ECONOMIES OF SCALE:

derek beaulieu interviews rob mclennan
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cover image, rob mclennan interviews derek beaulieu: “dream poem for dieter roth 2,” by derek beaulieu

An earlier version of the interview with derek beaulieu originally appeared on rob mclennan’s blog (robmclennan.blogspot.com) as part of his ongoing “12 or 20 (small press) questions” series on January 3, 2011.
rob mclennan interviews derek beaulieu on NO Press
Author of five books of poetry (most recently the visual poem suite *silence*), three volumes of conceptual fiction (most recently the short fiction collection *How to Write*) and over 150 chapbooks, beaulieu’s work is consistently praised as some of the most radical and challenging contemporary Canadian writing.

In 2007 beaulieu was named the Alberta Magazine Publishers’ Association’s *Volunteer of the Year*. He has also been nominated as part of *The Calgary Herald / Calgary Public Library 10 Calgary Mavericks* (2010), *Avenue Magazine’s Calgary’s Top 40 Under 40* (2009) and Alberta Magazine Publishers’ Association *Lifetime Achievement Award* (2009). beaulieu is the youngest writer in Canada to have his papers collected *in extensio* by Simon Fraser University’s Contemporary Literature Collection. He has just been nominated for the position of Calgary’s Poet Laureate.

Beaulieu is co-editing *The Selected Fiction of John Riddell* with Lori Emerson (Wilfrid Laurier University Press) and a critical re-issue of bill bissett’s *Rush: what fuckan theory a study of language* with Gregory Betts (Bookthug). In 2013 Kit Dobson is editing *No more poetry please: the selected poetry of derek beaulieu* for Wilfrid Laurier University Press’s poetry series.

beaulieu is the visual poetry editor at UBUWeb and publisher of the acclaimed smallpresses housepress (1997–2004) and NO PRESS (2005–present), and editor of several small magazines in Canada, beaulieu has spoken and written on poetics internationally. His first volume of criticism, *Seen of the Crime*, was published by Snare Books in 2011. beaulieu teaches at the University of Calgary, Alberta College of Art + Design and Mount Royal University.

1 – When did NO Press first start? How have your original goals as a publisher shifted since you started, if at all? And what have you learned through the process?

NO PRESS started in 2005. I had shut down housepress in the Fall of 2004 after 7 years of publishing and was feeling disenchanted with the direction the press had been taking. Over the seven years, I had begun to feel that the press was no longer needed or desired by a poetic community as sales were extremely low and in many cases the authors themselves were no longer acknowledging the publications. So, I thought that the best way of putting some distance between that dissatisfaction and myself was to shut down the press. In the Fall of 2004 I announced the press’ dissolution and deposited all the materials relating to the press at Simon Fraser University’s Contemporary Literature Collection (which means that SFU has the only complete collection of the almost 300 publications by housepress).
By Spring of 2005 I missed publishing but wanted to continue that distance between the press and my own reputation. I had sworn when I shut down housepress that “no, I will no longer publisher”, and for the first few months (maybe even a year) NO PRESS was published anonymously. I’m sure that no one was particularly convinced that the press wasn’t me; but the break gave me a chance to refocus my energies and hone some of my design skills.

NO PRESS started with the mandate of no promotions, no sales, no ISBNs, no worries—and the press does include modest bending or breaking of all of those rules (except ISBNs), I still give away more copies than I sell.

Like housepress, NO PRESS reimburses authors with copies—for each edition the author receives 50% of the copies to give away, sell or keep as she sees fit (and can keep the proceeds) with the other 50% going to the press (I usually keep a few copies for myself out of that allotment). The average print run is between 30 and 75 copies, and sells between $1 and $15 (depending on the format), with prices rarely covering the cost of producing the books.

My mandate has always been to publish work that challenges my own reading practices—these days that means a concentration on concrete poetry and conceptual writing.

Poetry is the last refuge of the unimaginative. Poetry has little to offer outside of poetry itself. Writing—on the other hand—is a much more dynamic space. Poets chose to be poets because they do not have the drive to become something better. Readers are a book’s aphorisms.

2 – What first brought you to publishing?

My first publication was a collaboratively written piece entitled William S. Burroughs: Ghost of Chance. I was inspired by small presses I had encountered, most particularly bpNichol’s Ganglia/grOnk, Damian Lopes’s fingerprinting inkoperated, jwcurry’s empire of small editions (1cent, Industrial Sabotage, Spider Plots in Rat Holes, etc.) I had a collector’s mentality after having read and collected comic books for years, and the idea of making books was right up my alley. As I delved deeper into the small press community I started to discover more and more, including your above/ground press, Jason Dewinetz’s greenboathouse books, Christian Bök’s Cr0₂ and lots of others (most of whom have fallen by the wayside).
3 – What do you consider the role and responsibilities, if any, of small publishing?

I see my own responsibility with NO PRESS as numerous; but above all should be a focus and a dedication to quality. Bob Cobbing once stated that there is more than enough bad poetry being published; if you are not going to add to the quality, then please do not add to the quantity. Coupling that opinion with Creeley’s dictum that “form must always be an extension of content”, I believe that the small press—in its ideal—must publish the highest quality work in editions which compliment and extend the poetic content of the work.

The small press is a great place for manuscripts-in-progress, for attempts and for event-related ephemeral publications but I think that what is also needed is a culture of reviewing and discussing small press editions—an opportunity for feedback and discussion. Quite a few of my early housepress and NO PRESS publications were ephemeral in form and content; brief missives meant to prompt discussion.

The small press is not something to be graduated away from as author’s become more established. It is a place for discussion, but also for mentoring.

The small press culture here in Calgary has shrunk somewhat—there used to be a great deal of ephemeral publications being handed out and passed around the literary community here. I think that NO PRESS should not be the only voice here and I strongly encourage other writers to publish thru their own imprints.

If writing a poem is inherently tragic it is because it is hard to believe that the author had nothing better to do. It is inherently tragic because we still chose an outdated form as a medium for argumentation. If we had something to say would we chose the poem—with its sliver of audience and lack of cultural cache—as the arena to announce that opinion?

4 – What do you see as the most effective way to get new books out into the world?

Poets in ostrich-like ignorance of the potential of sharing—as opposed to hoarding—their texts, are ignoring potentially the most important artistic innovation of the 20th century: collage. What’s at stake? Nothing but their own obsolescence. If you don’t share you don’t exist.
5 – How involved an editor are you? Do you dig deep into line edits, or do you prefer more of a light touch?

I prefer a lighter touch. That said, I rarely solicit from people who I think will need a stouter editorial stance. I tend to be very particular about who I publish, and shape the direction of the press by focusing on a tight mandate.

All bad poetry springs from genuine feeling. To be natural is to be obvious, and to be obvious is to be inartistic. Poetry, sadly, knows its poetry, while writing doesn’t always know its writing.

6 – How many other people are involved with editing or production? Do you work with other editors, and if so, how effective do you find it? What are the benefits, drawbacks?

NO PRESS (like housepress before it) is driven by my own (evolving) editorial focus. I would rather not share that responsibility. I have found that the benefits are that I do not have to compromise in my editorial stance (or acceptance/rejection policy) and I can make the books the way I want them to be. The drawbacks, of course, are the same.

Poets are now judged not by the quality of their writing but of the infallibility of their choices. Having been unpopular in high school is not just cause for book publications.

7 – How has being an editor/publisher changed the way you think about your own writing?

It has taught me that poetry has more to learn from graphic design, engineering, architecture, cartography, automotive design, or any other subject, than it does from poetry itself.

8 – How do you approach the idea of publishing your own writing? Some, such as Gary Geddes when he still ran Cormorant, refused such, yet various Coach House Press’ editors had titles during their tenures as editors for the press, including Victor Coleman and bpNichol. What do you think of the arguments for or against, or do you see the whole question as irrelevant?

I think the entire question is irrelevant. Would an architect only be respected if she did not build her own designs? A doctor if she refused to operate on her own patients? Ridiculous.
9 – Do you hold regular or occasional readings or launches? How important do you see public readings and other events?

NO PRESS had its first launch in December of 2010 and featured Natalie Simpson (launching her chapbook *Swish Sizzle Fizz*), Paul Zits (launching *Massacre Street*, his first publication) and Oana Avasilichioaei launching her chapbook *Spelles*. The night concluded with a screening of Emma Rouleau’s short film *1115 / 2:47: Pages*.

I do feel that public readings are important; especially for younger voices to hone their skills at performance. As a community, the immediacy of reading/performance compliments small press endeavours as they share an ephemeral nature. We look to readings to create immediacy, especially when the text presents challenges for readers. Our audience, when confronted with challenging work, would rather be read to than read for themselves.

10 – How do you utilize the internet, if at all, to further your goals?

The internet is not something that challenges who we are or how we write it IS who we are and how we write. Poets—being poets—are simply the last to realize the fact. At its base, the internet is a Borgesian library of perversions and pornography whose only redeemable feature is the card catalogue itself.

11 – Do you take submissions? If so, what aren’t you looking for?

I rarely take submissions—in fact I probably don’t take them at all. Now if something come up through conversation, sure – but direct unsolicited submissions? No. I’m not looking for poetry that looks and acts like “poetry,” work that doesn’t challenge or surprise me, plot-driven fiction, the unconsidered lyric, and—keeping Cobbing’s quotation in mind—anything that adds to the quantity without adding to the quality. I would much rather read and publish the conceptual, the feminist, the constraint-driven, the concrete and visual; abstract comics, essays on poetics; the collaged, the oulipian and the weird. Please, no more poetry.

We expect plumbers, electricians, engineers and doctors to both have a specific and specialized vocabulary & be on the forefront of new advancements in their field, but scorn poets who do the same. Immature poets imitate; mature poets steal. The worst thing about poetry is poetry. The true artist is known by the use he makes of what he annexes.
12 – Tell me about some of your most recent titles, and why they’re special.

Early 2011 brings *Echo* by Vanessa Place (a theoretical essay exploring the role of voice and gender in conceptual poetry, accompanied by a CD reading of the essay by the author), *Lucid Clusters* by Claude Gauvreau (a selection of Gauvreau’s statements on poetics, and the Automatiste’s first publication west of Toronto), *The fun-house mirror stage* by Jake Kennedy (a fictional biography of Madeline Gins, written with her permission), *Copys* by Craig Dworkin (a re-issue of his rarely seen phrase-based shuffle text) and more … In theory, there is no difference between theory and practice. But, in practice, there is. Rules are guidelines for stupid people. In poetry we applaud mediocrity and ignore radicality. Poets should not be told to write what they know. They don’t know anything, that’s why they are poets.

4 poems by derek beaulieu

That’s not writing

“That’s not writing, that’s typewriting.”
Truman Capote on Jack Kerouac

“That’s not writing, that’s plumbing.”
Samuel Beckett on William S. Burroughs

That’s not writing, that’s typing.
That’s not writing, that’s someone else typing.
That’s not writing, that’s googling.
That’s not writing, that’s pasting.
That’s not writing, that’s blogging.
That’s not writing, that’s wasted, unproductive, tweaking time.
That’s not writing, that’s stupid.
That’s not writing, that’s a coloring book.
That’s not writing, that’s coming up with ideas.
That’s not writing, that’s waiting.
That’s not writing, that’s a mad scribble.
That’s not writing, that’s printing and lettering.
That’s not writing, that’s tape-recording
That's not writing, that's word-processing.
That's not writing, that's following the herd.
That's not writing, that's copying and pasting.
That's not writing, that's directing.
That's not writing, that's using high-"polluting" words to confuse readers.
That's not writing, that's aggregating, and there are already plenty of aggregators out there.
That's not writing, that's printing.
That's not writing, that's art.
That's not writing, that's Tourettes.
That's not writing, that's posing.
That's not writing, that's button-mashing, and anyone can do that.
That's not writing, that's vandalism.
That's not writing, that's acting.
That's not writing, that's blabbing.
That's not writing, that's hiking.
That's not writing, that's just a knife he's using to eat pie with.
That's not writing, that's bullying.
That's not writing, that's dentistry.
That's not writing, that's just endless blathering.
That's not writing, that's yelling.
That's not writing, that's butchery!
That's not writing, that's a fortune cookie!
That's not writing, that's emoting.
That's not writing, that's just dressing it up after.
That's not writing, that's just playing around.
That's not writing, that's daydreaming.
That's not writing, that's showing off.
That's not writing, that's keyboarding.
That's not writing, that's calligraphy.
That's not writing, that's mindless pasting.
That's not writing, that's an action flick.
That's not writing, that's a puddle.
That's not writing, that's a tragedy.
That's not writing, that's assembly line mass production.
That's not writing, that's transcribing.
That's not writing, that's computer-generated text.
That's not typing, that's data entry.
Untitled.

OK, turn the clown off. This is who was in the White House. This is the, uh, this, this is what I’m giving you an example of what the Obamas have done to America ah culturally and socially. They bring a tenth-rate clown like this in who boasts about that he teaches his children how to, uh, his students, so to speak, at the once ex University of Pennsylvania. It’s become a cesspool, uh, what’s happened there. And talks about uncreative writing and how to plagiarise, you hear? Now, when you have a, uh, uh, plagiarist in the White House you would think having a plagiarist pretending to be a poet in the White House in a poetry event ... what is this, like, Abbie Hoffman 2? I mean, this is what I’m talking about here, this is not poetry; this is the debasement of our culture. It’s part of the Marxist class warfare. This is what he does and this is what he does and this is how he does it. You say “what are you going on about?” All right, bring it on, I’m showing you who he had there. It wasn’t just the rapper, he has this putz there talking about teaching children, uh, you can’t write anything creative and original, you have to plagiarise everything you turn in. This is a teacher in a college. This is what’s going passing now for a college teacher. It goes back to Obama inviting a so-called college teacher who teaches children to te- to write uncreative writing, where you’re not allowed to write anything original you must plagiarize. It’s the same mentality. It’s the destruction of western civilization. In that sense Obama is acting in a rather s- schizophrenic manner to have a poetry event and invite someone who teaches children that that they must plagiarize. You follow where I’m coming from here?

Right. Yeah.

Alright, it’s a little too esoteric, I get it.
I. Tumble awake, this morning. Start from fragments: A guardian, if you others, speak slowly.

II. Fluure Bakery: Interim Report


IV. The sun strikes everything. Raining plastic clouds. Who is this, really? Table this, divide.

V. These rooms are legion. These rooms are legion. These rooms are legion. These rooms are legion. These rooms are legion. These rooms are legion.

VI. Where we cease to be.

VII. The night. The end. At these colored pencils. A shell-like butterfly. She wonders.

VIII. Mechanical lineage. By the way, no longer. Sorry. featherless birds. Subsum is not the word.
A manifesto on the poetics of Asphodel Twp.

William Carlos Williams, "Asphodel, That Greeny Flower"

If Heaven, river. What greeny something. Shine, Kawartha Highlands. Lake, and early hum.

Once, in the shadows. Glowing outwards, temperate. Ontario syntax. Reassuring this, and

1. A revelation, you see the world. Claw, in architecture. Bipolar lift, a tongue. A peace

the mind can breathe. Although the dark remains, small lights in favour. Celebration, soar.

2. The mouth, at Cameron's Point. An acid-free layer. Craft; a promise, fold. Is this all

complicated, binding. This morning, Highway 7. Double-binding, surface of a still.

3. Loversick

Lake, meeting hip to shape to shore to night. A glacier made. Such frozen light.

4. Asphodel, greeny flower. Surveyed in 1820, Richard Birdsell. To warm up, bottles under

covers. All the uphill way. If it is, repeated. Notes, and highway. Hummingbird feeders, to

keep from ants, from black bears. An empty bench, among. Back and forth, snow-

scribbling. Some other star. The metaphor: cast iron, photo-legal. Walking. John Becket and

his wife, five children.

You left your mark. Combination of industry. Vaguely seen, but can't cross. Waterskin. Go,

central eastern. The shores of Rice Lake, frequent. Burned away. Big Cedar, smoke. Yours,

truly. Tell no other story. Picked up, by useless clouds. Such well-bred manner, brush. Such

lovely liquid. A leather casing, isolation. Those that have the will.
monologue. I open the gray page. Sketch out the stretch of a syllable.

Leonardo. Obviously, a boy. Your initials in reverse, silks. Dillinger, disguised as a
microscopic passer. So little else is recorded. As happy as moonbeams. A kitten dabbled
clouds asleep in the yard. Daytime cable, bridge... Once a neighbor in common:
I talked a bottle of red wine. A second sound cut from another. Seagulls in the interim, World...

Great shadow of language, between sister and subject, assimilating a sense. I am attracted to
deeper blue. If you were to ask. These interlocked fingers. The veins for the forest. The

No one forgets, the faces of penguin. Squirms on the windshield. Speechlessness folds.

Patrice McCarthy, T © 0

Welcome to the weather here. It's snowing—

Love Letter
...
How has publishing above/ground affected your own practice?

entirely sure why.

that chapbook that the rest of her poetry collections don’t seem to have, and I’m not
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appealed, my favorite of Steppingstone Books was still the chapbook I produced, her
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above/ground can provide homes to certain more experimental works by writers who don’t
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readers small ideas that otherwise might not have seen the light, and possibly
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On the other hand, I think my engagement with the broader literary community offers
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keep them writing, keep them in the game.
keep them writing, keep them in the game.
keep them writing, keep them in the game.

unless to produce first chapbooks by new authors to help give that initial push that might
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through Changeling. The news, as I said, that wants to stay news. I’ve been very deliberate at
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Ball, John Newlove). Thanks to you, I was able to produce the first proper
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Despite some author acolyte publishing (George Bowering, Monica Reel, Paul Hatt) beside that
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and geographical community, but a first of second chapbook by a writer have don’t hear from nearly other enough (D.C. Jones, Nelson
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Malcolm Robson) for another: I would imagine that readers of above/ground (I require a print
Malcolm Robson) for another: I would imagine that readers of above/ground (I require a print
Malcolm Robson) for another: I would imagine that readers of above/ground (I require a print

There’s so much done on that readers require a sense of writers, it’s why Ron Suken
There’s so much done on that readers require a sense of writers, it’s why Ron Suken
There’s so much done on that readers require a sense of writers, it’s why Ron Suken

but beside and between
but beside and between
but beside and between

that author has already done. My publications don’t exist in opposition to trade publishing,
that author has already done. My publications don’t exist in opposition to trade publishing,
that author has already done. My publications don’t exist in opposition to trade publishing,
6 – What is your editorial policy; how do you see what you accept for publication shaping both the press and a larger reading “public”?

rm: My editorial policy is predominantly marked by what I'd like to see more of, and almost everything I produce now is solicited. I regularly send out emails suggesting to various individuals that I've met, people who I think would benefit from a chapbook. Still, I have to be wowed.

If I'm spending my time, effort and money on these small items, they have to be amazing. I have to feel like I'm not just throwing money at something. On the other hand, I find it difficult to simply ask someone for a submission and start distributing the work locally, say, trying to figure out how to find the money to purchase a bunch of copies of their already-produced works for give-away. I know Warren Tallman did such an event at Simon Fraser University several years ago. He got several copies of his book, and was able to get a couple of copies of his book in a box and bring them to a local book store.

My hope is to get hold of some books by Natalie Simpson or Rob Budde, say, and start distributing those to people around me, its somehow easier to simply ask them then to go about it the way I think about it. Still, if I was willing to do such things, I'd probably do it.

gifts: The etymology of book (c. 7th century) is derived from the Latin word book, which means “to give.” The gift of a book is a gift from Warren Tallman 1921-1994, insert, but those who can and are willing.

7 – What is the interaction between smallpress publishers like above/ground and perfect bound books?

rm: I'm not really sure, to be honest. We're all doing different publishing with different goals, despite whatever possible overlap. I'm aware of many of my publications opening or extending particular conversations. Maybe the answers are well known in...
From my parent’s house:

If my family was not, in fact, where I normally spend my holidays, on the back of one of the fliers that accompanied the pamphlet I was sent by the publisher, I would have been more surprised by the change of scenery. I was already familiar with the area, having visited it several times in the past, but I had never seen it from this particular perspective.

The pamphlet was written in a journalistic style, with a focus on travel and culture. It was filled with information about the local attractions and events, as well as advice on how to make the most of a visit. I was impressed with the amount of research that had gone into the preparation of the pamphlet, and I knew that the author had a genuine passion for the area.

I recall being particularly interested in a section that discussed the history of the town, and I spent several hours reading about the various events and figures that had shaped its development. I was especially fascinated by the story of one of the local families, who had been involved in the town’s history for generations.

When I finished reading the pamphlet, I felt a sense of excitement and anticipation for my upcoming visit. I was looking forward to exploring the town and experiencing all that it had to offer, from the local cuisine to the art and culture.

Overall, I was impressed by the quality of the pamphlet and the level of detail that had been included. It was clear that the author had a deep understanding of the area, and that they had taken great care in preparing the material.

For me, this pamphlet was a direct response to George Boynes’s Long Poem magazine, Imagery (1994), and I intended to use it as a guide for my visit to the town.

Such publications, whether as a reader or publisher, offer a valuable perspective on the world, and I believe that they are an important aspect of contemporary culture. It is through these publications that we are able to explore new ideas and perspectives, and to gain a deeper understanding of the world around us.

I am grateful to the University of Otago Library, and to the New Zealand Centre for the Book, for providing me with access to such a wide range of publications. It is through these resources that we are able to learn and grow, and I look forward to exploring more of such publications in the future.
Do you see if responding to particular processes, voices or spaces?

Form and Geography. Basically, I publish what I like and I like an awful lot.

Do you see the niche for above/ground? What do you believe above/ground does that other presses do not in other words: what is the niche for above/ground?

What has to be a middle ground. Have you seen what Magic Helix was producing in the late 1980s and into the 90s. I don't know how I love the tough edges of readers. There was to be a middle ground. I fancy feel...
When producing a literary work that should have, first and foremost, been available to
features that sold for nearly $100 each. I found that such productions became self-defining
monetarily overproduced, unless the problem with cheap books produced in questionable
of high-quality distribution. I looked what processes such as High Crowd Press and

In: Originally, I was trying to keep production values simple and inexpensive for the sake

of the work that you publish? Why have you chosen the form that you have?

3 - What is your design aesthetic? How does that aesthetic compare to your
respond to what I enjoy in the "gift economy," and for years, I've been handling
encounters a daily about writing and the process generally that might not otherwise come
interested in writing should experiment with their own small publishing. It can often
sometimes the best thing you can do for someone is encourage. I think anyone
example, simply to see where their interest can go. There's lots of talent in this town, and
example, Marcus McCan, Nicholas Lee, Amanda Ead, and Martijn Iven, for
Roldan Perea, Marcus McCan, Nicholas Lee, Amanda Ead, and Martijn Iven, for
small self-publishers before me. It began from the past few years to push at a few years,

If I consider my role as editor/publisher to critically encourage and actively engage with
consider the role and responsibilities of any of small publishers in

General and above/ground in specific?

2 - What do you consider the role and responsibilities of any of small publishers in

Other's have been trying to get another or first chapbook out of for some time,
The work itself is, of course, the key. Even if you write about something you love, if it's not well written, it won't be worth much. And if you write about something you hate, it will be even worse. The challenge is to find a balance between what you love and what you hate. If you love something, you can probably write about it with passion; if you hate something, you might be able to write about it with honesty. Either way, the key is to be true to yourself and to your readers.

But there's more to it than that. You need to be able to write about something that you think is interesting and important. This is what I call the "challenge of the novel." The challenge is to create a world that is believable and compelling, and to make your readers care about the characters and the story. This is not easy, but it's the only way to create something that will last.

Of course, there are no guarantees. You might have a great idea for a novel, but if you don't have the skills to write it, it will be a disappointment. On the other hand, if you do have the skills, you might have a great novel, but if your readers don't care about it, it will be a failure. The key is to find a balance between these two extremes.

Ultimately, though, the only way to succeed is to keep writing. If you stop writing, you might as well give up. The only way to improve is to keep trying, and the only way to succeed is to keep writing. So keep going. And good luck!
do you think your publishing mandate has evolved since its inception? if so, how?

1. why did you begin above/ground? what was the impetus for its creation—and and

unprecedented years of events originating in the city.

October's Three Reading Series, from June 1994 to January 1999. January 2011 marks
the hundredth literary readings in Ontario, including co-ordinating a
magazine, running the American Horse Press, Black Moss Press, Broken Jaw Press, Yedicke,
among others, edited for Innovative Press, Black Moss Press, Broken Jaw Press, Yedicke,
and numerous books, journals and anthologies

second: a journal of poetry and prose, as well as numerous books, journals and anthologies
(with Stephen Mulloy, in 2000. The Canadian Review (2008), and the Canadian Poesia,
journal Poesia, with Stephen Boreall), the reader publishing House Chandeliers Books

fourth annual audience in 2005 (for the sake of Ontario's 150th anniversary), the only poetry
Club, since before Ground Press began, he co-edited two years of Canadian University's
The Club, and shop, and many of the sixteen issues of the Write Group S 1993, and a dozen issues each of Writing Jaded

After nearly eight months of producing books produced this

expansive tourist guide, Ontario: The Unknown City.

Library Essays, Investigating the lake country, the same year, Ainslie Pulp Press produced his

other notices at Ground Press. In 2008, FCW Press released a collection of his

in-residence at the University of Alberta, and recently poems reviews, essays, interviews and

poet and performer, a newcomer. He spent the 2007-8 academic year in Edmonton as writer-

and recently won the 2011 John Newlove Award through Ontario's Literary Prizes.

Richard Bissel, photographed by

and a second novel, Missing persons (Toronto: Acorn Press, 2007). In 1999, he won the Canadian Award for

Little Sleep (Toronto: Option: Epiphany, 2012), and a second

Gangsta's (Toronto: Acorn Press, 2011) and Akeela Street (Chicago: Moira, 2011), and a number

of Ontario's Top McConnell has published work in over two hundred trade journals in

the United States and across Canada. His most recent titles are the poetry collections Jumps for

fourteen countries, Top McConnell has published work in over two hundred trade journals in

The author of more than twenty books of poetry, fiction and non-fiction in a number