



POEMS READ IN THE SPIRIT OF

Peace
&
Gladness

poems read in the spirit of

PEACE & GLADNESS



PEACE & GLADNESS CO-OP PRESS

Poems selected by Doug Palmer
Editing and book design by Tove Neville

This selection copyright ©1966
by
Peace & Gladness Co-op Press
2920 Harper, Berkeley, California

First printing of 1,000 copies and an additional 20 copies numbered and
printed on rag paper by Frank Westlake, The Bindweed Press, San Francisco.

EDITORS' NOTES

This anthology comes out of the I.W.W. readings March-September 1965, 7 months of readings, 1 reading each month. They were loose and they were open readings.

This anthology is meant to congratulate the poets who took part, and to commemorate the spirit of those readings.

Thanks to George Stanley who helped me see clearly this purpose of the anthology.

Not all the poets in the anthology read at I.W.W. Hall on Minna street in San Francisco. But the spirit is the same in these people, hence their inclusion.

No attempts have been made to exclude. I have tried to include poets who are friends.

These are some of the working poets, poets of life.

Thanks to Mark Morris, to the I.W.W., to Bob Rush, thanks to the willingness of all the poets in this anthology. Thanks to all who donated things and money to our rummage sale, to raise money to publish, and especially to my wife Ruth, who organized the sale.

Biggest sustaining thanks to Tove Neville who kept me on the straight and narrow, working, and Tove constantly finding out the necessary things, giving all the time.

Thanks to those who put up money to help get the anthology out: Sam Thomas, Tony and Vicky Sargent, Tove Neville, Len Fulton, Eileen Adams, Mark Morris and my mother.

And to Dave Hazelton, who set such a worthy high standard with his magazine *Synapse*, and who I hope finds this anthology respectable.

And to Lu Garcia who put the idea of an anthology into my head.

And to Gary Snyder, whose poetry workshop class at Cal., Berkeley served as a centering point.

Doug Palmer
July 1966

Poets are not always at peace, not necessarily glad, but when they meet life with a spirit of joy of giving and sharing, toward the whole community as well as to friends, when they go out on street corners to sell or give away their poems, to tell their fellows how they see life, how they love and suffer, when this is done in the spirit of Peace and Gladness, then it is worth listening and I am one of them.

Each poet has his or her own way of seeing, a new way of seeing, and as a group the poets in this book represent more or less the positive view that you CAN accomplish something within our society to improve man's state, in an artificial environment, with love, with poetry.

When Doug asked me to help him publish a book of some of the poets who had read at the Peace and Gladness readings in San Francisco, I was enthusiastic and felt we would get both financial and moral support from a large part of the community in the whole San Francisco Bay Area, as well as from the poets, many of whom had been to read at the I.W.W. hall, including George Stanley, Gary Snyder and Lew Welch.

Many of the poets published here are friends or students of Gary and Lewie; others are students of John Logan, James Schevill and Robert Duncan. What then was more natural than to ask some of these well-known poets to come

and join us at readings to help us finance our publication, a thought that led to six benefit readings at Walden School, Berkeley, at which Philip Whalen, John Logan, George Stanley, Robin Blaser and Stanley Persky, Lew Welch, and James Schevill read, in that order, together with some of the poets published here. We are grateful to them all for their love and support, and very fine readings. Also thanks to Denny Wilcker, and Tony and Vicky Sargent for helping arrange the readings.

A small, very skillful staff has worked on the preparation of this manuscript. Most of the typing was done by my friend, a professional typist and art printer, Marilyn Dykstra, and by Doug Palmer. They were assisted by Gail Dusenbery, Eileen Adams and myself. Proofing was done by Jack Yohay and myself. The typists showed much skill in copying the poets' own style in the typing of each poem; in proofing, the poets' own choice of spellings and "new makings of words" were naturally honored, so that any word appearing to contain a typing error must by the reader be assumed to be a new invention by the poet. Patricia Drew, a professional draftsman, assisted us. Thanks to all these, their energy and vitality, the part of their life they gave to create this book. It was a lot of work.

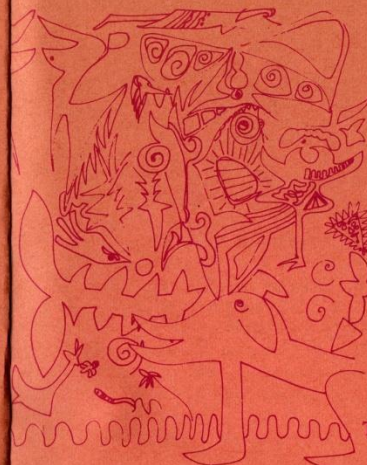
We send forth our book asking that you receive it in the spirit it was given.
T.N.

CREDITS

These poems have appeared in the magazines listed. Only poems that were indicated as to-be-published, or as having been published at the time the poets submitted their poems, are included. The poems were submitted between November of 1965 and January of 1966. Some of the other poems not indicated, then, are likely to appear before this anthology is published.

"To a Fog-Covered, etc.", in Occident; "Fuentevaqueros", in The Texas Quarterly; "Drinking with Li Po, etc.", in Kayak; "UNKNOWN FLOWERS TOUCHING MY SKIN", in Occident; "THE BLACK STOKER FROM DJIBUTI", in Occident; "FIRE FALL", in Synapse; "poem w/3 hands", in Change; "warm canto", in Change; "rondo fragment", in Grande Ronde Review; "the exchange", in El Corno Emplumado; "ORDERS FROM THE TOP", in Occident; "GRANDFATHER", in Perspective; "ON THE WAY DOWN", in Kayak; "LAMANTIA", in Larva; "TABLE TALK", in Nomad; "33RD YEAR", in El Corno Emplumado; "YOU", in El Corno Emplumado; "THE CIRCUMAMBULATION OF MOUNT TAMALPAIS", in Wild Dog.

Some of these poems have appeared in the poets' books. Books of poems have been published of these poets: Stephen Mindel, James Koller, Doug Palmer, Gene Fowler, Morton Grinker, Hilary Ayer Fowler, Robert Lax, Luis Garcia, Gary Snyder. Others are proposed and/or in process.



Poems by

Lowell Levant	1
Dave Rich	10
Stephen Mindel	19
Kay Okrand	23
James Koller	33
David Cole	36
Tove Neville	43
Thanasis Maskaleris	52
Eileen Adams	61
Doug Palmer	67
Sister Mary Norbert	73
Gene Fowler	83
Matthew Zion	90
Morton Grinker	98
Lennart Bruce	104
Marianne Baskin	113
Leon Spiro	118
David Sandberg	119
Hilary Ayer Fowler	129
Sam Thomas	133
Dawn F. Carey	140
James Spencer	144
Robert Lax	153
John Oliver Simon	166
Luis Garcia	175
D. R. Hazelton	184
Jim Thurber	189
David Schaff	199
Richard Barker	206
Jim Wehlage	211
Gail Dusenbery	217
Gary Snyder	226

Art by

Richard Sargent

MARIANNE BASKIN

DEVIL
for my husband

The green
leaves red
turning
falling
past the sun
screened window
I

Love the
coffee
spoon next
to the wind-
ow where
I saw
his red shirt.

FOR RYCHARD

Handing
flowers
 Child of
 God
there's rue
for you
 Ophelia
lost
tears
mirror
the flowers
floating
in the pool

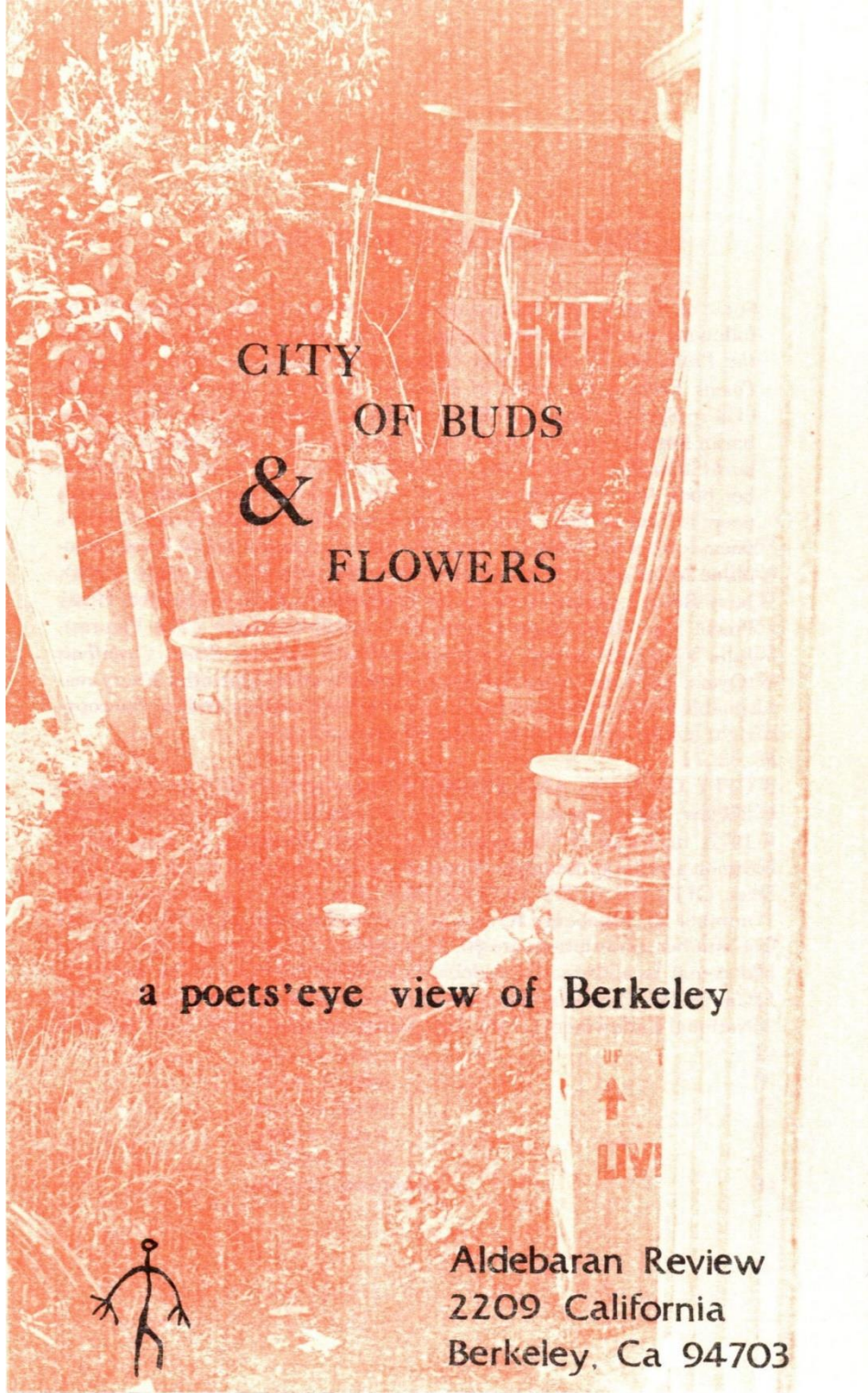
What happened
to you
 Child of
 God
casting
flowers
to the riders
on the wind

Lost souls
drowned
in the petals
pointing
in the whirling
lines of
tears.



CITY
OF
BUDS
&
FLOWERS

A POETS' EYE VIEW OF BERKELEY



CITY
OF BUDS
&
FLOWERS

a poets'eye view of Berkeley



Aldebaran Review
2209 California
Berkeley, Ca 94703

FOREWORD

I thought of doing this book when Richard Denner sent me his poems. I didn't have a place to put them; they demanded an anthology.

the next conference
won't be held in Berkeley.
Berkeley is too bizarre.

What a strange magnificent focus this place has been for so many people. Alluvial plain of the Ohlone folk, who gathered acorns, hunted deer in Strawberry Canyon and Tilden, and lived high on oysters from the Bay. Splendid frontier californio rancheria of old Don Antonio Peralta, who built an adobe house by Codornices Creek just off Gilman. And then us anglos poured in for gold, and built a university here, smack on a major faultline.

"Westward the course of empire takes its way," Bishop Berkeley had written. Here we face outward thru a narrow gate, past the glitter and hustle and hustle of the larger City, towards emptiness. Berkeley always was a satellite of San Francisco, a gentler suburb, "city of buds and flowers," but always had her own particular craziness too. A few years ago an old woman was still alive who loved to talk about who was sleeping with whom in Berkeley's academic bohemia around 1905-1920. . . George Sterling, the Kroebers, Jaime de Angulo. . . a continuing thread, I'm told, to the all-night dialectics in the castle of poetry at 2029 Hearst in the late 40s, . . . until Jack Kerouac walked in on a yab-yum session on Hill-egrass Street in 1956. . . and the students began marching.

It's easy to talk about Berkeley as if the whole history of America happened here and nowhere else, student movement, counter-culture, whatever's real in American poetry. Or at least here first and truest. As someone remarked smugly to someone else in the Med in 1970, "we're the vanguard...we set the style." John the Poet with his FUCK sign. FSM. People's Park. Also it's easy to live in a garden tower here, isolated, insulated against the honkie craziness of Real America, which is a place you drive thru on your way to Yosemite, fly over on your way to New York. Why does the Campanile always remind me of Minas Morgul??

I suddenly see that this book is not a celebration of Berkeley (...only here!)... except as every ordinary place where people live and respond to the ceaseless tides of history is unique. As we struggle to survive thru the apocalyptic promise of the 60s and the bleakness of the 70s—as we begin to reinhabit the land—every place glows uniquely with the light of our perceptions. Buds and flowers. In the beautiful mural at Telegraph & Haste painted by Osha and friends, the history of this town begins with Mario on the police car the week I arrived in Berkeley, and ends with a huge luminous tree of life forcing its way thru concrete.

Another beginning, rebirth out of struggle & desolation. This morning the last blossoms are falling off my flatland apricot trees, the last berries cling to the pyracantha, and an SP train is moving southward while the birds talk overhead. Further up the hill (I imagine), students are racking their brains in an effort to become part of America's 21st century elite, but in my neighborhood, being Sunday, people are sleeping late, going to church, getting stoned. Ordinary, ordinary. Mythic and cosmic. Fluid crystalline mandala of town and earth and politics, human children of dreams, nothing resolved.

I should thank everybody, all the poets who said I could reprint their stuff (the only one who said no was Philip Whalen, there's a riff in EVERY DAY belongs here too) and all who sent in special; Sam Silver for coming thru with pictures, Richard Denner for putting the idea in my head unbeknownst, all my loved ones for putting up with me. All the people of Berkeley. Here's your town back again, or part of it, anyway.

John Oliver Simon

FOR BERKELEY

CITY OF BUDS & FLOWERS
WHERE ARE YOUR ROOTS
WHERE ARE YOUR FRUIT

Cary Snyder

I KNOW A PLACE

I attended him as he spoke,
his logic like a rapier, bent
in with a twist, then out,
phenomena trailing from each wound.

John, he said,
which is not my name,
the next conference
won't be held in Berkeley.
Berkeley is too bizarre.

Better Oakland, it was
noted for savage eucalyptus
and wild animal life
long before there were freeways, let's
drive to Mel's for cokes and fries.

Richard Denner

SHELTER FROM THE STORM

Serge planted a tree
when he was three on
one of Berkeley's ways.

Luis did too,
two birch,
on Acton.

Ricardo grafted roses,
rows of them.

Wes, let's confess,
hates green.

Alice says there's nothing
like Oakland

bay laurel leaves
for cookery or garmentry
or as a raw fact there.

Richard Denner

A STRANGE NEW COTTAGE IN BERKELEY

All afternoon cutting bramble blackberries off a tottering
brown fence
under a low branch with its rotten old apricots miscellaneous
under the leaves,
fixing the drip in the intricate gut machinery of a new toilet;
found a good coffeepot in the vines by the porch, rolled a
big tire out of the scarlet bushes, hid my marijuana;
wet the flowers, playing the sunlit water each to each,
returning for godly extra drops for the stringbeans and daisies;
three times walked round the grass and sighed absently:
my reward, when the garden fed me its plums from the
form of a small tree in the corner,
an angel thoughtful of my stomach, and my dry and love-
lorn tongue.

Allen Ginsberg

CRASHPAD

Birds that lay eggs
where Euclid branches
have a view of May.

Spring fingers tap
the Eucal Blossom.
It is always ragtime.

Joaquin sings
of Lily's graces.
She brought
the house down.

The house had redwood
beams metrically spaced

and columns of concrete
delicate as birdlegs.
A new, clear structure
become a broken shell.

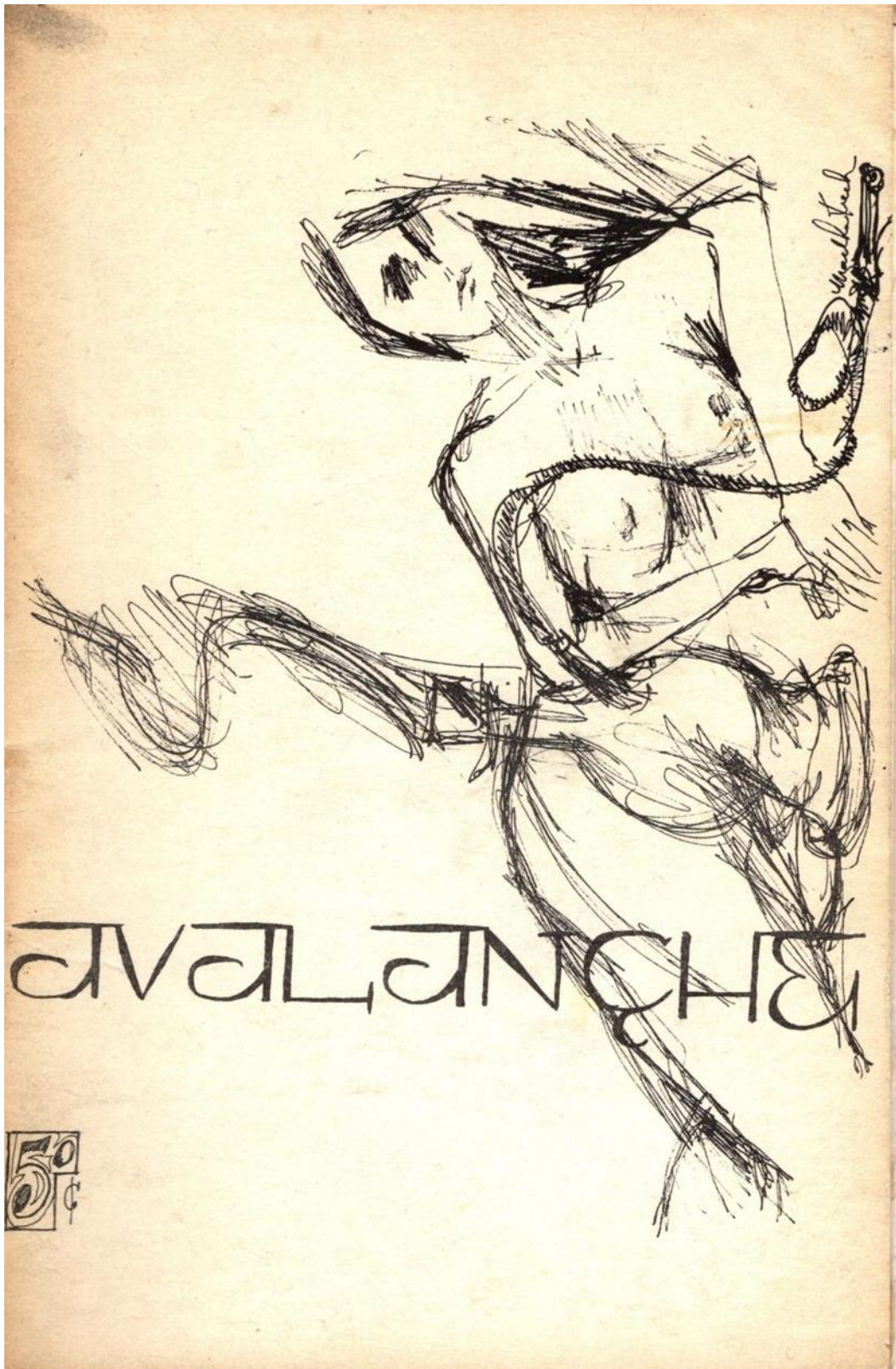
Richard Denner



Photo by Leesa Felix

ALDEBARAN REVIEW 25

ALTA * HILARY AYER * C.L. BABCOCK * BRUCE BOSTON *
BILL K. BOYDSTUN * LORELEI BOSSERMAN *
PETER BRETT * ANDY CLAUSEN * RICHARD DENNER *
CAROLE PETERSEN DWINELL * LEESA FELIX *
RANDY FINGLAND * GENE FOWLER * LUIS GARCIA *
HAL GELB * ALLEN GINSBERG * SUSAN GRIFFIN * JANA
HARRIS * LIZ HELENCHILD * JOHN KAMAN * TOBEY
KAPLAN * MARIAN KESTER * DENNIS KORAN * RICHARD
KRECH * HERBOLA MIDDLETON * JOSEPHINE MILES *
GLENN MYLES * JANET McCANN * NERSESIAN * NONA
NIMNIGHT * DALE PENDELL * TOM PLANTE * JERRY
RATCH * STAN RICE * DIANA RIDGE * MICHAEL ROSSMAN
* DAVID SANDBERG * APOLLINAIRE SCHERR * JOHN
OLIVER SIMON * GARY SNYDER * ALAN SOLDOSKY *
JACK SPICER * KEN SPIKER * LYNN STRONGIN * PHILIP
SUNTREE * SUSAN SUNTREE * SAM THOMAS * JULIA
VINOGRAD * MICHAEL WOJCZUK * AL YOUNG * JOHN
YOUNG * with photographs by SAM SILVER *



Woodward

AVALANCHE

50c

the avalanche;

issue one / summer 1966 / published quarterly (?)
by the undermine press; 1800 acton street, berkeley
california, 94702 / please enclose a stamped self-
addressed envelope with all manuscripts /
the avalanche costs 50¢ per copy; 4 issue subscription for \$1.75
obviously this doesn't cover the cost of printing: donations welcomed/
(amaze your congressman: send him a gift subscription!)
editor: richard krech / copy editor: shelly silliman

contents of the avalanche; number one



photograph of Martin Abramson.....	Harold Adler
FOOTPRINTS.....	Martin Abramson
Love is a Sanctuary.....	Vikki Brinkley
For Jesus Christ.....	Michael Miller
genesis 3.....	richard krech
Street Poems.....	Doug Palmer
Powhattan Poems 1 and 2.....	C. Hoggard
written under the whore bell of the moon (some poems).....	Charles Bukowski
In Search of Laius.....	Ronald Silliman
prayer out of dark to darker brighter (an in-vocation).....	Michael Gwin
2 poems.....	Paul Zimmer
THE EXPANDING PLASTIC INEVITABLE	
an interview with Andy Warhol, Gerard Malanga & Bruce two fragments.....	dave buehler
three from 'Poems & Thangs'.....	Candi Tabb
so sitting.....	Doug Palmer
a letter & two poems.....	Douglas Blazek
"PYROTIC".....	Robert Cox
3 short poems/.....	C. Hoggard
red white almost blond.....	Coffey
One, Two, Three Hands Clapping.....	Ronald Silliman
Speed Drawing/.....	Loretta Walsh
three quiet poems.....	Joseph Klein
iD tell you.....	monson
Woman.....	Michael Upton
imagine each person.....	richard krech

MOTHER EARTH

Excuse
me please
for standing on
your belly

50c

२ ०५२०५२०५२



the avalanche



issue two / fall 1966 / published by the undermine press
1800 acton street, berkeley 2, california /
please enclose a stamped self-addressed envelope with
all manuscripts: poetry, prose, photos, drawings, etc /
the avalanche costs 50¢ per copy; 4 issue subscription \$1.75
educate the establishment! send a copy to your local mayor /
editor: richard krech / copy editor: shelly silliman

BERKELEY FREE PRESS
OFFSET PRINTING



contents of the avalanche;two

cover drawing
we interrupt this pogrom (1966)

You Could

Pentagram:

In Powder and Crinoline

These Trees Have Simple Names

City Hawks Hide At The Playground

GUILT OBSESSION BEHIND A CLOUD OF ROCKETS

The Giant

3 poems

drawing

Fuller Brush Day

a selection from On To Genesis

Con(serv)ersation in the 60's

photograph of candi tabb

berkeley scene one, berkeley scene two

bits and pieces

as she stood before the looking glass

poem

Wait!

SEA POEM, UNSEENS

photograph of richard krech

The Leprechaun Poet

driving high in the hills: a good trip

poem

Drawing

eastex blues (1966)

13 (1966)

BILLY, TONIGHT IT RAINS

TO K.P.

Tennis Poem

3 poems

drawing

4 short poems

INNERCHANT 25

ODE TO NAMELESSNESS

Porches and Closets

The world;

picture/poem

pat oberhaus

Geoffrey Bowman

Michael Upton

Gerard Van der Leun

Wesley Tanner

Ronald Silliman

Ronald Silliman

Charles Bukowski

Martin P. Abramson

john thompson

Martha Krech

Patricia Parker

Shalom Abel

Ronald Silliman

unknown

Candi Tabb

Candi Tabb

john thompson

Linda Muldoon

Ezra Israel Auerbach

Duane Locke

Bill Garnjost

richard krech

richard krech

Shalom Abel

Michael Upton

Geoffrey Bowman

Geoffrey Bowman

Cheri V. Collins

Cheri V. Collins

Bruce Britton

RYCHARD DENNER

Pat Oberhaus

Tom Sullivan

Brown Miller

Brown Miller

Michael Upton

richard krech

john thompson

a book entitled

when you die we will plant you beneath the magic mushrooms.
they will grow lush and perfect. in a night with a full
moon you shall hear them cry out to be gathered:

eebee
eebee
oooo

eebee
eebee
oooo

Listen!

they approach...

Prepare the jello!
Light the sofa!

we are
running.

we are
mad.

the stars
point out
the way.

we are
naked.

we are
free.

there are
flowers on
the path.

-RYCHARD DENNER

flower
unicorn
canker
Ketchikan

the moon
the axis
the action

what can
I say? I
saw them
on the steps,

the figures.
I saw them
climb the

staircase.
I called my
servant, and
he gave me

no answer;
I entreated
him with

my mouth.
God
suck
flower

-RYCHARD DENNER



S A N F R A N C I S C O ' 6 5

Y

N

A

P

S

E

4

ROBERT DUNCAN
PHILIP WHALEN
GARY SNYDER
JAMES SCHEVILL
JOANNE KYGER
RICHARD DUERDEN
GEORGE HITCHCOCK
LEW WELCH
LENORE KANDEL
JAMES BROUGHTON
GEORGE STANLEY
RON LOEWINSOHN
DAVID MELTZER
ROBERT PETERSON
ROBIN LINNETT
GENE FOWLER
LUIS GARCIA
MIKE HANNON
CLEMENS STARCK
GENE ANDERSON
D. R. HAZELTON
DAVID HOAG
EILEEN ADAMS
DOUG PALMER
LAURA DUNLAP
JIM THURBER
JULIE BELLOC

SYNAPSE 4, San Francisco Issue, May, 1965. Editor: D. R. Hazelton. Editorial consultant: Gary Snyder. Typist: Diane Moran. Subscriptions: \$2 for 4 issues. SYNAPSE, 1125 Hearst, Berkeley, California.

BERKELEY POETRY CONFERENCE
JULY 12-24 IN CALIFORNIA HALL
UNIVERSITY OF CALIFORNIA

https://en.wikipedia.org/wiki/Berkeley_Poetry_Conference



The Berkeley Poetry Conference

Following the practice and precepts of Ezra Pound and William Carlos Williams, [these poets] have built on their achievements and gone on to evolve new conceptions of the poem. [They] have already created their own tradition, their own press, and their public. They are our avant-garde, the continuers of the modern movement in American poetry. Through their work many are closely allied to modern jazz and abstract expressionist painting, today recognized throughout the world to be America's greatest achievements in contemporary culture. [The new American poetry is] now becoming the dominant movement in the second phase of our twentieth-century literature and already exerting strong influence abroad.

—Donald M. Allen in his anthology *The New American Poetry: 1945–1960*

Leaders of what has been termed a revolution in poetry will present their views and their poems in seminars, lectures, individual readings, and group readings. The conference brings to Berkeley poets from all over the United States, together with some of the most noted poets in the San Francisco Bay Area.

Participants will have an opportunity to enroll in any of four one-week seminars to learn more about how poems are written and how poets think about their work. The conference also features a series of seven lectures and ten programs of readings by the poets. The conference is structured so that those who wish to follow the work of individual writers may attend a combination of lectures, readings, and seminars.

ROBIN BLASER, a New Romantic poet. Book: *The Moth Poem* (Open Space, 1964).

ROBERT CREELEY, attended Harvard University, Black Mountain College, and the University of New Mexico. Editor of *Divers Press* and of the *Black Mountain Review*. Taught at Black Mountain College, University of British Columbia, and is currently a Lecturer in English at the University of New Mexico. Guggenheim Fellowship in Poetry 1964–65. Books include *Le Fou*, *The Immoral Proposition*, *The Kind of Act of*, *All That Is Lovely in Men*, *The Whip*, *A Form of Women*, *For Love: Poems 1950–1960*. *The Island*; and forthcoming, revised edition of *The Gold Diggers*. Edited (with Donald Allen) *The American Story*, and *The Selected Writings of Charles Olson*.

RICHARD DUERDEN, grew up in the Bay Area. Attended the University of California, Berkeley. Served with the U. S. Marines and Merchant Marine. Editor of *Foot* and *Rivoli Review*. Book: *The Fork*.

ROBERT DUNCAN, taught at Black Mountain College. Recipient of a Guggenheim Award, the Union League Prize, the Harriet Monroe Prize, and the Levinson Prize. Books: *Heavenly City*, *Earthly City*, *Poems 1948–49*, *Medieval Scenes*, *Song of the Borderguard*, *Caesar's Gate*, *Letters: Poems 1953–56*, *Selected Poems*, *Faust Foutu*, *The Opening of the Field*, *Roots and Branches*.

ALLEN GINSBERG, attended Columbia University. Travels include Mexico, the Arctic, Tangier, Venice, Amsterdam, Paris, London, and the Orient. Books: *Howl and Other Poems*, *Empty Mirror*, *Kaddish—Poems 1957–60*, *Journals*.

LEROI JONES, Rutgers, Howard, and Columbia Universities. Longview Award, Whitney Opportunity Fellowship, OBIE

Award for Best American Play, and Guggenheim Fellowship 1965–66. Editor, *Yugen*, Totem Press, *Floating Bear*, Corinth, *Kulchur*. Currently teaching at The New School and Columbia University; founder, The Black Arts Repertory Theatre/School. Books include *Preface to a Twenty Volume Suicide Note*, *Blues People*, *The Dead Lecturer*, and *The System of Dante's Hell* (forthcoming). Plays include *Dutchman*, *The Slave*, *The Toilet*, and *A Recent Killing* (forthcoming production).

JOANNE KYGER, Santa Barbara College. February 1957 arrived in San Francisco. 1960–64 spent in Japan; residence is now again in San Francisco. Poems this year in *Open Space*, *Writing # 3*, *12 Poets and a Painter*.

RON LOEWINSOHN, born in the Philippines. Came to United States with family in 1945, settled in San Francisco. Postponed college for travel in the United States and Canada. Received 1963 Poets Foundation Award. Now attending San Francisco State College. Books: *Watermelons*, *The World of the Lie*, *Against the Silences to Come*.

CHARLES OLSON, "uneducated" at Wesleyan, Yale, and Harvard." Taught at Clark, Harvard, and Black Mountain Colleges. Recipient of two Guggenheim Fellowships and a grant from the Wenner-Gren Foundation. Books include *Call Me Ishmael*, *Y & X*, *Letter for Melville*, *Apollonius of Tyana*, *This*, *In Cold Hell in Thicket*, *Mayan Letters*, *Projective Verse*, *Maximus Poems*.

GARY SNYDER, born in San Francisco, graduated from Reed College, and attended the University of California, Berkeley, and Indiana University. Spent most of his childhood in the Pacific Northwest, and since then has lived mostly in Japan.

Taught the poetry workshop (1964–65) at the University of California. Books: *Riprap* and *Myths and Texts*.

JACK SPICER, "a traveling academic poet; known in song and story." Books: *After Lorca*, *Billy the Kid*, *Lament for the Makers*, *Heads of the Town Up to the Aether*, *The Holy Grail*, *Language* (to be published).

GEORGE STANLEY, attended Jesuit High School, University of San Francisco, University of Utah, University of California, Berkeley; U. S. Army. Has lived in San Francisco since 1957, except for a year in New York. Works as a clerk and writes poetry. Books: *The Love Root* and *Tete Rouge/Pony Express Riders*.

LEW WELCH graduated from Reed College, attended University of Chicago and "far too many other schools." Lives mostly in the mountains and performs his work at readings all over the country. Books: *Wobbly Rock* and *On Out* (unpublished).

JOHN WIENERS, graduated from Boston College, and studied at Black Mountain College under Robert Duncan and Charles Olson. Became associated with The Poets' Theatre in Cambridge; two one-act plays were produced by the New York Poets' Theatre and the Judson Poets' Theatre in New York. Founder and editor of *Measure*. Received The Poets' Foundation Award 1962. Currently Teaching Fellow at University of New York at Buffalo. Books: *The Hotel Wentley Poems* and *Pentacles*.

Advisory Committee

Thomas Parkinson, Professor of English, University of California, Berkeley.
Donald M. Allen, West Coast Editor, Grove Press. Robert Duncan, Poet. Richard Baker, Program Coordinator, University of California Extension, Berkeley.

<p>Fees</p> <p>SEMINARS \$25 for one seminar \$45 for two seminars</p> <p>READINGS \$12 for the series of ten readings \$1.50 for single readings*</p> <p>LECTURES \$9 for the series of seven lectures \$1.50 for individual lectures*</p> <p>*Tickets for individual lectures or readings are sold only at the door the evening of the presentation.</p> <p>LOCATION Seminars: University of California, Berkeley campus. Lectures and Readings: 101 California Hall, University of California, Berkeley campus</p> <p>For further information and enrollment forms please write to The Berkeley Poetry Conference, Letters and Science Extension, University of California, 2223 Fulton Street, Berkeley, California 94720.</p> <p>Note: refunds will not be granted for the seminars after the opening of the program, or after the second lecture or reading of the series.</p>	<p>SEMINARS</p> <p>Gary Snyder July 12-16, 1-3 p.m.</p> <p>Robert Duncan July 12-16, 3-5 p.m.</p> <p>LeRoi Jones July 19-23, 1-3 p.m.</p> <p>Charles Olson July 19-23, 3-5 p.m.</p>	<p>READINGS (8-9:30 p.m.)</p> <p>New Poets (no admission charge) Monday, July 12</p> <p>Gary Snyder Tuesday, July 13</p> <p>John Wieners Wednesday, July 14</p> <p>Jack Spicer Thursday, July 15</p> <p>Robert Duncan Friday, July 16</p> <p>Robin Blaser George Stanley Richard Duerden Saturday, July 17</p> <p>New Poets (no admission charge) Monday, July 19</p> <p>Robert Creeley Tuesday, July 20</p> <p>Allen Ginsberg Wednesday, July 21</p> <p>LeRoi Jones Thursday, July 22</p> <p>Charles Olson Friday, July 23</p> <p>Ron Loewinsohn Joanne Kyger Lew Welch Saturday, July 24</p>	<p>LECTURES (10:30 a.m.-12 noon)</p> <p>Robert Duncan Psyche-Myth and the Moment of Truth Tuesday, July 13</p> <p>Jack Spicer Poetry and Politics Wednesday, July 14</p> <p>Gary Snyder Poetry and the Primitive Friday, July 16</p> <p>Charles Olson The Causal Mythology Tuesday, July 20</p> <p>Robert Creeley A Sense of Measure Wednesday, July 21</p> <p>Allen Ginsberg What's Happening on Earth Thursday, July 22</p> <p>LeRoi Jones Poetry and Murder Friday, July 23</p>
---	--	---	--

"A Small Slice of Berkeley Poetry in the 60s" by Richard Krech, *Berkeley Daze*. D Press, 2008

At the much celebrated Berkeley Poetry Conference held at the University of California in July of 1965, I met more poets. On the first day of the Conference I met Richard Denner (then spelled Rychard) also from Berkeley and a day or so later met John Sinclair, guiding light of the Detroit Artists' Workshop Press. I took a 25-cent brown spiral-bound notebook with me to the readings and lectures by such luminaries as Robert Creeley, Ed Dorn, Allen Ginsberg, Denise Levertov, Charles Olson, John Wieners, Duncan, Snyder, and Spicer. In my note book I made notes to the effect that: "Poetry is like it is today because of LSD, the Beatles, racial integration and Red China is a world power - Gary Snyder"; and Charles Olson's projected verse is "belly verse." Quoting him as saying "The poem is in the style of the poet's body" and "the muse is very jealous" - Charles Olson. I also drew a picture of Robert Creeley and wrote poems starting in the back of the notebook. In addition to the daily lectures and nightly readings there were other unofficial gatherings and infamous parties. One of which has been immortalized in Richard Denner's *Xitro*.

July 12, 1985

- in return for a drawing -

Today is the first day
of the poetry conference.
Richard came upon the world,
stoned.
rambling across the campus.

Richard ripped his new black
trousers.
tore them,
slashed them,
muddied them by stumbling
and rumbling
across green wet lawns,
and branching trees,
and big earthquake faults.

Richard ran down telegraph avenue.
shouting,
kissing the clean street,
fucking the parking meters,
being colors.

Richard bought a cup of coffee
at the mid.
with a poem,
on the first day
of the poetry conference

rick truck

JACK SPICER BOOKS



BILLY
THE KID

BY

Jack Spicer

ILLUSTRATED BY JESS





October 1959 . an edition of seven hundred and
fifty copies of which some copies are not for
public sale . published by ENKIDU SURROGATE,
p.o. box 14, Stinson Beach, California .

BOOK



OF MAGAZINE VERSE

WHITE RABBIT PRESS

SAN FRANCISCO

Jack Spicer

POEMS

FOR THE NATION

FOR POETRY CHICAGO

FOR TISH

FOR RAMPARTS


FOR THE ST. LOUIS SPORTING NEWS

FOR THE VANCOUVER FESTIVAL

FOR DOWN BEAT

1966 1st


25-

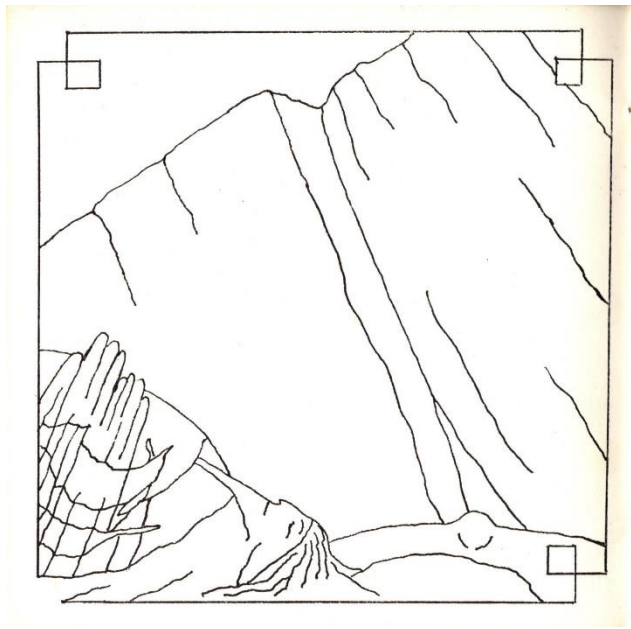


BOOK OF
MAGAZINE
VERSE

—
Jack Spicer

white rabbit press



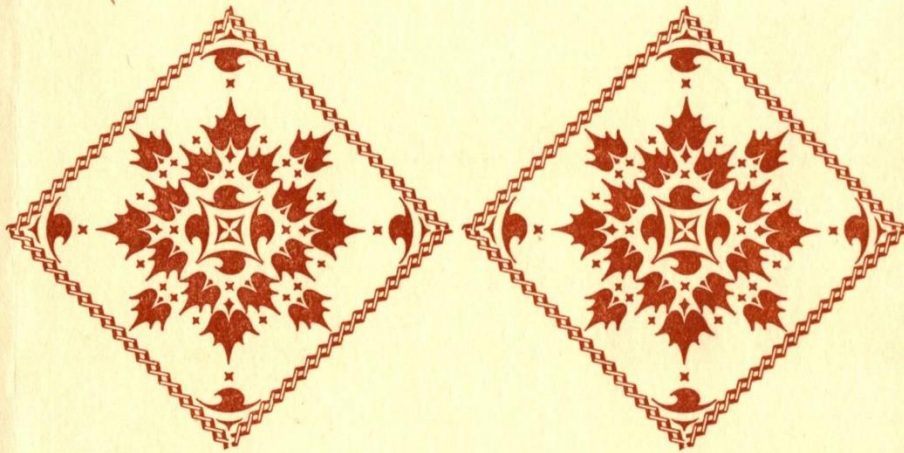


The Red Wheelbarrow

Jack Spicer

Ārif
Berkeley
1973

*An Ode
and
Arcadia*



*Jack Spicer
Robert Duncan*

Robert Duncan

An Ode and
Arcadia

Jack Spicer



Ark Press : Berkeley

1974

COLLECTED POEMS

1945 - 1946

JACK SPICER

COLLECTED POEMS

1945 1946

JACK SPIGER

Facsimile reprint
1981 by
Oyez : White Rabbit
with permission of The Bancroft Library
University of California, Berkeley

BERKELEY CALIFORNIA
1946

TO JOSEPHINE MILES

Within an ever-circular domain
Home of lost orbits and tangential stuff
She snakes her sentences obtuse enough
To arc the angled circuit and escape.

Jack Spicer
Christmas 1946