

**The Conference that Never Was: The  
“Landmark 1963 Vancouver Poetry  
Conference”**

**by Frank Davey**

Then that  
Summer there is the great Vancouver Poetry  
Festival, Allen comes back from India, Olson  
From Gloucester, beloved Robert Duncan  
From Stinson Beach. Denise reads “Hypocrite  
Women” to the Burnaby ladies and Gary Snyder,  
Philip Whalen, and Margaret Avison are there  
Too along with a veritable host of the young.  
(Robert Creeley, “Yesterdays,” *Collected Poems* 596)

Olson accepted a 1963 summer school job at the  
University of British Columbia where Warren Tallman  
and Robert Creeley had been preparing the way for not  
only Olson but also Philip Whalen, Robert Duncan, Allen  
Ginsberg, Denise Levertov, and a host of student poets.  
(Ralph Maud. *Charles Olson: Selected Letters* 295)

When scholars use the phrase “1963 Vancouver Poetry Conference” they sometimes append a few apologetic words, like Ammiel Alcalay in 2009 adding in parentheses “actually a three-week writing course offered by the University of British Columbia and organized by UBC Professor Warren Tallman and Robert Creeley,” or Aaron Vidaver in 1999 beginning his preface to a special “Vancouver 1963” issue of the *Minutes of the Charles Olson Society*, “What is now known as the Vancouver Poetry Conference was a conglomeration of formal university-sponsored activities (12 panel discussions, three sets of workshops, and 9 public readings) and informal private readings, talks, and festive gatherings, over 24 days.” Then they

continue to use the phrase as if it were unproblematic, sometimes—as Alcalay does in the recently published City University of New York chapbook he has titled *The 1963 Vancouver Poetry Conference*—adding the adjective “landmark.” Some simply use the phrase without apology.<sup>1</sup> In 2009, the organizers of a Simon Fraser University commemoration of the 1963 event (“The Line Has Shattered: Revisiting Vancouver’s Landmark 1963 Poetry Conference”<sup>2</sup>) borrowed much of Alcalay’s apology – without apology or acknowledgement.<sup>3</sup>

The “conference” phrase did not come as easily to the 1963 event’s organizers. In Warren Tallman’s personal reel-to-reel audio-tape collection, which before his death in 1994 he entrusted to his former student Jodey Castricano, one box is clearly labeled “Berkeley Poetry Conference,” referring to an actual conference which took place at the University of California at Berkeley in 1965; a second box is just as clearly labelled “Summer 1963.” It holds the recordings made by Fred Wah, who was employed by Tallman to help administer the event and tape its readings and lectures; from this taping most archival recordings and transcriptions of a legendary, if not landmark, “1963 Vancouver Poetry Conference,” including Alcalay’s chapbook and the Philadelphia-based Slough Foundation’s digital copies, have been taken. On the back page of the February 1963 issue of the Vancouver poetry newsletter *Tish*, and reprinted on page 396 of the collected *Tish 1-19* of 1975, is Robert Creeley’s first public description of the “Summer 1963” events, a description which is definitely not a call for papers. “Poetry Offerings” is an invitation to undergraduate and graduate students to enroll in a summer course, an invitation which insists that “enrollment is necessary.” I typed the Gestetner stencil for that February 1963 page myself from copy given to me by Creeley and Tallman.

Tallman never did publically call the events a conference, although his 1962-63 letters to Creeley, published in the April 1999 issue of *Minutes of the Charles Olson Society*, reveal that the word “conference” had indeed been in use by both of them, as well as by UBC’s senior creative writer Earle Birney and other UBC administrators and faculty from whom they were seeking funds and approvals. However, all may have had different understandings of what the word meant. For Birney it seems to have meant mainly a high-profile public event. In the first letter of the series, April 8, 1962, Tallman wrote to Creeley that a meeting “over the writing conference” would occur “in a week or so” and that Birney “wants such a conference to put the UBC writing program on the map.” The letter indicates that Creeley was already aware of a conference plan (probably as part of the discussions of his being hired by UBC for the coming fall) and that Bir-

ney could have been the plan's instigator. Tallman however signaled here how uncomfortable he was with the conference concept, telling Creeley "I usually disbelieve in such affairs if only because of all the phoniness" and "in my conception it had best, if it is going to be a conference, be big and wild" (3). A conference is not Tallman's idea, but he has ideas about what might be done in the guise of one.

Later in the letter when he began detailing those ideas, he used the word in quite a different way—to denote a small seminar, attended by no more than five students. Students would enrol in senior-credit writing courses in four genres, he suggested—poetry, fiction, drama and criticism. Twelve high-profile practitioners would be hired, three in each genre, and would include Charles Olson, Edward Albee, Louis Zukofsky, Jack Kerouac, Robert Lowell, Saul Bellow, Alfred Kazin, John Hawkes and Irving Layton whom Birney had been insisting upon. Tallman listed them in three columns—"Ours," who included Olson, Zukofsky, and Albee, "Academic," who included Lowell, Bellow, and Kazin, and "Whomsoever," who were Layton and Kerouac (4). Each practitioner would give three Monday-Wednesday-Friday lectures and for another two weeks "shift...into a series of conferences with his 15 students that will go Mon Wed Fri of the second week and Mon Wed Fri of his third week. Each conference will be with 5 students which means that his 15 students will each have two of these conferences." Tuesdays and Thursdays would be open days but with the writers seemingly required to be available—"the students could manage on a catch as catch can basis to corner and contact the poet who happened to catch their fancy" (3-4). A "conference" in this usage was evidently a very small seminar. In addition, Tallman wrote, each of the twelve writers would give an evening lecture open to the general public. Clearly there was the outline of a major literary occurrence here, but at this point it was not specifically about poetry and not—as Alcalay and Vidaver point out—something we would understand today as a "conference." Tallman began his concluding paragraph of this four-page letter by telling Creeley that if he concurred with what he had outlined he would "go at conning Elliott [Gose], Tony [Friedson] and Jake [Zilber – the professors whose approval would be necessary]" and proceed to a "meeting in which all of us con Earle into it," and then "to con the EXTENSION DEPARTMENT, who run the summer show" (5-6).

Evidently a lot of gamemanship was about to happen. Lowell and Bellow were being proposed in order to make Olson and Zukofsky more palatable to professors Gose, Friedson, Zilber, and Birney, whom professor Tallman unfavourably perceived as "academic." Layton was being pro-

posed to please Birney, and Kerouac to impress the Extension Department and prospective students. “I don’t care if Kerouac just wants to sit still in a corner,” Tallman wrote, “students would say WOW. And come on.” The word “conference” here can easily be read as part of the proposed “con”—possibly the long-form of that word. Tallman’s final words to Creeley here were that “it would be a big open house with everybody available to everybody and all of it swinging. Month of July, 1963. OK?” Tallman’s declared aversion to using such a word as “conference,” and his preference for words such as “wild,” “swinging” and “open house,” can be seen as parts of his even stronger dislike of things “academic.” His metaphors, with their connotations of sexual openness—“swinging,” “everybody available to everybody”—suggest that he hopes in fact for impropriety, misrule, disregard for structure, a sort of intellectual swapping party, that he’d like not only to avoid the academic but also to give a mischievous finger to the usual legitimating decorums of a university.

A month and a half later, on May 21, 1962, Tallman wrote for a second time about the summer event to Creeley. Much had happened. He had discovered that there was insufficient money for a multi-genre set of courses, but possibly enough for “a kind of poetry conference, with...about 6 or 7 poets.” This would be his last use of the c-word—with the events themselves still more than a year away from happening. He again preferred a word that was non-academic and more carnivalesque. These events would be, he continued, “a jamboree with three poets here for three weeks and three more here for a week each...” (6). The on-line *OED*’s current primary definition for *jamboree* is “a noisy revel; a carousal or spree,” and that of the on-line Webster “a noisy or unrestrained carousal or frolic; a spree.”

In addition, English Department head Roy Daniells had in that past month fortuitously blocked Birney’s attempt to obtain a full-time appointment for Layton, and caused an enraged Birney to begin plotting his exit from UBC. Birney arranged to go on leave for the year beginning June 1 1962, and would do very little to help or hinder Tallman’s proposed event.<sup>4</sup> On May 30 1962, Tallman wrote Creeley with news that the summer plans were now very likely to go ahead—“the boat is AFLOAT” he wrote (7). It was a long letter with a lot of suggestions of how the course offerings might be supplemented, but nowhere in it did he use the word “conference.” Nor did he over the next year in four more letters to Creeley: a June 8 1962 one which contains a draft of the formal university approval letter in which will confirm its support, not for a conference, but for certain “summer offerings” (10), a June 17 1962 one mainly about ensuring

Charles Olson's presence, a July 3 1963 one about limiting the event's for-credit students to 40, and a July 11 1963 one about housing arrangements for the presiding poets.<sup>5</sup> That con-word so far had been only a rhetorical ploy in a serious academic administrative game. Moreover, the word does not seem to have reached department head Daniells. His biographer, Sandra Djwa, writes that "When Tallman proposed the idea of a poetry summer school, Daniells was supportive." "Tallman began planning in the spring of 1962, although the summer school was not held until a year later" (331). When a few page later, however, she writes "The UBC Summer Poetry Conference, supported by Daniells, was held between 24 July and 16 August 1963" (338) she appears to be imagining a quasi-official name much like various American writers had done when they had begun writing of a legendary—or mythological—"Vancouver Poetry Conference." Both are names that Daniells may never have heard.

When Levertov was invited to the event, probably in the summer of 1962, it seems to have been represented to her as a festival. "Am looking forward to the Vancouver festival if it comes off," she wrote to Robert Duncan on October 10, 1962 (Bertolf ed. 373). In their subsequent exchanges of letters she and Duncan mentioned the coming summer several times, referring to it each time only as "Vancouver." The one exception, on 24 July 1963, occurred when she told Duncan about "a young woman called Linda Wagner who wrote a thesis on WCW...and who now has a contract to write something about me for some series published by Twayne; & she's enrolled for the whole course at Vancouver" (421). In contrast, two years later when the Berkeley summer event was being planned, Duncan announced it to Levertov immediately as a conference: "UC Extension has a Berkeley Poetry Conference launcht for this summer" (493).<sup>6</sup> Ginsberg too seems to have been unaware that he was being invited to a conference when he was contacted in March 1963 by Creeley. He and his lover Peter Orlovsky were living in Varanasi at the time. Orlovsky reported to his family in a 23 March letter, "Allen got a job teaching for three weeks in Vancouver, Canada—the university will pay his round the world air trip to \$1500."<sup>7</sup>

• • •

Looking today at the summer 1963 undergraduate course's enrolment list, one can be impressed by how many students were from the US and how many of these went on to play significant roles in US poetry. Edward Van Aelstyn, from Eugene, Oregon, within two years was editing the Univer-

sity of Oregon's *Northwest Review* during its most celebrated, politically controversial and publically contested issues. After his dismissal he defiantly founded the almost as celebrated *Coyote's Journal* and small press Coyote Books. George Palmer became the widely published Language Poet Michael Palmer; in 2006 Palmer was recipient of the \$100,000 Wallace Stevens Award from the Academy of American Poets. Clark Coolidge, also often associated with Language Poetry, has published more than 34 books. British-born David Bromige, who had been studying at Berkeley (after having completed a BA at UBC in 1962), and who became a US resident shortly after the 1963 summer, published 30 books, including 11 with San Francisco's influential Black Sparrow Press. Linda Wagner went on to write the Twayne book on Levertov and, as Linda Wagner-Martin, books on Williams, Faulkner, Frost, Hemingway, Plath, Barbara Kingsolver, Ellen Glasgow, women's biography, and to co-edit with Cathy Davidson *The Oxford Book of Women's Writing in the United States*; in 2011 she was awarded the Hubbell medal for lifetime achievement by the American Literature Section of the MLA. Larry Goodell, John Keys and Drum Hadley flourished in the 1960s as poets in the little magazines that were also publishing Creeley and Snyder; Hadley continued writing and publishing until his death in 2015, and as of 2017 Goodell was still publishing. The UBC summer had evidently begun—or been at the beginning of—a number of remarkable US careers.

But how has this event that they were all at, along with numerous Canadian writers who would go on to equally or less large careers—George Bowering, Judith Copithorne, Gladys Hindmarch, Robert Hogg, Lionel Kearns, Daphne Marlatt, Jamie Reid, and Fred Wah among them—become widely known as “The Vancouver Poetry Conference”? In his essays and conference papers Tallman wrote several times about the 1963 summer, but never once used the “conference” word. In his autumn 1963 essay “Poets in Vancouver” (first made public by Adam Vidaver on his website in 2009) he referred to it as a “festival,” and in a 1965 review essay on my *City of the Gulls and Sea*, “Poet in Progress,” as a “seminar” (26). Ten years after the summer during an actual conference in Buffalo, New York, he called it “a month-long poetry klatsch” (“Wonder-Merchants” 65). He used “klatsch” again when referring to it in another paper in 1985, “A Brief Retro-Introduction to *Tish*,” as “a month long Götterdämmerung poetry klatsch” (117). Here “Götterdämmerung”—the twilight of the gods to Wagner, the apocalypse to Christians, the end of the world in Norse, and a carnivalesque debacle in colloquial English—was a curious addition to Tallman's increasingly lively series of descriptors. Was he thinking that the



summer had perhaps been the twilight of Olson, Duncan, and Creeley—a first and last hurrah for at least the first two? Probably not. But it was the end, definitely, of the first editorial period of *Tish*, something which Tallman indeed points out in this passage when he enumerates all the life-changes that had occurred to various Canadian participants. “All of which would seem to spell out *an end* to the to the *Tish* affair. But didn’t,” he writes. What Tallman goes on to argue, however, is not that the Götterdämmerung klatch, or its emanations, continued, or that issues of *Tish* surprisingly continued to be published, but that the “original” *Tish* continued, in the form of decades of various publishing ventures that “stand...as evidence of some active secret of the imagination that the original *Tish* let loose in the world” (117). Tallman here strikingly diminishes the importance of his “Summer 1963” as an initiating force, and elevates the importance of “Original *Tish*” (205)—something quite different from what occurs in the historiography of “Summer 1963” in the US. To Tallman the event had apparently been a Bacchanalian conclusion to the first stage of a continuing Canadian phenomenon; to many of the US participants it will have been a “landmark” beginning to various things American.<sup>8</sup>

• • •

The young New York poet Carol Bergé, however, writing the only substantial contemporary critique of the event, *The Vancouver Report*, published in New York in 1964 by Ed Sanders’ Fuck You Press, consistently called it simply a “seminar,” and described it not as something new and potentially “landmark” but as a continuation of Black Mountain theorizing with which she was already familiar. Although she had numerous criticisms of the event and its people—especially of Fred and Pauline Wah, whom she uncharitably perceived as being careerists aggressively eager to make useful professional contacts<sup>9</sup>—she had no criticism of any uncertainty in what it was called, writing as if utterly confident that it had indeed been a *seminar*; one made up of three “formal” elements (7)—morning sessions, afternoon sessions, and evening readings. She summarized the event as “A group of people who write poetry have gotten together, the more accomplished to try to teach the less or beginning” (15). She wrote about Ginsberg, Creeley, Duncan, Olson, Levertov and Avison as “them,” as “The Biggies”; she wrote about herself and the other enrolees as “us.” She expected “us” to receive information from “them,” and was disappointed when “us” did not. “There’s precious little being delineated before us of specific attitudes, philosophies, use of common semantics, way of seeing,

being, and then writing: as communication.” (4). “In the afternoon sessions, with individual poets, none of the students has had a really bad poem called just that” (5). She repeatedly characterized the hired poets as the ones who should be active and responsible, and the students as passive, dependent—as being let down by those who had been entrusted with their instruction. She lamented that “the Vancouver Seminar was not, in that sense, *seminal*. I don’t think anything bright or sharp or new came through, as it might have if the poets had another stance there, or if there had been dissonant voices brought there to provide stimulation or contrast” (16). Note her capitalization here of “Seminar.”

• • •

I think one possible reason for the American renaming of Tallman’s “jam-boree,” Creeley’s “Course Offerings” and Bergé’s “The Vancouver Seminar” as a “conference” is that most of the participants had never been at an actual conference, including almost certainly Tallman and Creeley, both of whom, as Tallman’s letters indicated, mistrusted the “academic.” In 1963 there were very few literature conferences anywhere in Canada, and in the US exponentially fewer than there are now. Most Canadian universities were only beginning to establish graduate programs. The Canada Council was only six years old, and the Social Sciences and Humanities Research Council was yet to be spun off from it. As Tallman had discovered, there was little funding for extracurricular academic events. There was also no pressure on students or faculty to present conference papers, and thus none of today’s career motivations for holding conferences; one could get a university teaching job in the 1960s with as little as an MA and no refereed publications, as several of my 1963 UBC classmates did. In the absence of any official single-word descriptor for what was happening that summer, “conference” may have become for some an acceptable shorthand usage, much as “seminar” may have been for Bergé. It was used with a lower-case ‘c’ by *Tish* editor David Dawson, who was an enrolled student, in two autumn 1963 editorials, and used again in 1975 by enrolled students George Bowering and Daphne Marlatt when publishing their classroom notes in Ralph Maud’s *Olson* magazine, but in none of these instances as part of that impressive phrase “Vancouver Poetry Conference.” It was notably not employed at all in that issue by fellow students Clark Coolidge and Pauline Butling who marked instead the event’s classroom context. The word was also scribbled on some of the reel-to-reel copies of Tallman and Wah’s tape recordings of the event that had begun circulating in Van-



cover in 1964, including the ones that I copied<sup>10</sup>—but again only the single word, and without a capital ‘C’. A separate recording of Robert Duncan’s evening lecture was also made available for sale by the University of British Columbia Extension Department, and listed by it as from the “University of British Columbia Poetry Conference, August 5, 1963.” I included this recording in the bibliography of my 1968 doctoral dissertation (307). The Extension Department had co-presented the non-credit evening events, and been a target of Tallman’s original “con”; it may quite possibly have repeated the impressive word in its advertisements. None of the department’s correspondence with Tallman or its other records concerning the summer seem to have been archived.

A second possible reason for the renaming, especially in the US, may be the retrospective model provided by the 1965 Berkeley Poetry Conference, in which most of the US poets who were at Vancouver took part. The oppressively strict organization at Berkeley which saw “conference participants scurrying down corridors exchanging nods and quick words, but finding little time for real conversation” (Faas 304), along with Olson’s controversial five-hour reading, evoked some wistful comparisons to the nameless Vancouver event. Biographer Tom Clark records that Olson, once back in his home in Gloucester, Massachusetts, was soon sardonically referring to his nightly get-togethers of drinking and talking with visiting poets as the “Gloucester Poetry Conference” (331).<sup>11</sup> But historians—such as Libby Rifkin in her book *Career Moves: Olson, Creeley, Zukofsky, Berrigan and the American Avant-Garde* (2000)—could mistake such references as implying some structural resemblance between the two events. Rifkin writes that at Berkeley “‘anti-Establishment’ poets gathered to top their experience at a similar conference that had taken place in Vancouver two years before” (13). “Similar” indeed—Tallman would have been either amused or insulted.<sup>12</sup>

A third reason may be that historiography for the event fell to less to the Tallman, Olson, and Duncan generation than it did to a younger, much more academic, and even more self-consciously American one, in which young careers needed credentials—and became part of the struggles for recognition among large groups of predominantly male US poets, as Bergé’s New York-centric, often critical, and subliminally feminist report strongly hints.<sup>13</sup> Olson, his life becoming increasingly chaotic, would be dead within seven years, and Duncan—“disgusted by his difficulties with publishers and by what he perceived as the careerist strategies of many poets” (Michael Palmer)—would begin in 1968 a 15-year self-imposed leave from major publication. Their generation of radical American poetry

had sustained at best a tenuous relationship to the US academy to this time,<sup>14</sup> a tenuousness which contributed in both Olson and Creeley's cases to periods of extreme self-doubt, and alcohol and drug difficulties; the next generation, including Coolidge, Palmer, Bromige and their Language Poetry colleagues, would have a very close relationship to the academy that Tallman had derided, with the phrase "1963 Vancouver Poetry Conference" often featured in their author notes and profiles, with no irony intended. Their mentions of the event have usually characterized it as foundational, as in the current *Wikipedia* entry for Michael Palmer, "First, he attended the now famous Vancouver Poetry Conference in 1963," and as also in Michael Davidson's 1981 characterizing of the "series of tapes made by Fred Wah during the Vancouver Poetry Conference" as "among the most crucial 'texts' for contemporary poetics" (112). Such allusions have been part of what Ron Silliman, in Charles Bernstein's 1993 collection *The Politics of Poetic Form*, described and endorsed as the Language writers' "institutional strategy"—the construction of a web of publishing sites, mutual reviewing, cross-citations and historical references—for avoiding becoming "disappeared" (157-63). That web came to include Silliman's widely read "Silliman's Blog" and the Slough Foundation website which hosts the 1963 Vancouver tapes.

Creeley too was relatively young in 1963, only 36, and only three years past receiving his New Mexico MA. For him the event appears also to have been formational. It led very quickly to his long academic years at Buffalo, 1964-2003, where he became the Samuel P. Capen Professor of poetry and humanities, and where he gave the event one of the first versions of its new 'institutional' title, "Vancouver Conference, July 1963"—in his 1967 introduction to *Audit* magazine's publication of his transcribed 1963 address "Contexts of Poetry" (Vol 5, No 3, 1968). *Audit* was co-edited by SUNY Buffalo doctoral students Albert Glover and George Butterick, who transcribed the address; both would found long academic careers on being Charles Olson scholars. In 1973, "Contexts of Poetry" occasioned for Creeley a second version of the phrase when he used the essay as the title text of his collected interviews and described it in the book's preface as "the talking I did at the Vancouver Poetry Conference" (v-vi)—quite possibly the first appearance in print of the soon-to-be quasi-official name. In 1980 Butterick would further disseminate Creeley's historical revision, using the phrases "Vancouver Poetry Conference" and "Vancouver Conference" more than twenty times in his *A Guide to the Maximus Poems of Charles Olson*, published by the University of California Press.

Creeley seems also to have been responsible for the self-celebratory rhetoric which eventually attached “landmark” to the name. His unauthorized biographer Ekbert Faas notes how in the mid-1960s Creeley began attaching mythologizing adjectives of praise to his friends and their accomplishments in “formulaic patterns largely reflecting the critic’s idealized self-image” (315). Creeley in his 1993 essay “Holy Forest” described Blaser’s writing as “inexorably human,” while describing various other poets as “deeply generous,” “very warm,” or as displaying “deep gentleness.” Faas points out how Creeley described Blaser as coming from “legendary Berkeley” and as being along with Duncan and Spicer “one of an almost mythic band,” and how he wrote that the three had emerged together in Donald Allen’s “momentous anthology” (315-16). Although Faas published his Creeley biography in 2001, because of his difficulty in accessing post-1968 material he did not examine Creeley’s life after this late-1960s period of consolidation and self-congratulation in which “The Vancouver Poetry Conference” name was invented. It is a slightly different, and more academically secure, Robert Creeley, it seems to me, who thirty years later calls the event, rather more accurately, “the 1963 Vancouver Poetry Festival” in his tribute to Levertov on her death in 1997, and “the great Vancouver Poetry Festival” in the passage from the 2003 poem with which I began this essay. Both texts were published by the very well established Poetry Society of America.<sup>15</sup> As that publishing venue indicates, neither Creeley nor the radical US poetries of the 1960s and 70s were at this time in much need of self-legitimation.

A fourth possible contributor to the spread of the new name is the politicization of literary studies in the US following the now historic *New York Review of Books* letter co-signed in 1968 by Noam Chomsky, Richard Ohmann and others, urging that the MLA “be more responsive to the demands of a society—and a university—in desperate need of radical change” (Dec 30, 1968). The letter began a process in which Olson studies, Creeley studies, and the Language Poets all competed with other new fields, including feminist studies, Hispanic and Black studies, to be contributors. For those involved, the academic literary conference became as familiar as the coffee house had been to poets two decades before. A klatsch or jamboree or an open house in Vancouver was not going to lend legitimacy to anyone, but a “landmark” “Vancouver Poetry Conference” followed in two years by a “landmark 1965 Berkeley Poetry Conference”—both landmarks are declared on the same page by Alcalay (30)—quite possibly could, particularly when many of the same poets had attended each. The only rival in the US to calling the event a “conference”

has been that word “festival,” the word Creeley eventually settled on, and which Bromige often used, which the Pennsylvania website PennSound still employs, and which Ginsberg in a late 1996 interview used interchangeably with “conference.”<sup>16</sup> Approximately a third of current US scholarly references to the event are to a “festival.”<sup>17</sup>

• • •

In his notes to Tallman’s 1963 “Poets in Vancouver” essay, Vidaver comments that “[w]hile the conference was ignored in Canada (east of the Great Divide) the US reception has been very different.” He need not have inserted his parenthetical “east of the Great Divide.” The numerous British Columbia poets who were at the event have also rarely mentioned it by any name or alluded to it as part of their literary identity. Two of them who were enrolled in the course—Bowering and Kearns—had books published within two years of that summer, and poems included in the high-profile Canadian anthology of new poetry, *Poetry 64*, edited by John Robert Colombo and Jacques Godbout. In none of the accompanying author biographies did they mention the Vancouver 1963 occurrences. A further six—David Cull, David Dawson, Robert Hogg, Daphne Marlatt, James Reid, and Fred Wah—were included in the 1966 Contact Press anthology *New Wave Canada*, and in none of their biographies did they mention a Vancouver summer 1963 event. This absence of reference to a 1963 “conference” or “festival” continued through Marlatt’s and Bowering’s subsequent books.<sup>18</sup> At the 1985 *Tish* reunion discussion, “A Tishstory,” it was only Roy Miki—who was not in Vancouver in 1963—who spoke of a “Vancouver Poetry Conference.” He appears to have picked up the phrase a few years before from Fred Wah when examining Wah’s tapes of the 1963 classes and readings during a visit to “Wah’s house in the Kootenays” (Barbour 89), and Wah would have encountered it in Buffalo where he was in 1968 when Creeley first published “Contexts of Poetry” in *Audit* 5:3, transcribed from the tapes that Wah had made for Tallman. That contribution by Miki to the “Tishstory” discussion provided the only occurrence of a “Vancouver poetry conference” in Douglas Barbour’s 1991 collection, *Beyond TISH* (89); interestingly Barbour does not grant the phrase capitalization. Far to the east in 1999, Margaret Avison, seemingly responding to a written inquiry by Vidaver about her “impressions of the Conference,” used the word, but most likely out of politeness—in the opening sentence of her letter she called the event only “the 1963 lectures and readings at UBC.”

The diffidence of the young British Columbians may have been due in part to what Tallman had noted in 1985: that many of them already had a mythological origin—in the *Tish* newsletter, of whom no fewer than ten of the 1963 course's registered students were past, present, or future editors. For most of them the summer 1963 workshops and lectures were not a beginning; their writing lives had already begun. Unlike most of the US participants they had already met Duncan and Creeley and heard readings and lectures by them. Moreover, although politically engaged—Dan McLeod became founder of the activist *Georgia Straight* newspaper and Jamie Reid a Maoist organizer—they were not, again unlike many of their US counterparts, involved in the literary politics of being the successors of a still-to-be legitimized earlier generation of poets, one on which their own successes might rest. Nor was there a large evangelical Christian right in Canada to trigger the culture wars whose opening salvos closed Van Aelstyn's *Northwest Review* in 1965, and to make a succession of liberal-left arts conferences socially significant. The one exception here is Wah, who witnessed during his four years in Buffalo the Olson-canonization project which Butterick and Glover were attempting, and Creeley's routine mythologizing of his fellow 'new American poets.' Wah will use a variation of Creeley's 1973 phrase "Vancouver Poetry Conference" in 2002 when he contributes the summer 1963 tape recordings to the Slought Foundation website, appending a note that begins "The July-August 1963 Poetry Conference in Vancouver..." He had already used a similar phrase in 1994 in his memoir for Tallman, published in *Canadian Literature*, where he had unthinkingly remembered him for "the 1963 poetry conference"—despite having several times been witness to Tallman's imaginative avoidance of that c-word. For that avoidance Tallman should probably have been not only remembered but celebrated. In recent years, Wah has adopted Alcalay's strategy of qualifying the phrase in his initial use of it, introducing it in both 2009 when describing the 1963 events for the B.C. Writers Federation, and in 2013 when speaking at the University of BC, as "[t]he so-called 'Vancouver Poetry Conference'"—before continuing to so-call it.<sup>19</sup>

But Wah is a special case. He was alone among the first *Tish* editors in having in 1963 very little background in literary studies; he was a music major during his UBC years. For him the summer event was in many respects indeed the beginning of his literary formation. In a sense he also stayed within the event for the next few years, spending 1963-64 in Albuquerque with Creeley, and 1964-68 in Buffalo with Creeley and Olson where other enrollees of the summer event were also studying. He would

have reason to view that summer similarly to the American students for whom it was also a significant beginning. One cannot say this of Marlatt. Her 1960s years in Indiana and Wisconsin were quite different in that her choice to be in those places, accompanying her husband during his graduate work, had no particular connection to the poetics explored during the Vancouver summer.<sup>20</sup> Wah's partner, Pauline Butling, appears to have resisted the "conference" word until 2004 and her co-written book *Writing in Our Time* (see footnote 1). In 2002 in her article "'Who is She?': Inside-outside Literary Communities," she refers to the event as a "very non-traditional summer Poetry Workshop in 1963 at the University of British Columbia" (227) and in a footnote adds that she was "the administrative assistant for the course" and that "The course was 3-week long and consisted of lectures three mornings a week, writing workshops three afternoons a week, and evening readings several times each week" (232). Presumably the administrative assistant would have known what the event was that she was helping to administer. It seems likely that Butling's 2004 switch to calling the event a "conference" was a surrender to US (and her partner's) practice rather than a new recollection.

On both sides the border Bergé's report and its matter-of-fact assumption that the event had been a seminar has tended to be forgotten, although a surprising six "editions" (these were probably printings) are said to have been published in 1964.<sup>21</sup> Its only subsequent printing appears to have been the excerpt included by C.H. Gervais in his 1975 collection of essays about *Tish* writers, *The Writing Life*. Apart from two "humorous" passages offered by Lisa Jarnot in her biography of Duncan (225-26), very few recent works on US poetry of the period have cited it, nor have studies of Canadian poetry. Oral opinion in Vancouver of 1964 for the most part ridiculed her report for its caustic description of the Wahs, and for her prefatory description of an "unstoppable" "Black Mountain spotted Virus," of *Tish* as being known as its "Virus Mary," and of Fred Wah as the most "susceptible" victim. However, as Richard Kostelanetz would indicate in 1974 in his *The End of Intelligent Writing*, such hostile scepticism toward Black Mountain writers and their publishers was not uncommon in New York City in the 1960s. Moreover in the central pages of her account Bergé declared a grudging admiration for Duncan, Ginsberg, Creeley and Olson, and sympathy with the crises of confidence that Ginsberg and Creeley had been enduring. She was certainly unforgiving of pretension – if someone had been using the word "conference" to describe what she was experiencing, it seems likely she would have commented. The c-word does enter her



concluding paragraph, but in a context which suggests only that she may have been aware of its availability and have chosen not to use it.

Those of you who have been to or participated in other Seminars might compare or contrast to the Vancouver session; I would be interested in knowing how the Breadloaf Conferences go, how the Wagner sessions went, others which did the bit from another approach, including student participation and a concurrent social scene of some kind. It would be valuable to know how other groups of poets solve the same problems with which we were confronted at Vancouver, and resultant feelings or products. (16)

Responses to Bergé's *Report* that have been stirred by recent commemorations of that Vancouver summer have been equally unkind. Larry Goodell posted on a "Vancouver Poetry Conference" Facebook page in 2009 (12 Aug, 6:46am) that Bergé's *Report* had been "infamous," "a totally unfair slam of the event." For him, the seminar appears to have been almost a religious experience. He had recalled to interviewers Bruce Holsapple and John Tritica earlier in 2009, "It was mind-boggling to be immersed in those poets and the way they talked, incredible. You had a sense that poetry related somehow to everything, that it 'has a sense of everything,' as Zukofsky said. [...] When I left Vancouver, I was driving home and I couldn't stop crying. Tears running down my face." It is not surprising that he should recall Bergé as having been, at the very least, disrespectful. Aaron Vidaver in another 2009 Facebook posting (13 Aug, 6:46 am) characterized Bergé not as having criticized but as having "complained"—as if she was somehow out of line for having called the presiding poets on their "hewing to one line: the clamshelling-in, the exclusions, the politicking." It seems possible that both men have been angry at her for having found fault with an event appreciated most deeply by its male witnesses. One can correlate such responses with the homosociality Rifkin notes at the Berkeley conference, as well as with Ekbert Faas's chapter "The Vancouver Poetry Conference" in his 2001 biography of Creeley, in which he describes an event that "increasingly degenerated into a 'lovely union of souls,'" or with Tom Clark's chapter "Instructing the Angels" in his 2000 biography of Olson, in which the overly worshipful "angels" include Goodell and other students at both Vancouver and Berkeley whom Clark considers to have been strangely tolerant of the aging Olson's ex cathedra declarations. Bergé was no angel. But she appears to have been a fairly good chronicler.

• • •

Nevertheless, Canadian literary history now would appear to be stuck with the conference that never was. Possibly “1963 Vancouver Poetry Conference” will come eventually to carry an asterisk, like Bernie Geoffrion’s 50-goal National Hockey League scoring ‘record’ or to require qualifying parentheses such as Alcalay’s. More likely not. Tallman’s jamboree would seem to have been permanently normalized into the polite and legitimizing academic event he so much wanted it not to be. This appears to have happened because so many people—not just Bergé’s “lion-hunting” Wahs—have exploited the event, probably without much thought, to advance their own professionalization. Tallman succeeded in creating a wonderfully subversive, perhaps unnameable event, but in the long term has been betrayed by the way the academic system worked in 1962 and has continued to work, rewarding those who associate themselves with its terminologies and practices,<sup>20</sup> and textualizing its histories accordingly. To Tallman such practices were part of a game in which one could pretend and deceive. They may well have been to Creeley too. Others seem to have taken them more seriously.

Vidaver’s apology which I quoted at the beginning of this paper hints in its phrasing at how this has happened: “What is now known as” it begins. The passive voice signals an acquiescence not only to general practice but also to scholarly conformity and to the limited range of events and words which the academy can acknowledge—*jamboree* and *klatsch* being not among them. In her critique of Linda Hutcheon’s theories of postmodernism, Lorraine Weir has written of academic practices that work toward “domesticating deviance,” converting “danger into safety, the marginalized into the mainstream,” and returning culture “to its long-held values, its code of civility, and privileging of clarity, ‘good taste,’ and ‘standard English’” (181). It is something like this that befell Tallman’s word *jamboree* as the event’s younger US participants, and a few of its Canadians, began seeking academic advancement in the 1970s. Duncan used to joke about university reluctance to hire a non-academic poet like himself: “what if the poet were in a classroom, and he began speaking in tongues, or worse, speaking a poem that had suddenly spoken itself to him—students would complain!—this was not on our syllabus, they would say, not in the course description!” (my reconstruction). But the young ex-Vancouver-summer-1963 poets just might be academically acceptable. They had attended a landmark *conference*.

Although the misnaming was at first mostly an American phenomenon, the relative sizes of the two literary cultures have given the new name currency in Canada—though I note that Marlatt in her 2008 statement to Alca-

lay could still avoid it, describing to him not a conference but “one extraordinary summer school on poetry and poetics at UBC in 1963” (35). In a 2002 interview with Russell Bryan she had described it similarly, as “a great writing school...in the summer of ’63.” But the normalized normally comes to dominate—that is why its consequences are called ‘normal.’ I know that I too from time to time have lazily referred to the event as a conference because that’s what others expected it to be called. Tallman was not lazy. His writings may seem eccentric to some readers, but they are always specific to *his* view of events. He had heard Olson tell his Berkeley lecture audience “I believe there is simply ourselves, and where we are has a particularity which we’d better use, because that’s about all we got—otherwise we’re running around looking for somebody else’s stuff.” But “somebody else’s stuff”—i.e. Lorraine Weir’s “normal”—can certainly help one toward academic credibility and acceptance by whatever literary establishment. Olson had continued, “[t]he reason we’re all here that care and write is to put an end to that whole thing. Put an end to nation, put an end to culture, put an end to divisions of all sorts. And to do this you have to put establishment out of business” (*Muthologos* 132). That’s a tall order, because it requires one to repeatedly identify and refuse the social assumptions and textualizations that call to one—a process which some theorists—one thinks immediately of Althusser and De Man—have doubted possible. Nevertheless, Olson’s statement does invite consideration of the various cultural places where Tallman, Creeley, the numerous Summer 1963 participants and their historians have been while writing or not writing of a “Vancouver Poetry Conference.”

## Notes

- 1 Pauline Butling and Susan Rudy in their 2004 *Writing in Our Time: Canada’s Radical Poetries in English* list “The Vancouver Poetry Conference” in their chronology for 1957-79, defining it as a “University of British Columbia Summer School Credit Course” (3) but without explaining how a course might also be a conference. Although not an apology, the puzzling definition does enable them to make further reference to the event as a “conference.” As well as being a hired assistant to Tallman in administering the summer events, Butling had been a registered student in the “Credit Course” and knew how un-conference-like the three weeks had been but—as I suggest later in this essay—was seemingly acquiescing to the growing US convention of misnaming them a ‘conference’ and to her partner Fred Wah’s role in growing that convention.
- 2 “The Line Has Shattered” is another inaccurate phrase now likely to be associated with the 1963 summer. In the context of poetics, this phrase is at least equally deceptive, considering Olson’s exclamation in “Projective Verse” that “it’s the LINE that’s the baby that gets, as the poem is getting made, the attention, the control, that it is right here, in

the line, that the shaping takes place, each moment of the going... So, is it not a PLAY of the mind we are after, is not that that shows whether a mind is there at all? And the threshing floor for the dance? Is it anything but the LINE?" (19). And later, writing of tenses and syntax: "I would argue that here, too, the LAW OF THE LINE, which projective verse creates, must be hewn too, obeyed..." (21). In 1963 all of Olson, Duncan and Creeley were involved in re-energizing the line by their particular uses of variable measures, distinct junctures, and syntactic resemblances and disresemblances.

- 3 The Simon Fraser University announcement began "The 1963 Vancouver Poetry Conference was actually a three-week credit summer course offered by the University of British Columbia and organized by UBC English professor Warren Tallman and poet Robert Creeley"—thus appropriating most of Alcalay's 2009 explanation. Some might dismiss this as mere copying among friends. My view is that the repetition demonstrates how systemic the "conference" misnaming of the summer had become by this point, and how uncritically it was being received.
- 4 In his post-event comments quoted by Elspeth Camerson in *Earle Birney: A Life*, Birney too does not use the word conference, derisively calling the event instead a "summer clambake" and Tallman's "pet dream"—most likely slyly attempting a rhyme with a more intense dream. In one quotation Cameron feels obliged to parenthetically insert "the conference" in order to keep his reference clear (439).
- 5 The gap between the May 1962 and July 1963 letters occurs because Creeley was hired to teach at UBC during 1962-63 and was able to discuss the summer event plans with Tallman in person.
- 6 Duncan and Levertov's belief that they had been invited to participate in a festival or the teaching of a course does not appear in their recent biographies by Lisa Jarnot and Donna Krolik Hollenberg, in which the historical revision creates interesting instances of anachronism. Hollenberg writes that "both she [Levertov] and Duncan were invited to the Vancouver Poetry Conference at the University of British Columbia in the summer of 1963" (199). In 1963 that would have been news to both poets. Jarnot writes that "Duncan had been invited to a late summer poetry conference that Warren Tallman and Robert Creeley had arranged at the University of British Columbia" (224), and then mysteriously begins the next page "The symposium that came to be remembered as the Vancouver Poetry Conference..." (225). This is the only instance I have found of the event being called a "symposium." How it evolved from that to a "conference" Jarnot does not inquire, probably because the name shift made little difference to Duncan or Levertov roles.
- 7 *Peter Orlovsky, A Life in Words: Intimate Chronicles of a Beat Writer*, n.p. Orlovsky's editor, Bill Morgan, identifies the teaching "job" as participation in "the Vancouver Poetry Conference" but without attempting to explain how this could be.
- 8 Vidaver notes in his introduction to "Poets in Vancouver" that Tallman had expressed this view of the event being an end rather than a beginning several months before it began, in a 4 May 1963 letter to Robert Duncan in which he forecast that it would be "the CONCLUSION of the Vancouver phase that began with your evening in the basement (was it December 12) 1959" [Duncan had given his first Vancouver reading in Tallman's basement that evening]. What Vidaver doesn't note is that Tallman is untroubled by this perception, that he has been planning the summer course to be the climax of a series of events rather than the beginning of something new.
- 9 Bergé wrote that "the Wahs are noted in Vancouver for lion-hunting" (2) and that they "had roused the ire of many Vancouverites, by shifting things around so they were tops on the askissing list re visiting celebrities and first in line for out-of-town assistantships, regardless of how they get them" (3). She attributed their having invited her to stay with them to their having mistaken her for "some sorta personage or other." Fred Wah in fact had recently praised some of Bergé's poetry in *Tish* 14 (October 1962) when he had reviewed the ironically titled collection *Four Young Lady Poets*, edited for To-

tem/Corinth by LeRoi Jones.

- 10 Wah gives the impression in the note he gave to the Slought Foundation that only three copies the summer 1963 tapes exist, writing “I made copies of the tapes twice, once for SUNY-Buffalo and once for Simon Fraser University.” Clearly someone made the copy that Warren Tallman possessed, and which is referred to in his 7 December 1963 letter to Creeley that Vidaver quotes—it is unthinkable that Tallman would not have had a copy of the recordings, having seemingly commissioned Wah to make them. There is even a question here of in whose name the tapes should be remembered, in Fred Wah’s name by which they are currently known, or in Warren Tallman’s. The Duncan-Levertov letters suggest that Duncan had copies of the tapes as early as 1964 and that he used the Berkeley library’s audio laboratory to make copies for her in June of 1965 (498). I don’t remember now whose copies I copied in 1964 for my use, but I do recall that it was not difficult then in Vancouver to locate and copy a set.
- 11 In an October 16, 1965 letter to Olson, Creeley calls the Vancouver summer not a conference but “the Historic Moment of Vancouver.” The letter indicates that Olson, far from seeing either the Berkeley or Vancouver events as landmark successes, was troubled, possibly depressed, by the high expectations he’d encountered at them. He had told Creeley “I went to my own funeral there in Vancouver,” which Creeley interpreted as meaning “I gave myself into the hands of others who were interested to sum up the fact of my own condition, albeit with great respect and so forth...”(120-21).
- 12 However, Rifkin’s interpretation of Olson’s difficulties at Berkeley is quite plausible, and surprisingly consistent with Creeley’s interpretation of Olson’s response to the expectations in Vancouver.
- 13 Twice in her report Bergé suggests that Diane Di Prima should have been one of the featured poets.
- 14 In 1994, Creeley recalled himself and the others whom Tallman had recruited to teach and read at the summer event as “a decisive company of then disregarded poets” (Letter to the University of Buffalo Poetics [email discussion] List, Tuesday, July 5, 1994, quoted in “Robert Duncan in Conversation with John Tranter,” *Jacket* 26. <http://jacket-magazine.com/26/dunc-tran-iv.html>.) Biographer Tom Clark describes Olson in 1961-63 as living in “abject poverty” (298) because of being unable to find an academic position, and as having had his poetry derided by academically established poets such as Robert Bly and James Dickey (288-89).
- 15 The tribute was published in *Crossroads: The Journal of the Poetry Society of America* in 1997, and can be seen on the Poetry Society of America website at [http://www.poetrysociety.org/psa/poetry/cross-roads/tributes/robert\\_creeley\\_on\\_denise\\_levertov/](http://www.poetrysociety.org/psa/poetry/cross-roads/tributes/robert_creeley_on_denise_levertov/)
- 16 Ginsberg was being interviewed by David Chadwick about his recollections of Buddhist teacher Shunru Suzuki for Chadwick’s book *Crooked Cucumber*.
 

DC: You sat in Japan before you sat at Sokoji with Suzuki, right?

AG: Yes. I was sitting in Japan with Gary and Joanne. Six weeks in '63. Till June. I wrote a poem. Kyoto Tokyo Express. A by-product of that. Then I went to see Olson, Creeley, Duncan and their buddy [presumably Tallman] in Vancouver when they had this big 1963 Poetry Festival.

DC: Do you remember the poetry event that Dick Baker put on in Berkeley?

AG: Two years later. That was modeled on the Vancouver conference.
- 17 Notable uses of “festival” to refer to the event include Peter Gizzi’s in his introduction to his *The House that Jack Built: The Collected Lectures of Jack Spicer* (xxiii), Robert Bertolf and Albert Gelpi’s in their introduction to *The Letters of Robert Duncan and Denise Levertov* (9) and their glossary of names entry for Warren Tallman (785), and

- Loss Pequeno Glazier's in his "Vancouver\_Report" on the 1995 "Recovery of the Public World" conference in honour of Robin Blaser. Glazier teaches at SUNY Buffalo whose webpages usually also refer to the event as a "festival."
- 18 When in April 1985 Bowering alluded to UBC's summer of 1963, in his *Books in Canada* article "Between the Lines," he called it not a conference, as he had in the title of his contribution to *Olson* magazine in 1975, but "the 1963 summer poetry extravaganza at the University of British Columbia" (4). By this time of course he had participated in numerous events that were unambiguously university "conferences."
- 19 Both texts are included in his *Permissions: TISH Poetics 1963 Thereafter: The 2013 Garnett Sedgewick Memorial Lecture*.
- 20 In her interview with Russell Bryan she says of her years at the University of Indiana, "I got married and went to the States with my then husband, and found myself at Indiana University. I wasn't very interested in taking English courses there, and there wasn't a Creative Writing program that I could see, but Willis Barnstone was there, a very good translator, who was teaching courses in translation, and he told me that if I took a Masters in Comparative Literature I could do translations for my thesis with a critical essay, so that's what I did."
- 21 See World Cat: <http://www.worldcat.org/identities/lccn-n50-7425>
- 22 Commenting on the Simon Fraser commemoration, an anonymous blog contributor, "Jordan S.," exclaimed "'conference'—an unfortunately dull title for such a rollicking-sounding grab bag of happenings." Website, August 21, 2009. <http://mtwebsit.blogspot.ca/2009/08/on-friday-i-attended-first-act-of-line.html>

## Works Cited

- Alcalay, Ammiel, ed. *The 1963 Vancouver Poetry Conference / Robert Creeley's Contexts of Poetry*. With Daphne Marlatt's Journal Entries. New York: Lost & Found: the CUNY Poetics Documents Initiative. Series 1, Number 5, Winter 2009.
- Avison, Margaret. Letter to Aaron Vidaver, August 2 1999. <http://filller.blogspot.ca/2007/08/letter-from-margaret-avison-990802.html>
- Barbour, Douglas, ed. *Beyond Tish*. Edmonton: NeWest Press, 1991.
- Beardsworth, Adam. Call for Papers, "Vancouver Poetry Conference 1963: Crossroads of the Canadian Avant-Garde." <http://call-for-papers.sas.upenn.edu/node/41845>
- Bergé, Carol. *The Vancouver Report*. New York: Fuck You Press, 1964.
- Bertolf, Robert, and Albert Gelpi, ed. *The Letters of Robert Duncan and Denise Levertov*. San Francisco: Stanford UP, 2004.
- Bowering, George. "Between the Lines." *Books in Canada*, April 1985: 4-5.
- . "Some Notes from Vancouver 1963 Poetry Conference." *Olson* 4, Fall 1975: 70-71.
- Bryan, Russell. "A Particular Take on Reality: An Interview with Daphne Marlatt." *Wind-sor Review* 35:1 (Spring 2002): 1-8.
- Butling, Pauline. "'Who is She?': Inside-outside Literary Communities." *Women's Studies International Forum*, Vol. 25, No. 2 (2002): 225-34.
- Butling, Pauline, and Susan Rudy. *Writing in Our Time: Canada's Radical Poetries in English (1957-2003)*. Waterloo, ON: Wilfrid Laurier UP, 2004.
- Butterick, George F. *A Guide to the Maximus Poems of Charles Olson*. Berkeley: U of California P, 1980.



- Cameron, Elspeth. *Earle Birney: A Life*. Toronto: Viking, 1994.
- Chadwick, David. "Interview with Allen Ginsberg." <http://www.cuke.com/Cucumber%20Project/interviews/Ginsberg.htm>
- Clark, Tom. *Charles Olson: The Allegory of a Poet's Life*. Berkeley: North Atlantic Books, 2000 [1991].
- Coolidge, Clark. "Notes Taken in Classes Conducted by Charles Olson at the University of British Columbia, Vancouver, August 1963." *Olson* 4, Fall 1975: 47.
- Creeley, Robert. *Collected Essays*. Berkeley: U of California P., 1989.
- . *The Collected Poems of Robert Creeley, 1975-2005*. Vol 2. Berkeley: U of California P., 2008.
- . *Contexts of Poetry: Interviews 1961-71*. San Francisco: Four Seasons, 1973.
- . "Holy Forest." *Brick* (Winter 1993): 46-9.
- Davey, Frank. *Theory and Practice in the Black Mountain Poets*. Phd. Diss. University of Southern California, 1968.
- Davidson, Michael. "'By ear, he sd': Audio-Tapes and Contemporary Criticism." *Credences* 1.1: (1981): 105-120. Also [http://www.audibleword.org/poetics/Davidson-By\\_Ear\\_He\\_Sd.htm](http://www.audibleword.org/poetics/Davidson-By_Ear_He_Sd.htm)
- Djwa, Sandra. *Professing English: A Life of Roy Daniells*. Toronto: U of Toronto P, 2002.
- Faas, Ekbert. *Robert Creeley: A Biography*. Montreal: McGill-Queen's UP, 2001.
- Gervais, C.H., ed. *The Writing Life: Historical & Critical Views of the Tish Movement*. Coatsworth, ON: Black Moss Press, 1976.
- Gizzi, Peter, ed. *The House that Jack Built: The Collected Lectures of Jack Spicer*. Middletown, CT: Wesleyan UP, 1998.
- Glazier, Loss Pequeño. "Transgeographies: Vancouver Report." <http://epc.buffalo.edu/authors/glazier/prose/recovery.html>
- Harris, Kaplan, Rod Smith and Peter Baker, ed. "Robert Creeley: Four Letters to Charles Olson, 1953-1970." *Open Letter* 15: 2 (Spring 2013): 111-23.
- Hollenberg, Donna Krolik. *A Poet's Revolution: The Life of Denise Levertov*. Berkeley: U of California P, 2013.
- Hosapple, Bruce, and John Tritica. "Larry Goodell Interviewed." *Metropolis: The Shop*. March 9, 2009. <http://theshop.free-jazz.net/larry-goodell-interviewed-by-bruce-hosapple-john-tritica/shop/audio-poetry/>
- Kostelanetz, Richard. *The End of Intelligent Writing*. New York: Sheed and Ward, 1974.
- Jarnot, Lisa. *Robert Duncan, The Ambassador from Venus: A Biography*. Berkeley: U of California P, 2012.
- Marlatt, Daphne. "Excerpts from Journals kept during the summer of '63 Conference, Vancouver." *Olson* 4, Fall 1975: 76-77.
- Maud, Ralph, ed. *Charles Olson: Selected Letters*. Berkeley: U of California P, 2000.
- "Michael Palmer." *Wikipedia*. [http://en.wikipedia.org/wiki/Michael\\_Palmer\\_%28poet%29](http://en.wikipedia.org/wiki/Michael_Palmer_%28poet%29)
- Olson, Charles. *Muthologos*. Ralph Maud, ed. Vancouver: Talonbooks, 2010.
- . "Projective Verse." *Selected Writings*, ed. Robert Creeley. New York: New Directions, 1966. 15-26.
- Orlovsky, Peter, and Bill Morgan. *Peter Orlovsky, A Life in Words: Intimate Chronicles of a Beat Writer*. Boulder, CO: Paradigm, 2014.

- Palmer, Michael. "Ground Work: On Robert Duncan." *Jacket* 29 (April 2006). <http://jacketmagazine.com/29/palmer-duncan.html>
- "Poetry Offerings." *Tish 1-19*, ed. Frank Davey. Vancouver: Talonbooks, 1975. 396.
- Rifkin, Libbie. *Career Moves: Olson, Creeley, Zukofsky, Berrigan and the American Avant-Garde*. Madison: U of Wisconsin P, 2000.
- Silliman, Ron. "Canons and Institutions: New Hope for the Disappeared." In *The Politics of Poetic Form*, Charles Bernstein, ed. New York: Roof, 1993.
- Simon Fraser University, Department of English. Announcement of "The Line Has Shattered: Revisiting Vancouver's Landmark 1963 Poetry Conference." *Rob McLennan's Blog*, July 22, 2009. <http://robmcclennan.blogspot.ca/>.
- Slought Foundation. "'Vancouver 1963 Poetry Conference & Miscellaneous Readings/Lectures' Fred Wah Poetry Recordings." <http://slought.org/toc/Vancouver1963/>
- Tallman, Warren. "A Brief Retro-Introduction to *Tish*." In *Barbour* 115-19.
- . "Letters to Robert Creeley, 1962-1963." *Minutes of the Charles Olson Society* 30, April 1999: 3-14.
- . "Poet in Progress." *Canadian Literature* 24 (Spring 1965): 23-27.
- . "Wonder Merchants." *Boundary 2* III:1 (Autumn 1974): 57-90.
- "A Tishstory." Eds Irene Niechoda and Tim Hunter. In *Barbour* 83-98.
- University of British Columbia. "English 410 Documents." *Minutes of the Charles Olson Society* 30, April 1999: 15-19.
- Vidaver, Aaron, "Warren Tallman: 'Poets in Vancouver (1963)'" <http://vidaver.wordpress.com/2009/08/10/warren-tallman-vancouver-1963/>
- Wah, Fred. *Permissions: TISH Poetics 1963 Thereafter— The 2013 Garnett Sedgewick Memorial Lecture*. Vancouver: Ronsdale Press, 2014.
- . "Warren Tallman, 1921-1994." *Canadian Literature* 145 (Summer 1995): 162-63.
- Wah [Butling], Pauline. "Notes from Olson's Classes at Vancouver." *Olson* 4, Fall 1975: 64-65.
- Weir, Lorraine. "Normalizing the Subject: Linda Hutcheon and the Canadian Postmodern." *Canadian Canons*, ed. Robert Lecker. Toronto: U of Toronto P, 1991. 180-95.