

**ANTHOLOGY SERIES: ORIGINS OF NOW**

**VOLUME ONE PROPOSAL:  
THE VILLAGE OTHERS  
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**a) WHAT'S THIS VOLUME ABOUT?**

**Cover Blurb**

As microcosm of free-floating ideology, the overlapping Villages of Manhattan during the 1950s through the early 1980s are unique in U.S. history. For decades this eclectic locus drew creative people with variegated political, economic, spiritual, sexual, ethical, amoral, innovative, ecclesiastic, deconstructive, nonconformist, malevolent, beneficent, peaceable or anarchistic stripes... What a spectrum of the senses.

Many of the 50 voices in this kaleidoscopic volume strode divergent paths, and usurped one another by accident or by choice. (Such is the program, literally.) Back then, public and private life blended in ways new or unusual because of trending technological advances. Eons collided with days and days splintered with minutes, and quintessential New York minutes were just seconds dispersed. Yet beneath the collectively gritty, evanescent patina of these people churned similar core passions for self-reflection: a verve to evolve, and love of mass expression.

Modification in Villages nationwide was a multi-tiered event and a novel happening; these people represent the millions who try to set off bombs with their art. Fallout and reconstruction of any bohemian life can be intuited and sketched with the help of these artists. This is their story. Listen as if a career in the arts rides on it – established or leaked, today's truths are often located only in the past.

## **b) WHO'S IN THIS VOLUME**

**James K Beach (annotator & editor)** A college term in Manhattan during the early 1990s somehow got James hired as personal editor to Carol Bergé in 2005; knowledge, chaos and enlightenment followed.

### **The fifty writers:**

**Vito Acconci** Renowned architect today, Vito embraced the 1960s with sundry attempts at art, his most peculiar being a stop-watch and step performance, his most notorious being a “Seedbed” in which he masturbated on the street under a blanket.

**Eleanor Antin** Living somewhere between minimalism and trending politics, Ellie and her visual art plausibly inspired Yoko Ono and other Fluxus artists of the period until she became internationally known in her own right as a stage performer and installationist.

**Fred Bannon** Lost teen Freddy wrote poetry while turning on, tuning in and dropping out as Timothy Leary suggested, until Carl Ginsburg offered a hand, to no avail.

**Carol Bergé** Carol invested early on in the East Village before edging into teaching and then into parlaying antiques; with her crisp writing and silver tongue she earned a quick rep amongst friends Nancy Ellison, Susan Sherman and Hannah Weiner.

**Paul Blackburn** A fan of the troubadours and a heavy drinker, iconic Paul made his presence at St Mark’s Church and other Village venues count with a tape-recorder and a perfect oratory style.

**Roberts Blossom** Long before his cameos in *Close Encounters*, *Great Gatsby*, *Escape from Alcatraz*, *The Last Temptation of Christ*, and *Home Alone*, the poet Bob’s claim to fame was coining the term multimedia.

**William S. Burroughs** Before he got clean from drugs and holed up with a gun at his famous Bunker in the Village, internationally-known Bill made his name common with intelligent yet dopey books and poems.

**Steve Cannon** Indie publisher Steve hit all the big parties, got into trouble with a woman outside his race, and poeticized with Umbra buddies LeRoi Jones and Ishmael Reed before settling into publishing fringe-writers and cartoonists.

**Kirby Congdon** Kirby’s gay biker lifestyle helped grow a fanbase as writer and editor, as well as hone his meticulous style of hand-stitching indie publications as he got published in countless little venues and some larger ones, including *The New York Times*.

**Philip Corner** Astride his passion for writing music, creative-type Philip mingled with the high-art Fluxus crowd while dabbling in poetry and psychedelic substance, before relocating overseas.

**Walter Cotton** Wily Walter threw the biggest art party in the Village with roommate Cannon, then changed his surname to pursue a dream; he was selected to read his poetry at the NYU memorial ceremony for MLK, Jr.

**Fielding Dawson** A spotty pub-crawler, misogynistic Fee discovered who really wrote Hubert Selby, Jr.’s acclaimed novel *Last Exit to Brooklyn*; he later taught writing to

prisoners, to students at Naropa, and was involved with highschoolers in Upward Bound.

**Allen DeLoach** Educator, social worker, editor and radio guru Allen hitchhiked to New York to become a writer, meeting cohorts Carol Bergé, Allen Ginsberg, Jerry Rothenberg and Louis Zukofsky; his anthology *The Eastside Scene* remains of historic and artistic significance, as does his work with Walter Lowenfels.

**Harold Dicker** A poet published in *The Nation*, *Yale Literary Review* and elsewhere, blatant Harold also wrote fiction and romanced the Poetry Society of America, and made friends with the likes of George Quasha? among others.

**Norman Dolph** After graduating from Yale, Norman arranged early disco at *The Dom*, professionally recorded *The Velvet Underground* for Columbia Records, and mapped soundscapes for art installations, Bob Newman's included.

**George Economou** George translated centuries-old texts while mingling with modern poets at Tenth Street, and marrying controversial playwright Rochelle Owens; with a professorship, he taught at several schools and became chair of an English department.

**Nancy Ellison** Debutante drop-out Nancy joined the Deux Megots poets, sampled exotic fare, traded paintings with Willem De Kooning and totally turned on Andy Warhol before becoming a photographic journalist centered on celebrity portraiture and the ballet.

**Serge Gavronsky** Although he avoided pot, academic translator Serge anyway liked to get naked; he and his wife got to hobnob with Allen Ginsberg and Peter Orlovsky, and Anais Nin and Norman Mailer while dabbling in the Village scene.

**Allen Ginsberg** With obscenity-laced poetry and a fixation on India, rebellious Allen fought establishment conformity in the Village as he was anyway getting established; once there, he became a professor in a three-piece suit until the world turned backward against his renegade idealism.

**Carl Ginsburg** Carl got his PhD in Chemistry but won his school's poetry contest before stopping by Allen Ginsberg's Cherry Valley farm with drug-addled Freddy Bannon; always a compassionate soul, Carl moved into Feldenkrais body work as an international practitioner and lecturer.

**John Harriman** Poet, publisher, anarchist-with-a-question-mark, and self-described phantom, John became most alive within the Village readings.

**Hannah Harris** A teen daughter of poet Marguerite, Hannah was a budding model and helper at her mom's crazy readings circles and television commercials before flying off to Laos and having to kick her heroin habit.

**Calvin Hernton** With Cannon, Cal helped push *Umbra* into legitimacy while befriending poet Ree Dragonette and her lover, jazz legend Eric Dolphy; he became a sociologist of some reknown for his academic studies.

**Allan Kaprow** Known for his 200-plus *Happenings*, ambitious assemblagist Allan moved into and out of the Village, staging Paul Blackburn, Jackson Mac Low and other anarchists of art before deciding to scale back into intimacy to stage his lesser-known *Activities*.

**Don Katzman** Or was it his identical brother **Allen**? As twins, these inimitable writers shook up established presses by putting out the sleazy *East Village Other*, which was a founding member of the *Underground Press Syndicate*.

**Richard Kostelanetz** Ivy-leaguer Richard posted up locally to write nonfiction books with the help of grants from the Pulitzer and Guggenheim Foundations, and got in tight with Ginsberg, Frank Zappa, and composer John Cage.

**Steve Kowit** Open-minded Steve's scheme to avoid the draft led to his enlisting, despite consults with conscientious objectors and advice from WS Merwin, the poet-laureate-to-be; later in life he too became a teacher of creative writing, as well as an advocate of human rights

**Naftali "Tuli" Kupferberg** Reformed teen anarchist Tuli grew up and influenced the Village with sketches, political essays, and poetry while performing with Ed Sanders in their influential folk-rock band The Fugs.

**Denise Levertov** With a high IQ and academic appeal, Denise frequented the gamut of New York poetry circles and openly shared her heady opinions until politics drew her away from the scene and into the big leagues of heady poetic analysis.

**Robert Lima** Starting a raucous at Café Cino was easy for Bob; he befriended photographer Ed Druck and quickly produced the first professional poetry anthology of Deux Megots writers with Levertov and the Katzman brothers before he became a professor, and distinguished member of PEN.

**Jackson Mac Low** Recognized immediately for his chance-method plays and poems, oddball Jackson learned way too much about George Maciunas' group Fluxus, and joined forces with musician John Cage, before he relaxed into infamy with nearly 100 anthologized pieces published.

**Judith Malina** Thespian Judith's marriage to actor Julian Beck strengthened their notorious Living Theatre, which provided a platform for rattling closed minds before and after the Feds shut them down; she continued with that theater for her entire life, receiving international recognition for her contributions to the arts.

**Clive Matson** Friendship with poet Herbert Huncke, plus marriage to a Kerista-dabbling artist, put Clive's literary and academic arcs sky high until he recoiled from that and nailed his professorship to teach creative writing.

**Taylor Mead** Infamous hipster Taylor nearly starved in the Village while his acting debut in cult-indie film *The Flower Thief*, before getting lauded as a hero of the underground with bit parts in many movies, including the recent *Coffee and Cigarettes* with Bill Murray, Tom Waits and Jack and Meg White of The White Stripes.

**Robert Bruce Newman** Eerie and handsome Robert opened a modern art gallery to mix poetry and visual efforts before the U.S. Department of the Interior flirted with his plan to illuminate the Liberty torch; he then changed occupations and got involved with the processes of natural childbirth.

**Matthew Paris** Elusive Matty began his education with Grateful Dead shows in the Park; after a NEA grant he describes as a worthless gift, his analytical side won out against the creative as he meandered through the publishing industry.

**Simon Perchik** Introspective Simon was a practicing attorney alongside getting published in the esteemed or loathed *New Yorker* and *Paris Review*; he retired from law to work on his writing full time.

**Pedro Pietri** An impoverished poet and activist, Pedro crossed paths with the group *Umbr*a, as well as Allen Ginsberg and Richard Kostelanetz, before gaining popularity with the masses at St. Marks, La Mama Etc., and the Nuyorican Poets Café.

**Margaret Randall** Ex-pat Meg published Latin and Village writers side-by-side in her bilingual poetry journal before returning with her children to the chaos she'd abandoned in Manhattan, and forging a life as a lesbian poet and teacher.

**Jerome Rothenberg** Jerry's early multimedia experiments in New York put him in contact with Blackburn and Mac Low; this, alongside the ghost of Dylan Thomas, merged with his output, which became internationally recognized.

**Barbara Rubin** Friendly with Allen Ginsberg, Steve Kowit, and Jonas Mekas, off-the-wall Barbara became a filmmaker and for a time fought against copyright law when she met Bob Dylan.

**Ed Sanders** Charismatic Ed stepped in for gambler Howard Ant as emcee of Deux Megots; he also vocalized with Kupferberg in The Fugs, and wrote riotous blurbs for Fuck You magazine until his nonfiction account of the Manson family got him redlined from going any further with his career.

**Carolee Schneemann** As avant-garde as Phil Corner, visual artist Carolee once crawled across the feet of a seated audience for shock-value; her appeal to Kaprow for money was never heard.

**Susan Sherman** Outed as gay by Ginsberg, stately Susan was snubbed by rival Denise Levertov; the two women reconciled at a poetry-for-peace rally after Susan got tagged by the Feds.

**Szabo** Teen whiz Szabo impressed Bergé and Tavel with his poetry before quietly vanishing, into either a disciplinary or mental institution, or possibly an academic one.

**Ronald Tavel** Golden-voiced Ron wound up writing screenplays at Warhol's Factory; scouted by Andy-and-entourage at a Village poetry reading, orating from a phonebook led to years in the biz while working his difficult novels onto the page.

**Diane Wakoski** Before getting known as a Deep Image poet, recent-grad Diane hitchhiked across the country with \$5 in her pocket and LaMonte Young on her arm to absorb the scene in New York.

**Hannah Weiner** By incorporating her job into performances Hannah was ingenious; gossiped about as much for her "acid-etched" code-poetry as for her recreational and social choices, she struggled to keep clothing design jobs while creating art.

**Robert Alfred Wilson** Intellectual Bob's bookstore enticed celebs: Gregory Corso, Diane Di Prima, Brion Gysin, Barbara Holland, LeRoi Jones/Amiri Baraka, John Wieners... and all the others.

**Louis Zukofsky** Born into the Village, aging Louis held the belief that one's work was all that needs be said of one's life; his book-length poem "A" encompassed decades of that sentiment.

### **c) SIX RELEVANT QUESTIONS**

#### **1. What distinguishes THE VILLAGE OTHERS (Volume One, of the ORIGINS OF NOW series) from the glut of books on 1950s-1980s Art History?**

Location, location, location... This anthology embodies voices and styles from then and now, hinting at where today's generation of art and artists were and still are headed. By bridging the rifts of socio-political change, the cultural clashes over race and sexuality or obscenity and drug use, and dealing with stress about destructive governments and warped legal systems, the artists in this book guide their peers through obstacles and setbacks and challenges and victories... These 50 people embody the struggles and triumphs that all creative types face in their careers. What intertwines them is time and place; to readers of this book, the specifics may be different but the journey is the same.

On paper, the progression of Beat Poets of the 1950s to the liberal Hippies of the 1960s and then to the chaos and overly weighted, drugged-out 1970s makes solid sense. And in many ways this progression is correct. Yet somewhere between Jack Kerouac and Timothy Leary and Malcolm X were the fearless people of New York's Villages, most of them largely unknown, a few of them praised by the intelligentsia or radical circles. Though the term "beatnik" possibly defines their stylish blend of written word and music and performance and art and film, these people were (and in some cases, still are) much more than a stereotype. As perpetually defiant artists they defined the changing times; each of them, in / or her own way, did contribute to what occurred cross-country in the late 1970s and beyond... The specifics of their communal impacts can be extrapolated and clearly seen in the worlds of art, music and poetry today.

Brimming with essays, letters, memoirs, poems and indescribable writings, this saintly-decadent Manhattan sampling turns up the volume on one section of history that's so far been too quiet to hear. (And what do all artists want? To be heard!) From the early open mic nights at coffeehouses and churches, to rehabbed gallery spaces and cold-water flats, to the neighborhood restaurants and bohemian bars, this book on the mystique of the Manhattan of last century is sure to educate, enlighten and entertain even the most erudite of readers.

The beauty of this book resides within the relative anonymity of its writers; the distinctive artists included embody archetypes which do reach far into the psyches of curious and serious artists.

## **2. How did THE VILLAGE OTHERS originate?**

Over a decade ago, as I came to know and work for Carol Bergé and Carl Ginsburg, their writings and life experiences began to rapidly expand my own awareness... In Santa Fe, New Mexico, Carol hired me as her (final) editor and we worked together on various books as she attempted to round out her oeuvre. She was house-bound, tethered to an oxygen tank, and feeble of body, yet her mind was strong and her appetite for the arts as voracious as ever. One of the projects we finalized was her account of what occurred in the East Village – a massive box of manuscripts that had taken twenty years to amass; several versions of her introduction and her friends' chapters had already been archived at universities; she had years ago decided to title the collection LIGHT YEARS.

As proofreader and coordinator on LIGHT YEARS (ed. Bergé, published by Ginsburg's AWAREing Press, 2010\*), my task was momentous and enriching. I found within its 625 pages ample conscious and subconscious connections working together to stir up new thought and direction for any creative writer. \*Co-published with Spuyten Duyvil, of Brooklyn, NY.

The hefty LIGHT YEARS was a dismal seller despite all the effort that Carol, Carl and myself and others put into its creation. A heavy-handed academic style and the inclusion of extraneous or repetitive information is its major flaw, and too often, the memoirs included in LIGHT YEARS amounted to a writer proselytizing his or her own work. Another reason for its failure to earn was AWAREing's pairing with a vanity press; note that all major reviewers in widely distributed critical venues dismissed it on sight.

Yet the concept kept intriguing me. As I corresponded or met with other LIGHT YEARS writers and their associates, their combined stoicism and enthusiasm for what they collectively accomplished was too impressive to ignore. Hence, my forging ahead with a new design to showcase them.

### **3. How valuable is THE VILLAGE OTHERS as a learning tool?**

ORIGINS OF NOW - THE VILLAGE OTHERS is the first compilation in an ongoing series that I believe will be of extreme value to artists and mavericks of every stripe, and of varying importance to educators and historians. What keeps me motivated as I compile and refine this anthology is knowing that other artists, like me, also fought the hard fight, just to live those coveted few shiny moments of perfect art – most every kind of artist will relate to and revel in that main thematic vein in this book.

Several of the 50 voices included in THE VILLAGE OTHERS are anthologized in college textbooks; people who study the writing craft may have already discovered a few of these writers' esoteric poems and essays. (The best known work of course is Ginsberg's obscenity-charged "Howl"). But it's clear that the combined energies of these 50 Manhattanites did contribute to the catalyst causing dramatic American artistic shifts in the decades that followed. And, as some artists concede, that rush of simply being part of something larger is often enough ("just enough," in the words of John Cage). Because of their generosity in giving their art, despite lacking a slew of fans or Big Biz supports, the 50 people included in this anthology are in their own way heroes and leaders -- especially when considering that their combined talents nearly reorganized The Machine and broke through The Wall to topple the literary establishment! Being "almost-famous" has its rewards, too, which is a basic truth to learn in any profession, especially within the arts.

The most basic intent of the ORIGINS OF NOW series of books is to promote creativity and renew interest in sociocultural history. It's a teaser, a compilation, a sampling... Any reader who likes the anthology will want to read more by and/or about the writers -- which readers from prospective publishers quickly do -- proof positive that this anthology works, in many directions.

THE VILLAGE OTHERS could benefit from a hearty intro from a famous Villager like Madonna, Bob Dylan or Richard Hell, or perhaps Villager-offspring, like Sean Lennon or Robert Downey Jr... Yeah, their words would cost a pretty penny, but on the flipside they would surely generate controversy while helping this book get attention.

#### **4. What titles compare to ORIGINS OF NOW - THE VILLAGE OTHERS, and what do they offer to readers?**

Countless films and television shows have garnered wealth and attention with excerpt-laden specials. From long-running sitcoms to slasher films to crucial cinematic moments to romantic interludes on celluloid, collections of excerpts have become part of our inquisitive culture.

Anthologies of printed excerpts often sell very well, too. Numerous examples of these books can be found online (such as a book for the French horn or violin, or scraps of early American literature). Two books containing many of THE VILLAGE OTHERS writers and their creative material appear below.

*LIGHT YEARS: AN ANTHOLOGY ON SOCIOCULTURAL HAPPENINGS (MULTIMEDIA IN THE EAST VILLAGE, 1960-1966)*: Published by AWAREing Press in tandem with Spuyten Duyvil, LIGHT YEARS was Bergé's largest project for two decades; her death in 2006 prevented her from seeing the final product but the publisher and I personally followed through on her vision.

You'll see, once you open LIGHT YEARS, how much work it is to plow through the subtle complexity and (un)intentional repetition; a full third of it is unnecessary and another third seems to be absent. At the time I was working with Carol, though, I was fascinated with the project. Even four years after her death at publication I was expecting the public to see her vision as genius. But in 2010, very few poets appreciated LIGHT YEARS, and academics and critics dismissed it for being too one-note and bloated. In the years since, I've heard much criticism, and I'm taking all of those critiques of LIGHT YEARS into account.

ORIGINS OF NOW - THE VILLAGE OTHERS "sheds new light" on LIGHT YEARS, with a modern approach. I've added new data; a more diverse set of writers; more emphasis on performance arts; a greater examination of race and sexuality; plus, my anthology offers immediately accessible writings on the war, as well as descriptions of (un)livable urban artist habitats. THE VILLAGE OTHERS also pulls away from any exclusivity surrounding Carol's clique; her book was a stab at High-Art, while my book is Middlebrow, to include High- and Low-art.

It is my intent with the whole ORIGINS OF NOW series to detail the craft of many arts without explicitly telling anyone how to; artists refuse to listen and go about gathering knowledge in their own way, and my series caters to that mindset. Much of the intense

monochromatic lens of LIGHT YEARS will be traded in THE VILLAGE OTHERS for a spectrum, or, if you'll forgive the expression, kaleidoscopic appeal.

THE EASTSIDE SCENE: A first anthology about this time and place was Allen DeLoach's THE EASTSIDE SCENE, published by University Press, State University at Buffalo, NY (1968). In it, DeLoach mentions over 100 participants in the "scene," and publishes 36 then-indispensable poets in his book, each with a handful of poems and a photo. (Carol Bergé claims credit for DeLoach's introduction, saying it was "curbed" with only a footnote dedicated to her...) Although the book is rare vintage, it captures the essence of the Village with its heady introduction and odd assortment of modern poems, some of which are reprinted in THE VILLAGE OTHERS.

### **5. As editor of ORIGINS OF NOW - THE VILLAGE OTHERS, what is my platform?**

As an artist, my pockets are deep but often empty... the stereotypical "starving artist" often lives ahead of his time, but is also just as commonly regarded as adding little value to society. And yet, for inexplicable reasons, millions of people and I continue to pursue "the dream" in various ways. My own poetry and prose is published online and in print, and I do, however recklessly or reverently, publish a free literary magazine online.

### **A Shortlist of my Credentials**

- \*listed writer at Poets & Writers (James K Beach)
- \*personally interacted with many of the contributors to this book
- \*owner of the rights to 90% of the material included in this book
- \*professional editing and journalism experience
- \*online literary magazine [[woodcoin.net](http://woodcoin.net)]

### **Professional Work Summary**

James Beach is a Copy Editor, Writer and Proofreader with 15 years of professional experience. As Managing Editor at AWAREing Press, he edited and promoted several books of fiction, poetry and nonfiction; James also improved SEO considerations there. As Designer & Publisher of two literary arts web sites [[carolberge.com](http://carolberge.com)] and [[woodcoin.net](http://woodcoin.net)], he employed social media, external links, Photoshop and Dreamweaver. As a Researcher at Finney Company he updated and edited occupation monographs designed for high school and college students. At the NM Environmental Law Center, he was Editor of marcom materials to lawyers, including digital and traditional newsletters. Proofing digital against hardcopy, corrections against digital, and performing QC for SEC quarterly filings was James' Proofreader job at Merrill Corp. As a Freelance Journalist he amassed 150+ bylines in 20 venues.

### **Higher Education**

Bachelor of Arts granted "with honors" in 2003 from the nontrad Metropolitan State University in St Paul, MN; accelerated undergrad marketing courses at Concordia University in St Paul, MN; undergrad literature and art courses at the highly competitive Coe College in Cedar Rapids, IA, with a term spent in Manhattan in 1992.

### **Author & Poet Bio**

James opted to overindulge in poetry and lit before discovering that bohemian professions are a bit more challenging and dangerous than they appear... But anyway. Taking risks is a risk, as anyone knows. Currently he's working various temp jobs in the USA, looking at graduate schools, and considering the significance of mating young.

### **Creative Writer**

Antique Children Journal, Blue Monday Review, Danse Macabre Online, Jivin' Ladybug Journal, Mad Hatters' Review, Paraphilia Magazine, Smokebox Commentary, Warhol Stars UK, Whistling Shade Journal, Wood Coin Magazine, and others.

### **6. Who has Endorsed & Granted Permissions for THE VILLAGE OTHERS, and what is left to do?**

As of today, **most of these 50 writers have accompanying photos** to use astride their written material. I do expect to get headshots or find a suitable image of the remaining few writers very soon.

### **The following writers have assured me free use of their written material:**

Vito Acconci (via email)  
Paul Blackburn (permissions via his widow, Joan)  
Roberts Blossom (material submitted by Mark Weiman of Regent Press)  
Steve Cannon (new material written and submitted at my request)  
Philip Corner (submitted material)  
Walter Cotton (material submitted by widow Marsha Schwam Cotton)  
Norman Dolph (permissions granted via Richie Unterberger)  
George Economou (granted permissions)  
Serge Gavronsky (permissions granted)  
Carl Ginsburg (copyright holder of LIGHT YEARS)  
Richard Kostelanetz (submitted material)  
Steve Kowitz (permissions via Mary, his widow)  
Tuli Kupferberg (material submitted by daughter Samara)  
Robert Lima (submitted material)  
Clive Matson (submitted materials)  
Taylor Mead (permissions via Priscilla, his niece)  
Robert Bruce Newman (submitted material)  
Matthew Paris (personal emails to me)  
Simon Perchik (submitted material)  
Margaret Randall (submitted material)  
Barbara Rubin (material and permissions via Jonas Mekas & Erin Matson)  
Carolee Schneemann (via email)  
Susan Sherman (submitted material)

### **Additionally, Carl Ginsberg of AWAREing Press has allowed me the right to excerpt and reprint excerpts from LIGHT YEARS by these authors:**

Eleanor Antin

Carol Bergé  
Kirby Congdon  
Fielding Dawson  
Nancy Ellison  
Hannah Harris  
Calvin Hernton  
Allen Katzman  
Jackson Mac Low  
Judith Malina  
Jerome Rothenberg  
Ronald Tavel  
Diane Wakoski  
Hannah Weiner  
Robert A. Wilson

**These writers “disappeared” and have no searchable copyright holders:**

Fred Bannon (material from Theo Magazine circa 1964)  
Szabo (material from Theo Magazine circa 1964)

**Finally, these “known names” require an inexpensive reprint fee:**

William S. Burroughs (via Grove Atlantic)  
Allen DeLoach  
Harold Dicker  
Allen Ginsberg (via Grove Atlantic)  
Allan Kaprow (via Getty)  
Denise Levertov (via New Directions Press)  
Pedro Pietri (via widow Margarita Deida Pietri)  
Louis Zukofsky