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Canada

**An Annotated bibliography of English-
Canadian Little Magazines: 1940-1980**

David McKnight

**A Thesis
in
The Department
of
English**

**Presented in Partial Fulfillment of the
Requirements of Master of Arts at
Concordia University
Montreal, Quebec, Canada**

December 1992

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ABSTRACT

An Annotated Bibliography of
English-Canadian Little Magazines:
1940-1980

David McKnight

A form of literary production falling under the category of periodical literature, the little magazine is recognized as the primary vehicle of literary ferment and change. The origins of such periodicals can be traced to the literary avante-garde movements which erupted in England and the United States at the beginning of the twentieth century. In Canada, the appearance of the little magazine movement did not occur until 1941, (although there were important predecessors in the 1920s and 1930s.) Following a pattern of revolt, reaction and retrenchment, little magazines are the barometer of new writing at any given time. Taken as a whole, they represent the spectrum of literary trends which, in their diversity, mirror the national and regional, ethnic and gender, theoretical and political concerns of Canada's many literary communities. While the important contribution of the little magazine movement has been widely recognized by critics, and individual magazines have been the subject of scholarly treatment, no one has yet performed the task of preparing an authoritative list of such magazines published in Canada. This thesis is a compilation of those little magazines published between 1940 and 1980. In an effort to be as comprehensive as possible, the thesis is structured upon a two-tiered approach to the subject. The first is a descriptive and annotated bibliography of magazines arranged chronologically. Magazines included in this section were chosen on the basis of a) the minimum length run, and b) the minimum number of issues produced. Because the world of little magazine publishing is often chaotic, there are exceptions to these rules. Each annotation contains three elements: i) physical description, ii) annotation, and iii) bibliography, where applicable. The second tier presents all remaining magazines in various lists.

ACKNOWLEDGEMENTS:

During the course of researching this work, I have relied upon a number of institutions and individuals who have aided me in the course of my research. Because of the nature of my thesis, I attempted to examine, whenever possible, every issue of available runs of magazines. To do so, it was necessary for me to make arrangements on a number of occasions with librarians who granted me special access to their collections, access that they would not have ordinarily offered to the general public.

I would first like to thank the following librarians who have assisted me: from the National Library of Canada, Danica Betakova, Periodical Stack Librarian, and her staff who allowed me to work in their midst during three separate week-long visits and Lorna Knight, Curator of Manuscripts, for arranging stack passes and also for granting me access to material in the National Library's Rare Book collection including the George Bowering Papers, The Louis Dudek Papers and the John Metcalf Contact Press Collection; Karen Smith, Special Collections Librarian, Killam Library, Dalhousie University; Joy Bennett, Special Collections Librarian, Concordia University. In particular I would like to thank her for conducting an important search of magazine titles on the UTLAS database at an early stage of my research. Thanks are also due to the staff of the Thomas Fisher Rare Book Library, University of Toronto, who kindly assisted me during my two week-long visits in the Fall of 1989; Anne Yandle, Special Collections Librarian, University Library, University of British Columbia, and her staff for their kind assistance; Charles Watts: Special Collections

Librarian, Simon Fraser University Library for his kind help, and Carl Spadoni, Special Collections Librarian, William Ready Division of Archives and Research Collections. In addition, it would not have been possible to carry out this project without the contribution of three antiquarian booksellers who specialize in Canadian literature and who collect and sell literary periodicals. Thanks are due to William Hoffer who provided me with several old sale catalogues from which valuable information was gleaned; Nelson Ball, who not only generously provided me with a decade's worth of catalogues but who sent *gratis* copies of the four magazines he edited, and at an early stage of this project, examined my working list of magazines and made valuable suggestions. I would also like to thank Adrian King-Edwards, Montreal bookseller and owner of The Word, whose basement houses a marvellous collection of Canadian literary magazines, especially Montreal literary magazines published during the past two decades, to which he has given me free reign to consult on many occasions.

Special thanks go to writers Barry McKinnon for valuable information on his Gorse Press, on B.C. poetry and printing, and for copies of magazines he edited: John Harris, for an unpublished essay, a history of his Repository Press; Fraser Sutherland, for his encouragement; Mike Doyle, for a complete run of his magazine *Tuatara*; Peter Huse, who helped make some of the West Coast connections, and the many other individuals who shared their time, knowledge and resources. Special thanks to Jim Farquhar and Liliane Sayegh who generously made available their computer resources enabling me to print the first draft of the manuscript.

Above all I would like to thank two people in particular. One is Bruce Whiteman, Head of Rare Books and Special Collections, McLennan Library, McGill University, for his time and assistance in the preparation of the descriptive portion of this bibliography. Finally, I would like to thank Professor Wynne Francis, who first introduced me to her wonderful personal collection of Canadian Little Magazines in 1988. From that moment Professor Francis excited my interest in the subject and demonstrated the inherent marvels and intricacies of the little magazine genre; she has unfailingly shared her resources and vast store of knowledge with me.

FOR LILLIAN

With Love and Appreciation

Always

We believe that the business of a Canadian magazine in a country where literature receives a minimum of publicity, is to serve Canadian writers only, and to direct its attention primarily to the Canadian public. Hence our desire to exhibit without discriminating against any, the various types of writing as we find them in Canada. We would like to become the mirror of this variety, and so provide the reader with the freedom of choice he requires.

John Sutherland (*First Statement* (1942))

"You are up against
a fossilized orientation
to poetry."

Yes, and to fight it,
half a hundred bucks and a mimeo,
with from sea unto sea
a tight hostile net
laid between us and the sun.

Raymond Souster ("Little Magazine" 1953)

It is only in the present century that such periodicals have come into prominence. If our general view of the history of periodicals is correct, tracing the line from the heavy quarterlies and magazines of the cultivated classes to the fiction magazines of the middle class, then to the popular magazines of our own time, the reason why the little review or little magazine comes into existence is not difficult to discover. These magazines are the conscious reaction of a special part of the modern literate minority against the cultural conditions of mass journalism, specifically against the commercial industrialized press. They are also a stage in the history of printing when the facilities of printing have become inexpensive enough to be within the reach of private persons, individuals and groups.

Louis Dudek (*Literature and the Press* 1960)

In the last decade the little mags have alone done more to hurt Canadian literature than to contribute to it. They have become the O'Keefe Centre, the Place des Arts of the mediocre. In this country it is possible to be a poet with 100 publications and still be bad. Worse, the mediocrities get teaching jobs and inflict their own lack of standards on their students.

David O'Rourke ("The Little Mags: A Modest Proposal" 1989)

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INTRODUCTION

In his recent collection of essays, *Northern Spring: The Flowering of Canadian Literature*, George Woodcock remarks that one of the characteristics of a national literature and its survival is "the development of the type of infrastructure which we often call a 'literary world,' meaning the kind of collection in which writers are in touch with one another, in which responsible criticism develops, and in which there is a reasonable certainty of publication through a network of publishers, periodicals and media willing to use literary material".¹ Of the three elements which comprise Woodcock's network, periodicals have played a unique role in the development of a mature "literary world" in Canada since 1940.

What this unique role has entailed, in addition to establishing vital contact among Canada's communities of writers, is the forging of a strong sense of literary independence on two fronts. The first is that Canadian writers would no longer be subject to the whims and tastes of commercial magazine editors; secondly they would no longer have to rely upon British or American magazines to publish their work. Earle Birney acknowledged this dual role over forty years ago in 1949 CBC radio review of three of the most important little magazines of the 1940s: *Northern Review*, *Contemporary Verse*, and *Here & Now*:

¹ George Woodcock, *Northern Spring: The Flowering of Canadian Literature* (Vancouver: Douglas and McIntyre, 1987) 32.

... it is in these journals that we print our *literature*, and always have ... it was the small-circulation periodicals that have given our best writers a place to hang their hats. And when no such little mags were alive Canada's authors either sent their best stuff to the United States or picked up and went there themselves.²

Not all little magazines in Canada have adopted a strident nationalism; alternatively, some have advanced the virtues of literary modernism and the theories of the avant-garde, or expressed the desire to publish unknown or younger writers, or simply, others have set as their editorial ideal the desire to publish the best that is being written in Canada at the time. The process by which this has occurred began in 1925 at McGill University with the publication of the *McGill Fortnightly Review*, a student literary magazine. The *Fortnightly*³ and the other small magazines which appeared sporadically during the 1930s, in retrospect, represent a new departure in Canadian literature. But it is not until the 1940s that one can properly speak of the emergence of a little magazine movement in Canada. It is at this important juncture of Canadian modernism that I have chosen to begin my bibliographical study.

Other critics and scholars have often acknowledged, praised and studied the history and role of the little magazine in Canada. The critical debate has been carried on in the pages of the magazines themselves. Thus, for example, one can read John Sutherland on the role of the little magazine in his editorials which appeared in *First Statement* or *Northern Review*, or Louis Dudek on the function of the little magazine in *Delta*. With the 1960s, the sense of a Canadian little magazine tradition

² Earle Birney, *Spreading Time* (Montreal: Véhicule Press, 1980) 143.

³ See below for further discussion of the *McGill Fortnightly Review*.

began to emerge and with it, contextualization and interpretation began to occur. Above all there was the recognition that there was the need for bibliographic tools to enable critics and scholars to analyse the past.

Michael Gnarowski, responding to this need, diligently indexed a small number of important magazines including Raymond Souster's *Contact*, *Combustion* and *Direction*. Indeed, Gnarowski had planned to prepare an annotated bibliography of Canadian little magazines but it was never completed. On another front, in 1965, Wynne Francis, Professor of English at Concordia University began to write a regular little magazine column for the *Montreal Star*, which suggested that the mainstream press was acknowledging the importance of alternative forms of literary production. Francis' columns led to the publication of many important articles on the subject of the little magazine during the next decade.

In 1984 Ken Norris' history of the little magazine was published. Norris traced the role that the little magazine had played in advancing literary modernism in Canada from 1925 to the present. His study was based upon an examination of the magazines that he judged were the major players in the debate. In essence, Norris adopted a qualitative approach to the subject, and his method worked very well for the period from 1925 to 1960. With the arrival of the 1960s however, Canada, like the United States and England, experienced a little magazine and small press explosion that was unprecedented. Norris described the torrent of new magazines as "a bibliographer's dream of the flood." He added the comment that an "entire volume could be devoted to an indexing of the magazines of the period, another to critical

evaluation" (p. 77). Of course, I assumed that such "indexing" had been completed.

BIBLIOGRAPHICAL MODELS

Although I had some familiarity with Canadian little magazines at the time, I took it for granted that a bibliography or published list of Canadian little magazines or, for that matter, literary periodicals existed. Therefore it came as a shock in 1987 to discover that though there had been several attempts, no one had succeeded to date in preparing an authoritative bibliography, let alone a reliable checklist of Canadian literary or little magazines published in this century.

It seemed as though this important publishing genre, so vital, so unpredictable, and so fertile, had not been well served in Canada, considering the role the magazines had played in the development of Modern Canadian literature. I was determined to list as many little magazines as I could possibly trace, locate and verify.

From this project evolved the idea of preparing an annotated bibliography which would not only enumerate and describe the physical object, but which would also include the names of the magazine's editors, editorial history and a list of representative contributors to each magazine. With the best of intentions in mind, I set out to prepare such a work. But at the time I was still without an enumerate model for my intended project.

Research revealed that in the United States, the little magazines had been well-represented in terms of their collection, preservation and documentation. For example, the University of Wisconsin and the University of Buffalo both have major

retrospective collections of little magazines. On the other hand, in Canada, such special collections do not exist, though there are several good collections in various libraries across the country.

From the perspective of documentation, Frederick Hoffman's 1947 study, *The Little Magazine*,⁴ remains the standard work on the subject and an invaluable tool in understanding the role and function of the minority literary periodical press, especially the role it has played in the promotion, dissemination, and the wide acceptance of literary modernism. In addition to Hoffman's perceptive history of the little magazine, the work included Carolyn Ulrich's timely annotated bibliography of English-language little magazines (the bibliography included English, American and Canadian magazines), and it covered the period 1891 to 1946.

In 1978, the editors of *TriQuarterly*,⁵ an important contemporary little magazine in its own right, published what was intended to be an update of Hoffman's 1946 history. The editors felt compelled to undertake such a revision in the aftermath of the publishing explosion which had occurred in the 1960s and which had resulted in a massive increase in the number of new little magazines.

The *TriQuarterly* editors described their work as a "documentary" history, and they offered their readers a much different perspective than that of the original. Firstly, it was not presented in the form of an historical narrative; rather it consisted

⁴ Frederick J. Hoffman, Charles Allen and Carolyn F. Ulrich. *The Little Magazine: A History and a Bibliography* (Princeton: Princeton UP, 1947).

⁵ Elliot Anderson, ed, *The Little Magazine in America: A Modern Documentary History* spec. issue of *TriQuarterly* 43 (1978).

of a number of documents written for the most part by magazine editors in which they described the origins of their magazines, editorial policies, and reflections on little magazine publishing in general. Secondly, because of the exponential increase in new American little magazine titles since 1960, the international scope of Hoffman's history gave way to the inclusion of American-produced magazines only. Finally, the editors included an annotated bibliography prepared by Peter Martin in which he chose to annotate magazines based on his own criterion: merit.

Having studied the Ulrich and Martin models, I felt confident that I was now ready to attack the little magazine scene in Canada, and by 1988 I had begun to prepare my working list of magazines.⁶ I did have in my possession three lists; the first was a catalogue I had prepared of the holdings of Professor Wynne Francis' private collection of little magazines, which numbered approximately 160 titles. The second was a list of little magazine holdings in Concordia University's Special Collection. (Although it is modest in size, it does include complete runs of some of the most important little magazines published in Canada.) The third was an unpublished list which had been prepared by the late Clarke Leverette, formerly a librarian at the University of Western Ontario, who was the editor of the little magazine *Stuffed Crocodile*. Leverette's check list was produced for Toronto's Micro Media Limited and went under the title of "List of Canadian Literary Serials: 1900 to 1977."⁷

⁶ The working list has now expanded to include literary magazines published in Canada since 1900 to the present.

⁷ Clark Leverette, "List of Canadian Literary Serials," (Toronto: Micro Media, 1977).

When the Francis, Concordia and Leverette lists were compared against the Norris bibliography, clearly there was a great discrepancy in the number of titles. In addition, I examined the shelflist of literary periodical holdings of the Thomas Fisher Rare Book Library, and more titles were added. I then consulted the Metropolitan Toronto Reference Library's published catalogue of periodicals which revealed that there were as yet a number of magazines which were missing from my working list.⁸

The process of acquiring, examining and assimilating lists was not complete until I had gone beyond institutions and obtained sale catalogues from two of English-Canada's most important second hand book dealers in the subject of modern Canadian literature: Nelson Ball and William Hoffer. Both booksellers have produced specialized literary periodical sale catalogues which have proven to be invaluable in the fleshing out of the titles for my working list.⁹ Other sources examined include an unpublished list of magazines compiled by University of Toronto Librarian, A.J. Horne¹⁰ at the beginning of the 1970s. Various published sources were combed for titles: *The International Directory of Little Magazines and Small Presses* (Paradise, Ca: Dust Books) an annual now in its 28th edition, and *Poetry Markets for Canadians* (Toronto: League of Canadian Poets) now in its 5th edition. As well, I consulted the list of titles included in Allan Weiss's 1989 compilation: *A Comprehensive*

⁸ *Guide To Periodicals and News Papers in the Public Libraries of Metropolitan Toronto*. 18th ed. Toronto: Metropolitan Toronto Library Board, 1990.

⁹ At this time I have listed close to 1000 Canadian literary magazines; while I consider it exhaustive, it is by no means complete.

¹⁰ "Commonwealth Literary Periodicals." Unpublished, [n.d.].

Bibliography of English-Canadian Short Stories, 1950 - 1983 (Toronto: ECW Press, 1989).

Of course, listing the titles is one thing; tracing, locating and verifying the names on the list is another matter altogether. This process has been the most time consuming, and for that matter, the most frustrating. As noted earlier, no single library in Canada can be said to possess a comprehensive collection of little magazines, and sadly this includes the National Library of Canada.¹¹

I have employed several important bibliographical tools in my research. These include the Union List of Serials produced by the National Library of Canada and the electronic Canadian Union Catalogue: UTLAS. Without their existence, locating and verifying many of the magazines I had listed would have been impossible. As invaluable as these tools have been, they are dependent upon libraries voluntarily reporting their holdings of serials, and thus the Union List is not as complete as one might hope. Since I had assembled this long list of titles, I decided that it was necessary to restrict its scope for the purpose of my thesis. Thus I cut a more "modest" slice of literary history and decided to investigate the period from 1940 to 1980 which corresponded with the development of the modernist literary canon. Furthermore, 1940 marks the true beginning of the little magazine in Canada as distinct from the earlier period in which it is more accurate to describe

¹¹ This may be all the more surprising because publishers are required by law to deposit two copies of their work with the National Library. But it is also true that little magazine editors exist, deliberately so, on the publishing fringe and often have neither the desire, nor the inclination to co-operate with legal deposit. Within the library world the responsibility of collecting and preserving little magazines has fallen into the province of Special Collections librarians who have recognized the importance and comparative rarity of the genre.

many of the publications as literary magazines.

METHODOLOGY

Originally, I had intended to annotate all the little magazines published during this period including French magazines. But this proved impractical. Because the work was intended to be an annotated bibliography, it was necessary to examine every issue of a given title, which was, in itself, an enormous undertaking. Once I had begun this stage of research I realized that this was the work of a lifetime, not a two or even three year project.

The bibliography is broken down into two basic sections. The first is the annotated portion arranged chronologically, the second is consists of three appendices:

- I. Unannotated list of magazines published between 1940 - 1980.
- II. A list of French-Canadian little magazines published between 1940 - 1980.
- III. A list of English and French-Language magazines published since 1981.

I adopted the following criteria for annotating individual titles:

1. A magazine should exist for at least one year.
2. A magazine should produce a minimum of four issues.

However, the reader will quickly notice that there are exceptions to these rules. I have, for example, included several one-issue magazines. Or, in the case of several, they were active for two years but produced only two issues during this time period. All other magazine titles are found in the appendices included at the end of the thesis.

THE LITTLE MAGAZINE

Of course it is necessary to consider for a moment the term I have adopted in the title: the little magazine. What does this mean and what does it encompass? A term difficult to define, the little magazine is associated with the advent of International Modernism at the turn of the twentieth century. While there have been many attempts to define the term, Frederick Hoffman has offered the classic definition:

A little magazine is a magazine designed to print artistic work which for reasons of commercial expediency is not acceptable to the money-minded periodicals or presses. . . . If the little magazine can obtain artistic work from unknown or relatively unknown writers, the little magazine's purpose is further accomplished.¹²

As well as being non-commercial in character, the little magazine served as a vehicle for unknown writers and circulated amongst a small but devoted readership.¹³ Little magazines are often associated with the numerous artistic and literary movements which flourished briefly and as quickly faded in the early part of this century. As such, the little magazine served two basic functions: a venue for the publication of a particular group's experimental forms of writing, and a polemical organ directed at rival groups. As Malcolm Bradbury has observed:

the little magazine . . . was often an analogue or extension of the manifesto formula. Virtually a new phenomenon, it frequently represented the privatization of the publishing process, functioning as the logical obverse to

¹² Hoffman 2.

¹³ There has often been some confusion over the meaning of "little" magazine. It does not refer to the size of the magazine rather it refers to the small size of the audience which patronized such magazines. The print runs of Canadian little magazines range between 300 and 2000.

the solemn serious, debating great review. It was largely through such magazines that the evolving works of modernism achieved their transmission, sought out their audience.¹⁴

In the wake of the spread of literary modernism and its wide acceptance in England and the United States, this "new phenomenon" — the little magazine — took root, and the founding of a little magazine was no longer contingent upon an avant-garde literary program, (although the little magazine did and continues to serve this function). Rather, the little magazine has evolved into an alternative, non-commercial publishing system. As a result, the term has lost much of its original meaning.

In recognition of this fact, little magazine bibliographer Peter Martin has offered the following observation and definition of the little magazine:

Although no one today doubts the importance of little magazines, there remains a frequently intemperate controversy regarding the boundaries of the little magazine category. The broadest definition and the one that creates the least controversy, suggests that a little magazine publishes creative work which for one reason or another is unacceptable to commercial publishers.¹⁵

For the purposes of this thesis I have opted for the least controversial route and adopted this broad definition of the little magazine. By doing so I have been able to accommodate the wide spectrum of magazines which have appeared in Canada since 1940 and which, with few exceptions, have been or are devoted to publishing works of creative writing, i.e. poetry, fiction and prose of a non-

¹⁴ Malcolm Bradbury and James McFarlane, "Movements, Magazines and Manifestos: The Succession From Naturalism" in *Modernism: A Guide to European Literature: 1890 - 1930*, ed. by Malcolm Bradbury and James McFarlane (Harmondsworth: Penguin, 1991) 203.

¹⁵ Peter Martin, "An Annotated Bibliography of Selected Little Magazines", *The Little Magazine in America* ed. Elliot Anderson, spec. issue of *Tr Quarterly* 43 (1978) 666.

commercial nature.¹⁶ The magazine spectrum includes independent reviews, literary quarterlies, little magazines, academic literary journals, and student literary magazines.

Magazines which have been excluded from the bibliography (though they may occasionally publish poetry and fiction) are university quarterlies, critical and scholarly journals, commercial magazines, poetry newsletters, political/ cultural reviews, and magazines devoted to the visual arts. For reasons of time and space, I have excluded French-Canadian literary magazines, although I have included a chronological list of such magazines in Appendix III for the reader to consult.

THE LITTLE MAGAZINE IN CANADA

Canadian scholars often cite 1925 as the year in which the first little magazine appeared: *The McGill Fortnightly Review* (1925-27). Although edited by, among others, McGill students A.J.M. Smith, F.R. Scott and Leon Edel, it was a literary magazine which expressed a strong reaction against the prevailing literary establishment of the day in favour of the Modern in terms of both the editorial orientation of the magazine and the kind of poetry the editors chose to publish. After the demise of the *Fortnightly Review* a the handful of other important but short-lived little magazines appeared during the following ten years.¹⁷ But the literary climate in Canada was such that such ventures were precarious at best.

¹⁶ This does not preclude the fact that many little magazines publish critical essays, book reviews and reproductions of visual art forms.

¹⁷ This includes *The Canadian Mercury* (1928-29), *Masses* (1932-34) and *New Frontiers* (1936), as well as *The Canadian Poetry Magazine* (1936-68).

If the lives of the magazines were precarious, so then were the publishing prospects for almost all of the members of the first generation of Canadian modernists who held such promise in the late 1920s and whose names appeared in the tables of contents of these magazines. They include A.M. Klein, Dorothy Livesay, A.J.M. Smith, A.M. Klein, Leo Kennedy, F.R. Scott, and Raymond Knister. For these writers and others, the hope of regular publication faded with the arrival of the Depression. For almost all of them, their literary careers, perhaps their artistic development were delayed for a decade as they wrestled with obscurity and neglect. In fact, during the thirties, without the existence of *The Canadian Forum* many of these writers would not have been published.

Based on the evidence, it is not until the early 1940s that there is a detectable shift in attitude towards magazine production, and it is at this time that one can properly speak of the beginnings of the little magazine in Canada with the appearance of *Contemporary Verse* (1941-52), *Preview* (1942-45), *First Statement* (1942-45) and *Direction* (1943-46).

It is also important to note that the names of Livesay, Scott, Smith and Klein, as if newly discovered, appear frequently in the pages of new magazines alongside the new generation of editors and writers who were responsible in large part for laying the foundation of the present day literary infrastructure which exists in Canada.

As will be seen from an examination of the chronological arrangement of the annotated bibliography, the number of new titles does not increase measurably until

the mid-1960s. A number of important magazines were founded during the 1950s, for example, Raymond Souster's two international mimeographed poetry magazines: *Contact* (1952-54) and *Combustion* (1957-60); Louis Dudek's independent *Delta* (1957-66); and the literary magazine *Tamarack Review* (1956-82), a magazine which carried on in the spirit of John Sutherland's national literary magazine *Northern Review* (1945-1956).

The little magazine landscape changed remarkably with the advent of the 1960s. In part it was the result of the social, political and cultural upheaval which occurred during the sixties. One direct consequence was the publishing explosion which erupted in this country as it did elsewhere. This phenomenon has received much attention and been well documented.¹⁸

The wave of new literary magazine titles which appeared during the sixties reflects the increased number of literary communities in Canada. In the 1940s the debate raged amongst magazine editors over such issues as the relative merits of the native weighed against the cosmopolitan. By the 1960s, the debate shifted to the value of the local and the regional while the idea of a national literature retreated into the shadows. Today, the literary community of Canada has evolved into a number of cells which reflect the regional, ethnic, theoretical and gender makeup of Canada.

But it is to the magazines themselves that one must go to fully appreciate the

¹⁸ See in particular Wynne Francis, "The Expanding Spectrum," *Publish Canadian*, ed. George Woodcock spec. issue of *Canadian Literature* 57 (1973) 6-17.

richness of their publishing and literary legacy. Perhaps this view was best expressed in the penultimate editorial of Alan Bevan, editor of the Toronto little magazine *Evidence*, who wrote in 1966:

The true appreciator of the arts is a person who not only studies the art of time past but, out of curiosity, love and a sense of awareness of the time in which he is living, commits himself to the support of those of his contemporaries whose artistic activities not only reveal their time but grace it with artifacts of esthetic value.¹⁹

It is the purpose of this thesis to offer a presentation of one of the most vigorous and enduring artifacts of esthetic value: Canadian little magazines published between 1940 and 1980.

¹⁹ Alan Bevan, "Editorial," *Evidence* 9 [1965] 3.

KEY TO THE DESCRIPTIVE AND ANNOTATED ENTRIES:

The annotated portion of this bibliography is arranged chronologically by year beginning in 1940 and ends with magazines published in the year 1980. Each entry contains the following information:

A) TITLE:

1. Full title.
2. Place of publication.
3. Number of issues published.
4. Frequency of the publication.

B) EDITOR(S):

This statement attempts to include references to all editors and co-editors.

Associate editors have been included in footnotes when information permits.

C) FORMAT:

1. Dimensions of the magazine given in centimetres.
2. A statement on whether the magazine is typeset or produced in typescript, and the means by which the magazine was reproduced: printed by letter press, printed offset or mimeographed.
3. Binding methods employed: folded and saddled-stitched, stapled, sewn, or perfectbound.
4. When available information regarding printers is indicated.
5. "Varied", in the format statement, means that the magazine does not appear in a regular format.

D) ANNOTATION:

The annotations attempt to convey a sense of the history, editorial policy, contents and contributors to the magazines. Entries vary in length and scope depending upon both the historical importance of the magazine and the availability of information at hand to the researcher. When known the print run of the magazine is stated at the end of the annotation.

E) BIBLIOGRAPHIES:

At the conclusion of a full entry a bibliography of secondary sources has been included. I have tried to restrict the number to a minimum of five per entry (there are several exceptions.) I have included reviews of magazines only when I felt that they would add to the understanding of a given title.

Occasionally, in the body of an annotation I have referred to material in the bibliography and I have adopted the MLA Style guide of parenthetical citation.

A note on orthography: I have adopted the convention of capitalizing all titles of magazines, except for magazines which adopted lower case lettering in their titles. I have also used lower case titles for the French-Canadian magazines listed in Appendix III.

ABBREVIATIONS AND SYMBOLS USED:

Illus. Indicates that a magazine includes graphics and visuals as part of the magazine's editorial mandate.

[] : Square brackets means that dates are inferred.

// : Double slashes mean that a magazine is no longer published.

+ : A bold plus sign indicates that a magazine is still active.

? : A question mark means that information remains unverified.

An Annotated Bibliography

of

English-Canadian

Little Magazines: 1940-1980

1941

CONTEMPORARY VERSE: A Canadian Quarterly. Victoria, British Columbia. Vol.I, 1, no. 1, September 1941 - No. 39, Fall-Winter 1952//.¹ Thirty-Nine issues. 4x.

Editor: Alan Crawley.²

Format: 21.5 x 14 cm. Mimeographed from typescript. Folded and saddle-stitched.

After twenty years of tentative gestures, the foundations of Modern poetry in Canada, were laid by a small group of poets in Vancouver who took action in the spring of 1941 when they decided that what was needed in Canada more than anything was a poetry magazine which would provide an outlet for unknown writers and experimental poetry. The poets who took up this initiative, known as the "Founding Committee", included Floris McLaren, Doris Ferne, Anne Marriot and Dorothy Livesay. When the subject of who might edit the magazine arose, all four writers concluded that Alan Crawley was the man for the job. Crawley was well known in Vancouver as a man who was sympathetic towards modern verse, but he also possessed an encyclopedic knowledge of the subject. As a young man, he had spent time in post-World War I London and had befriended Harold Munro, whose Poetry Bookshop was one of the important landmarks of the English modern movement. Munro introduced Crawley to the work of the moderns, and he never abandoned his interest in new developments in poetry. Unfortunately, Crawley, a lawyer by profession, lost his eyesight when in mid-career. This disability did not hinder him from pursuing his interest in poetry. In fact, he developed a reputation as a "sayer" of poetry in Vancouver in the late thirties. (He undertook a national "saying" tour in 1946.)

Crawley accepted the offer to edit the magazine and in June, along with Livesay, Marriott, Ferne and McLaren, he began to plan the first issue of *Contemporary Verse* which appeared in September 1941. Of the magazine's founders, Floris McLaren was to serve as the magazine's business manager during the course of its ten year run. In the fourth issue, Crawley published what stands as the quintessential editorial statement which guided the

¹ Initially issues of *Contemporary Verse* were designated by both volume and number from Vol. 1, No. 1 to Vol. 2, no. 5; whole numbers were adopted with No. 6.

² Although Crawley edited the magazine, it was managed by a business committee which consisted of Dorothy Livesay, Anne Marriott, Doris Ferne and Floris McLaren. Because of Crawley's blindness his wife Jean Crawley played an often unrecognized but important role in the day to day operation of the magazine.

magazine through its thirty-nine issues. He wrote: "The aims of *Contemporary Verse* are simple and direct and seem worthy and worth-while. These aims are to entice and stimulate the writing and reading of poetry and to provide means for its publication free from restraint or politics, prejudices and placations, and to keep open its pages to poetry that is sincere in thought and expression and contemporary in theme and treatment and technique" (p. 3). Always an eclectic magazine, *Contemporary Verse* may have lacked the polemical verve and focus of its peers, the Montreal little magazines *Preview* and *First Statement*; however, it had a clearly defined job to do: publish the best poetry available by both unknown poets and established poets who may have had difficulty publishing their work in such organs as *Canadian Poetry Magazine*.

Crawley and McLaren produced a modest mimeographed magazine which averaged twenty five pages in length. Although the magazine was devoted almost entirely to poetry, Crawley included the occasional editorial comment or essay, and book reviews were a regular feature of the magazine. As an editor, Crawley developed a reputation as one of the best of the period, and his skills were amply demonstrated in his recognition of new and dynamic voices. This group included Raymond Souster, Louis Dudek, James Reaney, Anne Wilkinson, Jay Macpherson, Phyllis Webb, Daryll Hine, George Johnston and Norman Levine. In a different fashion, Crawley was one of the few Canadian poetry editors to champion the memory of the young Canadian poet Bertram Warr who was killed during the Second World War, and as a result the magazine inaugurated the Bertram Warr Memorial Award in 1945. The list of poets who published in *Contemporary Verse* is a veritable who's who of modern poetry in Canada in the 1940s. This list includes: Margaret Avison, Earle Birney, Elizabeth Brewster, R.A.D. Ford, Ralph Gustafson, Ronald Hambleton, Leo Kennedy, A.M. Klein, Irving Layton, Dorothy Livesay, Malcolm Lowry, P.K. Page, F.R. Scott, A.J.M. Smith, Colleen Thibadeau, and Miriam Waddington. Perhaps the only modern Canadian poet who was conspicuously absent from the magazine was Patrick Anderson, although Crawley had high praise for Anderson's poetry, especially his "Poem on Canada."

After editing the magazine for eleven years, Alan Crawley, a man of shrewd self-knowledge, came to the conclusion that his work and that of the magazine had come to an end. In the farewell editorial, Floris McLaren, speaking on behalf of Crawley, wrote: "We have a strong belief that the work of a little magazine under the same editor's direction declines in time from its peak of usefulness. In this conviction we close our files and write the abrupt and final statement that this is our last issue of *CV*."

100 copies of the first issue were printed; in its last years it had grown to an average of 375 copies per issue.

Bibliography:

- Cogswell, Fred. "The Sage of Caufield." *CVII* 2.3 (1976): 17-18.
- McCullagh, Joan. *Alan Crawley and Contemporary Verse*. Vancouver: University of British Columbia Press, 1976.
- McLaren, Floris. "Contemporary Verse: A Canadian Quarterly." *Tamarack Review* 3 (1957): 55-63.
- Morton, Mary Lee Bragg. "First Statement and Contemporary Verse: A Comparative Study." MA Thesis. University of Calgary, 1972.
- Robertson, George. "Alan Crawley and Contemporary Verse." *Canadian Literature* 41 (1969): 87-96.
- Weaver, Robert. "Books." *Critic* 2 (February 1952): 5-6.
- Wilson, Ethel. "Of Alan Crawley." *Canadian Literature* 19 (1964): 33-42

1942

PREVIEW. Montreal, P.Q. No. 1, March 1942 - No. 23, [1945]//. Twenty-three issues. 12x.³

Editors: Patrick Anderson, P.K. Page, Bruce Ruddick, Neufville Shaw and F.R. Scott.

Format: 31.4 x 21.6 cm.(Nos. 1-6); 28 x 22.2 cm. (Nos. 7-23). Mimeographed from typescript. Stapled. Supplement: "The Victory Broadside" (Summer 1943); Printed at the Cambridge Press.

Without question, the personality which lay behind the founding of *Preview* was the expatriate English poet Patrick Anderson. An Oxford graduate with literary ambitions, Anderson travelled to the United States after being

³ According to an editor's note in *Preview* 17 (November 1943), this issue was "the seventeenth monthly issue." This is not quite true: the first issue appeared in March 1942 and the magazine ran for nine consecutive months until No. 9 (November 1942). Issue 10 did not appear until January 1943. During 1943, the magazine was published eight times. It did not appear in April, June, September or December. In 1944 five issues of the magazine were published and they appeared irregularly. The final issue is undated and may possibly have appeared in January 1945.

awarded a Commonwealth Fund Scholarship in 1938. While in New York Anderson pursued a post-graduate degree in history at Columbia University. Soon after completing his degree in 1940, Anderson and his American-born wife Peggy Doernbach, an art student, moved to Montreal where he had secured a teaching job at Selwyn House, a private school for boys. Once in Montreal, the Andersons gradually came into contact with the community of well known artists including Phillip Surrey and Goodridge Roberts. In April 1941, Anderson and his wife produced a one issue mimeographed folio sheet which they called *The Andersons* (it included a short story by Anderson, and a drawing by his wife), which they distributed for free amongst their friends. Later, Anderson met Neufville Shaw, a young Montreal poet who suggested to Anderson that they begin a literary magazine.

Not acting immediately, Anderson approached F.R. Scott, then, perhaps, the most respected poet in the city, on the subject of starting up a literary magazine. Scott responded enthusiastically to the idea and the core group of *Preview* was forged: Patrick Anderson, Neufville Shaw and F.R. Scott. Soon the group expanded to include Bruce Ruddick, P.K. Page, and briefly, Margaret Day (Mrs. Phillip Surrey). In fact, membership to the group was a closely guarded matter, although it did grow to include A.M. Klein and James Wreford. Periodically, applications were rejected, and the most celebrated were those of Irving Layton and John Sutherland. Sutherland's rebuff would have unforeseen consequences for Canadian literature.

In 1942, there was a dearth of literary activity in Montreal, in comparison with the intellectually vibrant days twenty years earlier when the brazen editors of the *McGill Fortnightly Review* and the *Canadian Mercury* set existing Canadian literary standards on their head and laid the fragile foundations of literary modernism. F.R. Scott had an intimate knowledge of those days as a former editor of the *Fortnightly* and contributing editor to the *Mercury*. The rapid demise of the *Mercury* on the eve of the Depression was a foreshadowing of the obscurity into which many of Canada's finest exponents of modernism fell during the 1930s. In 1942 however, the ingredients were in place to recharge the Montreal literary scene, and this occurred with the publication of the first of twenty-three mimeographed issues of *Preview* which appeared in March 1942.

On the first page of the magazine, an unsigned editorial statement appeared which read: "This is no magazine. It presents five Montreal writers who recently formed themselves into a group for the purpose of mutual discussion and criticism and who hope, through these selections, to try out their work before a somewhat larger public. As the group takes shape, it becomes clear that general agreement exists on several points. Among them are the following. First, we have lived long enough in Montreal to realise the frustrating and inhibiting effects of isolation. All anti-fascists, we feel that the existence of a war between democratic culture and the paralysing forces of dictatorship only intensifies the writer's obligation to work. Now, more than

ever, creative and experimental writing must be kept alive and there must be no retreat from the intellectual frontier - certainly no shoddy betrayal on the lines of Archibald MacLeish, Van Wyck Brooks and others, of those international forces which combine in a Picasso, a Malraux or a Joyce. Secondly, the poets amongst us look forward, perhaps optimistically, to a possible fusion between the lyric and didactic elements in modern verse, a combination of vivid arresting imagery and the capacity to 'sing' with social content and criticism.

Thirdly, we hope to make contact, as a group, with new writing movements in England, the United States and other parts of Canada. We will welcome such contributions as space and the aims expressed above permit. We have envisaged from the start a gradual widening of our group to about twice its present size. And may we add that you can receive six issues of *Preview* for the sum of fifty cents, mailable to any of us" (n.p.).

Taken from this earnest statement was the fodder which ignited the literary debates which waged between the rival literary camps in Montreal during the 1940s and which remain unsatisfactorily resolved fifty years later. Anderson remained adamant long after the demise of *Preview*, that it was not a "magazine;" rather it was a medium through which group members could publish their literary experiments. As a whole, group members were left-wingers or, as in the case of Anderson, a committed Marxist (see *En Masse* 1945), and their political beliefs were translated into a poetry which reflected the urban landscape of Montreal. During the height of the Second World War, the grim realities of the conflict in Europe were tracked moodily through many issues of the magazine. As a whole, *Preview* mirrors the intellectual concerns which many leftist poets and artists had expressed since the early 1930s.

Although poetry dominated each issue of the magazine, short stories and essays appeared as well. Beyond the original group of five, seventeen other contributors were published including Alfred Bailey, Mavis Gallant, Ronald Hambleton, A.M. Klein, William McConnell, Kay Smith, Miriam Waddington and Raymond Souster.

Printed in runs of between 80 and 125.

Bibliography:

- Anderson, Patrick. "A Poet Past and Future." *Canadian Literature* 56 (1973): 7-21.
- Mayne, Seymour. "A Conversation with Patrick Anderson." *Inscape* 11.3 (1974): 46-79.
- Precosky, Don. "Preview: An Introduction and Index." *Canadian Poetry* 8 (1981): 74-89.

Preview. Millwood, N.Y.: Kraus Reprint, 1980. Reprint. Introduction by Patrick Anderson.

Ringrose, Christopher Xerxes. "*Preview*: Anatomy of a group." MA Thesis. University of Alberta, 1969.

Scott, F.R. "Four of the Former *Preveiw* Editors: A Discussion." *Canadian Poetry* 4 (1979): 93-119.

FIRST STATEMENT: A Magazine for Young Canadian Writers.⁴ Montreal, Quebec. Vol. 1, no. 1, [August 1942] - Vol. 3, no. 1, July 1945//. Thirty-Three issues. 12x.⁵ Absorbed *Western Free-Lance* (1943).

Editor: John Sutherland. Contributing editors: Betty Sutherland, Robert G. Simpson, Keith MacLellan and Audrey Aikman. From Vol. I, No. 13 Irving Layton, Louis Dudek and Glyn Owen.

Format: Vol 1, No. 1 - No. 20: 27.3 x 20.3 cm. Mimeographed from typescript. Folded and saddle-stitched. Vol. 2, no. 1 to Vol. 3, no. 1: 21 x 14 cm. Typeset and printed. Folded and saddle-stitched. Printed at the First Statement Press. Supplements.

The dates remain uncertain, but sometime after the appearance of the first issue of the Patrick Anderson's magazine *Preview* in March 1942, John Sutherland, a recent English student at McGill University, made application to join the *Preview* group. For reasons that remain obscure, Sutherland's application was rejected. His youthful chagrin was translated into an urgency to create a new magazine rather than await the sanction the *Preview* group offered. Such a magazine would serve the needs of what he believed to be the many unrecognized writers who were writing poems of merit in Canada but could not find magazines to publish their work.

As a result, Sutherland, in league with a small group of like-minded McGill students, founded *First Statement*, perhaps the most important little magazine ever published in Canada. It also marked the beginning of John Sutherland's

⁴ The magazine's subtitle changed several times during its first year of operation: "A Magzine for Young Canadian Writers" (V. I, No. 1-9), "A Canadian Literary Magazine" (V. I, No. 10-12), "A National Literary Magazine" (V. I, No. 13-20). With Vol. 2, No. 1, *First Statement* was subtitled simply and directly: "Canadian Prose and Poetry."

⁵ Sutherland originally planned to publish *First Statement* as a bimonthly; the first volume appears as such. With the second volume the magazine's frequency was changed to monthly, and the third volume appeared six times a year.

fourteen year career (shortened only because of his premature death), as editor and publisher. That his singular contribution in these fields contributed significantly to the rapid development of modern Canadian literature in the 1940s is undisputed.

The original *First Statement* editorial group included, in addition to Sutherland, his sister Betty Sutherland, Robert Simpson, Keith MacLellan and Audrey Aikman. In November 1942, Sutherland was introduced to Irving Layton and Louis Dudek, and soon after the two were not only contributors to the magazine but were also engaged in exerting their influence upon the direction of the magazine. This was confirmed in the thirteenth issue [March 1943] when Layton's and Dudek's names first appeared on the masthead as members of the group. By Spring 1943 the group had added several other members including Glyn Owen and Helen Cumming.

In an unexpected gesture, Vancouver poet Geoffrey Ashe announced in an open letter which appeared in the fifth issue of *First Statement* that he had merged his magazine, *Western Free-Lance*, with Sutherland's. In turn, Ashe revealed that he had become *First Statement*'s British Columbia representative. During its run, Sutherland tirelessly attempted to establish a national editorial network (it was an undertaking which met with modest success).

The editorial direction of the magazine falls into several distinct phases, the first being shaped by John Sutherland's ambitious desire to create an eclectic national literary magazine which would present work of the highest quality by the best new and established writers in Canada. Sutherland stated his aims in the third issue: "We believe that the business of a Canadian magazine, in a country where the literature receives a minimum of publicity, is to serve Canadian writers only, and to direct its attention primarily to the Canadian public. Hence our desire to exhibit, without discriminating against any, the various modes and types of writing as we find them in Canada. We would like to become the mirror of this variety, and so provide the Canadian reader with the freedom of choice that he requires" (p. 1).

After the arrival of Dudek and Layton, there is marked shift in editorial tone, but Sutherland never veered from his ambition to create a magazine of national prominence and cultivate above all an intelligent, receptive audience. To this end Sutherland was fond of levelling his attacks against the insularity of the *Preview* group. In this he was abetted by Louis Dudek who frequently joined Sutherland in his critical assaults. Indeed this debate was one of the hallmarks which characterized Montreal poetry in the 1940s. The open, if healthy rivalry which existed between the *Preview* and *First Statement* groups may have fueled the two groups' creative impulses. The fact that poetry by *Preview* members Patrick Anderson, P.K. Page, A.M. Klein and Neufville Shaw appeared in *First Statement* suggests that personalities aside, Sutherland was not blinded by wounded pride. Yet it was Sutherland's personality which dominated *First Statement*. He scrutinized the state of Canadian literature with a keen eye, publishing several of his finest critical essays in the process. Only

occasionally did his perspicuity lapse, as when he injudiciously libelled Patrick Anderson, who, taken aback, threatened to sue the magazine. (Sutherland's retraction was published in Vol. 1, No. 20 [June 1943]).

Although the first twenty issues of the magazine appeared in mimeographed form, all subsequent issues were printed. For Sutherland this marked an important advance in the means of production and would, he hoped, result in a more attractively designed and legible magazine (*Preview's* unprofessional appearance was often the subject of Sutherland's criticism). The acquisition of a printing press in 1943 led to the founding of the First Statement press, (the precursor to the Contact Press in the 1950s and the Coach House Press of the 1960s).

In typical issues of *First Statement*, Sutherland published editorials, poetry, fiction, critical essays and book reviews. For the first nine issues the magazine was subtitled : "A Magazine for Young Canadian Writers", and this describes best *First Statement's* role. Sutherland encouraged such new writers as Irving Layton, Louis Dudek, Kay Smith, and Raymond Souster, apart from being a vehicle for the original members of the First Statement group like Robert Simpson and Audrey Aikman. Other writers to appear in the magazine included Leo Cox, John Glassco, Ralph Gustafson, Ronald Hambleton, Dorothy Livesay, William McConnell, Anne Marriott, Nathan Ralph and Miriam Waddington. In July 1945 *First Statement* appeared for the last time. By December, Montreal's two rival poetry groups were in negotiations and the result of their discussions would result in the founding of *Northern Review*, a national review of literature and the arts.

In 1944 the circulation of the magazine was approximately 300.

Bibliography:

Fisher, Neil, A. *First Statement 1942-1945: An Assessment and an Index*. Ottawa: The Golden Dog Press, 1974.

Frye, Northrop. Rev. *First Statement*. *Canadian Forum* 22 (1942): 253.

Morton, Mary Lee Bragg. "*First Statement and Contemporary Verse: A Comparative Study*." MA Thesis. University of Calgary, 1972.

Precosky, Don. "John Sutherland as Magazine Critic and Editor." MA Thesis. University of New Brunswick, 1975.

Sutherland, John. *Essays, Controversies, and Poems*. Ed. by Miriam Waddington. Toronto: McClelland and Stewart, 1972.

Whiteman, Bruce, ed. *The Letters of John Sutherland*. Toronto: ECW Press, 1992.

1943

direction. Tadoussac, New Brunswick/Outrement, Quebec. No. 1 [November] 1943 - No. 10, February 1946//.⁶ Ten issues. Irregular.

Editors: Raymond Souster, William Goldberg and David Mullen.

Format: 32.5 x 22.6 cm. Mimeographed from typescript (recto side only). Stapled upper left-hand corner.

Conceived in the shadow of the Second World War, *direction* was founded by four young Canadian airmen, Raymond Souster, William Goldberg, David Mullen and Wesley Scott, all of whom were brought together through a common interest in literature and art while the quartet were serving on an air base in Tadoussac, New Brunswick in 1943. They published ten slim mimeographed issues of the magazine between November 1943 and February 1946.

Of the four editors, Raymond Souster brought the most experience to the magazine; he was already a published poet, his work having appeared in Alan Crawley's *Contemporary Verse* and the two Montreal little magazines *Preview* and *First Statement*. William Goldberg was Irving Layton's nephew.

In the open letter which prefaced the first issue (November 1943), the editors set off their irreverent, youthful editorial blast: Let us make a declaration of our fighting-faith/ Let us denounce the Canadian Author's Association, including Sir Charles G.D. Tradition/God, they're all dying on their feet."

With that end in mind, the four editors set to work and published poetry, occasionally a short story or brief essay, and editorial notes. While the work of the editors dominated the magazine, other contributors to the magazine included John Avalon, Saul Brott, Lois Darroch, Charles Fox, Alik Grassik, Tony Jack, Francis Lambert, Irving Layton, James Logan, William Porritt, Nathan Ralph, Kay Smith, John Sutherland, Miriam Waddington and Patrick Waddington. Co-editor David Mullen drew the cover decorations for all issues.

Produced while the editors were on the move from base to base throughout the Maritimes, *direction* appeared with the unwitting aid of the Canadian Air Force. Nos. 1-8 were produced on the Base mimeograph machine (including

⁶ There has been some question as to the actual date of the first issue of *Direction*. On the title page of the first issue, a letter appears dated 20 November, 1943; however, according to Robert Campbell the first issue was mailed out on or about the 12 of December, 1943. This has been confirmed (See "A Study of the history and development of Raymond Souster's *Direction*, *Contact*, and *Combustion*," p. 63. 1969.)

the use of stencils and paper). All issues of the magazine, except for No. 7, were distributed for free by mailing list.

Although much of the poetry in the magazine was infused with the terrible reality of the war loneliness, despair and injustice the editors, in a bold gesture, devoted the seventh issue [1945?] of the magazine to reprinting a passage from Henry Miller's banned novel *The Tropic of Cancer* (the issue was called "The Paris of Henry Miller" and ran to thirteen pages.) This marked what was certainly Miller's first Canadian appearance in print.

After the war, the editors were unable to produce the magazine for free and in the ninth issue (1945), the editors announced their intention to charge a nominal one dollar subscription fee. The post-war response was extremely disappointing, and a final issue appeared in early 1946 which included an index to *direction* 1-7, and Raymond Souster's essay "The Forgotten Canadian: Raymond Knister". This essay was almost self-prophetic, for of the magazine's editors, Souster was the only one to pursue a writing career, but not before he experienced 5 bleak years of isolation in Toronto until 1952 when he successfully resurfaced as publisher and editor of *Contact*.

Print run was approximately 100 per issue.

Bibliography:

Campbell, Robert. "A Study of the History and Development of Raymond Souster's *Direction*, *Contact* and *Combustion*." MA Thesis. University of New Brunswick, 1969.

Gnarowski, Michael. "An Index to *direction*." *Culture* 25 (1964): 405-16.

Sutherland, John. *Direction*: a review of. *First Statement* 2.5 (1944): 18-19

1945

EN MASSE. Montreal, P.Q. No. 1, March 1945 - [No. 4], October 1945//. Four Issues. Irregular.

Editor: Patrick Anderson.⁷

Format: 27.3 x 20.4 cm. Mimeographed from typescript (recto side only). Side-stapled. Published by the Labour Progressive Party, Montreal.⁸

A short-lived mimeographed "cultural magazine," *En Masse* was edited by Patrick Anderson for the Montreal based Communist Labour Progressive Party. Four issues were produced between March and September (the fourth issue was produced independently of the Labour Progressive Party). Anderson stated in his introduction to the first issue: "We have long felt the need for a meeting ground for creative artists, scientists, and others in, or sympathetic to, the progressive movement. During the war Canada has developed in many directions. Her enormous economic and industrial advances have been accompanied by considerable progress in literature, the arts and sciences, and in national consciousness. The artist, like so many others, is beginning to see his relation to society in a new way, with a greater realisation of his involvement and responsibility "(p. 1).

Politically engaged, Anderson demonstrated his "responsibility" to the communist cause by writing both signed and unsigned poems, essays and reviews for the magazine. Anderson, recently the editor of the little magazine *Preview*, was able to marshal the talents of and solicit contributions from such Montreal notables as writer Hugh MacLennan, musician Alexander Brott, and artists Peggy Anderson, Goodridge Roberts and Frederick Taylor. Contents included poems, stories, essays, reviews, political commentary and drawings. The third issue published in May was a special Election Issue. Not long after the appearance of the May issue, the non-doctrinal Anderson and the Labour Progressive Party went their separate ways, leaving Anderson and his wife to produce a fourth issue which appeared in September 1945.

There were approximately 50 subscribers to the magazine.

⁷ Anderson's name does not appear as editor anywhere in the magazine. According to the masthead *En Masse* was "produced by the Culutural Committee of the St.Lawrence-St. George Club of the Labor-Progressive Party."

⁸ Appearing on page one of the fourth and final issue the following statement appeared: "*En Masse* no longer has any political affiliation; it is a cultural magazine produced by a group of progressives in Montreal. Address queries to Peggy Anderson, 3425 Peel Street, Apt. 3 Montreal P.Q."

Bibliography:

Gnarowski, Michael. "New Facts and Old Fictions: Some Notes On Patrick Anderson, 1945 and *En Masse*." *Canadian Poetry* 6 (1980): 61-68.

Whitney, Patricia. "*En Masse*: An Introduction and an Index." *Canadian Poetry* 19 (1986): 76-91.

_____. "From Oxford to Montreal: Patrick Anderson's Political Development." *Canadian Poetry* 19 (1986): 26-48.

FIDDLEHEAD. Fredericton, New Brunswick. No. 1, 1945. 2x +

Editors: Donald Gammon (1945-1952), Fred Cogswell (1953-67), Kent Thompson (1967-71, 1974, 1991), Robert Gibbs (1971-73), Roger Ploude (1974-78), Robert Gibbs (1978-79), Roger Ploude (1979-81), Peter Thomas (1982), Don Conway (1983-85), Michael Taylor (1986-90), and Don McKay (1991-).

Format: 27.3 x 20.3 cm (Nos. 1-17); 21.5 x 14 cm.(18-). Typeset and printed offset.⁹ Perfectbound. Illus.

A hardy perennial, *The Fiddlehead* is the longest running literary magazine in Canada. It was founded in 1945 by members of the Bliss Carman Society at the University of New Brunswick. The magazine derives its name from the plant which grows in abundance in the St. John River Valley and served as the aboriginal symbol of the sun.

The individual most often associated with the magazine is Fred Cogswell. He was affiliated with the magazine for over forty years serving as editor from 1953 to 1967. (At the time of his retirement from the magazine, Cogswell devoted his energies to the magazine's publishing offshoot: The Fiddlehead Press chap-book series.) From 1968, and through the early seventies, Kent Thompson guided the magazine. Robert Gibbs and Roger Ploude have both served lengthy tenures as the magazine's editor, and several others have served short-term positions as *Fiddlehead*'s editor.

During its first decade of operation, *Fiddlehead* remained a decidedly amateur magazine, although Cogswell and Elizabeth Brewster published their earliest poetry in the magazine. After Cogswell's return from graduate studies in Edinburgh in 1953, he transformed the magazine into a national magazine of

⁹ The first seventeen issues were mimeographed from typescript and side-stapled.

poetry, with a strongly-rooted eclectic editorial policy from which it has never wavered. *Fiddlehead's* editorial catholicity has often been attacked and even ridiculed. While there have been various attempts to infuse the magazine with Canadian Nationalism and more recently with Atlantic pride, *Fiddlehead* remains a quintessentially eclectic National literary magazine. Providing a staple of poetry, fiction and book reviews, the magazine has been an important venue for unknown, younger and established Canadian writers. Contributors to the magazine's 171 issues include Fred Cogswell, Elizabeth Brewster, Alfred Bailey, Alden Nowlan, George Bowering, Don Gutteridge, David McFadden, Silver Donald Cameron, Robert Gibbs, Kent Thompson, C.H. Gervais, Douglas Barbour, David Helwig, M. Travis Lane, Hugh Hood, Audrey Thomas, Clark Blaise, John Metcalf, David Adams Richards, Brian Bartlett, Douglas Glover, Leon Rooke, Marilyn Bowering, Joseph Sherman, Gregory Cook, Joy Kogawa, Carol Shields, Anne Marriott, Douglas Lochhead, Kenneth Radu, Tom Wayman, Ann Copeland, and John P. Zanes.

Circulation has ranged from 600 to 800 and currently stands at 1000.

Bibliography:

- Broad, Margaret. "The Eclectic Yes: Fred Cogswell and His Fiddlehead Publications." *CVII* 4.2 (1979): 9-15.
- Livesay, Dorothy. "Fred and *The Fiddlehead*." *Atlantic Advocate* 57 (1967): 26-27.
- Ringrose, Christopher. "*Fiddlehead's* Energy." *Canadian Literature* 52 (1969): 8.
- Zanes, John Page. "Where the Fiddleheads Grow and the Wind Blows Blue: A Consideration of a Canadian Literary Tradition." PH.D. diss. University of Texas, Austin, 1979.

NORTHERN REVIEW: of Writing and the Arts in Canada. Montreal, Quebec and Toronto, Ontario. Vol 1, no. 1, December 1945 - Vol 7, no. 4, Summer 1956//.¹⁰ Thirty-nine issues. 6x. Absorbed *Index* (1946) and *Canadian Review of Music and Art*(1946).

Editor: John Sutherland.¹¹

Format: 22 x 15 cm. Typeset and printed. Folded and saddle-stitched. Printed at the First Statement Press. Some issues were printed by Real Lucas in Vaudreuil, Quebec. Later volumes were printed at the Villiers Press in England. The final two issues of the magazine were mimeographed from typescript. Illus.

The final issue of *First Statement* appeared in July 1945; soon afterwards, members of the group, including John Sutherland, had entered into cautious negotiations with former *Preview* group members to merge, with the intention of founding a new national literary magazine. John Sutherland had already been moving in that direction with *First Statement*, but with the added numbers and influence of such poets as Patrick Anderson, P.K. Page and F.R. Scott, such a magazine seemed to be a feasible undertaking.

The first meeting of new Montreal literary hegemony occurred in August 1945. Soon afterwards, an editorial board was in place which included members from the *Preview* group: F.R. Scott, A.M. Klein, Patrick Anderson and Neufville Shaw; the balance of the board was comprised of *First Statement* members John Sutherland, Audrey Aikman, Irving Layton and R.G. Simpson; one out of town member was included on the board: A.J.M. Smith. The magazine, all agreed, would be edited by consensus, although John Sutherland would serve as the new magazine's managing editor. (As to what the magazine would be called, Anderson, for example, had suggested "Portage," but this suggestion was rejected in favour of *Northern Review*. The first issue of *Northern Review* appeared in early 1946 and was dated December-January (1945-46); it was handset and printed at Sutherland's First Statement Press.

¹⁰ From its inception in late 1945 until 1954, *Northern Review* was published in Montreal. In 1954 John Sutherland and his wife moved to Toronto where he had enrolled in St. Michael's College. The final four issues of *Northern Review* were published in Toronto.

¹¹ As a result of the merger of *Preview* and *First Statement*, John Sutherland was selected by the new magazine's editorial board to serve as managing editor. The original editorial board included F.R. Scott, A.M. Klein, Patrick Anderson, A.J.M. Smith, Neufville Shaw, Audrey Aikman, Irving Layton, R.G. Simpson and John Sutherland. After the publication of Sutherland's uncomplimentary review of Robert Finch's *Poems* in the sixth issue (1947), in protest Scott, Klein, Anderson and Shaw resigned from the editorial board.

In an unsigned editorial (possibly written by Patrick Anderson), the editors stated : "We shall try to fulfil the classic function of the "little magazine" - to afford a means of expression for the serious writer, who without a reputation and without the advantages of commercial publicity, is nevertheless determined to make no concessions to the slick, the theatrical, and the popular Canadian magazines . . . It is admitted that our standards cannot be perfectionist but they must be rigorously enforced; all work printed will be examined to the best of our ability not in the light of a dubious nationalism or regionalism, not in obeisance to "big Canadian names" or so-called national traditions, but in respect to that general cosmopolitan culture to which we all adhere" (p. 2). The editorial seemed to set the tone for the ambitious new project.

But all did not go according to plan. By the summer of 1947, the fragile merger of the *Preview* and *First Statement* group was shattered. From all accounts, *Northern Review* editorial board meetings were lively and, upon occasion, fractious; ultimately, differences of opinion among the two groups proved divisive. In part, John Sutherland was responsible for the break-up with the publication in the sixth issue of the magazine (Aug.-Sept. 1947), of his devastating review of Robert Finch's *Poems* (1946) which had won the Governor-General's award for poetry that year. Sutherland's review raised the hackles of the *Preview* members on the editorial board which resulted in their resignation from the board. It is important to acknowledge that despite the resignations, Sutherland continued to publish work by the *Preview* poets in future issues of the magazine.

With the departure of Scott, Klein, Anderson, and Page from the editorial board, Sutherland assumed control of the magazine, and from October 1947 to 1956, *Northern Review* was edited and published by John Sutherland. His personality and intellect loomed over the magazine. The character of the magazine changed as his views shifted from an intensifying literary nationalism in the late 1940s, to a public repudiation of Canadian modernism as expressed in his ruminative essay, "The Past Decade in Canadian Poetry" which appeared in *Northern Review* (4.2, 1950-1951).

Having abandoned the general tenets of modernism and experiment in literature and art, Sutherland grew increasingly alienated from his former colleagues such as Louis Dudek, Irving Layton and Raymond Souster who were on the verge of taking charge of the direction of Canadian poetry in the 1950s. Despite the fact that Sutherland had cloaked the editorial policy of the magazine in vestiges of a newly adopted Conservatism (at the time Sutherland was drawn increasingly towards Catholicism), he unfailingly continued to publish *Northern Review* despite tremendous odds and precarious financing right up until his death in 1956 when the final issues were published from Toronto, (Sutherland moved there in 1954), where, out of necessity, they appeared in mimeograph form. This marked the completion of Sutherland's "great circle" which had begun in 1942 and ended fourteen years later.

As a national review of art and literature, Sutherland published poetry, fiction and book reviews, critical essays, and the visual arts; in addition, Sutherland regularly included features on popular culture including radio and film. A typical *Northern Review* issue is Vol. 2 No. 5 (1949). Consisting of 43 pages, it included four poems by Patrick Anderson, John Sutherland's essay "The Poetry of Patrick Anderson," an introduction to the art of New Brunswick artist Jack Humphrey (as well as three reproductions of his work and a note by the artist), poetry by J.W. Lieber and Francis Barry, an article on film by Guy Glover, "Realism and Poetry in the Film" and three book reviews.

Contributors to the magazine included: Earle Birney, Roy Campbell, Fred Cogswell, Louis Dudek, Harold Horwood, A.M. Klein, Irving Layton, Norman Levine, Dorothy Livesay, Douglas Lochhead, Anne Marriott, Marshall McLuhan, Brian Moore, Desmond Pacey, P.K. Page, E.J. Pratt, James Reaney, Dorothy Roberts, Malcolm Ross, W.W.E. Ross, F.R. Scott, A.J.M. Smith, Kay Smith, Raymond Souster, Coleen Thibauudeau, Gael Turnbull, Miriam Waddington, Phyllis Webb, Anne Wilkinson, Ethel Wilson and George Woodcock.

Bibliography:

Vanneste, Hilda M.C. *Northern Review 1945-56: A History and an Index*. Ottawa: The Tecumseh Press, 1982.

Weaver, Robert. "John Sutherland and *Northern Review*." *Tamarack Review* 2 (1957): 65-69.

Wilson, Ethel. "Series of Combination of Events & Where is John Goodwin?" *Tamarack Review* 33 (1964): 3-9.

PARNASSUS: A Magazine of New Poetry. Halifax, Nova Scotia/ Toronto, Ontario. Vol. 1, No. 1 [1945] - No. 6, December 1945/-. Six issues. 4x.

Editor: James Penman Rae.

Format: 22 x 14 cm. Printed off-set from typescript (No. 1); other issues typeset. Folded and saddle-stitched.

In spite of its brief existence, *Parnassus* represents one of the few reactionary voices levelled against the resuscitated modern poetry movement occurring in Canada at the beginning of the 1940s, a movement spearheaded by such magazines as *Contemporary Verse*, *Preview* and *First Statement*. After publishing four modest issues in Halifax in early 1945, editor James Penman Rae moved his magazine to Toronto that summer. In spite of financial

hardships, he managed to publish two more issues, one in September and the final issue which appeared in December 1945. Many of the contributors to *Parnassus* appeared in the *Canadian Poetry Magazine*. Rae was an adamant polemicist who used his editorials to express his strong opinions against modern poetry. In issue No. 4, he chided: "By far the major part of so-called modern poetry is not poetry at all, but is rather a confusion of unreal and superficial imagery which has no beneficial status whatever in the practical world. As I see it, true poetry is art; and art undoubtedly plays an important and advantageous role in the existence of all cultured humanity." In the same editorial, potential contributors were informed that: "Preference in selecting poetry for *Parnassus* will be given to that composition which makes a respectable appeal to our faculties of reason, apart from its lyrical or other qualities." Continuing his assault in the fifth issue, Rae published excerpts from William Arthur Deacon's *Globe and Mail* literary column "The Fly Leaf," in which Deacon announced that the "counterrevolution" had begun against the "cult of the obscure" and that in Deacon's opinion, Penman Rae's *Parnassus* was leading the charge. In spite of such praise, *Parnassus* failed to survive beyond one year, and after the sixth issue, Rae's attack was silenced.

PROTOCOL: Newfoundland Prose and Poetry. St. John's, Newfoundland. No. 1, November 1945 - No. 7, [n.d. 1949?]/. Seven issues. Irregular.

Editors: Harold Horwood and Charles O'Rourke Horwood.

Format: No. 1 33.8 x 22.9 cm. (Others varied in size). Typeset and printed. Side-stapled.

In his 1950 *Northern Review* article "Poetry in Newfoundland," Harold Horwood took the opportunity to promote his little magazine *Protocol*, of which he wrote: "The biggest single influence for good in Newfoundland writing of recent years has been the little magazine *Protocol*, published occasionally since 1945 (still extant) and exerting an influence out of all proportion to its size or its circulation. The editors, Harold Horwood and Charles Horwood, have drawn writers together, made them share theories and ideas, prodded them into resuming writing after they had chucked the game for good, and explained to them that they were writing trash when they thought they were enriching posterity" (p. 13). At the time this appeared, the Horwood brothers had published seven issues of the magazine between 1945 and 1949.

The magazine's founder Harold Horwood, inspired by nascent Newfoundland nationalism, expressed his literary and political hopes in his inaugural editorial printed in the first issue (November 1945). Horwood writes, "A thawing wind has been blowing over the earth. Even the British Parliament has lost a little

of its chilly stability, and the solid idea of Empire is arraigned before the judgement of Ego. A new courage and a little of some sparkling intellectual pride, which is a most natural and good thing has brought us to a time of fallen idols and repudiated grandmother-teachings, and broken ice where we used to walk comfortably across the ponds." Political aspirations aside, Horwood asserted that "In the forefront of every national movement there must be an artistic movement. The soul of the nation must be born first, and only then is a healthy political body possible." And this was to be *Protocol's* function, nurturing the Newfoundland artistic spirit through the support of her writers, rather than leading the political fight towards nationhood. Having received the enthusiastic support of Newfoundland-born E.J. Pratt, who was then considered Canada's greatest living poet, the Horwood Brothers, after acquiring a small hand press, hand-set the type and printed the seven issues of the magazine.

Contents included poetry, stories, essays, and reviews written by an active group of Newfoundland writers including John Avalon, William Noble, Julian Kelland, Gregory Power, Marian Stokes Smith, and Harold and Charles Horwood, among others. Rare, as they were, non-Island contributors included the young Colleen Thibaudeau and American James Boyer May. An eighth issue was half-printed in 1950 but was never completed, at which time the Horwood brothers who in 1948 had turned their attention away from literature became fully engaged in Newfoundland politics.

The average press run was 300 copies.

1946

INDEX: A Guide to Good Reading. Montreal, Quebec. No. 1, March 1946 - No. 6, August 1946//.¹² Five issues.

Editor: R.G. Simpson.

Format: 21 x 14 cm. Typeset and printed. Folded and sewn. Printed at the First Statement Press.

Upon his discharge from the Royal Canadian Navy in 1945, Winnipeg-born R.G. Simpson returned to his home in Montreal to resume his literary career, having received his B.A. from McGill in 1942, where he had edited the literary magazine *The Forge* (1941-42). After graduation, Simpson served as an associate editor on John Sutherland's little magazine *First Statement*. He

¹² Although six issues of *Index* were published, only five in fact appeared. Issue no. 3 was destroyed in the disastrous First Statement Press fire which occurred on 7 May 1946.

also served as an associate editor at *Northern Review*, but before doing so, Simpson struck out on an independent periodical venture named *Index*. Going against the grain, Simpson decided to found a literary magazine devoted not to the writers of the country, but rather to the country's readers. As he stated in his first editorial: "*Index* is a publication for the reader . . . not for the writer or the publisher. Our hope is that we may do something to encourage a greater volume of more pleasurable and more constructive reading. The books we recommend, though perhaps not "best sellers," will be good books, interesting, well written, and worth being read by any intelligent, literate human being. We will promise to do our conscientious best to invalidate where necessary, the blatantly ridiculous claims of publicity organizations. We do not believe in free speech, but self controlled, intelligent speech and untrammelled thinking."

The first issue was published in March 1946 and appeared monthly until August. Unfortunately the third issue was lost in the fire which destroyed the First Statement Press on 7 May, 1946 where the magazine was printed. In August with the publication of the 6th issue, a short letter from the editor was inserted into the magazine abruptly announcing that he was going to cease publication of *Index* for financial reasons. The remaining subscriptions were transferred to *Northern Review*.

In the pages of *Index*, Canadian, British, American books and European works in translation were reviewed by such regulars as Warren Hughes, Oscar Lane, Joan Currie and R.G. Simpson; occasional reviews were contributed by F.R. Scott, Neufville Shaw and Phyllis Aikman. Associate editor Harold Dondenaz contributed a monthly theatre column titled: "Mise en Scène." In addition to reviews, Simpson solicited essays by Patrick Anderson, "Why Not Read Poetry?" (1: 7-8); Catherine Anne Pearce, "Canadian Libraries: A National Weed." (4: 22-24); James Wreford, "Canadian Background" [on Patrick Anderson's "Poem on Canada"] (5: 6-10); and John Sutherland, "The Poetry of A.M. Klein" (6: 8-12, 20, 21). Reader response to the magazine was enthusiastic, including praise in the final issue from Henry Miller who had written to say "a word of thanks for your most decent review. . . . It was the most straightforward, conscientious piece of criticism I've ever received on this continent" (6: 19). The book in question was his *Air-Conditioned Nightmare* which had been reviewed, ironically, in the first issue of the magazine.

READING: A Canadian Magazine. Toronto, Ontario. No 1, February 1946 - No. 3, May 1946//. Three issues. 12x.

Editors: Lister Sinclair, Ronald Hambleton and Allan Anderson.

Format: 21 x 14 cm. Typeset and printed. Folded and saddle-stitched.

Founded in early 1946, *Reading* was the creation of three Toronto-based writers and broadcasters whose small ambition was to produce an elegantly designed magazine on the best available eggshell coloured paper that money could buy. Because war-time rationing was still in effect, the best possible paper could not be had, but editors Allen Anderson, Ronald Hambleton, and Lister Sinclair insisted that despite this limitation they would only use the best work available by the best writers, and the best illustrations by the best artists. The magazine was intended to survey the local cultural scene: books, art, radio, theatre and film; while at the same time featuring new poetry and fiction. Among those contributing new work to the first issue were poets P.K. Page, Earle Birney, and Raymond Souster, with additional work by A.J.M. Smith, Morley Callaghan and Len Peterson. In the second issue more poems by P.K. Page appeared along with prose by the young Pierre Berton and Eric Nicol. With the third issue, the magazine had the distinction of being the first magazine to publish the poetry of Anne Wilkinson. Of the three editors, Lister Sinclair and Ronald Hambleton were writing not only under their own names, but also fleshing out their regular columns on art, theatre and radio under assumed names like Jan Stewer, William Brewer and Peter Gurney (for more see Hambleton p. 71).

In their pursuit of the best, the magazine, contrary to most literary magazines of the day (and the present), offered a modest payment to contributors. As Ronald Hambleton recalls in his memoir, "all contributors were, however, invited to forgo payment, as an extra contribution to the magazine, and some did" (p. 72).

The first two issues were printed in runs of 500; however, buoyed with an offer to buy the rights to the title "Reading" for ten thousand dollars, the editors, certain of the magazine's increased value, decided to print 2,000 copies of the magazine. In spite of the fact that the third issue was well advertised, there was a very poor response to the magazine and thus it folded unceremoniously leaving the three editors in debt.

Bibliography:

Hambleton, Ronald. *How I Made \$250,000 as a Free Lance Writer . . . Even If It Did Take Me 30 Years!* Toronto: Bartholomew Green, 1977: 69 - 73.

1947

HERE AND NOW. Toronto, Ontario. Vol. 1, No. 1, December 1947 - Vol. II, No. 1, June 1949//.¹³ Four issues. 3x.

Editor: Catherine Harmon and Paul Arthur.

Format: 26.6 x 22.8 cm. Typeset and printed. Perfectbound.¹⁴ Printed at the University of Toronto Press. Illus.

Of all the literary magazines published in Canada in the 1940s and 1950s, *Here and Now* was certainly the most sophisticated and lavishly produced and printed magazine to enter the uncertain market of literary periodical publishing in Canada. Designed by Paul Arthur, (who had apprenticed at the University of Toronto student newspaper *The Undergrad* and also served as *Here and Now*'s managing editor), he devoted special care to the design of the magazine which was printed at the University of Toronto Press. Stating the magazine's editorial position, editor Catherine Harmon acknowledged openly in her first editorial that in England and the United States there have been a number of little magazines that have played an important role in the evolution of modern culture and published the best writers and artists of the period. Harmon then turns to the Canadian scene and reflects: "That Canada has played a relatively small part in this movement is the result less of being a "small country" than of a preconceived notion that Canada does not possess enough *avant-garde* writers and artists to warrant such publications."

Together, University of Toronto graduates Catherine Harmon and Paul Arthur were intent upon redressing this state of affairs. Indeed Harmon's most concerted editorial attack and self-justification appeared in the fourth issue. "With regard to the Little Magazines, the invariable seed-beds for the best work of our time, they hardly exist. Admittedly their numerousness in the United States is rather appalling, but surely we deserve more than we have. Or do we, really? Costs are again colossal and the proper distribution throughout such a gigantic territory is veritably impossible: all of which is very disheartening for the interested public."

¹³ Four issues of *Here and Now* were published: Volume 1, no. 1 (December 1947), Vol. 1, 2 (May 1948), Vol. 1, no. 3 (January 1949); Vol. II, No. 1 (June 1949). Vol. II, No. 1 is misnumbered No. 4 on the masthead.

¹⁴ A note at end of Vol. 1, No. 1 (December 1947) serves as a colophon to the issue: "This magazine is printed in Toronto by the University of Toronto Press in 11 on 14 point linotype Baskerville & 12 on 14 point Bodoni medium with heads in 24 point Kennerly old style on Colonial antique stock supplied by the Buntin Reid Paper Co. The blocks were made by Reliance Engravers Limited. The Initial letters have been take from *The Typography Of Newspaper Advertisements* by Francis Meynell" (n.p.).

In spite of indifference and an irregular publishing schedule due mostly to underfinancing, *Here and Now* published poetry, short stories, essays and graphic works by unknown, emergent and established Canadian writers. Among the contributors published in the magazine were Patrick Anderson, Colleen Thibaudeau, W.W.E. Ross, Ralph Gustafson, Roy Daniells, P.K. Page, Raymond Souster, A.J.M. Smith, Louis Dudek, R.A.D. Ford, Anne Wilkinson, Margaret Avison, Northrop Frye, James Reaney, A.M. Klein, and Ethel Wilson. The fourth issue included a special section on criticism with essays by Northrop Frye, Robert Weaver, Lister Sinclair, Malcolm Ross, James Scott, and A.M. Klein. Each issue contained a feature on art; for example, in the second issue (May 1948), the work of David Milne was exhibited; in the third issue (January 1948), the work of French-Canadian painter, Alfred Pellon was considered in an essay by Paul Duval; finally, in the last issue (June 1949), Paul Duval contributed an essay entitled "The Origins of Canadian Painting." A fifth issue devoted to the Canadian Short Story was completed, and a sixth was in preparation, but neither went to press.

The average print run of the magazine was 1,000 copies.

Bibliography:

Whiteman, Bruce. "*Here and Now: A Note and an Index.*" *Canadian Poetry* 18 (1986): 77-87.

1948

ENTERPRISE: A Monthly Review. Toronto, Ontario. No. 1, January 1948 - No. 6, [July-August] 1948//. Six issues.¹⁵

Editor: Raymond Souster.

Format: 36.3 x 21.5 cm (Nos. 1-4); 28 x 21.5 cm (nos. 5-6). From typescript and reproduced on the hectograph. Stapled.

By 1947, Raymond Souster, recently discharged from the Royal Canadian Airforce, had returned to his native Toronto. Souster resumed employment in a commercial bank; and since he was newly married, Souster sought ways to supplement his meagre income. After some consideration, he founded the Enterprise Agency which he operated out of his Toronto home. A publishing venture, Enterprise was the Toronto distributor for a number of American and British little magazines and literary quarterlies; the agency was also the

¹⁵ The frequency of the magazine was as follows: monthly (Nos. 1-4); bi-monthly (Nos. 5-6).

exclusive Canadian representative of several British small presses; in addition, editorial and typing services were advertised. To promote the Enterprise Agency, Souster struck upon the idea of a monthly promotional newsletter. However, it was much more. Souster has described his post war years in Toronto as "a nightmare time" (Campbell, p. 223). His personal anguish and isolation was vented through the vehicle of *Enterprise*.

The six issues numbering no more than four pages each were modestly produced on the hectograph. "Enterprise was conceived," Souster announced on page one of the first issue, "to carry the war directly into the camp of the reactionaries." In a succession of declarative blasts, Souster concluded his manifesto with the bleak, "Enterprise is finally the Voice of the Poet, unread and unwanted." Apart from reprinting selections from Henry Miller's *Tropic of Cancer* in the first and second issues (No. 1, January 1948 and No. 2 (February 1948), and an essay, (reprinted from the short-lived New York little magazine *Death*) by Michael Fraenkel and Walter Lowenfels entitled "ANONYMOUS: The Need for Anonymity," which was published in five instalments from No. 2 (February 1948) through No. 6 (July-August 1948), Souster's works (rarely signed) filled the pages of *Enterprise*.

These included notably, the acerbic unsigned short essay "The Present State of Canadian Literature," (No. 1, January 1948); three poems and "Toronto Diary" (No. 3 March, 1948); the highly critical essay "The British Tradition" (No. 5 May-June 1948); and an excerpt from Souster's unpublished novel "Bournemouth" (No. 6 July-August 1948). After six issues Souster ceased publication, and it would not be until January 1952 that he resurfaced from relative obscurity as the editor of one of North America's most important little magazines, *Contact*.

The first issue of *Enterprise* was produced in an edition of 20 copies; the other five averaged 50 copies per issue.

Bibliography:

Campbell, Robert. "A Study of the History and Development of Raymond Souster's *Direction*, *Contact*, and *Combustion*." MA Thesis. University of New Brunswick, 1969.

1950

IMPRESSION. Winnipeg, Manitoba. No. 1, [Spring] 1950 - No. 4, Spring 1952. Four issues. Irregular.

Editor: Myra Lazechko-Haas.¹⁶

Format: 21 x 14 cm. Typeset and printed offset. Folded and saddle-stitched.

Based on the evidence, between 1949 and 1951 only one new literary magazine was founded in Canada—in city of Winnipeg where Myra Lazechko-Haas (later Myra Haas) started the literary magazine *Impression*. It ran for four issues between 1950 and 1952. Apart from the University of Manitoba student literary magazine *Creative Campus*, there were few outlets in Winnipeg at the time for local experimental writers. In her first editorial, Haas expressed a bitterness shared among many new Canadian writers that was not uncommon during the period: "There is no denying that hidden under the proverbial bushel of unpublished, unpublicized material in Canada, there may be lurking some potential literary genius. That is, of course, if the genius hasn't already suffocated under the other proverbial bushel of American rejection slips." Indeed, Haas planned to reach beyond her local audience and she envisioned creating a national literary magazine. In her conclusion to her first editorial, Haas defined the purpose of *Impression*, which "is, mainly, a journal for the arts. It is an independent magazine whose sole aim is to instigate, encourage and make known the latent as well as the developed talents of young Canada; to investigate the talents of all Canadians of various racial differences; to bring together under the common denominator of mutual arts, these peoples; to sublimate these peoples into a whole, rounded sum — Canadianism."

While her nationalist ambitions may not have been achieved, Haas did produce four issues whose contents included poetry, fiction, essays, and reviews. Haas published essays on such as diverse subjects as Modern Choreography by Arnold Sphor (Autumn 1950); Surrealism vs Contemporary Romanticism by Richard Bonman (Spring 1951); and poetry in Canada between 1940-45 by Raymond Souster (Spring 1952). The young Winnipeg poet, George Nasir, served as the magazine's managing editor, contributing book reviews and the occasional poem. Among the contributors were James Reaney, then living in Winnipeg, Wilfred Eggleston, Rachel Wyatt, and Phyllis Webb.

¹⁶ With the second issue John Bryant was listed as the magazine's assistant editor, and George Nasir as the managing editor.

1951

CATARAQUI REVIEW. Kingston, Ontario. Vol. 1, No. 1, Spring 1951 - Vol. 1 No. 2, Summer 1951//. Two issues.

Editors: Arnold Edinborough and George Whalley.

Format: 22.8 x 14.1 cm. Mimeographed from typescript. Folded and saddle-stitched. Cover designed by Grant MacDonald.

Upon learning of that there were very few outlets for writers in Canada in 1951, recent British émigré Arnold Edinborough, then an English lecturer at Queen's University and his colleague, Canadian George Whalley, decided to start a little magazine—*The Cataraqui Review*, to fill, what they believed to be, a publishing void. In their feisty first editorial, Edinborough and Whalley reflected gloomily upon the demise of two influential English literary magazines *Horizon* and *New Writing*, and the Canadian magazine *Here and Now*. Deploring the disappearance of these magazines, *Cataraqui's* editors argued: "[T]he number of young writers courting a hearing is not any less. It is, on the contrary, rather more. Where can they turn for publication? They have a choice on the one hand of diluting their opinions, and pre-fabricating their style so that they may make a bid for consideration by journalistic magazines. Or, on the other hand, they may school themselves in order to appear in the 'learned periodicals' and in heavily subsidized academic quarterlies. Neither publication is particularly suitable; and in any case, is not concerned with creative writing for its own sake. The function of the 'little review' can only be reasonably fulfilled by the 'little review.'"

In the editors' estimation, the little review is concerned primarily with creative writing; it must accommodate experiment and demonstrate flexibility, publishing longer works if the editors deem it so, and set standards based upon "the successful fulfilment of the authors purpose;" it must be eclectic, "not the stomping ground of one group;" and, finally, "it must be prepared to pay its contributors." Nor was the magazine intended to be narrowly Canadian in scope; the authors intended it to be international. One means of saving costs was by inexpensively mimeographing the magazine rather than printing it, as Arnold and Whalley did. In *Cataraqui's* case the results were less than satisfactory, but what was lost in production was made up in content.

The first issue appeared in the Spring of 1951; it contained contributions by British writers Donald Davie and Herbert Read, and Canadian poets Douglas Lochhead and James Reaney. A second issue promptly followed several months later in the summer of 1951. Contributors to the issue included poetry by the young Phyllis Webb and by Montreal poet Louis Dudek. It also included work by editor Arnold Edinborough and an essay by George Whalley, "The Artist and Reality." Judging from the enthusiastic response of

the magazine's readers, Arnold and Whalley might have carried on; however, other professional demands took precedence over their early enthusiasm for publishing a little magazine and the venture died after two issues.

Bibliography:

Edinborough, Arnold. *Arnold Edinborough: An Autobiography*. Toronto: Stoddart, 1991. 45-54.

pm magazine. Vancouver, British Columbia. No. 1, 1951 - No. 3, 1952//. Three issues.

Editor: Yvonne Agazarian.

Format: 21.1 x 14 cm. Typeset and printed. Folded and stapled.¹⁷ Typography and design by Robert Reid.

Between November 1951 and February 1952, three issues of *pm magazine* were published. Editor Yvonne Agazarian's modest aim, as she stated in the February issue, was "to give young writers and artists a medium of expression." The startling fact is that this short-lived magazine was, at the time, British Columbia's only arts magazine. Produced in a small format, it was designed and printed by the innovative typographer, printer and graphic designer Robert Reid. A cultural magazine, *pm* included articles on art, music, essays a short story or a poem and a monthly Vancouver arts calendar. The third issue (February 1952) was typical; it included a serigraph reproduction of a work by painter Jack Shadbolt; an essay on Shadbolt's painting by Mayra Fiamengo; "Letter from London" by Ronald Kelly; an essay by Claude Triel entitled "Existentialism and French Youth;" a poem by Phyllis Webb; a short story, "The Cure" by Ernest Perrault; and an article by jazz pianist Al Neil entitled "A Short Survey of New Jazz." Then followed the calendar section, and each issue concluded with a review section which treated new films, radio programs, poetry, and drama. The scarcity of cultural and literary magazines in the 1950's in British Columbia may reflect Canada as a whole, but with the turn of the new decade the floodgates began to open and the number and variety of literary and cultural magazine production were remarkable.

The first two issues were produced in runs of 500, and the third was published in a run of 2000.

¹⁷ Nos. 1 and 2 printed by Robert Reid; No. 3 printed by J.W. Bow and Company, Vancouver.

1952

CONTACT MAGAZINE. Toronto, Ontario. Vol. 1, No. 1 January, 1952 - No. 10, March, 1954//.¹⁸ Ten issues. Irregular.

Editor: Raymond Souster.¹⁹

Format: 28 x 21.7 cm. Mimeographed from typescript. Side-stapled.

In 1942 John Sutherland had set the tone of Canadian literature with the publication of *First Statement*. A decade later Raymond Souster performed a similar role with the publication of his little magazine *Contact* which appeared for ten issues between January 1952 and March 1954. In contrast to Sutherland's inward focus upon Canadian "reality," Souster looked outward. Unafraid of the tag "international", Souster offered *Contact*, as the name suggests, as a meeting place where a generation of Canadian and American poets could uninhibitedly co-exist on the mimeographed page. This magazine was borne out of Souster's long dissatisfaction with the Canadian literary establishment. Souster had vented his discontent in two little magazines he was affiliated with in the 1940s: *direction* (1943-46) and *Enterprise* (1948).

After a three year lapse from publishing, in 1951 Souster began to conceive a new magazine of poetry. In a letter to Louis Dudek dated 23 June 1951; he surveys the current state of literary magazines in the country and proposes his alternative: "I think you are probably as fed up *Contemporary Verse* and *Northern Review* as I am, and I know there are plenty of others who feel the same way. I give them credit for publishing competent publications in the face of every obstacle and I support them but if we are going to move on, something will have to take their place. We need an outlet for experiment and a franker discussion of the directions poetry is to take, not articles on lampman (*sic*) the movies. What we need is in short a poetry mag with daring and a little less precious an attitude" (Gnarowski p. 3).

In the meantime, in August 1951, Dudek had introduced both Souster and fellow poet Irving Layton to the latest poetry magazine published in New York, Cid Corman's *Origin*. This would prove to be an auspicious occasion, for indeed, all three poets — Louis Dudek, Irving Layton and Cid Corman, would play a role in the future of *Contact*, especially Dudek and Corman. As history reveals, Dudek was attempting to influence Souster's editorial designs of the magazine from Montreal, and Corman offered Souster advice from his base

¹⁸ The numbering of the first six issues of *Contact* were by volume and number; with No. 8 whole numbers were adopted through to the final issue No. 10.

¹⁹ In addition to Souster George Nasir served as the magazine's associate editor; in addition, Louis Dudek, Irving Layton and Jack Hersh were listed as advisory editors to the magazine.

in Boston. In the final analysis, it was Corman who would play the larger role in shaping the direction of the magazine, especially through his little magazine *Origin*. (Interested readers are encouraged to read either Michael Gnarowski or Robert Campbell for the full story).

Although Dudek was held at bay by Souster, he was a frequent contributor and was an associate editor of the magazine (along with Layton whose work appeared frequently in the magazine). Through Corman, Souster made "contact" with the key members of the new poetry movement in the United States. Some were associated with the San Francisco Renaissance which would evolve into the Beat movement, while others were affiliated with Black Mountain College in North Carolina; this group included Charles Olson, Robert Creeley and Johnathan Williams. These poets would become regular contributors to *Contact*. While Souster resisted falling under the influence of Charles Olson's projective theory of verse, (as Dudek and Layton did as well), he was not adverse to publishing his poetry or any of Olson's acolytes. Souster was determined to publish experimental poetry at any cost.

From the point of view of production, Souster also differed from Sutherland. Sutherland had taken pride in moving *First Statement* from mimeograph form into print. Souster, for his part, relished the "humble" mimeograph machine upon which he produced all issues of *Contact*, (and *Combustion*, 1957-1960). Indeed, Souster himself financed the magazine. Above all the mimeographed magazine made a literary statement of urgency and defiance in the face of commercial printing practices or, at the other extreme, the artiness of the private press. It can be said that in Canada the "mimeograph revolution" began in 1951-52 and that it was Raymond Souster who spearheaded the movement. Like many other mimeographed magazines, *Contact* was distributed by mailing list to contributors and readers. Each issue averaged 12 pages in length. Souster published, for the most part, poetry and the occasional short essay and review. Frequently, new magazines and new book listings appeared in each issue in an effort to keep readers in touch with what was new.

Contributors fell into two groups: Canadians and Americans, but Souster also included a wide spectrum of twentieth-century European poets in translation as well. A mix of new and avant guard Canadian poets appeared in *Contact*. They included Louis Dudek, D.G. Jones, Irving Layton, Eli Mandel, George Nasir, Gael Turnbull, and Phyllis Webb. American poets included Paul Blackburn, William Bronk, Cid Corman, Robert Creeley, Theodore Enslin, Lawrence Ferlinghetti, Charles Olson, and Jonathan Williams. After ten issues, Souster decided to fold the magazine for reasons of economy, and it would be three years before he launched another magazine. In the meantime however, Souster, Dudek and Layton had formed a loose partnership which resulted in the founding of the Contact Press in 1952, which was, until 1966, the most important poet-run press in Canada.

Printed in editions of 125.

Bibliography:

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Gnarowski, Michael. *Contact 1952-1954: Notes on the History and Background of the Periodical and an Index*. Montreal: Delta Canada, 1965.

Norris, Ken. "The Significance of *Contact* and *CIV/n*." *CIV/n: A Literary Magazine of the 50's*. Ed. Aileen Collins. Montreal: Véhicule Press, 1983. 253-66.

NEW FRONTIERS. Toronto, Ontario. Vol. 1, No. 1, Winter 1952 - Vol. 5, No. 2, Summer 1956//. Sixteen issues. 4x.

Editor: Margaret Fairley.

Format: 25cm x 16.5 cm (Vols. 1-4).²⁰ Typeset and printed. Perfectbound. Published by the New Frontiers Society. Illus.

Adopting as its motto: "For a Canadian People's Culture In a World at Peace," Margaret Fairley's politically charged communist literary and cultural magazine of the fifties carried on in the spirit of its antecedent which had appeared in the 1930s: *New Frontier*. Founded in 1952 in the aftermath of a purge of *The Canadian Forum*, the result was a strange hybrid combining the best and worst elements of the *Canadian Forum*, *Canadian Poetry Magazine*, *Northern Review*, and the ideologically driven *Masses*. Editor Fairley expressed the magazine's editorial position clearly in the first issue which appeared in the winter quarter of 1952: "*New Frontiers* aims to give the Canadian People a true and passionate picture of their own character and destiny. We will publish stories, poems, songs, pictures, and critical, historical and scientific articles revealing the Canadian and world significance of the aspirations of our people towards a genuine democracy in which alone they can find a free, peaceful and plentiful life. *New Frontiers* will encourage our artists and writers to turn to the real lives and hopes, past and present of the Canadian People. Young writers and artists, determined not to sell their souls, will, it is hoped,

²⁰ According to the editorial in Vol. V, No. 1, "The Road Ahead for *New Frontiers*," the magazine's editors were forced to reduce the size of the magazine for reasons of economy.

find an outlet here. *New Frontiers* opens its pages to discussions on the ways in which workers in the arts, sciences and professions can contribute to the cause of world peace, and to Canadian progressive culture."

Indeed, as promised, the magazine was filled with stories, poetry, drawings, reproductions, and songs. Essays and articles were published on a variety of subjects including Canadian history and heritage, peace and international friendship, literature and the arts, science, education, protest, and reviews. Not one to refrain from editorializing, Margaret Fairley ignited every issue with her opinions on a variety of topical subjects. Representative of her views were harsh words on the recently published Massey Report, the travesty of the Toronto Symphony Six, and the potential threat to Canadian Television by the onslaught of American networks. Among the many writers who published in *New Frontiers* two who stand out are Milton Acorn and Hungarian emigré, George Ryga, both of whom emerged as important Canadian writers in the 1960s.

Attractively designed and printed, the magazine resembled the British magazine *Encounter*; expensive to produce, Fairley announced to the magazine's readers that for reasons of economy the magazine would appear in a smaller less expensive format for the year 1956 and beyond. Measures of economy were not enough to save the magazine. Two issues appeared in 1956, and after four years it ceased publication.

QUARRY: A Quarterly Magazine of Contemporary Writing.²¹ Kingston, Ontario.
No. 1, 1952. 4x. +

Editors: Tom Eadie, Tom Marshall, David Helwig, Douglas Barbour, Fred Colwell, Michael Ondaatje, Dennis Jones, Gail Fox and W.J. Barnes (1964-1970).²² W.J. Barnes (1971-76); Gail Fox (1976-78); Bronwen Wallace (1978-1981); David John Schleich (1982-84); Bob Hilderly (1985-88); Stephen Heighton (1989-).

Format: 23 x 15 cm (1965-1970); 21.5 x 14 cm (1971-). Typeset and printed. Folded and saddle-stitched (Vol. 14-19); Perfectbound (Vol 20-). Published by Quarry Press, Inc.²³

Among the country's elite literary magazines, *Quarry* also has the distinction of being, after *The Fiddlehead* (1945-), the second oldest surviving literary magazine in Canada; it is now approaching its thirty-first year of continuous publication. From 1952 to 1963, *Quarry* was the annual vehicle for student literary expression at Queen's University. With No. 13 (1963), however, student editor Tom Marshall signalled what was to be, in retrospect, the transitional issue from student magazine to an independent literary review — in this issue he published for the first time the work of students from other universities and French-Canadian writers in translation. With the publication of No. 14 (1964), Tom Eadie announced, "[*Quarry*] is no longer the student annual of Queen's university. . . . The acceptance of material from other sources merely allows the editor to maintain higher standards, and should also offer the writers of Queen's the opportunity to compare their work with that produced across Canada" (n.p). Here is encapsulated the basic editorial philosophy of the magazine: the maintenance of high standards which allow writers to compare their work with other writers from across Canada and elsewhere.

Although *Quarry's* editors have generally refrained from writing editorials, W.J. Barnes probably best expressed the mature editorial position of the magazine in 1975: "One could reach a kind of middle position between the two polarized views by suggesting that while it's good that a great many Canadians are writing poetry of whatever quality and for whatever kind of

²¹ From its inception in 1952 until 1963, *Quarry* was the annual student literary magazine of Queen's University. In 1964, with Volume 14, Tom Eadie launched *Quarry* as an independent literary magazine. This entry reflects the magazine's history post 1964.

²² From 1964 to 1970, the magazine operated on the editorial principle of issue editors, commencing with Vol. 2 (1971), W.J. Barnes assumed sole editorship of the magazine.

²³ During the years 1971-72, *Quarry* was published in conjunction with Oberon Press.

benefit it may bring to the writer and his circle of family or friends or cell-mates, not much of it deserves to see the light of print, and what with the kind of pressure there is on these limited spaces, little magazines (like this one) should reserve their pages for the best material they can attract. What the little presses choose to do is another matter." By adopting a policy of publishing the best available work at the time, *Quarry* does not as a rule publish unknown poets, nor does it slavishly publish established or name writers. It does, however, refrain from publishing avant-garde writing of the concrete or visual variety.

Since 1964 more than a dozen editors have served the magazine. From 1964 to 1970, the editorial duties were shared amongst a group of now eminent Canadian writers; this group includes Tom Eadie, Tom Marshall, David Helwig, Douglas Barbour, Michael Ondaatje and Gail Fox. In 1971, W.J. Barnes, who enjoyed a long association with the magazine became the sole editor until 1976, when he was replaced by Gail Fox (1976-78), who was succeeded by Bronwen Wallace (1978-81). During the eighties, David John Schleich (1992-84) and Bob Hilderly (1985-1989) edited the magazine; since 1989 Stephen Heighton has edited the magazine.

While *Quarry* publishes poetry, fiction, interviews, essays and reviews, it has, like other magazines, published the occasional special issue. The first dates back to 1968, a British poetry number; others have included several special Kingston Writers issues (in this regard the magazine has been very supportive of local writers), issues devoted to various genres, for example, Science Fiction, Drama, the Long Poem, Writing for and about Children, and since 1980 *Quarry* has published an annual fiction issue.

Bibliography:

Marshall, Tom. "Quarry: The Early Years." *Poetry Winsdor Poesie* 3. 1-2 (1977): 21-27.

1953

CIV/n.²⁴ Montreal, Quebec. No. 1, January 1953 - No. 7, Early Winter 1955//.²⁵
Seven Issues. 4x.

Editor: Aileen Collins.²⁶

Format: 29 x 22.2 cm. (Nos. 1-5); 22.5 x 15.2 cm. (No. 6); 23.5 x 14.1 cm (No. 7). Nos. 1 - 5: Mimeographed from typescript. Nos. 5 - 6 typeset and printed. Side-stapled. Illus.

Founded in the spirit of youthful rebellion against the prevailing literary standards of the day, *CIV/n* was the product of a small group of English Montrealers that included Aileen Collins, Wanda Staniszeska, Jackie Gallagher, and Buddy Rozynski. Recent university graduates, they chose the little magazine as their vehicle of protest. Between January 1953 and 1955 the group published seven issues of the magazine.

Before the first issue of the magazine appeared, Buddy Rozynski approached his cousin, the poet Louis Dudek, for advice. Dudek was eager to assist, and he enlisted the help of fellow Montreal poet Irving Layton. Together, the two senior poets played advisory roles to the magazine's young editors. (At the time, Dudek and Layton were also associate editors of Raymond Souster's Toronto little magazine *Contact*, the three poets having founded the Contact Press.) As well, Dudek can claim responsibility for naming the magazine. The title was based on Ezra Pound's laconic saying "*CIV/n* [civilization] is not a one man job."

In No. 5 (1954) Aileen Collins published a spirited open letter in which she outlined her thoughts on the national preoccupation, the lack of a Canadian "culture." She writes: "One much-used excuse for Canada's lack of whatever-it-is, is the fact that it is a young nation. From a "young nation", one would expect fresh, rich, original products, with spirit, vigour—something to say to the old world—instead of the pasteurized leached products which are passed off as 'Canadian. . . . Nothing will be done until we start concentrating on producing *poetry*' without qualifications as to nation. But a poet in Canada is

²⁴ On the origin of the title see Louis Dudek *DK Some Letters of Ezra Pound*. (Montreal: DC Books, 1974): p. 103.

²⁵ The seven issues of *CIV/n* appeared as follows: No. 1 (January 1953); No. 2 (April 1953); No. 3 (July/August 1953); No. 4 (October 1953); No. 5 (March 1954); No. 6 (September 1954) and No. 7 (Early Winter 1955).

²⁶ Although Aileen Collins' name appeared on the masthead as editor of *CIV/n* she was assisted by Jackie Gallagher, Wanda Staniszevska, and Stan Rozynski. In addition to this quartet, veteran poets Louis Dudek and Irving Layton provided editorial assistance to Collins *et al.*

forced to write with maple syrup on birch bark—(which will insure his being included in any later anthologies edited by Birney, probably under the classification 'Natural Resources'). The kind of poetry we want will be vital representation of what things are, done in strong language (if necessary) or in any language, but it will rouse the reader to see just what the world around him is like." And rousing the reader was what the editors of *CIV/n* succeeded in doing best.

The first five issues of the magazine were mimeographed, and with No. 6 the magazine entered the world of print. Each issue averaged twenty pages in length. Contents consisted of poetry, prose, short critical essays and book reviews. Buddy Rozynski, an artist, not only designed the striking stencil used for the magazine's cover, but he also contributed the line drawings and decorations for each issue, (the third issue featured photo reproductions of his wood carvings).

CIV/n was predominantly a vehicle for Canadian poets, although several American poets appeared in various issues, as well as works in translation. The Canadians fell into two groups: the new and the old guard, especially Montreal poets. As for new poets, the list includes work by Avi Boxer, Leonard Cohen, Eli Mandel, Phyllis Webb, D.G. Jones, and Gael Turnbull. The older group consisted of the first and second generation of Modern poets, Patrick Anderson, Louis Dudek, (he also contributed work under the pseudonym of Alexander St. John Swift), Ralph Gustafson, Irving Layton, F.R. Scott, A.J.M. Smith, Raymond Souster, Miriam Waddington and Anne Wilkinson. American poets published in the magazine included Cid Corman (editor of *Origin*) and several others who were associated with Black Mountain College in North Carolina: Robert Creeley, Charles Olson and Jonathan Williams.

Bibliography:

Collins, Aileen, ed. *CIV/n: A Literary Magazine of the 50's*. Montreal: Véhicule, 1983.

Francis, Wynne. "A Dramatic Story Missed." *Canadian Poetry* 15 (1984): 84-93.

Gnarowski, Michael. "Index to *CIV/n* a little magazine edited by Aileen Collins in association with Jackie Gallagher, Wanda Staniszevska, Stan Rozynski in 1953 and 1954 for a total of seven issues." Rept. in *CIV/n: A Literary Magazine of the 50's*. Ed. Aileen Collins. Montreal: Véhicule, 1983. 229-47.

Homel, David. "Cane-banging and Camaraderie 30 Years after the Dawn of *CIV/n*." *Books In Canada* 12.5 (1983): 3-4.

Norris, Ken. "The Significance of *Contact* and *CIV/n*." *CIV/n: A Literary Magazine of the 50's*. In *CIV/n: A Literary Magazine of the 50's*. Ed. Aileen Collins. Montreal: Véhicule, 1983. 253-66.

1955

RAVEN: Literary Magazine. University of British Columbia. Vancouver, British Columbia. Vol. 1, No. 1, September 1955 - No. 11, [1962]//. Eleven issues. Irregular.

Editors: Michael Ames, Desmond Fitzgerald, Betty Lambert, Edward Aho, and David Bromige.

Format: Varied.

Of the few British Columbia literary magazines published in the Fifties, one that stands out is the University of British Columbia student magazine *Raven*. Its contemporary rivals were the long running *Ubyyssey* and the more recent *Totem*. Eleven issues of the magazine were published between 1955 and 1962. Edited by U.B.C. students, this magazine was noted for the high quality of its format and appearance. Production of *Raven* hit its peak when the typographic design and printing talents of Robert Reid were employed in the production of issues 6, 7, 8; issues 9 and 10 were printed by the respected Victoria printer Charles Morriss. Issue Seven is exemplary of Reid's work: a printed envelope with 9 fascicules ranging from folded pamphlets, leaflets, and broadsides, each a uniquely printed object. Printing value aside, *Raven* was the meeting place of a number of young U.B.C. writers who would become important members of the British Columbia writing community, some whose reputations would eventually become nationally known. This list includes George Bowering, David Bromige, Maxine Gadd and Raymond Hull. For Bowering, Bromige and Gadd, *Raven* served as an apprenticeship, leading up to their involvement in the little magazine adventure *Tish*.

1956

THE TAMARACK REVIEW. Toronto, Ontario. No. 1, Autumn 1956 - Nos. 83-84, Winter 1982//. Eighty-four issues. 4x.

Editors: Robert Weaver and Ivon Owen.²⁷

Format: 21.6 x 14 cm. Typeset and printed letterpress.²⁸ Perfectbound. Original covers designed by Rob Raeburn, Theo Timson, Issac Bickerstaff and others. Printed by the Printing Division of the University of Toronto Press. Illus.

For twenty-six years *The Tamarack Review* served for many as Canada's literary bell-weather. For many the magazine was the symbol of the Toronto literary establishment. As a result, the magazine was subject to criticism, on the one hand because of *Tamarack's* exclusive editorial policy; and, on the other hand, the magazine reflected conservative literary values which provoked strong reactions from with the Canadian avant-garde. Despite such reactions, the magazine was able to withstand its critics and emerged in the late 1950s and through the 1960s as the best literary magazine of its kind that the country had produced to date.

Assuming the mantle from John Sutherland, whose *Northern Review* died with Sutherland in the summer of 1956, *Tamarack's* founding editors believed they had a gap to fill. (Of the five founding editors, Anne Wilkinson and Robert Weaver were, perhaps, the closest to Sutherland, and both had published regularly in *Northern Review*. In addition Sutherland's widow Audrey gave Robert Weaver *Northern Review's* circulation and contributors lists.) The belief amongst the *Tamarack* editors was that a national literary magazine was the hallmark of a national literature and mirrored the best that the country's writers had to offer.

During the magazine's first four years of publication, *Tamarack* was edited by the founding committee. The group included Kildare Dobbs, Millar MacLure, Ivon Owen, William Toye, Robert Weaver and Anne Wilkinson. In the Fall

²⁷ Originally, *Tamarack Review* was edited by an editorial committee. On the masthead of the first issue of *Tamarack*, the editors are listed as follows: Kildare Dobbs, Millar MacLure, Ivon Owen, William Toye, Robert Weaver and Anne Wilkinson. With no. 17 (Autumn 1960), Robert Weaver emerged as the magazine's editor. Following Weaver's name is a list of associate editors (including the original editors Kildare Dobbs, Patricia and Ivon Owen, William Toye and Anne Wilkinson) and the notable addition of John Robert Colombo's name to the magazine's masthead. Weaver's editorship was uninterrupted except for a two year sabbatical in the early seventies during which time Ivon Owen edited the magazine: No. 61 (1973) to No. 66 (1975).

²⁸ From 1974 to 1982, the magazine was printed offset.

of 1960, Robert Weaver assumed sole editorship of the magazine, a position he held until 1982.

While never promoting an editorial policy of avant-garde experimentation, *Tamarack* was never, under Weaver's editorial direction, stodgy or archly conservative: he possessed an Arnoldian vision of publishing the best current writing by a wide range of younger and established writers who represented the full Canadian spectrum of taste, whether it was reflected in poetry, prose, interviews, essays or reviews.

A national literature meant recognizing and promoting the bilingual nature of Canada and so, the magazine's editors promoted French-Canadian writers in translation. Beyond the English / French communities, *Tamarack* could also mirror the changing multi-cultural reality of Canada, especially West Indian writers, like Austin Clarke who were emerging as important new voices. In recognition of this new community of writers, the editors prepared a special issue devoted to writing from The West Indies (No. 17 1960). At the time, this was unprecedented.

By most standards, to be published in *Tamarack* was a symbol of literary success and marked entrance into the Canadian literary establishment. Writers published in the magazine received not only prestige, but exposure to a wider audience and payment. For some writers and critics this was the rub: professionalism vs. the art-for-arts sake movement, the latter of which had its acolytes and numerous little magazines. In 1982 the decision was taken to cease publication of the magazine. In his farewell editorial, Robert Weaver recalled: "For many years it was a pleasant, amusing, casual - though always committed - endeavour that gave its editors many satisfactions. But in recent years, on the business side and the production side, it has become a struggle to keep it going" (p. 3). With its departure, no magazine has emerged as a viable successor to *Tamarack*, though in 1983 a small group in Toronto published *Ethos* which was the designated heir, but soon disappeared . . . and such a national literary magazine may never again appear.

Print run averaged 2000 copies per issue.

Bibliography:

"After 25 years the *Tamarack* prepares to shut down." *Saturday Night* (April 1980): 4-5.

Weaver, Robert, ed. *The First Five Years: A Selection from The Tamarack Review*. Introd. by Robert Fulford. Toronto: Oxford University Press, 1962.

YES: A Literary Quarterly.²⁹ Montreal, Quebec. First Series: Vol. 1, No.1, April 1956 - No. 16 October 1967. Second Series: No. 17, October 1969 - No. 19, April 1970//. Nineteen issues. 4x.³⁰

Editors: Michael Gnarowski, John Lachs, Glen Siebrasse and Donald Winkleman.

Format. Varied. Vol. 1 mimeographed from typescript. Vol. 2 - No. 19 Offset (some issues were from typescript, others were typeset). Folded and stapled.

In April 1956, the first mimeographed issue of *Yes* appeared in Montreal, filling the vacuum created with the disappearance of *CIV/n* the previous year. Produced and edited by three McGill students, Michael Gnarowski, John Lachs and Glen Siebrasse, nineteen issues appeared at irregular intervals between 1956 and 1970.

From 1956 to 1959, the magazine was published in Montreal with all three editors active in the publication of the magazine (professional interests and career opportunities were responsible for the group breaking up; after Lachs departure, Gnarowski and Siebrasse's names continued to appear on the masthead as co-editors). In 1960, the magazine was on the move travelling with Michael Gnarowski from one academic post to another, briefly to the United States, then to Sherbrooke, Quebec (1961-62), and Thunder Bay, Ontario (1962-65). Gnarowski returned to Montreal in 1966 where he remained until 1972 before moving permanently to Ottawa.

The magazine was conceived in the spirit of eclecticism but fuelled with desire to encourage modernist poetry in Canada, the editors did not betray their editorial ambitions, which they expressed in the magazine's first issue: "It is to be hoped that this mimeographed effort will initiate a new phase of activity in this field so as to provide a suitable outlet for the commencing Renaissance of Canadian Writing. Our magazine is called *Yes*. This is its attitude. It has been created for the writing of the second half of the twentieth century which we believe will once again be the expression of positive values. The world is a yes place — let us say so" (n.p.).

But this editorial policy did not sit well with Louis Dudek, who, according to the editorial published in the third issue of the magazine, had challenged *Yes*'s editors to advance an "editorial position," which, Dudek maintained, was the

²⁹ With Volume 2, No. 2 (Summer 1957), a new subtitle was adopted, "A Creative Quarterly"; when No. 11 (May 1962) appeared *Yes* was newly subtitled, "A Magazine of the Creative Arts."

³⁰ *Yes* was planned as a quarterly. With the fifth issue, or Vol. 2, No. 1 (April 1957) however, the frequency was modified to a semi annual, and with whole No. 8 (Winter 1958/59). The first seven issues were designated by Volume and Number, in April 1958 issues of *Yes* appeared numbered beginning with No. 8.

hallmark of all little magazines worthy of the name. In a reasoned rebuttal the editors stated that: "The policy of a magazine should not be preformed, as judgements are often preformed before the examination of the facts. Selection for publication should be determined by the quality of the material available, not by considerations of partisanship and the exaggerated need for energetic blasts. We see not advantage in forcing the selective sieve of a biased editorial policy on our eyes. We feel that all the editorial policy we need is expressed in our title, 'Yes'" (n.p.).

This affirmative policy guided the magazine for thirteen years, until 1969 when Gnarowski initiated *Yes: Second Series* (Nos. 17-19). The publication of the new series gave Gnarowski time to pause and reflect upon the development of Canadian writing since 1956. He was not happy with the result. In a long disaffected editorial which prefaced No. 17, Gnarowski gloomily concludes that the 1940's dream of the truly Canadian well-crafted colloquial, realist poem, had given way to formlessness and had been subverted by the U.S. imported poetics of projectivism. Gnarowski traced the scene of the crime back to Raymond Souster's magazines *Contact* and *Combustion*; for Gnarowski, *Tish* "ended the game." At its best, *Yes* published primarily poetry, but fiction, satire and book reviews were included in each issue. During its formative years in Montreal (1956-1959), the editors published the work of a number of young Montreal poets including Henry Moscovitch, Sylvia Barnard, Daryl Hine, and George Ellenbogen. During this period, the work of writers associated with the Contact Press appeared, including Raymond Souster, Louis Dudek, Irving Layton, Peter Miller, and Gael Turnbull. Others to appear included Kenneth McRobbie, Fred Cogswell, Jay MacPherson, F.R. Scott, Al Purdy, Alden Nowlan, and Tom Poots.

As the sixties advanced and the issues of *Yes* grew more infrequent, each issue held out its surprises. For example, with No. 12, Gnarowski reprinted a 19th-century historical poem entitled "Lines Commemorative of the Awful Conflagration of St. Roch's, May 28, 1845." Upon his return to Montreal in 1966, Gnarowski continued to support the work of such local poets as John Glassco and R.G. Everson. He could also express dismay, as he did, in No. 13 (1964) on the subject of the well publicized Louis Dudek/Irving Layton feud. Throughout the sixties Gnarowski continued to publish young poets including Douglas Barbour, Michael Harris, Dennis Lee and Michael Ondaatje.

1957

COMBUSTION. Toronto, Ontario. No. 1, January 1957 - No. 15, [January] 1966//.³¹ Fifteen issues. 4x.

Editor: Raymond Souster.

Format: 35 x 21.6 cm. Mimeographed from typescript. Stapled at upper left-hand corner.

In January 1957, the first issue of Raymond Souster's new mimeographed little magazine *Combustion* was mailed out to a hundred readers across North America and Europe. Like his two previous magazines, *Direction* and *Contact*, the magazine was distributed for free by mailing list and available to any one who expressed an interest in the magazine. (Souster never failed to mention on the masthead that donations were always welcome.) Fourteen mimeographed issues of the *Combustion* appeared between January 1957 and August 1960. Like *Contact*, the new magazine was international in spirit and dedicated to publishing "off-beat, experimental poetry, both original and translated" (taken from the masthead of No. 1). To add fire to the first issue, in lieu of an editorial, Souster published Cid Corman's invective: "Combustion, or getting the breath hot," which set the tone for all future issues of the magazine. Corman's influence upon shaping Souster's taste is incalculable, and the result upon the future of Canadian poetry was yet undetermined.

Combustion was a one-man affair: Souster cut the issues on legal sized stencils (32.5 x 21.5 cm), and mimeographed, collated and stapled each number; most issues ran to eleven pages (sometimes longer). A typical issue consisted of poetry and prose interjections, and short book reviews. In the tradition of the little magazine, fillers appeared throughout advertising (for free) new magazines and books some of which Souster headlined as "Combustions"; (in other words, they were *hot* items: a new magazine or one that must be read.) Contributors to *Combustion* fall into three groups: Canadian, American and Foreign poets (in translation). Among the Canadians who published in the magazine were John Robert Colombo, Louis Dudek, Ralph Gustafson, Irving Layton, John Lachs, Henry Moscovitch, Kenneth McRobbie, Alden Nowlan, Al Purdy, W.W.E. Ross, F.R. Scott, and Gael Turnbull. American contributors included Cid Corman, Gregory Corso, Fielding Dawson, Robert Duncan, Larry Eigner, Theodore Enslin, Allen Ginsberg, George Hitchcock, Anselm

³¹ Strictly speaking there were only 14 issues of *Combustion* edited by Raymond Souster. Issue no. 14 appeared in August, 1960. In 1966, Victor Coleman, then a disciple and admirer of Souster, paid tribute to Souster's contribution to Modern Canadian literature by inviting Souster to guest edit *Island* No. 6. Souster accepted Coleman's offer and the result was the co-publication: *Combustion* 15/*Island* 6 [1966].

Hollo, Leroi Jones, Jack Kerouac, Ron Leowinshon, Denise Levertov, Michael McLure, Charles Olson, Gary Snyder, Phillip Whalen, Jonathan Williams, Louis Zukofsky, and Anslem Hollo. Foreign poets in translations included Guillaume Appolonaire, René Char, Paavo Haavikko, Max Jacob, Garcia Lorca, Eugenio Montale, Andre Salmon, Cesare Pavese, Octavio Paz, and translations from the Chinese poets Li Po, Tu Fu, and Wang Wei.

On the last page of *Combustion* 14, Souster announced to readers that this was the final issue. That was not quite true. Six years later, Souster's protégé Victor Coleman, then editing *Island*, persuaded his mentor to come out of retirement and invited him to edit a joint issue of the two magazines. The result was *Combustion* 15 (1966), which featured the work of Gael Turnbull, Cid Corman, Theodore Enslin, Louis Zukofsky, Lorine Niedecker, Ferenc Juhasz, Louis Dudek, Kenneth McRobbie, and Margaret Avison.

Printed in an edition of 125.

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Campbell, Robert. "A Study of the History and Development of Raymond Souster's *Direction, Contact, Combustion*." MA Thesis, University of New Brunswick, 1970. (Includes contributor index.)

[Drumbolis, Nicky]. *Author Index 2 Combustion, Raymond Souster's Mimeo Poetry Newsletter 1957 - nineteen 6ty*. Toronto: Letters, 1990.

DELTA: A magazine of poetry and criticism.³² Montreal, Quebec. No. 1, October 1957 - No. 26, October 1966//. Twenty-six issues. 4x.

Editor: Louis Dudek.

Format: 23 x 15 cm. Typeset and printed.³³ Folded and saddle-stitched.

In the same year that Raymond Souster published the first issue of *Combustion*, Louis Dudek, Souster's friend and fellow poet, founded his little magazine *Delta* in Montreal, in part, as a response to Souster's magazine. Since 1943, Dudek had championed realism in modern Canadian poetry, when he and Irving Layton first served together as associate editors on John Sutherland's little magazine *First Statement*. A decade later he found himself in a similar position — still holding to his beliefs and an associate editor (again with Layton), on Souster's *Contact*, a position which was largely titular. In Montreal, however, circumstances were somewhat different. He was involved with the young editors of the experimental little magazine *CIV/n* (1953-55), as a respected advisory editor (Layton was also an advisory editor.)

In 1957, Dudek took the initiative to found a magazine. He was reacting in part to Souster's openly international perspective promoted in *Combustion*, and he had been critical of *Yes*'s editorial stance which had appeared in Montreal in 1956. In letters to the editor, Dudek seemed to be fashioning an editorial position and the result was *Delta*, a magazine which he printed, published and edited from his home in Montreal for twenty-six issues between 1957 and 1966.

In a lengthy first editorial, Dudek stated: "*Delta* is primarily a local affair: it is a poetry magazine for Canada with a job to do here. We'll have, certainly, contributors and readers from outside; but it is the situation in Canada that brings us into existence. Our literary magazines are very active at present, but for the most part dismally dull and misdirected: full of pretention, stodgy convention, narrow-mindedness, lack of scope. Our critics pontificate and go wrong perpetually; our young poets do not explore, do not expand, do not discover or perfect anything new" (p. 2).

Singling out the flaws he observed in *The University Quarterlies*, *The Tamarack Review*, *The Fiddlehead*, *The Canadian Forum*, *Yes* and *Combustion*, Dudek offered *Delta*. In his editorial, Dudek reflected: "In short, this will be something of a personal magazine, with an impersonal program. I take poetry to mean a special form of writing: rhythmic, whole, heated by imagination, but with no restrictions of subject or form placed upon it, and with the same vitality of interests that prose has: we must win back the ground we have lost

³² The subtitle was added with issue No. 6 (January 1959).

³³ The magazine was printed by Dudek on his own press.

to prose, and discover new ground. For this, we want scope, and air and the help of youth. We want to act as a forum and an exhibition for some correctives to an old malady. We want to present examples of fresh experiment with poetry" (p. 3). This editorial set the tone for magazine.

Averaging 28 pages, *Delta* was well printed and designed. Included in each issue was a variety of poetry, articles and reviews which reflected the breadth of Dudek's interests. Like John Sutherland before him, Dudek used *Delta* as a vehicle for some his finest essays. Although he was a vociferous critic of certain trends in recent American poetry including the theories of Charles Olson, closer to Canada he focused his attack upon the speculations of Marshall McLuhan and the critical theories of Northrop Frye. As far as poetry is concerned, Dudek proved to be, a generous editor who keenly supported Canada's younger poets.

Contributors included Montreal veteran poets, Dudek's McGill students (George Ellenbogen, David Solway, and Pierre Coupey, among others) the rank of established Canadians and the younger moderns who matured in the late 1950s and the rising young voices from Vancouver in a special issue guest edited by Frank Davey (See No. 19, 1962). In addition, Dudek published in *Delta* new work by several American poets including Cid Corman, William Carlos Williams, Larry Eigner, James Boyer May. Occasionally, Dudek included works in translation. Canadian writers who published in *Delta* are George Ellenbogen, Raymond Souster, Irving Layton, Daryl Hine, W.W.E. Ross, D.G. Jones, Michael Gnarowski, F.R. Scott, R.G. Everson, Dorothy Livesay, Al Purdy, Milton Acorn, Alden Nowlan, Peter Miller, Lionel Kearns, David Solway, Margaret Atwood, Anne Szumilgaski, John Glassco, Frank Davey, Gwendolyn MacEwan, David Bromige, John Newlove, Phyllis Webb, Kenneth Hertz, Pierre Coupey, A.J.M. Smith, J.R. Colombo, Ralph Gustafson, Raymond Fraser, and Seymour Mayne.

Bibliography:

Francis, Wynne . "A Critic of Life: Dudek as a Man of Letters." *Canadian Literature* 22 (1964): 5-23. (Refers to *Delta*.)

Goldie, Terrence, William. "Louis Dudek: A Study of a Developing Critical Position." MA Thesis: Carleton University, 1975.

GROUND: A Literary Magazine. Halifax, N.S. No. 1, 1957//. One issue.

Editors: Simon Gray, L. Greenspan, Richard Gwyn and P.R. Hoare.

Format: 28 x 21.5 cm. Mimeographed from typescript. Side-stapled.

While undergraduates at Dalhousie University, Simon Gray, Louis Greenspan, Richard Gwyn, and Peter Hoare founded the literary magazine *Ground*. Like other magazines before and after, the editors' reasons for starting the magazine were expressed in their inaugural editorial: "*Ground* is a new magazine, published in Halifax, and is intended as an outlet for young Canadian writers. . . . *Ground* aims to establish itself as a medium for creative and critical writing. It will provide an outlet for work that would not always be accepted by established magazines or those propagated by organizations which would hesitate to publish writing that might offend either their advertisers or a large section of their readers. . . . *Ground* is committed to no artistic, political or religious dogmas. Its material will be selected solely on the basis of quality. . . ."

Having honed an eclectic and uncompromising editorial policy, the editors assembled their first issue. Cleanly mimeographed, the magazine's contents included poetry, articles, short stories and reviews. Editors Gray, Greenspan, Gwyn and Hoare all contributed work to the issue; they also succeeded in soliciting work from Dalhousie librarian and poet Douglas Lochhead. In spite of an impressive beginning, a promised second issue never appeared.

THE PHOENIX. Montreal, Quebec/New York, N.Y. No. 1, 1957//. One issue.

Editor: Leonard Cohen.

Format: 21.5 x 18 cm. Typeset and printed-offset. Folded and saddle-stitched.

After graduating from McGill in 1956, Leonard Cohen moved to New York City to pursue graduate studies at Columbia University. As a student, Cohen was affiliated with International House, and one of the results of this connection was the production of the one-issue literary magazine *Phoenix* in 1957. Cohen was no stranger to little magazine publication, having published poems in the Montreal little magazine *CIV/n* and elsewhere. In a short preface, Cohen expressed his editorial aims: "This magazine intends to publish honest poems, stories and articles of high quality. We intend to make it a vital organ of the community which it represents. We want ideas and song. We invite craftsmen." Apart from the work of several American students studying in New York, Cohen himself published six lyrics. Also appearing in this issue

were three poems by Cohen's McGill mentor, poet and editor Louis Dudek. *Phoenix* arose for one issue and as quickly vanished

1958

WATERLOO REVIEW. Waterloo, Ontario. Vol. 1, No. 1, Spring 1958 - No. 6 Winter 1961//.³⁴ Six Issues. 2x. Absorbed by *Alphabet* (1960).

Editor: J.A.S. Evans.³⁵

Format: 21 x 14 cm. Typeset and printed offset. Perfectbound.

Anticipating a trend that would become much more pronounced in the 1960's, *The Waterloo Review* is arguably the "first" modern literary magazine in Canada to promote itself as a regional voice; in this case it was south-west Ontario. But the editor, J.A.S. Evans was not dogmatic; in his first editorial, he expressed the muted hope that each issue would contain at least one article of local character. Signalling another trend in Canada, the rise of the faculty-sponsored literary magazine, *The Waterloo Review* was founded by faculty members of Waterloo College; soon after the founding of the magazine Evans joined the Department of Classics at McMaster University. According to Evans' first editorial, two models influenced the magazine's format: the Toronto-based literary magazine *The Tamarack Review* and the English magazine *Encounter*. An examination of the magazine reveals that it resembles *Tamarack* more than it does *Encounter*. Adopting an eclectic editorial policy, the magazine's editor planned to publish poetry, fiction, articles and "[to] present art, theatre and music reviews, and letters on almost any subject: travel, on the newest developments in the arts and sciences." The magazine never quite managed to cover the south-western Ontario region as it intended. Ironically, in the sixth and final issue (Winter 1961), John Robert Colombo favourably reviewed James Reaney's self-described regional little magazine *Alphabet* based in London, Ontario. Subscribers of the *Waterloo Review* may have been surprised to learn that the magazine had ceased publication and their subscriptions had been absorbed into Reaney's *Alphabet* with the magazine's second issue which appeared in July 1962.

³⁴ The dates of the six issues of *The Waterloo Review* are as follows: Vol. 1, No. 1 (Spring 1958); Vol. 1, No. 2 (Winter 1959); Vol. 2, No. 1, (Summer 1959); Vol. 2, No. 2 (Winter 1960); Number Five (Summer 1960) and Number Six (Winter 1961).

³⁵ Associate editors included: F.G.W. Adams and A.G. McKay

1959

INSCAPE: A Quarterly of Literature and Literary Criticism.³⁶ Department English, University of Ottawa, Ottawa, Ontario. No. 1, Spring, 1959 - Vol. XIV, No. 3 1980//.³⁷ Thirty-six issues. 2x.

Editors: G.K. Hubbard (1959-60), Joseph Griffin (1961-63), Hubert Spekkens (Summer 1963), Paul Marcotte (Fall 1963), Joseph Griffin (1964-65), John Nause (Winter 1966, Autumn 1968; 1970-75), Cheryl Cashman (Autumn 1968-Spring 1968), Laurence M. Eldredge (Winter 1969-Autumn 1969), Michael Gnarowski (1969),³⁸ Joseph L. Shaver (1976-77); David R. Shore (1978-80) and Keith G. Wilson (1978-80).

Format: Varied.³⁹ Published by the Hopkins Club of the University of Ottawa.

Founded by faculty members of the English Department at the University of Ottawa in 1959, *Inscape* was published by the Hopkins Club, a society within the university devoted to the study of the work of the English-Catholic poet Gerard Manley Hopkins (and from whose work the title of the magazine was derived.) Despite the fact that the magazine experienced at times serious neglect for example, the magazine appeared only once in 1965 and not at all

³⁶ The title was borrowed from Gerard Manley Hopkins neologism for the imagination: *inscape*.

³⁷ The first seven issues of the magazine were assigned whole numbers; with the Fall issue 1963, volume and numbers were adopted and were used to the end of the magazine.

³⁸ Gnarowski and Nause co-edited the magazine from Vol. 8.1 (Spring 1970) to Vol. 9.3 (Spring 1972). With Vol. 10 Nause resumed sole editorship of the magazine until Vol. 12.1 (Spring 1975).

³⁹ During the course of its twenty year history *Inscape* changed format four times. The first four issues were modestly produced, measured 28. x 21.5 cm., and were offset from typescript (printed recto side only), and perfect bound. With the fifth issue (Spring 1961) a smaller dignified journal format was adopted. The issues measured 24.8 x 17.1 cm., offset and typescript and printed on cream woven stock; issues were folded and saddle stitched. With the arrival of Michael Gnarowski as editor in 1970, the magazine underwent a radical new design, (which Gnarowski had adopted in the first issue of his Montreal-based journal: *le chien d'or/the golden dog*.) Measuring 22.2 x 15.4 cm, the next four issues of the magazine were smaller and more compact. What it lost in size, it gained with the offset printing and typesetting of Andre Goulet of Montreal; issues were now perfectbound. Half-title coloured-paper inserts introduced each article. Printing costs of these issues forced the editors of the magazine to adopt the economical format of the sixties. In 1974, editor Nause settled upon a functional journal format and design: the issues measured 24.7 x 17cm., were offset and typeset and perfect bound. This format saw the magazine through to its final issue.

in 1967 after an editorial transfusion in the early seventies, it found new energy and became an important locus for Canadian poetry. The history of *Inscape's* twenty-one year run can be divided into three discernable phases: Catholic literary review, Canadian literary magazine, and finally a scholarly journal. Ten editors managed the magazine with varying degrees of interest and success. This applies equally as well to the format of the magazine; it underwent a variety of changes, especially after 1970.

During the magazine's first phase from 1959 to 1965, the influence of the Hopkins Club held sway over the magazine. This is well expressed in Paul Marcotte's inaugural editorial in which he states: "*Inscape* shall always prefer pieces of literature and pieces of scientific writing that are ethically and theologically significant to those that are not, except when the ethical and theological significance is found to be unsound. In such instances - no matter how great the art and/or craft or the critical insight may be - *Inscape* shall exclude them. To those who may object to this editorial policy, it can be said that every literary magazine has an editorial policy that is more correct and more prudent and more elevating" (p.3).

The second phase (1966 to 1969) was ushered in by John Nause whose editorial presence prevailed over the magazine from 1966 to 1975 (with the exception of several years during which time Nause was either on leave of absence from the magazine or when he was a co-editor). During the late sixties the magazine was amorphous in character and seemed to be without direction, in spite of the fact that the editors published the occasional valuable poem or essay.

In 1970, however, *Inscape* underwent significant changes ushered in by the arrival of the magazine's new editor Michael Gnarowski; hence the third phase began and it lasted from 1970 to 1977 (during this phase the magazine was edited briefly by Gnarowski, Nause returned as sole editor of the magazine from 1973 to 1975, and upon Nause's departure Joseph Shaver edited the magazine in 1976 and 1977.) Gnarowski, a confirmed Canadian literary nationalist, converted *Inscape* from its Catholic guise into a full-blown Canadian literary magazine. From 1970 to 1977 the magazine's editors published a number of young and established Canadian poets, and important essays on Louis Dudek, Irving Layton and Alden Nowlan. In a different vein, Nause published the papers of the Grove Symposium as an *Inscape* supplement in 1974. In the same year Nause edited a special number devoted to Canadian poets of the forties (11.3), an issue which featured an interview with the controversial and neglected poet Patrick Anderson.

In an about face in 1978, *Inscape* experienced a radical shift in editorial perspective when the magazine fell under the editorship of David Shore and Keith Wilson who abandoned Canadian literature and initiated the *Inscape: Critical Series*; three issues were published between 1978 and 1980. Their first issue (14.1 1978) consisted of critical articles on Shakespeare's middle

comedies, and the other notable issue Shore and Wilson edited was devoted to the work of Thomas Hardy (14.2 1980).

MOMENT. Montreal, P.Q.; New Glasgow, P.E.I.; Toronto, Ontario. No. 1, [Fall 1959] - No. 7, [1962]//. Seven issues. Irregular.

Editors: Milton Acorn, Al Purdy and Gwendolyn MacEwan.⁴⁰

Format: 35 x 21.5 cm (Nos. 1-5); 28 x 21.5 cm (Nos. 6-7). Mimeographed from typescript. Side-stapled.

To describe Milton Acorn and Al Purdy as members of the "new generation" of Canadian poets in 1959 would be misleading. Purdy had published his first chapbook in 1944, and Milton Acorn had been publishing his political poems in periodicals since 1953. What made the publication of *Moment* different was their fresh and open promulgation of "committed poetry" and the surfacing of the Beat sensibility in Canada. Both Acorn and Purdy were aware of Raymond Souster's little magazine ventures *Contact* and *Combustion*, and both had published poems in the latter (where several of the so-called key American Beat poets had published their work in the Fifties). Itinerant Purdy had met Acorn in 1956 in Montreal, where three years later they were to edit the first three issues of *Moment*. As Purdy later recalled, "Milton and I started our little magazine, *Moment*, in the fall of 1959. He had found a mimeograph somewhere - I think he "borrowed" it from the Communist party - and we ran off each issue on the floor of the Purdy apartment. The reasons for *Moment* were both egotistic (we wanted to publish our own poems, although I denied this to Milt) and altruistic (we wanted to publish good poems by other people)" (Purdy, 142).

The editorial statement which topped the page of the first issue of the magazine aligned them with the Canadian poetry underground: "*Moment's* a way out type of magazine which prints (pardon . . . mimeographs) poetry, opinion, or fiction . . . especially good stuff that nobody else'll use. If you hate it write and tell us to stop cluttering up your mailbox. If you like it write and tell us so, maybe enclosing a buck or so. There's no charge and (curse it) no payment . . . Oh yes . . . We'll review books if any are sent us. Books with a high trade-in value only, please." The magazine appeared irregularly, and issues were rarely dated. The first three issues were edited by Purdy and Acorn from Montreal; the fourth was edited by Acorn from New Glasgow,

⁴⁰ Milton Acorn and Al Purdy were the founding editors of *Moment*, together they edited the first three issues from Montreal. With issue No. 4, Acorn edited *Moment* alone from New Glasgow, Prince Edward Island; in 1961 Acorn moved to Toronto and married Gwendolyn MacEwan, who was listed on the masthead as co-editor.

P.E.I., and the final three issues were edited by Acorn and Gwendolyn McEwan from Toronto. Issues averaged between 10 and 16 pages in length. In addition to poetry, Purdy, and especially Acorn, expressed strongly held views on politics and viewed critically but fairly, recent developments of poetry in Canada and the United States, especially the Black Mountain school of poetry and the Beat Movement. Undeterred by the possibility of offending anyone, Acorn and Purdy freely expressed their opinions and were themselves the subject of literary sniping from the editors of Vancouver's *Tish* magazine. (For the rebuttal see *Moment* 6 "An Open Letter to *Tish*.) Contributors to *Moment* included Raymond Souster, Louis Dudek, Irving Layton, Leonard Cohen, Phyllis Gotlieb, Alden Nowlan, Bryan McCarthy, John Robert Colombo, George Miller, and Padraig O'Brein, Gwendolyn MacEwan and others. The work of several American poets including Larry Eigner, appeared in two issues of the magazine. Acorn was an early booster of the work of the young Montreal poet K.V. Hertz, which was featured in the final issue of the magazine.

Bibliography:

Purdy, Al. "The Ego Has It Both Ways: Poets in Montreal." *Northern Journey* 7&8 (1976): 127-147. (Rpt. in *No Other Country*. Toronto: McClelland and Stewart, 1977. 114-131.)

PRISM: A Magazine of Contemporary Writing. Department of Creative Writing, University of British Columbia. Vancouver, British Columbia. Vol.1, No. 1, September 1959 - Vol. 3, No. 4, Winter 1963//. Twelve issues. 4x. Superseded by *Prism International* (1964).

Editor: Jan de Bruyn.

Format: 22.3 x 15 cm. Typeset and printed offset. Folded and saddle-stitched. Vols. 1.3-3.4 were printed by Morriss Printing Co., Victoria. Illus.

In 1959 the English Department at the University of British Columbia launched two new literary magazines. One was a monumental first — the scholarly journal, *Canadian Literature*, edited by George Woodcock. The other, *Prism*, published by the Creative Writing Department, also marked a first — it was the first "academic" creative writing quarterly to be published in Canada. (Unlike *Canadian Literature*, *Prism* was independent in the sense that it did not receive financial support from the university).

Edited by Jan de Bruyn, *Prism* was an eclectic magazine dedicated to publishing the work of unknown and young writers. In the first issue of the magazine de Bruyn outlined the magazine's multi-pointed editorial credo which stated, among other things, that *Prism* will not confine itself "to any one colour band in the literary spectrum, but will provide for our readers all possible range in forms, techniques, themes and styles that we can extract from our contributors. . . . Though we are aware that literature is a serious business, and though we firmly believe in the salutary effect of profoundly moving experience, we do not intend to neglect the gayer colours of our spectrum, and will balance the blues with sunny yellows . . . We subscribe to the axiom of good editing - the good writing with impact verve and guts is acceptable wherever it comes from. Above all, we intend to make *Prism* lively, and not in Joyce's phrase, 'chalkfull of master-plasters'."

In 1962, *Prism*'s editor found himself on the defensive when Frank Davey (at the time Davey was a University of British Columbia graduate student of English and editor of *Tish*) attacked the magazine in the highly polemical article "Anything But Reluctant: Canada's little magazines," which was published in *Canadian Literature* No.13 (1962). According to Davey's definition, *Prism* and several other Canadian literary reviews were not little magazines because they were not mimeographed, they did not support young writers, they looked askance at experiment, and they did not adopt a fighting editorial policy which, above all rejects eclecticism. George Woodcock published de Bruyn's rebuttal in the following issue of *Canadian Literature* (14 1962) in which he takes issue with Davey's article. In defense of *Prism* de Bruyn wrote: "The fact that a magazine does not subscribe to or emphasize a particular "school" of writing does not in itself suggest that its content is valueless as literature. The eclectic "little mag", though indeed it may,

generally speaking, be more conservative in taste, can and does make a valuable contribution to writers and readers" (p.83).

Upon examination of the contents and contributors to *Prism*, Davey's criticisms of the magazine ring hollow, despite his aversion to eclecticism. In fact his own work appeared in several issues of the magazine. If *Prism* demonstrated one positive editorial trait, it was the magazine's support of unknown and young writers. For example, de Bruyn can lay claim to publishing Margaret Laurence's first work of fiction, and the poetry of Robin Mathews, David McFadden and Robert Kroetsch. One also finds in the magazine the early work of Alden Nowlan, Hugh Hood, Kenneth Hertz, Gwendolyn MacEwan and John Newlove.

Of the twelve issues, one was devoted to Canadian campus writers (2.3). This issue included work by Lionel Kearns, Tom Marshall, David Solway, and Roy MacSkimming. A later issue (3.2) was devoted to experimental poetry and guest edited by Elliot Gosse. This issue featured the work of the *Tish* poets — George Bowering, Gladys Hindmarch, Frank Davey, Lionel Kearns, Fred Wah and other Vancouver poets such as Bill Bissett, as well as the Americans Robert Creeley and George Hitchcock. After an enthusiastic start the magazine soon experienced financial problems in 1961 which plagued the magazine until 1963 when de Bruyn announced with the twelfth issue (3.4), that it would be the final number. In fact the magazine was dormant for only a year, because in 1964 the Creative Writing Department decided to revive the magazine and place it upon a more solid financial foundation. *Prism* was placed under the editorship of Earle Birney who expanded the magazine's editorial philosophy, and it was rechristened *Prism International*.

The magazine had 750 subscribers in 1960.

Bibliography:

de Bruyn, Jan. "Little Magazines." *Canadian Literature* 14 (1962): 82-84.

Selby, Joan. Rev. of *Canadian Literature* and *Prism*. *British Columbia Library Quarterly*. 23.3 (1960): 29-32.

1960

ALPHABET: A Semiannual Devoted to the Iconography of the Imagination. London, Ontario. No. 1, September 1960 - Nos. 18/19, 1971//.⁴¹ Nineteen Issues. 2x.

Editor: James Reaney.

Format: 23 x 15.3 cm. Nos. 1 - 13 were set by hand and printed letter press. Nos. 14 - 18/19 typeset and printed offset. Journal format: perfectbound. Cover designed by Allan Fleming. Illus.

From 1960 to 1971, James Reaney published *Alphabet*, one of the most interesting and original literary magazines ever to appear in Canada. Reaney has been variously described as an ardent regionalist and a disciple of Northrop Frye's so-called mythopoeic school of Canadian literature. He is both and neither. Reaney possesses a unique sensibility (sometimes child-like) and imagination rarely seen in Canada, and *Alphabet* undogmatically demonstrated these characteristics.

Reaney first conceived publishing a literary magazine while he was still living and teaching in Winnipeg, Manitoba in 1959. Soon afterwards, he accepted a teaching position at the University of Western Ontario where he has taught ever since. Born in south-western Ontario, Reaney attended the University of Toronto in the mid 1940s, and while there, he was discovered by poetry editor Alan Crawley, editor of *Contemporary Verse*, who first published Reaney in 1946. This marked the beginning of Reaney's career as a poet. In 1947, Reaney was contributing poetry to *Northern Review* and the Toronto-based magazine *Here and Now* edited by University of Toronto student Catherine Harmon.

In 1959 when he was contemplating the editorial shape of his future magazine, Reaney drew inspiration from two sources: John Sutherland's eclectic *Northern Review* and the typographically elegant *Here and Now*. As a result, *Alphabet*

⁴¹ Originally, Reaney planned to pair a myth and a documentary source for each issue of the magazine; however, this editorial scheme was abandoned after No. 6. Thereafter, each issue was structured upon a single mythic theme. No. 1 (September 1960), **Myth:** Narcissus - **Documentary:** The Twin; No. 2 (July 1961), **Myth:** Dionysus - **Icon:** List of the Kings of Britain; No. 3 (December 1961), **Myth:** Prometheus - **Documentary:** Marquis de Sade; No. 4 (June 1962): **Myth:** Icarus; No. 5 (December 1962): **Myth:** Bes, Egyptian Dwarf God; No. 6 (June 1963), **Myth:** Job - **Documentary:** The Donnelly's; No. 7 (Dec 1963): **Myth:** Misshipeshoo, North American Indian God; No. 8 (June 1964): **Myth:** Johah; No. 9 (Nov. 1964): "The Magic Square"; No. 10 (July 1965): "The River"; No. 11 (Dec. 1965 - March 1966): "The Brother"; No. 12 (August 1966): **Myth:** The Sand-Reckoner; No. 13 (June 1967): **Myth:** I Ching; No. 15 (Dec. 1968): No. 16 (September 1969): "The Fool"; No. 17 (December 1969): "The Chariot" and Nos. 18 and 19 (1971): "The Hieroglyph" and "The Horoscope."

displays an eclecticism not generally recognized by its critics. In an effort to produce a handsome magazine, Reaney acquired a letter press, taught himself how to set type, and produced a highly-readable and well-designed magazine. With the publication of the first issue in September 1960, Reaney outlined his editorial philosophy: "Perhaps the drive behind this magazine might be found in the following cluster: (a) the most exciting thing about this country is the number of poems that cannot be understood unless the reader quite reorganizes his way of looking at things or 'rouses his faculties' as Blake would say. *Finnegans Wake* and Dylan Thomas' 'Altarwise by Owl-light' sonnet sequence are good examples here. These works cannot be enjoyed to anywhere near their fullest unless one rouses one's heart, belly and mind to grasp their secret alphabet or iconography or language of symbols and myths. . . . Here in your hands lies one of these conversations — a small secret looking book devoted to the proposition that it is very interesting mankind should answer the terrors of the inner and outer world with a symbolic fruit and an iconic sea-beast. Interest increases with exploration. This attitude is to me one of the most stimulating areas of intellectual life in Canada" (p.2). Thus *Alphabet* emerged as an explorer's journal of the iconography of the imagination (hence the subtitle of the magazine). As Reaney's thinking on the subject of the magazine evolved, he planned to juxtapose a myth and a document which would reflect the duality of the imagination. However, scaffolding the magazine upon this design proved too ambitious for even Reaney to complete satisfactorily. (This was also the case with the production of the magazine; by 1967 he had stopped printing the magazine by hand.) Often regarded as a regional magazine, *Alphabet* though published in London and including a number of local contributors, was not like Greg Curnoe's *Region* which was truly a local affair. *Alphabet* was at heart an eclectic magazine with a strong sense of locale. Each issue averaged close to a hundred pages and included poetry, fiction, essays, and reviews. Reaney had originally planned to publish twenty-six issues but he stopped at No. 20. Reaney's *Alphabet* inspired several magazines including, most notably, Douglas Brown's *copperfield* (1969-74) and the London little magazine *Applegarth's Folly* (1973-75).

Printed in editions of 1000.

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- Atwood, Margaret. "Eleven Years of *Alphabet*." *Canadian Literature* 49 (1971): 60-63.
- Brown, Douglas. "A History and Index of Alphabet Magazine." MA Thesis, McMaster University, 1973.

Colombo, John Robert. "Review." *Waterloo Review* 6 (Winter 1961): 54.

EVIDENCE. Toronto, Ontario. No. 1, [1960] - No. 10, No 1. 1967//. Ten Issues. 2x.

Editors: Founding Editor: Kenneth Craig (1960-61), Kenneth Wells and Alan Bevan.⁴²

Format: 20.5 x 13.5 cm. Typeset and printed offset.⁴³ Perfectbound. Printed at The Executive Press, Toronto. Illus.

Founded in 1960 by Kenneth Craig, *Evidence* was among the handful of little magazines which began to appear in Toronto at the beginning of the Sixties and which served as one vehicle for the city's growing community of avant-garde writers and artists. By the third issue, Craig was sharing editorial duties with Kenneth Wells and Alan Bevan. With the fourth issue, Bevan had emerged as the magazine's editor, and it is his editorial hand which shaped future issues of the magazine. (From issues six through ten, Montreal poet Bryan McCarthy served as an associate editor and was responsible for the selection of poetry.) Writing on behalf of the other editors, Bevan stated the magazine's editorial purpose clearly in the third issue: "*Evidence* magazine was born out of the conviction that there is a good deal of serious writing being done for which there is no serious outlet. The Editors sincerely hope the magazine will gain the support of serious, energetic, aggressive writers, and an audience appreciative of these qualities, and with an abhorrence of ugliness in whatever form it becomes manifest". Certainly the magazine received the support of some of Canada's youngest and most energetic writers, but based on Bevan's editorial laments in later issues, the magazine did not generate an "appreciative" audience.

Typical of many little magazine editors, Bevan took responsibility for the typesetting and the design of each issue. Contents included poetry, fiction, satire, essays and graphics. Among the notable features which Bevan published were "Poems for Miss Monroe" - the poetic tributes of Al Purdy, James Reaney, Milton Acorn, Alan Pearson, Irving Layton, David McFadden and George Bowering; in the final issue, Bevan assembled essays by a number of writers on the subject of Education and Creativity. In the pages of *Evidence* there was an eclectic gathering of writers: from Vancouver's *Tish* poets: Frank Davey, George Bowering, Daphne Buckle (Marlatt), James Reid and Lionel

⁴² With issue No. 5 (1962), Alan Bevan assumed sole editorship of the magazine. Bevan was assisted by two associate editors, Paul West (1962-1964) and Bryan McCarthy (1962-1967)

⁴³ The first two issues were printed offset from typescript.

Kearns. Other West Coast contributors included John Mills, John Newlove, and Fred Candelaria. Al Purdy, Milton Acorn, and Irving Layton appeared regularly. Bevan often published longer works, for example, poet David McFadden and artist Robert Adrian's collaboration, "Poems of the First of March"; as well, the work of Windsor writer Eugene McNamara appeared regularly in issues of *Evidence*.

In the editorial written for the penultimate issue (No. 9), editor Bevan announced to his readers that, "This could conceivably be the last issue of *Evidence*." He wryly noted that, "only a person with a wide streak of obstinacy in his nature (some would call it foolishness) would persist in publishing a journal that, paradoxically, declines in circulation as it improves in quality of published material and appearance, and signally fails to attract as readers more than a minuscule fraction of the tens of thousands of very expensively educated students of literature who yearly graduate from our high schools and universities." Although this was not to be the final issue, Bevan saved the best for last and produced in 1967 a handsome tenth double issue which ran for 170 pages; it served as Bevan's parting gift in centennial year, and the "centennial" appeared printed on the spine.

The Sheet. Toronto, Ontario. Vol. 1, No. 1 January, 1960 - Vol. 5, September 1962//.⁴⁴ Five Issues. Irregular.

Editors: Lawrence Stone, Mark Farnell, Michael Mann, John Robert Colombo, Rita Ginsberg,⁴⁵ Ralph Hicklen.

Format: 28 x 21.5 cm (Nos. 1-3); 35 x 21.5 cm (Nos. 4-5). Mimeographed from typescript (Nos. 1-4); No. 5 Typeset and printed offset. Side-stapled.

In the same year that the first issue of *Evidence* appeared locally in Toronto, there were other stirrings in the city's bohemian underground. Some members of the literary fringe who gathered at Toronto's Bohemian Embassy, an after-hours coffee house which held weekly poetry readings, decided to start a mimeographed little magazine called simply *The Sheet*, which they intended to distribute for free among the Embassy's regulars. Five issues of the magazine appeared "sporadically" between January 1960 and September 1962. In the second issue an editorial statement was published which stated the purpose of the magazine: "*The Sheet* is a literary magazine, with a review section and a directory, edited for those who don't usually read literary magazines, even when they have review sections and directories. But *The Sheet* is edited with the firm opinion in mind that literature is always just around the corner - oops, corner - and this second issue of *The Sheet* is justified perhaps only because we have a lot of material here! We hope there is a response (and by this we mean we hope people will buy it, read it, make suggestions and submissions and make use of it) for if there is, we will continue to publish" (n.p.).

The experiment with the directory lasted for only one issue; on the other hand, reviews appeared in every issue. The majority of published work in *The Sheet* was poetry with the occasional short story. Editorial interjections and pronouncements were frequently included, and their content and tone was, of course, often irreverent, for example, "Canada's only professional old lady is Arnold Edinborough, who edits perhaps the dullest magazine in Canada, who once visited the Bohemian Embassy's Literary Evening and said it was - and we quote - "almost worthwhile"." Significantly, in the stapled pages of *The Sheet*, the work of unknown and new poets appeared, including early work by Margaret Atwood who appeared in every issue, Edward Lacey, and David Donnell. Toronto poets George Miller and Padrig O'Broin, who were

⁴⁴ Volume numbers may be misleading. Five issues of *The Sheet* were published. Their dates are as follows: Vol. 1, No. 1 (January 1962); No. 2 (September 1960), Vol. 3 (1961), Vol. 4 (June, 1962) and Vol. 5 (September 1962).

⁴⁵ This was a pseudonym used by John Robert Colombo.

Bohemian Embassy regulars, were also published in the magazine, along with the magazine's editor John Robert Colombo, and poets Al Purdy, Milton Acorn, Gwendolyn MacEwan and Phyllis Gotlieb, among others.

T.I.T. MAGAZINE. Montreal, Quebec. No. 1 Fall, 1960 - No. 2 Summer, 1961//. Two issues.

Editor: K.V. Hertz.

Format: 28 x 21.5 cm (No. 1); 18 x 14cm. (No. 2). Mimeographed from typescript. Side stapled. Published by Cataract Publishing House.

There were only two issues of *T.I.T. Magazine*: the first appeared in the Autumn of 1960 and the second in the summer of 1961. They were the first literary fruits of fourteen year old Kenneth Hertz who mimeographed the two issues in the basement of his parents' Montreal home. Hertz was then on the verge of his sensational brief literary career which attracted the attention of little magazine editors across the country. The enigmatic title, perhaps risque to some, was actually an abbreviated form for the word 'title'. Youthful in spirit, *T.I.T.* was a vehicle for the young Hertz, who published several of his most compelling lyrics in the magazine's pages. Although it was short lived, the *T.I.T.* experience served as a proving ground for Hertz. A notable contributor to the magazine was Beat poet Allen Ginsberg whose poem "Howl Again" appeared in the second issue. Perhaps most significantly, the publishing of *T.I.T.* brought Hertz into contact with another young Montrealer, Seymour Mayne, and eventually with Leonard Angel. With the demise of *T.I.T.*, the trio, borrowing the name Hertz used for his publishing House - Cataract, founded a new Montreal-based mimeographed little magazine *Cataract*, publishing their first issue in the Summer of 1961.

Bibliography:

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1961

CATARACT. Montreal, Quebec. [No. 1], Spring-Summer 1961 - No. 3, July 1962//.⁴⁶
Three issues. Irregular. Superseded by *Catapult* (1962).

Editors: Leonard Angel, K.V. Hertz, Seymour Mayne and Henry Moscovitch.

Format: 19 x 14.5 cm (Vol. 2. No. 1). 28 x 21.5 cm (Nos. 2, 3); Mimeographed from typescript. Side-stapled.⁴⁷

In the summer of 1963 with three issues of the magazine behind them, the editors of *Cataract* produced a promotional flyer which not only promised a fourth issue of the magazine, but was also intended to serve as their manifesto: "*Cataract* magazine is a literary quarterly publishing a poetry widely noted for its vitality. The editors and contributors of *Cataract* have been unable to stomach either [of] the current extremes of American poetry: the abstract and rather lifeless academics; the frantic and rhetorical beats." Attacking "senseless experimentalism," the editors stated their preference for "a poetry springing from human sources, yet intellectually rigorous in treatment." Nor did they stop there; speaking as Montrealers, they placed themselves as the successors to a natural line of Modern poetic achievement: "For the past thirty years there has been an unbroken succession of poets in Montreal associated with such names as A.J.M. Smith, F.R. Scott, Louis Dudek, Irving Layton, and Leonard Cohen. *Cataract* carries on this succession by publishing the best work of Montreal poets."

Unfortunately, the magazine's editors, then undergraduates at McGill University, may have found themselves the unwitting victims of a literary feud which had been raging for several years between the two giants of recent Montreal poetry, Louis Dudek and Irving Layton, who on occasion exchanged vituperative letters in the local press. From the first poorly mimeographed issue of *Cataract* which included poems by the "New Prometheans" Mayne, Hertz, Angel and associate editor Henry Moscovitch, their involvement in the Dudek-Layton quarrel seemed a remote possibility. This changed with the second issue of the magazine which included, along with poetry by Sidney Aster, Avi Boxer, Charles Sise, Stanley Nester, Leonard Angel and Henry

⁴⁶ The first issue of the magazine was mis-numbered Vol. 2, No. 1. This issue was published in the Spring-Summer 1961. The second issue is numbered and dated: No. 2, Winter 1962; and the third and final issue is numbered and dated: No. 3, July, 1964. According to a *Cataract* publishing announcement [n.d.], a fourth issue was planned; its projected publication date was the summer of 1963. In *Cataract*'s wake, the new magazine *Catapult* was born and appeared for two issues in 1964.

⁴⁷ The second issue consisted of three mimeographed leaves stapled in the upper left hand corner.

Moscovitch, Irving Layton's insult-ridden "Open Letter to Louis Dudek." The line up for the third issue looked much the same, with the addition of poetry by Irving Layton, Malcolm Miller, Alan Pearson and Bryan McCarthy. The Layton-Dudek affair continued in the form of a rebuttal penned by a former Dudek student, George Ellenbogen, to which the editors appended Layton's reply. In the wake of this bitter controversy, the editors eagerly planned the next issue of the magazine which promised more poetry and less grudging bombast, but *Cataract 4* never appeared. This did not deter one of the three editors, Seymour Mayne, who carried on, founding the little magazine *Catapult* which he launched in the Spring of 1964.

REGION. London, Ontario. No. 1, March 1961 - No. 9, Spring 1967//. Nine issues. Irregular.

Editor: Greg Curnoe.

Format: 28 x 21.5 cm. Mimeographed from typescript.⁴⁸ Binding varied with each issue. Illus.

While James Reaney was meticulously hand-setting issues of his magazine *Alphabet*, fellow Londoner, artist Greg Curnoe, founded his mimeographed little magazine *Region*. It was one of the most experimental and unpredictable little magazines of the period. Nine issues of the magazine appeared irregularly between 1961 and 1967. Curnoe, an aggressive regionalist, published in each issue, poems, prose and art work produced by writers and artists who lived in the greater London area. Contributors included poet James Reaney and writers Selwyn and Kee Dewdney. London artists were also frequent contributors, and they included Jack Chambers, Murray Favro, Tony Urquhart and John Boyle, among others.

From the perspective of the magazine's format, each issue was a unique assemblage. It was either mimeographed from typescript or hand lettered on stencils. Unimpeded by the magazine's modest format, Curnoe maximized the materials at hand to create, for example, *Region 4* "The Real Thing: Construction Issue." The issue consisted of mimeographed and hand-lettered sheets and cutouts placed in envelopes. In many respects, Curnoe's wry and whimsical play with format and content anticipated the later experiments of poet/publishers Bill Bissett and bp Nichol. There was material for a tenth issue, but it was never published.

The magazine's initial circulation was 4 and rose to 100 with *Region 9*.

⁴⁸ In *Region 8* (1966), Greg Curnoe acknowledges the use of the London Public Library's gestetner machine.

TEANGADOIR. Toronto, Ontario. Second Series.⁴⁹ Vol 1, No. 1, July 1961 - Vol. 1, No. 5, May 15 1963//. Five issues.⁵⁰ Irregular.

Editor: Padrig O'Broin.

Format: 17 x 10.5 cm. Mimeographed from typescript. Folded and saddle-stitched.

The story of Padrig O'Broin's little magazine *Teangadoir* (trans. interpreter) really begins in 1952 when O'Broin co-edited with Iain MacAoidh and published the mimeographed Gaelic magazine entitled *Irisleabhar Ceilteach* which ran for eight issues between 1952 and 1954. The successor *Teangadoir* carried on, its pages devoted to the study, promotion, and publication of Celtic literature in Canada (many of the articles and poems appeared in Gaelic.) Thirty-six issues of the mimeographed magazine were published between 1953 and 1960. Recognizing a changing attitude towards literary creation in Canada, O'Broin initiated a second series of *Teangadoir* in 1961. He opened the new series with an essay "Phoenix -i", in which O'Broin laid the editorial foundations of the second series. He wrote: "In the last ten years or so there has grown up in English-Speaking Canada a nascent consciousness of nationality. Given an enlightened immigration policy and continued growth away from colonial daughters-of-the-empire attitudes fostered, until yesterday, by orangeism, provincial department of education, and small-town school board, this stirring in the blood can yet enable Canada to escape ingestion by the electronic octopus south of an arbitrary wrong-way border and ensure growth to full-fledged Canadian nationhood." Continuing, O'Broin perceptively observed, based no doubt on his experience as a promoter of Gaelic literature in Canada, that, "There are other literatures in Canada. Chief is that of Québec, still the only true nation - in contrast to mere 'sovereign state' - in America north of the Rio Grande. . . . That I speak here of literature in English-speaking Canada rather than of Canadian literature as a whole demands grateful acknowledgement to 'education' during Toronto's Dark Ages, with consequent inability even to read Canada's other language with ease, much less to speak intelligently of *litterature Canadienne*." As a prescription against the "Dark Ages," *Teangadoir* was created with young poets in mind, and the list of contributors to the five issues of the magazine reflects O'Broin's enthusiasm for the new. Many of these contributors were

⁴⁹ Because the First Series of *Teangadoir* dealt exclusively with Celtic literature (contents often appeared in Gaelic.) The fact that the magazine was being published is, of course, of great interest, but it has not been included because it falls outside the terms of reference of this bibliography.

⁵⁰ O'Broin adopted both the volume/number system of numbering as well as whole numbers. Thus the five issues of the second series of *Teangadoir* were numbered 37 through 41.

publishing in other Toronto-based magazines like *Evidence* and *The Sheet*, or appearing in Vancouver's *Tish* magazine or Montreal's *Delta*. In its carefully mimeographed pages are found, besides poems, essays, and reviews, listings for poetry readings at the Bohemian Embassy and the Isaacs Gallery, and advertisements for Hawkshead Press and Contact Books, for example. Ultimately, *Teangadoir* documents the percolating underground poetry scene in Toronto in the early sixties, through the renewed energies of Irish-Canadian editor, publisher and poet Padrig O'Broin.

300 copies of each issue were produced

TISH: A Poetry Newsletter. Vancouver, British Columbia. No. 1, September 1961 - E, [April] 1969//.⁵¹ Forty-five issues. 12x.⁵²

Editors: First Phase: Frank Davey (managing editor), George Bowering, Fred Wah, Dan Dawson (editor Nos. 20 - 25), Jamie Reid⁵³ (No. 1 March 1963 - No. 25 June 1964). Second Phase: Dan McLeod (editor), Peter Auxier, Gladys Hindmarch, Robert Hogg, Daphne Marlatt and Sam Perry (No. 26 - No. 40 March, 1967). Final Phase: Karen Tallman (general editor), Stan Persky, Dennis Wheeler (No. 41 Feb. 1968 - E [April] 1969).

Format: 35.6 x 21.5 cm (except for issues 9-12: 28.5 x 21.5 cm). Mimeographed from typescript. Stapled upper left-hand corner.

In the history of modern Canadian literary magazines, there is perhaps no single magazine which has generated more debate and exerted greater influence than *Tish* magazine. It was founded in 1961 by a small coterie of bright and committed students attending the University of British Columbia (U.B.C.), among whom were several graduate students including Frank Davey and George Bowering. (Bowering, the oldest of the group, had been publishing poetry for several years in local university magazines like *Raven*.) Other members of the group included James Reid, Fred Wah, Dan Dawson, Gladys Hindmarch and Lionel Kearns (the latter two were members of the group and contributors to *Tish* but not members of the editorial board). Some members of the group like Hindmarch, Bowering, Davey and Kearns had met in 1959 and 1960 while attending classes at U.B.C. Drawn together by a common interest in writing and literature, they fell under the influence of Warren Tallman, an American expatriate who taught in the U.B.C. English Department. A close observer of the San Francisco scene, Tallman had arranged for one of the prominent members of that city's poetry movement,

⁵¹ The numbering of *Tish* may appear confusing. The history of the magazine falls into three editorial periods. Phase I: No. 1 (1 September 1963) to No. 19 (19 March 1963). With the completion of Issue 19 there was a lull in the magazines production during this period from No. 20, August, 1963 to No. 25 June 1964. Phase II: No. 26 (October 1964) - No. 40 (March 1967). Phase III: No. 41 (February 1968) - E (April 1969).

⁵² The first 19 issues of *Tish* were published monthly. Subsequent issues of the magazine appeared on average five times between 1964 and 1966; in 1967, 1968 and 1969 the magazine appeared twice per year at irregular intervals.

⁵³ Roy Miki remarks in his introduction to "A Tishstory," that although Lionel Kearns and Gladys Hindmarch were never officially recognized as contributing editors of the first editorial phase of the magazine, they were, however, "vital members of the working group" (p. 89). See Introduction to "A Tishstory" in the special *Tish* issue of *West Coast Line* 25.1 (1991).

Robert Duncan, to come to Vancouver in 1959 and read in his basement. In recognition of the Beat movement, Tallman in the same year published his essay "Kerouac's Sounds" in the eleventh issue of *Tamarack Review*.

It was Tallman's custom to invite students into his home where he led discussion groups and held parties. In the spring of 1961, Tallman held a series of Sunday discussion groups; at these meetings Tallman and the participants read through Donald Allen's anthology, *The New American Poetry* (1960), which quickly introduced to a fertile generation not only the Beat poets but also Charles Olson's enigmatic poetics: projective verse. Olson's theories extended the poetics of Ezra Pound and William Carlos Williams. It was the combination of the close reading of Allen's anthology and spirited debate over the meaning of Olson's essay on projective verse that influenced the critical thinking of a generation of young Vancouver writers and laid the editorial foundations of the future magazine *Tish*.

During these Sunday meetings, discussion floated amongst group members about starting a little magazine, but Tallman felt that the group wasn't ready. (This was a position he held to right up to the moment of the magazine's publication.) During the summer of 1961, Robert Duncan was invited to return to Vancouver at which time he gave several readings of his poetry and discussed Olson's poetics (members of the Tallman group paid five dollars each to pay for Duncan's return bus fare). During these sessions, Duncan spoke of the American little magazines *Origin*, the *Black Mountain Review* and *The Floating Bear* which provided models for the group. After the final reading the group decided to found a magazine, and when the subject of a title arose, Duncan suggested they reverse the word "shit" and in this manure the seed of *Tish* magazine was planted. The first issue appeared in September 1961 and the magazine ran monthly for nineteen consecutive months.

As a whole *Tish* ran for eight years between 1961 and 1969; the magazine falls into three editorial phases. The first is considered by most to be the "authentic" phase during which time the magazine was at its most energetic, pugnacious, exploratory and brilliant. The other two never matched the intellectual concentration of the first, although theoretical underpinnings were still loosely in place. Stan Persky and Dennis Wheeler edited the magazine during its final year of operation in 1969. Soon after Persky and Wheeler had finally laid *Tish* to rest, they turned their attention to editing the *Writing Supplement*, which was distributed in issues of the Vancouver underground newspaper the *Georgia Straight*.

In the first issue, Frank Davey, who emerged as the magazine's managing editor, wrote in his first editorial: "*Tish* is a moving and vocal mag. Contrary to rumours, the purpose of *Tish* is not merely to publish the work of five poets (its editors). Mainly *Tish* is the result and proof of a movement which we, the editors, feel is shared by other people as well as ourselves. *Tish* is not timid; it is what must come and what does. *Tish* is articulate. Its poets are always obsessed with the possibilities of sound, and anxious to explore it meaningfully

in relation to their position in the world: their stance in "circumstance". They also like puns" (p. 1).

Typical of the first nineteen issues, each number contained an editorial statement usually written by one of the five editors: Frank Davey, George Bowering, Dan Dawson, Fred Wah, and Jamie Reid. (Editorials were conspicuously missing from the final five issues.) Poetry was the main focus of the magazine, but equally important were the essays and book reviews which staked out the poetic territory of the magazine, as well as the frequent letters to the editors which animated each issue. Letters from poets in Eastern Canada, like Milton Acorn and Al Purdy, questioned the importation of foreign influences into Canada such as Charles Olson and his poetic theories, thus stimulating a debate which continues to rage in some circles. Not since the days of *Preview* and *First Statement* was there such lively discussion amongst Canadian poets.

As Davey promised, the magazine was not a vehicle exclusively for the five editors; in the first nineteen issues the work of thirty-four other poets appeared. American contributors included: Carol Bergé, Paul Blackburn, Larry Eigner, Theodore Enslin, George Hitchcock, Michael McLure, and Diane Wakoski. As far as Canadian contributors are concerned they included Luella Booth, Bill Bissett, Daphne Buckle (later Daphne Marlatt), Gerry Gilbert, K.V. Hertz, Robert Hogg, Red Lane, Gwendolyn MacEwan, David McFadden, Dan McLeod, Seymour Mayne, John Newlove, Padraig O'Broin and Gael Turnbull. Many of these poets form the nucleus of the New Wave of Canadian poetry which swept across the country and transformed the way many young Canadians thought about and composed poetry.

With the breakup of the original *Tish* group in March 1963, the magazine continued to appear, and Bowering, Davey and Wah would found new magazines. But to borrow a phrase from George Bowering, there was nothing as remarkable as those first nineteen issues of *Tish*.

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1962

MOTION: A Prose Newsletter. Vancouver, B.C. No. 1, May 1962 - No. 6, December 1962//. Six issues. 12x.⁵⁴

Editors: David Cull and Robert Hogg.

Format: 35 x 21.5 cm. Mimeographed from typescript. Stapled.

In the ninth issue of the experimental poetry newsletter *Tish*, the following announcement from the editor Frank Davey appeared on page one: "*Tish*, 'poetry newsletter', is now relieved of any obligation to publish short stories. A new prose newsletter, *Motion*, is being begun in Vancouver by Bob Hogg and David Cull. They tell us they intend their new mag to appear monthly and to parallel in prose the experimental policy toward poetry of *Tish*" (14 May 1962). Indeed, editors Robert Hogg and David Cull distributed copies of their prose magazine through the *Tish* mailing list managing to publish six mimeographed issues between May 25th and December 25th 1962. Hogg and Cull were third year students at the University of British Columbia and both had published several poems in *Tish*. In one respect *Motion* differed from *Tish*, in as much as the editors included original cover designs for each issue. Of note, artist and poet bill bissett drew the cover for the fourth issue which appeared in October 1962. Since the magazine was published in close concert with *Tish*, it is not surprising that some of the contributors to the magazine included members of the poetry group: James Reid, Frank Davey, and Gladys Hindmarch, in addition to work by editors Robert Hogg and David Cull. Prolific American experimental writer Larry Eigner, who had published in Raymond Souster's two little magazines *Contact* and *Combustion*, and who also published frequently in *Tish*, contributed a prose work to *Motion*'s third issue.

⁵⁴ Like its model *Tish*, *Motion* was conceived as a monthly. In spite of obstacles such as lack of money and a scarcity of publishable material, the editors managed to keep pace with their demanding monthly publishing schedule until the autumn of 1963, when they opted to publish the magazine bimonthly (starting with issue five).

MOUNTAIN. Hamilton, Ontario. No. 1, May 1962 - No. 4, 9 October 1963//.⁵⁵
Four Issues. Irregular.

Editor: David McFadden.

Format: 22 x 14 cm. Mimeographed from typescript. Stapled.

Named in honour of the city's one landmark — Hamilton Mountain — David McFadden's mimeographed little magazine emulated in spirit Vancouver's *Tish* magazine. In fact McFadden, in homage to *Tish*, had originally planned to call his magazine *Tishe*, but chose instead *Mountain*. (McFadden's first appearance in *Tish* was in No. 6 [1962].) Duly inspired, McFadden was soon assembling, mimeographing and distributing the first issue of *Mountain* in May 1962. In that issue he stated his editorial intentions: "Mountain aims at a lively view of current poetry. Eight issues will be published in the group, at 2 to 3 month intervals. Each will contain 40 pages full of poems by poets, the odd book review, a short (if you're lucky) editorial." In spite of McFadden's intention to produce eight issues of *Mountain*, only four appeared between May 1962 and October 1963.

Many young Canadian poets have discovered, before and after McFadden, that publishing a little magazine is an important gesture, especially as a means of establishing a line of communication with other writers, for as the Hamilton poet recalled seventeen years later, "what I was doing with *Mountain* was searching for kindred poets with whom I could share my poetic concerns; I was very young. I didn't find any but I did find that by the time *Mountain* ceased operations I didn't need any" (Parma, 79). In hindsight, although he may not have found so-called "kindred poets", McFadden managed to publish 38 poets and over 200 poems in *Mountain*'s four issues. He attracted submissions from important new and "way out poets", poets from almost all regions of Canada. From British Columbia, McFadden published work by George Bowering, David Cull, Frank Davey, David Dawson, John Newlove, and Fred Wah. Toronto poets to appear included Milton Acorn, John Robert Colombo, Barry Lord, Gwendolyn McEwan, Padrig O'Broin, and Al Purdy. Moving east, Montreal poets Kenneth Hertz and Seymour Mayne, New Brunswick-born Raymond Fraser, and Nova Scotia poet Gregory Cook were published in *Mountain*. McFadden customarily published a single poem by an author; however, he broke with this pattern in the second issue he enthusiastically published a long sequence by Kenneth Hertz, "Return from the Monastery," a poem in forty-four parts. Unfortunately, after producing three impressive issues, McFadden found it difficult to assemble enough

⁵⁵ The numbers and dates of the four issues of *Mountain* are: No. 1 (May 1962); No. 2 (August 1962); No. 3 (February 1963) and No. 4 (October 9, 1963).

poetry for the fourth. In fact it was half the length of the previous three issues.

1000 copies of the first issue were mailed across the country.

Bibliography:

Varna, Prem. "Introduction and Index to *Mountain* (1962-1963)." *Journal of Canadian Poetry* 2 (1979): 76-97.

1963

APOLLO: An Independent Review. Halifax, N.S. No. 1, July 1963 - No. 8, July 1966//. Eight issues. Irregular.

Editor: S.E. Sprott.

Format: 21.7 x 14.6cm. Mimeographed from typescript. Folded and saddle-stitched.

In spite of S.E. Sprott's invocation to God in his opening editorial, that he did not intend *Apollo* to "see the light" (No. 1 July 1963, p. 12), it eventually did. The editor's self-proclaimed desire was to address the "abominable state or rather absence of a local literary press" in Halifax. *Apollo* was defined as "an independent literary unperiodical that may appear from time to time on the subject of intellectual significance for discussion in Halifax." Satirical in character, the magazine was a short-lived vehicle for Sprott's own mock-Augustan satires. Sprott also featured the work of John Fraser, Douglas Lochhead, James Bell and Mark Gordon.

blewointment.⁵⁶ Vancouver, British Columbia. No. 1 October 1963 - [No. 16], December 1973//.⁵⁷ Sixteen issues. Irregular.

Editors: bill bissett, Martina Clinton and Lance Farrell.⁵⁸

Format: Early issues: 35cm x 21.5 cm; later issues varied in size. Mimeographed from typescript or hand-lettered. Stapled.

Perhaps the most unpredictable, original, and, surprisingly, eclectic little magazine to appear since 1960, *blewointment* was founded in 1963 by bill bissett and a small group of young Vancouver poets (the original group included Martina Clinton, Lance Farrell, Gerry Gilbert, John Newlove and others). The group known as the "downtown poets" were set apart both geographically and philosophically from the two other main literary groups in Vancouver at the time. These were two rival magazines — *Tish* and *Prism*; both, however, were housed in the English Department at the University of British Columbia.

As early as 1962 bissett was working with experimental forms later recognized as concrete and visual poetry. They were poetic forms virtually unknown in Canada at the time. bissett found it increasingly difficult to find magazines which would publish his work. He decided therefore, to found a magazine to publish his work and like-minded poets. As he explained to Barry McKinnon in a 1985 interview, "we were unable to get published anywhere else because mainly of how we were involving the visual component in writing. This was at the time very unfamiliar to other people, who were very fine writers, and couldn't see that element as part of the poem" ("Interview", p.74).

Until 1965, *blewointment* was the only outlet for the concrete poetry movement in Canada. In 1965 bp Nichol and David Aylward founded *Ganglia* in Toronto. Together bissett and Nichol emerged as *the* publishers of concrete/visual poetry in Canada during the sixties (both in their respective magazines and small press publications). In 1963 bill bissett and lance farrell

⁵⁶ The title was selected at random from the dictionary. Blewointment is a pharmaceutical term: an ointment containing 10% of finely divided mercury, used in treating pediculosis, or the state of being infested with lice. Of course, the connotation of "blue ink" cannot be ignored.

⁵⁷ The complete run of *blewointment* is as follows: Vol 1, No. 1 (October 1963); Vol. 1, No. 2 (December 1963); Vol. 2, No. 2 (April, 1964); Vol. 2, No. 3 (August 1964); Vol. 2, No. 4 (September 1964); Vol. 3, No. 1 (November 1965); Vol. 4, No. 1 (Summer 1966); Vol. 5, no. 1 (January 1967); Vol. 9, No. 1 (June 1967); Vol. 5, No. 2 (August 1968); Fascist Court [1970]; Occupation Issew (August 1970); Oil Slick Speshul (1971); Th Com bind Blew Ointment Open Picture Book Nd Th News (December 1972); Poverty Isshew (March 1972) and What Isint Tantrik Speshul (December 1973).

⁵⁸ According to the the first issue (1963), John Newlove and Jeremy (Gerry?) Gilbert were listed as the magazine's co-editors.

purchased a second-hand gestetner upon which they produced the first issue of the magazine dated October 1963. From that moment on until December 1973, bissett and his co-editors edited, mimeographed and collated sixteen issues of the magazine. Each issue was whimsical, large and bulky (some issues could run from the slight 35 pages of the *Oil Slick Speshul* to the hefty 168 pages of Vol. 3, No. 1 1965), and individual numbers could include a plethora of inserts and tipped-in material.

Never a local affair, *blewointment*, like the concrete poetry movement itself, was international in scope. Paradoxically, bissett never turned the magazine into an exclusive vehicle for experimental poetry. He adopted an eclectic selection policy publishing some of the finest younger Canadian poets of the sixties who were working in conventional forms.

Print run varied from 500 to 700 copies per issue.

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EDGE: An Independent Journal. Edmonton, Alberta/Montreal, Quebec. No. 1 Autumn, 1963 - No. 9, Summer 1969//.⁵⁹ Nine Issues. 2x.

Editor: Henry Beissel.⁶⁰

Format: 23 x 15 cm. Typeset and printed offset. Perfectbound. Cover designed by Norman Yates (Nos. 1 - 7,9); Dennis Burton (No. 8). Illus.

From the outset, Beissel had intended *Edge* to be a controversial and uncompromising journal of dissent. In the first three issues of the magazine, Beissel published two articles, which critically examined the Social Credit government of Alberta. Several members of the governing party, in particular, took offence at the content of the articles and the result was the eruption of a controversy which had members of the social credit party call for the suppression of *Edge*, because the magazine was considered "filthy trash" and was "undermining the morals" of Alberta's youth, especially university students. The situation became all the more absurd and tragic when a young Alberta High School teacher, Raymond Hertzog, was caught in the cross-fire between Beissel and the government and was forced to resign because he had introduced copies of the magazine to his senior high school class. Beissel revealed the details of this sad case in his exposé "The Hertzog Case" (No. 4 1964).

It was from his perspective on the "edge" of contemporary society that Henry Beissel levelled his sights and fired his verbal volleys through the medium of critical articles, satire, poetry, fiction, book reviews and visual arts. The magazine was decidedly international in character. Beissel frequently published work in translation including French, German and Viet Nameese. For example, Beissel was a champion of the expatriate German poet Walter Bauer whose work often appeared in *Edge*. A number of the rising modernist Quebecois poets of the 60s were published in the magazine as well; among others these contributors included: Paul Chamberland, Roland Giguère, Gerrard Godin, André Major and Jean-Guy Pilon.

Well-designed and printed, Nos. 1 to 7 averaged 125 pages in length, No. 8 ran to 148 pages and the final issue, No. 9, ran to 176 pages. The range of critical articles published in *Edge* is impressive and reflects the political and

⁵⁹ The first four issues of *Edge* were published in Edmonton, Alberta. In 1966, however, Henry Beissel joined the faculty of English at Sir George Williams University in Montreal; as a result, the four subsequent issues of *Edge* were published jointly in Montreal where Henry Beissel carried on the editorial duties, and Edmonton where the business manager of *Edge* managed the magazine's business affairs.

⁶⁰ The magazine's associate editors included: Edward J. Rose, Manfred H. Rupp, Edward A. Lacey, Ian Sowton, Harry Wolfarth, Ian Adam and Léandre Bergeron.

social concerns of the age including: politics, education, censorship, Canadian nationalism, the North and the War in Viet Nam to name a few of the subjects covered. A practising poet, Beissel succeeded in attracting contributions from some of Canada's finest young and established writers. This eclectic group included: Margaret Atwood, Earle Birney, Clark Blaise, George Bowering, Gregory Cook, Kenneth Heitz, Joy Kogawa, Irving Layton, Barry Lord, Pat Lowther, Gwendolyn MacEwan, Tom Marshall, Bryan McCarthy, John Newlove, Alden Nowlan, Joe Rosenblatt, F.R.Scott, Ian Sowton and Ian Young.

Bibliography:

Burke, Ann. "Edge Magazine." *Poetry Canada Review* 10.3 (1989): 20.

SUM: A Newsletter of Current Workings. Albuquerque, New Mexico. No. 1, December - No. 7, April 1965//. Seven Issues. Irregular.

Editor: Fred Wah.

Format: 28 x 21.5 cm (No. 1); 21.5 x 18 (Nos. 2-3) 35 x 21.5 cm (Nos. 4-7). Mimeographed from typescript. Side-stapled.

Another *Tish* poet to venture into magazine editing after his departure from the University of British Columbia was Fred Wah. While a graduate student at the University of New Mexico and later at the State University of New York at Buffalo, Wah edited the little magazine *Sum: A Newsletter of Current Workings*. In many respects, it was a collaborative venture which included Canadian Fred Wah and three Americans: Ken Irby (New Mexico), Ron Loewinsohn (San Francisco), and John Keys (New York). Hence it seemed appropriate that on the cover of *Sum*'s first issue, Wah reprinted a quote from Henry David Thoreau's Journals, 1849: "the frontiers are not east or west, north or south, but wherever a man fronts a fact."

Fred Wah edited four general issues: 1, 2, 3, and 7; these included work by American and Canadian poets. John Keys edited the fourth issue subtitled "Writing from New York", and Ron Loewinsohn edited the sixth issue representing new work from San Francisco. British poet Andrew Crozier, who was studying in Buffalo, edited the fifth issue, which was a collection of new poetry by thirteen English poets. *Sum* disregarded national borders like so many little magazines before and after; its function was to publish recent work by an international network of poets.

talon. Vancouver, British Columbia. Vol 1, No. 1, 1963 - Vol. 5, no. 1, 1968//. Seventeen issues. 4x.

Editors: Anne Cook and Hugh K.M. MacDonald (founding editors), David Robinson (2.1-5.1), Elizabeth Volkoff (2.1), Janie McElwee (2.2-3.3.) and Jim Brown (3.4-5.1).

Format: 20.5 x 14 cm. Vol. 1, gestetnered from typescript; Vols. 2-5, printed offset from typescript. Folded and side-stapled.

Founded in 1963, *Talon* was for several years a student literary magazine published by a Vancouver youth community project. According to an editorial note published in the third issue, the magazine was self-described as an "independently published magazine of students' literature" (1.3). Several issues were published with the assistance of Junior Achievement of British Columbia which lent *Talon's* editors the use of the organization's gestetner machine. From 1963 to 1965 the magazine was unremarkable. Then under the editorship of Janie McElwee and David Robinson, *Talon* emerged in the midst of the fractious Vancouver poetry scene as a non-partisan vehicle for the new generation of British Columbia poets eager to publish their work. By adopting an eclectic editorial position, *Talon* bridged the Black Mountain poetics of *Tish* with the avant-garde experiment of *blewointment*.

With the departure of editor Janie McElwee in 1965, Jim Brown, a young B.C. poet who had published some of his first poems in the magazine, joined David Robinson on the mast-head as co-editor of *Talon*. Editors Robinson and Brown eschewed editorials and reviews, devoting the pages of the magazine to creative work. With volume four, the editors were publishing not only Vancouver poets, but poetry contributions from across Canada. In 1968, the final issue appeared (5.1); it featured work that was read at that year's Festival of the Contemporary Arts held at the University of British Columbia. After five years of regular publication the decision was taken to cease publication of the magazine altogether. Having ventured tentatively into book publishing in 1967, (*Talon* had co-published several poetry chapbooks with the Vancouver small press Very Stone House), editor David Robinson devoted his time and energy to his newly founded small press: Talonbooks.

VOLUME 63: A Biannual of Poetry. Student Board of Publications, The University of Waterloo, Waterloo, Ontario. No. 1, December 1963 - No. 6, Winter 1966/67//. Six issues. 2x.

Editors: Founding editors: Nelson Ball and S.G. Buri, Jan Bartels (No. 6).⁶¹

Format: 23 x 15 cm. Typeset and printed offset. Folded and saddle-stitched. Cover design by George Roth. Illus.

Under the editorship of Nelson Ball and S.G. Buri, *Volume 63* was a student sponsored literary magazine that published an eclectic range of poetry. With the appearance of each issue, the editors placed increasing emphasis upon originality and experiment. Editorializing was kept to a minimum; in fact only one editorial statement appeared, at the end of the first issue. The editors, Ball and Buri, wrote: "We believe that no amount of sincerity - and there is perhaps too much of it - can replace literary competence, the main channel of sincerity or any other attitude of the author towards his work. We would not mention sincerity at all, were it not for the fact that it is often used to excuse dullness and bad writing. . . . In the foreword to *Balls For a One-armed Juggler* Irving Layton asserts that there is no poet now practising in English 'whose lines have entered the misery and crucifixion of our age.' The editors of *Volume 63* want to see poetry that remedies this situation, poetry that takes into account the military, psychiatric, political, economic, sexual and moral climate of the late twentieth century. OUR age requires a new poetry. These are a few such poems in this issue, we should like more" (73-74).

Handsomely designed by George Roth, *Volume 63* appeared six times between 1963 and 1967. Each issue averaged fifty pages in length. The editors demonstrated a fine degree of editorial competence publishing the work of ninety-eight contributors. Contributors included not only students but also members of Canada's poetry avant-garde of the middle sixties. In the fifth issue, New York poet Carol Bergé was invited to edit a Special New York poets section, which added an international character to the magazine. In 1964 S.G. Buri graduated from the University of Waterloo, leaving Ball to edit the fourth and fifth issues which appeared in 1965 and 1966. By this time Nelson Ball was deeply involved in another publishing project, Weed/Flower Press, through which he published and mimeographed the little magazine *Weed*. In 1966-1967, Jan Bartels edited of the final issue of *Volume 63*.

The print run of the first issue was 1000 and by the fourth it had been reduced to 300 copies.

⁶¹ American poet Carol Bergé guest edited the New York Section which appeared in the fifth issue.

1964

CATAPULT. Montreal, Quebec. Vol. 1, No. 1, Winter/Spring 1964 - No. 2, Summer 1964//. Two Issues.

Editors: Seymour Mayne and Harvey Mayne.

Format: 28 x 21.5 cm. Mimeographed from typescript. Stapled upper left-hand corner.

The message was clear on the cover of the magazine: "*Catapult* bumps off *Cataract*." The latter magazine edited by the trio of Leonard Angel, Kenneth Hertz and Seymour Mayne had folded after the third issue in 1962. The promised fourth issue never appeared, but the material for that issue seems to have found its way into the new magazine a year and half later in early 1964. One clue was that the editors of *Catapult*, now Seymour Mayne and Harvey Mayne, described the first issue as the "*Cataract* memorial issue." The Maynes managed to produce two issues during 1964, and then the magazine as quickly folded. Despite a penchant for off-beat humour — for example, Leonard Cohen was named the magazine's patron saint, and readers were promised that the next issue would be a parody issue — it never materialized. However, the two issues of *Cataract* were notable for the publication of recent work by several esteemed members of the English-Montreal poetry community: John Glassco, Irving Layton, F.R. Scott, Leonard Cohen, and from the Eastern Townships Ralph Gustafson. Work by Milton Acorn, Alden Nowlan, and Earle Birney also appeared in *Catapult*. After the magazine folded in the summer of 1964, Seymour Mayne headed west to Vancouver to pursue graduate studies at the University of British Columbia. By 1966 he was actively involved in the small press publishing scene in Vancouver. In 1966, Mayne and poets Patrick Lane and Bill Bissett co-founded the small press: Very Stone House.

IMAGO. Calgary, Alberta; London, Ontario; Montreal, Quebec; Vancouver, British Columbia.⁶² No. 1, [February 1964] - No. 20, (October 1974)//. Twenty issues. Irregular.

Editor: George Bowering.

Format: 21.6 x 14 cm.⁶³ Offset from typescript. Folded and saddle-stitched. No. 20 Typeset and printed offset. Perfectbound.⁶⁴

Following his experience as a contributing editor to *Tish*, George Bowering founded in 1964 the magazine *Imago*. This magazine was in part guided by the editorial spirit which had moved *Tish*: experiment, new forms, Black Mountain, Beat, and San Francisco poetry. The difference was that *Imago* was a vehicle for the long poem or poem series. Bowering stated his editorial purpose in *Imago* No. 1: "To image is to make it all appear. To this reader that is a meaning, image a verb. *Imago* an old word for imitation. It is also a word for what you have at the end of metamorphosis. Not a wing, not a thorax — the whole thing, changes and develops. This *Imago*, the magazine, is interested in the poem (or in this issue, to include Fielding Dawson's "Kings Think") as poem more than poems. It is intended, more than can be seen in this No. 1, for the long poem, the series or set, the sequence, swathes from giant works in progress, long life pains eased into print! Blake's 'Marriage of Heaven and Hell' welcome" (p. 2).

The magazine was financed by Bowering and was edited and printed in four separate cities: Calgary, London, (Ontario), Montreal and Vancouver. *Imago* was international in scope and included the work of seventy-two contributors from Europe, the United States and Canada. A typical issue: No. 5 was 44 pages in length, and included work by six poets: Finnish poet Matti Rossi, "The Trees of Vietnam" (trans. Anselm Hollo); American poets Paul Blackburn, "7th Game : 1960 Series;" and Margaret Randall, "To Answer Your Question;" Canadian poets Al Purdy, "I Think it was Wednesday;" John Newlove, "Letter Two;" and Victor Coleman, "The Birth : A Death." On occasion, Bowering exercised his editorial freedom and devoted individual issues to the work of a single poet; they included the following six works:

⁶² Peripatetic, like its editor, *Imago* was edited and printed in four different cities. Issues 1-6 were issued from Calgary, issue 7 appeared from London, Ontario, 8 through 14 were edited in Montreal and issues 15-20 were edited from Vancouver.

⁶³ On average these were the dimensions of all *Imagos*, with the exception of No. 20 which was a much larger size: 29.1 x 18.4 cm.

⁶⁴ The final issue of *Imago* was lavishly produced (it was, in a sense, Bowering's tribute to the magazine's contributors). In comparison with the earlier economically printed issues of the magazine, *Imago* Twenty was typeset and designed by Dwight Gardiner and printed by Gordon Fidler.

Lionel Kearns, *Listen George* (No. 3 1965); Frank Davey, *The Scarred Hull* (No. 6 1966); David McFadden *The Salad Maker* (No. 9 1968); George Bowering, *Sitting in Mexico* (No. 12 1970); Victor Coleman, *Back East* (No. 15 1971); and Brian Fawcett *Five Books of a North-manual: A Linear With Revisions* (No. 197).

Sticking to his plan, Bowering printed only twenty issues of the magazine. The final issue was a handsome tribute to the magazine's many contributors; the issue was published by Vancouver's Talonbooks. In an allied venture, Bowering began a prose series published under the title *Beaver Kosmos Folios*. Eight titles were published between 1969 and 1974. By devoting his magazine to the long poem and poem series in 1964, Bowering was striking out in a new direction for Canadian little magazine publishing. A decade, after the final issue of *Imago* had appeared the "long poem" was in vogue in Canada. The genre attracted many poets and became, frequently, the subject of critical discourse across the country.

The average print run was 250 copies per issue; 500 copies of No. 19 were printed and *Imago* 20 was produced in a run of 1000.

ISLAND. Toronto, Ontario. No. 1, September 17, 1964 - Nos. 7/8 [1966]//.⁶⁵ Eight issues. 4x.⁶⁶ Superseded by *Is* (1966).

Editor: Victor Coleman.

Format: 22.5 x 17.7 cm. Mimeographed from typescript (1-5). Side-stapled and reinforced with coloured binding tape. Published by Island Press.

In 1964, at the age of twenty, Victor Coleman was a familiar figure in Toronto's literary underground. His first exposure to the new developments in poetry was partly through Raymond Souster's celebrated Contact Reading series held at the Isaacs Gallery in 1961/62. After the Contact Series folded in April 1962, Coleman became a regular at the Bohemian Embassy. His interest in poetry continued when, in the fall of 1962, Coleman hosted a poetry and jazz radio show on Toronto radio station CHFI; the program ran for eight weeks until it was cancelled (because of a listener's complaint.) In April 1963, as a result of a financial crisis at the Bohemian Embassy, Coleman became a part shareholder in the coffee house, and one of the first things that he did was to take charge of the weekly poetry readings. As a poetry impresario, Coleman invited a number of young poets to read at his series; these same poets would later represent the "new wave" in Canadian poetry of the sixties. In 1964 Coleman discovered that he was a neighbour of poet and publisher Raymond Souster; he contacted Souster and expressed to the senior poet his desire to start a little magazine. Souster obliged the twenty year old by showing him copies of his little magazines *Contact* and *Combustion* and copies of several influential American magazines of the Fifties including Cid Corman's *Origin* and *The Black Mountain Review*. Using these as models, and with his knowledge of the Toronto poetry scene, Coleman promptly founded Island Press and *Island*, an international mimeographed little magazine of poetry.

To determine Coleman's editorial policy it is necessary to infer from the contributors Coleman chose to publish. The connections were with the so-called New American poets; the work of the *Tish* group is in strong evidence as well as that of members of Toronto's avant-garde. Admonishing potential contributors, Coleman advised them to read the magazine first before submitting work. Choosing a rectangular format, Coleman produced eight

⁶⁵ Victor Coleman paid homage to Raymond Souster's contribution to Canadian poetry and little magazine publishing when he invited Souster to edit *Island* 6, which was co-published under the joint title of *Island* 6/*Combustion* 15 [January 1966]. The dates of the other issues of *Island* are as follows: No. 1 (September 17, 1964); No. 2 (December 17, 1964); No. 3 (March 17, 1965); No. 4 (June 1965), No. 5 (June 1965); No. 6 [January 1966] and Nos. 7&8 [1966].

⁶⁶ Though intended to appear on a quarterly publishing schedule, the magazine appeared irregularly

issues (in seven volumes). Two of the eight were devoted to the work of a single poet. *Island 4* was published as Fred Wah's first book *Lardeau*, and *Island 5* was devoted to the work of a Buffalo New York poet, Stephen Rodfer's *The Knife*. Coleman paid tribute to Souster by inviting him to edit the "final" issue of *Combustion* [15], (six years after Souster had folded the magazine), as *Island 6*. The ambitious final double issue (Nos. 7/8) in many respects complements *New Wave Canada* (1966), the Contact Press anthology edited by Raymond Souster. The issue included work by the New Wave poets (as well as the sampler *New Wave Canada Portfolio*).

Contributors to the magazine included, among others, Canadian poets John Newlove, Gwendolyn MacEwan, R.S. Lane, Victor Coleman, Frank Davey, Raymond Souster, George Bowering, Joe Rosenblatt, Al Purdy, Robert Hogg, Seymour Mayne and David Cull; American poets Gilbert Sorrentino, Tom Clark, Ron Loewinsohn, Joel Oppenheimer, Theodore Enslin, Robert Kelly, Stephen Rodfer, Diane Wakoski, Paul Blackburn, Ron Loewinsohn, Ron Caplan, Richard Clarke, Harvey Bialy, and Jonathan Greene; British poet Andrew Crozier, Scottish poet Gael Turnbull, and Finnish poet Anslem Hollo. Victor Coleman's *Island* experience served as his editorial proving ground preparing him for his next move over to Stan Bevington's newly founded publishing and printing adventure: the Coach House Press. It was from there that Coleman produced his new magazine *Is*.

The magazine was printed in editions of 350.

Bibliography:

Drumbolis, Niki. *A Modern Air Twenty/20: Back Lane Notes on Small Press in Canada with an Emphasis on Independence and Self-Production*. Toronto: Letters, [1991].

LIMBO. Vancouver, British Columbia. Vol. 1, No. 1, February 1964 - Vol. 2, Nos. 7/8, November 1967//. Nineteen issues. 12x.

Editor: Murray Morton.

Format: 20 x 14 cm. Typeset and printed offset. Folded and saddle-stitched. Covers designed by Frances Robinson. Published by the Neo-surrealist Research Foundation.

Created by Murray Morton, *Limbo* was the official publication of the Neo-Surrealist Foundation based in Vancouver. At the time Morton edited the magazine he was a lecturer at the University of British Columbia. An eccentric publication, the magazine included a peculiar mixture of the serious and the comic — all inspired by Morton's preoccupation with surrealism. A strong British current ran through the magazine, also a reflection of Morton's predilection. He managed to solicit several essays by George Woodcock, one of which was on the subject of British surrealist writers of the thirties and forties. Expensively produced, many issues came covered in embossed foil wrappers. Contents included essays, polemics, fiction and poetry.

PRISM INTERNATIONAL: a Journal of Contemporary Writing.⁶⁷ Department of Creative Writing, University of British Columbia. Vancouver. Vol 4. No. 1, 1964. 4x.⁶⁸ +

Editors: Earle Birney (1964-65), Jake Zilber (1966-1973), Michael Bullock (1973-74, 1976-1977), C.J. Newman (Acting Editor 1975, 1977-1978), George McWhirter (1977-1978), Dona Sturmanis (1978-1979), Peter Crowell (1979-1981), St. John Simmons (1981), John Schoutsen (1982), Brian Burke (1982-1983), Richard Stevenson (1983-1984), Michael Pacey (1984-85), Steven Noyes (1985-86), Wayne Hughes (1986-87), Mike Peddic (1987-88), Janice McKenzie (1988-1989), Debbie Howlett (1989-1990), Blair Rosser (1990-1991) and Roger Cove (1991-1992).

Format: 22 x 15 cm. Typeset and printed offset. Perfectbound. Illus.

⁶⁷ After twenty-three years, the magazine's subtitle was changed to "Contemporary Writing From Canada and Around the World," thus reaffirming the magazine's international perspective.

⁶⁸ From 1964 to 1965 *Prism International* appeared as a quarterly; from 1966 to 1977 it was a triannual, and it changed again in 1977 until 1981 when it was published as a biannual. It resumed publishing on a quarterly basis with Vol. 20, No. 1 (Autumn 1981).

From the ashes of *Prism* (1959-1963) arose *Prism International* in 1964. Edited and published from within the Creative Writing Department at the University of British Columbia, it has been for almost thirty years one of the first-rank eclectic academic-based creative quarterlies published in Canada. Until 1979, the magazine was edited by members of the faculty. This group includes Earle Birney, Jake Zilber, Robert Harlow and Michael Bullock. Since then, *Prism* has been edited by a succession of annual student editors.

The subtitle — "international" — accurately defines the editorial scope of *Prism*. Works in translation from writers from around the world have appeared in the magazine, but for the most part, the magazine has continued to publish the work of Canadian writers (and a catholic lot they have been). In particular, the magazine's editors have been especially supportive of younger Canadian writers; for example, several issues have been devoted to poets under thirty. *Prism* publishes poetry, fiction and occasionally graphics, but continues to avoid critical articles.

See also *Prism* (1959).

RIVERSIDE QUARTERLY. Saskatoon, Saskatchewan. Vol. 1, No. 1, (August 1964) - Vol. 6, No. 1, (1974)//. Twenty-one issues. 4x.

Editor: Leland Shapiro.

Format: 21.2 x 14.1 cm. Typeset and printed offset. Folded and saddle-stitched. Illus.

While at the University of Saskatchewan, California native Leland Shapiro edited and published his science fiction magazine, the *Riverside Quarterly*. Shapiro published his magazine from Saskatoon between 1964 and 1974, after which time he ceased publication and moved to New York city. In his third issue, Shapiro revealed in an editorial the model upon which he based his magazine: "To those acquainted with the geography of New York City and with the current 'Little' magazines our title will not be a mystery. Just as Riverside Drive follows the Hudson River, so the R[iverside] Q[uarternly] proposes to emulate the *Hudson Review*, possibly the best literary magazine, and perform the same office for fantasy and science fiction that the *Hudson Review* does for literature in general" (87).

In his bid to emulate his New York model, Shapiro published a variety of articles, poems, fiction, and copious magazine and new book listings in each issue. Like its readership, *Riverside Quarterly's* contributors were drawn from across North America. Notable Canadian contributors to *Riverside Quarterly* included Padrig O'Broin, Andreas Shroeder, Fred Candelaria, Stephen Scobie, Wayne Stedingh, John Newlove, David Ketterer and Douglas Barbour.

1965

CYCLIC AND SUPPLEMENT. Montréal, Québec. No. 1, June 1965 - No. 4 1967//.Four Issues.⁶⁹

Editor: Ronald Hallis.

Format: 28 x 21.5 cm. Typeset and printed offset. Folded and saddle-stitched. Designed by Beverly Light.

In 1965 Ronald Hallis founded *Cyclic*. Perhaps a better name could not have been chosen, because English-Montreal was experiencing, for the first time in a decade, a cyclical dearth in literary magazine activity. Louis Dudek's *Delta* was appearing sporadically, *T.I.T.*, *Cataract* and *Catapult* were moribund, and *Yes*, founded in Montreal by Michael Gnarowski, was being published from Lakehead University in Northern Ontario. Of course there were student literary magazines, Sir George Williams' *Prism* and McGill's *The Forge*. In creating *Cyclic*, Hallis intended to bring a new seriousness to the Montreal literary publishing scene and to Canada as well. Believing that poetry as an art form was in decay, the editor asked in his first editorial: "Has the poetry that once expressed philosophies, and philosophy that once inspired poetry, disappeared? Social and spiritual problems have been all but abandoned for entertaining quipping, impotent satire, weak irony, and candid snippets of boredom and foolery. The voice once regarded as truth and moral emanation has become in many ways, like 'Abstract art', and as Picasso can paint a defunct bull on a vase, so can some established writers moo, and say, 'There's more where that came from'" (p. 1).

By founding *Cyclic*, Hallis hoped to place literature on renewed humanistic foundations: "It is the purpose of *Cyclic* to print the serious creations of artists. To the writers who do or are planning to uphold themselves before Canada, I would like to wish astronomical fame and success. In the meantime, *Cyclic*'s champagne bottles will remain corked, being concerned mainly with a resuscitating of art in literature rather than a revival of vaudeville" (p. 1). One means of doing so was by engaging in debate, and Hallis planned with the second issue to begin a feature called "The Arena" in which writers would be invited to express controversial opinions freely; unfortunately it never got off the ground. Otherwise, the pages of *Cyclic* were devoted to poetry, fiction, the occasional essay and interviews. Among the notable contributions to *Cyclic* were Dorothy Livesay's long poem "Zambia" in the first issue and an early work by British Columbia poet, Pat Lowther, in the second issue.

⁶⁹ The fourth issue, or Vol. 1, No. 4 was issued as a poetry supplement in tabloid format.

EBO VOICE: The Negro in Art, Literature, Music and Drama. Toronto, Ontario. No. 1, 1965 - No. 4 Sept 1965//. Four issues. Irregular.

Editors: Yvonne Bobb, Lennox Brown and Austin Clarke.

Format: 35.6 x 21.5 cm. Mimeographed from typescript. Stapled top centre. Published by the Ebo Society.

The *Ebo Voice* was a little magazine conceived from within Toronto's Black community. Although only a handful of issues were produced, the mere fact that it was conceived and published is remarkable. Unlike the quarterly *Expression* (1965-1968), which was a political/cultural magazine published by The Negro Citizenship Association of Montreal, *Ebo Voice* was concerned with black literature in Canada. Co-editor Austin Clarke, a novelist who wrote the eloquent editorial statement published in the second issue of the magazine, argued: "One of the reasons for founding the Ebo Society was that we felt the black man was not amply represented in literary and artistic endeavours in this country, in such a way as to reassure him of his proud capabilities. Even today, his contributions and endeavours are taken more in their racial aspect than in their purely artistic value. Ebo Society wants to put an end to that. We are going to assist in showing the black as an artist. But at the beginning, we have to identify him, since previously, there was neither mention of him, nor awareness of his existence. We therefore felt it necessary to say black writer, or black actor, whenever the occasion arose. We use black as some people use European. Since the latter epithet is not offensive to most, we feel the former epithet ought not to be offensive to any. We would therefore over-look any insinuations as to our nationalistic or racist tendencies as blatant misapprehension of our purpose. Our purpose still is to project the black man in art as an essential part of the creative force of this society. But we hope to show what part others are playing in their stultifying environments. We shall not rest until this dream becomes a reality" (n.p). In the fourth issue work by Jan Carew and Mervyn Procope appeared, along with excerpts from John Robert Colombo's *The McKenzie Poems*.

GANGLIA 1st Series and 2nd Series. Toronto, Ontario. Series 1: No. 1, 1965 - No. 8, [1967]//. Series 2: No. 1, 1971 - No. 2, 1971//. Ten issues. Irregular.

Editors: bp nichol and David Aylward (1st Series); Paul Dutton, Carol Giagrand, Rah Smith, John Riddell, Rene Young and Pearline Beaton (2nd Series issue 1); Paul Dutton and Carol Giagrand (2nd Series issue 2).

Format: 28 x 21.5 cm. Mimeographed from tpyescript. Side stapled (reinforced with tape along spine.)

There is no better introduction to *Ganglia* than bp Nichol's capsule account of the origins, editorial purpose and design considerations which went into publishing the first concrete poetry magazine in Toronto, and the second in the country as a whole, preceded only by bill bissett's Vancouver avant garde little magazine *blewointment*. Nichol recalled: "David Alyward & i began *Ganglia* when we were both working at the U of T library. the idea was to have a mag that published the poetry and prose one or the other of us saw as not getting the exposure it should. in my case this meant a number of west coast writers including, particularly, bill bissett, martina clinton, red lane & judy copithorne. we made certain design decisions viz. no text piece by one writer would ever appear facing a piece by another writer. this meant you were always confronting the writer & their writing in their own context & not in that hodge-podge which is the usual little mag page. as time passed the amount of work to be published began to surpass the amount of work published & David & i decided to bring the magazine to an end" (Nichol 1972, n.p.).

In truth, *Ganglia* persevered for at least one more series when, in 1971, experimental poet Paul Dutton (who was along with Nichol a member of the Sound Poetry group, The Four Horsemen), and three others published a second series of *Ganglia*. In 1972, Nichol had planned to edit a third series but it was never published. As for the first series, five issues were published, including two special issues: No. 2 *The 1962 Poems* (1965), poems by Red Lane with an introduction by George Bowering, and No. 4 bill bissett's collection *We Sleep Inside Each Other All* [1966]. From the perspective of 1972, Nichol provides a picture of the two editors' mood amid the reasons why *Ganglia* First Series ground to a halt in late 1966: "we really dug doing *Ganglia* for the first two years but then gradually our interest waned there seemed so many mags publishing more or less straight poems & really as far as publishing went we were less & less interested in that. The first Series of *Ganglia* died a lingering death. The 5th and 7th issues received truly pitiful distribution on our parts. We were discouraged with the whole business of subscribers who kept (rightfully we had to admit), demanding where their paid for copies were (as our publishing schedule regularly fell behind) of poems & the endless stream of self-addressed envelopes in fact of the whole business

aspect of it. Somehow that wasn't what we were interested in" (Nichol, 1972, n.p.). What Nichol, in fact, was devoting more time to was the production of his much more radical concrete publishing program: *grOnk*, which extended over a five year period and appeared in 64 individual issues.

Print runs averaged between 200 and 360.

Bibliography:

Nichol, bp, comp. *Ganglia Press Index*. Toronto: Ganglia Press, 1972.

OPEN LETTER.⁷⁰ Victoria, British Columbia / Toronto, Ontario / London, Ontario. Series 1, No. 1, 1965 - No. 9, 1969//. Nine issues. Ser. 2. 1. 1972 +

Editor: Frank Davey.⁷¹

Format: First Series 21.5 x 18 cm. Mimeographed from typescript. Folded and saddle stitched; Series 2: 22.2cm x 14.5 cm. Typeset and printed offset. Perfectbound. First Series: printed at the Royal Roads Military College, Victoria British Columbia. Second Series: printed at the Coach House Press.

Among the post-*Tish* magazines which have championed experimentation and challenged conventional critical paradigms since 1965 is *Open Letter*. The founder and principal editor of the magazine is critic and poet Frank Davey. The first series emanated from Victoria B.C., where Davey was a Lecturer at the Royal Roads Military College. The magazine ran for nine issues and appeared irregularly between 1965 and 1969. Like *Tish*, it was distributed free of charge to interested individuals and institutions on selection or application. Unlike the second series which has been devoted solely to critical theory, the first series, which published poetry, was closer in temper and content to *Tish*. Integral to the magazine's operation was the role of the associate editors: Fred Wah, George Bowering and David Dawson, who contributed "open letters" to Davey. The Wah, Bowering and Davey letters, and the others Davey chose to publish, set the subject and tone for each issue of the magazine. In the first issue, Davey stated: "*The Open Letter* is an attempt to combine within the pages of a periodical the features of both a symposium and a

⁷⁰ Subtitles include: *A Canadian tri-quarterly review of writing and sources* and *A Canadian Journal of Writing and Theory*.

⁷¹ In the tradition of *Tish*, there have been a number of guest and contributing editors to *Open Letter* during its twenty-seven year history.

debate. The subject will be poetry and its medium, language. The debaters will be the editors, myself, George Bowering, David Dawson, and Fred Wah — a foursome who once had much experience in arguing among themselves the course of poetry, but who now find themselves geographically apart — and, of course, the readers" (p. 3). Stimulating debate was not always easy, as George Bowering noted in the third issue: "I get the impression that everybody is trying to get me to be snarky or something; and I am conscious that *Tish* poets used to be arguing with other poets, and especially there were rivalries and disagreeable talking among the poets inside the group in Vancouver yore" (3).

The first series was unpredictable and less energized than Frank Davey may have hoped for. There were some surprises, like bp Nichol's letter defending the nascent concrete poetry movement in Canada against the criticisms of Frank Davey who found visual poetry incomprehensible. When the magazine's loquitors fell silent, poetry was published in the place of debate. In fact, the seventh issue of the magazine (1967) was devoted to David Dawson's long poem: "where the orders are."

After the publication of the ninth issue in 1969, Davey suspended *Open Letter's* publication and three years later Davey resumed publishing the magazine in Toronto where Davey was teaching at York University. Since 1972 *Open Letter* served as the theoretical oracle of the Canadian literary avant-garde and, appropriately, it has been published by the country's foremost experimental poets' press: Coach House.

Bibliography:

Godard, Barbara. "The Avant-garde In Canada: *Open Letter* and *La Barre du Jour*." *Ellipse* 23/24 (1979): 98-113.

Shannon, John. Rev. of *Open Letter*, 2nd Ser. *Margins* 7 (1973): 27-30.

OTHER VOICES: An Independent Quarterly of Poetry. London Ontario. Vol.1, No. 1, Spring 1965 - Vol. 10, No. 2, 15 November 1975//. Thirty-four issues. 4x.⁷²

Editor: Jane Johnson (Vol. 1-V, VII-X): Murray Boyce and Carolyn Denny (Vol. VI, 1971-72).

Format: 28 x 21.5 cm. Mimeographed from typescript. Side-stapled.

Other Voices was an outgrowth of the London's Poets' Workshop Guild, which was founded in 1961. The magazine's editor, Jane Johnson, served also as the workshop's director for 12 years, from 1966 to 1978. Johnson's editorship was interrupted in 1971 when Murray Boyce and Carolyn Denny took over editorial duties for one year, after which Johnson resumed the editorship in 1973. Boyce and Denny attempted to improve the appearance of the magazine during their brief tenure as editors by printing the magazine offset, but with Johnson's return the magazine reverted to its mimeographed format. As an editor, Jane Johnson represented the voice of eclectic moderation, and towards that end *Other Voices* was an honourable effort in the mould of the traditional.

After an impressive first issue which included poems by Raymond Souster, Padraig O'Broin, Colleen Thibadeau, Don Gutteridge, David McFadden, and R.A.D. Ford, the magazine never maintained this level of variety and intensity. However to, the magazine's credit, it did publish contributors from across Canada and the United States, and did vigorously support unknown and local London poets. In fact, a special *Other Voices* London Poets' Supplement was published in 1974. Contents included, apart from poetry, local poetry news and the occasional review. In addition to the special London Poets' Supplement, the magazine was involved in an important joint venture with American poetry magazine *The Human Voice* (3.4 1967/68); the result was a "Women Poets of Canada Anthology" (3.1, 1967). Poets published in this issue included, among others, Dorthoy Livesay, Margaret Atwood, Phyllis Gotlieb, Colleen Thibadeau, Joy Kogawa, Elizabeth Brewster and Joan Finigan. Not one to editorialize, Jane Johnson announced unceremoniously to readers of the thirty-fourth issue (10.2 1975), that this would be the last appearance of the magazine. Thus ended the ten year run of a magazine which was fond of describing itself as London, Ontario's "only poetry magazine."

⁷² In 1974, editor Johnson announced that *Other Voices* would now appear bi-annually, and the change in the magazine's publishing schedule was reflected in the newly adopted subtitle: *Other Voices: An Independent Bi-Annual of Poetry*.

1966

INTERCOURSE: Contemporary Canadian Writing. Montreal, Quebec. No. 1, Spring 1966 - Nos. 15/16, Spring-Summer 1971//. Seventeen Issues.⁷³ Irregular.⁷⁴

Editors: Founding editors — Raymond Fraser, Leroy Johnson; Al Pittman, Louis Cormier and Bernie Macdonald.

Format: 21.5 x 14.5 cm (1-7); 28 x 21.5 cm (8-15/16). Mimeographed from typescript. Folded and saddle-stitched. Published by Poverty Press.

Born in Newcastle, New Brunswick, Raymond Fraser moved to Montreal in the early 1960's to pursue his career as poet, writer and subsequently editor of the little magazine *Intercourse*. He later began the small press, Poverty Press. He shared the magazine enterprise with Leroy Johnson, who was a classmate of Fraser's while they were attending college together in Chatham, New Brunswick. Surrounding each issue of the magazine was certain degree of editorial chaos. If Fraser or Johnson were not present to edit the upcoming issue then it might be Al Pittman, the Newfoundland poet. The final two issues of the magazine were co-edited by the young Maritime poets: Louis Cormier and Bernie Macdonald (who at various times had been contributors), and Al Pittmann.

Fraser and Johnson adopted an eclectic if irreverent editorial policy. This latter characteristic did not go unnoticed. In the fifth issue the editors published a letter by Al Purdy who praises the mag's "light touch." Indeed this was symbolized by the richly ironic choice of the word 'intercourse' for the title, which caused alarm in some quarters, especially libraries. As an editor, Fraser managed to attract poems by some of the best poets in the country; in particular, young Maritime writers were well represented. During its run, Fraser and company published the work of 90 writers in the magazine. Fraser hoped to set *Intercourse* on a national footing by establishing a national network of *Intercourse* representatives. However after the eighth issue this scheme died. Apart from poetry, Fraser published fiction and short reviews. Unfortunately, the quality of the magazine's production did not match the contents; nevertheless, seventeen issues of the magazine appeared sporadically between 1965 and 1971.

⁷³ There were sixteen numbered issues of the magazine. An unnumbered issue, however, was published it was dated Fall (1967) and edited by Al Pittman.

⁷⁴ On the back cover of No. 1, the magazine is described as "Canada's Literary Eighthly," i.e., the editors intended to publish the magazine eight times a year; however, they failed in their objective. During the course of the magazine's four year run it appeared on average three times a year during the spring, summer and fall.

IRON. 1st Series and 2nd Series. Burnaby, British Columbia. 1st Series: 1966-1971//. 2nd Series 1973-1978//.⁷⁵ Twenty-One issues. Irregular.

Editor: First Series: Brian Fawcett. Other editors and guest editors include Neap Hoover, Cliff Andstein, Michael Boughn, and Alban Goulden. Second Series: Brett Enemark and Sharon Thesen. George Bowering.⁷⁶

Format: Varied.

Iron was founded in 1966 by a handful of students attending Simon Fraser, among whom was the poet Brian Fawcett. The young editor's original plan was to create "a permanent voice from Simon Fraser University." They were never to achieve their desired end — that role was assumed by Fred Candelaria's *West Coast Review*. But they did succeed in publishing the formative work of several now widely recognized Canadian poets. Throughout its history, *Iron* was an important alternative venue for West Coast poetry. Produced irregularly throughout its twelve year run, the magazine appeared in several phases. The first ran from 1966 to 1969 (No. 1- No. 7), and was published in Vancouver. During this phase, the magazine was guided by a bold irreverence expressed by Brian Fawcett in the magazine's first editorial: "*Iron* will try to run a narrow course between the pedantic, the artsy-craftsy and cultural therapy, that is, between premature or artificial ejaculation. Our hope is that in doing so a voice will be raised, however small, against artificial insemination" (n.p.).

A decade later, Fawcett reflected on the magazine's editorial policy in a 1976 interview: "The editorial [policy] that we pursued, or that I pursued . . . was that it was run on an open space basis - I guess that the predecessor of *Iron* I most admired was probably *Open Space* from San Francisco rather than say *Tish* or any other magazine around - which is, that the function of the magazine was to give a limited number of writers *ground* rather than to pretend somehow that you're making a public display" (122).

Fawcett's allusion to *Open Space* is significant because this was the magazine edited by an American, Stan Persky, who had moved to Vancouver in 1966 and was a student at Simon Fraser. In fact a strong Vancouver/San Francisco axis soon emerged in the magazine through the appearance not only of Persky but also of Robin Blaser who was a member of the Simon Fraser community.

⁷⁵ Series I, No. 1-9 (1967-69); commencing with the second series some issues were designated by name, "Spring Iron" (1971); "Bottom Iron" (1971); "Serious Iron" (1971); "Punk Iron" (1971); "Iron-High" (May 1973); "Iron Without Measure" (November 1976); "Iron Nooky" (November 1976); "David Iron" (1978) and "YMIR YAHK Review" (1978).

⁷⁶ George Bowering edited No. 20; the issue was titled: "David Iron." All the contributors to the issue had "David" as either their first or last name.

(Through Blaser, Jack Spicer made his entrance into the imagination of a generation of Vancouver poets).

During the first phase, *Iron* published work by Brian Fawcett, David Phillips, Sharon Thesen, Chuck Carlson, Neap Hoover, Stan Persky, Colin Stuart, Robin Blaser, Fred Wah, Gladys Hindmarch and Gwen Hauser. In fact, this was the core group of poets who continued to have their work published in the magazine until 1976. In 1969, the magazine's operation moved to Port Moody, B.C. where it continued to be published until 1978. In 1971, however, *Iron's* editors initiated a second series under the various titles of Spring Iron, Serious Iron, etc. At this time editorial responsibilities were shared amongst a group of individuals, and it is difficult to trace exactly who was editing which issue. The editorial function seemed to be lost in the realm of parody and hoax. Some issues were signed Norman Holmes Pearce, and it was during this time that Fawcett began to publish under the name of Gordon Lockhead. If the editing of the magazine during this period was scatological, the editors did manage to publish the magazine in a uniform design through seven issues. In 1976, the magazine entered its third phase when poet Brett Enemark assumed control of *Iron*. The result was a new series: *Iron II*. He produced five mimeographed issues between 1976 and 1978.

Under the auspices of *Iron*, Enemark published in 1979 mimeographed newsletter *NMBS*, which was launched as a critical response to former *Iron* editor Brian Fawcett's magazine *NMFG*.

Bibliography:

McKinnon, Barry. "Interview with Brian Fawcett." *West Coast Issue* ed. John Harris. Spec. issue of *Essays on Canadian Writing* 32 (1986): 122-133.

IS.⁷⁷ Toronto, Ontario. No. 1, [1966]-Nos. 19/20, 1976//. Twenty issues. Irregular.

Editor: Victor Coleman.⁷⁸

Format: Varied. Issues 1-12 published and printed at the Coach House Press. Issues 13-19/20 published by the Eternal Network Press.

Victor Coleman's magazine *Is* was originally planned as a supplement to his poetry magazine *Island* (1964-1966), and he intended to make it available to *Island* subscribers only. But soon after the appearance of *Is* No. 1 in 1966, Coleman suspended publication of *Island*, and devoted his attention to the new magazine. At the time, Coleman was deeply involved in the activities of the Coach House Press, where he served from 1967 to 1973 as the literary editor of the Press. In 1973 Coleman quit the Coach House Press, but continued to publish *Is* under his new imprint, the Eternal Network Press until 1976.

During the Coach House years, *Is* was quintessentially one of two house organs and was advertised as such. (At the same time, Coach House was also publishing David Rosenberg's *Ant's Forefoot*.) Both magazines were drawing upon a common pool of writers, all representative of the New Wave poets publishing in Canada and the United States, and many were influenced by surrealism and dadaism. At the centre of this movement was a doctrinal belief in the supreme role of the poet and artist, which led to charges of elitism. Coleman put this into practice. Unsolicited manuscripts were discouraged (and there is little evidence they were ever published). The contributors to *Is* were the familiar names of the Coach House stable of writers, which was the meeting place of the West Coast and Eastern Canadian experimental poets: George Bowering, Judith Copithorne, David McFadden, David Rosenberg, Victor Coleman, Frank Davey, Michael Ondaatje, Daphne Marlatt, Gerry Gilbert and bp Nichol, among others.

Under the dome of the Coach House Press, Coleman pursued the publication of *Is* with abandon. He employed the human, physical and metaphysical resources available to him at the press. Each issue was a unique adventure in offset and letter press printing, and unconventional by all standards. The style of the magazine was imbued with the prevalent hallucinogenic and pop graphic motifs of the sixties. After his departure from the Coach House Press, Coleman continued to publish the work of poets he had been publishing since 1964, but in comparison with the extraordinary Coach House

⁷⁷ Pronounced: 'eyes'.

⁷⁸ Victor Coleman was editor of the magazine; but some issues were guest edited: John Oughton No. 11 (1972), Victor Coleman and George Bowering Nos. 12&13 [1972], Penny Chalmers No. 14 (1973) and Ted Whittaker No. 15 (1973).

numbers, the final issues of *Is* were conventional. In 1972, Coleman began the practice of publishing guest-edited issues, the first of which was No. 11 (1972), a young writers' issue edited by John Oughton. Two years later, Coleman published an important all-women issue of (No. 14 1974), guest edited by Penny Chalmers (later Penny Kemp).

NEW: AMERICAN AND CANADIAN POETRY.⁷⁹ Trumansburg, N.Y. No. 1, September 1966 - No. 27/28, 1976//. Twenty-eight issues. 3x.⁸⁰

Editor: John Gill.⁸¹

Format: 21 x 16 cm (1-18); 22.5 x 15 cm (19-27/28). Mimeographed from typescript (1-8); Printed offset from typescript (9-18); Typeset and printed offset (19-27/28). Folded and saddle stitched (1-18); Perfectbound (18-27/28). Printed at the Crossing Press.

As unusual as it may seem, during the course of Canadian little magazine history of the past fifty years, there have been several transnational poetry magazines. Fred Wah's *Sum* is arguably the first, and the next collaborative magazine to appear was John Gill's *New: American and Canadian Poetry*. Others to have appeared are *The Ontario Review* (1971-), and *Cross Country* (1976-1983). As John Gill remarked in his first editorial: "The line on the map separating America from Canada speaks a political or national truth. But what of the larger poetic truths? Are Canadians and Americans essentially different? It's true that we pick up the local color of our environment, but it's equally true that our plains and forests, lakes oceansides and cities haunt us in similar ways; our psyches are kin. . . . Why *NEW*? Because the old magazines are not receptive to the best -- either because they play back only what they already know, or because they lack essential life and good taste, or . . . but you can supply plenty of reasons of your own. The truth remains that genuine poetry needs, as desperately as ever, a place to be shown. And *New* supplies one such place" (1, 1966: n.p.).

⁷⁹ After twenty-one issues, editor John Gill decided to drop the subtitle of the magazine; he stated in a brief editorial note that "We are also dropping our subtitle, American and Canadian Poetry. Our admiration for Canadian Poetry remains unabated - we will continue to print a great deal of it." (Nos. 22 & 23, Winter 1973/74: n.p.).

⁸⁰ With nos. 22/23 (1973/74), *New* appeared bi-annually until the final issue nos. 27/28 (1976).

⁸¹ Although John Gill, an American poet, was the editor of the magazine, several Canadian poets served as advisory editors. These included Earle Birney and Patrick Lane, among others.

Gill's Canadian advisory editors were at first Earle Birney (Nos. 1-13), and later Patrick Lane (Nos. 15-21). An eclectic group of Canadian poets appeared in *New*, starting with the first issue in which recent work by Earle Birney, Raymond Souster, and Eldon Grier was published. In the sixth issue, Seymour Mayne contributed a "Letter From Vancouver" which was an informative, sometimes gossipy account of the local publishing scene including references to his own press Very Stone House, Talonbooks, and Blewointment Press. Included in the seventh issue there was a special feature on "The Irvine Poets," who were young poets studying at the Writing Centre University of California, at Irvine; among the poets included in this group were two Canadians, Tom Wayman and Jim Bridge. In 1970, Gill arranged for the publication of a Special French-Canadian Issue: "L'Heure/Quebec's Hour" edited by Gilles Cormier and Michel Crevier. Contributors to this issue included Paul Chamberland, whose "Manifeste Des Enfants Libres Du Kebek" sets the tone. Among the other contributors were Raoul Duguay, Michel Garneau, Gerald Godin, and Nicole Brossard.

Several issues later, Fred Cogswell's translations appeared in No. 18. Robert Sward and Margaret Atwood were both printed in No. 20, including an excerpt from Atwood's work-in-progress "Survival." Other Canadians to appear in *New* included Fraser Sutherland, John Pass and bill bissett. In 1973, Gill dropped the subtitle "American and Canadian Poetry" and in subsequent issues he published the occasional Canadian poet, but not with the interest he had demonstrated in earlier issues. Indeed, his interest in the magazine was waning largely because of the increasing time he spent with the small press offshoot: New Books. Gill published three Canadian titles under the New imprint: *Playing the Jesus Game* by Alden Nowlan; *Year of the Quiet Sun* by Ian Young and *Newspaper Walls* by Patrick Lane.

Bibliography:

Peters, Robert. "Energy: The Crossing Press." *Margins* 9 (1973-74): 37-38, 64.

Schreiber, Ron. "One-family Operation: The Crossing Press." *Small Press Review* 18 (1973): 27-30.

up the tube with one i (open) - poems. North Burnaby, British Columbia. No. 1, 1966 - No. 4, 1967//. Four Issues. Irregular.

Editors: Patrick Lane and Chuck Carlson.

Format: 28 x 21.5 cm. Mimeographed from typescript. Side-stapled.

For observers of the Vancouver poetry scene in the 1960's, the single most important event to occur in the city was the founding of *Tish* magazine. In the years which followed, a succession of like-minded poets, emulators, imitators, and reactionaries took to the press or mimeograph machine to define the imaginative boundaries they intended to stake out as their own. The first recognizable departure from *Tish* was bill bissett's *blewointment* magazine; *Talon* soon followed, and then came Chuck Carlson and Patrick Lane's short-lived magazine of eclectic experiment - the periscopic *up the tube with one i (open)*. In contrast to *Tish*'s perceived group insularity, Carlson and Lane simply stated in the first issue that their magazine was there "for the purpose of providing an outlet for any poet doing new, experimental things with poetry. . . . It is our contention that a lot of young poets struggling for publication are doing work superior to a number of established ones" (n.p.). Poets to appear in *up the tube* included, apart from work by editors Chuck Carlson and Patrick Lane, bill bissett, Milton Acorn, Jim Brown, and Dorothy Livesay. According to an editorial note which appeared in the fourth issue [June 1967], Patrick Lane and Chuck Carlson announced their joint resignations as editors. It appeared as though the magazine was going to continue under a new editor but this did not come to pass.

WASCANA REVIEW. English Department, University of Regina. Regina, Saskatchewan. No. 1, 1966. 2x. +

Editors: Alwyn Berland (1966-1969), Bryn Davies (1970), H.C. Dillow (1971-1975), W. Howard (1976-1981), John Chamberlin (1982-83) and John Givner (1984-1990).⁸²

Format: 22.5 x 15 cm. Typeset and printed offset. Perfectbound.

One detectable trend in the 1960's was the founding of the academic literary quarterly, in contrast to the long established university quarterlies (*The Queen's Quarterly*, *The University of Toronto Review*, and the *Dalhousie Review* to name the three longest running and most prestigious). The academic

⁸² Since 25.2 (1990), Karen Smythe has served as the guest editor of the magazine.

literary review, often eclectic by nature, places emphasis upon publishing the "best" poems, stories, graphics, critical articles, and reviews solicited or submitted. Often academic literary quarterlies lend prestige to the parent institution, which funds, in whole or part, the magazine. Because the reputation of the university or college may be at stake, the editors of such magazines may have to sacrifice editorial independence for financial security. Appearing sporadically until the mid-sixties, *The Wascana Review* marks the beginning of a trend where a number of colleges and universities across Canada began to publish such a literary review. Alwyn Berland, the founding editor of *Wascana*, expressed in his "manifesto" the typical virtues of the academic quarterly, "The best manifesto for a new literary review must be itself. Here is the *Wascana Review*. Its aims are to publish the best poetry and fiction it can find; its editorial point of view is to seek impure criticism, written by men (not technicians) who aim to reach other men (not bibliographies). It is interested in the fine arts, not only printing, but when its contributors will allow it to be, in music and theatre as well. It addresses itself not to residents of Saskatchewan only, or of Canada, or of North America, but to what ever general audience our particular human voice will reach. The contributors of this issue are from many and different places, but they are able to speak to each other and to all of us. That is a beginning, let us continue." This is the editorial philosophy which has guided the magazine during its twenty-seven year history, a remarkable fact in itself.

Wascana has been edited by six editors who have, however, succeeded in placing their individual stamp upon the magazine. Under the editorships of Alwyn and Dillow, that is from 1966-1975, *Wascana* was primarily devoted to the publishing of poetry and fiction. The occasional piece of criticism appeared as well as the publication of symposiums, for example "On the University Today" (3.2, 1968), 9.1 (Spring 1974) Issue devoted to the publication of the papers delivered at "The Pacific Northwest Renaissance Conference", 12.1 (Spring 1977) "Victorian Studies" Papers published by the Victorian Studies Association of Western Canada, 13.1 (Spring 1979) Andre Malraux issue, papers presented at a symposium on Malraux.

Under Howard's editorship there was an increase in the number of critical articles, usually dealing with a subject under the broad spectrum of English literature. A typical Howard issue: 13.1 (Spring 1978): two critical articles, one by Lloyd Siemans on Hardy's poetry of optimism and another by William Andrews' on Stephen Crane's "The Third Violet; six short stories including one by Alexandre Amprimoz; poetry by, among others, Ken Cathers and Kenneth Radu. With the appointment in 1984 of John Givner as editor, *Wascana* adopted a more aggressively Western/Canadian persona. A new feature was added to the magazine: the interview. Among those who have been interviewed in recent issues are writers Guy Vanderhaeghe (19.1), W.P. Kinsella (20.1), Sharon Butala (22.1), South African short story writer Ernst

Havemann (22.2), English novelist Doris Lessing (23.2), and biographer Phyllis Grosskurth (24.1).

WEED: A Bimonthly of Poetry. Kitchener/Toronto, Ontario.⁸³ No. 1, January/February 1966 - No. 12, November/December 1967//. Twelve issues. 6x.

Editor: Nelson Ball.

Format: 21.7 x 18 cm. Mimeographed from typescript. Folded and saddle-stitched. Cover designed by Barbara Caruso. Published by Weed/Flower Press.

In 1966, poet, editor and publisher, Nelson Ball was simultaneously editing the sixth issue of *Volume 63* (his last issue as editor), and founding *Weed*, a mimeographed magazine of experimental poetry published by his newly formed Weed/Flower Press based in Kitchener, Ontario. Absent from the first issue was an editorial, manifesto, or statement of purpose. In certain respects, the new magazine was guided by the editorial precepts which had informed *Volume 63*, with the difference that the eclecticism of the earlier magazine gave way to an intensified search for and publication of younger, experimental poets (although an editorial eclecticism was evident, as the list of contributors reveals). A practitioner of the carefully crafted, minimalist poem, Ball employed similar methods in meticulously mimeographing each issue of *Weed* (an equal precision was employed in his press books).

Weed attracted work from not only North American poets but Europeans as well. Canadians published in *Weed* included Nelson Ball, bill bissett, George Bowering, S.G. Buri, Barbara Caruso, Bruce Cockburn, Victor Coleman, David W. Harris, William Hawkins, David McFadden, Seymour Mayne, John Newlove, bp Nichol, Joe Rosenblatt, Al Purdy, M.R. Appell, and Brad Robinson. American poets included Carol Bergé, Gerard Malanga, Diane Wakoski, Paul Malanga, Keith Wilson, Gary Johnston, Besmilr Brigham, David Sandberg, Carlos Reyes, and Margaret Randall, the American poet and editor living in Mexico. Others to appear include Hans Werner-Tolle, a German poet who was living in England, and South African poet Paul Williams. In issue No. 10 (July-August 1967), Nelson Ball announced that the magazine and press were moving to Toronto, from where the final two issues of the magazine were edited and published. But Ball's magazine editing days were not quite over; he indicated to *Weed*'s readers in the final issue (No. 12

⁸³ On the last page of *Weed* 10 (1967), readers were advised that the press and magazine were moving to Toronto, from where Nos 11 and 12 were mimeographed and issued.

Nov.-Dec.1967), that he planned to introduce, in the new year, a new magazine called *Hyphid* which appeared as promised in January 1968.

The first issue of *Weed* was printed in an edition of 108. By the twelfth issue, the print run had increased to 250.

Bibliography:

David, Jack. "Weed Flower Press." *Essays on Canadian Writing* 4 (1976): 34-41.

Index to Weed. Prepared by Nelson Ball. Toronto: Weed/Flower Press. 1968.

WEST COAST REVIEW.⁸⁴ English Department, Simon Fraser University. Burnaby, British Columbia. Vol. 1, No. 1, Spring 1966 - Vol. 23, No. 4. Eighty-six issues. 3x.⁸⁵ Continued by *West Coast Line*.⁸⁶

Editors: Fred Candelaria (1966-1986); Harvey De Roo (1986-1989).

Format: Varied. Typeset and printed offset. Journal format: perfectbound. Ills. Published by the West Coast Review Publishing Society.⁸⁷ Supplements issued under the title of West Coast Review Books.

For twenty-three years, the *West Coast Review* was published by the English Department of Simon Fraser University. Of those twenty-three years, one man, Frederick Candelaria, presided as editor of the magazine for twenty years. Like so many university-based literary magazines, there was no editorial fanfare announcing its appearance in 1966. The editor stated briefly that the magazine: "Welcomes contributors and subscriptions, *West Coast Review* will

⁸⁴ During the course of its twenty-three year history, *West Coast Line* adopted several subtitles. For the first five volumes it adopted the subtitle: "A Tri-Annual"; with Volume Six the sub-title was changed to "A Quarterly Magazine of the Arts"; and with the final three volumes the subtitle was abbreviated to "A Literary Quarterly."

⁸⁵ The first five volumes appeared tri-annually; with Vol. 6 the magazine was published as a quarterly.

⁸⁶ In 1990 *West Coast Line* and *Line* merged to become *West Coast Line* under the editorship of Roy Miki.

⁸⁷ Throughout its twenty-three year history, the magazine was printed by five different printers: Morris, Co. (1966-1968); Simon Fraser (1969-1974); Intermedia Press (1975-1981); Alpine Press (1981-1983); Co-op & First Folio (1984); and Simon Fraser (1985-1989).

publish English and French poetry, fiction, drama, music and art, as well as essays and reviews of books dealing with arts and creativity, and a continuing bibliography of avant-garde writing." Canadelaria prefaced each issue with a line from Walt Whitman, "The theme is creative and has vista," which aptly describes the breadth and range of material which was published in the eighty-six issues of the magazine. While it is true that the editorial scope of the magazine did have vista — it is also true that as the title suggests, the magazine's principal focus was upon publishing and celebrating work by West Coast writers and artists.

To illustrate the magazine's range of published material, consider the contents of a "typical" *West Coast Review* issue, 7.2 (October 1972). It included the following highlights: an essay by Lavonne Mueller on New York poet, Frank O'Hara; the conclusion to John Mill's serialized novel *The Krieghoff Reproductions*; "I Died for Beauty," lyrics and music by Fred Canadelaria; poetry by Douglas Blazek, Gary Geddes, Ralph Gustafson, Michael Oliver, and Carol Shields; photography by editor Canadelaria and Richard Latta; and a lengthy review section which included reviews as diverse as R.D. Callahan on Marston La France's *A Reading of Stephen Crane*; Seymour Mayne on Irving Layton's *Collected Poems*; Malcolm Page's review of Iris Murdoch's novel, *An Accidental Man*; and, finally, a review of Vitoria de Sica's film *The Garden of the Finzi Contini*.

In 1976, Canadelaria initiated a series of supplements and special issues which included several impressive anthologies of contemporary West Coast poetry (12.2 1977), architecture (15.2 1981), photography (16, 2/3 1981), fiction (18.3 1984), and composers (20.3 1986), among several others.

Fred Canadelaria stepped down as editor in 1986 and was succeeded by Harvey De Roo who, in turn, for next twelve issues, placed his editorial stamp on the magazine by narrowing its focus to fiction, poetry and reviews. The final issue to appear was in the spring of 1989. At this time, the English Department of Simon Fraser merged its two literary journals: *Line: A Journal of Contemporary Writing and its Sources* founded in 1983 and edited by Roy Miki, and *West Coast Review*; the result was *West Coast Line* edited by Roy Miki. Since 1990, eight issues have appeared, and the new magazine melds the best of both journals in a distinctive new format.

1967

THE ANT'S FOREFOOT. Toronto, Ontario. No. 1, Fall 1967 - No. 11, 1973//.
Eleven issues. 2x.

Editor: David Rosenberg.⁸⁸

Format: 43 x 14 cm (Nos. 1-9); 30.5 x 21.5 cm (Nos.10-11). Typeset and printed letterpress (some issues printed offset). Folded and saddle-stitched. Printed at the Coach House Press.⁸⁹

In 1967 Toronto's experimental Coach House Press added to its growing list of publications the lavishly produced *Ant's Forefoot*, a magazine edited by David Rosenberg (at the same time, Coach House was printing and publishing *Is* edited by Victor Coleman). Ten of the eleven issues were printed at the Coach House Press, and of those eleven, eight volumes were issued in a distinctive tall format (43 cm), each of which is a typographic and visual delight. Various coloured paper and inks were used for each issue and these were decorated with hallucinatory/surreal cover graphics, a hallmark of the Coach House Press at this time. (It is significant that on the back cover of the 2nd issue a colophon appears stating that the magazine was printed by "mindless acid freaks"). The magazine's format must be measured ironically against the allusion to the minuscule ant's forefoot in the title - the origins of which was one of Ezra Pound's Cantos.

David Rosenberg on the other hand, was reticent to pronounce his editorial intentions. In the first issue there appeared two clues, the first in the form of an editor's note: "*The Ant's Forefoot* is transatlantic in concern and will occur quarterly at best." And the more elaborate editorial statement, which follows: "*The Ant's Forefoot* began one evening as a necessity was felt for a new magazine that would collect statements of personal concerns for serious writers in the form of reviews, notes, testimony, etc. As the evening wore on, such a magazine came to seem less urgent than an accurate description of the first underwater transatlantic cable, and the "seriousness" of the creative process bogged down in the general perplexity over who was or is Mendeleyev? It was finally decided that a new magazine would have to be printed or else the whole evening would ebb back into the flow of insignificant events. Thus *The Ant's Forefoot* was born, with no other apparent purpose than to salvage an evening seemingly beyond repair" (n.p.).

⁸⁸ In 1971, the double issue Nos. 7&8 appeared. No. 8 section of the magazine was edited by New York poet, Gerard Malanga.

⁸⁹ All issues of the magazine were printed by the Coach House Press, with the exception of No. 10 which was printed in New York City by The Print Centre, Inc.

Apart from new works by Canadian and American poets, Rosenberg published a number of works in translation, favouring works from the French by such writers as Arthur Rimbaud, Guillaume Apollinaire, Tristan Tzara, Blaise Cendrars, and Robert Desnos. In 1972, Rosenberg returned to his native New York City from where the final two issues of *Ant's Forefoot* were edited. Strangely, Rosenberg seems to have written the magazine's epitaph in the poem "The Necessity of Poetry", which was printed on the cover of the final issue: "curiously / there is no single text / variation is almost the rule / expression adds and transforms / local allusions, new incidents / from mouth to mouth / here everything becomes / legends disappear / and pass"

The magazine was printed in various size editions: 300 (average), 500, and 1,000.

CATALYST. University of Toronto, Graduate Department of English. Toronto, Ontario. No. 1, Autumn 1967 - No. 7, 1971//. Seven issues. Irregular.

Editors: Ian Young, Michael Higgins and John Holland.⁹⁰

Format: 23 x 15 cm.⁹¹ Typeset and printed offset. Folded and saddle-stitched.

Among the numerous literary magazines which have been published by students, some have reached beyond their respective student communities and have opened their pages to all writers. One such example of this is the University of Toronto student magazine *Catalyst*. In the third issue, the magazine's editors provided a capsule history of the magazine: "With this issue *Catalyst* enters its third year of publication - with a new format and a new approach. We began as an independent literary magazine based at the University of Toronto and intended primarily for U. of T. readers; most of our contributors were drawn from U. of T. students and faculty. Later, as *Catalyst* began to reach a wider readership, this was reflected in an increasing number of contributions from farther afield; we began to include drawings and photographs as well as written work, and when our budget was increased by several generous grants we were able to pay our contributors. . . . Now,

⁹⁰ A student publication, the magazine was edited by an editorial board whose original members included: Raphael Barreto-Rivera, Michael Cummings, Elizabeth Greene, Douglas Mantz and Carol Roscoe. With the second issue new members of the board included: Michael Gervers, Judy Giannakopoulos, John Holland, Docie Pendergrast and Karen Rawler. Ian Young joined the editorial board with the fourth issue (Vol. 2, No. 2, Winter 1968/69). Young emerged as the editor of the magazine with the sixth issue (Winter 1969/70), at which time Michael Higgins and John Holland served as the magazine's co-editors.

⁹¹ With the sixth and seventh issues, the magazine's size was enlarged to 21.7 x 21 cm.

entering a new publishing year, *Catalyst* is again expanding and (we hope) improving. While continuing to do our best to present good Canadian poetry and prose, we will also be devoting much of our space to two new features: book reviews, and social and political comment. We hope to be able to concentrate on books of new Canadian poetry and fiction, and on articles expressing libertarian points of view. . . . Beginning with this issue, *Catalyst* will incorporate the poetry magazine *Cyclops*. We remain an independent publication and no longer receive grants from anyone, anywhere. This means we have to rely on sales and advertising revenues for our survival and future development."

The amalgamation of *Cyclops*, with the Scarborough College student literary magazine, meant, notably, the arrival of its editor, the young poet Ian Young to the editorial board of *Catalyst*. With the sixth issue (1969-70), in contrast to editing the magazine by committee, Ian Young was the sole editor of the magazine, with Tim Inkster serving as an associate editor. One more issue appeared and was devoted to a single work, *Owlscript*, written by *Catalyst* editor Michael Higgins. Writers who contributed to *Catalyst*, many from within the Toronto writing community, included: Rafael Barreto-Rivera, Roy Miki, Dennis Lee, Margaret Avison, Penny Chalmers, Francis Sparshott, Margaret Atwood, Jack Ludwig, Doug Fetherling, Gary Geddes, Paul Dutton, Andy Wainwright, Ian Young, Tyndale Martin, Alden Nowlan, Hans Jewinski, and George Woodcock.

Bibliography:

Young, Ian. "Catalyst Reviewed." *Eye Opener Poetry Supplement* (1968): [n.p.].

grOnk. Toronto, Ontario. Series 1, January, 1967 - Series 8, 1972//. Sixty-four issues. Irregular.

Editors: bp Nichol, Roger Smith, David UU, bill bissett and Steve Macaffery.

Format: Varied. Published by Ganglia Press.

Soon after bp Nichol had published the final issue of his little magazine *Ganglia* in 1967, Nichol, along with David uu and Rob Smith, began to produce the concrete poetry magazine *grOnk*. Eventually bill bissett and Steve Macaffery joined Nichol, UU and Smith in the co-editing and production of the magazine which appeared irregularly between 1967 and 1972. The magazine did not appear from August 1967 to September 1968.

Distributed by mailing list for free, *grOnk* is perhaps the purest expression of the concrete movement in Canada during the 1960s. (This is not to downplay bill bissett's *blewointment* contribution which was important, but it was less focussed and more eclectic in nature.)

Nichol published the magazine in eight series, and each series consisted of eight issues for a total of sixty-four issues. It was the editors' habit to print the material for a complete series then mail them out in brown envelopes to expectant recipients on the mailing list. Reflecting the general character of the concrete movement, *grOnk* was international in character. The magazine appeared in a variety of formats and it is impossible to adequately describe a typical issue. In addition, there were a number of co-publications with other presses both in Canada and the United States, making this at times part of the so-called "eternal network" of *avant-garde* and concrete presses throughout the world.

Bibliography:

Nichol, bp, comp. *Ganglia Press Index*. Toronto: Seripress, 1972.

HAIKU MAGAZINE. Toronto, Ontario. Vol. 1, No. 1 1967 - Vol. 5, No. 4 Winter 1972//. Twenty issues?

Editor: Eric Amann (Vol 1 - Vol. 4); William J. Higginson (Vol. 5).

Format: 21.5 x 13.2 cm. Typeset and printed offset. Folded and saddle-stitched. Published by Haiku Publications.

Published by the Haiku Society of Canada, *Haiku Magazine* was edited by Eric Amann, an expert on and practitioner of the Japanese verse form. The first four volumes were edited by Amann from Toronto between 1967 and 1971.

In 1971, the magazine's editorship and address moved to Paterson, New Jersey, from where a fifth volume was published. The magazine included essays on the history, philosophy and practice of Haiku. Celebrating an Eastern verse form, the magazine transcended national boundaries, as it soon becomes apparent from the examination of any one issue - the geographical breadth of the Haiku movement was illustrated in each issue through the extensive listing of Haiku magazines and publications. One thing that was evident from the magazine was that the Haiku form did not resist change, as can be seen from the innovative final issue that Amann edited (4.4 1971), which included computer and concrete Haiku. In 1969, a special issue of the magazine was published; it was devoted to Amann's 42 page essay *The Wordless Poem: A Study of Zen in Haiku* (3.5, 1969). Several years after the editorial move of *Haiku Magazine* to New Jersey in 1977, Eric Amann founded a new Toronto-based Haiku magazine *Cicada*.

LUV (för poemz). Toronto, Ontario/Vancouver, B.C. No. 1, March 1967 - No. 6, [1967?]/. Six issues. Irregular.

Editor: David W. Harris (later known as David UU).

Format: 22 x 14 cm. Mimeographed from typescript. Folded and saddle-stitched. Published by Fleye Press.

One of the earliest practitioners of concrete/visual poetry in Canada was David W. Harris, or as he is more widely known today, David UU. It is clear from the early history of the Canadian concrete movement that the key members of the group, bill bissett, bp Nichol, and David UU, have all founded magazines and presses through which they have disseminated some of the most interesting poetry published in Canada during the past thirty years. The first issue of *Luv (for poemz)* appeared in March 1967 and was published by his newly formed Fleye Press. Six scant, meticulously typed and mimeographed issues of *Luv* were published in Toronto. In a self-effacing editor's note which appeared in the first issue, editor David UU wrote: "Please note that i do not believe in publishing my own work, & did it in this issue only because of my lack of proper material to make a coherent magazine. I am not a good judge of my own work & do not wish to fuck up someone elses work by placing my shit next to it. This magazine belongs to its contributors, not to me. the only thing of my own i want in this magazine is my respect for the poets present in it" (1: n.p.). Admonishing potential contributors, the editor advised in a publisher's note: "MSS sent by those who have not read this publication will be ignored."

Clearly, *Luv* was not eclectic; it might even be accused of being exclusive, insular. Of the six issues published, Nos. 1 and 3 were what one might

describe as open issues, including the work of bp Nichol, bill bissett, William Hawkins and Ian Young, among several others. In defiance of copyright restrictions, David UU reproduced a new typographic arrangement of the lyrics to John Lennon's song, "A Day in The Life" in the third issue. The other four were issued under separate titles featuring the work of a single poet or artist: bill bisset's *Where is Miss Florence Riddle?* (No. 2); Ruth M. Cranston's *Sum with a Broken I*; portfolio of drawings by Cranston and two poems by David UU stuffed into an envelope (No. 4); bp Nichol's *Ruth (long pome)* (No. 5); and David UU's own *Defining Zero Spaceforms from a Chair Swing* (No. 6). According to subscription information, ten issues of *Luv* were planned, but the balance were never published. In the sixth issue, a publisher's note was inserted which stated that David UU and Fleye Press were moving to Vancouver from where David UU continued to publish a series of broadsides and pamphlets under the Spanish Fleye imprint. In 1971 he founded the magazine *Lodgistiks* (1971-76), and more recently has edited the experimental poetry series, *The Berkeley Horse* (1983-).

THE MALAHAT REVIEW: An International Quarterly of Life and Letters.⁹² Department of English, University of Victoria. Victoria, British Columbia. No. 1, January 1967. 4x.⁹³ +

Editors: Founding editors: John Peter (1967-1971) and Robin Skelton (1967-1982); Constance Rooke (1983-92); Derk Wynand (1993-).

Format: 22.2 x 15 cm. Typeset and printed offset. Perfectbound. Published by the University of Victoria. Printed by Morriss Printing Company Limited. Illus.

During Canada's centennial year (1967), when nationalism was reaching its climax, British-born poet Robin Skelton, a professor of creative writing at the University of Victoria, along with colleague John Peter, decided to go against the grain, and together they founded an international literary magazine which they called the *Malahat Review*. (It derived its name from a local mountain.) The *Malahat* was funded fully by the University of Victoria, but editorial control lay in the hands of Skelton and Peter. Critical reception of the new magazine within Canada was, to the least, unkind, despite the fact that in nearby Vancouver, the literary magazine *Prism International* boasted a similar global grounding, and escaped unscathed. Much of this had to do with the personality of Robin Skelton who had, as he documents in his auto-

⁹² The subtitle was dropped in 1983.

⁹³ Since 1982 the magazine has appeared three times a year.

biography, *Memoirs of a Literary Blockhead*, been openly critical of the quality of contemporary Canadian poetry as he found it in the mid-1960s. His critical temper was regarded as mere colonialism and his bid to ignore Canadian writers in favour of "international" writers was looked upon as a slight upon the Canadian literary ego. This was the perception; however, the reality was quite different.

Although it is true that Canadian content in the early issues was not high, Skelton, by the late 1960s, was publishing regularly a number of Canadian writers. Through the 1970s, Skelton published a number of important all Canadian special issues, but he never wavered from publishing important new work by non-Canadians. During his editorial heyday, Skelton introduced important literary documents related to Ezra Pound, W.B. Yeats and Richard Aldington. In addition, he secured contributions from Samuel Beckett, Lawrence Durrell and José Ortega y Gasset, and he published excerpts from the correspondence of Herbert Read and Allen Tate.

In 1972, co-editor John Peter resigned from the magazine according to plan and Skelton assumed the sole editorship of the magazine until his resignation in 1982. At this time, Skelton instituted the practice (suppressed while Peter was editor) of publishing the occasional editorial on a wide spectrum of subjects. In 1975 the magazine, or rather Skelton, became involved in a pitched battle with the University of Victoria's president Howard Petch over the funding and ultimately the editorial control of the magazine. Despite severe budget cuts to the magazine, Skelton persevered as the magazine's editor. By 1982, Skelton was prepared to resign as editor and he had given some thought to folding the magazine. But after some consideration, he believed that the *Malahat* could still make a valuable contribution, and at that time assistant editor Constance Rooke was appointed the new editor of the magazine, a position she held until 1992 when she resigned.

While Peter and Skelton had crafted an journal of high international repute, widely recognized as an important source of new ideas, poetry and fiction, under the editorship of Rooke, the magazine set out in a new direction. It may have been perceived as the revenge of the Canadian nationalists — for under Rooke's direction the magazine focused upon the publication of primarily Canadian writers, and it has continued to do so.

Special Issues of note reflect the wide intellectual and artistic spectrum of *Malahat Review*. Sir Herbert Read (1893-1968): A Memorial Symposium, edited by Robin Skelton, (9 1969); Twelve Poets of the Pacific Northwest (11 1969); Sixteen Canadian Poets (20 1971); Irish Writers (22 1972); Friedrich Nietzsche: A Symposium to Mark the Centenary of the Publication of *The Birth of Tragedy*, edited by David S. Thatcher (24 1972); Writing in Canada (26 1973); Poetry in Translation (27 1973); "A Gathering in Celebration of the Eightieth Birthday of Robert Graves," edited by Robin Skelton and William Davis Thomas (35 1975); "Austrian Writing Today," Edited by Derk Wynand (37 1976); "The West Coast Renaissance," edited by Robin Skelton

and Charles Lillard (45 1978); "A Gathering in Honour of Rafael Alberti," edited by William Davis Thomas (47 1978); "The West Coast Renaissance II," edited by Robin Skelton and Charles Lillard (50 1979); "The West Coast Renaissance III," edited by Charles Lillard (60 1981); John Metcalf Issue (70 1985); George Johnston Issue (78 1987).

Bibliography:

Dudek, Louis. "A New Canadian Journal That Isn't." Review of *The Malahat Review*. *The Montreal Gazette* (January 7, 1967). (Rept. in *In Defense of Art*. Kingston: Quarry Press, 1988: 200-202.)

Skelton, Robin. *The Memoirs of a Literary Blockhead*. Toronto: Macmillan, 1988. 206-40.

ORIGINS: A Magazine Based on a Collection of Creative Writings from Young Canadians.⁹⁴ Hamilton, Ontario. Vol. 1, No. 1 January, 1967 - Vol. 12, No. 3 Winter, 1982// Forty issues?

Editors: Rick Cuciurcan and Bill Mykes (1967), Herb Barrett (1969-1972, 1979-1980), Bill Bontekoe (1972-1975), Margaret Saunders (1975-79) and Reinhard Filter (1977-1979).

Format: 21.8 x 15.5 cm. Mimeographed from typescript. Folded and saddled-stitched.

After publishing a lacklustre first issue in 1967, the editors of *Origins* did not succeed in publishing the second number until 1969. From this point of departure the magazine was published four times until 1982 when it ceased publication. Under the direction of six different editors during its fourteen year run, this Hamilton, Ontario based literary magazine lived up to its editorial mandate to publish the work of unknown and young Canadian poets, while at the same publishing the occasional poem by established writers. In the third issue to appear in 1969 (2.3), the editors outlined the editorial policy to which the various editors seemed to adhere; the editors wrote: "Our editorial policy is to publish three kinds of poetry. The three categories are the 'found poem,' the 'commentary poem,' and the 'well-made poem.' The 'found poem,' analogous to found art, is a collection of words that is recognized as poetry. The 'commentary poem' is a poem that expresses an

⁹⁴ With the appearance of Vol. 3, No. 3 [1972] the subtitle was shortened to "A magazine based on creative writing." In 1978, (Vol. 8, No. 1) the subtitle was further shortened to "*Origins: Poetry and Prose*."

involvement with the poet's surroundings. It of interest because of the conviction behind it or the aptness of the comment. The comment warrants the publication of the poem itself. The 'well-made poem,' analogous to the well-made play, is a technically well executed poem. Of course it is conceivable that a 'found' and/or 'commentary poem' could be of such a fine quality that it could fall into the category of the 'well-made poem.' *Origins* feels that the 'found poem' and the 'commentary poem' are of interest to our readers but we feel that poets should ultimately strive to write the 'well-made poem'" (2.3: n.p.). With this as their guideline, numerous young poets submitted work to *Origins*.

Gradual improvements to the format made the magazine more attractive to read, and by 1979 with Volume 9, the magazine's contents were expanded to include short fiction and the occasional essay and review. Further activity included the founding of the Origins Press, and this led to sponsoring of the Origins Poetry Reading Series in 1980. At the same time, the magazine's editor, Herb Barrett began to include a special section which introduced a particular poet and featured a selection of recent work. The list of young or new Canadian poets who published in *Origins* includes: Brian Henderson, E.J. Carson, John Ferns, Allison Mitcham, Margaret Saunders, Cyril Dabydeen, Pier Giorgio DiCicco, Leigh Faulkner, David J. Paul, Mary Melfi, Diane Schoemperlan, Kenneth Radu, Mary Di Michele, Leroy Gorman, Eric Ivan Berg, David Halliday, Bruce Meyer, Heather Cadsby, Roo Borson, and Ron Miles.

PACIFIC NATION. Burnaby, British Columbia. No. 1, June 1967 - No. 2, February 1969//. Two issues.

Editor: Robin Blaser.

Format: 24.2 x 15.1 cm. Typeset and printed offset. Folded and saddle-stitched.

Vancouver writer Stan Persky, who was closely affiliated with both the editor Robin Blaser and the magazine, recalled that the origins of *The Pacific Nation* can be traced to an idea proposed by San Francisco poet Jack Spicer, who envisioned the imaginary Pacific Nation, a nation of politically active, surrealist poets, which would exist within a narrow Pacific coastal strip running from Northern California through British Columbia (Persky, 19). To that end, Robin Blaser set out to edit a magazine by the same name: *The Pacific Nation*, of which two issues appeared, the first in June 1967, and a second following nineteen months later in February 1969. Writing in the preface to the first issue, Blaser, after Spicer, avows: "I wish to put together an imaginary nation. It is my belief that no other nation is possible, or rather,

I believe that authors who count take responsibility for a map which is addressed to travellers of the earth, the world, and the spirit. Each issue is composed as a map of this land and this glory. Images of our cities and of our politics must join our poetry. I want a nation in which discourse is active and scholarship is understood as it should be, the mode of our understanding and the ground of our derivations" (1: p. 3).

Poorly printed on newsprint, Blaser's first mapping of contributors (predominantly West Coast poets) inhabiting the "imaginary nation" was impressive. It included work by the editor Jim Herndon, Gerry Gilbert, Jack Spicer, Richard Brautigan, Karen Tallman, Charles Olson, George Stanley, Michael McClure, Stan Persky and John Mills. Running about the same length as the first issue to 100 pages, the second issue included work by Gladys Hindmarch, Allen Ginsberg, George Stanley, Jim Herndon, Stan Persky, and Charles Olson. Although Blaser had intended to publish the magazine irregularly, he had hoped to produce at least three issues per year; this plan was unrealistic. Fortunately, however, he succeeded in publishing two travellers' accounts from the imaginary world of *The Pacific Nation*.

1968

BUST. Toronto, Ontario. No. 1, Spring 1968 - Nos. 2/3 [Summer], 1968//. Three issues. Irregular.

Editor: Doug Fetherling.⁹⁵

Format: No. 1. 21 x 14 cm. No. 1 printed offset from typescript. Nos. 2/3, 28 x 21.5 cm. Mimeographed from typescript.

Among the Toronto little magazines to make a brief, brash appearance in 1968 was Doug Fetherling's *Bust*. As he described the magazine in his second editorial: "*Bust* is an independent unperiodical periodical of the literary resistance fighting with all the strength we can muster against overwhelming numbers of troops of the establishment press, and is edited this time in association with Eldon Garnet and Jerry Benjamin." To wage this battle, Fetherling engaged the technical support of two of Toronto's aggressive small presses in the production of the magazine: Anansi and Coach House. The result, unfortunately, were two undistinguished looking issues of the magazine. Typical of the day, what the magazine lost in production it salvaged in content. In addition to work by the editor, Fetherling was also able to solicit

⁹⁵ With *Bust* 2/3, Fetherling introduced Eldon Garnet and Jerry Benjamin as co-editors.

contributions from such poets as Raymond Souster, Allen Ginsberg, (whom Fetherling had known in New York), and David McFadden. When the second issue (Nos. 2-3) appeared it held out more promise. It included work by Jerry Benjamin, Al Purdy, Joe Rosenblatt, Susan Periy, and Doug Fertherling, as well as several reviews including Dennis Lee's review of John Newlove's *Black Night Window* which he hailed as the best collection of Canadian poetry to appear since Margaret Avison's *The Dumbfounding* and Al Purdy's *The Cariboo Horses*. A fourth issue of the magazine was planned but it never appeared. After *Bust* folded, Fetherling went on to edit the Toronto alternative newspaper the *Tabloid*, which appeared for four issues in 1971.

The first issue appeared in an edition of 500 and the second 750 copies.

Bibliography:

Young, Ian. "Bust: is that what Mr. Fetherling's self-infatuated reputation bubble will do?" *Eyeopener Poetry Supplement* (1968): n.p.

THE FAR POINT. University of Manitoba. Winnipeg, Manitoba. No. 1, Fall/- Winter 1968 - Nos. 7/8 Spring 1973//. Eight issues. Superseded by *Northern Light* (1974).

Editor: George Amabile and Myron Turner.

Format: 22.9 x 15.7 cm (1-4); 22.2 x 14.1 cm (5-7/8). Typeset and printed offset. Perfectbound. Printed at the University of Manitoba Press.

From the perspective of regional representation in the production of literary magazines, the Prairie Provinces were relative latecomers. In the case of Winnipeg, no serious attempt to found a literary magazine had been undertaken since Myrna Haas published the four issues of *Impression* in 1950-52. Seventeen years later George Amabile, originally from the United States, arrived at the University of Manitoba in 1967 and in 1968 founded *The Far Point*. Amabile expressed his editorial parameters in the first issue: "*The Far Point* publishes only poetry, articles on contemporary poetry, and reviews of current volumes of verse and relevant critical studies. The editors interpret "contemporary" to mean, at the very outside, post-World War II and will return automatically articles on the classical moderns such as Yeats, Eliot, Pound (even Williams), except in cases where there is clearly a very contemporary relevance."

From an examination of the contents of the seven volumes of *The Far Point* which were published editor, Amabile kept to his word. Contents included poetry, essays and reviews. The magazine was strongly North American in character including poetry by Canadians and Americans. But articles and book reviews extended the coverage to include English-Language poets from Canada, the United States, and England. Each issue averaged 80 pages; the first five issues were divided equally between poetry and articles and reviews. The final two issues were, except for the appearance of one review in the final issue, devoted exclusively to the publication of poetry. In 1973, Amabile suspended publication of the magazine, and a year later he resurfaced as the editor of a new literary magazine, *Northern Light*.

FLOORBOARDS. Gunningsville, New Brunswick. No. 1, 1968 - No. 3 (Spring 1970)//. Three Issues. Irregular.

Editors: Dan Dawson and Louis Cormier.

Format: 28 x 21.5 cm. Mimeographed from typescript. Side-stapled.

While it is no longer true, there was *de facto* only one literary magazine in New Brunswick for many years - *The Fiddlehead*. Of course there were student magazines appearing from time to time, and one that brought together a group of talented New Brunswick writers in 1968 was *Floorboards*. The magazine was founded by University of New Brunswick students, Dan Dawson and Louis Cormier. The result was three poorly mimeographed but energetic issues. Unencumbered with an elaborate editorial philosophy, the editors simply adopted the slogan: "We consider most anything in the way of manuscripts as long as *you've* considered it first."

The magazine's contributors included members of the University of New Brunswick's English Faculty, many of whom were also affiliated with *The Fiddlehead*. This group included A.G. Bailey, Fred Cogswell, Robert Gibbs and Kent Thompson. Alden Nowlan, the university's writer-in-residence in 1968, was a contributor to the first and second issues. Students published in the magazine included the editors, Cormier and Dawson, Brian Bartlett, Terry Crawford and David Adams Richards (including several of his first published short stories). Other contributors included Silver Donald Cameron, Al Pittman and Raymond Fraser, a New Brunswick native, who was living in Montreal and editing the little magazine *Intercourse*. The Fraser connection was such that not only was he publishing *Floorboard* poets in the Montreal magazine, but Louis Cormier, after his tenure as *Floorboards*, moved to Montreal and edited, along with Al Pittman, the final two issues of Fraser's magazine *Intercourse*.

HYPHID: A Quarterly of Poetry. Toronto, Ontario. No. 1, January 1968 - No. 4, December 1968//. Four issues. 4x.

Editor: Nelson Ball.

Format: 21.5 x 15.5 cm. Mimeographed from typescript. Folded and saddle-stitched. Cover designed by Barbara Caruso. Published by the Weed/Flower Press.

In the final issue of *Weed*, Nelson Ball advised the magazine's readers that in January 1968 "the first issue of *Hyphid* . . . will appear. *Hyphid* will have an improved format and will attempt to present larger selections of each poet's work"(12: 12). Ball fulfilled his two promises, the first to improve the format, using one similar to that which he had mastered for his Weed/Flower imprints) and the second, the printing of groups of poems by a single author, which resulted in fewer poets published. Despite these changes Ball's editorial philosophy remained constant, i.e., his commitment to experiment. One change, however, is detectable; there was a greater concentration of Canadian poets, with the occasional American or European poet appearing in the four issues. The first issue included work by Canadians bill bissett, William Hawkins, Nelson Ball, Victor Coleman, and Americans David Rosenberg (at the time living in Toronto) and Carol Bergé. The second featured Finnish-born poet Anselm Hollo, English poet Peter Riley, Canadian poets John Newlove, David McFadden, Victor Coleman, George Bowering, and six year old Jason Ducharme. The final two issues included work by bill bissett, Brad Robinson, David Rosenberg, John Newlove (No. 3), Anselm Hollo, George Bowering, Victor Coleman, Nelson Ball (No. 4).

Keeping to his quarterly publishing schedule, Ball produced 4 issues of *Hyphid* in the calendar year 1968. When the final issue appeared in December 1968, Ball left his readers with the promise that *Hyphid* would appear in the future at irregular intervals "when the editor has gathered sufficient material to warrant publication." No further issues of the magazine appeared, although he did produce, in association with the Village Bookstore, *The Poetry Sheet*, and he continued to publish books under the Weed/Flower imprint.

250 copies of the first issue of *Hyphid* were printed.

MAINLINE: A Magazine for Poetry. Windsor, Ontario. No. 1, 1968 - No. 13, 1974//. Thirteen issues. Irregular.

Editors: Len Gasparini, Dorothy Farmiloe and Eugene MaNamara.⁹⁶

Format: 17 x 10.5 cm (Nos.1-4); 18.5 x 13.5 cm (No. 5); 28 x 21.5 cm (Nos. 6-9); 21.5 x 17.5 cm (Nos. 10-13). Mimeographed from typescript. Folded and saddle-stitched.

Windsor Ontario's literary "renaissance" properly begins with the little magazine *Mainline*, which was founded by Len Gasparini, Dorothy Farmiloe and Eugene McNamara in 1968. (With the third issue, Richard Hornsey joined the magazine as a co-editor.) An independent, self-financed, eclectic magazine, it was a vehicle for new and established poets not only from Windsor but from across Canada as well. Appearing in three distinct formats, the magazine displayed, throughout, an unpolished exuberance that was accentuated by the use of Bert Weir's (he was the magazine's art director) brush and ink drawings in almost every issue. Issues ranged in size from twenty to sixty pages.

With the publication of the eighth issue (1972), Dorothy Farmiloe advanced the magazine's tentative editorial policy, which she described as follows: "If *Mainline* has an editorial policy it is simply this: to publish good poetry. And as editors we are only too much aware that our judgement is human and fallible. But rather than risk turning down promising work, we have published and will continue to publish poems that we know have some weakness. . . . Sure we're subject to bias: we don't much like obvious rhyme, dreamy navel gazing, strung-out adjectives. We do like something refreshing at different times to come along in the mail, a good image, a few short sharp lines that sing or shout" (n.p.).

Among the thirteen issues of the magazine several are of note, beginning with No. 5 (1969). It was the magazine's fifth issue, so the four editors decided unabashedly, to publish five of their own poems each (as Eugene McNamara properly noted in his preface to the issue, "many little magazines begin their life as a place for the editors to print their poems.") In addition to the editors' work, five poems by one other Windsor poet, Don Polson, were included in this issue. In the following year, the No. 7 (1970) issue was devoted to the work of the young rising poet C.H. Gervais (editor of the Windsor little magazine *Black Moss* founded in 1969). The final special issue was published in 1972: No. 10 was a young poets' issue featuring work by fourteen newcomers. Including the four editors, over one hundred and thirty poets appeared in *Mainline*'s thirteen issues which included the following writers:

⁹⁶ Richard Hornsey joined the magazine as an editor with the third issue.

Alexandre Amprimoz, George Bowering, Fredrick Candelaria, David Clift, Fred Cogswell, John Ditsky C.H. Gervais, Greg LaForrest, Pat Lowther, Alden Nowlan, Joyce Carol Oates, Don Polson, Andrew Suknaski, Peter Stevens and Derk Wynand.

Eugene McNamara announced to contributors and readers in No. 13 (1974) that this would be the final appearance of *Mainline*. Bidding farewell, he wrote: "We began half in rage, half in hysteria. We got alternately serious, silly, pompous, self-depreciating. But we never let up on one thing: we liked what we published, we continue to revere poetry and the human spirit that does it, and we did it all ourselves. . . . Now it's over, which is a good thing in a way. Little mags either change or die. We couldn't get bigger and slicker. No time and no money. We shouldn't stay the same. Make room for others. Poet, orators to come, arouse!" And in 1974, other Windsor poets were listening and followed suit creating such magazines as *Poetry Windsor Poésie* and *The Ontario Review*.

PLUCK. University of Alberta. Edmonton, Alberta. Vol. 1, No. 1, January, 1968 - Vol. 2, No. 1, Fall 1968//. Three issues.

Editors: Stan Dragland and Garry Willis (Nos. 1 and 2); Inder Nath Kher (No. 3).

Format: 22 x 15 cm. Typeset and printed offset. Folded and saddle-stitched. Illus.

While they were graduate students in the English Department at The University of Alberta, Stan Dragland and Garry Willis decided to take the initiative and start a literary magazine, which they called *Pluck*. After securing the moral and financial support of the English Department, Dragland and Willis assembled and edited the first issue of the magazine, the second was edited by Dragland, while the third was edited by Inder Nath Kher. Looking beyond the University in their first editorial, the editors expressed the belief that their magazine: "exists to give a voice to the creative and intellectual impulses of Edmonton. That talent exists in Edmonton is clear although there has been no Vancouver-style hoopla about an 'Edmonton-school-of-poets', there are fine poets, as well as writers of fiction, artists and critics, living and working in the city " (p. 2). In part, the editors of *Pluck* may have been attempting to fill the vacuum that had been left after Henry Beissel had moved the editorial offices of his controversial magazine *Edge* from Edmonton to Montreal in 1968.

Introducing the second issue, Dragland advanced his broader editorial philosophy which he based on a "theory of active non-commitment," which he stated as follows: "Pluck has no platform, no rallying cry. We aren't as editors,

out there to transform the world through force, or drugs, or sex. Neither are we committed to upholding the establishment, whether in politics or in poetry. We print literature in the hope of escaping the limitations of an ideological position. And being 'uncommitted' in this way permits us to print good things from a wide spectrum. This means, for example, that we would give the strongest consideration to a beautiful pro-war poem, though it does not reflect our attitude."

The editors did not print a "beautiful pro-war poem," but they did publish a variety of poetry, fiction, graphics, and several essays, written by student and established writers living locally, and from across the country, as a whole. Henry Wohlfarth, an Edmonton artist (who had been closely associated with *Edge*), contributed several art works reproduced in two issues of the magazine. Other contributors to *Pluck* included E.D. Blodgett, Robert Kroetsch, Irving Layton, John Thompson, Alden Nowlan, Andrew Suknaski, Rudy Weihe, Margaret Atwood, Henry Beissel, Dorothy Livesay, George Amabile, C.H. Gervais, and Douglas Barbour.

TIDE. Montreal, Quebec. No. 1, [October] 1968 - No. 7, 1971//. Seven issues. Irregular.

Editors: Phil Desjardins and Normand Gagnon.

Format: 28cm x 22.5 cm. Mimeographed from typescript. Side-stapled.

In choosing *Tide* as the title for their new Montreal little magazine, editors Phil Desjardins and Norman Gagnon were playing on several currents of meaning - flow, flux, and even a brand-name detergent. Montreal was a city burdened with a history of influential little magazines, but in the late sixties, that history took a decidedly different turn on two fronts. The first concerned the emergence of the writers like Raymond Fraser and Bryan McCarthy who exerted their influence upon the local literary establishment and founded new magazines and presses. The second was a direct outgrowth of the rising "tide" of student radicalism which spawned its schools of little magazines. Produced at arm's length from the Montreal literary establishment, *Tide* appealed to young writers and to a young audience. As the editors stated in their first editorial: "There can never be too great a surplus of "little magazines. They serve one crying need for the new writer - exposure, the initial opportunity to be read. . . . Be it hereby known that this journal is independent of any institution or control by any person or persons except the editors who reserve the right of selection" (1. 1, [October], 1968: n.p.).

Operating with a mimeograph machine and a scant budget as low as \$16.00 (as the editors noted in their second editorial), Desjardins and Gagnon produced five modest issues in 1968 and 1969. Publishing for the most part

poetry, the editors attracted more than just the work of young writers. An eclectic mix of new and seasoned writers appeared in the magazine's pages. Among the contributors was Raymond Fraser, who was also the subject of a special feature in the fourth issue; other writers to publish in *Tide* included Fred Candelaria, Terry Crawford, Steven Osterlund, Peter Stevens, Trevor Goodger-Hill, Brian Bartlett, Louis Cormier, C.H. Gervais, Robert Hawkes, Al Pittman, and Marc Plourde. After a one year absence in 1970, *Tide* resurfaced in 1971. Just when the magazine seemed to be rolling along as a little magazine publishing poetry, Desjardins, radicalized, expressed his intention to expand the purpose and scope of the magazine to address pressing political and social issues, especially the subject of educational reform. In the inflammatory editorial which introduced the seventh and final issue, Desjardins wrote: "The next issue of *Tide* introduces a new policy. We will become officially a little magazine of *writing* and *educational reform*. We have always been the former but we now consider it our duty to articulate non-fictional articles dealing with this important phase of social revolution. We are now selecting non-technical articles (reprints, initially) which are revolutionary in tone because we believe only a revolution will overthrow the existing sterility of conventional schools and classrooms. . ." (p. 3). Unfortunately *Tide* ceased publication after this issue, and the voice of new writing and social reform vanished from the local literary scene.

1969

ALIVE. Montreal, Quebec / Guelph, Ontario. No. 1, December 1969 - No. 173, May Day 1981//. One hundred and seventy-three issues. 12x.

Editors: Founding editors: Edward Pickersgill and C.J. Pickersgill; Peter Jones (1979-80) and Ruth Sharpe (1980-81).

Format: 28 x 21.5 cm. Issues 1-4 mimeographed from typescript. Subsequently typeset and issues printed. Tabloid format. Printed by Alive Press Ltd.

In late 1969, the Pickersgill brothers, Edward, James and Allan founded the activist literary magazine, *Alive*. After producing four issues in Montreal, Edward Pickersgill, who was director *Alive*'s publishing operations for close to ten years, moved the magazine to Guelph, Ontario in the summer of 1970. It was from there that *Alive* emerged as one of the most radical literary magazines of the 1970s. Guided by Maoist thought and revolutionary in character, *Alive* was committed to one objective - liberation through a wholesale communist-inspired revolution within Canada changing once and for all the social, political and cultural fabric of the country. The question of whether *Alive* was a lively magazine of literature and opinion or a doctrinaire,

an ideologically encrusted rag published by political extremists, may be a matter of debate. But like its antecedents, *En Masse* and *New Frontiers*, *Alive* fused politics and literature into a single purpose: provoking change. From Guelph, the Pickersgill founded the Alive Press, which published both the magazine and eventually chapbooks (including C.H. Gervais' study *Tish: A Movement*, 1974). The magazine was ostensibly run by an editorial collective under Pickersgill's direction.

In Vol. 3, No. 1 1972, Pickersgill published the magazine's manifesto, the "Alive view of Canadian Literature," which stated the editorial purpose and philosophy the magazine: "Right from the beginning we have rejected the expert theory of literature as embodying all that is wrong publishing. This is the theory which claims that only established writers, or 'those who have proven themselves' may find their way into the sacred temple of the printed page. We feel that writing, like anything else, is developed through practice. We feel that it is Alive's function to provide people with the chance to have their writing published and criticized. . . . We now announce that *Alive* is launching on a campaign to seriously discuss Canadian literature, to examine it from all sides, to analyze it in a concrete manner and to decide what role literature can, does and should play in Canadian life . . . the purpose of literature is to communicate how the writer felt when he got up in the morning, those who feel that literature should deal with objective realities, should all stay with *Alive* and contribute to the discussion by advancing it on both the theoretical plane, by submitting essays on Canadian literature, and on the practical plane, submitting poems and stories which reinforce their position" [n.p.]. This "view" sustained the magazine for the next two years.

In 1973-74, *Alive* came under police scrutiny, and the magazine's street vendors were arrested for selling copies in cities throughout Southern Ontario. Although the magazine had achieved a certain notoriety, it was not without its supporters, nor did it fail to inspire in 1975 and 1976 several others to form *Alive* cells which produced little magazines in cities across Ontario, for example, in Kingston where Jim Smith founded *the front*. There were also affiliations with the Ottawa-based magazine *It Needs to Be Said*, and Harry Thurston's *Germination* was certainly inspired by *Alive*.

Originally conceived as a quarterly, then a monthly, by 1976 the magazine moved to a weekly publishing schedule at which point the magazine engaged in its ferocious anti-imperialist battle and its relationship to literary production is remote. By 1978 *Alive* had produced 116 issues, and in the following year an announcement appeared stating that Edward Pickersgill had been ousted from the magazine and it was now under the control of the Alive Production Collective. After editing the magazine for one year, Peter Jones was replaced by Ruth Sharpe who saw the final issues of *Alive* through the press.

BLACK MOSS.⁹⁷ Windsor, Ontario/Coatsworth, Ontario. Vol. 1, No. 1, [1969] - [No. 8], July 1972;⁹⁸ Ser. 2, No. 1, 1976 - No. 4, Spring 1978//.⁹⁹ Twelve issues? 2x.

Editor: C.H. Gervais.

Format: Series One: 28 x 21.5cm. Mimeographed from typescript. Stapled. Series Two: 22.2 x 14.5. Typeset and printed offset. Perfectbound. Printed by the Porcupine's Quill, Inc., Erin Ontario.

By 1969, twenty-three year old C.H. (Marty) Gervais had published poetry in several little magazines in Canada and had begun an affiliation the previous year with the Toronto New Writers' Workshop, a group which included Ted Plantos and sean o'huigan, among others. Having returned to Windsor and destined for a career in publishing and journalism, as a reporter for the *Windsor Star*, Gervais founded the mimeographed little magazine *Black Moss* publishing his first issue (undated) in 1969. Adopting an eclectic editorial policy, Gervais stated in his first editorial that "*Black Moss* is intended to be another Police Gazette. Or another Flash. *Black Moss* is intended to be folded and put into your back pocket. That way it will stay warm when you sit on it. *Black Moss* intends to publish anything. *Black Moss* will be published twice a year at least. However special issues will appear whenever the editor finds time and money and enough material. *Black Moss* will offer no poetry prizes or gift subscriptions. Why should they" (n.p.)? During the next three years, Gervais published eight issues of the magazine and founded Black Moss Press in 1971 (three years earlier Gervais had founded the short-lived Bandit Press). Contributors to these issues included some of Canada's most influential younger and experimental poets, along with several well established poets. As well there was strong regional representation, with Gervais publishing a number of local Windsor poets. Of the younger poets to contribute to the magazine, the list includes: Margaret Atwood, Douglas Barbour, George Bowering, Victor Coleman, Terry Crawford, Raymond Fraser, David Helwig, Patrick Lane, Dennis Lee, Pat Lowther, Tom Marshall, David McFadden, bp Nichol, Michael Ondaatje, Andrew Suknaski, Rod Wilmot, Ian Young and David Zieroth. Established poets who contributed to the magazine were

⁹⁷ With the appearance of the second series, *Black Moss* was subtitled: "a semi-annual magazine of interviews, critical articles, the visual arts, poetry, theatre and book reviews."

⁹⁸ The first four issues of *Black Moss* were designated by volume and number; with the fifth issue whole numbers were adopted.

⁹⁹ Ser. 2, No. 4 (Spring 1978) issued as *Mooskek Reader*.

Milton Acorn, Earle Birney, Fred Cogswell, John Robert Colombo, Ralph Gustafson, Irving Layton, Al Purdy and Miriam Waddington. Among the local Windsor poets published in *Black Moss* were John Ditsky, Dorothy Farmiloe, Len Gasparini, David Labute, Eugene MacNamara and Donald Polson. Several well-known American poets including Charles Bukowski and Diane Di Prima were also contributors.

After a four year hiatus from magazine publishing, Gervais resurrected *Black Moss* Second Series in 1976. Gervais reconfigured the editorial position of the new series, setting it on a wider editorial foundation than the first series. At the suggestion of James Reaney, Gervais gave some thought to turning *Black Moss* into a regional magazine. But Gervais was reluctant to make that kind of commitment. Instead he planned to provide a balanced coverage of Ontario writers and artists, as well as including contributions from other parts of Canada and elsewhere. In addition, he redesigned the format of the magazine and printed it offset, with pleasant results. Despite the impressive come back, after editing four issues Gervais folded the magazine.

500 copies of first issue were printed.

CIRCULAR CAUSATION. Vancouver, British Columbia. Vol 1, No. 1, Spring 1969 - No. 4, 1970//. Four Issues. Irregular.

Editors: Scott Lawrence and George Heyman.

Format: Nos. 1 and 2: 36 x 21.5cm; Nos. 3 and 4: 38 x 29cm. Nos. 1 and 2: mimeographed from typescript. Nos. 3 and 4: Typeset and printed offset. Nos. 1 and 2 side-stapled reinforced with masking tape. Nos. 3 and 4 folded inserts.¹⁰⁰ Illus.

From its appearance alone, it might be easy to confuse *Circular Causation* with a host of counterculture magazines which appeared in the sixties, the products of experiment and protest surfacing from the underground. Editors Scott Lawrence and George Heyman, self-described in the first issue as "cooks" not editors, prepared a savory "stew" of Eastern mysticism, Maoist rhetoric, and literary and artistic expression in the four irregular issues which they succeeded in serving up. The first two issues were similar in format — modeled on Bill Bissett's *blewointment*, (Bissett was a contributor to the magazine), and mimeographed on legal-sized sheets. The first issue, for example, was mimeographed in multi-colour inks; poems and prose were

¹⁰⁰ No. 3 was a tabloid insert which appeared in the 22-29 July, 1970 issue of the *Georgia Straight*; *Circular Causation* No. 4 was a tabloid insert which was published as the "Peak Poetry Supplement", a Simon Fraser University student newspaper.

broken up with primitive line drawings and surrealistic collages. Characteristic of the period, the emphasis was on non-conformity, bordering on sloppy; nevertheless these two issues overflow with creative energy and originality. Devoid of the character of the previous two issues, the third and fourth issues appeared in tabloid format. The third issue of *Circular Causation* was distributed as an insert in the Vancouver alternative newspaper *The Georgia Straight*; the fourth issue was published as a literary supplement in the Simon Fraser University Student newspaper *The Peak*.

Circular Causation was very much a product of its environment, Vancouver, the western capitol of the Canadian counterculture; the editors drew upon the literary resources of the inner city with contributions from empathetic spirits from the United States: Beat poet Diane Di Prima and *Caterpillar* editor Clayton Eshelman.

copperfield: an independent literary magazine of the land and the north.¹⁰¹
Hamilton, Ontario/Temagami, Ontario. Volume 1, Late 1969 - Volume 5, 1974//. Five issues. Irregular.

Editor: Douglas Brown.¹⁰²

Format: 21.5 x 14cm. offsett from typescript (1, 2 and 4); typeset (3 and 5). Perfectbound. Illus.

According to the editor, Douglas Brown, the origins of *copperfield* can be traced to the summer of 1967 when he was working for the Temagami Provincial Forest Reserve. During that summer he envisioned a magazine that would celebrate the land and literature. But the proposed first issue did not appear due to a lack of printing facilities in their remote location. Two years later however, Brown crystallized his editorial vision and printed the first issue of *copperfield*, which he distributed amongst the participants of a Poets-Critics Conference held in Edmonton, Alberta in November 1969.

In his first editorial, Brown expressed his editorial convictions: "The magazine is really an explorer's journal. For we firmly believe that the Canadian mythos

¹⁰¹ In the second issue, Douglas Brown offered the following comment on the the significance of the title: "since *copperfield* is a literary magazine of the landscape and the wilderness, the name suggested itself from the areas we worked in. Copper ore is green, so we picked up the literary symbolism of that colour, along with its presence in the heart of the land from which comes the Canadian mythos."

¹⁰² Assisting Brown were two associate editors: Dermot McCarthy and Hugh Stewart.

is solidly entrenched in the heart of the land itself, in its vastness and amoral strength by which man must create his own morality or die. . . . But the magazine, while conceived in the tradition of the little magazine in Canada, is also a reaction against many of the magazines appearing recently. Production processes have improved since *Contemporary Verse* appeared in 1941. But few magazines even try to be equal to *CV* with its higher poundage paper, its clean appearance, let alone take advantage of advanced printing techniques. So *copperfield* is an experiment in the production of little magazines within a regular format. It may never appear the same way twice" (p.2). Together these points of view represent the thematic driving force behind *copperfield*. Indeed in subsequent issues, Brown took occasion in the editorials which appeared in Nos. 3, 4, and 5 to express his environmental concerns, focusing especially upon the fate of Northern Ontario's and Quebec's forests and rivers.

In the editorial which prefaced the Journal Issue (No. 5), Brown described eloquently what the magazine had come to symbolize: "So too is this magazine a source book. The literal and symbolic dimensions of time and space which give substance to the journal are the dimensions of *copperfield* itself: the exploration and articulation of aspects of the Canadian mythos - as we subjectively interpret them - a calibration of past, present, and future time in this clearly defined northern space" (n.p). At the time Brown was writing this, he had become immersed in James Reaney's *Alphabet*, (in 1973 Brown completed his McMaster MA thesis: a history and index of *Alphabet*) and he drew inspiration from Reaney's fusion of myth and documentary expressed in the form of the iconography of the imagination. Brown transformed this into a quest for meaning through the land itself. Moreover, he was the first to give expression to the "northern space" in the form of a literary magazine, and within the decade others rooted in Northern Ontario would follow suit. A sixth issue was planned, the theme being "The Ancestor," but it never appeared.

Holding true to his word about the format of the magazine, no two issues of the magazine were the same, with the exception of size. Brown was extremely conscientious about the design of the magazine and he worked very closely with Press Porcupine printer and designer Tim Inkster in the production of perhaps his most ambitious issue, No. 5, which consisted of 160 pages (the average was 100). Contents consisted of poetry, short stories, essays, photographs and reviews. Brown's passion for the land and human responses to it were such that in each issue of the magazine he reprinted a historical document, usually a 19th century reaction to the wilds of Canada. In fact the fifth issue was devoted entirely to the genre of the journal.

Brown published more than forty writers in *copperfield*, an eclectic group which included Milton Acorn, Don Bailey, Douglas Barbour, Robert Cockburn, Fred Cogswell, Stanley Cooperman, John Ditsky, Garry Geddes, Robert Gibbs, Richard Hornsey, Tim Inkster, Robert Kroetsch, Dorothy

Livesay, Sid Marty, Eugene McNamara, Don Polson, Peter Stevens, Andy Suknaski and Derk Wynand.

ELFIN PLOT.¹⁰³ Wood Mountain, Saskatchewan/Vancouver, British Columbia. No. 1, [December 1969] - No. 14, Fall 1972//. Fourteen issues. Irregular.

Editor: Andy Suknaski.

Format: 28 x 21.5. cm (some issues 35.5 x 21.5 cm). Mimeographed from typescript. Stapled.

From his remote base in Wood Mountain, Saskatchewan, poet Andy Saknaski first began editing and publishing his first of several little magazines, *Elfin Plot*, in 1969. After studying at art in Victoria, British Columbia in the early 1960's, Suknaski attended courses in Creative Writing at the University of British Columbia in Vancouver in 1968. At this time, Suknaski began to experiment with concrete poetry and it was through Earle Birney, a member of the University's Creative Writing Department, that Suknaski began corresponding with South American concrete poets Pedro Xisto (Brazil) and Antonio Eduardo Vigo (Argentina); he was also in contact with the San Francisco based Runcible Spoon Press.

Prior to publishing the first issue in December 1969, Suknaski had in the name of *Elfin Plot* created several interesting works of environmental art including building sand castles in the shape of letters to form words, fashioning poems made of candles, flying kite-poems over Vancouver's English Bay, and dropping paper gliders containing poems from 12,000 feet while flying over Calgary. In the summer of 1970, Suknaski purchased a Kierri-Ellams 100 gestetner in Calgary for \$39 and the happenings were translated into mimeographed poetry newsletters modeled on the two seminal Vancouver magazines of the decade: *Tish* and *blewointment*.

With his gestetner, Suknaski published fourteen issues of the magazine including a special Prairie Issue (No. 13). In the tradition of many experimental magazines, *Elfin Plot* was distributed for free by mailing list. It consisted of several mimeographed sheets stapled together, (occasionally a single folded legal-sized sheet), it was inexpensive to produce and distribute. But he did receive financial support from two patrons, Earle Birney and Sid Marty. The final issue of *Elfin Plot* was distributed in late 1972, and as quickly

¹⁰³ Suknaski explained the origins of the title in an 1977 interview: "The phrase was actually coined by Sid Marty. He came up one time to the small attic above a couple of other rooms where I lived when I worked at Deer Lodge. I can't remember if I was doing prints for Birney or maybe I was making candles, but about 8-10 years ago, Sid said, "What is this? Some kind of elfin plot?" I said, "Hey! That's it! That's what I'm going to call this little magazine I've been thinking of starting up" (David p. 12).

Suknaski was publishing a new magazine, *Sundog*, and engaging in other small press activities under the imprints of Anak Press and Deodar Shadow Press. Suknaski published the work of 48 poets in *Elfin Plot*. The majority of contributors were Canadians, but he included writers from South America and the United States. In sum they formed an eclectic group of concrete and more conventional poets. Canadian contributors included Earle Birney, bp Nichol, Sid Marty, Andy Suknaski, Barry McKinnon, bill bissett, Al Purdy, Seymour Mayne, C.H. Gervais, Mick Burr, Henry Rappaport, Dennis Lee, among others; from the United States, Seth Wade, Richard Latta, Rol Mende, and from South America Pedro Xisto and Edgardo Antonio Vigo.

The first issue printed in a run of 33 copies, average of 70 copies per issue, thereafter the prairie issue print run was 100 copies.

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ellipse: oeuvres en traduction/writers in translation.¹⁰⁴ Faculté des Arts
Université de Sherbrooke. Sherbrooke, Que. No.1, 1969. 2x.¹⁰⁵ +

Editors: Founding editors, D.G. Jones, Joseph Bonenfant, Richard Giguère, Sheila Fischman; Larry Shouldice (1973-85); Pierre Nepveu(1973-80); Lucie Lemay Rati (1981-82), and Diane Allard (1983-85); Diane Allay (1986-89); Patricia Godbout (1990-); Charlie Bouchhara (1990-).

Format: 21.5cm x 14 cm. Typeset and printed offset. Perfectbound.

For twenty-three years, *ellipse* has been unique amongst Canadian literary magazines. It is an independent literary magazine devoted to the presentation of English-Canadian and French-Canadian writers whose works are translated from English into French and *vice versa*. In a country which takes official pride in being bilingual, the truth is otherwise, except for a minority. It was not until the late 1950's and early 1960's that the works of contemporary French-Canadian writers were made available to English-speaking Canadians through the efforts of such poets as F.R. Scott, John Glassco and others. Such magazines as the *Tamarack Review* frequently monitored Québec writers and published their work in translation. It was not uncommon for many literary magazines throughout the sixties to include in their editorial mandate a commitment to publishing French-Canadian works in translation. Thus it may seem surprising that no one had, until D.G. Jones, Joseph Bonenfant, Richard Giguère and Sheila Fischman decided to found a bilingual magazine. Like a reverse angle lens, the newly founded *ellipse* would serve as "une ouverture entre les deux solitudes." One positive result of *ellipse*'s presence was that it accelerated and elevated the art of literary translation in Canada.

The concept behind each issue of *ellipse* continues to be simply this: a Quebecois/e poet is introduced and work translated into English, an English-Canadian poet's work is introduced and translated into French. It is the custom of the editors to commission essays in which each the featured poets are introduced to the magazine's readers. Many of the major French and English-Canadian poets have been represented, including nineteenth century poets. The preference has been to publish established authors, but *ellipse* has devoted at least one issue to younger poets: *La Jeune Poésie/Young Poetry* (No. 12) was published in 1973. Not content to simply pair off two writers in each issue, and avoiding what could have been a simple formula, the editors have published in the past twenty-three years a number of special issues.

¹⁰⁴ The title is taken from a poem of the same name by Breton poet Guillevic.

¹⁰⁵ The editors of *Ellipse* originally planned to publish the magazine on a quarterly basis; however, with issue 12 (1973) the schedule was revised to three times yearly; it was further revised with issue 22 (1978) to its current appearance twice yearly.

To break with what could be a repetitive cycle, the editors have explored a number of special subjects and themes which range from the October Crisis (No. 6, 1971), Concrete Poetry (No. 17, 1975), and Poetry Returns to Love (No. 39, 1988). Nor has the power and influence of publishing itself gone unnoticed. For example in 1979, a double issue, 23/24 explored the importance of two literary journals: *La Barre du Jour* and *Open Letter*; in a similar vein, as recently as 1990 (No. 40) two distinguished small presses were featured: Les Herbes Rouges and Coach House Press. Above all the editors of *ellipse* have not refrained from exploring the problem and theory of translation itself in issues 21 (1979) and 29/30 (1982).

Bibliography:

Fischman, Sheila. "French and English Texts in Tandem: The Editing of *Ellipse*." Unpublished essay, [n.d.].

54 40. College of New Caledonia, Prince George, B.C. No. 1, 1969/70 - No. 4, 1972//. Four issues. 1x.

Editor: Barry McKinnon.

Format: 21.5 x 14 cm. Typeset and printed offset.¹⁰⁶ Folded and saddle-stitched.

Within Canada there has been a tradition among instructors of creative writing courses to encourage their students to publish their work either through the medium of a student-edited magazine or an anthology. Irving Layton comes to mind as one who has edited a number of such collections. In his own fashion, British Columbia poet, teacher and publisher, Barry McKinnon, has followed a similar path at the College of New Caledonia in Prince George. (Interestingly, McKinnon, though no protégé of Layton's, was published in the Layton-edited student workshop anthology *Anvil* (1966) while McKinnon was a student in Montreal in 1965-66.)

Among the several student magazines which McKinnon edited and published included four issues of 54 40 (the title refers to the approximate latitude of the town of Prince George). The magazine featured the work of New Caledonia students including some the earliest poetry of Eric Ivan Berg. (Another student magazine McKinnon produced in the seventies was *First Snow*.) In addition to the magazines, McKinnon edited another project called the "Caledonia Writing Series," (1973-1978) which included chap-books by Al

¹⁰⁶ No. 1 was printed offset from typescript, in contrast to the other issues which were typeset.

Purdy, Steve Lattey, Brett Enemark, Barry McKinnon, David Phillips and Andy Suknaski.

Bibliography:

McKinnon, Barry. *The Caledonian Writing Series: A Chronicle*. Prince George: The Gorse Press, 1984.

THE MERRY DEVIL OF EDMONTON.¹⁰⁷ Department of English, University of Alberta. Edmonton, Alberta. No. 1, 1969 - Vol. 2, No. 1 February 1971//. Five issues. Irregular.

Editors: Stephen Scobie and Douglas Barbour.

Format: 40.5 x 24.5 cm (1-3); 28 x 21.5 cm (2.1). Offset from typescript (recto side only); Vol. 2, No. 1 offset on orange stock. Format: broadside (1-3). Published by the Longspoon Press.

After the demise of *Pluck* in 1968, the next magazine of note to emerge from within the graduate student ranks at the University of Alberta was *The Merry Devil of Edmonton*. The editors Stephen Scobie and Douglas Barbour preferred to describe themselves not as "editors" but as the "imps," "gnomes," "incubi" and "resident diabolists." But there was a serious side to the *Merry Devil*. Indeed as it evolved, there were even ambitious plans to transform what began as an occasional broadside in 1969 into a fully developed literary magazine by 1971. At this time, however, their plans for *Merry Devil* were dropped, when both Scobie and Barbour became involved in a more ambitious University of Alberta magazine project: *White Pelican*. They adopted an inexpensive broadside format.

Contributors whose works were published in the broadside were some of the best younger and established poets in Canada; they included, aside from the editors Barbour and Scobie, Dorothy Livesay, Margaret Atwood, Elizabeth Brewster, Earle Birney, Guy Robert, Pat Lowther, Bert Almon, bp Nichol, David McFadden, Ralph Gustafson, Harry Howith and Sid Stephens.

¹⁰⁷ The title was borrowed from a play of the same name written c. 1603, the authorship of which has been attributed to Thomas Dekker, Michael Drayton and William Shakespeare.

MODICUM. Carlisle, Ontario. No. 1 [1969] - No. 10 [1980]//. Ten issues. Irregular.

Editors: Madzy Brandis and Géry Brender à Brandis.

Format: Varied. All issues handset and printed by letterpress at the Branstead Press.

Edited, printed and published by Madzy Brandis and her husband Géry Brender à Brandis, *Modicum* was an offshoot of the editors' private press operation: The Branstead Press. Ten issues appeared sporadically between 1969 and 1980. In the first issue of *Modicum*, the editors stated the nature and scope of the magazine: "This is the first issue of *Modicum* which will be appearing henceforth at irregular intervals. For the purpose of maintaining flexibility, no well-defined aims and limits exist; each number will include one or two prints as well as some poetry and prose musings. Matters of some permanent interest will take precedence over notices of here and now, and will include reviews of art shows, letters from elsewhere, reflections and ruminations" (n.p.).

In truth, *Modicum* was a vehicle for the editors to publish the poetry of Madzy Brandis and to display the artistry of Géry Brender, whose woodcuts appeared in the magazine. Brender also hand-set and hand-printed each slim issue of the magazine which, typically, appeared in the form of several folded sheets. On occasion, the editors included material from other poets, which, for example, resulted in the elaborate ninth issue of *Modicum* (1979). Published in booklet format (hand-sewn), it included poetry by Duncan Armstrong and Michael Allen and included a two page catalogue of Branstead Press books.

SALT: A Little Magazine of Contemporary Writing.¹⁰⁸ Moose Jaw, Saskatchewan. No. 1 Spring, 1969 - No. 17, Winter 1978//. Seventeen issues. 2x.

Editor: Robert Currie (1-16); Geoffrey Ursell and Barbara Sporgia (17).

Format: 28 x 21.5 cm. Mimeographed from typescript (nos. 1-7); printed offset (nos. 8-17). Published by the Tegwar Press.

Robert Currie's *Salt* was one of the most important little magazines to appear on the Prairies, the magazine heralds the Prairie poetry renaissance of the next decade.

With respect to the magazine's appearance, it remained throughout, a good example of rough and ready mimeo work. It was not, however, until the final

¹⁰⁸ The magazine takes its name from a line from Shakespeare: "We have some salt of our youth in us."

issue that there was a significant change in format when it was redesigned, typeset and printed offset. Contents included poetry, prose, features and reviews. Nor was the editor lacking a sense of humour - one of the first forays into satire was the academic spoof "The Key To Clarissa," and many issues included the back page feature: "Graffiti and Gratings."

During the magazine's nine year run, over 200 contributors were published in *Salt's* seventeen issues. Each issue averaged 30 pages in length. Currie's editorial policy was to print one or two short poems by a number of poets in any given issue. By adopting this approach, many unknown and younger poets gained exposure. With *Salt* No. 6, Robert Currie instituted one of his most innovative features, titled "Beginnings," which featured a prose statement and selection of poetry by eleven Canadian writers. The list included Peter Stevens, Raymond Fraser, Len Gasparini, R.G. Everson, Fred Cogswell, Gary Geddes, Anne Szumigalski, John V. Hicks, Ken Mitchell, Lorna Uher, Robert Kroetsch and Eli Mandel.

A typical issue, for example No. 16 (1977), featured Robert Kroetsch including six poems by the author, a selection of poetry (mainly single poems) by Gary Jahnke, April Selley, Brian Vanderlip, D.H. Sullivan, Bruce Graybell, Marc J. Sheehan, D.P. Dresbach, Lorraine Vernon, James M. Moir, John T. Kellehauser, Anne Le Dressay, David Adams, John Stevens Wade, David Halliday, Ulrich Wendt, D.G. Ray, Brian Walker, Greg Gatenby, Harland Ristau, Gary Hyland, Norma West Linder, Mark Oaski, Stephen Scriver, Mona Elaine Adilman, Lorna Uher, June Kemp, Allan G. Brown, Terrence Heath, Robert Currie, and Mildred A. Rose, a short story by James S. McLean, an omnibus review of recent poetry by E.F. Dyck and Robert Currie's review of two Prairie anthologies: *Twelve Prairie Poets* (1977), Laurence Ricou, editor and *Horizon* (1976), Ken Mitchell, editor. To complete the issue, on the inside back cover appeared anonymous graffiti scrawls, including such gems as "concrete workers apply to bp Nichol" and "Michael Ondaatje eats rat jelly."

No. 16 was Robert Currie's last issue as editor of *Salt*; he had, like many other little magazine editors, become involved in a small press venture: Tegwar Press which had been publishing the magazine for some time. With two new editors at the helm, one more issue went to press and the magazine folded.

TUATARA.¹⁰⁹ Victoria, British Columbia. No. 1 Fall, 1969 - No. 12, Summer 1974//. Twelve issues. 2x.

Editor: Mike Doyle.

Format: 21.5 x 13.3 cm.¹¹⁰ Typeset and printed offset. Folded and saddle stitched.¹¹¹ Cover emblem designed by Pat Hanly.

In 1969, Mike Doyle took up permanent residence in Victoria, British Columbia where he teaches in the Creative Writing Department at the University of Victoria. Prior to his arrival in Canada, Doyle was an established poet in New Zealand; but Doyle's first acquaintance with North America was in 1958 after he had won a UNESCO scholarship. Already familiar with the work of the Beat poets, Doyle's first stop was San Francisco where he immersed himself in the local poetry scene and was particularly taken with the poetry of Robert Creeley, with whose work he was unfamiliar. Doyle paid visits to both William Carlos Williams and Edmund Wilson. On this trip he also visited Canada for the first time. After his return, Doyle decided to leave New Zealand in 1967, at which time he returned to North America. He taught for one year at Yale, and in 1969 he emigrated to Canada taking up residence in Victoria, British Columbia. In that same year Doyle founded the important poetry little magazine, *Tuatara*.

The influences of the poetry of William Carlos Williams and the Black Mountain school of poetry with its emphasis upon the local and the devotion to the direct recording of experience, served as one of the foundations for Doyle's new magazine. In the first issue Doyle expressed his editorial intentions: "*Tuatara* aims to publish work by known poets which does more than merely confirm the Establishment, literary or other. Work from unknown, unpublished young poets is most welcome, since the best of what they do is the true growing edge of poetry. A poetry magazine should be exploratory, but not random, eclectic, lazy. There is more than one kind of true poem, but we are not interested in academicism, literariness, 'immortality', striving for effect. True dada is OK, but not the currently fashionable cult of incoherence. Poetry is neither thought nor anti-thought, but

¹⁰⁹ The tuatara is a lizard-like creature noted for its durability and exists on two small islands near New Zealand.

¹¹⁰ The first two issues were small by comparison with the issues printed after No. 3. No. 1 measured 18.5 x 12.1 cm; for No. 2 a square format was adopted which measured 16.5 x 16.5 cm.

¹¹¹ All issues were bound in*^p93Xti0erwith the exception of the double issue Nos. 8/i (Fall 1972), which was perfectbound and reinforced with black binding tape along the spine/- = U-uUUUE

words, singing. Love, spontaneity, vitality, directness, true simplicity, economy, perception - these characterize the poems we look for and hope for" (n.p.). Operating with these guidelines, Doyle published the work of an international group of poets: Canadians, Americans, New Zealanders, and European poets in translation. Doyle prepared several special numbers including No. 6 which was a tribute to the work of American objectivist poet Theodore Enslin and No. 10 which featured contemporary Italian poets in translation.

Sensitive to charges of being too internationalist, Doyle presented the double issue Nos. 8/9 as an all-Canadian issue. In that issue, Doyle expressed his views on the subject of nationalism, in the editorial "On Being Canadian": "When it comes right down to it, the primary value to a poet (even if it means grants etc., become short in supply) is what Robert Gibbs, off there in Fredericton, once described as 'a stubborn mutual agreement to let every man, mad or not, go his own way'. Writing about maples doesn't make a Canadian poet, rather it's the same thing that makes any kind of real poet anywhere, having the language to meet the occasion and recognizing the occasion when, miraculously, it happens" (p. 115). It was an impressive issue, with cover decorations by artist Barbara Caruso. It lead off with poems by six Native poets, and followed with selections by, among others, Tom Marshall, bp Nichol, Derk Wynand, George Bowering, Dorothy Livesay, Douglas Barbour, Colleen Thibodeau, David Phillips, Robert Hogg, P.K. Page, Nelson Ball, Lionel Kearns, Myron Turner, Colin Browne, Marilyn Bowering, bill bissett, David Solway, Dorothy Farmiloe, Gary Geddes, Bert Almon, Patrick White, Len Gasparini, and Michael Ondaatje. In the tenth issue, Doyle advised readers that he was soon going to suspend publication of the magazine. Citing personal reasons and problems of distribution among others, Doyle folded *Tuutara* after publishing the twelfth issue. A promised second series was never published.

WAGTAIL. Sarnia, Ontario. No. 1, April 1969 - No. 3, Winter 1970-71//. Three issues. Irregular.

Editor: John Highfield.

Format: 21.5 x 14 cm. Mimeographed from typescript. Folded and saddle-stitched. Supplement: "The Orange Bear Reader," 12 broad-sides printed by the Coach House Press.

One of the results of the "literary explosion" of the sixties, in both Canada and the United States, was the sudden appearance of poetry magazines in the smaller centres, where once there were few or none. This holds true for all regions of Canada. A good example of this phenomenon is John Highfield's short-lived little magazine: *Wagtail*. Published out of Sarnia, Ontario, the magazine mirrored its geographic location on the Canada/U.S. border. Absent from the magazine were any statements from the editor expressing his purpose in founding the magazine. The reader could infer that it existed for one reason - to publish writing deemed important to the editor. In the three scant issues which were printed, Highfield published the work of American and Canadian poets. The magazine was mimeographed and averaged twenty pages in length. Highfield published sixteen writers in his magazine, five of which, including the editor, appeared in all three issues of *Wagtail*. They were: Douglas Blazek, Stanley Cooperman, Doug Fetherling, and Steven Osterland. Other poets to appear included David Etter, Barbara Holland, Alexander Glidzen, and James Reaney.

One of the offshoots of *Wagtail* was the "Orange Bear Reader Series", a series of twelve broadsides hand-printed at the Coach House Press in a limited numbered edition of 500 sets

WRITING SUPPLEMENT.¹¹² Vancouver, British Columbia. No. 1, Oct. 1969 - No. 12, 1972//. Twelve issues.

Editors: Stan Persky and Dennis Wheeler.

Format: 43 x 29 cm. Tabloid. Issued as an insert in the *Georgia Straight*.¹¹³ Illus.

Founded in 1969, the *Writing Supplement* was the inspiration of Stan Persky, who had been very active on the underground literary and political fronts in Vancouver during the sixties. Born in the American mid-west, Persky settled in San Francisco and was closely connected with that city's community of poets, especially Jack Spicer and Robin Blaser. In 1964 he edited the important San Francisco little magazine *Open Space*, by 1966 Persky was on the move again, this time up the coast to Vancouver, where he had established connections with various writers. Gradually he became involved with the waning *Tish* magazine while it was under Dan McLeod's editorship and was active in the founding of one of the country's first and most controversial underground newspapers, the *Georgia Straight*. Prior to conceiving and editing the *Writing Supplement*, Persky, in his turn, edited the last issues of *Tish* with Dennis Wheeler. Together they founded and edited the *Supplement*.

As Persky recalled in his 1971 interview with Brad Robinson, after reading the complete run of *Tish* in the summer of 1969, he realized for the first time that for him, the magazine marked "the beginning of poetry in this particular place. Suddenly the city has an imagination" (*Oral History*, p. 21). Drawing upon his political activism and his commitment to writing, Persky drew upon them and these served as the underlying principles of the *Writing Supplement*, which would be distributed as a supplement to the *Georgia Straight*. Given the minimal attention that underground papers generally paid to literature, this was a novel concept. The first ten issues of the magazine were distributed through the *Straight* and the final two were distributed in the same manner, but through the rival Vancouver underground newspaper with which Persky was affiliated: *The Grape*. After 12 issues, the magazine ceased publication. Persky and Wheeler's populist-inspired manifesto was published at the back of the second issue and entitled "What We're Up To": "Simply to publish writing. As a political problem, we want to serve a notion like the mind of the community on the imagination of the place, Vancouver. So instead of a couple of hundred people getting to see what is being written, it goes directly to a large audience in the city. It also returns the writer to 'the people' instead of

¹¹² The *Writing Supplement* also goes by the title: *Georgia Straight Writing Supplement*.

¹¹³ Issues 1-10 were published by the *Georgia Straight*; issues 10-12 were published by *The Grape*.

him being exclusively in a private world of poetic reputations. Writing and capitalism: rather than \$1-\$3 litterchur mags, you get the writing in your regular 25 cent newspaper. (Not a new idea, by the way. Done by reputable 19th century papers all the time.) The general possibility of this idea is that other underground papers in other cities will do likewise - and there could be the same kind of national exchange as exists for news. So each paper would have the double advantage of being able to encourage local writing in their place and yet to print stuff from other places" (p. 39).

To their credit, the editors did "simply publish writing." They are, perhaps, as valuable a literary document for the Vancouver area from 1969 through 1972 as *Tish* was from 1961 to 1963. As former editors of *Tish*, Persky and Wheeler, not surprisingly, published many of the former "Tish" writers, as well as the work of writers affiliated with Simon Fraser University, Robin Blaser and Brian Fawcett, to name two, along with the occasional American writer. Several special issues went into production including No. 2 which was dedicated to the influential San Francisco poet, Jack Spicer, and his work; No. 6 featured the writing of English poet, Basil Bunting; No. 7, a thematic issue was, based on the line "The name of the world is place," and No. 10 was an all Ontario issue edited by George Bowering.

Bibliography:

The Oral History of Vancouver. Stan Persky's Section. Ed. by Brad Robinson. Vancouver: Beaver Kosmos Folio No. 5, [n.d.].

1970

ANOTHER POETRY MAGAZINE. Toronto, Ontario. No. 1, June 1970 - No. 3, Summer 1971//. Three issues. Irregular.

Editors: Margery Zieroth and Dale Zieroth.

Format: 28 x 16.5 cm. Mimeographed from typescript(Nos. 1-2); Printed and typeset (No. 3). Side-stapled.

If the irony escaped contemporary readers of the title of the magazine in 1970, then from the perspective of 1992 what can be said is that history has come back to haunt it. In truth, it was just "another poetry magazine," which surfaced in Toronto for three issues between June 1970 and the summer of 1971. Following in the tradition of the mimeographed poetry magazine (with the exception of No. 3 which was typeset), the editors, the young poet Dale Zieroth and his wife Margery Zieroth, published the work of mostly unknown and several established poets in the pages of the three issues of the magazine. Eschewing editorial statements, the editors simply published poetry and the occasional illustration.

Ambitious, nevertheless, each issue averaged 65 pages in length. Contributors to the magazine were, among others, Don Bailey, Richard Hornsey, Andrew Suknaski, Gail Fox, Peter Stevens, and Peter Huse. Although a fourth issue was promised, it was never published. Dale Zieroth, a native of Manitoba, eventually left Toronto and settled in British Columbia where he has continued to write poetry and work as an editor. Since 1985 he has been editor of the literary magazine *Event*.

THE ANTIGONISH REVIEW. English Department, St. Francis Xavier University. Antigonish, Nova Scotia. No. 1, 1970. 4x. +

Editors: Brocard Sewell (1970); R.J. MacSween (1971-80); George Sanderson (1981-).

Format: 22.9 x 15.2 cm. Typeset and printed offset. Perfectbound. Illus.

The history of *The Antigonish Review*, like any number of magazines, is the story of one man. In the case of *TAR* (the acronym by which it is known), it is the late R.J. MacSween, Catholic Priest and Professor of English at St. Francis Xavier University in Antigonish, Nova Scotia. In 1969 MacSween first proposed the idea of a university-funded literary journal to the university's board of directors. His proposal was accepted, and in 1970 MacSween hired

Brocard Sewell, a former editor of the English magazine, *The Aylesford Review* to edit the magazine. MacSween served on *TAR*'s editorial board. At the end of the first year Sewell resigned as editor, at which time MacSween took over the editorship of the magazine in 1971; it was a position which he held until 1980. Until his death in 1990, MacSween remained a member of the editorial board. In 1981, George Sanderson, a fellow member of the St. Francis Xavier English faculty, and a man closely associated with the magazine from the beginning, assumed the editorship of *TAR*, a position he continues to hold today.

The editorial direction of the magazine was shaped by MacSween's extensive knowledge of the history of Modernism. An acknowledged expert on Ezra Pound, MacSween was well-versed on the importance of literary magazines in advancing the Modernist cause. As a passionate bibliophile, MacSween had begun in the 1940's to build an impressive personal library. He had an account with Gotham Book Mart in New York city, and kept in touch with the international avant-garde through the book store's catalogues and little magazines which he ordered and continued to do for many years.

MacSween devoted his only extensive editorial statement, which appeared on the back cover of the first issue, to the design, printing, and typography of the magazine, with the additional comment that "the average number of pages . . . shall be one hundred." In an interview recorded at the time of his retirement in 1980, MacSween recalled his reasons for founding the magazine: "It seemed to me that this was the only way we could break into what you'd call the world of culture. In this region [Nova Scotia] we haven't the wealth of population to break into that world. But we could start a little magazine with a small outlay of cash, and everybody knows how to write - not write well - but everybody knows how to write, and with a little bit of finesse we could get a group here who thought as I did. It wasn't a question of achieving fame - but of producing a good magazine. When I was very busy, in the first part of my career here, I knew it couldn't be undertaken, but later on things began to look up. I knew that the Canada Council would help after two years of our publishing, if they approved of our work, but it was up to us to produce eight issues that would be of high quality. And so, we made a move" (Walsh, p. 244).

Although the origins of the magazine may have sprung from his desire to assist a remote part of Nova Scotia to "break into culture," *TAR* was not intended to be, strictly speaking, a local magazine. On the contrary, MacSween strove to fashion an international literary journal, although never discouraging, even encouraging, regional writers to contribute to the magazine. This role falls into the tradition of the little magazine, *TAR* has supported a number of unknown and younger poets. During its twenty-two year history, *TAR* has published a wide variety of poetry, short fiction, important essays and reviews of high quality.

Bibliography:

Walsh, Patrick. "R.J. MacSween in Conversation with Patrick Walsh." *R.J. MacSween*, Ed. George Sanderson. Spec. issue of *Antigonish Review* 87-88 (1991/92). 235-251.

DESCANT.¹¹⁴ Toronto, Ontario. No. 1, 1970. 2x. +

Editors: Jane Shen (1970-1971), Bruce Bailey (1971-1972), Allan Briesmaster (1972); Karen Mulhallen (1973-).

Format: 21.5 x 14.5 cm. Typeset and printed offset. Perfectbound. Illus.

To examine a recent issue of *Descant*, unaware readers would never be able to discern the origins of the magazine they held in their hands. *Descant's* roots can be traced to the University of Toronto where it appeared as a "literary supplement" to the Graduate English Association Newsletter which appeared two times a year. At this time, the magazine was loosely linked with a campus literary coterie, The Wayfaring Eight, (Douglas Lochhead, Brian Metcalf, Bruce Bailey, Mulca Halpern, Stephen Luxton, Henry Bulmarsh, Tim Inkster and Millar McLure.) The first five issues were exercises in formal experiments spanning the spectrum of little mag publishing from mimeography to letter press. Indeed, by the fourth issue (1972), *Descant* was acquiring the distinguished literary/art journal look it has possessed for close to twenty years. In 1973 Karen Mulhallen, an English professor at Ryerson Polytechnical Institute in Toronto, began her long tenure as the magazine's editor.

Mulhallen rarely publishes editorials. Rather each issue is to be judged upon the quality of its contents. These include, typically, poetry, prose, graphics, photography, interviews and the occasional essay. Because of the emphasis placed on high quality graphic reproduction, the magazine, like others of its kind in Canada, maintains high production standards and it remains very pleasing to handle and read.

From its earliest days *Descant* had more than a passing relationship with the avant-garde artistic/literary scene in Toronto. But this does not mean that the magazine is in any sense an avant-garde organ. Editor Mulhallen has remained eclectic in her selection of material for the magazine. This eclecticism has resulted in several literary coups for the magazine. For example, in the mid-seventies, journalist Robert MacDonald, who was living in England, undertook a series of interviews with prominent British writers including Robert Graves, Stephen Spender and Duncan Grant.

¹¹⁴ The magazine has adopted as its epigram, a verse from W.B. Yeats: "Speech after long silence; it is right / That we descant and yet again descant / Upon the supreme theme of art and song."

With the fall issue in 1976, Mulhallen instituted what has become synonymous with the magazine: the special issue. Not unique by any means in the magazine world, *Descant* has structured almost every issue around a particular special subject, genre or theme. The list includes: Special Prose Issue (No. 15 1976), Contemporary Greek Literature (No. 18 1977), New Prose Issue (Nos. 25-26 1979), Dennis Lee Special Issue (No. 39 1982), Travel Issue (45-46 1984), Prose Fiction Issue (No. 46 1984), Poetry Coast To Coast (47 1984), The Ambiguities: 15th Anniversary issue (No. 50 1985), Detective Issue (No. 51 1985-1986), Fall Fiction Issue (No. 54 1986), The Winter Reader Issue (No. 59 1987); more recent special issues include Meta physics/Poetry/Painting/Music (No. 68 1990), Blood Relations (No. 69 1990), China Witness (No. 70, 1990), and Gastronomique: 20th Anniversary issue (Nos. 71/72 1990/91).

INGLUVIN: The Magazine of Canadian Writing.¹¹⁵ Montreal, Quebec. No. 1, April 1970 - No. 2, Spring January-March 1971//. Two issues. Irregular.

Editors: Seymour Mayne and K.V. Hertz.

Format: 27.3 x 10.3 cm (No. 1); 17.5 x 10.5 cm (No. 2). Typeset and printed offset. No. 1 folded and stapled; No. 2 perfectbound. Published by Ingluvín Publications Ltd. No. 2 printed by The Alton Press.

The brief appearance of *Ingluvín* magazine in 1970/71 reflects the editorial culmination of a ten-year association between two Montreal friends and poets, Seymour Mayne and Kenneth Hertz, which had begun in Montreal with the little magazines *T.I.T.* and *Cataract*. Mayne had recently returned to Montreal after a four-year absence. As far as publishing was concerned he was not inactive. In fact while he was in Vancouver he founded with Patrick Lane and several others Very Stone House, the small press which was absorbed by Mayne's new imprint Ingluvín which was based in Montreal.

In a lengthy editorial published in the first issue, Mayne joined many critics, who had reacted violently against the Canadian literary establishment when the Governor General's Awards Committee failed to honour Milton Acorn with the prize for poetry in 1970: "Either because of literary politicking or a gross ignorance of Canadian poetry on the part of the Canada Council jury, Milton Acorn has been denied the Governor General's Award that he truly has earned. Milton Acorn has been an individual and productive figure in Canadian poetry for over fifteen years. . . . The fact that Milton Acorn was denied this award may be symptomatic of what is happening generally in

¹¹⁵ The title 'inglavin' is adapted from the ingluvies: the digestive process of fowls.

poetry in Canada. Increasing preoccupation with American styles and concerns, and neglect of the Canadian tradition are obfuscating our past. Since the 'thirties,' such figures as Scott, Birney, Livesay, Klein, Layton, Souster, Page, Dudek and Purdy have created a Canadian idiom - a source from which younger Canadian poets could forge their own language and locus. Now, we have Americans heading our English departments, editing our literary magazines, anthologizing our young poets, and even passing judgement on our own poets for national awards" (n.p). While the Milton Acorn decision may have been a serious error of judgment on the part of the Committee, Mayne's anti-American sentiments were heard with increasing frequency across the country, and were usually directed towards the advocates of the Black Mountain school of writing (read West Coast Poets). At the conclusion of this editorial, Mayne promised an acerbic editorial on the Canada Council for the next issue but it never materialized. Editorially vitriol aside, Mayne assembled two interesting issues of *Ingluvin*. Contents include poetry, prose and reviews. There was a strong Montreal presence in both issues. Featured in the first issue was the first part of Kenneth Hertz's prose work, "Eurethrea." Other writers to appear in the magazine included: Raymond Fraser, Harvey Mayne, Bryan McCarthy, John Glassco, Sylvia Barnard, Irving Layton, Alan Pearson, and Marquita Crevier. Non-Montreal contributors were Robin Matthews, Peter Huse, Tom Marshall, and Gail Fox. In spite of their ambitious intentions to publish *Ingluvin* every three months, only two issues appeared during its two-year existence.

JEWISH DIALOG. Toronto, Ontario. 1970 - 1983// Fifty-two issues. 4x.¹¹⁶

Editors: Joe Rosenblatt and David Kerr.

Format: 28.2 x 21.6 cm. Typeset and printed offset. Perfectbound. Illus.

A cursory glance at *Jewish Dialog* may have lead some readers to conclude that the magazine was a Canadian hybrid of the American magazine *Commentary* and the *Canadian Forum*. The editors expressed their goals in their "Statement of Purpose" which was printed in the magazine's first issue: "*Jewish Dialog's* purpose is to provide an open forum for significant ideas - social, political and broadly cultural in character. Its pages welcome controversy in the knowledge that intelligent discussions can clarify difficult issues and even bring a synthesis of opinions. It also welcomes literary expression of all kinds. Contributions will be judged solely on their merits and not on the reputations of the authors." As it happened, *Jewish Dialog* evolved

¹¹⁶ The publishing schedule of three yearly issues was based on the Hebrew calendar: Rosh Hashanah (September); Hanukah (December); Passover (April) and Summer.

into, after Joe Rosenblatt assumed sole editorship of the magazine in 1972, a high quality literary magazine with a strong North American perspective. Poet Irving Layton served as an advisory editor in 1973, and between 1975 and 1979 John Newlove was the magazine's poetry editor. Contents consisted of an eclectic assortment of short stories, poems, excerpts from novels, translations from the Yiddish, scholarly articles pertinent to North American Jewish life, as well as reproductions of fine drawings and photography. Occasionally, whole issues were comprised of a single work, either a novel or short stories. Special issues to appear during the magazine's thirteen year run include "New Israeli Writing" (Rosh Hashanah 1974), Leib Braverman's novel *In Captivity* (Summer 1974), Rose Graubart "Selected Stories" introduced by David Ignatow (Passover 1976), Special Poetry Issue (Rosh Hashanah 1978), Joshua Urbas, "The Beginning and other Stories" (Summer 1979), Short Stories Issue (Summer 1980), Barnett Singer issue (Summer 1982), and the Sharon Drache Issue (Passover 1983). Two compilations of the best of *Jewish Dialog* were published in 1983.

Among the many fine writers to appear in the magazine: Phyllis Gottlieb, Seymour Mayne, John Ditsky, John Newlove, Howard Engel, George Bowering, Matt Cohen, Tom Marshall, Joseph Sherman, George Woodcock, William Bauer, George Amabile, Ian Young, Alden Nowlan, Margaret Atwood, John Glassco, Irving Layton, Al Purdy, Susan Musgrave, Diane Keating, Milton Acorn, David Donnell, Mary Di Michele, Kenneth Sherman, and Yiddish Poets, Melech Ravitch, Rachel Korn and Mordecai Husid.

An incentive for many quality writers to submit work to *Jewish Dialog* was the fact that, unlike the majority of Canadian literary magazines, the editors were able, in part through advertising and patronage from within the Jewish community, to pay "modest" fees for work accepted.

VIGILANTE. Calgary, Alberta. No. 1, Summer 1970 - No. 3, April 1971//. Three Issues. Irregular.¹¹⁷

Editor: Phil Piffer.¹¹⁸

Format: 28 x 21.5 cm. Mimeographed from typescript. Side-stapled. Designed by Gary Webb.

Surviving for three issues only, *Vigilante* was founded and edited by Phil Piffer, a Calgary High School teacher. In his renegade first editorial, he outlined his aspirations for the magazine: "Well thers vigilantes & thers *vigilante*, I got one letter addressed to the grand dragon, which is about 180 degrees around & a vertical drop of 400 feet over a distance of 4000 miles from here. This one refers to the poets commitment to working his place and language out. Also to a personal — political position, make your own law, act out your understanding, do it yourself. In addition to poetry, *vig* will print letters, writings on books, music, revolution, magic - what have you? if did this one, let me know subscribe if you don't just send yr name & address on the back of a musical ride post card & we'll forward it to Robert De Pugh for his underground files." The language of place was central to the magazine's sense of purpose.

Armed with two mailing lists, one provided by George Bowering, his *Imago* list, and that of the defunct *Edge* magazine provided by the magazine's former business manager, Noel Parker-Jervis, Piffer set out to produce, with limited resources, a handsomely designed mimeographed magazine. Each of the three issues had original decorations for front and back covers created by five artists. In addition, Piffer was able to solicit an eclectic selection work from a number well-known younger, established, and experimental poets, and while the majority of poets lived either in the Prairies or British Columbia, Piffer included the work of Ontario and American poets as well.

Among the writers who contributed to *Vigilante* were David Phillips, Phil Piffer, George Bowering, Peter Huse, Andrew Suknaski, Bill Howell, Barry McKinnon, Lionel Kearns, Doug Fetherling, bill bissett, Sid Marty, Chris Wiseman, Ian Adam, Margaret Atwood, Clayton Eshleman, John Newlove, Victor Coleman, Valerie Kent, George Heyman, Barry McKinnon, Fred Candelaria, Sid Marty, David McFadden, Earle Birney, John Denison, Mike

¹¹⁷ According to the masthead of the first two issues of *Vigilante*, Piffer had planned to publish the magazine on a quarterly basis. However, with No. 3 Piffer states that the magazine would be published "irregularly."

¹¹⁸ In addition to Piffer, there were three associate editors: Ian Adam, Sid Marty and Barry McKinnon.

Doyle, George Bowering, Daphne Marlatt, Scott Lawrence, David Phillips, Earle Birney, Norm Sibum, and Bertrand Lachance.

Like many little magazines, *Vigilante* ran out of money and died.

writ: a magazine of new writing. Innis College, University of Toronto. Toronto, Ontario. No. 1, 1970. 1x.¹¹⁹ + Superseded *On the Bias*.¹²⁰

Editors: Roger Greenwald¹²¹ and Bill Reoch (Founding editors); Daryl Fridenberg (No. 2).

Format: 23 x 15 cm. Typeset and printed offset. Perfectbound. First two issues printed by the Hunter Rose Co. Subsequent issues printed at the Coach House Press.

Founded in 1970 by Richard Greenwald and Bill Reoch, *writ* is one of the few University of Toronto campus-wide magazines to have endured. The magazine evolved from the Innis College student journal *On the Bias* into a highly respected literary magazine which publishes poetry, fiction and works in translation. In fact, it is as a magazine of translation that *writ* has continued to distinguish itself. Indeed, issues Nos. 14 and 18 were devoted exclusively to works in translation.

In an unpublished statement, the editors of *writ* have stated the following as their basic editorial objectives: "to publish good fiction and poetry by people who for the most part are not yet well known . . . to encourage writers and aid in their development by reading their work carefully, by commenting when that seems useful, by remaining open to experiment while maintaining high standards, and by editing each accepted manuscript in ways that will help both the writer and the reader . . . to make available in fluent and accurate English versions the work of writers from Canada and abroad who write in other languages." Published annually, *writ* is handsomely produced at the Coach House Press.

Print run 500.

¹¹⁹ Issues 1-4 of *writ* appeared biannually; since No. 5 (1973), however, it has been published annually.

¹²⁰ Founded in 1967, *On the Bias* was the student literary magazine of Innis College, University of Toronto.

¹²¹ Roger Greenwald continues to serve as *Writ's* editor. With issue 14, Richard Lush was appointed associate editor a position he continues to hold.

1971

AIR. Vancouver, British Columbia. No. 1, January 1971 - No. 18, December 1973//. Eighteen Issues.¹²² 6x.

Editor: Bertrand Lachance.

Format: 25.5cm x 18 cm. Mimeographed from typescript. Folded and saddle-stitched. Published by Bryte Raven Press.

Between January 1971 and December 1973, Bertrand Lachance edited and printed and published eighteen issues of *Air*. Each issue was devoted to the work of a single poet, during the course of the magazine he published poetry selections of fourteen poets, including bill bissett and Colleen Thibadeau, each twice. The mimeograph work of the first 12 issues was extremely poor, and throughout, each issue was pocked by numerous typos. This seems to have been, however, a protracted apprenticeship for Lachance whose later Bryte Raven Books were quite elegantly printed. Lachance published an eclectic range of poetry ranging from the visual poems of David UU and bill bissett to the haikus of Catherine M. Buckaway and the lyrics of Colleen Thibadeau and John Pass.

BLACKFISH. Burnaby, British Columbia No. 1, Spring 1971 - Nos. 4/5, Winter/Spring 1972/73//. Five issues. Irregular.

Editors: B.T. Brett and Allan Safarik.

Format: 21.5 x 16.5 cm. Printed offset from typescript. Issues 1-3 folded and saddle-stitched; issue 4/5 perfectbound (handbound by Robert Parliament.)

Blackfish editors Brian Brett and Allan Safarik were students in the English Department at Simon Fraser University when they decided to found a poetry magazine. Up to this point in time, Simon Fraser was the locus of several literary groups. Fred Candelaria was editing *West Coast Review*, as recently as 1969 Robin Blaser had published the second issue of *Pacific Nation*, and former *Tish* and *Imago* editor, George Bowering, had joined the university's English Faculty. It was a rich and varied group of writers from which to draw upon for their experience. But it was not to be that simple.

In 1970 Allan Safarik met Seymour Mayne and Patrick Lane, two writers who had taken firm stands on the American infiltration of the Canadian

¹²² Strictly speaking *Air* continued to appear in a serial form; from *Air* 19-20-21 through *Air* 30, the magazine format was dropped and instead Lachance concentrated upon designing book quality editions.

imagination, especially through the poetic conduit, *Tish* magazine. And Safarik was receptive to the anti-*Tish* line of thinking. From another quarter, Safarik was urged to read Alan Crawley's magazine *Contemporary Verse*, and this experience struck a highly responsive cord in the mind of the aspiring editor. After reading *Contemporary Verse*, Safarik contacted Dorothy Livesay who encouraged him in his plans to start a magazine. A wall of resistance and reaction was building within Safarik who set out to oppose the poetry cliques which had defined the Vancouver poetry scene for ten years: *Tish* and *blewointment*. Instead he wanted to create an eclectic poetry magazine modeled on Crawley's *Contemporary Verse*, with an emphasis upon publishing younger writers who Safarik felt were not getting into print.

The first issue of the magazine appeared in the Spring 1971, and four more issues followed irregularly until the magazine folded two years later in 1973. Although Safarik and Brett had paid close attention to the format and the design of the magazine (in fact their high design principles were employed later in the books they printed under the Blackfish imprint), the editors did not lead off the first issue with an editorial bang. That was a role left for others to play, for example, Milton Acorn whose essay "Avoid the Bad Mountain," was published in the third issue of the magazine. It was a scurrilous attack on the "Tishites." Acorn's article generated a response from George Bowering and, in turn, Acorn replied with a lengthy attack upon Bowering, "Bowering: The Laws of Language? or Of Empire?". Both the Bowering and the Acorn were published in the final double issue of *Blackfish*. The Acorn-Bowering exchange was, in fact, nothing new. Acorn had routinely sawed-off his anti-*Tish* polemic, and one senses from reading Bowering's letter that he had grown weary of it all, a decade after the first issue of *Tish* had appeared. Nevertheless it did stimulate controversy. Apart from the Acorn and Bowering, Safarik stuck to poetry and the occasional book review.

With the exception of Lionel Kearns and George Bowering, who contributed a poem to the first issue, the *Blackfish* editors eschewed *Tish* poets and anyone associated with Bill Bissett's *blewointment*. They were exercising their prerogatives as editors. Contributors included a mix of young unknown poets and a number of established Canadian poets from across Canada and the odd American and British poet. They included Earle Birney, Fred Candelaria, Dorothy Livesay, Al Purdy, D.H. Sullivan, Pat Lane, Seymour Mayne, Pat Lowther, Susan Musgrave, Thom Gunn, John Newlove, Margaret Atwood, P.K. Page, and Jim Green. The final issue featured translations from the Chinese by Jan W. Walls and the collaborations of Kenneth Rexroth & Ling Chung. After the magazine folded Safarik turned his attention to his small press venture of the same name: Blackfish.

CANADIAN FICTION MAGAZINE. Prince George, British Columbia/Toronto, Ontario. No. 1, Winter 1971. +

Editors: Founding Editors: Janie Kennon (1971) and R.W. Stedingh (1972-1974); Geoff Hancock (1975-).

Format: 28 x 21.5 cm (1-8); 22.5 x 14.5 cm (9-). Typeset and printed offset. Perfectbound.¹²³ Since 1987 the magazine has been printed at the Porcupine's Quill. Illus.

According to the official history of *Canadian Fiction Magazine*, as told by the magazine's editor Geoff Hancock for the past seventeen years, the origins of the magazine can be traced to the summer of 1970 when Kent Thompson, then editor of *Fiddlehead*, organized the Fredericton Conference on the Short Story held at the University of New Brunswick. As Hancock reports it, J. Michael Yates, a University of British Columbia Creative Writing Department Professor, reported the proceedings to his graduate class and the students were so incensed that no writers from British Columbia were invited, that two of the students, Wayne Stedingh and Jane Kennon, decided to start a literary magazine devoted to fiction. The result was the *Canadian Fiction Magazine*. In the first issue of *CFM*, the magazine's student editors published two manifestos, one by Michael Bullock, "Some Thoughts on Writing" and Andreas Schroeder's "The New Short Story." Bullock and Schroeder took issue with the naturalist conventions of the story and were pointing writers and readers in a direction hitherto practised in Canada. While *CFM* did not cast its lot with experimentation, the magazine's editors were determined to insure that it would not "become a prisoner of fashion."

Wayne Stedingh formulated the magazine's mature editorial policy which has, with some modifications, guided the magazine ever since. In issue No. 18, Stedingh outlined this spirited editorial policy: "The *Canadian Fiction Magazine* is not the prisoner of any fashion or school of thought. True, we only publish the work of writers and artists living in Canada or Canadians living abroad and yet, I'm aware, as Jacques Vache said, that nothing kills writers faster than having to represent their country. A writer should not have to ask - am I Canadian enough? Nor should someone complain if we omit the occasional regional story. We should not have to prove our origins before we prove our skills. *CFM*'s pages are linked by only one thing - the craft of fiction.

¹²³ In her first editorial, Janie Kennon confessed: "of necessity, the first few numbers of *The Canadian Fiction Magazine* will be modest in format. It is hoped that future editions will appear in offset, and eventually, letter press." The first four issues of *Canadian Fiction Magazine* were mimeographed from typescript.

Every issue of *CFM* hopes to be a delightful scramble of all the forms fiction can take. Some facts can't be conjured away; a few scrawny turkeys slipped under the gate during the magazine's formative years, but as the magazine's reputation has grown, these have become fewer. . . . All points of view are welcome and invited so it's not surprising *CFM* is interested in the developing writer. Over half the writers in *CFM* have just begun their careers or never published before yet their over the transom mss are often the most entertaining, witty, pungent, readable and intellectually rigorous.

CFM wants to find the stories through which we will understand our times. Future issues will include special editions, stories in translation and stories which use all the scintillating devices of contemporary fiction, not as artificial glitter but as pointers to deeper meaning. I want fiction that pulls my scalp tight. I want the sounds of the sea, tightly organized images leaping and bounding into life, in short, a magazine that produces marvels" (pp. 4-5).

From 1971 to 1978 the magazine was published from Vancouver and Prince George, British Columbia. In 1975 Geoffrey Hancock assumed editorship of the magazine, a position he has held since. The magazine was uprooted in 1979 when Hancock moved operations to Toronto where it has continued to be published.

Hancock has expressed his strong personal views in the magazine; for example, in the double issue 24/25, he embraced the school of Magic Realism in an editorial: "Magic Realism, or, the Future of Fiction." But this did not in any way cloud his judgement. He continued to publish good fiction written in both experimental and conventional modes. (In contrast to many literary magazine editors, Hancock has been an active polemicist and in particular, a defender of the literary magazine in Canada. The magazine has hosted two symposiums on the subject.)

More than simply a fiction magazine, at any given time any or all of the following have appeared in *CFM*: fiction, works in translation (*CFM* has been from the outset devoted to publishing works from French-Canada), drama, editorials, essays, book reviews, bibliographies, graphics and photographs. A regular issue of *CFM* is in fact an "anthology" of the best new writing available at the time of publication. Perhaps the best guide to the magazine is a catalogue of frequent special issues which reflect the range of individuals, themes and regions covered by the magazine. These include: Robert Harlow Issue (No. 19 1975), Translation Issue (No. 20a 1976), Jane Rule Issue (No. 23 1976), Mavis Gallant Issue (No. 28 1978), "A special issue of fiction in translation from the unofficial languages of Canada" (Nos. 36-37 1980), Leon Rooke Issue (No. 38 1981), After the Cage: A special issue on Martin Vaughn-James (No. 42 1982), A Decade of Quebec Fiction (Francophone writers) (No. 47 1983), Special issue devoted to the novella (No. 48 1984), "45 Below": The Ten Best Young Canadian Fiction Writers (No. 53 1985), "Works in Progress." (No. 55 1986), Special issue of *Tessera*: "Feminist Issue" (No. 57 1986), "An Anthology of Canadian Native Fiction" (No. 60 1987), Latin

American Writers in Canada (Nos. 61-62 1987), Conjugations: New English Writing from Quebec (No. 63 1988), The Marvellous World of Saskatchewan, or, the Future of Fiction (No. 64 1988), Ontario Fiction (No. 67-68 1989), New Fiction From B.C. (No. 71 1990), New Writing on the Rock (No. 72 1990), and Sex and Death (No. 73 1991).

As with many literary magazines, *CFM* has been plagued with serious financial difficulties; in the Fall of 1992, *CFM* was purchased by Quarry Press and Geoff Hancock remains as the magazine's editor.

Bibliography:

Hancock, Geoff. "A Ten Year History of Canadian Fiction Magazine." *Canadian Fiction Magazine* 45 (1982): 123-30.

EVENT.¹²⁴ Douglas College, New Westminster, British Columbia. No. 1, Spring 1971. +

Editors: David Evanier (1971-1973), David W. Lowe (1974), John Levin (1975-1979), Leona Gom (1980-1984) and Dale Zieroth (1985-).

Format: 21.5 x 14.5 cm.¹²⁵ Typeset and printed offset. Perfectbound. Illus.

In his editorial honouring the 20th anniversary of *Event*, the magazine's editor Dale Zieroth wrote "A literary magazine in this country in an expression of hope" (p. 7). This view may well hold true for *Event* whose existence was in jeopardy as recently as 1986, but the magazine survived.

Founded in 1972, *Event*'s first editor was American expatriate David Evanier who was a creative writing instructor at Douglas College. Under his brief tenure as editor, Evanier created what can be described as the typical academic literary magazine of the day. Contributors were, generally speaking, other creative writing professionals who taught in colleges across North America. A California native, Evanier did manage to cull submissions from Charles Bukowski, but that was clearly not enough to save his position as editor of the magazine.

After two years, Evanier's name quietly disappeared from the masthead, and in 1973, interim editor David Lowe outlined in more precise terms the editorial scope of the magazine: "With the next issue of *Event* you will see the implementation of a broader editorial policy. The editors and the executive committee for *Event*, after discussion with various members of the college

¹²⁴ With Vol. 18.3 (Fall 1989), the subtitle: "The Douglas College Review" was added.

¹²⁵ In recent years the magazine has increased slightly in size to 22.6 x 15.2 cm.

community, have decided to broaden the scope of magazine. We anticipate in the succeeding issues, this change in policy will be reflected in the content of the magazine. The editors pledge to maintain the high literary standards that *Event* has achieved in the past, and want to assure you that this change in policy will produce a broader-based magazine of the same high quality. *Event* magazine is dedicated to bringing to its readers the best available work in the following fields: poetry/reviews graphics/photography/essays/the novella/the short story/drama."

In 1981, the magazine was caught up in administrative upheavals at Douglas College and for several years was published from Kwantlen College. During this period the magazine was in the capable editorial hands of poet Leona Gom. In 1986, it appeared as though the magazine would not survive because of financial problems, but by this time, the magazine had once again fallen under the protection of Douglas College. In 1987 *Event* added the subtitle: The Douglas College Review, thus lending it a new respectability. During its years of financial and identity crises in the mid-1980s, Dale Zieroth was the magazine's editor, a position he continues to hold.

An eclectic magazine, *Event* publishes poetry, fiction, reviews and visual arts. Since it emanates from within the English Department at Douglas College, the magazine's editors have encouraged the involvement of students in the editing of the magazine. Contributors include new and established poets from across Canada, although *Event* does reflect a strong West Coast flavour. During the 1980s, *Event* editors prepared a number of special issues which reflect the range of interests of the magazine's editors: West Coast Art (8.1 1979), Fantasy Issue (9.2 1980), Work Issue (11.1 1982), Special Feminism Issue (12.1 1983), Coming of Age Issue (14.1 1985), Peace and War Issue (15.2 1986) and B.C. Writers Issue (16.2 1987).

IMPULSE. Toronto, Ontario. Vol. 1, No. 1, 1971 - Vol. 16, No. 1, 1991//. Fifty-nine issues. Superseded by *M5V*.

Editors: Peter Such (1971-1974), Janis Rapoport (1972-1974), Eldon Garnet (1974-1990),¹²⁶ Shelagh Alexander (1980) and Judith Doyle (1981-1990).¹²⁷

Format: Varied. Illus.

Founded in 1971 by novelist Peter Such while he was teaching at the University of Toronto's Erindale College, *Impulse* began its curiously circular twenty year history as a literary magazine devoted to the publication and promotion of contemporary Canadian writing. From 1971 to 1974, Such and his co-editor Janis Rapoport published ten unpredictable and eclectic issues of the magazine until the arrival of Eldon Garnet in 1974. Garnet had been a member of the Toronto avant-garde literary scene for several years. He was, briefly, an associate editor of Doug Fetherling's short-lived magazine *Bust* in 1968. In 1971 he had founded *Porcepic* which appeared for two issues, the second of which appeared as a joint issue of *Impulse* in 1973. In late 1974, Garnet emerged as the new editor of *Impulse*.

His inaugural issue, Vol. 3, Nos. 3-4, remains one of the most valuable literary documents published in the 1970s. Issued under the title *w)here? the other canadian poetry*, it served as primer of experimental Canadian poetry published in Canada between 1968 to 1973. This issue also marked a new beginning for the magazine. Operating upon the principle of free experiment, Garnet abandoned the print medium and literary forms and entered a new period of exploration, in particular, visual arts. This period began in 1975 and lasted until 1978. For example, in 1976 Garnet issued Vol. 5, No. 1 as a phonograph album by Joe Hall, and in 1978 Garnet produced a super-8 movie, *Einstein's Joke* (Vol. 6, No. 3). In 1979, Garnet returned to print introducing a redesigned magazine which appeared in a glossy square format. Clearly, *Impulse* had entered a new dimension of publishing. Literature and the visual arts formed the basis of the new synthesis which transformed *Impulse* into a cultural magazine of the international *avant-garde*.

He stated his new editorial vision in a 1979 editorial note: "The artist of today and tomorrow will be a social innovator, aware of technology and its

¹²⁶ In 1980, Garnet in addition to his editorial duties also became the magazine's publisher.

¹²⁷ Other individuals who served as editors of *Impulse* from 1984 to 1980 include Carolyn Whyte, Gerald Owen, James Gronau, Brian Boigan, and Andrew Payne. In 1985, Sylvere Lotringer edited a special issue (11.4) devoted to the theme of "Death."

persuasive ability to institute cultural change. *Impulse* supports the artist on the edge whose view is to the future. Painting, sculpture, drawing and the plastic arts are historical and no more interesting than wall paper design. Edwin Land, the inventor of the polaroid process, has done much more for photography than Ansel Adams, the landscape photographer. As a cultural magazine, *Impulse* attempts to aid in the introduction of new modes of communication and perception, to think post-modern, to break loose of the existing confines into the unexplored" (8.1. n.p). This new attitude guided the magazine until it ceased publication a decade later. Beginning in 1980, Garnet's name appeared on the masthead as publisher of the magazine; at the same time, he relinquished his position as sole editor and acquired the services of a co-editor. During the next eight years seven co-editors worked for *Impulse*, including artist Judith Dolye who joined the magazine in 1981. After a series of international issues in the early 1980s, the editors of *Impulse* prepared an all Toronto issue in 1986 which they titled *Cold City Fiction* featuring prose works by writers living in the city. (At the same time the magazine was redesigned, the square format was abandoned and a new journal format was adopted.) Two years later in 1988, the editors published another Toronto-centred special issue devoted to fiction called *New City Fiction*. During this period, *Impulse* continued to publish internationally recognized writers including Angela Carter, Marguerite Duras, and William Burroughs.

In 1990, Garnet announced that he was going to resign from the magazine and a new editor was appointed, Peter Day. Day prepared an issue, but regrettably he died before the issue went to press. David Clarkson completed the issue which was a brilliant minimalist issue called *One Word Works*, in which a number of writers were asked to contribute one word. It was truly the final word on the magazine. After editing the last issue of *Impulse*, Clarkson assumed the editorship of the visual arts magazine *M5V* which now supersedes Garnet's *Impulse*.

What began in 1971 as a modest literary magazine devoted to contemporary writing, had experienced a protean existence - once a visual arts magazine, then a post-modern cultural review, it made a final ghostly appearance as an experimental literary journal in 1990.

JAW BREAKER: A Little Magazine of Poetry, Fiction and Literary Opinion. Montreal, Quebec. No. 1, June 1971 - No. 3, February 1972//. Three issues. 3x.

Editor: Leonard Russo.

Format: 28 x 21.5 cm. Offset from typescript. Side-stapled.

Distancing himself from the "expected" polemics attached to the founding of a new little magazine, the editor, American expatriate Leonard Russo, set out *his* anti-manifesto in his inaugural editorial: "In this the first issue of *Jaw Breaker* readers may be surprised not to find the so-called 'first issue editorial' - the heraldic one that damns the old, applauds the possibilities of the new, and tells us what we are about to witness. . . . Editorials that herald 'modern' literature are, at the present time, anachronistic. They are neither required nor what we need. 'Modern' literature has arrived. Unfortunately, it is no messiah. It is an aggregate, and only the best can save us. Now is the time, therefore, to cull the good from the bad, the promising from the superfluous, the inspiring from the insouciant. It is time to be, in the words of Ezra Pound, 'anti-skunk,' regardless of whether the animal is 'modern' or aged, experimental or established, unknown or celebrated" (p. 1). Russo was offering his readers instead, an eclectic selection of poetry, fiction, prose and reviews. Despite the fact that Russo took great pains to produce, given a small budget, an attractively designed magazine on varied coloured paper, the contents and interest in the magazine never quite matched the attention Russo devoted to the magazine's format.

Among the highlights to appear in the three issues included in the first, the poetry of Montreal editor and publisher Glen Siebrasse and a short story by Leonard Russo; in the second, four poems by former Montreal poet Daryl Hine; and in the final issue, an essay by Russo, "Black Poetry: An Introduction."

In the second issue of *Booster and Blaster* (1972), Russo published an open letter announcing that he was ceasing publication of *Jawbreaker*, because "he saw no reason to continue this. Something altogether different is needed" (n.p.). What precisely was needed was never clearly identified by Russo, but he hinted as much when he declared that he was joining forces with another Montreal poet, Bryan McCarthy, in the new apocalyptic literary project: *The Wrecker's Ball* (see *Booster and Blaster* 1972).

KARAKI. Department of English, The University of Victoria. Victoria, British Columbia. No. 1, February 1971 - No. 6, June 1976//. Six issues. Irregular.

Editor: Ken Fernstrom.

Format: Varied.¹²⁸

Between 1971 and 1976, Ken Fernstrom published, sporadically, six issues of *Karaki*. Originally a student literary magazine, Fernstrom edited the first four issues (1971-1973) while he was enrolled in the Creative Writing Department at the University of Victoria. Suspending publication of the magazine after the fourth issue in 1973, Fernstrom relaunched *Karaki* (No. 5) two years later in 1975. It was an attempt to establish the magazine as an independent literary magazine.

Ambitious, Fernstrom set out to create an eclectic literary magazine which included a five-member editorial staff and a design assistant. In the editorial, which prefaced the fifth issue, Fernstrom stated: "*Karaki* intends to offer space to anything we think is good: prose, works-in-progress, plays, poetry, translations, graphics, cartoons, non-academic essays and book reviews. However, we plan to use a minimal amount of poetry simply because there are enough poetry magazines around to offer sufficient space to poets, whereas the opposite is true for most other writers, translators, & graphic artists" (p.4). To Fernstrom's editorial credit, issues five and six were well-balanced with respect to his objectives to publish less poetry and more of anything but, especially works in translation.

Contributors to the magazine in the first four issues included Marilyn Bowering, Patrick White, Derk Wynand, Lawrence Russell, Les Arnold, August Kleinzahler, Eugene McNamara, Chuck Carlson, Allan Safarik, George Amabile, Robert Sward and Sunyata MacLean. Contributors to the other two issues included W.P. Kinsella, Opal L Nations, John Ditsky, David West, Alexandre Amprimoz, Marco Fraticelli, Richard Lemm, Greg Gatenby, and Bryan Wade.

¹²⁸ *Karaki* No. 1 was mimeographed from typescript (recto side only) on 28 x 21.5 cm stock. Issues 2,3, 5 measured 21 x 14 cm and were offset and typeset, folded and saddle-stitched. No. 6 measured 22.3 x 15.1 cm and was offset and typeset and perfect bound.

lodgistiks. Vancouver, British Columbia / Kingston, Ontario. No. 1, 1971 - No. 4, 1976//. Irregular.

Editor: David UU.

Format: Varied. Published by The Divine Order of the Lodge.

lodgistiks was the second of David UU's (a.k.a David W. Harris) little magazine ventures which was co-published from Vancouver, B.C. and Kingston, Ontario. Between 1971 and 1976 four sporadic issues of the magazine appeared. Like its predecessor, *luv (för poemz)*, *lodgistiks* was arcane, experimental and beautifully produced. Editor David UU described the magazine as "a periodical dedicated to the dissemination of hermetic art answering breton's call for the "true oculation of surrealism." (The magazine was published in the name of The Divine Order of the Lodge.)

Although issues were inexpensively printed, David UU was a consummate concrete poet and a master of typewriter art, and he devoted a great deal of care to the preparation and design of each issue. Contributors to the first two issues included bill bissett, Giles Foisy, Gerry Gilbert, Gary Lee-Nova, Al Neil, Gregg Simpson, and Ed Varney. The final issue was David UU's three-part long poem published under the title, *Diary of a Metempsychotic*. It was a work inspired by UU's reading of alchemy and Rosicrucianism.

NORTHERN JOURNEY. Ottawa, Ontario. No. 1, November 1971 - Nos. 7/8, 1976//. Eight issues. 2x.

Editors: Founding editors: Fraser Sutherland and Terrance MacCormack; Craig Campbell, David McDonald, E.J. Carpenter (a.k.a Wil Wigle), Valerie Kent, and Wayne Grady.

Format: 25.2 x 21 cm (Nos. 1 and 2). 23 x 15cm (Nos 3-7&8). Printed offset from typescript (Nos. 1 and 2); subsequent issues typeset. Perfectbound. Illus. Published by Northern Journey Press.¹²⁹

According to Fraser Sutherland's unpublished history of the first three years of *Northern Journey*, it all began in Ottawa, when in the Spring of 1970 he decided to found a little magazine. After a false start and a trip to Europe, Sutherland returned to Ottawa in December and discussed his proposed magazine with a former colleague, Terrance MacCormack, who was working as a journalist for MacLean-Hunter Ltd. As a result of their discussions (and

¹²⁹ The first issue of *Northern Journey* was published by the Ampers& Press.

MacCormack's investment), they resolved to go ahead with the magazine, and, adopting Sutherland's title, the magazine was christened *Northern Journey*. With respect to the title, Sutherland recalled that "I was thinking of the importance the north has in the Canadian myth; and also, in some weird way, I felt we might be successors to John Sutherland (no relation) and his lively and important *Northern Review*" (Sutherland, 3).

With money and a name, in May 1971, Sutherland and MacCormack set out to produce the first issue of the magazine, which was well received by the critics. By the third issue MacCormack was no longer an editor of the magazine, and Craig Campbell, another of Sutherland's friends, had joined the growing *Northern Journey* editorial committee, which at its height included as many as five editors. As a result, the magazine was edited by consensus, a situation which resulted in "lively" editorial sessions.

Never publishing an editorial statement as such, (although Sutherland opened the first issue with his polemical essay "In Defense of Laura Secord"), Sutherland recalls in his 'history' that he and MacCormack "were united in deploring the tameness, drabness, greyness of much literary productions and the tendency of writers to take themselves too seriously" (Sutherland 3). As events unfolded this proved prophetic. In 1973 the magazine received a \$4,500 Canada Council grant to produce three more issues and by year's end the third issue had been published (October), but the new year did not bode well for the editors of the magazine. Unfortunately, they found themselves involved in a libel case that was to have repercussions throughout segments of the Canadian literary establishment, including the Writers' Union of Canada which called upon its members to boycott *Northern Journey*.

The source of the problem was an autobiographical story of questionable literary merit by Wil Wigne, "Slow Burn." In the story, Wigne has Margaret Atwood report that after a poetry reading in Montreal, John Glassco had come up to her and said her reading "had given him 'a great big erection'" (3:17). The 'real' Margaret Atwood, who was a contributor to *NJ* 2, took offense at this passage and launched a libel suit against the magazine. A rare occurrence in the history of Canadian literary magazines, (here the John Sutherland/Patrick Anderson *First Statement* imbroglio comes to mind, but few others), the fracas which ensued, from which John Glassco disassociated himself, certainly damaged the reputation of *Northern Journey*. The act of censuring the magazine on the part of the Writers' Union of Canada resulted in the withdrawal of at least two promised manuscripts by prominent writers. How many others may have thought twice about contributing to *Northern Journey*? Resolved to stand up for the magazine and author's rights, the editors of the magazine never printed the desired apology to Margaret Atwood.

Despite this incident, the editors of *Northern Journey* published eight issues during its five year run. Each issue featured poetry, fiction, reviews, graphics and photographs. One novel innovation that the editors introduced with the

first issue were "Canadian Writers Cards" which were among the magazine's most successful features (they appeared in issues 1, 2, and 4). In terms of length, issues ran from a low of 73 pages to a high of 150 pages. *Northern Journey's* editorial committee assembled in each issue material representing the work of over a hundred writers among whom were some of the best younger and established writers.

Contributors included Ian Adam, Margaret Atwood, Earle Birney, Bill Bissett, Juan Butler, Silver Donald Cameron, Barry Chamish, David Dawson, Ron Everson, R.A.D. Ford, Marc Frutkin, Douglas Glover, Artie Gold, Ralph Gustafson, Robert Kroetsch, Edward Lacey, Patrick Lane, Irving Layton, Norman Levine, Dorothy Livesay, Gwendolyn MacEwan, Eugene McNamara, Susan Musgrave, Michael Brian Oliver, John Pass, Al Purdy, Raymond Souster, Andy Suknaski, Charles Tidler, Lorraine Vernon, Tom Wayman and George Woodcock.

By 1976, with the appearance of the final double issue Nos. 7-8, Sutherland had gained editorial control of the magazine. He could do with it what wanted, but he chose to close it down and pursue his career as a writer. Perhaps he best described what the magazine was: "*Northern Journey* was never more than a small scrap in the cultural bag. Yet it had its function for me, and for those foolhardy enough to contribute. It published good work and bad, was facile and sycophantic, callow and fearless, impartial and nepotistic. A sounding board for people to hear themselves, it gave others, too, a public definition" (p. 5).

Bibliography:

Sutherland, Fraser. "*Northern Journey: A Brief History.*" Unpublished essay, c.1973.

PORCEPIC: A Magazine of Writing. Erin, Ontario. Vol. 1, No. 1, 1971 - Vol. 1, No. 2, 1973.//¹³⁰ Two issues.

Editor: Eldon Garnet.

Format: 24.8 x 18.7 cm. Printed Offset and typeset. Leaves folded and unstapled.¹³¹ Printed at the Coach House Press.

Prior to his long involvement with *Impulse* magazine, Eldon Garnet edited the short-lived little magazine *Porcépic* in co-operation with Tim Inkster and David Godfrey. The result of this venture was the founding in 1972 of Press Porcépic, one of the most important Ontario-based small presses of the 1970s. Two issues of *Porcépic* were published, the first in 1971, and two years later the second issue was published as part of *Impulse* magazine Vol. 2, Nos. 3-4 (1973). Both issues were printed at Press Porcépic. Visually, the first issue of *Porcépic* was among the finest designed and printed magazines to appear in Canada for years. The design and typographic talents of Tim Inkster were clearly at work, and the magazine anticipates the design features of the first Press Porcépic books, for example, Gilles Vigneault's *Tales sur la pointe des pieds* (1972) and Joe Rosenblatt's *Bumble Bee Dithyramb* (1972).

Both young and established writers were contributors to *Porcépic*; they included Gilles Vigneault, Joe Rosenblatt, Earle Birney, Bill Bissett, Milton Acorn, Alden Nowlan, Ralph Gustafson, John Robert Colombo, Dorothy Livesay, George Bowering, Peter Such, Susan Swan, Hans Jewinski, Miriam Waddington, Chuck Carlson, and Frank Davey.

SCREE. South Slokan, British Columbia. No. 1, April 1971 - No. 5, 1972//. Five issues. Irregular.

Editor: Fred Wah.

Format: 28 x 21.5 cm. Mimeographed from typescript. Stapled upper left-hand corner.

Appearing for only five issues, *Scree* was edited and published by former *Tish* poet Fred Wah. Like his previous mimeograph poetry magazine *Sum*, which he edited between 1963 and 1965 while he was a graduate student in the United States, *Scree* presented the poetic detritus which he gathered from friends and colleagues, many of whom lived in the South Slokan Valley region

¹³⁰ The second number of *Porcepice* was co-published as *Impulse* Vol. 2, Nos. 3&4, 1973.

¹³¹ This describes Vol. 1, No. 1.

of the West Kooteney Mountains in British Columbia. The first issue ran to seven pages (mimeographed on recto and verso); the issue included poetry by Wah, Duncan MacNaughton, Derryl White, and Karen Tallman, among several others.

Scree signalled the beginning of a series of poetry magazines which were produced in the region, for example, the short-lived *Co-Tinneh* (Wah was a contributor), and at the end of the 1970s, the faculty and students of the Writing Division of David Thompson University in Nelson, where Wah taught, started *Writing*.

TWELVE MILE CREEK. St. Catharines, Ontario. No. 1, 1971 - No. 12, 1975//. Twelve issues. Irregular.

Editor: Helen Crawley.

Format: 28 x 21.5 cm. Typeset and printed offset. Folded and saddle-stitched.

A "regional" magazine reflecting the literary and artistic activities flowing out of the Niagara Peninsula region of Southern Ontario, *Twelve Mile Creek* (*TMC*) was based in St. Catharines, Ontario. Editor Helen Crawley published nine issues of the magazine between 1971 and 1976. A strong editorial presence in the magazine was artist John Boyle, who had lived in London, Ontario prior to moving to St. Catharines, and was familiar with the work and writings of Greg Curnoe and Curnoe's magazine *Region*. In many respects, *TMC* resembles *Region* in spirit but not format. Unlike *Region* which was mimeographed, *TMC* was inexpensively printed offset.

The contents of the magazine included poetry, fiction, interviews, and drawings and photographs. Each issue carried advertisements for art exhibitions in local galleries. Among the contributors to *TMC* was poet and artist Denis Tourbin who eventually moved to Peterborough where he founded, edited and published a similar magazine, *Parachute*, for several years in the mid 1970s.

WHETSTONE. The University of Lethbridge. Lethbridge, Alberta. No. 1, Spring 1971.¹³² 2x. +

Editors: Founding editor: Martin Dordt (1971-74), Donna Batycki (1978-1980), Yvonne Trainer (1981), Shelly Russell (1981-1982), Ildiko Szojka (1982-83), Catherine Burke (1983-1985), Marlene Graveland (1985), Larry Steinbrenner (1986-1987), David Cooper¹³³(1988-89), Gavian E. Whishaw (1991-).

Format: 22 x 15.5 cm. Typeset and printed offset. Folded and saddle stitched (1978-1985); Perfectbound (1986-). Illus.

Founded in 1971 by Martin Dordt, *Whetstone* was created to serve as a vehicle for the University of Lethbridge's creative community. Dordt edited four annual issues between 1971 and 1974. After a three year hiatus, the magazine reemerged in 1978 under the editorship of Diane Batycki and has appeared biannually ever since. In the Autumn of 1980, the magazine was officially housed and sponsored by the University's English Department.

Although it has been edited by many students, (indeed there is the annual succession of new editors), *Whetstone* is like several other student-edited magazines published in Canada, of high quality and whose pages are open to writers and artists from across Canada and beyond. Here one can compare *Whetstone* to such magazines as *White Wall Review*, *Alpha*, and *Portico*. Such magazines feature poetry, prose, the occasional essay or review, and drawings, graphics and photographs.

Until 1985 the magazine's format can only be described as utilitarian; however, in 1986 the magazine was redesigned and transformed into a lavish production featuring high quality graphics and glossy covers decorated with colour reproductions of the work of Alberta artists and photographers. In a recent issue, Fall 1991, the editors gloomily announced that they have been forced to "streamline production" and drop graphics and colour plates.

Like any good magazine, *Whetstone* mirrors its community of writers and readers and to that extent it has reflected the imagination of the West. For example, from 1978 to 1981, one of the editorial policies of the magazine was to feature in each issue the work of one Prairie writer, William Latta, Lorne Daniel, Robert Kroetsch, Brian Tyson, Jim Green, W.P. Kinsella and Glen Sorestad were thus featured. Occasionally, the editors have produced special issues shaped around local themes. In each of the following years — 1985, 1987 and 1988 — one of the two annual issues was devoted to Native writing and art. In 1987, the Fall issue celebrated former writers-in-residence at the

¹³² Twenty-seven issues have appeared to date.

¹³³ Cooper co-edited the magazine in 1988 with Barbara Darby, and in 1989 with Mary Jane Tallon.

University of Lethbridge: Robert Kroetsch, Patrick Lane, bp Nichol and Leon Rooke. The work of both students and established writers and artists has appeared in the magazine. Some of the established writers who have contributed to *Whetstone* are Dorothy Livesay, Robert Kroetsch, Kenneth Radu, bp Nichol, Sparling Mills, Robert Bringhurst, John Ditsky, Alexandre Amprimoz and Raymond Souster.

WHITE PELICAN: a quarterly review of the arts. Edmonton, Alberta. Vol. 1, No. 1, Winter 1971 - Vol. 5, No. 2, 1971//. Eighteen issues. 4x.

Editors: Sheila Watson, Stephen Scobie, Douglas Barbour, John Orrell, Norman Yates, Dorothy Livesay and Wilfred Watson.¹³⁴

Format: 25.4 x 17.1 cm. Printed offset from typescript. Perfectbound. Published by Pelican Publications. Printed by the University of Alberta Printing services. Cover designed by Norman Yates. Illus. Supplements: Wilfred Watson, *The Sorrowful Canadians* (1972), and Miriam Mandel *Lions in Her Face* (1972).

In 1971, members of the English Department at the University of Alberta in Edmonton finally decided to found a literary magazine. There had been discussions in the past about doing so, and even several student ventures, both of which had received departmental support (either moral or financial, or both), notably, *Pluck* (1968) and the more recent *The Merry Devil of Edmonton* (1970-71), but neither endured. In contrast to those magazines, *White Pelican* was a much more ambitious project which brought together the literary talents of seven faculty members including Sheila Watson, the driving force behind the magazine, Stephen Scobie, Douglas Barbour, John Orrell, Norman Yates, Dorothy Livesay (who was with the magazine for only one year), and Wilfred Watson (he joined the editorial committee in 1972).

The decision was taken to edit the magazine as a kind of "group experiment." Each member of the committee was responsible for editing one issue. As Sheila Watson explained, obliquely, in the first issue of the magazine "About Pelicans": "When the six editors of *White Pelican* decided to act they were drawn together by proximity not by policy, by concern not by consensus. The *fideicommissum* was there. Person by person or person with person, each would bear witness to the fact." Elaborating, she compared the editors to the magazine's namesake, "The white pelican, as Taverner's *Birds of Canada* or as W. Earl Godfrey's more recent *The Birds of Canada* will show, nests and

¹³⁴ After the first year of publication Dorothy Livesay left the magazine, at which point Wilfred Watson joined the editorial group bringing with him his IBM selectric with which each issue of the magazine was typed

breeds in southwestern Canada. Taverner says that pelicans are communists, Godfrey merely that they live in colonies. We interpret this information in our own way just as we respond individually no doubt to this ancient symbol of piety and purity" (p. 2).

Therefore, *White Pelican* is not simply one magazine, but a number of different combinations, each issue reflecting the editorial bent of the issue's editor or editors. On occasion, there were editorial collaborations. Stephen Scobie and Douglas Barbour edited several issues together (Vols. 1.2 and 5.2), as did John Orrell and Norman Yates (Vols. 1.3, 2.3, 3.3, and 4.2). Other collaborations included Dorothy Livesay and Rudy Wiebe (Vol. 1.4) and Sheila Watson and Norman Yates (Vol. 5.1).

What emerges from examining issues of *White Pelican* is that the editorial experiment pushed the editors in the direction of choosing specific images and themes around which they structured many of the eighteen issues of the magazine (there were several "open issues"). The result was stunning on occasion. For example, the second issue (1.2), a new and experimental poetry issue edited by Barbour and Scobie, featured new work by Michael Ondaatje, bp Nichol, Steve McCaffery, P.K. Fage and British concrete poet, Ian Hamilton Finlay, for the issue Dorothy Livesay edited (1.4) which was devoted to the North. The John Orrell and Norman Yates edited issue (2.3) titled "Back Space / Back Time," featured poetry, prose, drawings and photographs which probed the concepts of time and space through the aperture the Prairie past. Other highlights include the issue Sheila Watson edited (3.1), which explored the theme of the labyrinth, the Gertrude Stein Special issue (3.4) edited by Stephen Scobie, and the final issue which was an anthology of contemporary Canadian Poetry edited by Stephen Scobie and Douglas Barbour.

In the eighteen issues of *White Pelican*, the "colony of featherless" editors assembled an impressive collection of poetry, fiction, essays, drama and graphic works and photographs.

500 hundred copies printed per issue.

WORDS FROM INSIDE: The Anthology of the Prison Arts Foundation. Brantford, Ontario. No. 1, 1971. Annual. +

Editors: David Helwig (1971), George McWhirter (1974), Andreas Shroeder (1976) and Alfred Rushton (1989-).

Format: 21.5 x 13.2 cm. Typeset and printed offset. Folded and saddle-stitched. Published by the Prison Arts Foundation.

Originally sponsored by the St. Leonard's Society of Canada, *Words From Inside* represents one of a small number of literary magazines which feature prison writing. More recently, the annual magazine has been under the direction of the Prison Arts Foundation based in Brantford, Ontario. Until 1989, the magazine was literally an inside job, available exclusively through the prison system and selected libraries across Canada. With Vol. 10 (1990), however, the directors of the magazine decided wisely to distribute the magazine commercially, thus giving prison writers the opportunity for wider exposure in what may be for some the quest to follow in the footsteps of former inmate, writer Roger Caron.

Inclusion in the magazine is based on an annual competition held within Canada's prison system; entries are selected and judged by professional writers. Among those who have edited *Words From Inside* are writers David Helwig, George McWhirter, and, currently, the editor is Alfred Rushton.

1972

anthol. Pointe Claire, Quebec. [No.1], Spring 1972 - No. 4 Winter, 1975//. Four issues. Irregular.

Editors: Robert Morrison (1-4), Diane Keating (1-4) and Gilbert Plaw (4).

Format: 21.1 x 17.6 cm. Printed offset from typescript. Nos. 1 and 2 folded and saddle-stitched. Nos. 3 and 4 perfectbound. Illus. Published by Anthol Press.

In retrospect, the history of Montreal English-language little magazines could be described as conforming to a cyclical pattern between 1940 and 1980. Surging in the early 1940s and waning at the end of the decade, surging at the beginning of the 1950s carrying on right through to the end of the decade, and disappearing almost completely from sight during the 1960s, then at the beginning of the 1970s, they began to resurge and the momentum lasted until the beginning of the 1980s with periodic bursts afterwards. The signs of a poetry renaissance in Montreal in the 1970s are to be found in the numerous

little magazines which began to appear locally. They were the efforts of a new generation of young poets, many, college and university-trained, who were appearing in increasing numbers and all sharing a similar desire to write and publish. Repeating a scenario played out literally hundreds of times, the quest was fulfilled through founding and editing a little magazine.

One such magazine was *Anthol*. Robert Morrison and Diane Keating founded and edited the magazine, the editors published four issues that appeared irregularly. Eschewing an editorial position, Morrison and Keating simply stated on the masthead page of the first issue which appeared in Spring 1972 that: "*Anthol* has been conceived as a bi-annual publication providing an outlet for young Montreal artists. The editors wish, as well, to help foster a poetic community here in Montreal, and urge anyone with similar interests to contact them. . ."

The first three issues consisted of poetry and were supplemented with the surreal line drawings of "Ingrid." With the appearance of the fourth and final issue, *Anthol's* editors were attempting to expand the magazine's content by including, in addition to copious amounts of poetry, essays and reviews, a section called "preview" in which the work of a single poet was featured. The first issue was a slim 35 pages, but the other three averaged 90 pages in length. Since it was the editors' desire to publish young Montreal poets, they adhered to this policy, with some exceptions: the publication of poetry by Concordia writing instructor Richard Sommer, who had encouraged Morrison and Keating from the outset, Clark Blaise who granted permission to the magazine to reprint a convocation address delivered at St. George's School in 1975, and book reviews by Louis Dudek and Elspeth Cameron.

The younger Montreal writers who appeared in *Anthol* included Anne McLean (Diamond), John McCauley, Tom Konyves, Sharon Nelson, Laurence Hutchman, Carol Leckner, Stephen Morrissey, Endre Farkas, Keitha McIntosh, Guy Birchard, Ritchie Carson, Ken Norris, Artie Gold as well as several established Montreal poets including Glenn Siebrasse and Michael Harris.

BOOSTER AND BLASTER: The Montreal Free Poet. Montreal, Quebec. Vol. 1, No., 1 January, 1972 - Vol. 1, No. 2, November 1972//. Two issues.

Editor: Bryan McCarthy (No. 1); Raymond Gordy (No. 2).

Format: 28 x 21.5 cm. Mimeographed from typescript. Side-stapled.

In September 1971, Bryan McCarthy, a poet who had been active on the local English Montreal poetry scene for almost a decade, sent out to a number of Montreal poets a prospectus for a new magazine tentatively called *Booster and Blaster: The Montreal Free Poet*. McCarthy recognized, as others had, that the

community of English Montreal poets which had marked the earlier decades had grown diffuse and isolated. Although many poets were complaining about this situation, no one was doing anything to change it. In McCarthy's eyes, *Booster and Blaster* was to be the spark which would unite the disparate English language poetry community and draw the poets out of their isolation. Influenced by the editorial experiments in the underground press, McCarthy proposed and put into place a novel editorial structure: a working committee of editors who would share responsibility for "editing" the magazine. There was no editorial policy as such, except that only poets residing in Montreal could contribute. The basic scheme was that local poets were free to publish poems and opinions in the magazine on the condition that they were willing to pay his/her share of the cost of production (\$2.00 per page.) Reminiscent of Frank Davey's *Open Letter* (First Series), contributors were invited to offer critical comments on one another's work which was published in the magazine. Things did not quite work out as McCarthy had hoped. In the second and final issue, McCarthy published an open letter announcing that he had resigned as editor. He felt that the editorial co-operative experiment had failed. Reflecting on events, McCarthy wrote, "I thought that, possibly by throwing a wild concept among the poets of Montreal, a radical change in the way poets relate to each other and to the world might be effected. Let me emphasize that this intention was my personal trip. I judge no one, as the Good Book recommends. But, as far as I'm concerned, things didn't quite pan out to the New Jerusalem. I set out to inaugurate a tribal feast. I find myself in charge of managing a supermarket" (n.p.). In McCarthy's absence, poet Raymond Gordy saw the second issue through production.

Although there were clearly problems with editing and managing the production of the magazine, twenty-five local poets contributed poems to the first issue, some of whom were unknown, some who were young, and some who were well-established poets; a similar mix of twenty-two poets appeared in the second issue. Contributors included Avi Boxer, Ian Burgess, Phil Desjardins, Don McKay, Louis Dudek, Ron Everson, Raymond Fraser, Michael Gnarowski, Artie Gold, Trevor Goodger-Hill, Carol Leckner, Seymour Mayne, Bryan McCarthy, Alan Pearson, Marc Plourde, David Rosenfield, Glen Siebrasse, Renald Shoofler, Peter Van Toorn and Gertrude Katz.

Apparently not one to bear grudges, Bryan McCarthy joined another local poet and editor, Leonard Russo in a new project: *The Wrecker's Ball*. McCarthy published his manifesto in the second issue of *Booster and Blaster*. Believing that the "literary situation in Canada [was] deteriorating," McCarthy and Russo argued that "Business and bureaucratic 'values', divorced from real human needs, have taken over to an unprecedented extent. Poets and writers, just like businessmen, are driven on by the urge to produce — in total ignorance of the real issues" (n.p.). Drawing upon the inspiration of the underground press, McCarthy and Russo were calling for the wrecker's ball

to destroy the old and corrupt system (including the Canada Council), and phoenix-like, build a new society where the poet would be truly free.

BRITISH COLUMBIA MONTHLY. Vancouver, British Columbia. Vol. 1, No. 1 June/ July, 1972. Irregular. +

Editor: Founding editors: Bob Amussen and Gerry Gilbert. Co-editor: Bob Rose (Vol. III. 1 Oct. 1976).

Format: Varied (some issues in tabloid format). Mimeographed and xeroxed from typescript. Stapled. Illus.

Poet and editor Gerry Gilbert was one of the few "veteran" writers in Vancouver who seemed to escape being associated with any one of the city's several poetry *cénacles* during the Sixties. His work was published in virtually all the differing groups' little magazines. It is, therefore, not surprising that Gilbert undertook editing a magazine which often represents the best new writing available from B.C. writers in any given issue, and, surprisingly, in an age of slick offset literary magazines, *BC Monthly* is still published in an inexpensive mimeograph format!

The Magazine has gone through at least one incarnation, and Gilbert explained this to readers in the first issue: "Sometime last summer [1971] George Bowering said that what was needed was a Vancouver Review of Books. From that not-so-chance remark developed the notion of a magazine which would provide an authentic West Coast response to new books, films, theatre, video, art happenings, food, along with special features on varied aspects of life and politics. We have recycled the title and logo from an earlier periodical which began life in 1911 as *Westminister Hall*, the literary magazine of the University of New Westminister. In 1918 the name was changed to the *British Columbia Monthly* which, by the time it expired in 1929, had become very chamber of commerce, full of boosts for the commercial and scenic delights of the province. The magazine was awash with exhortations - "Forward, B.C.!" and "Be British Columbians!" and finally, "Educate Eastern Canada. Pass on the B.C. Monthly. *Plus ça change*" (pp. 3-4). With the idea of "book review" in mind, Gilbert set out along with Bob Amussen to edit such a magazine. During 1972, the first four issues were distributed in a tabloid format with issues of the underground newspaper *The Grape*. Subsequent issues were sold locally. About 1975, Gilbert purchased a mimeograph machine from itinerant poet Opal L Nations and that marked a new beginning for *BC Monthly*. Gilbert shifted the magazine's focus away from being a Vancouver cultural review to a magazine of local writing which includes occasional reviews of art, music and film, etc.

In an 1986 interview Gilbert reflected on his magazine and its function: "*B.C. Monthly* is one of the little mags that you can count on being readable and with significant writing. All poetry mags should want to make that statement. (Heart, soul, thought and the language equals readable). . . . *BCM* is for particular readers, not for some notion of mass readership. The movement of the arts in the 70s in terms of government funding is that you have to aim for a mainstream audience what we call mainstream shallows. I don't fall for that. . . . An original sense that we had...one of the ideas in starting *B.C. Monthly* was that if you just started doing it, it becomes of historical interest because this was what was going on this year. This was what everybody was reading that year. It's always amazing that children are always surprised that their parents were doing anything before they were born" (pp. 65, 66, 68, 69).

From 1976 to 1982, the magazine appeared, contrary to its name, irregularly, but with issue 30 (1983) Gilbert announced that *BC Monthly* was going to be published monthly; however, the new schedule did not last and the magazine lapsed back into its irregular pattern once again. Not adverse to publishing single works as a special issue of the magazine (this was particularly true in the late 1970s), Gilbert usually assembles recent work by a number of predominantly local writers. A typical "fat" issue of the magazine is Vol. III, No. 9 (1978). It was 107 pages in length and included the work of thirty-eight writers, among whom included Carole Itter, bill bissett, Cathy Ford, David Bromige, Dennis Reid, Lary Bremner, Colin Browne, Douglas Blazek, and Richard Sommer.

A strong tone of irreverence runs through *BC Monthly*, reflecting the wit, humour and independent spirit of its editor. As he noted in a recent issue of the magazine No. 40 (1989): "*BC Monthly*, the magazine of the Canadian West, devoted to community service, fearless, fair, and free (in Vancouver area bookshops)."

THE CAPILANO REVIEW. Capilano College. North Vancouver, British Columbia. First Series, Vol. 1, No. 1, Spring 1972 - Nos. 50/51 1989//.¹³⁵ Second Series, No. 1, 1990. 4x.¹³⁶ +

Editors: Founding Editor: Pierre Coupey (1972-76, 1990-91), Bill Shermbrucker (1976-1982), Ann Rosenberg (1983-1984), Dorothy Jantzen (1985-89) and Robert Sherrin (1991-).

Format: 20.2 x 13.5 cm. Typeset and printed offset. Perfectbound. Designed by Bob Johnson. Printed by the Morriss Co. Illus.

After twenty years, *The Capilano Review* (TCR) continues to be one of the most stimulating and provocative literary/visual arts magazines published in Canada. An independent magazine emanating from Capilano College in North Vancouver, TCR publishes recent work by some of British Columbia's best new and experimental writers and artists (the editorial focus is B.C, but it is not exclusively so). Because there is an attempt to balance the magazine's contents between the literary and graphic arts, TCR has spared little expense in producing a consistently high-quality magazine, which is visually quite stunning on occasion.

The origins of the magazine can be traced to one man - poet and artist Pierre Coupey, a native of Montreal who moved to Vancouver in 1965. In 1966 he helped found the alternative newspaper *The Georgia Straight* and served a brief term as the paper's first editor. Soon afterwards, he went on to found the short-lived *The Western Gate*. After what he describes as those "abortive starts" (TCR, 50:9), he felt ready to plan a new magazine, which he originally planned to call *Tattoo*, and with the first issue the name changed to *The Capilano Review*. From 1972 to 1976, Coupey was the "managing editor" of the magazine. After an editorial hiatus of 13 years he returned to TCR as associate editor in 1989 and briefly resumed the editorship of the magazine in 1990.

During the magazine's twenty-year history, five editors' names have appeared on the masthead; however, until 1990 the magazine was edited by an editorial collective which consisted of Capilano College faculty members and students (occasionally guest editors appeared). In a statement which was published in the 1989 issue celebrating the end of the magazine's first series (50 issues), Pierre Coupey explained the origins of the editorial board: "The nude on the cover (No. 3), however, led to controversy and the establishment of an

¹³⁵ The volume and number sequence was dropped after the third issue of the magazine (or Vol. 1, No. 3); all issues thereafter were designated by whole number

¹³⁶ Originally planned as a quarterly, with No. 11 the magazine adopted a biannual publishing frequency. In 1981 the magazine reappeared on a quarterly basis with No. 19.

editorial board, aimed at keeping an eye on the rogue editor. Despite my frustration at the time, I learned not only to live with it but to love it, for the companionship of the editors - students and colleagues - kept the magazine fresh and alive. With #4, then, *The Review* became what it has been to date: an editorial co-operative under the direction (sometimes dictatorial) of an editor-in-chief. . . . We had marathon editorial board meetings, we argued and fought, and hammered out the standards and directions of *The Review*: together we'd hunt down and argue for the best work we could find, and each editorial area would take turns developing special sections on artists whose work deserved extended coverage" (9-10).

In 1989, Pierre Coupey returned as editor of the magazine before turning it over to its current editor: Robert Sherrin. In the fifth issue of the second series, Coupey stated in his preface that, "we redesigned the magazine, computerized the office, secured increased funding, established a managing editor's position, and moved towards expanding the magazine's editorial vision". Clearly Coupey felt that in spite of the magazine's past successes, its future was predicated upon the position of tighter editorial control, although this did not preclude the employment of editorial collectives in future issues, i.e. see Ser. 2, Nos. 6-7 (1991).

Contents included poetry, fiction, drama, graphics and photographs; sporadically, interviews and reviews have been published. Of course, numerous writers and visual artists have appeared in *TCR*. In contrast to producing successive "open" issues of *TCR*, the magazine's editors have settled upon two strategies. The first is to include, with various issues, special author sections which serve as introductions to recent or new work by the writer in question. These include to date the following: Victor Coleman Section (No. 5 1974), Brian Fawcett Section (No. 12 1977), Pierre Coupey Section (No. 13 1978), Brenda Riches Section and Cathy Ford Section (No. 14 1979), George Bowering Section (No. 15 1979), Colin Browne Section (No. 18 1980), Barry McKinnon Section and David Phillips Section (No. 32 1984) and Robert G. Sherrin Section (No. 37 1985).

The second is to produce, like a number of magazines, special issues, of which *TCR* has published regularly. Sometimes these are edited by guest editors. Special issues to date have consisted of the following: Michael Ondaatje, "Running in the Family", and Daphne Marlatt, "In the Month of the Hungry Ghosts," guest edited by Sharon Thesen (Nos. 16-17 1979); Brian Fawcett, *Tristram's Book*, a special issue published in a *deluxe* edition, bound in cloth boards, edited by Luis Redman (No. 19 1981); visual presentation of Gathie Falk's painting and sculpture, edited by Ann Rosenberg (No. 24 1982); Surrealism B.C. (No. 29 1983); Sound Poetry, edited by Richard Trulhar and Steve Smith, issued in a special square format, which included a 33 1/3 sound recording (No. 31 1984); Drama issue edited by Reid Gilbert (No. 35 1985); East Canadian Issue (No. 39 1985); *Robson Square* by Ann Rosenberg (No. 40 1986); J. Michael Yates and Erin Mouré (No. 48 1988); A special issue to

celebrate the first series of *TCR* (No. 50 1989); "Putting the Pieces Together: Six West Coast Artists - Al Neil, Carole Itter, Tom Burrows, Joey Morgan, Al McWilliams, Jerry Pethick, (Ser. 2. 1 1989); "Pacific Windows" by Roy Kiyooka (Ser. 2.3 1990); and "Struggle: Local and Global," an issue featuring B.C. Women writers and editors, edited by a guest editorial collective.

le chien d'or/the golden dog. Montreal, Quebec. No. 1, January 1972 - No. 4, November 1974//.¹³⁷ Four issues. 2x.

Editors: Carlo Fonda and Michael Gnarowski.

Format: 25.5 x 18 cm. Typeset and printed offset (No. 1); from typescript (2-4). Perfectbound. Illus.

The title was borrowed from the French-Canadian legend of the same name. In its most popular form it is the story of a son who avenges the death of his father, and this seems fitting. An examination of the final two issues of Gnarowski's *Yes* magazine, (see in particular No. 17 1969), reveals that the editor had experienced a sea change and believed that contemporary Canadian poetry misguidedly pursued a (North) American orientation, beginning in 1952 with Raymond Souster's *Contact* and culminating with *Tish* in 1961. Having embraced the Modernist American tradition and rejecting the Canadian (for Gnarowski this meant the betrayal of John Sutherland's literary ideals), Gnarowski now embarked on a revisionist course. The new magazine was a gesture in that direction.

The first issue appeared in January 1972, and was sumptuous. It was beautifully designed by André Goulet and printed with the assistance of éditions d'Orphée of Montreal. But apart from covers, the other three issues were economical by comparison. Surprisingly absent from the magazine were any editorial statements explaining the magazine's purpose. If the editors were eschewing reflections or comments, they seemed to prefer illustrating their attitudes through contributors and contents, which included essays, interviews, reviews and the occasional poem. Honouring its bilingual title, works in both English and French were published in the magazine.

The first issue sought to reorient Canadian critical sights; it included among other things, Lorraine McMullen's essay on Leo Kennedy and Louis Dudek's polemical essay "Educating the Critics." (In response to the latter, the editors granted one of Dudek's truants, Desmond Pacey, equal time in the second issue.) On the way to setting the historical record straight, the editors

¹³⁷ The dates of the four issues are as follows: No. 1, (janvier/january 1972); No. 2, (aout/august, 1973); No. 3, (fevrier/february 1974) and No. 4 (November, 1974).

published an open letter by Louis Dudek in the fourth issue in which he reconsidered the editorial history of *First Statement* and the roles of John Sutherland, Irving Layton, and Dudek, himself. Other contributions of note include Leonard Sugden's two-part essay on Quebecois novelist Gerard Bessette (Nos. 3 and 4), B. Opala's essay "Matthew Arnold in Montreal" (No. 2), Klaus Herrman's essay "Canadian Jewry and *Duddy Kravitz*" (No. 4) and Keith Garebian's essay "Desire as Art: Leonard Cohen's *The Favourite Game*" (No. 4). Poetry contributions included work by Louis Dudek, Jean Leduc, and Ron Everson.

During the course of the magazine's brief run, Michael Gnarowski had moved to Ottawa in 1973 where he began teaching at Carleton University. Two issues of *le chien d'or* were published in 1974 and then it folded.

EXILE: An International Quarterly. Toronto, Ontario. Vol. 1, No. 1, 1971. 4x. +

Editor: Barry Callaghan.

Format: 21.5 x 15 cm. Typeset and printed offset. Perfectbound. Published by Exile Editions. Printed at the University of Toronto Press. Illus.

Currently celebrating its twentieth anniversary in the form of three opulent issues, Barry Callaghan's *Exile* magazine remains aloof from the fray of the Canadian literary scene. In fact, Callaghan has expressed his opinion by proxy in the form of Julio Cortizar's epigram: "The only true exile is the writer who lives in his own country." This quote first appeared in *Exile* in 1986. Since founding the magazine in 1971, Callaghan has been its sole editor, though he has been assisted by two contributing editors, Irish poet John Montague and Israeli poet Yehuda Amichai.

Not given to editorializing, Callaghan stated his views in the first issue of the magazine: "There are many excellent reviews in which the writer of imaginative prose and poetry seems to become merely fodder for the dancing scholarly horse. The writer of the critique becomes more important than the writer of the poem, especially if the critic offers a new fund of useful scholarly information. But useful for what? It is the day of the information deluge. Who sorts it all out? The imaginative writer, who can rely only on his own eyes, his own heart and sensibility for his information, is, in a sense, in exile now. There ought to be a small heaven for such exiles now. In these pages the imaginative writer will not be led in by a scholarly praetorian guard. He will be on his own."

Since this editorial, numerous writers have found refuge in the handsomely printed and designed pages of *Exile*. As the subtitle suggests, the magazine is international in scope; Callaghan publishes a great deal of work in translation. On that score, French-Canadian writers have been well represented in the

magazine, Callaghan himself having published a number of his own translations from the French in the magazine. Indeed, dating from the appearance of the first issue, Callaghan has paid tribute to the first great Modern Quebecois artist, Paul-Emile Borduas, by quoting from his *Refus Global*: "Together we will undertake the extravagance of living under a sharpened conscience, in open honesty, and we'll see what happens. The worst can only be catastrophe, which is better by far than a false means."

Contents include poetry, fiction, prose, musical scores, visual arts features and photographic essays. In the late seventies, Callaghan was in the habit of producing double issues with an average length of 250 pages. Callaghan is not averse to publishing long works and works-in-progress. While it is true that the magazine's contributors are international — Eastern European, Irish, Israeli and American, among others — the vast majority of the contributors are exiles from within Canada. There has always been a deliberate balance between French and English Canadian writers.

ISLAND: Vancouver Island's Quarterly Review of Poetry and Fiction. Lantzville, British Columbia. No. 1, 1972 - No. 17, 1987//. Seventeen Issues. Irregular.

Editors: John Marshall (1-17); Angela Hyrniuk and Lorraine Martinuik (17).¹³⁸

Format: 22.2 X 15 cm. Typeset and printed offset. Perfectbound. Published by the Island Literary Society. Printed by Morriss & Co.

Subtitled "Vancouver Island's Quarterly Review of Poetry and Fiction", *Island* was edited principally by Island poet John Marshall though others also performed this task, most notably Daphne Marlatt, who was active for fifteen years through the 1970s until it ceased publication in 1987. The Island has spawned a number of little magazines and literary reviews in recent history, but perhaps, none are more representative than Marshall's magazine. Eschewing editorial commentary, *Island* presented in its seventeen issues poetry, fiction and graphics.

A glance at the list of contributors who were published in the magazine reveals that it was not in any sense closed to non-*Island* poets, though there is a strong West Coast flavour; in fact, the editors were not adverse to printing the work of poets from across Canada. Contributors to the magazine consisted of, among others, Linda Rogers, John Marshall, George Bowering, Steven Guppy, Lionel Kearns, Robert Kroetsch, John Pass, Lorna Uher,

¹³⁸ Contributing editors to the magazine included: Stephen Guppy (No. 7), Daphne Marlatt (7-16), Marraime Martiniuk (15/16), Angela Hyrniuk (15/16).

Phyllis Webb, Robin Blaser, Daphne Marlatt, Robert Kroestch, Matt Cohen, Kevin Roberts, Douglas Barbour, Stan Dragland, Michael Ondaatje, Maxine Gadd, Marilyn Bowering, Judith Fitzgerald, Ron Smith, bp Nichol, Nicole Brossard, Margaret Atwood, Bruce Whiteman, Sheila Watson, Wilfred Watson, Jean McKay, Sharon Thesen, Roo Borson, John Harris, Roy Miki, Colin Browne, Peggy Kemp, Robert Hilles, Erin Mouré and Paul Kelly.

JOURNAL OF CANADIAN FICTION. Fredericton, New Brunswick / Guelph, Ontario / Montreal, Quebec. Vol. 1, No. 1, Winter 1972 - No. 36, 1986//.¹³⁹ Thirty-Six issues. 4x.

Editors: John Moss and David Arnason and John Robert Sorfleet.¹⁴⁰

Format: 28 x 21.5 cm (Vol. 1-Vol. 3); 20.3 x 12.7 cm (No.13- No.37). Typeset and printed offset.¹⁴¹ Published by Bellrock Press for the Journal of Canadian Fiction Association. Later issues published by the JCF Press.

In 1972, John Moss, David Arnason and John R. Sorfleet, three Canada Council Fellowship students at the University of New Brunswick founded, *The Journal of Canadian Fiction* (JCF). John Moss served as the magazine's managing editor from 1972 to early 1976, at which time John R. Sorfleet assumed editorial duties and moved the magazine to Guelph where he taught at the University. During the late 1970s and 1980s, Sorfleet edited the magazine from Montreal when he moved to Concordia University.

In the first issue of the magazine, John Moss outlined the new magazine's purpose and editorial philosophy: "The *Journal of Canadian Fiction* is founded upon the premise that there is a Canadian literature and that it is worth exploring. We have no intention of defining the Canadian imagination. We accept its viability and have chosen to limit our scope to its expression in

¹³⁹ Conceived as a quarterly, the *Journal of Canadian Fiction* was numbered by volume and number from the first issue through to the third volume, number four (1975). In the following issue, not only did the editors make a significant change in format, but whole numbers were adopted. Thus Vol. 4, No. 1 appeared as No. 13 (1975).

¹⁴⁰ As noted, John Moss and David Arnason were the founding editors of the magazine. The editorial structure consisted of a Managing editor, editors, associate editors and an editorial board (in addition, editorial assistants were also present). John Moss served as the managing editor during the first four and half years of the magazine's life; he resigned as managing editor in 1976 passing on the managing editor's position to John Robert Sorfleet with No. 16. Although Arnason and Moss retired from active involvement (they remained honorary members of the editorial board) while Sorfleet continued on as both Managing Editor and Editor, with a changing group of associates.

¹⁴¹ Early issues were offset from typescript.

fiction, by which we mean imaginative writing in prose. By doing this, we expect to provide a continuing forum for discussion and an important outlet for creative work. Each issue will contain short stories, articles, reviews, and interviews, in both English and French. We will also publish the most extensive bibliographic information on Canadian fiction and criticism available." The journal was conceived as a place for fiction writers and critics to come together and examine each other's work.

From the perspective of *JFC* the critical journal, the editors published important annual annotated bibliographies of Canadian literature which appeared in issues II.2, III.4, 17/18, and 23. At the point where the magazine began to be published in Montreal, greater emphasis was placed on French language material and on special issues: *Les Romanciers québécois et leurs oeuvres* (24), *The Work of Margaret Laurence* (29), *Quebec Fiction: The English Fact* (30), Leprohon's *The Manor House of Villeraie* (34), and *Politics and Literature* (35/36). The editors adopted an eclectic policy with respect to the fiction it chose to publish.

Throughout its fourteen year run, the magazine was adamantly nationalist in tone. In fact, the editors expressed their views on the state of Canadian literature in editorials which prefaced many of the early issues of the magazine.

Until 1975 the magazine appeared in a bulky magazine format. With No. 13 (1975), the editors redesigned the magazine and it appeared in the form of a compact journal. Contents included short stories, articles, reviews and bibliographies. One of the most important aspects of *JCF* was the fact that the magazine offered payment for the fiction it published. There were then, as now, few magazines which could offer writers of serious fiction payment for published work (usually \$100 per story.)

Writers who published fiction in *JCF* include some of Canada's finest: Don Bailey, Henry Beissel, Clark Blaise, George Bowering, Elizabeth Brewster, Mick Burrs, Roger Caron, Joan Clark, Matt Cohen, Cynthia Flood, Gail Fox, Raymond Fraser, Hugh Garner, Robert Gibbs, Douglas Glover, Mel Dagg, Philip Kreiner, Bill Schermbucher, David Halliday, Beth Harvor, David Helwig, Jack Hodgins, W.P. Kinsella, Margaret Laurence, Richard Lemm, Tom Marshall, Ken Mitchell, Alden Nowlan, David Adams Richards, T.R. Rigelhof, Gail Scott, Elizabeth Spencer, Fraser Sutherland, Kent Thompson, W.D. Valgardson, Guy Vanderhaeghe and Rudy Weibe.

MANNA: A Review of Contemporary Poetry. Ottawa, Ontario. No. 1, March 1972 - No. 5, 1974//. Five issues. 2x.

Editor: Lorne Shirinian.

Format: 27 x 20 cm. Mimeographed from typescript. Folded and saddle stitched. Published by Manna Publishing.

Lorne Shirinian's literary magazine *Manna* ran for five issues between 1972 and 1974. The first issue was edited while Shirinian was affiliated with Carleton University's Comparative Literature Department, which provided financial support; all subsequent issues were published in Toronto. Although the magazine was subtitled "a review of contemporary poetry," *Manna* also reflected the editor's background in Comparative Literature. To his credit, Shirinian assembled an impressive collection of poetry, works in translation and interviews, (and the occasional essay) in each of the five issues. Appearing in a modest format, each issue averaged 60 pages in length.

With the third issue, Shirinian published what he hoped would be an annual special issue. He succeeded in producing two — the third (1973) devoted to English and French writing from the Caribbean, and the fifth (1974) was an anthology of contemporary Greek poetry in translation selected and edited by George Thaniel. The fourth issue included a Maritime poet section that included poetry by Brian Bartlett, William Bauer, Alden Nowlan, Robert Cockburn, Fred Cogswell and Michael Pacey and an interview with Alden Nowlan conducted by J.R. Sorfleet. Stressing interviews, Shirinian published nine, including in the first issue a group discussion with Earle Birney, Phyllis Gotlieb and Tom Marshall, and separate conversations with Michael Ondaatje, Christopher Levenson, and Adam Tarn. In the second issue, Shirinian published interviews with Al Purdy and Margaret Atwood; the fourth issue featured an interview with Gwendolyn MacEwan and the Nowlan interview.

Poets who appeared in *Manna* included d.g. munro, Stan Mullins, Heiner Wessmann, Christopher Levenson, Gary Geddes, Tom Marshall, Al Purdy, Gerry Shikatani, Richard Field Jr., Margaret Atwood, Phyllis Gotlieb, E.D. Blodgett, Douglas Hill, Gwendolyn MacEwan, Hans Jewinski, Bertrand Lachance, John Ditsky, Irving Layton, Fraser Sutherland and Patricia Morley.

THE POEM COMPANY. Vancouver, British Columbia. No. 1, 1972 - No. 7, [1973?]/. Seven issues. Irregular.

Editors: Ed Varney and Henry Rappaport.

Format: 14 x 10.2 cm. Typeset and printed offset. Folded and saddle-stitched. Published and printed by Intermedia.

A joint production of Vancouver's important small press Intermedia and The Poem Company, the magazine by the same name, *The Poem Company*, was co-operatively edited by poets Edwin Varney and Henry Rappaport, among others. Varney had been involved with the Vancouver little magazine and small press scene since 1968 when he designed issues of John MacDonald's short-lived little magazine *Intermedia* (there was no connection with the press Intermedia.) Varney had cultivated an interest in concrete and visual poetry and he today is a ardent practitioner of postage stamp art.

In the early 1970s, Varney created The Poem Company, which under that title produced in three phases an anthology (Phase I), six monographs (Phase II), and the serial *The Poem Company* (Phase III). (In 1977 Phase III was issued in book form under the title *The Poem Company Phase Three*.) The magazine was printed in a small pamphlet format and issued irregularly. Contents included an eclectic assemblage of poetry, both traditional forms and concrete, line drawings and collages.

Contributors to the magazine included Judith Copithorne, Stephen Morrissey, Wain Ewing, Frederick Candelaria, Richard Sommer, Robert Sward, Andrew Suknaski, Cathy Ford, Avron Hoffman, David UU, Mona Fertig, Susan Musgrave, George Heyman, David S. West, and Eric Ivan Berg.

REPOSITORY (SEVEN PERSONS).¹⁴² *Seven Persons*, Alberta/Prince George, British Columbia. No. 1, Spring 1972 - Nos. 34/35, 1981/2. Thirty-five issues.

Editors: Founding editors: John Harris (1972-76, 1979-81), Bob Atkinson (1972-1975) and Paul Nedza (1972); Harvey Chometsky (1977-78).

Format: 23 x 15 cm. Printed offset from typescript.¹⁴³ Folded and saddle-stitched. Published and printed by the Repository Press.

Seven Persons Repository was founded in 1971 by Bob Atkinson, John Harris and Paul Nedza; at the time the trio were affiliated with Medicine Hat College. The title was borrowed from the dying Alberta town of Seven Persons Repository where John Harris lived. Although the magazine's namesake was dying and soon to fade completely, *Repository* was one of several new little magazines sprouting across the Prairies at the beginning of the seventies. Harris, Atkinson and Nedza recognized that there was a regional publishing vacuum and they were responding to a growing number of new and vital writers eager to publish in local little magazines across the West, if only they existed.

Shortly after the first issue of the magazine appeared in 1972, John Harris lost his job at Medicine Hat College but quickly found another at the College of New Caledonia in Prince George, British Columbia while Bob Atkinson remained in Medicine Hat. For the next two years the magazine was edited by Harris and Atkinson through the mail while the magazine was printed in Lethbridge. The first ten issues were produced in this way. In the summer of 1974, Atkinson joined John Harris in Prince George and, among other things, "Seven Persons" was dropped from the title; issue No. 11 was the first produced from their new home in Cariboo Country.

In 1975 Harris and Atkinson terminated their partnership (because Atkinson had found employment in another city), at which time Harris' colleague at the college, Margaret Cameron, shared editorial duties with Harris for four issues (12-16). Harris took a sabbatical from editing the magazine from 1977 until early 1979, during which time a local Prince George poet, Harry Chometsky, edited and printed the magazine (Nos. 21-24). (At the time Chometsky assumed responsibility for *Repository*, he had just returned from a two-year stay in Vancouver where he studied the printing arts.) Having resumed his editorial duties in 1979 with issue No. 25, Harris was becoming increasingly

¹⁴² The magazine was originally titled *Seven Persons Repository* because co-founders John Harris and Paul Nedza lived in the small rural community of Seven Persons, Alberta. The press was moved in 1974 to Prince George, British Columbia and "Seven Persons" was dropped from the title.

¹⁴³ No. 6 was printed on a letterpress. Nos. 25 to 32 (1979-80), were mimeographed from typescript. Double issue 23-24 [n.d.] was typeset by Harvey Chometsky.

RETURNING. Vancouver, British Columbia. No. 1, July 1972 - No. 3, 1973//. Three issues. Irregular.

Editor: Judith Copithorne.

Format: 20.3 x 13.8 cm.¹⁴⁴ Printed offset from typescript. Folded and saddle-stitched.

In 1965, Judith Copithorne published her first collection of poetry *Returning*, and the title would reappear in 1972 when she undertook the project of editing *Returning*, a poetry magazine which appeared for three issues between July 1972 and May 1973. An innovative poet, Copithorne had in 1970 published, in conjunction with Coach House Press in Toronto and Intermedia in Vancouver, a collection of poetry titled *Runes*. What was distinctive about the collection was that the poems were shaped in highly original hand-drawn organic structures, her uniquely developed form of notation, which she chose to call "runes". Her work as an experimental poet and connections with the like-minded poetry community of Vancouver and Toronto placed her in a good position to edit a magazine.

Copithorne published neither an editorial or statement of purpose in *Returning*. Instead she devoted her energies to publishing the work of various Vancouver poets and several from Eastern Canada. Taken together many of these writers were associated with the Canadian literary avant-garde.

The first issue was printed in an edition of 250.

¹⁴⁴ Issue two measured 21.6 x 17.5 cm and issue three measured 21.5 x 14 cm.

SAND PATTERNS. Charlottetown, Prince Edward Island. No. 1, 1972 - No. 22, 1978//. Twenty-Two issues. 4x.¹⁴⁵

Editor: Allan Graham and Betty Campbell.¹⁴⁶

Format: 22 x 14 cm. 1-8 mimeographed from typescript; 9-12 offset, folded and saddle-stitched. Issues 13-22: some issues were typeset, others from typescript, and others still were hand-lettered. Perfectbound. Nos. 13-22 designed and printed by students in the Commercial Design Department of Holland College. Published by the Sand Patterns Publications Association. Illus.

The origins of *Sand Patterns*, one of the few independent literary magazines to be published in Prince Edward Island, can be traced to 1971 when it was announced that members of the Island's centennial committee had decided to found a literary magazine. The magazine was edited by a committee of "compilers", whose single purpose was to publish and promote local writers. After nine sporadic issues, there was an attempt to publish the magazine four times a year and improve the format with the assistance of Graphic Arts students studying at Holland College in Charlottetown. But the magazine was unsustainable.

Contents consisted of poetry, short stories, and graphics; one useful feature published in early issues was Frank Pigot's compilation: "A Bibliography of Island Books." Island Poets who appeared included Leone Ross, Florence Roper, Henry Purdy, Allan Graham, Bill Grant, Eddy McDonald, and Brian Westin. Despite the fact that in issue No. 20 the province's Lieutenant-Governor was listed as a literary patron of the magazine, two issues later the editors inserted the following mimeographed announcement into each copy of the magazine: "We regret that we have had to discontinue publication of *Sand Patterns*. If funds can be found, we may, however, publish one more issue, using materials we now have. Thank you very much for your support of this magazine." The twenty-third issue was never published. And the literary patterns of Prince Edward Island so earnestly traced in print have all but vanished in time.

¹⁴⁵ Issues 1-8 appeared irregularly, but with No. 9 the magazine appeared on a quarterly basis until the final issue.

¹⁴⁶ Editorial Structure: the magazine was edited by a group of "compilers," all of whom were members of the Sand Patterns Publications Association. This group included the founding editors Allan Graham (an Island High School teacher) and Betty Campbell. Others who compiled the magazine were Florence Roper, Paul Inman and Marj Frizzel. After 1975 Graham's name disappears from the list of members of the publication society. In 1976 a new executive was elected to serve on the board of the Publication Association. Maureen Clinton was elected president, and Dr. E.L. Edwards served as vice-president.

STUFFED CROCODILE.¹⁴⁷ London, Ontario. Vol. 1, No. 1 February, 1972 - Vol. 4, No. 4, Oct. 1978//. Twenty-eight issues. 8x.¹⁴⁸

Editors: Clark Leverette and Steven Osterlund.

Format: 22 x 18.5 cm. Mimeographed from typescript. Side-stapled. Published by Killaly Press.

Edited, mimeographed and published with a profound respect for and knowledge of the little magazine tradition, Clarke Leverette's *Stuffed Crocodile* appeared for twenty eight issues between 1972 and 1978. The first two volumes were co-edited by poet Steven Osterlund and Clarke Leverette, with Leverette editing volumes three and four alone. Drawing his inspiration from the mimeograph machine which is often associated with the little magazine genre, Leverette produced *Stuffed Crocodile* with meticulous care. Each issue consisted of twelve mimeographed sheets (periodically Leverette would use varied coloured mimeograph stock, i.e. green, yellow, etc.), with poems appearing on the recto and verso sides. The result was quite handsome. In the colophon, which appeared in every issue, Leverette announced that "the magazine was printed on a gestetner 360 in the tradition of little magazines."

Although the colophon might stand as the magazine's editorial credo, in the first issue Leverette outlined his editorial philosophy: "At a time when so many express 'concern' with the so-called Publication Explosion, why would we decide to begin yet another little magazine? There are thousands of the things already. One reason is our belief in the basic objective of the little mag - the encouragement of new poets and the challenge to established writers who require extended or diverse markets for their work. Secondly, it is our wish to be part of Canada's growing interest in contemporary poets in North America. . . . Of course we refuse to bow down to schools, cliques, groups gathered here and there writing odes to each other, etc. It does not matter who writes them or where they hail from. If we have any policy at all, then it is good poetry" (pp. 1-2).

The result was an eclectic magazine devoted to publishing good poetry and preferably the work of unknown and younger poets, and Leverette and Osterlund strove diligently to achieve their stated goals. While neither was an ardent Canadian nationalist, nor a regionalist with respect to contributors, the magazine was open to all nationalities. Leverette was, however, an adamant nationalist when it came to protecting Canada's publishing and

¹⁴⁷ The title was taken from a line in Alfred Jarry Poem: "The work of art is a stuffed crocodile."

¹⁴⁸ Eight issues constituted a volume and were published during a two-year period, hence four numbers a year were issued.

distribution infrastructure; for example, he refused to accept standing orders from American-owned periodical agencies. In another direction entirely, Leverette, a librarian by profession, was not only an inveterate list-maker of new little magazines published in Canada, but an indexer as well. An annual index appeared in the last issue of each volume. His *magnum opus* was a three-volume mimeographed name and title index to little magazines of Ontario: 1968-1972. In addition, he founded Killaly Press, an out-growth of the magazine, which published many of the poets who appeared in *Stuffed Crocodile*.

Except for several editorials and two early issues (Vol. 1, Nos. 3 and 4 1972) devoted to an essay "New Literary Periodicals" by American poet and editor Richard Kostelanetz, which was Chapter VII of his *The End of Intelligent Writing*, the editors published only poetry. Since the magazine consisted of only twenty-four pages, never more than four or five poets appeared in any given issue; thus on average four poems were published per poet. Contributors were mainly from Canada, but from the United States as well. Leverette offered five dollars for a published poem.

Printed in a numbered edition of 300.

THREE CENTS PULP. Vancouver, British Columbia. Vol. 1, No. 1, 1972 - No. 107 [1980]//. One hundred and seven issues. 21x.

Editors: Pulp press.

Format: 22 x 14 cm. Offset. Folded sheet. Occasionally included stapled insert. Published by Pulp Press.

Among the periodical curiosities which appeared throughout the seventies was the Vancouver's Pulp Press' house organ: *3¢ Pulp*. Published bi-weekly by the press, the format was simple: each issue consisted of one or, occasionally, two printed folded sheets. Contents included poems, short critical essays and reviews, polemics, recipes, and Pulp Press information. A local product, the Pulp Press editors published primarily British Columbia writers, but in its few pages, it surveyed Canadian literary production as a whole.

TITMOUSE REVIEW. Vancouver, British Columbia. Vol. 1, No. 1, 1972 - No. 7, 1977//. Seven issues. Irregular.

Editors: Avron Hoffman and Linda Hoffman.¹⁴⁹

Format: 20 x 13 cm. Printed offset from typescript (1.1-4); typeset (5-7). Perfectbound.

From the first issue, the editors of the *Titmouse Review* did not disguise their surrealist/dadaist sympathies, although there is no evidence that the magazine was published on behalf of the Vancouver Surrealist School which included poets like Michael Bullock and others. Editors Avron Hoffman and Linda Hoffman edited and published seven issues of the magazine over a five-year period. Perhaps the best introduction to the magazine is the third issue in which a literary quiz was published opposite the table of contents: Some of the questions were as follows: Question No. 3. 'What is the most disagreeable feature of the Black Mountain School?' Question No. 9. 'Why is very little blah blah blah read in the Canadian School of poetry?' And, question No. 13. 'It is the duty of what school of poetry to see that rules are carried out, and poets penalized for breaking them?'

After examining issues of *Titmouse Review*, the reader is left with the sense that all the editors and poets are breaking the rules and that they all find the Black Mountain school disagreeable. Other than a strong sense of buffoonery (deliberate) which runs through the magazine, the editors published poetry and prose interspersed with graphics and illustrations. Contributors to *Titmouse* included both Canadian and American poets. Among the more notable writers to appear in *Titmouse* were Doug Blazek, Judith Copithorne, Wain Ewing, Crad Kilodney, Nellie McClung, Eugene McNamara, Opal L Nations, Henry Rappaport, Ed Varney, Seth Wade and Larry Zirlin.

¹⁴⁹ On the masthead of the first issue of *Titmouse Review* the names of the magazine's editors were listed as Yvonne DeCarlo and Dober Pincherman.

WAVES.¹⁵⁰ Toronto, Ontario. Vol. 1, No. 1, Spring 1972 - Vol.15. No. 4 Spring 1987//. Forty-five issues. 3x.

Editor: Founding editors: Bernice Lever, Randall Longcore, Ken Sherman, Simon Chester, Rick Lambert. Pier Giorgio Diccico, Barbara Godard and John Oughton (1976)

Format: 20.4 x 13.5 cm. Offset from typescript (Vol.1, No.1); subsequent issues typeset. Journal format: folded and saddled-stitched (Vol. 1- Vol.); perfectbound (Vol. -). Illus.

Founded in 1972 by a small group of devoted and conscientious English students at York University, *Waves* emerged during its thirteen-year run as a dynamic source of new Canadian writing. Based at York University until 1979, the magazine was edited by an editorial committee which included, among others, Bernice Lever and poet Ken Sherman. While the magazine was housed at York, Lever emerged as *Waves*' principal editor, and her personality was ever present (except for 1976 when Lever was on leave from the magazine, and in her place, the trio of Pier Giorgio Diccico, Barbara Godard and John Oughton edited the magazine. Oughton was closely associated with the magazine throughout.)

In 1979, *Waves*' ties with York were severed, and Lever planned to move the magazine to a new base of operations: the Ontario College of Art, with the promise of a new look and new editors. But this did not come to pass. From 1980 to 1985, Lever edited the newly independent magazine from Thornhill, Ontario. Experiencing financial difficulties in 1984-85, Lever decided to suspend publication of *Waves*.

Always an eclectic magazine, *Waves* presented a wide variety of poetry, fiction, the occasional essay, interviews, reviews and graphics. Contributions to the magazine were broadly-based and included new and established writers.

¹⁵⁰ With Vol. 9 a subtitle was added to the magazine: *Waves: a triannual literary magazine*.

1973

APPLEGARTH'S FOLLY: A Journal Out of London, Ontario.¹⁵¹ London, Ontario.
No. 1, Summer 1973 - No. 2, 1975//. Two Issues. Irregular.

Editors: Hilary Bates, Jill Jamieson, Maclean Jamieson and Michael Niederman.

Format: 28cm x 21 cm. Printed offset from typescript. Perfectbound.

In June 1971, James Reaney's celebrated *Alphabet* magazine appeared for the last time. Despite the fact that other local London literary outlets were available, (for example, Jane Johnson's *Other Voices*), none were quite equal to Reaney's magazine. Although there was no immediate successor to *Alphabet*, there were several individuals, including Hilary Bates who had designed the final issue of *Alphabet*, who were eager to carry on and extend the London "regional" project initiated a decade earlier by Reaney and Greg Curnoe.

During 1972, Hilary Bates, Maclean Jamieson and Jill Jamieson, recent University of Western Ontario graduates, were planning a literary magazine which would attempt to emulate the spirit of Reaney's *Alphabet*. (In fact, Bates and the Jamiesons had acquired Reaney's hand press and they intended to hand-set and print each issue of the magazine themselves, but this proved impractical and they opted for printing the magazine offset, which in fact gave the editors greater freedom in the preparation and design of the two issues.) As a result of their planning efforts, they created *Applegarth's Folly*, a lively, imaginative and unpredictable magazine of which there were only two published issues. An independent magazine, the editors took pride in the fact that they received *no money from the government*. Indeed, it might be said that they adopted, (to their peril), a literary entrepreneurial spirit shared by few in modern Canadian literature.

In the first issue (1973), speaking through the voice of "Applegarth" (the magazine's namesake), the editors outlined their editorial perspective: " We don't plan to deal in the kind of nepotism little magazines are always being accused of: everyone inside the pages having incestuous relations with one another. *Applegarth's Folly* wasn't set up just as a vehicle for its editors, after all, if there's something you're looking for that you miss finding here, ask yourself why you haven't submitted to us yet. . . . It's appalling to encounter all the time phrases like 'limited edition', 'no unsolicited manuscripts', 'established writers only', etc. in Canadian magazines. The other day someone

¹⁵¹ The title is derived from the name of Joshua Applegarth, who was the first pioneer to settle in the London District.

even said to us, but then what group are you in? Maybe everyone should be issued a wide angled lens and some fresh air" (n.p.).

In an effort to distance themselves from "arty" little magazines, the *Applegarth's* editors modeled their magazine on several unlikely sources including fanzines, farm journals and Christmas annuals. All of this was done in an attempt to draw the intellectual threads which bound the journal together: an eclectic weave of local, regional, national and universal themes expressed through poetry, music and history. The result was a serendipity of poetry, fiction, local history, interviews, critical essays, musical scores, book reviews, graphics and photographs. The magazine featured an equally eclectic gathering of writers, a group which included a strong local component and, additionally, some of Canada's best younger writers.

The first issue, "Apple Dumplings," ran to 100 pages and featured the first printing of Robert Kroetsch's long poem, "The Ledger." In an essay, local historian Dan Brock introduced Joshua Applegarth, and the editors printed an interview with London artist Murray Favro. Other contributors to the issue were Phyllis Gotlieb, Rienzi Cruz, Marg Yeo, bill bissett, Robert Zandri, Judith Copithorne, Colleen Thibaudeau and Margaret Atwood. A bulkier second issue, entitled "City Mothers," appeared in 1975 and ran to 188 pages. It included a segment of George Woodcock's autobiography, "Memoirs of Red Lion Street," an interview with the Mayor of London at the time, Jane Bigelow, as well as other articles of local historical interest. Poetry contributors included Les Arnold, David UU, bill bissett, Don McKay, Stan Dragland, Fraser Sutherland, and George Galt. Illustrators whose work was featured included Tim Wynne-Jones and Coach House designer rick/simon. Appended to the issue was a 33-page review section edited by Stan Dragland. At the time of the publication of the City Mothers issue, a third *Applegarth's* was in the planning stages and it was to be based on the theme of the river and called "Antler River" (after London, Ontario's Thames River). Although this issue never appeared, the Jamiesons did found two other journals of note: the poetry magazine *Twelfth Key* (1977-1981) and the book review journal *Brick* (1977-). Ironically, the choice of Joshua Applegarth may have proven unfortunate, as local historian Dan Brock pointed out in the first issue: "Joshua Applegarth, it would appear . . . failed in almost every venture undertaken" (p. 19).

CANADA GOOSE: A Canadian Poetry Quarterly. Lethbridge, Alberta. No. 1, Fall 1973 - Vol. 2, No. 1, [1976]//. Three issues. Irregular.

Editors: Peter Christensen and Lorne Daniel.

Format: 22.7 x 15 cm.¹⁵² Printed offset and hand-lettered. Perfectbound. Calligraphy by Elizabeth Blair. Cover design by Elizabeth Blair. Vol. 2. Art work by Geri Beaulieu.

While students at the University of Lethbridge, Peter Christensen and Lorne Daniel published, in conjunction with the university's Colloquium Study Program, two issues of *Canada Goose* in 1973 and 1974. The student editors held out the promise to their readers that *Canada Goose* was a "Canadian Poetry Quarterly," but the promise was never fulfilled. Two years later, a third issue (the final one) appeared; the editors, no longer affiliated with the University of Lethbridge, looked optimistically towards the future, but like many little magazines, *Canada Goose* folded quickly afterwards.

The first two issues Christensen and Daniel produced were with the assistance of calligrapher Linda Blair who hand-lettered the text and drew the decorative borders; the result was quite beautiful. Unfortunately, Blair was not involved with the third issue, and it was undistinguished compared to the two previous issues. Publishing exclusively poetry, the editors printed the work of several important younger and established Western Canadian poets in the three issues of the magazine; they included, apart from poetry by the editors, Dale Zieroth, Andy Suknaski, Charles Noble, Glen Sorestad, Alan Safarik, Eric Ivan Berg and Robert Currie.

¹⁵² The third issue of *Canada Goose* differed from the previous two issues. It was slightly smaller (21.5 x 14 cm), printed offset and typeset, and it was folded and stapled.

CO-TINNEH.¹⁵³ Argenta, British Columbia. No. 1, 1973 - No. 3 [1974]//. Three issues. (Description based on Nos. 2 and 3.)

Editor: Derryll White.

Format: 28 x 22 cm. Typeset and printed offset (No. 2), from typescript (No. 3). Folded and saddle stitched. Printed at the Root Cellar Press.

Taking his inspiration from Fred Wah's local little magazine *Scree* (1971-72), poet Derryll White (a contributor to Wah's magazine), founded in 1973 the three-issue magazine *Co-Tinneh*. White stated best what the purpose and function of the magazine was in the second issue, where he wrote in an editorial note: "*Co-Tinneh* is, and shall remain an energy focus for writers in the West Kootenay area. It is my hope as editor that I can build some responsibility of the writers represented here to the people who live in this valley. It is also my hope that I can get more valley people to read the work of people who live and write here. . . . I find the commonality of the writers included stems from the fact that all of their hands are dirty with soil of their own plantings, and that all of their arms are buried past their shoulders, in the cosmos" (n.p.).

As a gesture of optimism, White attached to the covers of the second issue, packages of Cosmos Bright Light flower seeds for readers to plant. The seeds may have been planted, but unfortunately the magazine did not take root in the indifferent local soil.

Davinci. Montreal, P.Q. No. 1, Winter 1973 - No. 6, Autumn 1979//. Six issues. Irregular.

Editor: Allan Bealy.

Format: 18 x 12.7 cm.¹⁵⁴ Typeset and printed offset. Perfectbound; No. 5 saddle stitched. Printed and published by Véhicule Press. Illus.

Prior to founding *davinci*, editor and conceptual artist Allan Bealy published the unusual "magazine" *St. Catherine the Good* (c. 1972), an eccentric collection of individually designed and printed fascicules presenting the work of a number of often young, now largely forgotten, poets. From a technical perspective, Bealy's first ventures into printing were imaginative and ambitious. In 1973 Bealy published the first issue of his little magazine

¹⁵³ The magazine also appeared with the variant spellings: *Coutanie* and *Cottonahou*.

¹⁵⁴ Nos. 3 - 6 were slightly larger.

davinci. The magazine was printed at the Véhicule Press, which was an extension of the Véhicule Gallery.

Between 1973 and 1979, Beally designed and edited six annual issues of the magazine. In each issue, he collected an eclectic variety of writing and visuals for the magazine; taken together they reflected a preference for the experimental (for example, visual and concrete poetry), coupled with graphics which displayed strong neo-surrealist and dadaist elements. Although there was a strong contingent of Montreal poets and artists published in *davinci*, a glance at contributors' notes reveals that Beally included the work of other Canadians and Americans in the magazine as well.

GRAIN.¹⁵⁵ Saskatoon, Saskatchewan. No. 1, June 1973. 4x.¹⁵⁶ +

Editors: Founding Editor: Ken Mitchell (1973), Caroline Heath (1973-1979), E.F. Dyck (1980-1983), Brenda Riches (1984-1987), Mick Burrs (1988-89) and Geoffrey Ursell (1990-).¹⁵⁷

Format: 21.5 x 14 cm. Printed offset from typescript. (Later issues typeset.) Journal format: perfectbound. Illus.

Founded in 1973, *Grain* was the inspiration of four individuals, of whom three were Saskatchewan writers: Anne Szumigalski, Ken Mitchell, Terrence Heath and, at the time, non-writer Caroline Heath. There was a recognition on the part of the founders that there was good writing being produced in the province, and they believed that it was worthy of a national audience. As a result, the new Prairie literary magazine was set into motion. In need of financial backing, they approached the Saskatchewan Writer's Guild which agreed to sponsor the project and continues to do so today.

During its twenty-year history, *Grain* has been edited by six individuals. Except for very briefly at the beginning, Caroline Heath edited the magazine for the longest period of time, from 1973 to 1979. She fashioned an eclectic editorial policy, placing due emphasis upon beginning writers, publishing new work by

¹⁵⁵ During the magazine's life span it has adopted several subtitles which indicate *Grain*'s expanding editorial range. The subtitles are as follows: 1973: "*Grain: a magazine of stories and poems*"; 1980: "*Grain: A literary magazine: Poems, Stories, Drama, Songs, Essays*"; 1982: "*Grain: a quarterly of poems, stories, songs and essays*"; and since 1986: "*Grain: literary & viusual arts*."

¹⁵⁶ The magazine appeared bi-annually until 1976; with Vol. 4.1 (February 1976) *Grain* was published three times a year; since 1982 it has appeared quarterly.

¹⁵⁷ Occasionally, guest editors have edited special issues of the magazine, these include: Don Kerr and Anne Szumigalski, "The Saskatoon Issue" 18.3 (1990).

established poets and stressing that the magazine was interested in publishing the best work available. Like other regional magazines, *Grain* gives primary attention to local writers but is in no sense exclusive. Many fine writers from across Canada have been published in the magazine. With Heath's departure in 1979, her successor, E.B. Dyck, set into motion editorial changes which expanded the magazine's horizons, and these changes have largely shaped the magazine as it appears today.

Dyck outlined his intentions in Vol. 8, No. 3 (1980); in his editorial he writes: "Among the changes which should become apparent in forthcoming issues, I want to mention two. First, *Grain* will publish, in addition to short stories and poems, writing in other genres: drama of all sorts, excerpts from novels, poem-sequences, essays on reading and writing (and, of course, arithmetic), songs, and letters. As in the past, submissions will be published on the basis of their literary merit. Secondly, *Grain* is interested in changing its solid reputation. That means that we are prepared to publish writing that may seem to be unreadable. In the opinion of the editor, there are two literary traditions: the tradition of reading and the tradition of writing. The tradition of reading, which develops in response to writing, tends to resist the tradition of writing, which includes the search for the new. The kind of writing *Grain* wants to publish will extend the tradition of writing while it challenges the tradition of reading. Such writing lies in a region where the two traditions overlap, where discovery and invention of language are alive." Such was the response (positive), that in 1981 the editors increased the frequency of the magazine to four times a year.

As the magazine's editorial perspective has evolved, so has its appearance. It has been redesigned several times during its history, and it acquired its 'high style' during the editorship of Brenda Riches during the mid-eighties, when it became a magazine of "literary and visual arts." Originally, the magazine published poetry, fiction and reviews, but this has expanded to include drama, essays and features on Prairie publishing. There is, as in many other quality literary reviews, heavy emphasis placed on visual arts.

Special issues were instituted by Dyck and have appeared throughout the eighties (some issues were guest edited). These include the long poem issue (9.2 1981); Lyric Mode issue, guest editor Paul Bidwell (9.4 1981); *Black Powder* (a playscript) by Rex Deverell, music and lyrics by Geoffrey Ursell, guest editor Don Kerr (10.1 1982); Special Lyric Issue, guest editor Paul Bidwell (10.3 1982); Special Narrative Issue (10.4 1982); Long poem issue (11.2 1983); "Forwards": Visual and Written Languages in dialogue (11.4 1983); Special Prose Issue (14.1 1986); Special Poetry Issue (14.2 1986); All Saskatchewan Issue (15.2 1987); and The Saskatchewan Issue, guest edited by Don Kerr and Anne Szumigalski (18.3 1990).

GUT: A Magazine of Prose Reviews & Poetry. Toronto. Vol. 1, No. 1, March 1973-Vol. 5. 1977//. Twelve Issues. Irregular.

Editor: Alfred Rushton.

Format: 28 X 22 cm. Typeset and printed offset. Folded and side-stapled.

Published sporadically over a seven-year period, Alfred Rushton's *Gut* magazine began as a reaction to what he saw as an alarming situation in 1973: there were, the editor believed, a "dearth of small magazines" in Canada. And Rushton was willing to take up the cause for the beginning writer. Accordingly, Rushton published a variety of poetry and prose (by a number of new and the occasional established writers; in addition there was always a strong Toronto presence in the magazine). As time elapsed cultural commentaries and satire appeared with frequency. Indeed, in its later stages, the magazine had dropped its literary guise and was a full-fledged satirical magazine.

THE QUEEN STREET MAGAZINE: A Literary/Artistic Journal For the Arts. Toronto, Ontario. Vol. 1, No. 1, 1973 - Vol. 3 issues 10, 11, 12, 13 1977//. Thirteen issues. Irregular.

Editor: Angelo Sgabellone

Format: 17.3 x 21.5 cm. Typeset and printed offset. Folded and staple-stitched. Published by Goat Hair Press.

In a short article which appeared in 1976, Angelo Sgabellone, founder and editor of *Queen Street Magazine*, traced for his readers the origins of his literary and visual arts magazine. Sgabellone explained that: "While on a European trip I discovered how the least expensive and most readily available distribution system - the postage stamp - could be used to create vast audiences and feedback. Neo-dadaists, correspondence artists and generally any one who wished to contact others of similar interests were using it in the most diverse fashions. The 'eternal network' as it is known is a loosely based system of small presses, periodicals, language artists, correspondence artists and visual poets/artists who frequently communicate with each other via mailers, newsletters, magazines, assembly, posters, etc., when they have something to say or show. Thus, on the 12 hour local from Rome to Reggio . . . sometime in Jan '73 the basic concept for a multi-purpose (later called (Queen Street) periodical was formulated. . . . *Queen Street's* intentions are simply to encourage the development of experimental/ creative expression and at the same time to help cultivate a greater awareness of and receptivity

toward the experimental arts. For example our numerous art festivals, readings, small press books and literature sales are among the best attended in Canada. Among the little magazines in Canada it is easily accepted that with our circulation of 5,000, we are one of the most influential if not the most widely read" (Sgabellone, p. 5).

Sgabellone may have exaggerated the influence of the thirteen issues of his magazine which appeared sporadically between 1974 and 1977; nevertheless, *Queen Street* was, during its run, an important mirror of Toronto's avant-garde scene. Uncertain of its identity, in certain respects, *Queen Street* was an unsatisfactory composite: part little magazine, part arts review, part newsletter, part community newspaper. These roles were reflected in the poetry, reviews, interviews, visual arts, and articles which publicized the local concerns of Queen Street residents.

Bibliography:

Sgabellone, Angelo. [On *Queen Street Magazine*]. *It needs to be said/the front Ser. 2*. 1 (1976): 5.

what is...: concrete newsletter. Montreal. June 1973 - July 1975//. Fourteen issues? Irregular.

Editor: Stephen Morrissey.

Format: Varied. Stapled.

Stephen Morrissey's concrete poetry newsletter *what is...* was published in Montreal fourteen times during a two year-period (1973-1975). One of the characteristics of the poetry revival in Montreal during the 1970s was the (delayed) emulation of such avant-garde movements as Concrete and Dada. If further evidence is needed, Morrissey added to the magazine's address its place of true origin: "Kanadadaland." Each issue was xeroxed and ranged in size from the minimalist 9 x 13cm to legal-sized paper (32.5 x 21.5 cm) and consisted of between 4 and 7 leaves.

Apart from the work of the editor, there were several other local contributors including Artie Gold, Richard Sommer, Alan Bealy (editor of *davinci*) and Vancouver poet and editor Ed Varney (editor of *The Poem Company*).

1974

THE ALCHEMIST. Montreal, PQ. Vol. 1, No. 1, 1974. Irregular. +

Editor: Marco Fraticelli and Guy LaFlame.¹⁵⁸

Format: 21.5 x 13.8 cm. Offset from typescript; some issues typeset. Folded and saddled-stitched (1-2); perfectbound (3-8, 11). No. 9 was issued on a 5 1/4 floppy disk. No. 10 was hand sewn and covered in cloth boards. Illus.

In 1974 Marco Fraticelli published the first issue of *The Alchemist*; since then eleven issues have appeared to date. Fraticelli, (with the assistance of his prose editor Guy Laflamme) has printed eclectic issues of poetry, fiction and graphics by a variety of Canadian and American poets and artists. While experimental work has been preferred, with issue 6 (1981), Fraticelli expanded his editorial mandate to include Haiku poetry (including a listing of Haiku Poetry magazines and markets); in fact issue 10 (1986), was a Haiku special issue. Other special numbers include issue 9 (1984), which appeared on 5 1/4" floppy disk, and issue 11 (1987), a concrete poetry number edited by jw curry. Since 1980 Fraticelli has taken special care in designing an attractive magazine which he produces in limited numbered editions, and which average 50 pages in length per issue.

Contributors to *The Alchemist* include. Alexandre Amprimoz, Carole Tenebrink, Barry Dempster, LeRoy Gorman, David Halliday, Mary Melfi, Charles Tidler, Roo Borson, Jim Christy, Réal Faucher, Jim Joyce, Penny Kemp, Bruce Meyer, jw curry, Margaret Saunders, Kenneth Dyba, George Sweede, Mark Laba, hp Nichol and David UU.

Print run ranges from a low of 200 to a high of 500 copies per issue.

¹⁵⁸ jw curry edited the special concrete issue 11 (1987).

BOREAL. Le Collège du Hearst. Hearst, Ontario. No. 1, Summer 1974. - Nos. 11 & 12, September 1978//. Twelve Issues. Superseded by *Northward Journal* (1978).

Editors: John Flood, Arthur Cheechoo, Alain Gagnon, Roger Bernard, Gilles Gosselin, Susan McNamara, and Taylor Wilson.

Format: 21.5. x 14.5 cm (Nos. 1-3). 22 x 19.6 cm (Nos. 9-11/12). Typeset and printed offset. Folded and saddle-stitched. With issue No. 4 the magazine was typeset by the Coach House Press and printed at The Porcupine's Quill. Illus.

After *copperfield*, the Collège du Hearst's journal *Boreal* was the next literary magazine to establish its voice in Northern Ontario. Reflecting its environment and its people, *Boreal* brought together the three major linguistic and cultural communities which inhabited the region: Native, French, and English. In the first issue (1974), writing on behalf of the editorial committee, John Flood published the new magazine's editorial policy which stated: "*Boreal* attempts to represent proportionally the major linguistic and cultural groups in northeastern Ontario. It is conceived as a journal whose greatest asset is the readiness to perform as a forum for the frequently divergent expression of each group's understanding of itself and of its relations with others. *Boreal*'s aim is between exploration and illumination; it is the movement to collaboration for survival. Here we are necessarily modified but with retention of voice: we bend like the cone-bearing branch which utters its seeds against the loudness of the wind. The language of each article and contribution in *Boreal* is the choice of its author. No attempt is made to translate matter from one major language to another. The voice is. Ideally *Boreal* is a trilingual and tricultural journal expressing the independent thoughts of the Indian, French and English speaking population in northeastern Ontario. The identity of *Boreal* is the identity of its people" (n.p.).

True to its editorial scope, *Boreal* published a wide range of studies from linguistics, sociology, ecology, native rights and local history, all reflecting the various concerns of the magazine's tricultural mandate. Added to various articles published in each issue were poems, opinions and illustrations. (The magazine's pages were open to poets from across Ontario, and eventually Canada-wide.) The direction of the magazine seemed to be consolidated with the appearance of the fifth issue in 1976 when it adopted the expanded *Boreal: Journal of Northern Ontario Studies/Revue de Nord D. L'Ontario*. Additional changes were made; namely, John Flood, an English Instructor at the College, emerged as sole editor of the magazine, the editorial committee was abandoned in favour of assistant editorial positions, and the magazine was redesigned, appearing in a perfectbound journal format. The magazine's role as a journal of northern studies was short-lived and culminated in 1977 when

Flood devoted an issue to transcripts of a conference held in Kapuskasing on February 19, 1977 on "Northern Ontario's Future Development and Growth." Readers and subscribers to *Boreal* may have received a shock when the ninth issue appeared in a new rectangular format, handsomely printed by the Porcupine's Quill Press; the issue featured the life and work of artist Thoreau MacDonald. This issue marked a new direction for *Boreal*, but it also signalled the end of the magazine as an academic journal. The creative energies which had been latent in the magazine to date now emerged in the foreground as the magazine's new editorial mandate. These changes were explained by Flood in an editorial note in the ninth issue: "As a journal of Northern Ontario Studies, *Boreal* has up until now presented itself as a publication whose subject matter has been fairly diversified. The only criterion to which its editors and writers subscribe has been the generally 'northern' one. Beginning with this number, that formula will be reinforced but mostly, through the attention of a not altogether previously neglected interest, will be more defined. Since having undertaken the task of putting *Boreal* together, I have become aware of a vast amount of art work that is produced in Northern Ontario. It is not so much that the art work has just now surfaced but that, given the opportunity to be in the right place at the right time."

What followed were two beautiful tribute issues; No. 10 was dedicated to the work of A.J. Casson and included Flood's essay "Northern Ontario Art Part Two - A.J. Casson, a study in pencil sketches." In addition, the poetry of Alexandre Amprimoz, M.T. Kelly, Terrence Heath, d.h. sullivan, Cathy Ford, and Greg Gatenby was featured in the magazine. The final double issue Nos. 11-12 (1978), was devoted to artist Franklin Carmichael and included the third instalment of Flood's three essays on Northern Ontario artists "Northern Ontario Art Part Three - Franklin Carmichael and Herman Vorden." To complete the issue, three dramatic works were published: Christian Bedard's "Le schisme du grand rang", Herman Vorden's "Wilderness: a play of the north", and Frank Buchan's "A Miner's Wife."

If *Boreal* had been transformed from an academic journal to an independent literary and art magazine, it was now subject to one further change — that of its name. With the appearance of the issue 13 (1978), it was rechristened *Northward Journal* (see 1978).

It needs to be said. . . a new look at Canadian Literature.¹⁵⁹ Ottawa/Kingston Ontario. No.1, February 1974- No. 5, [1975]; Ser. 2, No. 1er. 2, No. 2, (Fall 1976// Seven Issues. 4x.

Editors: Founding editors - Rick Adams, T.W. Goldie, Bill Law, and Joyce Wayne.¹⁶⁰

Format: 28 x 21.5 cm. Typeset and printed offset. Folded and un- stapled. Printed by Co-op Press, Ottawa, Ont.

In many respects *It needs to be said. . .* was a reaffirmation, so the magazine's editors believed, of Canadian literary modernist first principles, as defined in the forties by John Sutherland and Louis Dudek, among others. The committee of four editors — Rick Adams, Terrence Goldie, Bill Law and Joyce Wayne — were students at Carleton University at the time they published the first issue of the magazine in 1974. In many respects the editors shared the uncompromising Canadian nationalist views of one of Carleton's English Department's most vociferous faculty members: Robin Mathews.

According to their first editorial, the magazine was "devoted to the continuing development of Canadian literature. That is our one purpose in our criticism and articles. We intend to print all opinions which contribute to the support of that purpose and stimulate discussion on the problems and questions of our literature." Elaborating a more complex policy for the kind of poetry they would publish, the editors stated their belief that the word "poetry" had lost 99% of its meaning. In turn, they believed that "A poem is the personal act of the poet but it must also be a real attempt at communication. It can be totally intellectual, totally emotional, or somewhere in between, but it must be more than tidbits of mental wanderings Perhaps some will be too much like diatribes. Some might seem like rehashings of American or British styles, although that is what we are striving directly against. Maybe some will slip by which offend the rules we've just stated. Our only answer will be that we'll print the poetry of those that we feel are writing well and, more important, are striving toward a good poetry, and a Canadian poetry. . ."

With each successive issue, the editors, through their editorials and essays, continued to reflect upon the underlying foundations of contemporary

¹⁵⁹ In 1976, Joyce Wayne briefly merged *It needs to be said...* with Jim Smith's little magazine: *the front*. The merger lasted for only one issue Series 2, No. 1. After which Wayne dropped *the front* from the title, and Jim Smith's name from the masthead. For his part, Smith resumed publication of *the front*, producing three more issues.

¹⁶⁰ In addition to the founding four, Sinclair Robinson was listed as an editor of the third issue, and Larry Macdonald and Reid Felmate served as editors on the fifth issue. The editors of the second series were Joyce Wayne, Dale Williams and Stuart Mackinnon.

Canadian literature, and in so doing they were carrying on their quarrel. This debate culminated with No. 4 [n.d.], which was a special Louis Dudek number. (At the time, editor Goldie was preparing an M.A. thesis on Dudek.) Now openly expressing their admiration for the work of certain forties poets, the editors declared their new editorial policy: "With this issue, *It needs to be said*. . . announces a new policy of aligning itself with the social realist movement which from its meagre expression in the early Marxist poetry of the thirties is now a recognizable influence on many of our best poets. Primarily the credo of social realism was formed in the mid-forties by John Sutherland and his band of poets: Layton, Dudek and Souster." Polemic gradually hardened into ideology, and after the appearance of the fifth issue, the magazine folded in 1975.

A year later, founding editor Joyce Wayne had moved to Kingston, Ontario where she launched *It needs to be said*. . . Second Series with several new editors. In fact, for the first issue of the new series, Wayne et al had joined forces with a local Kingston poet, Jim Smith, who had been publishing his marxist inspired literary magazine *the front*. (A highlight of the first issue (2nd series) was a friendly, but charged, exchange of letters between veteran poets Louis Dudek and Dorothy Livesay on the subject of Social Realism.) Collaboration between the two magazines lasted for one issue. (Smith resumed publishing *the front*.) One more issue of *It needs to be said*. . . was published in Autumn 1976 and it folded.

Published in a tabloid format averaging eight pages, contents included some poetry, critical articles and reviews. Polemics aside, an eclectic group of poets appeared in the various issues of the magazine including Seymour Mayne, Jim Smith, Robert Gibbs, Stan Dragland, David McFadden, Jim Brown, Milton Acorn, David UU, Hans Jewinski, Mary Melfi, and Lorraine Vernon.

See also *the front* (1975).

JUBILEE. R.R. # 2. Gorrie, Ontario. No. 1, 1974 - No. 4, 197?//. Four issues. Irregular.

Editors: Charles Mountford and Patricia Wilson.

Format: 28 x 21.5 cm (Nos. 1-3); 22 x 14 cm (Nos. 4-5). Printed offset from typescript. Perfectbound. Published by the Jubilee Press. Illus.

Published just outside the small south-western Ontario community of Wingham, *Jubilee* was the creation of poet Charles Mountford, in his choice of a name for his magazine, paid tribute to one of the town's most famous residents: Alice Munro. In fact, the editor published an "open letter" by Munro addressed to *Jubilee's* readers in which she expressed her feelings, albeit mixed, about having a magazine named after her fictional town Jubilee, the setting for several of her stories. Despite the homage to Munro, *Jubilee* was not strictly speaking a regional magazine although it was closed to foreign contributors. In the first issue, Mountford outlined his editorial policy: "Jubilee Press was founded to publish that which the editors think is good in literature and art. The exercise of judgement which they make in this pursuit may sometimes seem eccentric, but is always sincere. We are a Canadian press which will be publishing only the work of Canadian artists and writers -not that this is such a unique thing any more. . . . We do not want to make a profit at the expense of quality and will do all in our power to ensure the best that we can provide in the way of design and printing for our contributors. . . . We will be publishing short stories, local history and legend, parts of novels, poetry, plays and line-drawings. We welcome contributions from Canadians everywhere" (n.p.).

Contents included poetry, fiction and drama, with the latter receiving a special place in the magazine. For example, in the first issue a three-act play by Ric Wellwood "Liberation: A Comedy in Three Acts" was published, and the fourth and final issue was devoted in its entirety to James Reaney's dramatic work *The Death and Execution of Frank Holloway or the First Act of John Richardson's Wacousta* (including Thompson Highway's translation of the work into Cree.) Other contributors to the magazine included Don Gutteridge (No. 1), Cyril Daybdeen (No. 2), Hugh Hood, George Amabile and Penny Chalmers (No. 3).

LINK MAGAZINE. Toronto, Ontario. No. 1, 27 August 1974 - No. 13, 9 Oct. 1977//. Thirteen issues. Irregular.

Editor: Hans Jewinski and Judi Hurst.

Format: Varied.¹⁶¹ Mimeographed from typescript. Stapled upper left-hand corner. Published by The Missing Link Press.

Link was a Toronto mimeographed poetry "sheet" edited and published by Hans Jewinski from 1974 to 1977 (in March 1977, Judith Hurst joined Jewinski as *Link's* co-editor). The magazine was affiliated with the Link Poetry Workshop in Toronto. The first issue of *Link*, the most elaborate, was in fact a tribute to the Bohemian Embassy, the Toronto avant-garde literary landmark, and it was prefaced by Embassy veteran John Robert Colombo. Each issue consisted of several mimeographed sheets stapled together. For example, No. 7 (March 1977) comprised of five unnumbered leaves (printed recto/verso) and included poems by Elaine Pal, A.F. Moritz, Ian Krieger, David Margoshes, Dermot McCarthy, Lloyd Gold, Maria Jacobs, Herb Barrett, Hugh K.M. Macdonald, Diane Owen, Harland Ristau, and Lore MacDonald.

Other issues were devoted to the work of one poet or two poets: No. 8 (n.d.) included three poems each by Pier Giorgio DiCicco and Hans Jewinski, No. 12 (1977) six poems by Morgan Baker, and No. 13 (1977) consisted of the short story "Grief" by M.T. Kelly.

MONTREAL POEMS. Montreal, Quebec. No. 1, 1974 - Nos. 4/5 1978//. Four issues. Irregular.

Editor: Keitha MacIntosh.

Format: 22 x 17.7 cm. Printed offset from typescript. Folded and saddle-stitched. Published by the Sunken Forum Press.

This magazine was the first foray into little magazine publishing by the Montreal poet Keitha MacIntosh, who was a Concordia University student at the time she founded the magazine, and Sunken Forum Press. As the title suggests, the magazine's mandate was to publish poems (and later fiction too) written by poets living in Montreal. (Here the comparison to the earlier Montreal-only magazine *Booster and Blaster* is not inappropriate.)

¹⁶¹ Some issues of *Link* were mimeographed on letter-size (28 x 21.5cm), and others appeared on legal size stock (35 x 21.5 cm).

McIntosh published her most elaborate editorial statement in, ironically, the final issue of the magazine. In it she writes of a new "seriousness," which she senses in the work of the new Montreal poets of the seventies, in contrast to "raging dichotomy between Dionysus and Prometheus" which she believed characterized the work of Montreal poets writing in the previous decade. For the editor, the crux of poetry lay in the recognition that the poet must marry reason and madness, and the result is the "real" work of art, ideally mixed with passion and compassion. With respect to the future, McIntosh announced "we hope to publish the work of new writers and to give space to interesting experiments. But the emphasis will be on content — the poem must have substance that can be gotten at, though not too easily. . ." (p.3).

In the final issue, McIntosh demonstrated her ability to muster seriousness and content producing her most elaborate issue to date. Subtitled "Women's Edition," it ran to 51 pages and included the work of twenty-one local poets (three of whom were men).

NORTHERN LIGHT. University of Manitoba. Winnipeg, Manitoba. No. 1 Winter, 1974 - No. 13, Spring/Summer 1985//. Thirteen issues 2x. Superseded *The Far Point* (1968).

Editors: George Amabile (1974 - 1980), Douglas Smith (1980 -1985).

Format: 22 x 14.5 cm. Typeset and printed offset. Journal format: perfectbound. Printed at the University of Manitoba Press. Issues 1-5 designed by Norman Schmidt.

In 1974, George Amabile, former editor of the University of Manitoba literary magazine *The Far Point* (1968-1973), launched his new poetry magazine, *Northern Light*. Following a trend that was evident in the last issues of *The Far Point*, the new magazine eschewed critical articles and reviews.

The pages of *Northern Light* were devoted entirely to poetry. The magazine appeared irregularly over an eleven-year period. George Amabile served as the magazine's editor for six years (1974-1980), during which time he edited Nos. 1 to 5. Thereafter, Douglas Smith edited the magazine through to its final issue, No. 13 in 1985.

Both Amabile and Smith were given, upon occasion, to writing derisive editorials. For example, in the first issue Amabile set his sights on the "Enthusiasts of Black Mountaineering who believe that the only difference between expository prose and poetry is typographical and who, in a spasm of belated puritanism, discovered the principle of "austerity" which disguised an abundant lack of talent and allowed them to abandon metaphor, verbal music, perceptive and significant patterns of imagery, insight, inscape, density of meaning and freshness of style, have done as much to earn for contemporary

poetry the sneers and frank bewilderment of many intelligent readers as the surrealists who believe that anything grotesquely unintelligible dredged up from the depths of confusion is spontaneous gold, or the compulsive 'experimenters,' who fool with their typewriters, shift around parentheses and asterisks, garble an already garbled and maddening orthography (for those interested in revolutionizing English spelling, there is the International Phonetic Alphabet, which will allow them to spell anything exactly the way they say it) and who present as new discoveries many things which are merely automatic and boring. Personally, I'm sick of their mindless 'innovations'" (n.p.).

Smith, in his first editorial (No. 6), echoing many of Amabile's sentiments, struck out against the kind of poetry that was "devoid of imagination." In particular, Smith levelled his criticism against what he perceived to be certain unfortunate trends in Prairie writing. Smith writes: "On the prairies, in particular, the poetry published in the '70s has been extremely disappointing. Most of it consists of bad imitations of Kroetsch and Suknaski. No one is capable of "mythologizing" the West the way these two poets have, so why do editors keep publishing poems and manuscripts that by now are so common they can practically be written by formula. . . . Their authors employ obsolete mimetic strategies underwritten by dispassionate glorification of the material world; and while the cleverness of their technique (which in poetry workshops has become an obsession) implies the absence of any emotional *inner life*, the inner life is and always has been the true substance of poetry" (n.p.).

Together, Amabile and Smith attempted to publish tightly wrought poems executed in the high modernist style which exhibited imagination and aroused emotions. Although published in Winnipeg, the magazine was open to poets from across Canada and the United States. In the thirteen issues of the magazine, the work of 200 poets appeared. It was the usual custom of the editors to publish several short poems by an author (there were exceptions). There was an attempt on Smith's part to encourage the inclusion of French-Canadian poetry in translation; for example, in No. 9 Smith published Mark Abley's translations of the poetry of Emile Nelligan. One special issue was produced: No. 11, the Erotic issue.

A typical issue, No. 10, was 64 pages long; it included the work of 25 poets and the reproductions of pencil drawings by Winnipeg artist Elaine Warkov. The poets in the issue included Paul Wilson, Janice Kulyk Keefer, Cecilia Frey, Phil Hall, Sam Lackey, Michael C. Kenyon, Robert Harding, Rosanne Kapush, Julie McNeil, Amanda Hale, John Spauling, Russell Thornton, Richard Davies, Robert Eady, John Ditsky, Richard Harder, Lyn Lifshin, George Taylor, Emily Sion, Tim Lilburn, Jack Brooks, Mike Doyle, Ross Fattori, A.R. Kazuk and Judith Harway. With the publication of No. 13, *Northern Light* was, for reasons of money and energy, extinguished for ever.

Printed in editions of 500.

THE ONTARIO REVIEW: A North American Journal of the Arts. Windsor, Ontario/
Princeton, New Jersey.¹⁶² No. 1, Fall 1974. +

Editor: Raymond J. Smith.

Format: 22.7 x 15 cm. Typeset and printed offset. Perfectbound. Issues 4-11 printed by Morriss Printing Co. Illus.

Published without fanfare or a manifesto, *The Ontario Review* first appeared in the Autumn of 1974 and has continued publishing ever since. Until 1978 the magazine's editorial offices were based in Windsor, Ontario, and in 1979 the magazine moved to Princeton N.J. where it has continued to be published. With the exception of one year, Raymond J. Smith has served as the magazine's editor and he is assisted by an editorial board of distinguished writers including Joyce Carol Oates who has been with the magazine since its inception.

In an editorial note which appeared in the first issue, the editors extended an invitation to future contributors: "The editors invite contributions of all kinds, especially fiction and poetry, and wish to encourage dialogues between the humanities, creative arts, and human sciences. They welcome essays that deal with 20th-century Canadian and American writers and artists, particularly those who have not received much critical attention in the past" (n.p.).

An independent publication, *The Ontario Review* has published a wide variety of North American writers, photographers and visual artists (here North American means, generally, Canadian and American.) Contents include poetry, fiction, essays, interviews, reviews, and graphics.

parachute: an arts magazine. Peterborough, Ontario. Vol. 1, No. 1, August 1974 - Vol. 3, No 4, Autumn 1976//. Twelve issues. 4x.

Editor: Dennis Tourbin.

Format: 28 x 21 cm. Typeset and printed offset. Folded and saddle-stitched.

Artist and poet Dennis Tourbain created *parachute* to serve the needs of the Peterborough, Ontario artistic community. Comparable in purpose and scope to other magazines like *Twelve Mile Creek* and *Queen Street Magazine*, Tourbain's magazine published a variety of material including poetry, graphics, book reviews and gallery listings, especially the activities of the local parallel gallery: ARTSPACE. In fact the sixth issue of the magazine was

¹⁶² With No. 9 (1979), the editorial offices of the magazine were moved to Princeton, New Jersey.

published as a catalogue which coincided with an exhibition of young Peterborough artists held at the ARTSPACE Gallery.

Tourbain opted for an inexpensive magazine size (28 x 21.5) format. To liven up the utilitarian appearance of the magazine, Tourbain employed, regularly, imaginative design techniques in most issues, for example Nos. 8 and 9 in which the table of contents were designed to appear like a newsprint menu. Among the poets published in the magazine were David McFadden, Bruce Whiteman, Ian McLachlan's translations of poems by Ho Chi Min, Pier Giorgio Diccio, Greg Gatenby, Ted Plantos, Robert Currie, and Peter Stevens.

POETRY WINDSOR POESIE. University of Windsor. Windsor, Ontario. Vol. 1, No. 1, 1974 - Vol. 3, No. 3, Fall/Winter 1977//. Nine issues. 3x.

Editor: Alexandre Amprimoz and Adrian van den Hoven.

Format: 21.5 x 14 cm. Mimeographed from typescript. Folded and saddle-stitched.

Although it was never strictly speaking a bilingual magazine like *ellipse*, *Poetry Windsor Poésie* reflected the bilingual character of the Windsor region. As is often the case, the editors, Alexandre Amprimoz and Adrian van den Hoven, eschewed editorials and thus the contents and contributors speak for the magazine. Despite its title, the magazine published English-language poetry written by Canadians and Americans, and an equal proportion of French-language poetry (from both Quebec and France) translated into English. Throughout its eight issues published during a three-year period, the magazine remained unpretentious and was issued in an inexpensive mimeographed format. From a modest first issue of ten pages, the magazine gradually increased in size to an average of 30 pages, with the largest one, a double issue (Vol. 3, Nos. 1 & 2) totalling 67 pages in length. Contents included poetry, interviews, and the occasional essay.

Of the eight issues, perhaps Vol. 3, Nos. 1-2 (1977), was not only the most ambitious in terms of size but content as well. It was comprised of three essays and one long poem and a selection of shorter poems. One of the essays was a memoir by Tom Marshall "On the Editing of *Quarry* in my Distant Youth." The other two explored the poetic process; the first essay was by A.F. Moritz, "Poetry and the Current Situation" and the other was George Woodcock's "Making the Poem." This issue also featured Patrick Straram's long poem "Le Bison Ravi" and shorter poems by Leland Mellott, John Flood, Derk Wynand, Dorothy Livesay and Mark Fortier. The editors featured four interviews: Tom Marshall and Rina Lasnier (2.2), and Margaret Atwood and Cecile Cloutier (2.3). Among the local Windsor poets to appear in the magazine were John Ditsky, Eugene McNamara, Dorothy Farmiloe, and Don

Polson. French writers published in the magazine included Normand Seguin, Maite Dabedie, Suzane Paradis, Celcile Cloutier, Marie-Claire Blais, H.A. Bouraoui, Mark Fortier, and Pierre Chatillon.

With the appearance of the eighth issue (3.3 1977), the editors abruptly announced that this would be the final issue. But they raised hopes in an editorial note that the magazine would survive under a different arrangement. Amprimoz and van den Hoven announced that a liaison had been struck between the University of Windsor and the Université de Sherbrooke in Québec. The magazine would be renamed — *Poetry Windsor/Sherbrooke Poésie*, and Robert Billings would share editorial duties. The planned magazine was never published.

rune. St. Michael's College. University of Toronto. Toronto, Ontario. Vol. 1, No. 1, Spring 1974 -No. 6 Spring, 1980//. Six issues.¹⁶³ Annual.

Editors: E.J. Carson, Brian Henderson, M. Lynch and Sam Solecki.¹⁶⁴

Format: 20.5 x 14 cm. Typeset and printed offset. Perfectbound. Design by Loris Lesynski (1-4).¹⁶⁵ Printed at the Coach House Press.

Falling into the category of a student magazine, *Rune* was edited by students attending St. Michael's College at the University of Toronto and published annually between 1974 and 1980 (except in 1979 when it did not appear). The first four issues of magazine were attractively designed by Loris Lyesynski, and all six were printed at the Coach House Press.

In the absence of a manifesto or even an editorial statement, student editors published an eclectic variety of student writing and the work of several established Canadian and American poets. Each issue was full of surprises, and work could range from the formalist lyrics of A.R. Ammon and Daryl Hine to the experiments of Bill Bissett and Paul Dutton. Contents included poetry, fiction, the occasional review and one interview (editor Sam Solecki interviewed poet Tom Wayman). Several essays of note were published including a chapter from Frank Davey's study of Louis Dudek and Raymond Souster in the fourth issue (1978). (To round out that issue recent work by Dudek and Souster appeared.) Excerpts from works-in-progress by Gary Geddes and bp Nichol were also featured in the fourth issue of the magazine.

¹⁶³ *rune* did not appear in 1979.

¹⁶⁴ Carson and Henderson edited the final three issues of the magazine.

¹⁶⁵ Lesynski designed the first four issues of the magazine.

SPLIT LEVEL. Winnipeg, Manitoba. Vol. 1, No. 1, October 1974 - Vol. 2, No. 1 1975//. Three Issues. Irregular

Editors: Barry Chamish and Harry Peters.

Format: 28 x 21.5 cm (1.1); 35 x 21.5 cm (1.2 and 2.1). Mimeographed from typescript. First issue: stapled upper left-hand corner; issues 2 and 3 folded and saddled-stitched. Published by Split Level House.

In 1973 George Amabile suspended publication of *The Far Point*, as a result a vacuum existed in Winnipeg's literary community. Two writers, Barry Chamish and Harry Peters, set out in 1973 to fill the void with a new magazine which they called *Split Level*. The magazine was launched in 1974. (Ironically, Amabile resurfaced in the same year with his new magazine *Northern Light*.) Chamish was not new to publishing; in 1972 he had founded the small press Split Level and published several works of fiction including his own *The Devil Wore An Angel's Suit* (1972) and *Keep Stillman — A Pun* (1973). Chamish envisioned the magazine to be a vehicle for the city's avant-garde; in a press announcement the editors stated that there was: "A new magazine published in Manitoba dedicated to the printing of fine written and art work. We are soliciting material for a new magazine. Our bias is towards the avant-garde, clever, witty, experimental, concrete and fun, in short, fiction, poetry and graphics." When the first issue appeared in October 1974, the editors published the following statement: "Our aim, resulting from our research, was to produce a magazine that would make people think yet give them a good time. We decided not to include material that was political or of personal introspection. We wanted the absurdist and at first we decided on that format. We had plans to include reading times beside each work as a form of good natured humour and our motto was to be, 'Mention *Split Level*. It identifies you.' We sloughed such thoughts as the quality of literature improved with each mail delivery. . . . We grew to love the inane and for variety we included some excellent tradi-modern works to contrast the two styles and show how each stands on its merits. We only hope this was achieved." But the editors had to report their disappointment at the conclusion of the statement: "Our original concept was planned to stress Manitoba writers but unfortunately the work received from Manitobans was generally poorer than our submissions from elsewhere so now we take the best literature and art we receive."

Among the contributors to have their work published in the three issues of *Split Level* were Crad Kilodney, Fraser Sutherland, Opal L Nations, Doug Blazek, Marco Fraticelli, Eric Ivan Berg, George Twelfthtree, David Halliday, Andy Suknaski and Bela Egyedi. Despite the two editors' enthusiasm, Chamish and Peters were able to finance and publish only three issues of the magazine.

1975

CANADIAN SHORT STORY MAGAZINE. Lethbridge, Alberta. Vol. 1, No. 1 January 1975 - Vol. 3, No. 4 Fall 1977//. Twelve issues.

Editor: Louis Burke.

Format: 21.7 x 14.5 cm. Typeset and printed offset. Folded and saddle-stitched. Published by Lethbridge Publications.

Published between 1975 and 1977, Louis Burke's *Canadian Short Story Magazine* was an enthusiastic attempt to encourage the art of the short story in Canada. In contrast to such magazines as *Canadian Fiction Magazine* or the *Journal of Canadian Fiction*, Burke's magazine was directed towards the hobbyist. A booster of made in Canada talent, Burke adopted the motto: "For Canadians, by Canadians, about Canada."

Contents included stories, a workshop column entitled "Pencraft", and general information about Canadian writers, etc. Interspersed throughout each issue were inspirational quotations from such literary figures as 19th-century author and editor Goldwin Smith, the now obscure Thomas O'Hagan and others. Contributors included adults, students and juveniles; authors were designated by an a, s or j after the author's name. Burke did manage to solicit contributions from several prominent Prairie writers including Glen Sorestad (1.2), W.P. Kinsella (1.4), and Robert Kroetsch (2.2).

CV II, CONTEMPORARY VERSE 2. Winnipeg, Manitoba. Vol. 1, No. 1, Spring 1975. 4x. +

Editors: Dorothy Livesay (1975-1977), Robert Quickenden (January-May 1978), Robert Foster (1978-1984), Editorial Collective (1984-).¹⁶⁶

Format: 27.3 x 20.2 cm (Vols. 1-8); 22.5 x 14.5 cm (Vol. 9 -). Typeset and printed offset. Folded and saddle stitched (Vols. 1-8); Perfectbound (Vol. 9-). Illus.

After a writing career that had spanned almost fifty years, poet Dorothy Livesay decided in 1975 to found a new magazine borrowing a celebrated title from the Canada's recent past — *Contemporary Verse* (1941-1952). In addition, Livesay was paying homage to CV's editor: Alan Crawley, a valued spirit in the history of modern Canadian little magazine publishing. Livesay had been a co-founder of CV in 1940, and had known Crawley since the mid-thirties. By the mid-1970s, Livesay felt that the current stock of Canadian poetry magazines suffered from a lack of perceptive criticism. Her response to this situation was "to publish a magazine to improve the quality of poetry published and to improve poetry criticism in this country" (Livesay, "Interview": p. 34). The result was *Contemporary Verse II* (CVII).

Livesay expressed her views in a lengthy editorial which appeared in the first issue of the new magazine: "We have our poetry, pushing up from every crack and cranny. What we now lack is sufficient outlets for serious criticism of it. You can only criticize such wide, large and various production, we think, by taking samples; and CV/II proposes to do this. We choose the task of finding poetry - whatever its genre - that best expresses our craving for confrontation with the real, with direct, day-to-day living. We aim to examine current poetry to see if some of its introspection - and how much of it - is really admirable writing. We need to ask how much of it is stale and self-defeating? What is true in metaphysical, linguistic, and absurdist strivings we shall endeavour to illustrate in ways that further appreciation. . . . Although in 1975 'the times are different', with as many as 168 volumes of poetry published in Canada in one year (1974) and with a great proliferation of 'Little Mags' in every part of Canada, it seems to us that there has been scant room for serious criticism except for reports in the elitist quarterlies (with a few honourable exceptions). 'Reports' is the operative word. With so much to study, who can be an analytic critic? Moreover, what criticism there is has tended to concentrate on books published within our 'golden triangle.' We would like to have a criticism from all the regions about all the regions. For regionalism is the putting down

¹⁶⁶ Since 1984 members of the editorial collective have included Pamela Banting, Di Brandt, Jan Horner, Jane Casey, Keith Louise Fulton, Heidi Eigenkind, Angela Marie Medwid, Uma Parameswaran and Patricia Watson.

of roots. . . . The main body of our magazine will consist of book reviews, review articles, taped interviews concerning 'Perspectives'. It will contain, as well, 'Retrospectives' dealing with poetry and poetic criticism of the past (especially in areas which we feel have been neglected by our literary historians). Since this is not a poetry magazine the poems which we have room to publish must be chosen with thought and care" (p.2).

This gave shape to the magazine and set the tone which imbued the magazine for almost ten years, making *CVII* an important alternative to the academic and book review journals of the day. Having laid the foundations of the magazine, Livesay served as the magazine's editor until 1977, at which time she remained on as the magazine's publisher until 1980. Succeeded briefly by Robert Quickenden in 1977, Robert Foster emerged in 1978 as *CVII*'s new editor and he managed the magazine until 1984.

Foster carried on where Livesay had left off. Along with the editor, the magazine was run by an editorial committee consisting of a group of prose editors and poetry editors. (Livesay had also made a point of insuring that women were well represented on the committee.) There could be a maximum of seven people discussing the makeup of a single issue.

Produced in an inexpensive magazine format, typical issues covering the period 1975 to 1984 included editorial commentaries and guest editorials, articles, reviews, poetry, letters to the editor, and odds and ends, i.e. poetry notes; for several years *CVII* maintained one of the most comprehensive little magazine listings in Canada. Regional coverage was an important aspect of the magazine, and resulted in special issues, (usually guest edited), featuring local perspectives and new work by Canadian poets from each region and province.

In 1984, Foster suddenly announced his resignation and readers witnessed a radical transformation in the magazine. A feminist editorial collective was set in place which jettisoned the critical review function of the magazine and redefined the magazine's primary role to be a vehicle of poetry by and for women. The magazine was redesigned in a striking new journal format and the magazine's title was now spelt out: *Contemporary Verse 2*. The radical feminism which had ruled the magazine since 1985 has been recently modified. The magazine now accepts poetry written by men. The editors now state with assurance, as they did in a recent promotional flyer that: *Contemporary Verse 2* is "the only Canadian feminist journal devoted to poetry . . . We believe in poetry as reclamation, in women and men writing about coming out as human beings. That's why *Contemporary Verse 2* publishes poetry and writing that is accessible and relevant to the lives of women and men today" (n.p.).

Bibliography:

Livesay, Dorothy. "Interview." *Room of One's Own* 8. 1/2 (1980): 13-34.

CROSS COUNTRY: A Magazine of Canadian - U.S. Poetry. Montreal, Quebec/New York, New York. No. 1, Winter 1975 - No. 16, 1983//. Sixteen issues. Irregular.

Editors: Robert Galvin, Jim Mele, and Ken Norris.

Format: 21cm x 14 cm; 16.5 x 13 cm (No. 12). Typeset and printed offset. Folded and stapled (Nos. 1,2, 5-6/7); Perfectbound (Nos.3/4,8/9, 10/11, 13-15,16).¹⁶⁷ Published by the Cross Country Press.

Having moved to Montreal in the early 1970s, New York City born poet Ken Norris emerged as an important member of his adopted city's poetry scene in the seventies. In his several capacities as editor, essayist, and polemicist, Norris was taking pains to spread the word that the literary climate had changed; he traced events back to the arrival of former Tish poet George Bowering, who taught at Sir George William University in Montreal between 1967 and 1971. In the anthology, *montreal english poetry of the seventies*, Norris explained that: "Bowering brought with him a new orientation towards poetry based on what he had learned from the Black Mountain poets Charles Olson, Robert Creeley, and Robert Duncan; now, as a creative writing instructor, he passed on to his students these teachings. However, his most important contribution to the new generation of Montreal poets was the institution of a series of readings at Sir George which exposed them to the diverse experimentation that was taking place across Canada and the U.S. Although immediate results were not visible, by the time Bowering returned to Vancouver in the spring of 1971, the energies of the current movement were beginning to coalesce; this would result in numerous local readings and the establishment of a number of little magazines and small presses" (Norris p. xi).

The extent of Bowering's influence on the English Montreal poetry scene as a whole may be a matter of debate, but there is no doubt that he influenced a number of determined young writers who were associated with the Véhicule Press, among them Ken Norris. At the same time as he launched *Cross Country*, Norris was also involved with several other local "dadaist-inspired" mimeographed little magazines: *Mouseeggs* (19 and *Every Man His Own Football*). But Norris did not found *Cross Country* alone; he co-edited the magazine with New York City poet Jim Mele (eventually Norris and Mele were joined by Robert Glavin). Announcing their editorial position in the first issue, the editors stated: "In recent years poetry has evolved along national lines - this has led to a renaissance in North American Poetry and the recognition of an individual poetic heritage in Canada. For the most part, this

¹⁶⁷ No. 12, the postcard issue, is comprised of twenty individually printed postcards wrapped by folded paper envelope. The cards were designed and handcomposed by the Dreadnaught Press, Toronto.

new Canadian - U.S. poetry has attracted only native readers. We feel it is time for a crossing of the borders. For too long schools of poetry have emphasized national differences and played down the similarities of our North American experience. With *Cross Country* we hope to provide a forum for the cross-germination needed to stimulate this continent's poetic explorations and to bring them a common audience" (p. 2).

There were other examples of such cross border literary ventures. This phenomenon can be traced back to Fred Wah's *Sum* (1963) and through to 1966 with John Gill's *New*, the *West Coast Review*, and the recently founded literary magazine *Ontario Review* (1974), all of which promoted a North American perspective. *Sum* and *New* shared the common literary influence of the Black Mountain School, and it was this tradition that *Cross Country* promoted and emulated in Montreal.

As far as editorial arrangements went, Norris took care of poetry contributions originating in Canada and Mele was responsible for American submissions. Contents included poetry, fiction, and essays periodically, the occasional interview, reviews and graphics. Issues averaged between 60 and 100 pages, and there were 131 contributors in total of which 45 were American. Of the sixteen issues, five were special issues and they included: Montreal Issue: French and English Poets (Nos. 3-4 1975); Special Reprint Issue: Terry Stokes, *The Lady Poems* by Terry Stokes and *The Salad Maker* by David McFadden (Nos. 6-7 1977); "Murder, Mystery and Poetry": A Special Detective Issue (Nos. 10-11 1978); Postcard Issue, (No. 12 1979); and New Romantics: Jim Mele, Ken Norris, David McFadden (No. 16 1983).

Printed in a edition of 500.

Bibliography:

Norris, Ken and Endre Farkas, eds. *montreal english poetry of the seventies*. Montreal: Véhicule Press, 1977.

DANDELION: Poetry, Fiction and Visuals. Calgary, Alberta. Vol. 1, No. 1, Summer 1975. 2x. +

Editors: Joan Clark, Edna Alford and Velma Foster (founding editors), Christopher Wiseman, Robert Hilles and Beverly Harris (Vol. 8), Robert Hilles and Beverly Harris (1982-1983), Robert Hilles and John McDermid (1984-85-1987), Robert Hilles and Christopher Wiseman (1988), John McDowell (1989-90), Chris Horgan (1991-).

Format: 23 x 15.2 cm. Typeset and printed offset. Perfectbound. Published by the Dandelion Literary Society. Vols. 9 and 10 Printed by D.W. Friesen & Sons; Vols. 11- 18.1 Printed by Morris, Co. Since 1991 magazine printed at Tartan Printing, Lethbridge.

Published under the auspices of the Dandelion Magazine Society, the magazine *Dandelion* was founded in 1975 by Joan Clark, Edna Alford, Dale Fehr and Velma Foster. It was originally created to foster, encourage and provide an outlet for local literary and artistic activity (of both beginning and established artists) in the Calgary region. Since its inception, *Dandelion* has expanded its regional mandate to include writers and artists from across Canada. Clark and Alford served as the magazine's editors until 1980. After their departure, a series of six editors (in particular, Robert Hilles who has been a mainstay throughout eighties) have produced two issues per year for twelve years. Although the magazine's editors remain taciturn, they have published a wide variety of poetry, fiction, interviews, essays, and visual arts; since 1987, book reviews have been added.

Despite the fact the format of the first five volumes was unsophisticated, beginning with Vol. 6 the magazine was redesigned, at which time the perfectbound journal format was adopted; since then the magazine's overall appearance has improved remarkably, especially with the adoption of high quality buff paper and strikingly designed covers. Each issue averages 100 pages.

Unlike many literary and visual arts journals in Canada, *Dandelion* has refrained from producing "special issues," except in 1985, when the editors published an all Prairie tenth anniversary issue complete with a coloured silk screen by Velma Foster produced in a signed, limited edition of 1000.

In 1989, a special poetry feature, "Angel With A Lariat: Alberta" (16.1) was published and included the work of, among others, Douglas Barbour, Ian Adam, Mark Lowey, Bonnie Bishop, Polly Fleck, Ken Rivard, Monty Reid, Richard Stevenson, and Rhona McAdam. Among the notable critical articles published in the magazine include Robert Kroetsch's essay on the long poem: "For Play and Entrance" which appeared in No.8.1 (1981). In 1982, a supplement to *Dandelion* was published by The Dandelion Society under the

title of *blue buffalo: a magazine of recent Alberta writing*. It was, as the title suggests, a strictly regional magazine.

THE ECHO. Vancouver, B.C. No. 1, Fall 1975 - No. 3 Fall, 1977//. Three issues. Irregular.

Editor: Hank Johnson.¹⁶⁸

Format: 21.5 x 14 cm. Typeset and printed offset. Folded and saddle-stitched.

Editor Hank Johnson published the following forecast in the first issue of *The Echo*, his short-lived little magazine: "Well, here we go again. Another magazine of poetry and prose that likely won't survive past three issues" (n.p.). Holding true to his prediction, Johnson published three issues of the magazine; indeed he didn't fail to take note of this fact in the final issue: "As predicted, *Echo* lasted 3 issues. It was a pain in the ass" (n.p.). Despite the brevity of the magazine, Johnson published, for the most part, works by new and established West Coast poets. Among the writers whose work was published in the magazine are Bill Bissett, George McWhirter, Eric Ivan Berg, Karl Sandor, George Bowering, Robert Currie, John Ditsky, Ken Fernstrom, Brian Henderson, Carolyn Zonailo, Wain Ewing, Lorna Uher, Cathy Ford, Keith Garebian, Susan Musgrave, and Richard Lemm.

the front. Kingston, Ontario. No. 1, February 1975 - No. 6, 1979//. Six issues. Irregular.

Editor: Jim Smith.

Format: 28 x 21.5 cm. Mimeographed from typescript. Side-stapled.

the front was a Marxist-inspired mimeographed little magazine founded in 1975 by Kingston, Ontario poet, Jim Smith. Published irregularly, *The Front* ran for six issues and folded in 1979. In 1976, Smith briefly joined forces with Joyce Wayne's magazine, *it needs to be said...*, however, the union did not last beyond one issue. In 1978, Smith produced what were his two most interesting young issues - No. 4 (1978) and No. 5 (1978) which consisted of a collaborative long poem by Wayne Clifford and bp Nichol.

See also *It needs to be said*.

¹⁶⁸ With the second issue, Eric Ivan Berg was listed as a co-editor.

MATRIX: New Canadian Writing,¹⁶⁹ Lennoxville/St. Anne-de-Bellevue, Quebec.
Vol. 1. No. 1, Spring 1975.¹⁷⁰ 3x. +

Editors: Philip Lanthier (1975-1989);¹⁷¹ Linda Leith (1989-).¹⁷²

Format: 27.1 x 20 cm (Nos. 1-5); 25 x 17 cm (Nos. 6&7-13); 22.5 x 15cm (Nos. 14-26); 28 x 21.5 cm (No. 27-). Typeset and printed offset. Side-stitched (Nos. 1-5); perfectbound (Nos. 6-26); folded and saddle-stitched (27-). Illus. Supplements: Matrix Reprint Series.

For thirteen years, *Matrix* was the literary journal of the English-Quebec post-secondary institution, Champlain College. Set in Quebec's Eastern Townships, the magazine served as an important outlet for a number of important English-Quebec writers from the region, a list which includes Ralph Gustafson and D.G. Jones. The magazine was also an important venue for a large number of English-Montreal writers. Although regional in character, it was not exclusively so. In fact, it was an eclectic magazine which encouraged, among other things, the promotion of French-Canadian literature in translation (thus sharing a common purpose with its nearby counterpart in Sherbrooke, *ellipse*.) While housed at Champlain College, *Matrix* was edited principally by Philip Lanthier. At various junctures in the magazine's history there were a number of co-editors.

In the first issue, Lanthier outlined the magazine's editorial philosophy: "One of the meanings of 'matrix' is 'place or enveloping element in which something originates or takes place.' In this sense, *Matrix* is designed to accommodate new Canadian writers and give them a place to start, then grow. Since Canada has now reached the stage in its literary history at which territories are being staked out, an establishment shaped, and 'stars' born, it is important that new

¹⁶⁹ Since 1989 *Matrix* has undergone significant changes in both editorial philosophy and appearance. Indeed the magazine is no longer published in Lennoxville, but in St. Anne de Bellevue, Quebec. According to an advertising flyer distributed in February 1989, *Matrix* is "no longer a little magazine, *Matrix* is now a grown-up literary and cultural magazine."

¹⁷⁰ The magazine was numbered by volume, number and year for the first three years of publication, i.e. Vol. 1 through Vol. 3. With the second issue of Volume 3 whole numbers were adopted (thus Nos. 5&6 [1978], a double issue, completed volume three).

¹⁷¹ During *Matrix*'s fifteen years of publication in Lennoxville, the magazine was edited by means of consensus through an editorial board. Those who served in such a capacity include the following individuals: Robert Allen, Vivienne Allen, Brian Campbell, Jan Draper, Nick Fonda, Rina Kampeas, Steve Luxton, Avrum Malus, Mary Lou Macleod, Ron Mlodzick, Louis Munan, Michael Oliver, Sylvia Rossi, Deborah Seed, Nigel Spencer, Ann Thaler and Maria Van Sundert.

¹⁷² Linda Leith is both publisher and editor of *Matrix*. Associate editors have included Endre Farkas and Kenneth Radu. Radu is currently co-editor of the magazine.

writers, and especially young writers, are given Canada-wide exposure. We are connected with no clique, faction or stratum of the Canadian literary scene. . . . Our policy is open, our tastes are eclectic. We'd like to see good, vigorous writing on a wide range of topics: the media, new theatre, Canadian film, folk music, popular culture, native literature, children's books, and significant junk. We're ready to accept essays on the newer (or neglected poets) and fiction writers in Canada, personal essays, profiles and interviews. We'd be happy to print brief stage, radio or television scripts, not to mention political and social satire in all forms. And finally, because of our special location here in Québec's Eastern Townships, we have a natural interest in this province's flourishing cultural scene. We expect that future issues of *Matrix* will contain poems, stories and articles in translation. Although Lanthier set forth a wide scope for the magazine, as far as content was concerned, it never ranged so widely. Each issue consisted of poetry, fiction, essays, interviews and reviews. The design and format of the magazine was more unpredictable during the magazine's first five years of publication. From 1980 to 1988 the magazine appeared in a modestly printed journal format. After serving as editor for thirteen years, Lanthier announced in 1988 that he was going to suspend publication of *Matrix*. But rather than disappearing completely, the magazine was saved by Linda Leith, an English instructor at another English Cegep, John Abbot College set on the outskirts of Montreal in St. Anne-de-Bellevue, Quebec. (Leith is *Matrix*'s publisher and editor.) Under Leith's editorship, the magazine has undergone major changes in an attempt to divorce *Matrix* from its "little magazine" past: it is now defined as a literary and cultural review. Reconfigured and redesigned in a tasteful "glossy" magazine format (which allows for high quality graphics), *Matrix* has emerged as *the* premier literary voice of new and established English-Quebec writers and artists.

MOUSEEGGS. Montreal, Quebec. Vol 1, No. 1 [1975?] - Baker's Dozen, [1977]. Second Series [No 1], 1979 - [No. 3], 1981. Sixteen issues. Irregular.

Editors: Ken Norris and Endre Farkas.

Format: 28 x 21.5 cm. Mimeographed from typescript. Stapled. Cover drawings by Marc Nerenberg.

Published between 1976 and 1981, *Mouseeggs* (the collective title for the magazine), was the inspiration of several Montreal poets in the mid-seventies, of whom Ken Norris and Endre Farkas were the chief instigators and compilers. It was the house organ of the Véhiclue poets. A co-operative mimeographed magazine, in most instances, the individual poets were responsible for cutting the stencils for the poetry they wished to have included in any given issue of *Mouseeggs*. Each issue on average ran to twenty pages and was printed on the recto side only. The covers featured line drawings by Wayne Nyberg (of course the subject of each drawing was of mice personified, not men).

To describe *Mouseeggs* as simply a parody of a literary magazine with a pinch of dada thrown in is not quite accurate. Despite an irreverent tone, many of the poems published were of the serious variety. Of the magazine's more than two dozen contributors, the majority were Montrealers who were affiliated with the Véhiclue Press; they include: Ken Norris, Tom Konyves, Artie Gold, Claudi Lapp, Stephen Morrissey, Andre Farkas, John McAuley, Raymond Filip, Jim Joyce, Patricia Walsh, Guy Birchard, Ritchie Carson, C. Ian Burgess, Marquita Crevier, and August Keinzahler. Among the few non-Montrealers to appear in *Mouseeggs* were the poets Colin Morton, Penny Chalmers, Jim Mele (co-editor of Norris' other magazine *Cross Country*), and Opal L Nations.

Printed in an edition of 50.

NEBULA. North Bay, Ontario. No. 1, Spring 1975 - Nos. 21/22, 1st and 2nd Quarter, 1982//. Twenty-two issues. 2x. (1-8); 4x (9-21/22).

Editor: Ken Stange.

Format: 20.5 x 14.5 cm. Offset from typescript (Nos. 1-12); typeset (Nos. 13-21/22). Bindings varied: staple-stitched and perfectbound. Magazine designed by Kendall Kay. Published by Nebula Press. Illus.

Whereas prior to 1969 there were, arguably, no literary magazines of significance published in Northern Ontario, in 1975 there was at least one still in print — *Boreal*. The latest to arrive on the Northern scene was called *Nebula* (so named perhaps in deference to *Boreal* and *Northern Light*). Founded and edited by Ken Stange, an instructor at North Bay's Nippissing College, (from which it received partial financial support) the magazine ran for seven years and 22 issues were published. Absent from the magazine were editorial statements or policies of any description. By inference it was evident that Stange subscribed to several precepts: it was eclectic, there was an interest in regional writers and artists, and it encouraged young writers in the exploration of new and provocative themes and poetic forms.

Rather than producing "open" or "general" issues, Stange adopted, with the exception of two issues, the structural principle of the special issue. Thus almost every issue was unique. While Stange performed the bulk of the editing, he employed two guest editors in 1980. (The two open issues were guest edited: the first, No. 14 [1980], was edited by Allan Brown, and No. 15 [1980], was edited by Gil McElroy). With respect to contributors, Stange published writers from across Canada.

The complete list of special issues covers the range of Stange's editorial imagination and concerns: "Margins" (No. 1, 1975), "Canadian Lyric Poetry" (No. 2 1975), "Perspectives" (No. 3 1976), "North" (No. 4 1976), "Longpoems" (No. 5 1977), "Longpoems again" (No. 6 1977), "Eros" (No. 7 1978), "Four New Writers: John Harding, Catherine Wright, Diane Schoemperlen, Monty Reid" (No. 8 1978), "Scream: A Collection of Modern Gothic Works" (No. 9 1979), "Figures of the Earth": The Poems of Allan Brown (No. 10 1979), "Scream Again" (No. 11, 1979), "Kid Stuff" (No. 12 1979), "Cross Canada Checkup on Poetry" (No. 13 1980), "Cities Revisited": guest editor Allan Brown (No. 16 1980), "Edge" (No. 17 1981), "Works in Progress" (No. 18 1981), "Now: Northern Ontario Writing" (No. 19 1981), "Visual Stuff" (No. 20 1981) and "Time & Space" (Nos. 21-22 1982).

OLD NUN MAGAZINE. Toronto, Ontario. Vol. 1, No. 1, 1975//. One issue.
Superseded by *Old Nun Newsletter*.

Editor: Ted Plantos.

Format: 28 x 21.5 cm. Offset from typescript. Perfectbound. Binding reinforced with black binding tape.

By 1975, Ted Plantos was a veteran of the Toronto poetry scene. In the late sixties, he was a co-founder of the New Writers Workshop, and by 1974 his activities included, among other things, serving as poetry editor for Alfred Rushton's Toronto little magazine *Gut*. Ready to embark on a magazine venture of his own, Plantos founded *Old Nun Magazine* in 1975. It promised much but appeared for one issue only. Ambitious in scope and content, Plantos dedicated the issue to a neglected but important figure on the Toronto literary scene dating back to the early sixties — George Miller. Although *Old Nun* appeared for only one issue, the title survived in a slightly different form under the new title of the *Old Nun Newsletter*. It ran for six issues between April and December of 1975. Shifting the emphasis of the magazine, Plantos transformed the *Old Nun* into a poetry newsletter, and in this form it became the forerunner of the *Poetry Toronto Newsletter* (1976-1981) which was a staple on the local Toronto poetry scene for a number of years (although Plantos did not have any direct involvement with the latter newsletter). As for Plantos, in 1979 he became the editor of the writers' magazine: *Cross-Canada Writers Quarterly* (1979-1987).

ROOM OF ONE'S OWN.¹⁷³ Vancouver, British Columbia. No. 1, Spring 1975.
4x. +

Editors: Growing Room Collective. Founding editors - Laurie Bagley, Lora Lippert, Gayla Reid, Gail Varseveld and Eleanor Wachtel.

Format: 20 x 13 cm. Typeset and printed offset. Perfectbound. Illus.

This Vancouver-based magazine has the distinction of being the first Women's literary magazine published in Canada. Since *Room of One's Own's* appearance in 1975, a number of significant women's and feminist literary magazines have been published across Canada. Edited by Vancouver's Growing Room Collective, the magazine is non-doctrinal or polemical, and it has operated with an eclectic editorial policy (from the perspective of the

¹⁷³ The title was borrowed from Virginia Woolf's 1928 book: *A Room of One's Own*.

type of literature it chooses to publish, i.e. experimental vs. conventional.) Adopting the classic role of the little magazine, *Room of One's Own* is a venue for unknown, young and established women writers.

After two years of publication, the magazine's editors published an editorial in which they reflected upon the magazine's achievements to date, (they also acknowledged certain weaknesses), but more importantly, they mapped the future direction of the magazine: "Two years and eight issues later, we feel it is time to reassess our goals and our success in achieving them. *Room* has published quite a number of beginning writers and a lot of material that addresses itself to the concerns of women. We haven't received much that is innovative in form, and critical articles tended to be analyses of writers and their work, rather than theories of feminist aesthetics. Yet overall, the response to *Room* has supported our belief that there is a need for a magazine like *Room*, devoted to women and their writing. So far, we have relied mainly on unsolicited manuscripts, the best of which have appeared in *Room*. We intend to continue to use unsolicited material, but at the same time, we feel the need for a more definite editorial direction than simply waiting to see what comes in the mail. To this end, we are planning some special issues which will explore areas that have not as yet been fully developed in *Room*. Several themes are under consideration: Mothers and daughters in Canadian poetry, feminist fantasy and sci fi, kid's lit, Quebecoise writers, women playwrights, what is feminist literature? and features on various writers. The theme issues will run alternately with issues like this one, containing a mix of prose, fiction and poetry by mainly 'new' writers. In addition, we are planning an annual book review feature which will allow more extensive reviews of women's writing" (p. 76).

This was the direction the magazine followed, during the next decade. Averaging over 100 pages per issue, *Room of One's Own* features poetry, fiction, drama, (special attention has been paid to this genre), essays and reviews. Writers who have received special notice include Dorothy Livesay (5.1/2 1980), Marian Engel (9.2 1984), Audrey Thomas (10.2 1985), and Carol Shields (13. 1/2 1989). Other special issues include: Quebecoise Writers (4.1/2 1978); "The Feminist Science Fiction and Fantasy Issue," Guest editor: Suzan Wood (6. 1/2 1981); Women and Drama (8.3 1981); and "Working for a Living," Sandy Shreve: guest editor (12.2/3 1988).

In 1983, the editors of *Room of One's Own* assisted in the inauguration of the publication of one of the most important feminist experimental literary magazines of the 1980s: *Tessera*, which was founded and edited by the quartet of Daphne Marlatt, Barbara Godard, Gail Scott and Kathy Mezei. Although the editorial board was based in Vancouver, the magazine appeared in piggy-backed form as a special issue of another literary magazine. Thus *Tessera* No. 1 appeared in *Room* 8.4 (1983). Since its inception in 1975, *Room of One's Own* remains a key source of new and established writing by women in Canada.

THE SQUATCHBERRY JOURNAL: Northern Ontario's Journal of Arts, Letters and Local History. Geraldton, Ontario. No. 1, June 1975 - Nos. 14/15, 1982//. Fifteen issues. 2x (irregular).

Editor: Edgar J. Lavoie.

Format: 23.1 x 15 cm (Nos. 1-8); 26.5 x 20.5 cm (Nos.9-14/15). Offset from typescript. Illus.

Published between 1975 and 1982, Edgar Lavoie's literary and cultural magazine, *The Squatchberry Journal* mirrored, its editor's determination to give expression to writers and artists who lived in Northern Ontario. Unlike the "serious" literary magazines of the North such as *copperfield*, *Boreal*, or *Nebula*, *The Squatchberry Journal* was much more populist in approach. In 1979, Lavoie published an upbeat editorial in the ninth issue, or "brew", as he preferred to call issues of his magazine, in which he summarized the achievements of his regional magazine *The Squatchberry Journal*. Lavoie wrote: "This is *Squatchberry's* fifth year of existence. My, what we have all experienced together — I, you, the writers, the artists, and the technicians who make this all possible! Brew No. 9 comes to you in an entirely new format with a touch of colour! Call it a bouquet — the *je ne sais quoi* which makes a wine distinctive and makes its soil and climate part of its body. What inspired the change of format? Ambition, pure and simple! Ambition to improve the appearance and the flavour. Ambition to make the magazine more attractive to readers. Ambition to give the contributors a wider readership. Ambition to be better and better, and finally, best. Wait! You say. *The Squatchberry Journal* is already the best little arts and letters magazine in this part of the world, you say! It is Canada's only genuine regional magazine, because it is genuinely *regional*, being rooted in the Pre-Cambrian Shield rock and nourished by fresh air, clean water, and from time to time, sunshine! In fact, you say, it is more than an arts and letters mag.; it is also an historical record..." [n.p.].

Unfortunately this issue marked the climax of the *Squatchberry*, Lavoie's emotional and financial investment in the magazine was not reciprocated with the wide readership he had hoped for. Up to this time he had produced eight modest issues; after the ninth appeared, it was never matched in terms of design and conten. The magazine withered and disappeared after the fifteenth issue in 1982.

Drawing upon a variety of local poets, writers and historians, each issue of *Squatchberry* consisted of a mix of poetry, fiction, humour, local history and memoirs, photographs, and line drawings. Besides publishing and editing the magazine, Lavoie was a poet who had published poetry in several Southern Ontario literary magazines. From his base in Geraldton, Ontario, he formed

a group, an offshoot of the magazine, which he called the Squatchberry Poets, all of whom appeared regularly in the magazine. This group included: Gisele Bernard, Wayne Brown, Mike Carver, Buz Ecker, Sonia Joan Fossey, Juliet Franczyk, Elizabeth Kouhi, Michael Latter, Allison Mitcham, Rosalyn Taylor Perrett, Prudence Morton, Donald E.B. Pittis, Charles Pugh, Ardythe Duncan and Elvin C. Everett.

Another group of poets whom Lavoie featured in the magazine were several poets living in the Northern Ontario town of Dryden, hence the name – the "Dryden Writers Group". This group included Wayne M. Brown, Michael E. Latter and David J. Paul.

1976

ALPHA LITERARY JOURNAL.¹⁷⁴ Acadia University. Wolfville, Nova Scotia. Vol. 1, No. 1, October 1976. 2x. +

Editor: Leo J. Deveau (1976), Lynda Russell (1977), Linda C.H. Russell and Grant Buckler (1978), Penny L. Ellis (1979- 1980), Penny Ferguson (1980), Gregory M. Shwec (1982), Susan Huntley (1982-1983), David Nixon (1984), Josh Arnold (1985-1986), Mac Newton (1987), Geneva Bradford (1987-88), S. Morris Ross (1988-1990).

Format: 27.3 x 18.2 cm (Vols.1.1-4.3); 21.5 x 14 cm (Vols.4.4-11); 23 x 15cm cm (Vols. 12-). Typeset and printed offset. Folded and saddle-stitched (Vols. 1.1-12); perfectbound (Vols. 13-). Published by Either/Or Publications.

Since 1962, Acadia University students have published several excellent literary magazines beginning with *Amethyst* (1962-64), edited by Gregory Cook; in 1965, *Amethyst's* successor *Either/Or* was founded and appeared until 1971. After a five-year publishing gap, Acadia English students founded the new magazine *Alpha Literary Journal* (in 1977 the title was shortened to *Alpha*.) Initially, *Alpha* followed in the tradition of most student literary magazines to the extent that it was edited by students for students. But there are a number of instances where such magazines emerge as independent magazines and expand their editorial mandate to include, along with the work of students, the work of established writers from the locale, the region or from across the country.

This is what the editors of *Alpha* chose to do in 1977. Under the editorship of Linda Russell, the student literary magazine was transformed into a spirited

¹⁷⁴ With issue 8 (September 1977) the magazine's title was shortened to *Alpha*. In the following issue (2.5 Jan 1978) the title changed again to *Alpha Arts Magazine* carrying with it the subtitle: "A Culutural Forum."

Atlantic Provinces arts review. This experiment was short-lived. Since 1979, a string of student editors have continued to publish a wide selection of poetry, fiction and graphics by both student and non-student writers and artists from the region and across Canada.

GERMINATION: A Hot Bed of Verse Culture. Guelph, Ontario/River Herbert, N.S./Riverview, New Brunswick. Vol. 1, No. 1, Spring 1976. 2x. +

Editors: J.W. Lea (1976); Harry Thurston (1977-81); Allan Cooper (1981-).

Format: 21.3 x 12 cm (Vols.1-4); 22.2 x 13 cm (Vol. 5-). Typeset and printed offset. Folded and saddle-stitched (Vols. 1-4); Perfectbound (Vol. 5-). Published by Owl's Head Press.

Since its founding in 1976, *Germination* has been one of Canada's most beautifully designed and printed eclectic "little" poetry magazines (it appears in an unusually small rectangular format). Published twice a year, twenty-two issues have appeared to date. A well-travelled magazine, it was founded in Toronto by Joseph Lea in 1976 who edited it for one year; in 1977 Harry Thurston acquired the magazine and edited the third issue from Guelph, Ontario. During 1977 Thurston moved to the small Nova Scotia community of River Herbert from where he edited the magazine until 1982, at which time Allan Cooper became the magazine's new editor and publisher. A year later the magazine was on the move again when Cooper moved to Riverview, New Brunswick in 1983 from where it has continued to be published.

Founding editor Lea created *Germination* with one purpose in mind — to nourish "new voices who want to sprout, to grow, for those who have yet to be published for those who have yet to be rejected, for those who have never yet tried & for those who sometimes feel writing is beyond them" (No. 1, n.p.). Inheriting this basic editorial philosophy, Thurston employed it with enthusiasm, but also refined it. As he stated in his first editorial (third issue): "*Germination* was founded with the goal of publishing as much work as possible by new writers. Some of these have never seen their work in print, others sparingly. There is also a place in *Germination* for the writer whose work has found favour elsewhere but is deserving of wider circulation. The poetry of all contributors will be judged on its own merit, keeping in mind *Germination's* policy to reserve space for the previously unpublished poet. I feel that both the journeyman and apprentice poet can benefit from this arrangement. Each can learn from the other, the new trends or the old tricks of the trade" (n.p.). While Thurston edited the magazine it staunchly remained an independent publication, refusing support from big business, universities, governments or commercial advertisers.

Under Allan Cooper's editorial control, *Germination* continued to support young writers. In keeping with Thurston's idea of the magazine serving a didactic function, i.e. older poets instructing younger ones, Cooper added two interesting features, an occasional series called "Letters to Young Poets" and "Ways In": articles on contemporary poetry and poetics. But Cooper broke with his predecessor in several important respects: firstly he sought arts funding to finance the magazine; more importantly however, he realigned the magazine on a North American axis. He revealed the magazine's new policy in 1983: "At some point in the development of a country's literature it must begin to look beyond itself for models. If that literature remains too self-absorbed, it runs the risk of standing still." Citing the example of American poets who have looked to European and Eastern models in the past, Cooper was calling upon Canadian poets to look to American models. Cooper was quick to assure the magazine's potentially nervous contributors and readers that, "*Germination* is not becoming an American magazine in exile, but we will be reserving a few pages each issue for new and established American voices" (7.2: p. 3).

KONTAKTE. Toronto, Ontario. Vol. 1, No. 1, 1976 - Vol. 3, No. 1, 1985//. Five issues.

Editor: Richard Truhlar and John Riddell.

Format: Varied. Published by The Phenomenon Press.

Conceived by Toronto experimental poets Richard Truhlar and John Riddell, *Kontakte* appeared periodically between 1976 and 1986 (when Vol. 3, No. 1. appeared). In the 1970s, Truhlar was a member of the sound poetry group Owen Sound (the other members being Michael Dean, David Penhale and Steven Smith). *Kontakte* emerged as a vehicle for the concrete and dadaist-inspired poetry being produced in Toronto in the mid-1970s. The first issue featured work by the editors — two visual narratives: Truhlar's *Priapus Arched* and Riddell's *Morox*. The second issue was called the Hugo Ball Issue (named after the founder of Dadism). Produced in a conventional magazine format, the issue featured Ball's work in translation. Other contributors included Riddell, Truhlar, Peter McLaughlin, Steve McAffery, bp Nichol, and Owen Sound. The third and fourth issues of the magazine were devoted to the work of Brian Dedora including *a posteriori* (Vol. 2, No. 2 1978).

NMFG (No Money From the Government).¹⁷⁵ Vancouver, British Columbia. No. 1, February 1976 - No. 26, June 1979//. Twenty-Six issues. 12x.¹⁷⁶

Editor: Gordon Lockhead (pseud. of Brian Fawcett), Tom Grieves, and Bob Rose.

Format: 28 x 21.5 cm. Mimeographed from typescript. Stapled. Printed by Sandra Ross on a Gestetner 360.

For Brian Fawcett, *NMFG* (No Money from the Government) was a personal literary and political project which began in February 1976 and ran for twenty-six issues until June 1979. *NMFG* was mimeographed and distributed by mailing list to "writers, painters, musicians & kindred" living across North America. In a 1977 interview, Fawcett described the origins of the magazine: "I'd been talking about doing a magazine for some months and Bill [Hoffer] suddenly challenged me to put up or shut up, and generously offered the use of his typewriter and his gestetner. The idea was to keep it simple and small enough so that it could come out regularly without using government grants or any snazzy and expensive and time consuming printing techniques. The other important intention I had for it was to get people talking - the people clustered around "movements" or government-funded organizations or agencies of one sort or another. The writing scene most often resembles a very small pond overcrowded with bullfrogs all bellowing aggressively at one another for territory, which is ridiculous since writers have no real status or importance. So the first mailing list tried to ignore all those territorial boundaries" (Interview 1977: p. 114).

At its best, *NMFG* was polemical, political, irreverent and literary. It was neither a hoax nor soapbox. Fawcett published poetry, fiction, essays and reviews (many of the reviews were written by Fawcett). Over 70 contributors appeared in the magazine's 26 issues, many of whom were longtime members of the Vancouver literary scene (including former *Tish* and post-*Tish* poets). Brian Fawcett and Stan Persky were the most frequent contributors. Fawcett solicited covers from artists Gordon Payne, David Young and the duo of Sherry Lee and Victoria Walker.

The more important contributions to *NMFG* include excerpts from George Bowering's work in progress *A Short Sad Book*, Stan Persky's comic essay "A

¹⁷⁵ Other versions of *NMFG*, include "No Man Feigns Goodness"; "Never Make Flippant Generalizations"; "No Men Fuck Goats." Montreal poet Artie Gold offered the following unravelling of the acronym: "NoMore Misanthropes For Government"; finally, poet David McFadden asked, does it mean: "No More Fucking God." Other scatological unscramblings may also exist.

¹⁷⁶ Fawcett produced 14 consecutive monthly issues between February 1976 and February 1977. Four more issues appeared in 1977. Six were published in 1978, and the final issue was dated June 1979.

Bibliography for Gordon Lockhead" (No. 5 1976), David McFadden's prose poem "Black Mountain Influence" (No. 6 1976), and the special issue, "Writing in the East" (No. 10 1976), which included work by David McFadden, Christopher Dewdney, Victor Coleman, Penny Chalmers, and David Young. In several issues, Fawcett published Karl Siegler's translations of Rilke's poetry and several of Fawcett's own critical gems which include "Language of Ire" (No. 13 1977) and "The Conditions of Poetry in Canada" (No. 25 1978). As *NMFG* evolved, Fawcett became increasingly preoccupied with art and politics, these concerns were channelled into No. 18 (1977), which featured a reprint of Tom Wayman's essay, "The Limits of Realism." Fawcett and Persky contributed responses to the Wayman essays, as well as Wayman's reply to the Fawcett and Persky essays.

Fawcett set for himself a rigorous monthly publishing schedule for the magazine which he maintained until December 1977. Thereafter, the issues appeared at longer intervals until a seven month gap appeared between No. 25 (Oct 1978), and No. 26 (June 1979), due to increasing demands upon the editor. A promised *NMFG* 27 never materialized.

The first eleven issues were published in an edition of 150, and Nos. 12 through 26 were increased to 165 copies per issue.

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McKinnon, Barry. "Interview with Brian Fawcett." *Essays on Canadian Writing* 32 (Summer 1986): 122-133.

THE ORGAN. Winnipeg, Manitoba. Vol. 1, No. 1, Fall 1976 - Vol. 1, No. 2, Spring 1978//. Two issues.

Editor: Les Mundwiler.

Format: 21.5 x 13.3 cm. Typeset and printed offset. Folded and saddle-stitched.

Appearing for only two issues, Leslie Mundwiler's ambitious magazine, *The Organ*, reflected his commitment to a set of Marxist-inspired literary and political beliefs which he outlined in his first editorial: "*The Organ* is a magazine for committed poetry, philosophy, political analysis, narrative prose, whatever directs itself without undue dogma toward the non capitalist future of this country. This is an ambitious undertaking for a fly-by-night little magazine. We would, nevertheless, like to encourage those who have an

engaged view of cultural directions and who feel, perhaps, that the self-censorship, the uniformity of style, genre, the hang-ups about literature-for-itself, the formulas for reaching the masses required by most magazines, even on the left, are not means towards anyone's liberation. We expect the process of cultural change to be a matter of isolated effort or individual enterprise. If the process is slow, it's for much the same reason that guerilla warfare is slow" (p.). Mundwiler added the following cautionary note to potential contributors: "poetry is too important to use as a filler. Poetry contributions to *The Organ* should be eight pages or eight poems in length. Non-fiction reportage without philosophy or style is already too compartmentalized; articles should not read like academic papers or government reports. In general, review articles should be about something worth reviewing."

Stringently applying his editorial precepts, Mundwiler produced two substantial issues over a three-year period, the first appearing in 1976 and the second in 1978. The first issue ran to 105 pages, and the second was slightly smaller at 88 pages. Among the works featured in the first issue was the poetry of David McFadden, Joy Kogawa and Margaret Randall, an essay by the editor, Leslie Mundwiler, "Narrative Writing for Children," and Gerald Chaney's "Trizec 2050." In addition, Mundwiler included a review symposium on Cy Gonick's "Inflation or Depression?" In the second issue, Mundwiler published the poetry of Pier Giorgio DiCicco, Stephen Buri, and Paul Chorney as well as two articles, one by Mundwiler on the subject of television and a speculative essay by Gerald Chaney, "Is There Death after Death?". To round off the final issue, Mundwiler compiled a review symposium on James Burke's work, "Paper Tomahawks."

PIERIAN SPRING. Brandon University. Brandon, Manitoba. Vol. 1, No. 1, Winter 1976 - Vol. 10, No. 4, Autumn 1985//. Thirty-two issues. 4x.

Editor: Robert Brockway.

Format: 21.6 x 13.5 cm. Typeset and printed offset. Folded and saddle-stitched. Published by Dollarpoems Press.

The origins of *Pierian Spring* can be traced to a creative writing workshop in 1969 held at Brandon University located in Brandon, Manitoba. As is so often the case, the workshop eventually led to the founding of a magazine, and seven years later, the result was *Pierian Spring*. Edited by Robert Brockway and printed by his wife Catherine Brockway, the magazine was published between 1976 and 1985. In the first issue, Robert Brockway stated the magazine's editorial policy: "*Pierian Spring* is intended to be a literary quarterly publishing poetry, short stories, creative prose, and art work. Submissions are welcome from anyone anywhere on any theme and in any

style. The present issue, which is introductory, makes use of works submitted by writers and poets from Eugene, Oregon, to Newfoundland. I have attempted to publish at least one poem or prose work from all those received. This, of course, has resulted in considerable variety in style, themes, and, some might add, quality."

Thus, *Pierian Spring* was an eclectic magazine whose pages were open to, for the most part, poets writing on the North American continent. The classical allusion in the title to the Pierian spring in Thrace that was home to the Muses set the largely conservative tone of the magazine.

Falling into a tradition which dates from the founding of the *Canadian Poetry Magazine* (1936-1968), *Pierian Spring* was largely the vehicle of the earnest amateur poet composing easily forgettable poetry based on well-worn themes. Beginning in 1979 and in most subsequent issues, Brockway presented the work of a 'featured poet': Rachel Hickerson Cohen, S. Aho, Dorothy Corbett Gentleman, Sheila Martindale, Elizabeth Bartlett, and Julie McNeill.

VERSUS. Montreal, Quebec. No. 1, Summer 1976 - No. 4, Winter 1978//. Four issues. Irregular.

Editors: Fred Louder and Robin Sarah.

Format: 25 x 13.5 cm. Printed Typeset and printed offset.¹⁷⁷ Folded and saddle-stitched. Four Supplements.¹⁷⁸

Founded by printer Fred Louder and poet Robyn Sarah, *Versus* was a four-issue eclectic literary magazine that appeared periodically between 1976 and 1978. In the first issue, the editors explained to their potential readers and contributors what they had in mind when they first envisaged the magazine in 1975: "We are looking for good writing, in whatever shape or form we find it, wherever it comes from. We are not confining ourselves to Canadian writers, nor to Canadian content. We would like to provide an outlet for unknown and lesser-known writers, but we don't preclude writers whose names are already familiar to readers." Anticipating questions about the magazine's ambiguous title, the editors continued, "We would like to make it clear that the choice of the name *Versus* in no way reflects our stance vis-à-vis other small magazines. We see it, rather, as reflecting the position of literature today in general" (n.p.).

¹⁷⁷ Nos. 1 and 3 were printed from typescript.

¹⁷⁸ A hand-printed broadsheet was tipped-in with each issue of *Versus*. They included "The Poem Becomes Canadian" by Pier Giorgio DiCicco (No. 1, Summer 1976), "Mountain Stick" by Peter Van Toorn (No. 2, Winter 1976), "The Ides & After" by Brent McKay (No. 3, Spring 1977), and "Moon" by Albert Frank Moritz (No. 4, Winter 1978).

This was a situation they described in the following pessimistic terms, "The contributors to small magazines are young writers, but where are the young readers? Anyone who has taught at a junior college has faced whole classes of high-school graduates who are nonchalant in admitting they have never read a book for pleasure. . . . It can make you wonder who you are writing for: who anyone who writes today thinks he is writing for. But it seems certain that, to engage an audience, writing must now be better than ever: it must have something unique to offer and must offer it in an idiom unique to itself; it must, above all, be *readable*. *Versus* is a statement of faith in the validity of good writing, and awareness of its predicament" (n.p.). Towards that end, Louder and Sarah devoted their publishing efforts.

Publishing predominantly poetry, the editors did include several works of short fiction in the first and third issues. Issues one, two and four averaged 34 pages in length, and the third issue was longest, running to 65 pages. Despite financial restraints, *Versus* was handsomely designed and printed offset. Each issue featured the inclusion of a tipped-in broadside, which Louder hand-set and printed on letterpress. Contributors to the magazine included August Kleinzahler, Pier Giorgio DiCicco, A.F. Moritz, Norman Alford, Peter Van Toorn, Bruce Whiteman, Ted Plantos, Len Gasparini, Réal Faucher, Raymond Filip, Mary Melfi, Greg Gatenby, John T. Kellenhauser, David Solway, Allan G. Brown, Robert Currie, Hank Johnsen, Brent McKay, Artie Gold, Dermot McCarthy, Laurence Hutchman, Biran Bartlett, and Fraser Sutherland.

Although *Versus* folded in 1978, Louder and Sarah turned their attention to their Villeneuve press and published a number of poetry chap-books. In 1982, they launched another unperiodical poetry magazine, *Four by Four* (1982-1985).

WHITE WALL REVIEW. Ryerson Literary Society, Ryerson Polytechnical Institute. Toronto, Ontario. Vol. 1, No. 1, Spring 1976. 1x. +

Editors: Founding editors: Susan Graham and Edward Sullivan; Andrew C. Sandilands (1979), Frank Dobrovnick and Marni Norwich (1992).

Format: 22.2 x 15.2 cm. Printed Typeset and printed offset. Perfect- bound. Illus.

Founded in 1976, *The White Wall Review* is edited and published annually by students attending Toronto's Ryerson Polytechnical Institute, from which the magazine receives partial funding. Like other such student-run magazines, for example, *Whetstone* and *Poritco*, it is an open forum for not only Ryerson students but writers and artists from across North America and elsewhere. Contents include poetry, fiction and visual arts, in particular photograph

1977

BRICK: A literary Journal.¹⁷⁹ Ilderton, Ontario/Toronto, Ontario No. 1, April 1977. +

Editors: Stan Dragland and Jean McKay (1977-1985); Linda Spalding (1985-).

Format: 28 x 21.5 cm. Typeset and printed offset. Magazine format: folded and saddle-stitched.

In the second issue of *Applegarth's Folly* (City Mothers Issue 1975), Stan Dragland edited a mammoth review section running to 34 pages. It might be said that this is the predecessor to *Brick* which was until recently known simply as a "journal of reviews." Co-edited by Stan Dragland and Jean McKay, the first issue of the magazine appeared in April 1977 under the Applegarth Follies imprint; however, subsequent issues were published by Dragland's Nairn Press (Dragland and McKay co-edited the first twenty-four issues.) In 1985 the magazine was sold to Linda Spalding who the magazine's editorial offices to Toronto. Spalding is assisted by associate editor Michael Ondaatje. Under Spalding's direction, the editorial scope of *Brick* expanded in the late 1980s to emerge as a highly regarded literary journal.

¹⁷⁹ *Brick* was originally subtitled - "A Journal of Reviews," from 1977 to 1990.

As a review journal, *Brick* has provided readers with a serious alternative to such magazines as *Books in Canada*, which, as its title suggests, has focused, until recently, critical attention largely upon books published in Canada. In sharp contrast, while under the editorship of Dragland and McKay, *Brick* offered its readers an international perspective. Today, *Brick* continues to offer an impressive array of reviews but also includes essays, memoirs and works-in-progress, thus making it an important venue of current writing from a national and international perspective.

Bibliography:

Fagan, Cary. "Interview with the editors of *Brick*." *Harvest* 10 (1981): 26-34.

Slopen, Beverly. "Spalding's *Brick* Builds Literary Talent." *Quill & Quire* 54.6 (1988): 10.

CICADA: A Magazine of Haiku Poetry. Toronto, Ontario. Vol. 1, No. 1, 1977 - Vol. 5, No. 4 1981//. 20 issues. 4x.

Editor: Eric Amann.

Format: 21.5 x 13.5 cm. Printed offset from typescript. Folded and saddle-stitched. Published by the Haiku Society of Canada.

After a seven year lapse from magazine editing, Eric Amann, the former the editor of *Haiku Magazine* (1967-1972), launched the new haiku magazine *Cicada* in 1977. The new magazine was published under the auspices of the Haiku Society of Toronto. *Cicada* was a quarterly, and twenty issues were published between 1977 and 1982. Although carrying on from where the earlier magazine had left off, Amann introduced some changes including a more modest format, and the magazine was divided into three sections which reflected the poetic concerns of the Haiku Society: the past, the history and traditions of haiku; the present, the publication of contemporary haiku poetry; and the future, the publication of experimental and concrete haiku forms. In 1982, a year after *Cicada* quietly ceased publication, Marco Fraticelli, editor and publisher of the Montreal-based little magazine *The Alchemist*, acknowledged the demise of the Toronto magazine and announced that his magazine would devote a substantial portion of each issue to haiku, including the all important listing of North American haiku markets.

See also *Haiku Magazine* (1967)

HARVEST. Willowdale, Ontario. No. 1, Summer 1977 - No. 13, June 1982//. Thirteen issues. 3x.

Editor: Cary Fagan; Bruce Whiteman and Cathy Matyas (Nos. 11-13).¹⁸⁰

Format: 21.5 x 14 cm. Offset from typescript. Folded and saddle-stitched. Illus. Published by Piraeus Press.

Reacting against what he believed to be the "stodgy" poetry he was publishing in the University of Toronto student literary magazine he was editing, Cary Fagan set out to found his own literary magazine, and the result was *Harvest* which he published for thirteen issues between 1977 and 1982. In the fifth issue (1978), Fagan published his first editorial statement in which he reflected upon the subject of *Harvest* and little magazines in general. He wrote: "Little magazines seem to appear and vanish like lovers in the night. I believe that we can be proud that *Harvest* is now a year old. It began last summer when I finally gained the courage to become an active part of what I considered to a very exciting small press world. I know that the final prod that pushed me over the brink was on seeing the summer issue of a little magazine edited by Harry Thurston called *Germination*. A beautiful and inspired publication, its format and content delighted me to the point where I just had to have a hand in creating such beauty. As a result, *Harvest* was born, and although it is not typeset or printed on parchment, I feel that my expectations have been surpassed." From the outset, Fagan edited the magazine in concert with several associate editors, of whom two in particular emerged in 1980 as co-editors of the magazine — Cathy Matyas and Bruce Whiteman, both of whom brought with them fresh perspectives and new vitality to *Harvest* until it folded. The first eight issues were comprised of poetry and short fiction; with the ninth issue, Fagan began to expand the magazine's content so that it now included interviews and reviews. At this point, the magazine began to move into its most interesting, though brief, final phase. In an attempt to engage in a dialogue with other editors, Fagan interviewed Stan Dragland and Jean McKay, co-editors of the book review journal *Brick*, in the tenth issue. In the next issue, Bruce Whiteman published an interview with Christopher Dewdney, which may well be Dewdney's first published interview. Several special issues were published including the seventh, a special poetry issue edited by Bruce Whiteman. Contributors to this issue included Marco Fraticelli, Don McKay, Glen Sorestad, Barry Dempster, Claude Hamel, Kim Maltman, Ken Stange and Raymond Souster. The final issue, No. 13, was a special fiction number edited by Cathy Matyas who published the work of Barbara Carey, Janet Bolin, Debra Martens and Lou

¹⁸⁰ Associate editors included David Shnier, Philip Brown, Ann Walmsley, Claudia Casper and Bruce Whiteman.

Vertolli. Other notable contributors to the magazine included: Barry Dempster, Catherine M. Buckaway, Greg Gatenby, Margaret Saunders, Don McKay, Richard Lem, Jim Joyce, Richard Woollat, Cathy Ford, Roo Borson, Brian Henderson, William Maki, James Deahl and John Ferns.

Discouraged by an endless flood of manuscripts, lack of dialogue, poor reader response and the financial demands of publishing a literary magazine, Fagan decided in 1982 to reap *Harvest* for the last time.

Bibliography:

Fagan, Cary. "The Death of a Little Magazine." *Poetry Canada Review* 4.4 (1983): 6.

INTRINSIC. Toronto, Ontario. No. 1, (Summer 1977) - Nos. 9/10/11 (1980)//. Eleven issues. 2x.¹⁸¹

Editor: Mike Zizis; Assistant editor: Mary Ellen Keppler.

Format: 28 x 21.5 cm (Nos.1-4); 22.5 x 14cm (Nos. 5&6 and 7&8). Printed offset from typescript (Nos.1-4); typeset (Nos. 5&6 and 7&8).¹⁸² Folded and saddle-stitched. Illus.

The origins of Mike Zizis' magazine, *Intrinsic*, can be traced to the Link Poetry Workshop which was founded in 1973. It was not the first magazine associated with the workshop; Hans Jewinski had been producing his workshop-related poetry sheet *Link* since 1973. *Intrinsic*, however, was a much more ambitious project. Zizis revealed his editorial intentions in his inaugural editorial: "*Intrinsic* hopes to move out from a centre beyond political, provincial and national boundaries. Canada belongs to the world's body of works, whether she likes it or not. We launch, with this issue, a giddy scaffolding, upon which poets and their justified, or otherwise, critics may preach. A giddy scaffolding amid this renaissance skyline of new and established structure of poetry magazines. We are pleased to offer a home for many horse traders and their lyrical trotters, all chaffing at the bit. Expect in (pray for us, better yet, send money) the next issue, an international poetry scene column, reviews, and more and more poetry."

¹⁸¹ According to the statement of intent which appeared in the first issue, *Intrinsic* was to appear six times a year.

¹⁸² The final issue of *Intrinsic* Nos. 9/10/11 was hastily prepared and consisted of three 28 x 21.5 xeroxed leaves.

Having enthused his readers with his editorial ideals, Zizis planned to publish six eclectic/international issues per year. Unfortunately he was unable to achieve his goal. In fact, he succeeded eight issues only between 1977 and 1979. The first two issues were modestly produced; however, with the third issue, Zizis employed the services of the University of Toronto Press, and this is where his problems began. Starting with the fourth issue, the magazine appeared in a newly designed perfectbound journal format which included such features as embossed covers. Although handsomely designed, the issues were expensive to produce, and soon the magazine was plagued with financial problems. Despite these problems, Zizis managed to produce eight interesting issues of the magazine. Each issue featured poetry, interviews, visual art and reviews.

With the third issue, Zizis introduced an essay feature called "Poet Ticks," which was planned as a forum for essays by notable poets, but it evolved into an interview feature. Under the heading "Poet Ticks," Zizis offered for example, in the third issue, Milton Acorn's theory of the sonnet in his essay "What and Why is a Jack Pine Sonnet?" Zizis also featured interviews with Tom Marshall, J.R. Colombo, Gwendolyn MacEwan and Margaret Atwood. Contributors included an eclectic mix of young and established poets, many of whom were living in Toronto. This list includes Pier Giorgio Di Cicco, Bruce Whiteman, Margaret Saunders, Mary Ellen Keppler, Milton Acorn, Irving Layton, Alfred Rushton, Sharon Berg, David Halliday, Diane Wakoski, Cathy Ford, Bernice Lever, Mary Di Michele, Janis Rapoport, Richard Trulhar, Dorothy Carey Fraser, Ken Stange, Len Gasparini, Stephen Smith, Richard Trulhar, Doug Beardsley, and Bruce Myer.

In 1981, Zizis drew the attention of the local Toronto press when he filed for bankruptcy. His financial woes were revealed in a hastily compiled triple issue (Nos. 9/10/11 1981), which consisted of three xeroxed leaves which briefly chronicled the demise of *Intrinsic*.

MAMASHEE: A literary Quarterly.¹⁸³ Inwood, Ontario. Vol. 1, No. 1, June 1977-Vol. 6, No. 4, 1984//. Eighteen issues. 4x.

Editor: Margaret Drage.

Format: 28.5 x 21.5 cm. Printed offset from typescript. Side-stapled. Printed by John Drage. Covers designed by Peggy Fletcher. Illus.

Published in the small south-western Ontario community of Inwood, Margaret Drage's *Mamashee* was an unpretentious, eclectic literary magazine which appeared quarterly between 1977 and 1984. While Margaret Drage edited the magazine, her husband John Drage mimeographed each issue. Reflecting the conventional values of the Canadian Authors Association, Drage's editorials possessed a reactionary tone. (As a member of the Canadian Authors Association, Drage came to the organization's defense in the ninth issue.)

Editorial philosophy aside, the plain objective of the magazine was to publish as many writers as possible. In this regard, Drage published, to her credit, a number of unknown and young Canadian poets. Although Drage was a confirmed Canadian nationalist, the magazine was open to contributors from across North America.

Contents included poetry, short fiction and essays in the form of guest editorials. In an effort to establish a dialogue between the magazine and its readers, Drage invited guest editorials, of which she received several, on such topics as Modern poetry, Regionalism and Censorship. Averaging 40 writers per issue, Drage published the work of such writers as Greg Gatenby, Lorraine Vernon, Jane Johnson, John Ditsky, Eric Ivan Berg, A.F. Moritz, David Halliday, Barry Dempster, Susan Glickman, Alexandre Amprimoz, Heather Cadsby, Ken Cathers, Len Gasparini, Richard Woolatt, Mary Melfi, Sparling Mills, Cathy Ford, Marco Fraticelli, Herb Barrett, Monty Reid, Margaret Saunders, David J. Paul, Susan Ioannou, Yvonne Trainer, Cyril Dabydeen, William Maki, Real Faucher, Terrence Cox, Bruce Meyer, Patty Archer, Peter Baltensperger, Norma West Linder, Jim Joyce, Dave Margoshes, Ken Norris, Carole Tenbrink, Kenneth Radu, Cary Fagan and Irving Layton.

In the penultimate issue published in 1983, Margaret Drage announced to her many contributors and readers that she was ceasing publication of the magazine so that she and her husband could "devote more time to earning a living." Whatever the sacrifices, the Drages could not be faulted for lack of

¹⁸³ Originally, Drage had planned to call the magazine *Quest: A Common Denominator*, and the first issue appeared under this title. But, as Drage discovered, another publication had previous rights to the title, and Drage was forced to drop *Quest*. She rechristened the magazine *Mamashee*, a Beothuk Indian word meaning vessel or ship.

sincerity or honesty in the production of *Mamashee*, or the support they offered to a number of young writers.

MOOSEHEAD REVIEW. Waterville, Quebec. Vol. 1, No. 1, 1977 - No. 9, 1986//. Nine issues. Annual. Superseded by *The Moosehead Anthology*.

Editors: Robert Allen, Jan Draper and Stephen Luxton, Hugh Dow (Vol. 2, No. 1, 1979), and Mary Wright (Vol. 2, No. 2, 1980).

Format: 22.2 x 14.5 cm. Printed offset. Perfectbound. With the exception of No. 9 all other issues were printed at the Porcupine's Quill Press, Erin, Ontario. Moosehead logo designed by Margaret Matson. Illus.

While serving as editors of literary magazine, *Matrix* Robert Allen and Stephen Luxton branched out and founded a magazine of their own; the result was the *The Moosehead Review*, an independent literary review. The editors prided themselves on the fact that the magazine was, in the spirit of the "independent" review, self-financed through subscriptions and donations. In the first issue the editors published their editorial credo: "If the editors are committed to one idea it is that art can have no real meaning outside the context of creation. We hope to demonstrate this by publishing criticism and commentary dealing with the relationship between art and politics, literary theory, linguistics, etc. We are firmly opposed to the publication of poems and fiction in a cultural vacuum and for a select few. An art shared by a few thousand individuals from various countries and classes cannot flourish if it insists on removing itself from the real world. By going beyond the parameters of the literary magazine and the academic journals, *The Moosehead Review* will hopefully be an intelligent publication aimed neither at the scholarly specialist nor an elite group of artists" (p. 80).

Contributors included new and established writers, and the editors drew upon largely upon the work of Canadians, especially Anglo-Quebec writers, but American and British writers appeared as well. All but one issue of the magazine (the last), were printed at the Porcupine's Quill Press, a press noted for its craftsmanship and elegance; each issue averaged 80 pages in length. Although the magazine was self-financed, it did experience financial difficulties which resulted in a two-year delay in the publication between the eighth issue (1983) and the ninth (1986). This issue would prove to be the last. However, the editors revived the magazine in the form of an annual anthology appropriately called *The Moosehead Anthology*.

Printed in editions of 500.

periodics: a magazine devoted to prose. Vancouver, British Columbia. No. 1, Spring 1977 - Nos. 7/8, Winter 1981//. Eight issues. 2x.

Editors: Paul de Barros and Daphne Marlatt.

Format: 18.3 x 21.5 cm. Typeset and printed offset. Folded and saddle-stitched (1-4); perfectbound (5-7/8).

Founded in 1977 by Daphne Marlatt and Paul de Barros, *periodics* was an eight-issue vehicle for experimental prose. Marlatt was well known as a practitioner of experimental, language-based fiction for a number of years while de Barros had edited a special prose issue of *Iron* magazine in 1976. The editors traced the critical foundations of the magazine to, among other sources, the groundbreaking prose anthology, *The New American Short Story* (1965). (There were Canadian examples as well: *Motion* [1962], the short-lived magazine which was the prose companion to *Tish*, and the innovative Coach House Press prose anthologies series *The Story So Far* [1971].)

To accommodate the typographic space of the paragraph, the editors created a handsome rectangularly shaped magazine which averaged 70 pages in length. Each issue consisted of a variety of experimental and conventional prose forms including short fiction, works-in-progress, prose poems, journal entries, and book reviews. Under a section called "Views," the editors initiated a dialogue between contributors, readers and the editors, in which issues related to prose theory were discussed.

Seventy-nine writers from across North America appeared in the eight issues of the magazine. Americans to appear in *periodics* were Kathy Acker, Carol Bergé, Charles Bernstein, Fielding Dawson, Larry Eigner, Barry Gifford, Anne Waldman, and Douglas Woolf; Canadians to appear were, among others, George Bowering, Christopher Dewdney, Brian Fawcett, Gerry Gilbert, John Harris, Gladys Hindmarch, Robert Kroetsch, David McFadden, Duncan McNaughton, Ken Mitchell, Michael Ondaatje and David Young. In the final double issue (Nos. 7&8 1981) the editors announced to their readers that due to professional commitments, that they intended to cease publication and *periodics* came to a full stop.

Bibliography:

Butling, Pauline. "Magazining: An Interview with Daphne Marlatt." *Open Letter* Ser. 8. 5-6 (1993): 113-24.

PORTICO: A Magazine of the Written and Visual Arts.¹⁸⁴ Oakville, Ontario. Vol. 1, No. 1, 1977 - Vol. 5, Nos. 3/4, 1982//. Twelve issues. 4x.

Editor: Founding Editor: Steve Rauchman; Brian Henderson (Vol. 5). Associate editors included Ralph Alphonso and Sharon Berg.

Format: 22.9 x 15.2 cm (Vol. 1); 22.2 x 15.2 cm (Vol. 2- Vol. 5). Offset. Vol. 1. folded and saddle stitched. Vols. 2-5 perfect binding. Vol. 1 of the magazine was printed at Bates Printing Co.; Vols. 2 and 3 were printed at Porcupine's Quill; Vol. 4 printed at the Ampersand Press; and the final volume was printed at the Coach House Press. Illus.

A high quality literary and visual arts magazines, *Portico* was the creation of students of Sheridan College, a technical college which had earned a solid reputation for its graphic arts program. Book designer and typographer Frank Newfeld served on the Sheridan faculty and he served as a consultant to the magazine's editors. As a result, the magazine was beautifully designed; the editors clearly exploited the technical resources of the College: there was a fine balance of the literary and visual arts in the magazine's contents.

Eschewing editorials, the magazine served primarily as a showcase for the work of students, but established writers were also published in the magazine. Several noteworthy special issues were published during the magazine's five-year run. These included: Science Fiction, Fantasy and Fable, (3.2&3); Special Animation issue, (4.2&3); Canadian Issue, (4.4); Fiction Issue, (5. 1&2) and A Special Kids Issue, (5.4 1982).

Printed in editions of 1000.

¹⁸⁴ With Vol. 3, No. 1 [1979], a new subtitle was adopted and the full title read: *Portico: A quarterly of illustrated fiction and poetry*.

TICKLE ACE.¹⁸⁵ St. John's, Newfoundland. No. 1, November 1977. 2x. +

Editors: Founding editors - Tom Dawe, Adrian Fowler, Lyn Hendrickson, Neil Murray, Sean Virgo (1977-1980), Paul Bowdring, Mary Dalton, Bruce Porter (1984).¹⁸⁶

Format: Nos. 1-4: 21 x 17.7 cm. Mimeographed from typescript. Folded and saddle-stitched. No. 5 -: 21.5 x 13.6. cm. Typeset and printed offset. Perfectbound.

Since 1945, only a handful of literary magazines have been published in Newfoundland. In fact, after the disappearance of *Protocol* in 1949, aside from several student magazines, the next independent literary magazine did not appear until 1977 when the first issue of *Tickle Ace* was published. Despite financial hardships, which resulted in the magazine disappearing for two years between 1978 and 1980, the magazine has emerged, in recent years, as one of the finest literary magazines in Canada.

While poetry dominates, fiction, photography and other graphic arts can be found in a typical issue of the magazine. The vast majority of the contributors to the magazine, as one might expect, are Newfoundland residents, and it serves as a vehicle for new and established writers living on the island. In recent years, however, the editors have opened the magazine's pages to writers from other parts of Canada.

¹⁸⁵ With No. 23 (Spring/Summer 1992) the subtitle: A Journal of Literary and Visual Arts was added to the title. The title is derived from the Newfoundland bird the Kittiwake, known also as the Tickle-Ace.

¹⁸⁶ Since its inception *Tickle Ace* has been edited by consensus in the form of an editorial collective. Bruce Porter has shared editorial duties since 1984 with a number of different editors, a list which includes: Michael Chiason, Percy Janes, Gordon Rodgers, Carmelita McGrath, Peter Harley, Wade Kearley, Pamela Hodgson, Michael Winter, Lawrence Mathews and Susan Ingersoll.

TWELFTH KEY. London, Ontario/Toronto, Ontario. No. 0, 1977 - No. 6, 1981//. Six issues.¹⁸⁷ Irregular.

Editor: Penny Kemp.

Format: 23 x 15.2 cm (No. 0); 22.2 x 15.5 cm (1-3,5). Typeset and printed offset. Folded and saddle stitched.¹⁸⁸ Published by Pendas Productions.¹⁸⁹

The two legacies of the London, Ontario small press, Applegarth Follies, were the innovative book review journal *Brick* (1977-), and the equally innovative poetry magazine *Twelfth Key*, edited by Penny Kemp for six issues between 1977 and 1981. (Applegarth's involvement with both magazines was very brief; shortly after the first issues of the two sibling magazines were published, Applegarth ceased operation.) In 1976, the Applegarth publishers, having decided to publish a poetry magazine, offered the position of editor to Kemp who accepted. She was a widely published poet, with several editing credits to her name including guest editing the women's issue of Victor Coleman's *IS* (No. 14 1973). Although Applegarth published the first issue of *Twelfth Key* (1977), all subsequent issues were published by Kemp's press: Pendas Productions.

In the preface published in the magazine's second issue (1978), Kemp outlined the magazine's purpose: "Twelfth Key is dedicated to unfolding the intuitive intelligence as encoded in the word. The poem as manifestation of psychic law extended to the page, and the way thru. Not projection, not illusion (tricks of the trade) but conjunction, correspondence. Each issue of *Twelfth Key* will open to the collective thru a gathering of specifics. From personal symbology, Out. Words of power to articulate the inner realm" (p. 7). Much of this is inspired by Kemp's interest in magic and alchemy, which explains her choice of title: the twelfth key.

There was no typical issue, because Kemp framed each issue around a specific region or theme; thus each issue is unique. The first issue was titled "West Coast Works", an anthology of B.C. poets; the second issue was devoted to the theme of ritual and called "wRITES"; the third, "after-WEIRDS"; and the fourth, "enCHANTMENTS." The fifth issue was a collaborative issue, "Three

¹⁸⁷ The six issues of *Twelfth Key* were issued under separate titles. These included: "West Coast Works" (No. 0); "wRITES" (No. 1); "afterWEIRDS" (No. 2); "enCHANTments" (No. 3); "Three Voices" (Vol. 2, No. 5) and "Toad Tales" (Vol. 2, No. 6).

¹⁸⁸ The first issue of *Twelfth Key* was perfectbound.

¹⁸⁹ The first issue of the magazine was published by the London, Ontario small press Applegarth Follies. The sixth issue was published jointly with White Pine Press, Buffalo, N.Y.

Voices," (the trio included Kemp, Cathy Ford and Mona Fertig); the final issue was devoted to Kemp's own work, *Toad Tales*.

WEE GIANT: A Wee Magazine Devoted to the Arts. Hamilton, Ontario. Vol. 1, No. 1, 1977 - Vol. 5, No. 2, Spring 1982//. Fourteen issues. 3x.

Editor: Margaret Saunders.

Format: 22.2 x 14 cm. Typeset and printed offset.¹⁹⁰ Folded and saddle-stitched. Covered with printed paper wrappers. Covers designed by Suzanne Corbette, Barbara Coope, and Jennifer Ann Brown. Printed by Ancaster Printing Co. Illus.

Having served for several years as the editor of *Origins*, the Hamilton, Ontario based literary magazine, Margaret Saunders ventured out on her own in 1977 founding the literary and arts magazine *Wee Giant*. An eclectic magazine, *Wee Giant* published both unknown and established poets from across Canada, although the majority of contributors lived in a 100 kilometre radius of Hamilton, which extended to south-western Ontario and encompassed Toronto.

The magazine averaged 40 pages per issue. A typical number of the magazine consisted largely of poetry, a short story, several book reviews and visual arts, including artwork or photographs. If Saunders had a predilection for any one poetic form it was haiku; therefore *Wee Giant* was a frequent outlet for practitioners of the oriental form. In 1985, Saunders launched another poetry magazine *Daybreak*.

¹⁹⁰ With Vol. 3, no. 2 *Wee Giant* for reasons of economy no longer had the magazine typeset; henceforth issues were offset from typescript.

1978

ACANTHUS. Toronto, Ontario. Vol. 1, April 1978 - Vol. 3, 1980//. Three Issues. Annual.

Editors: Robin Fulford and Susan Fulford.

Format: 22 x 18 cm. Printed offset from typescript. Folded and saddle-stitched. Designed by Susan Fulford. Printed by the Cumberland Press. Illus.

Appearing for only three issues, *Acanthus*, an independent literary journal, was edited by Robin and Sarah Fulford while they were attending the University of Toronto. An annual, the magazine appeared for three successive years between 1978 and 1980. The first issue of the magazine, like its two subsequent issues, was tastefully designed. However, the editors were not compelled to reveal their "editorial" position. They left form and, especially, content to speak for themselves — it was an eclectic magazine in which the Fulfords published a mix of new and established Canadian writers.

Contents included poetry, fiction, interviews and visual arts (co-editor Susan Fulford published a number of her drawings in the magazine). Contributors to the first issue included Joe Rosenblatt, Al Moritz, Ed Carson, Marta Zabroska, Bill Wilson, and J.D. Carpenter. The second issue consisted of work by Artie Gold, James Reaney, Dorothy Livesay, Kim Maltman, Ted Plantos, Roo Borson, Brian Henderson, George McWhirter, and H.A. Bouragu and photographs by Ian Stewart. The final issue included poetry by Alden Nowlan, Ralph Gustafson, Al Purdy, Earle Birney, and Gail Fox, and an interview with David Halliday.

ARC: A magazine of Poetry and Poetry Criticism. Ottawa, Ontario. No. 1, Spring 1978. +

Editors: Founding editors - Michael Gnarowski, Tom Henighan and Christopher Levenson. Christopher Levenson (1979-1987); John Bell & Mark Frutkin co-editors (1988-89); John Barton and Nadine McInnis (1990-).

Format: 28 x 21.5 cm (1-5); 21 x 14 cm (6-). Printed Typeset and printed offset. Perfectbound.

Arc was first published by Carleton University's English Department in the spring of 1978. The magazine was founded and edited by a trio of professors, Michael Gnarowski, Tom Henighan and Christopher Levenson. They adopted a tripartite editorial arrangement which was in place for only two issues.

Commencing with the third issue, Levenson assumed sole editorship of the magazine, a position he held until 1988. Before departing from the magazine, Levenson edited the 10th anniversary issue (No. 20 1988). In the wake of Levenson's departure, John Bell and Mark Frutkin briefly co-edited the magazine during 1988, and in 1990 John Barton and Nadine MacInnis appeared on the masthead as *Arc*'s new editors.

In the second issue, the editors published what has since stood for the magazine's guiding editorial principles: "Our first issue carried no manifesto. Nor will this. The editors hope that the poems and criticism they publish will speak for itself and for them. Clearly, for instance, we are not an avant-garde magazine looking for experiment at all costs. Nor, on the other hand, are we trying to find some sane safe establishment niche for ourselves by publishing a few token poems by name poets. Our only commitment is to good poetry and to good criticism, wherever we can find it." Since the magazine's founding, the editors of *Arc* have been dedicated this editorial project. In addition, the magazine has supported not only the local Ottawa poetry community very well, but the magazine also publishes a wide variety of young and established Canadian and non-Canadian poets. Contents include poetry and numerous articles and reviews. The magazine has gradually evolved into a handsomely printed journal.

Contributors include: Mark Abley, George Amabile, John Barton, Roo Borson, Ken Cathers, Lesley Choyce, Robert Eady, George Ellenbogen, Polly Fleck, Susan Glickman, Leona Gom, Richard Harrison, Robert Hogg, Richard Lemm, Don Polson, Kenneth Sherman, Greg Simson, Glen Sorestad, Liliane Welch, Patrick White and Dale Zieroth.

ATROPOS. Otterburn Heights, Quebec. Vol. 1, No. 1, Spring 1978 - Vol. 1, No. 2, Spring 1979//. Two Issues. 2x.

Editors: James D. Campbell and Zsolt Alapsi.

Format: 20.3 x 13.5 cm. Printed offset and typeset. Perfectbound. Printed by Coopérative d'Imprimerie Véhicule, Montreal.

Only two issues of the ambitious literary review *Atropos* were published; the first appeared in the spring of 1978, and the second and final issue was published the following spring in 1979. The magazine was co-edited by McGill graduate students James D. Campbell and Zsolt Alapsi.

In lieu of an editorial in the first issue, they offered the following statement: "The existence of many of the 'literary' magazines is a sort of superfetation: they've grown excessively flabby, biased and archaic. In short, they're largely irrelevant to the state of the arts today. This is the first number of a magazine committed to the gathering together of quality literature for *now*" (n.p.).

To prove how "now" the editors were, they solicited poetry, fiction, interviews and essays from an eclectic group, though there was a strong representation of recent work by prominent members of the American experimental literary scene. The first issue ran to 93 pages, and the second was a slightly smaller 87 pages. The first issue consisted of poetry by Canadians George Woodcock, Jack Hannan, Michael Carlson and Mary Melfi, and Americans Robert Creeley, Anne Waldman, Terry Stokes, Denise Levertov, and Andrei Codrescu; two interviews, one with Robert Creeley and the other with Opal L Nations; four works of short fiction by Harry Mathews, Robert Fones, Opal L Nations and David McFadden; and an essay by George Woodcock on Simone Weil.

The second issue included the poetry of Canadians Robert Allen, Serge Lebel, A.F. Moritz, Michael Carlson, Artie Gold, Stephen Luxton and Matt Toland, and Americans Andrei Codrescu, Michael Davidson, Anne Waldman, Clayton Eshelman, Tom Veitch, Diane Wakoski and James Broughton; two interviews, one with Clayton Eshelman and the other with Terry Stokes; one work of fiction by Ed Sanders, and an essay by William Wees on the experimental American film maker Stan Brakhage.

FIREWEED: A Women's Literary & Cultural Journal.¹⁹¹ Toronto, Ontario. No. 1, Autumn 1978. 4x. +

Editors: Gay Allison, Lynne Fernie, Hilda Kirkwood and Charlene Sheard.¹⁹²

Format: 21 x 13.3 cm. Typeset and printed offset. Perfectbound. Published by Fireweed Inc.

Published since 1978, *Fireweed* is produced and edited by Toronto's feminist Fireweed Collective. Differing from the Vancouver-based feminist literary magazine *Room of One's Own*, *Fireweed* is wider in editorial scope which has been encoded in the magazine's subtitle: "A Feminist Quarterly." The magazine origins can be traced to the anthology *Landscape: An Anthology of Women's Poetry* (1977), which was published by Toronto's Women's Writing Collective (founded in 1978). After the appearance of the anthology, members of the Collective decided to create a regular venue for women writers. The result was *Fireweed*.

¹⁹¹ With issue no. 7, (Summer 1980), the subtitle was changed to *Fireweed: A Feminist Quarterly*.

¹⁹² Allison, Fernie, Kirkwood, and Sheard were the original founders of the Fireweed Collective in February 1978.

According to the first editorial, the Collective: "will attempt to publish work from women of all cultures and classes so that a diversity of views can be shared. We will print the work of established women as well as that of new and developing women, including work from the Native and immigrant communities. We believe it is important that we, as women, engage in an effort to expand our awareness and support of one another. We hope that *Fireweed* will be a forum for sharing our ideas, our discoveries, our work, our joy, as well as our pain and obstacles with one another and with the community at large. It is a time to unify, to create and define our universe . . . and to participate in a renaissance of women's culture and, through this renaissance, help to create a more caring and humane society in which all of its members can grow together" (p. 3).

The magazine publishes a wide variety of critical articles, poetry, fiction, reviews, photographs, and visual arts. It is an important source of critical and imaginative writing by and about women living in Canada.

MONTREAL JOURNAL OF POETICS. Huntingdon, Quebec. No. 1, Winter 1978/1979 - Series 3, Nos., 1/2 1985//. Seven issues. Irregular.

Editor: Stephen Morrissey.¹⁹³

Format: 28 x 21.5 cm. Mimeographed and xeroxed from typescript. Stapled upper left-hand corner.

Stephen Morrissey, the former editor and publisher of Montreal concrete newsletter *What is ...* (1973-1975), decided in 1978 to publish a new magazine: *Montreal Journal of Poetics*. *Montreal Journal of Poetics* was an all together different endeavour than *What is ...*. Still produced in an inexpensive format and appearing sporadically — *Montreal Journal of Poetics* was an attempt to engage the magazine's contributors and readers in a critical dialogue concerning poetry and poetics. In an editorial published in 1982 (Ser. 2. 1), Morrissey stated that "the purpose of the journal is a free and open discussion of poetics. This is obviously not an academic journal (thank god!) and there is no prestige in being published in it; however, because of this one has the freedom to try out new ideas, to explore areas of poetics not acceptable to the more traditional minded small magazines..." (n.p.).

Clearly, Morrissey's own views had changed on the nature of experiment in poetry, and his reflections on the subject were outlined in the first issue in the essay: "The Purpose of Experimental Poetry." (MJP Ser. 1, No. 1, 1979). In

¹⁹³ On the masthead of Ser. 2, No. 1 bp Nichol, Ken Norris and Richard Sommer were listed as contributing editors to the magazine.

fact, this article set the revisionist tone of the newsletter. Morrissey, like an increasing number of poets at the end of the seventies, began to re-evaluate the nature and purpose of poetic experiment, coming down heavily against frivolous poetic experiment.

Appearing in a simple format, issues were either mimeographed or xeroxed and consisted of several pages. Among the essays on poetry and poetics, Morrissey included Louis Dudek's essay "A Brief Note on Writing Poetry," (Ser. 1. 2, 1979); Ken Norris' "Tracing the Modernist Line," (Ser. 1. 3, 1980); and George Johnston's "Rhythm: A Few General Observations" (Ser. 2. 1, 1982). In addition to essays, Morrissey published poetry by several well-known poets including Earle Birney, Gerry Gilbert, and David McFadden.

MONTREAL WRITERS FORUM. Montreal, Quebec. Vol. 1, No. 1, 1978 - Vol. 2, No. 7, 1980//. Nineteen issues. 12x.

Editors: Ross Leckie, Louise Burns, George Agetees, Mary Jane Brennan and Kate McNeil.

Format: 28 x 21.5 cm. Printed offset from typescript. Folded and saddle-stitched. Layout and design Margaret White and Louise Burns.

As the seventies drew to a close, the vitality of the poetry revival in Montreal did not seem to diminish. Like many of their predecessors, the editors of the *Montreal Writers' Forum* were young and dedicated to publishing the work of their contemporaries. Ambitious, the editors planned to publish a monthly magazine, and they almost succeeded. Indeed the magazine endured for nineteen issues.

In the first issue, the editorial collective which consisted of Ross Leckie, Louise Burns, George Agetees, Mary Jane Brennan and Kate McNeil published an editorial statement which outlined the magazine's purpose: "*Montreal Writers' Forum* is a literary magazine with the purpose of displaying the work of new and established writers presently working in Montreal. Within our monthly format and low price we intend the magazine to be both current and accessible. The magazine will consist of poetry, short stories, sections of novels or drama, satire, essays, and reviews. We will also have an information section bringing you news of the upcoming readings in town and new books of Montreal writers soon to be published."

Publishing new and established local English-language poets was the magazine's primary objective. However, on occasion, non-Montrealers appeared in the pages of the magazine. Published in an utilitarian offset format, issues averaged sixteen pages. Contributors to the magazine reflected an eclectic group of Montreal poets including Guy Birchard, Artie Gold, August Kleinzahler, Ray Filip, Jack Hannan, Anne McLean (later Diamond,

Carole Tenbrink, Brian Bartlett, Bela Egyedi, Ken Norris, Mary Melfi, Endre Farkas, Kenneth Radu, Tom Konyves, Lucy King-Edwards, Marco Fraticelli, Jim Joyce, Richard Sommer and Laurence Hutchman.

NORTHWARD JOURNAL: A Quarterly of Northern Arts. No. 13, 1978. 4x. +

Editor: John Flood (1978-1989); Robert Stacey (1990-).

Format: 22 x 19.5 cm. Printed Typeset and printed offset. Journal format: perfectbound. Published by Penumbra Press. Printed and bound by the Porcupine's Quill. Illus.

In February 1979, the transition from *Boreal* to *Northward Journal* was complete, and it was at this time that the first issue (No. 13) of the rechristened magazine was published. In the following issue, Nos. 14-15 (Sept. 1979), Flood reassured readers in a lengthy editorial, about precisely what his plans were for the magazine: "Readers of *Northward Journal* who are still uncertain about its transition from *Boreal* will observe in this issue the main features which continue to reflect the editorial policy of the magazine: Briefly these are (a) visual arts (b) literary arts (c) northern content. First, and most obvious to the eye, is the presentation of black and white artwork. It is in this area that, as a semi-visual art magazine, *Northward Journal* wants to make its mark. . . . In addition to the art itself there will be intelligent art criticism about and documentation by each artist. . . . Secondly, *Northward Journal* wants to make its mark in the literary arts by publishing a variety genres by both well known and relatively new authors. Finally, the third feature of the magazine is its northern focus. The artists and authors whom we select to publish have this in common - their work offers insight into the northern experience." (n.p.).

On that certain note, John Flood, for the next decade, edited and produced one of the most interesting and handsomely designed literary and visual arts magazines in Canada. In 1990 the magazine's editorial offices moved from Northern Ontario to Toronto, at which time Robert Stacey became the new editor of the magazine, and the first issue to bear his stamp was the double issue Nos. 50/51 (1990).

Typically, each issue consists of essays, fiction, poetry, drama and a visual arts section which includes portfolio sections in which reproductions of prints and drawings as well as photographs were presented. Issues averaged well over a hundred pages per issue. Under his long tenure as editor (and this holds true for *Boreal* as well), Flood included contributors from Southern Canada as well. In the early 1980s, Flood prepared a number of interesting special issues, one of which was the "North Saskatchewan Issue," No. 17 (1980); the literary section was guest edited by Glen Sorestad. A double issue followed entitled,

"The Nordic Issue," Nos. 18-19 (the issue was sponsored by ASEA Ltd.). Two issues later, Flood invited Ann Chandonet to guest edit a special issue devoted to "Alaskan Art & Writing," Nos. 21/22 (1981) and the issue which followed was entitled "The Arctic Issue," No. 22 (1981).

Under Robert Stacey's editorship, *Northward Journal* has continued in the fine tradition established by John Flood whose taste, eye, and devotion to documenting the literature and art of the North past and present was and remains so important.

See also *Boreal* (1974).

POETIC LICENCE. Calgary, Alberta. No. 1, March 1978 - No. 6, January 1979//. Six issues. 6x.

Editor: "Zbirka."

Format: 21.5 x 14 cm. Mimeographed from typescript. Folded and saddle-stitched.

Adopting the pseudonym "Zbirka," the anonymous editor of the short-lived magazine *Poetic Licence* set out boldly in the spring of 1978 to publish the work of unknown Canadian writers. The editor stated his intentions in an editorial note that appeared in the first issue of the magazine: "*Poetic Licence* is a wholly Canadian effort, the primary purpose of which is to feature the work of hitherto unpublished poets and satirists. *Poetic Licence* is a vehicle by which we hope to stimulate the awakening interest of new talent by giving them the opportunity to be accepted and recognized, thus encouraging them to continue in their literary endeavours. The secondary purpose of *Poetic Licence* will be to publish established writers who can serve as examples and set standards to which new writers may wish to aspire" (n.p.).

The editor's standards were high, but his production standards were poor. Nevertheless, in the six issues of the magazine, "Zbirka" printed the work of unknown and established Canadian poets. Among the latter Catherine M. Buckaway, John Ditsky, Greg Gatenby, Barry Dempster, Sparling Mills, and d.h. sullivan.

1979

ATHANOR: Canadian Poetry and Interviews. Montreal, Quebec. Vol. 1, No. 1, November 1979 - No. 4, 1980//. Four issues. 4x.

Editors: Kathleen C. Moore and Russell Thornton.

Format: 28 x 21.5 cm. Offset from typescript. Folded and saddle-stitched (Nos. 1-3); Perfectbound (No. 4). Supplement: *The Porcupine Review*.

In 1979, two university students, Kathleen Moore, a student at Sir George Williams University (later Concordia University), and Russell Thornton, who was attending McGill University, joined forces to co-edit the magazine *Athanor*, (the name was borrowed from Alchemy — the athanor was the alchemists' furnace). Attractively designed, (although Nos. 1 and 2 were awkwardly laid-out), the first three issues of the magazine averaged forty pages in length, and number four was doubled to reach over 80 pages. A student publication, it was subtitled "Canadian poetry & interviews." Moore and Thornton succeeded in assembling four impressive issues that consisted of poetry, interviews and a promising feature in the third and fourth issues called "The Biblio-File: Little Mags, Poetry, Canadiana." The editors adopted an eclectic editorial policy and employed an open policy as far as contributors were concerned — new and established Canadian poets.

Featured interviews included Irving Layton (No. 1 1979), F.R. Scott (No. 2 1980), Patrick Lane (No. 3 1980), and Seymour Mayne (No. 4 1980). Under the feature "The Biblio-File," local Montreal Antiquarian Bookseller William Wolfe was interviewed in No. 2 on "terms of the trade," and an interview with Greg Gatenby appeared in No. 3 on the subject of little magazines.

Poets published in *Athanor* included Montreal-based poets Michael Harris, Gertrude Katz, Henry Beissel, Mona Elaine Adilman, Ray Filip, Irving Layton, R.G. Everson, Sharon Nelson and Gary Geddes. Other writers to appear in the magazine were Dorothy Corbett Gentleman, Terrence Cox, Robert Billings, Anne Szumigalski, John Barton, Ken Cathers, Dorothy Livesay, Gwendolyn MacEwan, and Al Purdy.

Production delays (one year in getting the fourth issue off the press) may have led readers of the magazine to believe that it had folded. Despite the editors' promise in No. 4 in an editorial note (see "Athanato" p. 81) that there would be future issues of the magazine, none has appeared to date.

ECLIPSE: A Journal of Living Poetry and Ideas.¹⁹⁴ London, Ontario. Vol. 1, No. 1, August 1979 - No. 4, 1982//. Four Issues. Irregular.

Editor: Jan Figurski.

Format: 23.8 x 15.5 cm (Vol. 1); 20.6 x 17.5 cm (Vol. 2). Offset. Folded and saddle-stitched (Vol. 1); Perfectbound (Vol. 2). Published by the Equinox Press. Printed by Third Eye Publications.

Founded in 1979 by Jan Figurski, *Eclipse* was an attempt to carry on in the tradition of literary magazine publishing in London, Ontario which began with *Alphabet* (1960-1972), *Applegarth's Folly* (1973-75) and *Stuffed Crocodile* (1972-1977). In his first editorial, Figurski, after paying homage to his periodical predecessors, stated his intentions for his magazine which were "to produce a good quality magazine printing previously unpublished poems by writers, local and otherwise. Hopefully, some aspects of the format for this first issue will become regular features of future issues. We would like to continue publishing a selection of poetry in translation. The qualifications for material received on this are that the poets be modern or contemporary and preferably alive and writing today. . . . For a proper balance to the poetry, the editors would like to print well thought out prose relevant to the writing and appreciation of poetry: book reviews, essays interviews and any other related material will be considered" (p.4).

As promised, in the first three issues Figurski published poetry, translations, interviews, book reviews and graphics. Local London poets were well represented in *Eclipse*: Figurski published such writers as James Reaney, Don McKay, Don Gutteridge and Craig Powell (who was originally from New Zealand but was living in London at the time). Among other poets who contributed work to the magazine were Cathy Ford, Phil Hall, Dorothy Corbett Gentleman, LeRoy Gorman and Joe Rosenblatt. Figurski also featured works in translation; for example, in the first issue there were poems from the Bengali, in the second, Polish, and the third, Spanish.

But Figurski's broad editorial objective was abandoned after the third issue, and it grew more focused with the publication of the fourth issue when the magazine's emphasis was reconfigured, as the new subtitle revealed: *Eclipse: A London Poetry Anthology*. The magazine had come full circle and for one brief issue, it was truly a local magazine; regrettably, that issue was the last.

¹⁹⁴ With Vol. 2, No. 1 (1980), a new subtitle was adopted - the magazine was now known as *Eclipse: A London Poetry Anthology*.

NIMBUS.¹⁹⁵ Willowdale, Ontario. Vol. 1, No. 1 Spring 1979 - Vol 3, No. 1, Spring 1982//. Five Issues. 2x.

Editors: Andrew Brooks, Lawrence Hopperton, and Bruce Meyer (Vols. 1-4).

Format: 21.5 x 14 cm. Printed offset from typescript. Folded and saddle-stitched. Issues 1-3 printed at the University of Toronto Duplicentre.

Founded by three precocious students, Andrew Brooks, Lawrence Hopperton and Bruce Meyer, who were enrolled at the University of Toronto's Victoria College, *Nimbus* appeared for six issues between 1979-1982. The first four issues were published while the trio were students at the University of Toronto, but with the appearance of the fifth issue in the fall of 1981, Meyer had left the magazine and Brooks and Hopperton decided to lead the magazine in a new and more ambitious editorial direction which was signalled by the adoption of a new title: *Nimbus Two*.

In the first phase of the magazine (Nos. 1-4), the editors adopted an editorial position which built upon the foundation of Mythology. (This was by no means a new concept in the study of literature; in fact, it was a field of critical enquiry made famous by Victoria College's resident critic and scholar Northrop Frye. He was considered, unkindly by some, to be the father of the Canadian mythopoeic school of criticism.) Apart from James Reaney's *Alphabet*, there were few other Canadian little magazines which were directly influenced by the mythopoeic school of criticism.

In their inaugural editorial (No. 1), the editors expressed the belief "that the best literature is as enduring as the ancient myths - timeless because it addresses all Mankind, and his recurring experiences. Instead of narcissistic withdrawal into the caverns of the self, it expresses and extends that self in a head-on dialogue with universal truths. The best literature is observation by an informed and creative observer. *Nimbus* is intended to be a vehicle for this observation" (p. 2). To illustrate this editorial program, the editors hoped to publish poetry, short fiction, myths (one feature was the "Myth of the Month"), memoirs, dance and book reviews, but this ambitious undertaking never found its way into print, and the magazine was essentially devoted to poetry. It would not be until the fifth issue that fiction and prose would appear in *Nimbus*. Brooks, Hopperton and Meyer were also determined to encourage young writers, but they were not adverse to publishing the work of established writers as well. All six issues appeared in basically the same inexpensive offset format, and ran to 34 pages in length.

Contributors to the first four issues included Peter Baltensperger, Herb Barrett, Barry Dempster, John Ditsky, Eugene McNamara, Cathy Matyas,

¹⁹⁵ With issue 2.2 (Spring 1981), the magazine's title was changed to *Nimbus Two*.

Margaret Saunders, Milton Acorn, Rita Rosenfield, Allan Brown, Pier Giorgio DiCicco, Alexandre Amprimoz, Robert Sward, James Deahl, Janis Rapoport, Irving Layton, Beverly Daurio, Lorraine Vernon, Cary Fagan, John Kellnhauser, Sheila Martindale, and Ken Stange. After the departure of Bruce Meyer with the fourth issue, Brooks and Hopperton had announced a new and revised editorial policy which would transform *Nimbus* into a lively literary and arts review. But after two issues in which the editors had amassed critical articles, short fiction, poetry, graphics and reviews, *Nimbus Two's* glow diminished, and faded into darkness in 1982.

The first three issues were printed in editions of 150.

NMBS.¹⁹⁶ Vancouver, British Columbia. No. 1, 1979 - No. 5, 1979//. Five issues.

Editor: Brett Enemark.

Format: 28cm x 21.5 cm. Mimeographed and xeroxed from typescript.

Although Bret Enemark might have preferred to describe his short-lived mimeographed magazine *NMBS* (No More Bullshit) as cantankerous, it never fulfilled the role he had intended for it — to carry on his literary feud with Gordon Lockhead's (a.k.a. Brian Fawcett) polemical magazine *NMFG*.

Published as a subsidiary of *Iron* magazine, (a magazine that was once edited by Fawcett), it was that magazine's last stand. All issues were mimeographed; nos. 1 through 4 consisted of one leaf printed recto/verso and presented the work of one poet: "Transformation" by Neap Hoover (No. 1 n.d.), "Mean Drunk Poem" by Sharon Thesen (No. 2 1979), "Black Moon" by Eleanor Crowe (No. 3 1979), and "Nepenthe" by Bret Enemark.

It was not until the final issue, No. 5 (1979), that things started to heat up when Enemark issued a four-page mimeograph letter written by yet another former *Iron* editor, Jim Taylor. Published under the title, "An Open Letter to Gordon Lockhead," Taylor launched a spirited attack against Lockhead's review essay, "The Conditions of Poetry in Canada," which had appeared in *NMFG* No. 25.

¹⁹⁶ The acronym *NMBS* stands for "no more bullshit."

THE POTTERSFIELD PORTFOLIO: Fiction and Poetry from Atlantic Canada.¹⁹⁷

Porters Lake, Nova Scotia; Halifax, Nova Scotia; Fredericton, New Brunswick.
No. 1, 1979/1980. +

Editors: Lesley Choyce (1979-1985); Peggy Amirault, Barbara Cottrell, Robin Metcalfe and donalee Moulton-Barrett (1986-87-1990); Shari Andrews, Joe Blades, Jo-Anne Elder, Raymond Fraser, Carlos Gomes, Gérald LeBlanc and Margaret McLeod (1991-).

Format: Vols. 1-12: 28 x 21.5 cm. Printed Typeset and printed offset. Folded and stapled stitched. Vol. 13: 22.5 x 15.3. Typeset and printed offset. Perfectbound. Vols. 1-7 (1979-1986/86) published by Pottersfield Press; Vols. 8-12 (1986/87- 1990) published by Crazy Quilt Press. Vol. 13 (1991-) published by Wild East Co-operative Ltd.

From 1979 to 1990, *The Pottersfield Portfolio* was an annual magazine of fiction and poetry from Atlantic Canada, founded and edited by Lesley Choyce until 1986. At the time that Choyce founded the magazine there were only a handful of literary magazines publishing in the Maritimes: *The Fiddlehead* (New Brunswick), *Germination* (Nova Scotia), and *Tickle Ace* (Newfoundland). In the first issue of the magazine, Choyce cited his primary reason for founding *Pottersfield*: "the publishing industry of Atlantic Canada did not have the capacity to sustain, encourage and alas, publish each new crop of exuberant writers. The writers get buried before they've had a chance. They give up" (p.2). In his attempt to save regional writers from such a fate, Choyce published what was in effect an annual anthology of new writing from unknown and established writers from the Maritimes.

In 1987, Choyce sold the magazine to a publishing collective in Halifax known as the Crazy Quilt Press, among whose members were Peggy Amirault, Barbara Cottrell, Robin Metcalfe, and donnalee Moulton-Barrett. The group reassured *Pottersfield*'s readers that the magazine would stay the course which had been set by Lesley Choyce, and they would continue to offer an annual selection of new work by Maritime writers. (In 1988 the new editors published a *Pottersfield* supplement: "Children's Literature From Atlantic Canada.") The Crazy Quilt press continued to publish the magazine until 1990 when it was sold again to another cooperative press, Wild East Publishing (1988-) based in Fredericton, New Brunswick.

The Wild East Collective is comprised of Shari Andrews, Joe Blades, JoAnne Elder, Raymond Fraser, Carlos Gomes, Gérald Leblanc, and Margaret McLeod. While the new publishing/editorial collective is committed to publishing *Pottersfield* as a forum of Atlantic writing, they have made several

¹⁹⁷ With Vol. 7 the subtitle "New Writing From Atlantic Canada" was adopted.

important changes to the magazine. They have redesigned the magazine condensing it from its original magazine format (28 x 21.5 cm) to a more compact journal size. The publishing schedule has been changed, and it is now a biannual. In the hope of making *Pottersfield* a bilingual publication, the editors have extended invitations to French and Acadian writers in the Maritimes to submit work to the magazine. In fact they have for the first time, perhaps to the detriment of the regional character of the magazine, invited contributions from "writers from many cultures both within and outside Atlantic Canada" (13.1 1991: n.p.).

Despite the broadening of *Pottersfield's* editorial perspective, it has been and remains one of the most valuable sources of new writing in Atlantic Canada.

RAVEN. Ganges, B.C. No. 1, Fall 1979 - No. 3, Spring 1982//. Three issues. Irregular.

Editor: Scott Lawrence

Format: Varied size. Mimeographed from typescript. Folded and saddle-stitched.

Ten years earlier, Scott Lawrence and George Heyman had edited the Vancouver-based counter-cultural little magazine *Circular Causation*. In 1979, Lawrence made his home on Salt Spring Island, from where he edited three issues of the poetry magazine *Raven*. The magazine was in fact named after the raven, an important symbol in West Coast Indian Mythology, and this was reflected in the themes around which Lawrence arranged several issues of the magazine. Many of the contributors were the now familiar poets of British Columbia who might be described as the Tish and post-Tish generation of poets. But poets from Eastern Canada and elsewhere also appeared in the magazine.

The first issue was called the "Healing Issue" and consisted of poems by Norm Sibum, John Marshall, Carolyn Zonailo, Scott Lawrence (ed.), bp Nichol, John Pass, George Stanley, Penny Kemp, Daphne Marlatt, Barry McKinnon, Howard White, Edwin Varney, Jorj Heyman and Anne Waldman. The next issue, No. 2, was dedicated to the Raven as Trickster and included poetry by Dale Zieroth, Dorothy Livesay, Lorraine Vernon, Bela Egyedi, Susan Musgrave, Daphne Marlatt, Greg Gatenby, Carolyn Zonailo, Terrence Cox, bill bissett, George Heyman and Penny Kemp.

Untitled, the final issue, No. 3, included work by Terrence Cox, John Marshall, Douglas Smith, Colin Brown, Ken Stange, Maxine Gadd and Pier Giorgio DiCicco. A fourth issue was planned with its focus on Central America but it was never published.

WOT. Sidney, British Columbia. Vol 1, No. 1, Spring 1979 - Vol. 4, No. 2, 1982//. Eight issues. 2x.

Editor: Dennis Reid.

Format: 21.5 x 14 cm. Printed offset from typescript. Folded and saddle-stitched. Illus. Designed by F. Bentley.

Founded and edited by Dennis Reid in 1979, *Wot* appeared for eight issues until 1982. Reid described his magazine as "an independent magazine published without assistance from any funding organization." Reid adopted a vigorous nationalist stance, accepting the work of Canadian writers and artists only. In the fourth issue of the magazine, Reid published his most elaborate editorial statement on the occasion of the magazine's second anniversary. He wrote: "In the beginning, we at *Wot* made a firm decision to publish this magazine for many years and to aim to steady improvement. We made this decision as we had found it **exasperating and concerning** how new presses and magazines flourished for a year or two then collapsed for lack of funds or commitment. Having arrived at our second birthday we wish to reconfirm our commitment to continue publishing and improving."

He then turned his attention to the plight of Canadian publishing as viewed from 1981: "The policy of accepting only Canadian artists has led unfortunately to passing up good material from foreign artists. While we hate to do this, we feel our responsibility to Canadian artists outweighs our responsibility to foreign artists who, after all, have other markets inside and outside Canada." And he concluded his editorial with some reflections on the virtues of the small press and little magazine publishing: "They, the magazines in particular, are the only forum in the country for new serious writing by developing and established writers. In the magazines, the new writer can gain acceptance of his work which will be recognized by book presses and the reader can get sneak peaks at new work by established writers. Since the small presses and magazines serve this development role, it is wise that art councils are around to fund them. Publishing is a labour of love borne of commitment and duty to writing and art. On the occasion of our second birthday we salute the magazines and presses for their valuable work and essential role in Canadian writing."

As eloquent as Reid was on this occasion, a year later, in the penultimate issue of *Wot*, the editor announced an editorial about-face: "Taking another leap for mankind, smashing jingoism and laying cultural isolation aside, *Wot* is going international. From now on, a few (just a few) non Canadian artists will be granted the rare opportunity of hobnobbing with home-grown quality stuff. Lucky beasts." (4.1)

Handsomely designed by F. Bentley, and running from between 20 to 40 pages, *Wot* was an eclectic literary magazine which included the work of new

and established writers, a list which included such writers as Doug Beardsley, John Pass, Barry Dempster, Erin Mouré, Richard Lemm, Douglas Barbour, Carolyn Smart, Anne Szumigalski, Derk Wynand, Robin Skelton, Christopher Levenson, Kim Maltman, and Bruce Meyer.

Despite the critical intelligence and efforts of Dennis Reid, his independent magazine *Wot* soon was not, and fell by the wayside in 1982 after eight issues.

1980

INDUSTRIAL SABOTAGE. Toronto, Ontario. No. 1, November 1980. +

Editor: j.w. curry

Format: Varied.

jw curry has emerged in the 1980s as the heir to bill bissett, David UU and bp nichol as *the* publisher of concrete/visual poetry in Canada. The magazine *Industrial Sabotage* is but one of curry's simultaneous micro/minimalist publishing endeavours, all of which fall under the umbrella series title: Curvd H&Z — the first series (No. Zero), which appeared in November 1978. (This arrangement has resulted in a complex numbering system. Issues of *Industrial Sabotage* are given two numbers: an issue number and date and a series number. Thus *Industrial Sabotage* No. 1 (1980) was Curvd H&Z No. 2, and the current issue of the magazine is 53 (1992) and is Curvd H&Z No. 430. The first issue of *Industrial Sabotage* was dated November 1980; since then fifty-three issues of the magazine have appeared. Distributed by mailing list, (though not for free) each issue is printed in very small editions. Like his predecessors, curry performs a variety of roles: publisher, editor, contributor and printer. It is in this last role that curry's talents emerge as a gifted graphic artist. Ever present is a sense of play and a variety of formats which range from the conventionally produced magazine to such exotic items as No. 10 (1982), an issue which consists of a rolled broadside (66 x 19.5 cm) on which curry has rubber stamped (one of his favourite mediums) five short poems by five poets. More recently, No. 47 (1990), is an unusual issue comprised of 35 business cards on which the poems are rubber stamped and the name of the poet stamped on the back of the card. (To house the issue, curry includes a plastic card holder!) Issues consist of a variety of experimental forms ranging from concrete poems and visual poems to visual art, collages, minimalist poems, and, occasionally, conventional poetry and contemporary haiku. With respect to contributors, curry has an open policy, but he does remain a vital venue for the local Toronto exponents of concrete and visual poetry.

RAMPIKE. Toronto, Ontario. Vol 1, No. 1, 1980. 2x. +

Editor: James Gray, Karl E. Jurgens, Jim Francis.

Format: 42 x 15 cm.(1.1-5.2); 40 x 15 cm(5.3-). Typeset and printed offset. Perfectbound. Published by Karl E. Jurgens. Printed at the Coach House Press. Illus.

Conceived in 1979, *Rampike* holds a unique place amongst active literary magazines published in Canada. International in scope, *Rampike* spearheads the Canadian avant-garde movement of the late twentieth century. The magazine is distributed throughout Canada, the United States and Europe. Published by Karl Jurgens in Toronto, the magazine is edited by Jurgens, Jim Francis and James Gray. Eschewing editorial statements, the editors reveal the directions of the magazine through the combination of contributors and content. Printed at the Coach House Press, *Rampike* appears in an uncommon, tall rectangular format (40 x 15 cm), and is reminiscent of an earlier Coach House magazine, David Rosenberg's *The Ant's Forefoot* (1967-1971), both from an editorial perspective,(i.e. international avant-garde), and in physical format.

Each issue includes concrete/visual poetry, conventional poetry, texts, interviews, reviews, photography, collage and visual arts. With the exception of two issues devoted to celebrating the magazine's 10th anniversary in 1989, Jurgens and his editors have chosen to pattern each issue around particular objects, materials, themes and sensibilities. In past issues, these have included erosion, wood, electricity, violence, erotika, dream states, institutions, propaganda, food, ontology, phenomenology, and subterfuge.

WRITING. Nelson, British Columbia/Vancouver, British Columbia. No. 1, Summer 1980.¹⁹⁸ +

Editors: David McFadden (1-5); John Newlove (6); Colin Browne (7-23); Jeff Derkson (23-).

Format: 28 x 21.5 cm.(1-6); 25.5 x 17.5 cm.(7-23); 23 x 15 cm.(23/24-). Typeset and printed offset. Folded and saddle-stitched (1-23); perfectbound (23/24-).

Puolished by the Kootenay School of Writing, *Writing* has been for twelve years one of the most important sources of new writing in Canada. Founded in 1980, the magazine was edited by faculty members of the Writing Program at David Thompson University Centre (DTUC) based in Nelson, British Columbia (a town set in the West Kootenay Mountain chain). DTUC served as the magazine's home until 1984, when to many people's shock and surprise, this innovative post-secondary institution primarily devoted to the arts was closed for budgetary reasons by the Social Credit government of the day. In the same year as the closure was announced, The Kootenay School of Writing was born and subsequently set up its operations in Vancouver. (The origins of a "Kootenay" school can be traced back to the early 1970s with the appearance of the little mags *Scree* and *Co-Tinneh*.)

The influence of the *Tish* group can be strongly felt in the magazine, and thus it shares, with many other West Coast magazines published after *Tish*, a strong preference for language-centred writing. Indeed, original *Tish* group members Fred Wah, George Bowering, Lionel Kearns, Daphne Marlatt, Maxine Gadd, and Frank Davey appear regularly in *Writing*. Since its inception, the magazine has had four editors. The first five issues were edited by David McFadden (who published in *Tish*); he was followed briefly by John Newlove who edited the sixth issue. With No. 7 (1983), Colin Browne became the longest serving editor to date, a position held for six years until 1989; upon his departure, Jeff Derkson, a Writing School faculty member, took over the editorial duties of the magazine with Nos. 23/24 in 1989. Each editorial transition was marked by the redesign of the magazine. The most recent change instituted by Jeff Derkson is the adoption of the ubiquitous perfectbound journal format, which has meant that an average issue has more than doubled in size from 35 pages to close to 100. The content, poetry, prose, translations, and, more importantly, the editorial direction of the magazine have remained constant. Despite the fact that the magazine's editors eschew editorials, it is evident that they are guided by several principles. First,

¹⁹⁸ Nos. 1 - 9 (Summer 1980 - Spring 1984) were published by the School of Writing, Nelson, B.C. With issue No. 10 (Fall 1984) *Writing* was published by the Kootenay School of Writing, Vancouver, B.C.

the magazine publishes new and established writers (it has never been an exclusive vehicle for students and faculty), and it has a non-restrictive policy with respect to contributors, i.e. it is international in character. Second, the editors demonstrate a preference for challenging, experimental writing.

Apart from several special issues published under David McFadden's editorship — which included: "A Special Sports Issue Dedicated to Pindar" (No. 3 1981), "A Special Issue on the theme of Living, Dreaming & Dying with Courage" (No. 4 1981), and "A Special Issue Devoted to the Work of the Writers Attending the Writing in Revolution Conference at David Thompson University Centre" (No. 5 1981) — each issue offers, typically, a selection of writing by a dozen writers.

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¹⁹⁹ For reasons of space I have not cited the valuable small press columns which *Quill & Quire* published on a regular basis between 1972 and 1977. The three contributors to this column were Douglas Fetherling, Fraser Sutherland, Paul Steuwe. In addition I have not included the columns which Bruce Meyer wrote for *Poetry Canada Review* in the early 1980s.

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APPENDIX I

**SUPPLEMENTARY LIST OF ENGLISH-CANADIAN
LITERARY MAGAZINES
(UNANNOTATED)**

- THE ABEGWEIT REVIEW.** University of Prince Edward Island, Charlottetown, P.E.I. 1978.
- AISLING.** Mackenzie, B.C. Date?
- ALL ABOUT US.** Ottawa, Ont. No. 1, 1975.
- ALCOOL.** Montreal, Que. No. 1, 1970//.
- AMARANTH.** Glendon College, York University. Toronto, Ont. Date ?
- AMETHYST.** Wolfville, N.S. No. 1, 1962
- ANACHRONISM.** Hamilton, Ont. No. 1, 1968//.
- ANOTHER WAY.** Vancouver, B.C. Date?
- ANTHOS.** Ottawa, Ont. No. 1, Autumn 1977.
- THE AQUARIAN.** Vancouver, B.C. [c. 1978].
- ARCADE.** Place? Date? .
- ARKANEM.** Ottawa, Ont. No. 1, 1972.
- ARMADILLIO.** Toronto, Ont. No. 1, 1976.
- ASPEN GROVE.** Brandon, Man. Date?
- AURICLE.** University of Saskatchewan Student Union. Regina, Sask. [c. 1969].
- AURORA REVIEW: A JOURNAL OF POETRY.** Thunder Bay, Ont. Date?
- BACKGROUND TO LITERARY READINGS.** Scarbrough, Ont. Nos. 1-2, 1973//.
- BALLSOUT.** Vancouver, B.C. No. 1, 1969.
- "THE BEACHES".** Boardwalk Press. Toronto. No. 1-3, 1976-1977//.
- BEACON STATIONS.** Montreal, Que. No. 1, 1978.
- BEAVER BITES.** Toronto, Ont. No. 1, 1975.
- BED (OF WINTER).** Vancouver, B.C. No. 1, 1974.
- BLACK FLY.** Thunder Bay, Ont. No. 1, 1973.
- BLACK IMAGES.** Toronto, Ont. No. 1, 1972.
- BLAND.** Toronto, Ont. Date?
- BLOOD.** Vancouver, B.C. No. 1 1969//.
- BLOODSTONE.** Toronto, Ont. Date?
- THE BOGTROTTER POST.** Vancouver, B.C. Date?
- BOOMERANG.** Montreal, Que. Date?
- THE BOOMERANG.** Dorchester N.B. No. 1, June 1979//.
- BRIGEND.** Capilano College, N. Vancouver, B.C. 1977-1978//.
- THE BULLETIN.** Ottawa, Ont. No. 1, 1967.
- BUY BULL.** Toronto, Ont. No. 1, 1969.
- CANADA GOOSE.** London, Ont. Date ?
- CANADIAN WRITING.** Montreal, Que. No. 1, 1951 - No. 2, 1952//.

CANADIANA. Foleyet, Ont. No. 1, 1949.
 CANADIAN LIGHTS. Workworth, Ont. No. 1, 1964.
 CANADIAN SUNRISE. Burlington, Ont. No. 1, 1969.
 CANDLEWAX. Kingston, Ont. No. 1, 1971.
 CASSIOPIA. Brampton, Ont. No. 1, Feb. 1980.
 CATALYST. Brantford, Ont. V. 1, 1975.
 CAUSEWAY. Toronto, Ont. No. 1, 1965.
 CENTREFOLD. Calgary, Alta. 1976-1979.
 CHANTICLEER. No. 1, 1972. Vernon, British Columbia.
 CHEAP THRILLS. Burnaby, B.C. [c 1970].
 CHIASCURA. University of Waterloo Kitchener, Ont. Date ?
 COFFEE HOUSE NEWS. Toronto, Ont. Date ?
 COMMUNIQUE. Toronto, Ont. No. 1, 1974.
 CONCRETE POETRY. N. Vancouver, B.C. [c. 1969].
 CONNEXION. Windsor, Ont. 1969-1970//.
 CONSTRUCTIVE CONCEPTS. University of British Columbia. Vancouver. [c.1960].
 CONTACT. Toronto, Ont. No.1, 1972.
 CONTEMPORARY SURREALIST PROSE. Vancouver B.C. No. 1, 1979.
 CONTENT. Toronto, Ont. No. 1, 1970 - 1984//.
 CONVERSELY. Agassie, B.C. [c. 1976].
 COPPER TOADSTOOL. Richmond B.C. No. 1, Dec. 1976.
 COTOPAXI. Toronto, Ont. No. 1, 1968//.
 CREATIVE CAMPUS. University of Manitoba, Winnipeg, Man. No. 1, 1966.
 CREATIVE QUARTERLY. Winnipeg, Man. [c. 1963].
 CRICKET ON THE HEARTH. Port Alberni, B.C. [c. 1976].
 THE CROSSELY ANNUAL. Pickering, Ont. No. 1, 1964//.
 CRUST. Vancouver, B.C. No. 1, 1966//.
 CYAN LINE. McGill University, Montreal, Que. No. 1, 1975 - No. 1, 1976//.
 CYCLOPS. Scarborough, Ont. No. 1, Feb. 1968//.
 CYNGET. Ottawa, Ont. No. 1 [c. 1961]//.
 DADA. Montreal, Que. No. 1, Fall 1977//.
 DECEMBER. Toronto, Ont. Date? unclocated
 DIRECTION. York University, Toronto, Ont. No. 1, July 1975 - No. 6, 1977//.
 DNA: THE STEREO STORY MAGAZINE. University of Victoria, Victoria, B.C. [c. 1972].
 DUO. Vancouver, B.C. No. 1, 1958.
 EARLY EVENING PIECES. Ottawa, Ont. No. 1 August 1975//.
 EARTH AND FIRE. Vancouver. [c. 1972].
 EARTH & YOU. Toronto, Ont. No. 1, 1970.
 EARTHWORDS. Ganges, B.C. No. 1, 1970.
 ECLIPSE. Nanaimo, B.C. 1976-1977//.
 EKARENNIODI. Hamilton, Ont. N.D.
 ELAN. McGill University, Montreal, Que. No. 1, 1946?//.

EMPTY BELLY. Ganges, B.C. [c. 1972].
 ENCORE. Hawkesbury, Ont. No. 1, 1963.
 ENTERPRISE. Workworth, Ont. 1964.
 ESCORIAL. Kingston, Ont. No. 1, 1973.
 EXAMPLES. Toronto, Ont. No. 1, Nov. 1967 - No. 3, 1968//.
 EXISTERE. York University, Vanier College. Toronto, Ontario. No. 1, 1977.
 THE EYEOPENER POETRY SUPPLEMENT. Ryerson Institute. Toronto, Ont.
 1968 -1969//.
 FABLE. Kingston, Ont. No. 1, Winter 1973//.
 FATHOM. Halifax, N.S. Date ?
 FAZO. Burlington, Ont. No. 1, 1965.
 FAUX-PAS. Montreal, Que. No. 1, 1978//.
 THE FIFTH PAGE. Ryerson Intstitutue. Toronto, Ont. No. 1, 1959.
 FIGMENT. Edmonton, Alberta, Alta. Date?
 FIREFLOWER. Whitehorse. No. 1, Jan. 1967//.
 FIRST ENCOUNTER. Mount Allison University, Sackville. N.B. No. 1, 1971.
 FIRST SNOW. College of New Caledonia, Prince George, B.C. [c.1975].
 FLOUR. Toronto, Ont. No. 1, 1965//.
 FOLIO. University of Western Ontario. London, Ont. No. 1, 1945.
 FOLIO. Toronto, Ontario. No. 1, 1966//.
 FORM. Vancouver. No.1, Feb.1967 - No. 2, May 1967//.
 FOUNTAIN MAGAZINE. York University, Toronto. Date?
 FREE FALL Writing Division, The Banff Centre. Banff, Alta. No. 1, 1975.
 FreeLance. Regina, Sask. No. 1, 1970.
 FREE VERSE. Toronto. Ont. No. 1, [c. 1967].
 FROM A WINDOW. Date? Place?
 FROM AN ISLAND. Dept. of Creative Writing, University of Victoria. Victoria B.C.
 No. 1, 1968.
 GOT POEMS IF YOU WANT THEM. Place? Date?
 GREEN'S MAGAZINE. Regina, Saskatchewan. No. 1, 1972.
 GREENSLEEVES. Dartmouth, N.S. No. 1, 1965?//.
 GRIPPER. Toronto, Ont. Date?
 GUARENTEED FRESH. College of New Caledonia. Prince George, B.C. No.1,
 1974.
 GYPSY. Vancouver, B.C. No. 1, 1971//.
 Hh. [Hobby Horse]. Montreal. No. 1, 1976 - No. 3, 1977//.
 IBID. Don Mills Collegiate Institute, Toronto, Ont. No. 1, 1980.
 ICHOR: A MAGAZINE OF SURREAL PROSE. Ottawa. No. 1, 1980//.
 IDELLA. Dartmouth, N.S. No. 1, 1973//.
 IMPRINT. PETERBOROUGH, Ont. Date?
 IN STORE. Conestoga College, Kitchener, Ont. C. 1967.
 IN TENTS. Toronto, Ont. Date ?
 INK/INC. Montreal, Ont. Date ?
 INNOVATOR. Dartmouth. V. 1, nos. 1-4; July 1967 - July 1968//.

- INSIDE. University of Alberta, Edmonton. Alta. V. [1]-2, no. 4 [Oct. 1964 - June 1965]//.
 INTER VALES. Fredericton, N.B. 1967-1969//.
 INTERMEDIA. Vancouver, B.C. No. 1, 1968.
 JUNK MAIL: A MAN'S KIND OF ART. Vancouver B.C. [c. 1971].
 THE KENSINGTON MAGAZINE. Toronto, Ont. No. 1, Dec. 1972.
 KINGSTON LITERARY KAZOO. St. Lawrence College, Kingston, Ont. 1978-1979.
 KONKRET. Toronto, Ont. Vol. 1, No. 1, 1979.
 LAID BARE. Vancouver, B.C. No. 1, 1968.
 LATEST SCAVENGER. Toronto, Ont. No. 1, 1968.
 LIFELINE. Cobalt, Ont. No. 1, June 1974 - No. 105, Jan. 1979//.
 LINDA. Bloomfield, Ont. 1968 - 1971//.
 LITERARY STOREFRONT NEWSLETTER. Vancouver, B.C. No. 1, May/June 1978 - No. 37/38 July/Aug. 1981//.
 LITERARY WORLD. Montreal, Que. No. 1, 1963.
 LITTLE MAG./SMALL PRESS REVIEW. La Salle, Que. No. 1, Spring 1973//.
 LITTLE MOTHER OF VOLCANOES. Winnipeg. No. 1, 1968.
 LONGHOUSE. 100 Mile House, B.C. No. 1, 1974.
 LOVE NOW. Toronto, Ont. No. 1, 1969.
 THE MAGENTA FROG. Vancouver, B.C. No. 1, March 1970 - No. 2, November 1972//.
 MAGIC AND ALCHEMY. Kingston, Ont. No. 1, 1973.
 MAINSTREAM. Windsor, Ont. Date ?
 MAKAR. Dept of English, Simon Fraser University, Burnaby, B.C. No. 1, 1966?
 MAKARA. Vancouver. B.C. No. 1, 1975.
 MAKER: A POETIC NEWSLETTER. Montreal, Que. No. 1, Sept. 1977 - No. 3, June 1979//.
 MARIJUANA. Vancouver, B.C. Date ? unlocated.
 MAYDAY. Vancouver, B.C. V. 1, no. 1-2 Sept. 1975-[1976].
 MEANDERING. Vancouver, B.C. No. 1, May 1967.
 MEASURE. Toronto, Ont. Date?
 MENO PAUSE. Victoria, B.C. [c. 1968].
 MIDNIGHTSUN QUARTERLY. Whitehorse, Yukon. No. 1, 1965.
 MIND THOTS. Waterdown, Ont. [c. 1974].
 MODERN TIMES. Montreal, Que. No. 1, March 1975//.
 MONGOOSE. Montreal, Que. [c. 1972].
 NATURAL FAUNA. Victoria, B.C. [c. 1974].
 NEW CANADIAN STORIES. Ottawa, Ont. No. 1, 1972.
 NEW LEAF. Vancouver, B.C. [c. 1970].
 THE NEW QUARTERLY: new directions in Canadian writing. Waterloo, Ont. No. 1, 1980.
 NEWEST REVIEW. Edmonton, Alta. V. 1, no. 1, June 1975.
 NEXT EXIT. Tamworth, Ont. No. 1, 1980.
 NORTH. Place? Date?

NORTHLANDIA. Montreal, Que. Date ?
 NOTES FROM NOWHERE. Toronto, Ont. No. 1, 1977.
 NOVA CANADA. Halifax, N.S. No. 1, 1968.
 OLD NUN NEWSLETTER. Toronto, Ont. No. 1, April - No. 6, Dec. 1975//.
 ONE DOLLAR. Prince George, B.C. No. 1, 1979/80?
 THE OTHER. Place? Date?
 OUTSET. Sir George Williams University, Montreal, Que. No. 1, 1973.
 THE OYSTER IN THE OOZE. Ottawa, Ont. No. 1, March 1972//.
 PACIFIC PROFILE. Vancouver, B.C. No. 1, 1961//.
 PAGAN. Nanaimo, B.C. [c. 1977].
 THE PAGE. McGill University, Montreal Que. [c. 1960].
 PANDORA'S BAG: POEMS AND SUNDRY. University College, University of Toronto. Toronto, Ont. 1969.
 THE PANHANDLER. Montreal, Que. No. 1, Aug. 1974.
 PARNASSUS. Toronto, Ont. 1970.
 PEAT MOSS. Windsor, Ont. 1970-1972//.
 PECKERWOOD. Toronto, Ont. Date?
 PEGASUS. Dartmouth, N.S. No. 1, Oct. 1969 - No. 13, Nov. 1972//.
 PERSUAISONS. Place? Date?
 PETER'S MAGAZINE. Place? Date?
 THE PIG PAPER. Mississauga, Ontario. No. 1, 1975.
 THE POD. Ottawa, Ont. No. 1 - No. 3, 1973//.
 POETRY CANADA. Sherwood Park, Alta. Date?
 THE POETRY SHEET. Toronto, Ont. No. 1, 1971.
 POETRY TORONTO NEWSLETTER. Toronto, Ont. No. 1, 1976 - Nos. 67/68, 1981//.
 POETS FROM OUR PLACE. Toronto, Ont. [c. 1978].
 THE POM SEED. University of Western, Ont. London, Ont. 1973-1984//.
 POPULAR ILLUSION. Vancouver, B.C. [c. 1977].
 POTLATCH. Vancouver, B.C. No. 1, Jan 1964) - No. 8, March 1966)//.
 PRISM. Sir George Williams University, Montreal, Que. No. 1, 1957.
 PROBE. Toronto, Ont. Date ?
 PROOF ONLY. Toronto, Ont. No. 1, Nov. 1973.
 THE PROVOKER. St. Catherines, Ont. No. 1, 1961.
 QUOLUS. Vancouver, Ont. No. 1, 1967.
 RADISH. Kelso, B.C. [c. 1980].
 RAFT. Toronto, Ont. No. 1, 1972.
 RANDOM. Toronto, Ont. No. 1, 1966.
 RE:VISIONS. Toronto, Ont. No. 1, 1970.
 RECOGNITIONS. Dundas, Ont. Date?
 REENBOU. German Dept., Carleton University, Ottawa, Ont. No. 1, 1979//.
 REFUGEE JOURNAL OF POETRY. Melita, Man. Date?
 RELEASE. Calgary, Ont. 1979-1980.
 REVUE 2. Vancouver, B.C. No. 1, 1975.

RIKKA. Toronto. [c. 1977]. Unlocated
 RIVER. Isawasson, B.C. [c. 1973]. Unlocated
 RIVER BEND REVIEW. Seneca College, Rexdale, Ont. No. 1, 1973.
 ROCHDALE POETRY SUPPLEMENT. Toronto, Ont. [c. 1969].
 ROOF ONLY. Toronto, Ont. [c. 1974].
 RUBATTO. Place? Date?
 THE SASQUATCH SASKATCHEWANIAN. Regina, Sask. [c. 1970].
 SASKATCHEWAN WRITING. Regina, Sask. No. 1, 1955.
 SATYRDAY. Toronto, Ont. [c. 1967].
 SCAN. Toronto, Ont. No. 1 March 1965//.
 SCRIVENER. McGill University, Montreal. Que. No. 1, 1980.
 SCRUNCHEONS. English Dept., Memorial University. St. John's, NFLD. No.1, 1972
 - No. 2, 1973//.
 SHRIKE. Prince George, B.C. [c. 1974].
 SIFT. English Dept., St. Mary's University, Halifax, N.S. No. 1, 1974.
 SIGNAL HILL BROADSIDE. Victoria, B.C. Vol. 1-4, 1977//.
 SILHOUETTE. Vancouver. [c. 1976].
 SKARENNIUNDI. Hamilton, Ont. Date ?
 SKY LETTERS. Brentwood Bay, B.C. No. 1, 1977.
 SMOKE SIGNALS. Regina, Sask. No. 1, 1973-74//.
 SNAPDRAGON. Kitchener, Ont. No. 1 - No. 2, 1963//.
 SOMETHING ELSE. Ottawa, Ont. No. 1, 1964//.
 SPARKS: POETRY NEWSLETTER FOR OTTAWA AND THE VALLEY.
 Ottawa, Ont. V. 1, no. 1, March 1977 - Vol. 1, No. 8, March 1978//.
 SPIRITUAL TOPOGRAPHIES. Forest Grove, B.C. Date?
 SPLICES. Department of English, University of Ottawa, Ont. No. 1, 1975.
 STROBE. Hillel House, McGill University, Montreal, Que. No. 1, 1967.
 SUNDG. Wood Mountain, Sask. 1973-75.
 SUNYATA MAGAZINE. Montreal, Que. No. 1, Winter 1967//.
 SUNYATA. Victoria. B.C. 1976.
 SWEENY. Oakville, Ont. No. 1, 1969//.
 SWOP: SOUTH WESTERN ONTARIO POETRY (Newsletter). London, Ont.
 1979-1980//.
 SYNTHESIS. Place? Date?
 TARPAPER 1. Abbotsford, B.C. No. 1, 1976//.
 TARGYA. Saskatoon, Sask. No. 1, 1970.
 TEMPO. Windsor, Ont. No. 1 (Nov. 1968)
 TERMINAL CITY EXPRESS. Vancouver, Ont. 1972-1973//.
 TOTEM. University of British Columbia, Vancouver, B.C. [c. 1955].
 TOUCHSTONE. Toronto, Ont. No. 1, 1965//.
 TORA: A Japanese-Canadian Forum. Toronto, Ont. No. 1, 1972.
 THE TOWER. McMaster University, Hamilton, Ont. No. 1, 1952.
 THE TOWN CRIER. Toronto, Ont. No. 1, 1971//.
 TOWTRUCK. Toronto. Date? Unlocated

TRANSFORMATION. Toronto, Ont. No. 1, 1971. Unlocated
 TREEP. Place ? No. 1, Summer 1965//. Unlocated
 TWO O'CLOCK RAP. Toronto, Ont. [c. 1972].
 THE UNMUZZLED OX. New York, N.Y. / Montreal, Que. No. 1, 1971.
 UNDIPLOMATIC COURIER. Toronto, Ont. No. 1, 1964//.
 UNICORN. Pte. Claire, Que. V. 1. No. 1 1973//.
 UP FRONT. Toronto, Ont. No. 1, 1979//.
 THE URCHIN. Fredericton, N.B. [c. 1970].
 VANCOUVER POETRY CENTRE NEWSLETTER. Vancouver, B.C. 1978-1970//.
 VANCOUVER TEA PARTY REVIEW. Vancouver, B.C. No. 1, 1968.
 VANE. Hamilton, Ont. Date ?
 THE VOICE OF POETRY. Toronto, Ont. Vol. 1, No. 1, 1962//.
 VORTEX. Calgary. No. 1 1979//.
 WENDIGO. Sault Ste. Marie, Ont. No. 1, 1968//.
 THE WESTERN GATE. Vancouver, B.C. No. 1 1968//.
 WHY. Vancouver, B.C. No. 1, 1960 - 1961//.
 WHY NOT? Ottawa, Ont. No. 1, 1967//.
 WINDOWS. University of New Brunswick, St. John, N.B. No. 1, 1969//.
 WINDSOR'S "BUDDING" POETS. Windsor, Ont. 1966-1970//.
 WINE PRESS. Victoria, B.C. Date? Unlocated
 WOMB. Fort William (now Thunder Bay), Ont. Date?
 WOMEN AND THEIR WRITING. Toronto, Ont. 1974-1975//. Unlocated
 WORD LOOM. Winnipeg, Man. Date ? Unlocated

APPENDIX II
LIST OF FRENCH-CANADIAN LITERARY MAGAZINES
PUBLISHED BETWEEN 1940-1980
(ARRANGED CHRONOLOGICALLY)

1941

Amérique française. Montreal. (novembre 1941 - 1955)

1943

Gants du ciel. (1943-46)

1946

Lectures. (septembre 1946)

1947

Liason.

1951

Arts et Pensée

1953

Emourie. Quebec. (mars 1953 - hiver 1965)

1954

Les Écrits du Canada français

1955

Séquences

1956

Le Message des poètes (novembre 1956 - janvier/mars 1965) - voir Poesie (1966)

1959

Liberté

Situations (janvier 1959 - juillet 1962)

1960

Revue de l'Université de Sherbrooke (novembre 1960 - juin 1965)

1961

Livres et Auteurs canadiens (1961-1968) - voir 1969

La Poubelle littéraire (janvier 1961)

1962

Incidences (novembre 1962 - avril 1969), Ottawa - voir Co-Incidences (1971)

Maintenant (janvier 1962 - decembre 1972)

1963

Jeunesse littéraires du Canada français (decembre 1963 - mars 1967)

Lettres et Écritures (decembre 1963 - novembre 1968)

L'Odyssée ((janvier 1963)

Parti pris (octobre 1963 - octobre 1968)

1964

Dimensions Digeste Éclair (1964 - 1972)

Québec 64 (mai 1964 - mai 1972)

1965

La Barre du Jour

Passe-partout. Saint-Constant. (janvier 1965 - novembre/decembre 1965)

La Tourmente. Quebec. (1965-1967)

Vient de paraître (janvier 1965 - septembre 1973)

1966

Cahiers de Sainte-Maire (mai 1966 - avril 1969)

Culture vivante (1966 - septembre 1973)

Emergences. Trois Rivières (1966-1968)

Pays (1970)

Poésie. Quebec. (hiver 1966 - ete 1979)

Québec-Amérique (1966)

Théâtre vivante (1966-68)

1967

Forces (hiver 1967)

Quoi (janvier/fevrier 1967 - printemps/ete 1967)

Ratures. Quebec (mars 1967)

Sexus (aout-septembre 1967-1968)

1968

Asticou (1968)

Délirium très minces (hiver 1968-1969)

Les Herbe rouges

La Revue de l'Universite de Moncton (mai 1968 - septembre 1973). Moncton.

1969

Carnets de Auteurs réunis. Windsor. (octobre 1969 - 1971)

Illustrations babéliennes (avril 1969 - 1973)

Livres et Auteurs quebecois (1969)

Orphée (4e trimestre 1969)

1970

Critère (fevrier 1971)

Ether. Longueuil. (janvier 1970 - mars 1971)

Inédits. Québec (debut 1971)

L'Illettré. Terrebonne. (janvier 1970 - mai 1971)

Nos Livres (janvier 1970)

Point de mire (1970 - mai 1972)

Protée. Chicoutimi. (decembre 1970)

Voix et Images du Pays (2e trimestre 1970 - 1975)

1971

Co-incidences. Ottawa. (mars 1971 - novembre/décembre 1976) see also Incidences (1977)

Nord. Quebec. (octobre 1971 - février 1977)

Presqu' Amerique (octobre 1971 - février 1973)

1972

Les Cahiers de Cap-Rouge. Cap-Rouge. (décembre 1972)

Hobo-Québec (décembre 1972 - hiver 1981)

Stratégie (hiver 1972 - automne 1977)

1973

Brèches (printemps 1973 - 1977)

Cul Q (automne 1973 - 1977)

1974

Aspects. Quebec. ((mai 1974 - janvier 1976)

Champs d'application. Trois-Rivieres. (hiver 1974 - hiver 1975)

L'Écran (juin 1974)

Le Québec littéraire (1er trimestre 1974 - 1976)

Requiem (septembre 1974 - juin/juillet 1979)

Résistance. Sherbrooke. (1974)

Si que. Moncton. (mai 1974)

Le Temps fou (février/mars 1974 - septembre 1983)

1975

Biblio (été 1975)

Chroniques (janvier 1975 - hiver 1978)

Lettres québécoises (mars 1975)

Dérives (sept/octobre 1975)

Parachute (octobre 1975)

1976

Atelier de Production littéraire de la Mauricie. Trois-Rivières. (1976 - 1982)

L'Échancier. Sherbrooke. (janvier-septembre 1976)

Jeu (janvier 1976)

Possibles (automne 1976)

Les Têtes des pioche (mars 1976 - juin 1979)

Trac (décembre 1976)

1977

Incidences (janvier 1977 - septembre/décembre 1982)

Moebius (2e trimestre 1977)

La Nouvelle Barre du Jour

1978

L'Écritoire (1978 - 1979)

Focus. Suguenay/Lac Saint-Jean.

Grimoire. Sherbrooke. (février 1978 - avril 1983)

Intervention. Québec. (mai 1978 - 1984) - voir Inter (1984)

Mille plumes (janvier 1978)

1979

Les Cahiers du Hibou. Sherbrooke. (avril 1979 - 1980)

Copie zéro (1979)

Écriture française dans le monde. Sherbrooke. (mai 1979)

Imagine (septembre/novembre 1979)

Solaris

Spirale (septembre 1979)

Trajectoires. Dollard-des-Ormeaux

1980

Le Bulletin Pantoute (avril-janvier/fevrier 1981) - voir Nuit Blanche (1982)

Les Cahiers d'art et lettres du Quebec

Hom-Info

L'Insolite Sherbrooke. Sherbrooke (hiver 1980)

La Vie en rose (mars 1980)

APPENDIX III

PROVISIONAL LIST OF ENGLISH AND FRENCH CANADIAN
LITERARY MAGAZINES PUBLISHED POST-1980

- absinthe. Calgary, Ont. No. 1, 1988.
 AFTER THE END. Toronto, Ont. No. 1 1986.
 AGGREGATE. (Kimberly Writers' Group). Kimberly, B.C. [n.d.].
 ALIEN MATING SEASON. Toronto, Ont. Date?.
 ALPHA BEAT SOUP. Montreal, Que. No. 1, 1988.
 ALPHABET CITY. Place? Date?
 ANERCA. Vancouver, B.C. No. 1, 1987.
 ANERCA/COMPOST. Vancouver, B.C. No. 1, 1986.
 AL'KUR. Vancouver, B.C. No. 1, 1991.
 ATLANTIS. Victoria, B.C. [n.d.].
 BABBLE. Toronto, Ont. No. 1, 1986.
 BARBER'S FRIEND. Toronto, Ont. No. 1, 1984.
 BARBIZON MAGAZINE. Lumby BC. No. 1, 1987.
 BENEATH THE SURFACE. McMaster University, Hamilton, Ont. No. 1, 1982.
 THE BERKELEY HORSE. North Vancouver, Ont. No. 1, 1983
 BITE. Vancouver, B.C. No. 1, 1986.
 BLACK APPLE. Lethbridge, Alberta. No. 1, 1990.
 BLOOD AND APHORISMS. Toronto, Ont. No. 1, 1990.
 THE BLOTTER. Toronto, Ont. No. 1, 1987.
 BOWBENDER. Carstairs, Alta. No. 1, 1987.
 BSPS. Halifax, N.S. No. 1, 1986.
 BREAKTHROUGH. Penticton, BC. No. 1, 1982.
 BREAKTHROUGH! MAGAZINE. Calgary, Alberta. No. 1, 1982.
 CABARET VERT. Toronto, Ont. No. 1, 1991.
 THE CANADIAN LITERARY REVIEW. Toronto, Ont. No. 1, 1982.
 can(N)on magazine. Winnipeg, Ont. No. 1, 1990.
 CARIBE. Winnipeg, Man. No. 1, 1986.
 CAROUSEL. University of Guelph. Guelph, Ont. No. 1, 1984.
 CHAMPAGNE HORROR. Regina, Saskatchewan. No. 1, 1990.
 CHASTITY AND HOLINESS. Toronto, Ont. No. 1, 1988.
 CONFLUENCE. Grant MacEwan Community College. No. 1, 1989.
 CONNEXIONS. Toronto, Ont. No. 1, 1981.
 CONNEXIONS DIGEST. Toronto, Ont. No. 1, 1986.
 CONSPIRACY OF SILENCE. Toronto, Ont. No. 1, 1988.
 COSMIC TREND. Mississauga, Ont. No. 1, 1984.
 CROSS-CANADA WRITER'S QUARTERLY. Toronto, Ont. 1981- 1989//
 CROSSCURRENTS. South Saskatoon, Sask. No. 1, 1981.
 DARK VISIONS. Ottawa, Ont. No. 1, 1985
 DAYBREAK. Hamilton, Ont. No. 1, 1985.

- DIFFERENT SHOES. Montreal, Que. No. 1 1986.
- THE DINOSAUR REVIEW. Drumheller, Alta. No. 1, 1984.
- DIS-EASE. Montreal, Que. No. 1, 1989.
- DIVERGENCE. Prince Rupert, B.C. No. 1, 1981.
- DON'T QUIT YR DAY JOB. Toronto, Ont. No. 1, 1988.
- DREAMS & VISIONS. Washago, Ont. No. 1, 1988.
- DWARF PUPPETS ON PARADE. Toronto, Ont. No. 1, 1987.
- EARTH LINK. North York, Ont. No. 1, 1985.
- THE ECLECTIC MUSE-POETRY JOURNAL. North Vancouver, B.C. No. 1, 1989.
- ERRATA. Montreal, Que. No. 1, 1992.
- ETHOS. Toronto, Ont. 1983.
- EXPRESSION. Toronto, Ont. No. 1, 1981.
- ELVIS'S CAR. Toronto, Ont. No. 1, 1984.
- FEH!: A Journal of Odious Poetry. Mount Royal, Que. No. 1, 1988.
- (f.)LIP: A Newsletter of Feminst Innovative Writing. Vancouver, B.C. No. 1, March 1987.
- FOCUS. Toronto, Ont. No.1, 1983.
- FOOTHILLS MAGAZINE. Calgary. Mount Royal College. [n.d.]
- FOUR BY FOUR. Montreal, Que. No. 1, 1982.
- GAMUT. Toronto, Ont. Date?
- THE GANARASKA REVIEW. Port Hope, Ont. No. 1, 1988.
- GARM LU. University of Toronto, St. Michael's College. Toronto, Ont. No. 1, 1986.
- GAZ MUTARD. Montreal, Que. No. 1, 1989.
- GEORGIAN FORGE. Little Current, Ont. No. 1, 1987.
- grido voce. Montreal, Que. No. 1, 1992.
- GROPE. Montreal, Que. No. 1, 1988.
- THE GUERNICA. Montreal, Que. No. 1, 1981.
- HEJIRA. Montreal, Que. No. 1, 1983.
- THE HORNET'S NEST. Toronto, Ont. No. 1, 1983.
- IDENTITY. Toronto. No. 1, 1982.
- IMPLOSION. Windsor, Ont. No. 1, 1987.
- IMPRESSIONS. Toronto, Ont. No. 1, 1982.
- IN TENTS. Toronto, Ont. No. 1, 1984.
- INKSTONE. Toronto, Ont. No. 1, 1984.
- THE INTERIOR VOICE. Kelowna, B.C. No. 1, 1985.
- A JOURNAL OF OUR TIME. Toronto, Ont. Date?
- JAG. Vancouver, B.C. No. 1, 1985.
- K. Brantford, Ont. No. 1, 1988.
- KOLA: A BLACK LITERARY MAGAZINE. St. Laurent, Que. No. 1, 1987.
- LEGEND. Victoria, B.C. No. 1, 1986.
- LITERARY REVIEW OF CANADA. Toronto, Ont. No. 1, 1991.
- LITTLE THINGS. Winnipeg, Man. No. 1, 1982.
- LYNN RIVER REVIEW. Simcoe, Ont. No. 1, February, 1983.
- LUCKY JIM'S. Montreal, Ont. No. 1, 1986.

LOVE AND FAME. Montreal, Que. No. 1, 1991.
 MENTAL RADIO. Toronto, Ont. No. 1, 1990.
 MERIDIAN. Kanata, Ont. No. 1, 1985.
 METROPOLITAIN ODYSSEY. Don Mills, Ont. 1983.
 MINUS TIDES. Denman Island, B.C. No. 1, 1987.
 MONDO HUNKAMUNGA: A JOURNAL OF SMALL PRESS REVIEWS.
 Toronto, Ont. No. 1, 1983.
 MONTREAL NOW. Montreal, Que. No. 1, 1985.
 MOUNTAIN STANDARD TIME. Edmonton, Alta. No. 1, 1983.
 MR. MAGNAMINOUS. Toronto, Ont. No. 1, 1989.
 narc magazine. Kitchener, Ont. No. 1, 1991.
 NEGATIVE ENTROPY. Vancouver, B.C. No. 1, 1981.
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