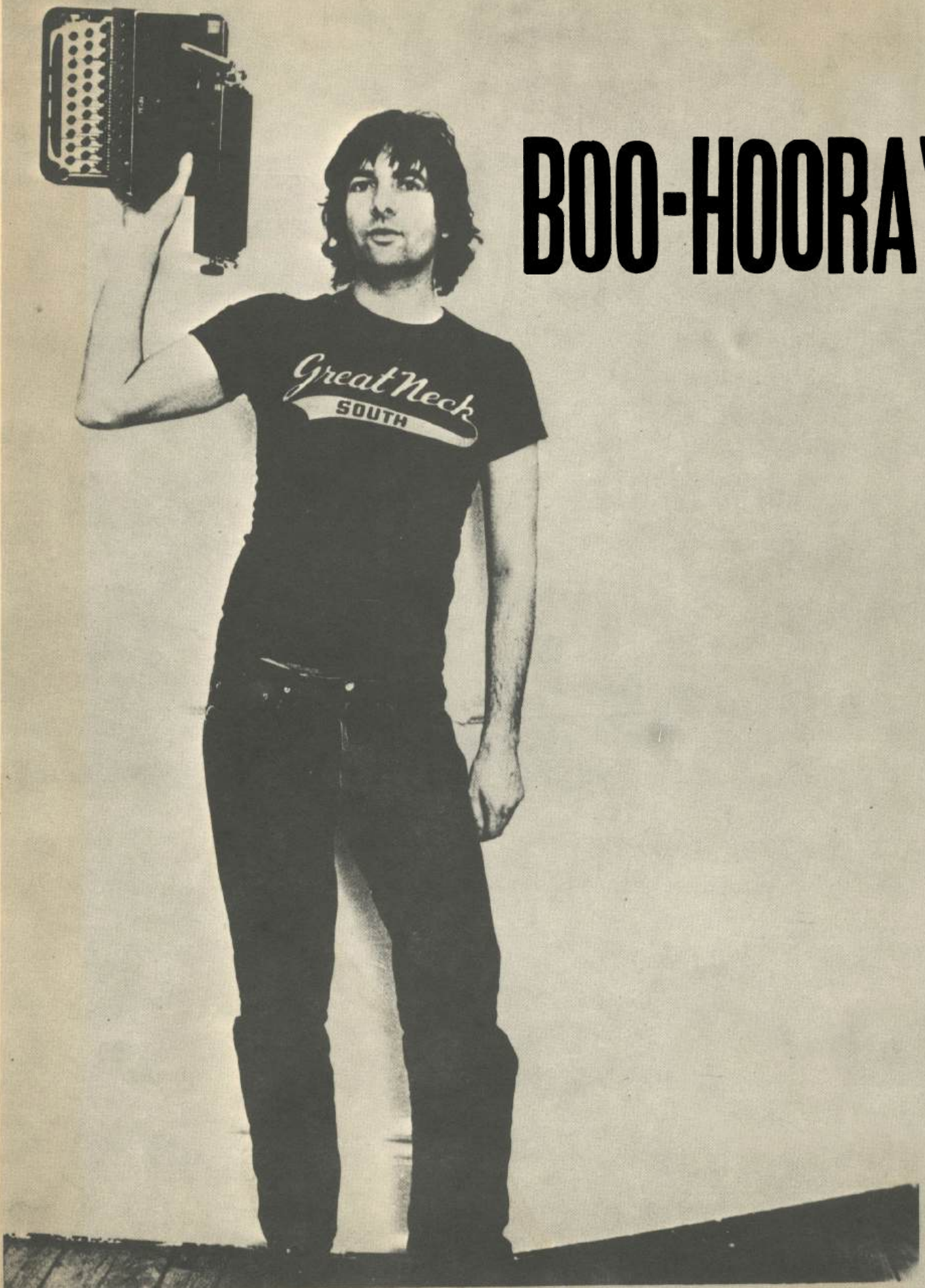
BOO-HOORAY