

## Because The Trent Book Shop is in Nottingham

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In 1972 Stuart Mills, co-founder of the Tarasque Press, made the following comment in the catalogue for the exhibition ‘Metaphor and Motif’ held at Nottingham’s Midland Group Gallery:

This exhibition, in its own way, sets the balance straight. If it is seen, if the catalogue is read widely enough then it should be clear that something surprisingly consistent has been going on in Nottingham for the past few years.

This chapter is an attempt to explain some of the activities to which Mills was alluding. It is a story of an overlooked literary and artistic life in Nottingham from 1964 to 1972 which centred on the Trent Book Shop. This was a brief but significant period when avant-garde bookselling and the British Poetry Revival came to the East Midlands.

### THE TRENT BOOK SHOP

In his memoir of life in Nottingham in the sixties Ray Gosling describes how:

There were books and magazines that you could only buy in special places, lots of little magazines from Greenwich Village, New York City, and all over the English-speaking world. Stuart and Martin who drank in Yate’s Wine Lodge and listened to the trio with us were teachers. They went part-time and opened an avant-garde bookshop, the first of its kind in our town to sell these free-thinking books.<sup>1</sup>

The shop to which Gosling refers to is the Trent Book Shop, opened in 1964 by Stuart Mills and Martin Parnell on Pavilion Road, in the West Bridgford area of Nottingham. The bookshop remained open until 1972 when it closed following bankruptcy. According to Mills “this

was probably no more than coincidence. It had done what it set out to do and run its course.”<sup>2</sup>

The Trent Bookshop came into being when Stuart Mills “moved to Nottingham, ostensibly to teach” but “opened instead the Trent Bookshop and recklessly filled it with Art and Literature and any small-press publication that could be found.”<sup>3</sup> At this time he made contact with Andrew Crozier’s Ferry Press, Gael Turnbull of Migrant, Ian Hamilton Finlay’s Wild Hawthorn Press, and Jonathan Williams’ Jargon Society, all of whom were also exploring the poetic possibilities of the modernists.

The Trent Book Shop was a unique literary outcrop with aspirations to be “one of the main poetry holdings outside of London.”<sup>4</sup> Well known London-based avant-garde bookshops like Better Books and Indica are often discussed in cultural histories of the sixties and for Simon Cutts, Trent Book Shop employee and the other co-founder of the Tarasque Press, these were “seminal bookshops... in far more of a maelstrom type of situation than the isolation of the Trent Book Shop.”<sup>5</sup> This isolation was reflected in both the location of the bookshop and its specialist nature. The Pavilion Road site was south of the River Trent, next to the Forest Football Ground, in the mainly residential West Bridgford—reputed at the time to be the land of “Cricket, Chrysanthemums and Conservatism.”<sup>6</sup> As Parnell explains:

I moved to Nottingham in 1963 after I’d finished my degree in Leeds, although I actually come from London, and I taught for a year—or just over a year—in what would be described now as a bog standard comprehensive. Absolutely awful. And I met a guy called Stuart Mills who was as disenchanted as I was and we spent our breaks and lunchtimes talking about what should happen in Nottingham, what was missing in Nottingham. One of the things that we agreed on was the absence of what we thought would be a good bookshop... We were interested in looking at contemporary literature, not just in this country because both of us were interested in developments that were occurring in the States. My tutor at Leeds was Geoffrey Hill and he, well I wouldn’t say that he turned me on to Beat literature but it is one of the areas that we spent a lot of time

talking about, and the imagists, like Ezra Pound. So I came to Nottingham with, let's say, a more radical approach to the literary scene than was current outside of London. Stuart and I we spent hours discussing what we could do and we came up with the idea of the bookshop, but we didn't want it to be just a bookshop, we wanted it to do other things other than just selling books. We thought of things like an art gallery, poetry readings, publications, and in 1964 we got it all together and we opened.

The location of the bookshop was explained more than anything by convenience—Parnell and Mills both lived and worked nearby. Never put off by the prospect of a select clientele Parnell and Mills reworked the interior, following some very clear aesthetic intentions:

We actually got the lease on it during the summer and we started working on it, doing it up. Stuart bought in some of his friends from Birmingham [art college] who designed it, there was some fantastic shelving, unbelievably high quality wood, they created this amazing stuff obviously influenced by their ideas that they'd picked up at art college, Bauhaus, Scandinavian and new concepts. With the limited resources we had we thought we'd do something very radical and very, very modern.<sup>7</sup>

Not only did the Trent Book Shop have a visually appealing interior, it was also a place to become immersed in the stock, which was arranged in a way that meant that you had to “delve to find stuff, current stuff was put on a kind of rostrum table in the middle.”<sup>8</sup> This was not a bookshop to visit if you knew exactly what you wanted to buy. It was more important to browse and rummage. This was due in part to the founders' decision to “specialise in poetry though it would concentrate on the arts generally.”<sup>9</sup> Their stock included publications from both the UK and the United States and this rare amassing of small press publications gained the bookshop an international reputation.

The Trent Book Shop formed part of a select community of booksellers in existence in the 1960s, most of which had similarly brief

life-spans. What made these shops distinctive was a particular attention to contemporary and experimental poetry. For Simon Cutts, who began working at the Trent Book Shop on Saturdays, “it was one of the best poetry stocks that I have ever seen.”<sup>10</sup> Contemporaries of the Trent Book Shop included Indica, Compendium and Better Books in London; Morden Tower in Newcastle; Unicorn in Brighton and The Paperback Book Shop in Edinburgh. Mills and Parnell made sure the Trent Book Shop was in touch with all of these because they “were all exchanging information, sending each other small magazines and books.”<sup>11</sup> These links to other publishers and booksellers extended to the Olympia Press in Paris, New York’s Gotham Book Bar and Lawrence Ferlinghetti’s City Lights in San Francisco. Although it was only a minor feature within Nottingham, the Trent Book Shop formed part of much wider networks of booksellers intent on promoting contemporary writing.

From the outset, the Trent Book Shop intended to carry out wider activities than just selling books. One such activity was the organisation of poetry readings. Initially, these were held in the Trent Book Shop. Martin Parnell explains that:

Sometimes this was difficult because often the only way they [the poets] would come was if they were funded and we didn’t have that sort of money, but in a few cases we did manage to get people, particularly Americans. We had connections with people like Mike Horowitz from New Departures, and once you’d hooked up with people like that you had connections with the Liverpool beat poets and it would just spread out because everyone was relying on somebody else to sell their publications. People used to hawk stuff around and I knew, for instance, John Silkin from Leeds who did *Stand* magazine... so they would come and read for us.

Eventually, because the shop was too small to cope with the audiences of between 20 and 50 who attended, readings were moved elsewhere. Pub venues were used, as well as the Workers Education Association Buildings, and on occasion, the Midland Group Gallery. These drew together people interested in the contemporary literary scene, and forged contacts within the overlapping book-selling and small press

publishing circles. The poetry readings organised by the Trent Book Shop were therefore important in maintaining the vitality of the shop. An event that has been written about extensively in cultural histories of the 1960s is the International Poetry Incarnation that took place in the Royal Albert Hall on 11 June 1965. As members of the audience on that occasion, the staff of the Trent Book Shop were interested, although not entirely satisfied, participants. Simon Cutts remarks that “It was great fun and all but it was kind of narrow and showbiz.”<sup>12</sup> Martin Parnell comments in a similar vein:

We’d all been down to London, the big event at the Albert Hall where they were smoking pot whilst they were performing. I think that Stuart and myself... were quite unsympathetic to the self-centredness of all of them. Particularly Allen Ginsberg, because we weren’t great admirers of beat poets, we actually preferred a different sort of poetry, and just to see these people thinking how great they were, it didn’t matter basically—it reminds me of the worst way that Brits perform, taking your trousers down and showing your backside—that is the way they performed. Let it all hang out and we can do what we like. No respect for the audience... I thought it was a missed opportunity but that’s the way they wanted to operate.<sup>13</sup>

Because they were unsatisfied by the poetry gatherings that took place at the Albert Hall (and another in Cardiff) in 1965, the staff of the Trent Book Shop decided to stage a poetry conference in Nottingham. It was titled ‘Poetry 66’ and took place on the 18<sup>th</sup> and 19<sup>th</sup> of February 1966 at Nottingham’s Albert Hall and at the Midland Group Gallery. A circular sent to a long list of potential participants set out the intentions of the conference: to “trace the role and development of small magazines and presses in the country since the early fifties” thereby acknowledging “the role played by these mags during the last 15 years.”<sup>14</sup> Poetry ’66 was envisaged as something that would be “better” than the Albert Hall readings, notably because it would be “something more professional.”<sup>15</sup> The desire to organise a large gathering of poets to discuss and reflect upon the development of poetry in Britain since the 1950s was explained in a circular sent out to participants:

One might hear the question “Why Nottingham?” Well basically the answer would be “Because the Trent Book Shop is in Nottingham.” The shop, which has been open for just over a year now has been attempting to bring to the provinces an attitude to bookselling/bookbuying common at the moment only to a few specialist shops in London. For twelve months we have been pursuing a policy of monthly readings (many poets next month will already be acquainted with Nottingham, and the shop) and it is our hope that this larger event will draw attention to not so much the plight, but an intention to continue to exist as an independent outlet for good literature in all forms, whether we are recognized as being worthy of financial assistance or not.<sup>16</sup>

This was an attempt to look at a growing revival in British poetry in both the written and spoken form, and Poetry '66 attracted an impressive array of poets.

You can hardly name a poet who did not actually come to the festival, from the surreal ambience of people who we might loosely talk about, from George Macbeth to Robert Garioch to Turnbull... Spike Hawkins was there, I believe, to Patten to Roger McGough, Adrian Henri, the kind of people whose work I was not directly interested in, but I mean, as a festival these people came and it was a big affair.<sup>17</sup>

Poetry '66 also sought to gain representation for small press publishers, a community that, maybe intentionally, lacked a coherent voice. Nottingham's Albert Hall was nothing like London's namesake but to even attempt to fill a hall which could hold 1,500 people shows a certain confidence in the robust nature of the support for poetry at the time. Taking place over two days, the conference began on the Friday night with “A Concert of Poetry and Jazz with New Departures and Leading Poets,” the evening being compèred by the American writer and publisher of the avant-garde, Jonathan Williams.<sup>18</sup> Of the event Williams recalled:

I met “The Belper Belter” (aka “Lord Burner of the Questing Vole”) [Stuart Mills] in 1966 at the Nottingham Poetry Festival, of which he was one of the organizers. I remember drinking beer with him in a Yates’s Wine Lodge, where a trio of ancient female cellists were performing dangerously on the balcony. Some of the rest of the company included Ronald Johnson, Ray Gosling, and Dom Sylvester Houédard, OSB. I remember rather less clearly being the compere at an evening reading. Pete Brown was good; Spike Hawkins was very funny; Adrian Mitchell and Christopher Logue were very intense; and Michael Horovitz simply would not shut up.<sup>19</sup>

The Saturday was billed as “an informal day of readings and discussions” that started at 11.00am and carried on well into the night, the list of participants reading as a cross section of experimental and avant-garde poets.<sup>20</sup> However, these characters were hardly happy bedfellows, as correspondence from Jon Silkin, editor of *Stand* suggests: “I’d like to read but I do NOT want to read with the load of old crap New Dep.” Such personal proclivities certainly added a frisson to the event.

For David Briers, who attended the Saturday events of Poetry ’66, the lasting memory of the event reflects the cross-over between poetry and performance taking place in the mid-1960s, which extended beyond New Departures’ jazz poetry of the Friday night and entered the realm of experimental:

I remember one man, a poet... who worked at Leeds University called Cavan McCarthy who did a performance which he called a poem but his poem was ‘Music’ and he had a little book that he’d printed as an artists’ multiple thing which had some symbols on the cards and you were supposed to have some different physical response to these different symbols—clap if it was a circle—and he held them up and the people in the audience responded as they were supposed to and it made a sound, non-verbal sound... it epitomised the hybrid crossover thing that was going on then, just by its nature, it was a poetry conference and he called it a poem, but it was called Music and it was called that because it produced non-verbal sounds.<sup>21</sup>

Post-event correspondence between the Trent Book Shop and participants reveals that the event was deemed to be a success, with many poets appreciating the opportunity to meet their counterparts. This is evident in a letter sent by McCarthy to Martin Parnell:

I still haven't recovered sufficiently from the reading and accompanying rush to be able to give a coherent opinion. It was a happening, really, I was at first terribly excited and nervous, then I drank some lunch... So: it was an incredible, fantastic day, exhilarating, I think the main use will be that it enabled people to meet on a personal level. I'm not terribly worried about people hearing poetry, I can't absorb more than very little, say ten, poems per day anyway, although this acts as a good excuse.

Despite this, Poetry '66 went largely unnoticed in the national press and has certainly never been written about in any substantial way. A letter from George Macbeth (who participated in the conference and was also acting as Producer in the BBC Talks Department) commented, "It's nice to see that the exhibition [Concrete/Spatial Poetry] got some publicity, but I agree with you that it would have been helpful if the conference had been noticed." The only additional publicity Poetry '66 received was a 45-minute programme based on recordings made at the event transmitted on the Third Programme on April 24<sup>th</sup> 1966.

After Poetry '66, the Trent Book Shop expanded from its Trentside location. The gathering momentum around poetry in the provinces was a likely motivator for this expansion; it certainly wasn't down to financial gain. Poetry '66 proved to be a costly financial venture for Mills and Parnell. But In order to focus more on the sale of paperbacks, which in the mid-1960s still made up a relatively small proportion of all books published and sold in the UK, a decision was made to open another branch. Bux (pronounced "books", a play on Midland pronunciation) was first located on the medieval Drury Hill which ran up from the Midland Railway Station and Broadmarsh Bus Station to the southern end of Bridlesmith Gate. Bux existed between 1967 and 1969 and announced its presence via a frontage decked with exposed wood, the

name of the shop set in bold stylized letters. Just as the Trent Book Shop intertwined its identity with its Bauhaus-inspired interior, this theme was extended to the logo used for Bux. Although undoubtedly benefiting from being located on a street that functioned at a pedestrian scale, the three floors that the shop occupied gave it a quaint charm and slightly haphazard feel, whilst also making it a paradise for shoplifters. While the Trent Book Shop remained an enclave for small press publishing, an important source of stock for Bux was imported books from the United States, Holland and Japan. Additional stock included the complete Methuen, Faber and Penguin ranges, which were sold and displayed openly alongside more controversial titles from the Olympia Press in Paris. Parnell comments, “If it was available somewhere I wanted it and I would do whatever I could to get hold of it.”

Bux on Drury Hill was relatively short-lived because this part of medieval Nottingham became subsumed within plans for large-scale modernisation, the result being the much-reviled Broadmarsh Centre. When it became apparent that a long-term lease was not an option, Bux moved to Lincoln Street, a short road off Clumber Street, one of the main shopping thoroughfares in Nottingham’s city centre. The Lincoln Street incarnation of Bux is the most widely remembered, no doubt due to both the size and the location of the shop—it was larger, easier to access and open to passing trade. Being in a central location and in a newly built retail unit, the second incarnation of Bux had neither the hand-crafted modern interior of the Trent Book Shop, nor the slightly ramshackle charm of Drury Hill. It was nevertheless a vital outlet for publications that would otherwise prove impossible to obtain. For budding local journalist Richard Williams:

Bux was fantastically important because... he stocked the *Village Voice*, the *East Village Other* (another New York underground newspaper). He stocked *IT* when it was still *International Times*, and *Oz* of course and the more obvious stuff. But to be able to get the *Voice* and the *East Village Other* in particular was just amazing because it was like a mainline to what was really happening... And why he stocked them? There can't have been more than three people in Nottingham that would have bought them I wouldn't have thought, but anyway

he did thank goodness... It was the only place in Nottingham that you could get any of these things. Terribly important. And poetry, little poetry presses, underground culture and literature in general. It was a real, real focal point for me and some others I'm sure.<sup>22</sup>

Whilst the Trent Book Shop and Bux were outlets for unusual literary offerings, they were also the focus for Nottingham's own small press.

#### THE TARASQUE PRESS

Tarasque. An animal which lived on the banks of the Rhone, and ravaged the surrounding countryside until it was overcome.

The Tarasque Press, "a small literary offering from a Midlands city" operated from the Trent Bookshop on Pavilion Road in West Bridgford between 1964 and 1972.<sup>23</sup> Via its activities of publishing poetry books, pamphlets, postcards and prints the Tarasque Press effectively worked as an outpost for avant-garde poetry in Nottingham from the mid-1960s until the early 1970s. Simon Cutts, who co-ran the Tarasque Press with Stuart Mills began a career in publishing in 1964 when he:

...wandered into the Trent Bookshop... which was being run by Stuart Mills and Martin Parnell, and immediately struck up a relationship with Stuart. He was already in touch with a whole bunch of poets from Gael Turnbull and Migrant Press people to Basil Bunting and people like Spike Hawkins... and the immediate sympathy between Stuart Mills and myself meant that we had to produce something almost at once, and we decided to run the magazine *Tarasque*... and the subsequent publications that ran alongside the magazine.<sup>24</sup>

Simon Cutts became a Saturday employee at the bookshop and found in Mills a shared interest in publishing, especially relating to poetry and art. One of the first things Cutts and Mills did under the label "Tarasque Press" was begin publishing a magazine entitled *Tarasque*, which ran for

eleven issues between 1965 and 1971. The magazine acted as a platform for their (in the form of both poetry and criticism), and that of other select poets, including Roy Fisher, Pete Brown, Gael Turnbull, Robert Garioch, Ian Hamilton Finlay and Hugh Creighton Hill.

The first issue of *Tarasque* was published in 1965 and began with the following statement:

A city needs a voice; a tangible proof of its spirit.

At its worst a city can throw out the arts with the slops, at its best it can nurture them all (with no hopes of immediate gain) as a parent.

We wish that this magazine should grow as the city grows, that like a city it should attract the best rather than insulate itself.<sup>25</sup>

*Tarasque Number One* was framed as a local issue including work by local writers such as Mills, Cutts, and Parnell (all from the Trent Book Shop) and Ray Gosling (who had received acclaim following the publication of his first book *Sum Total* in 1963). In its initial form, *Tarasque* was to be the voice of Nottingham. But it was not to remain a local interest magazine for long. As Cutts explains, “it got more esoteric as it went on” and “became more and more involved with the contemporary poetry scene and less to do with local issues. It became involved in the general discussion of poetry and the world and Britain.”<sup>26</sup> The magazine’s focus evolved throughout its seven year span, taking on board criticism, of both poetry and the wider arts, and increasingly towards the end of the sixties, concrete poetry.

The *Tarasque* Press was operating at a time in the mid-1960s when there was a proliferation of little magazines, alternative publications and other underground press activities. Individuals using cheap printing equipment, churning out low cost, and sometimes low print quality, publications were to be found across Britain.<sup>27</sup> The most well known were the likes of the *International Times* and *Oz*: publications at the forefront of the counterculture and linked to the Underground Press Syndicate.<sup>28</sup> These firmly counter-cultural publications were the most garish and purposefully shocking tip of a very large iceberg of such publications in the 1960s. By contrast *Tarasque* participated in a longer tradition of British little magazines, those primarily concerned with

publishing poetry, prose and literary criticism. Rather than engaging head on with the politics of the era, Cutts and Mills viewed their work to be more “classically modernist”, seeing “precedents and ancestry” for what they were trying to do in Wyndham Lewis’ *Blast* and poets like Ezra Pound and T.E. Hulme.<sup>29</sup> The lack of interest that Cutts and Mills showed in other publications is evident in *Tarasque Number Seven*, which included a spoof “magazines received” list at the back of the issue. The titles read as follows (with tongue firmly in cheek): “Nugget, Lilliput, Esquire, Family Doctor, Locospotter, Penthouse, Practical Motorist, ‘Poetry’ Chicago, Meccano Magazine, Exchange and Mart, Health and Efficiency.” Mills and Cutts thought that many of the underground magazines of the time were produced by a “stampede of carpetbaggers” which resulted in “a general aimlessness”.<sup>30</sup> *Tarasque*, by contrast, had an aesthetic focus and a polemical stance.

The 1960s was the period of the “British Poetry Revival”. As Andrew Wilson comments, “The voice of The New British Poetry was resolutely not a London-based one”, with magazines such as *Poetmeat* in Blackburn, *Dust* in Leeds, *Phoenix* and *Underdog* in Liverpool, *Migrant* in Worcester and *Move* in Preston.<sup>31</sup> Indeed, according to Robert Hewison, there was an overwhelmingly provincial geography associated with these operations:

Few [magazines] were published in London or took much notice of it; their life was ephemeral and their readership sometimes little larger than the circle of contributors and their friends. But their very cheapness and simplicity gave their creators freedom to experiment and express their enthusiasms. Anyone who felt they had something to say in print could launch a magazine, and many people did.<sup>32</sup>

The provincial bias of small press publishing was due not only to the location of the participants, but also to the infrastructure associated with these practices. Because of the small scale of such operations, importance was not placed on “rents and rates; it was just doing something out of your room.”<sup>33</sup> Or indeed your bookshop.<sup>34</sup>

The Tarasque Press set out to be a platform that would use “poetry as an essential constituent of the artistic process”.<sup>35</sup> Contributors to the magazine were chosen carefully, with a distinct bias towards British poets working in a modernist mode. The early work of Tarasque keenly promoted a particular type of written poem—the small poem—with *Tarasque Number Six* being an anthology devoted to short poetry featuring work by J.M. Synge, Ezra Pound and Georg Trakl. Contemporary writers of small poems included Jonathan Williams, Hugh Creighton Hill, Spike Hawkins, Pete Brown and Robert Creeley. Stuart Mills set out the parameters:

The proper subjects for poetry are;  
the Seasons, the Affections, Fishing Boats,  
Inland Waterways, Non-Alcoholic Beverages,  
Certain Flowers, Certain Trees.

Improper subjects are;  
Sex, Drugs, War and Self.

Adjectives should be used sparsely, if at  
all, and not ever in proportion of more  
than one to every 9 nouns.<sup>36</sup>

By positioning itself in opposition to poetry about “sex, drugs, war and self”, Tarasque critiqued the beat and pop poetry being promoted elsewhere in the UK by the Liverpool poets and New Departures. In the above poem we see a respect for a longer literary tradition, an older type of “popular culture” that privileges outdoor pursuits, seasonality and nature. This is almost a variety of pre-war vernacular through which objectivity is used to draw attention to the page, which works as a material and typographic artefact. This is modern rather than pop poetry.

Central to the development of the Tarasque Press’s poetic and artistic affectations was Ian Hamilton Finlay, whose Wild Hawthorn Press played an important formative role in the work of Mills and Cutts. Finlay began a working relationship with Tarasque after Stuart Mills began corresponding with him. This led to a visit by Mills to

Finlay's Stonypath garden in the Pentland Hills of southern Scotland. When Finlay became involved with the Tarasque Press in the mid-1960s he was still developing his concrete poetry. His were the first concrete poetry works published by the Tarasque Press. Simon Cutts recalls:

We were producing the first two [Finlay] prints, *Star Steer* and *Acrobats* or vice versa and we were doing *Ocean Stripe Five*, taking those texts of [Kurt] Schwitters and collaging them with photographs of fishing boats sailing under duress, from *Fishing News*.<sup>37</sup>

For Cutts, the transition from short poems to concrete poetry was a move “through the ever-encompassing, seemingly orthodox poem with its arrangement of line and stanza to a narrative and a syntactical concrete poem.”<sup>38</sup> However, the Tarasque Press's involvement with concrete poetry came at a time when Cutts and Mills were “nestled on the edge of concrete poetry... we were outside the movement, we weren't ever at the centre of it. I think we were all working in an errant plastic poetry, heading to plastic things, rather than the mainstream graphical poetry.”<sup>39</sup>

Simon Cutts has commented that Tarasque was primarily interested in “the written poem and the poem on the page and less the performance piece.”<sup>40</sup> In the cards and pamphlets they produced it is evident that attention to detail and materials played an integral part in their poetry and aesthetic. Cutts and Mills were producing texts rarely more than twenty pages long, never larger than A5 in size, always with limited print runs. Knowingly working within a cohort of small press publishers in the 1960s, the relative obscurity of the Tarasque Press was largely self-imposed—they enjoyed working at what they termed the “*derrière-garde*”<sup>41</sup> of concrete poetry—and this enabled them to forge their own aesthetic, which was “witty, sly, understated, seemingly casual, and operating on a miniature scale.”<sup>42</sup> For Mills this would “encompass the small image, the artifact, and (in those days) the so-called Concrete Poem... Simon Cutts would often be seen coaxing a small fretsaw through the intricacies of a piece of work no larger than a florin, and as the poems shrunk in size so did the format of the booklets. Some people responded. Mostly we were ignored.”<sup>43</sup>

## NOTES

- 1 Gosling, R. (1980). *Personal Copy: A Memoir of the Sixties*. London, Faber and Faber. p. 121
- 2 [http://jargonbooks.com/stuart\\_mills.html](http://jargonbooks.com/stuart_mills.html)
- 3 Ibid
- 4 Cutts, S. (2006 [2000]). An interview with Wolfgang Görtzschacher. *Some Forms of Availability*. S. Cutts. New York, Granary Books: 14-43. (p. 15)
- 5 Author's interview with Simon Cutts.
- 6 'The Urban District of West Bridgford' *Nottingham Topic*, 1965, February, p. 41
- 7 Author's interview with Martin Parnell
- 8 Author's interview with Simon Cutts
- 9 Mills, S. (1972). "Read the Small Print." *Laurels* 1(3): 32-34.
- 10 Author's interview with Simon Cutts
- 11 Author's interview with Martin Parnell
- 12 Author's interview with Simon Cutts
- 13 Author's interview with Martin Parnell
- 14 Mills, S. & Parnell, M. 'First Circular,' (1965), MS487 (East Midlands Collection, University of Nottingham)
- 15 Author's interview with Martin Parnell
- 16 Poetry 66—Final Plans, (1966), MS487 (East Midlands Collection, University of Nottingham)
- 17 Cutts, S. (2006 [2000]) pp. 23-24
- 18 Programme for Poetry '66 (Nottingham Local Studies Library, L70.2). Williams was a poet and the founder of The Jargon Society, which published poetry, fiction and photography.
- 19 [http://jargonbooks.com/stuart\\_mills.html](http://jargonbooks.com/stuart_mills.html)
- 20 Adrian Mitchell, Robert Garioch, Alan Brownjohn, Hugh MacDiarmid. Edward Lucie-Smith, Bob Cobbing, Dom Sylvester Houedard, Tom Pickard, George Macbeth, Edwin Morgan, Jon Silkin, Roy Fisher, Anselm Hollo, Ed Dorn, Michael Shayer, Ron Johnson, Gael Turnbull, Jonathan Williams, Jeff Nuttall, John Furnival, Cavan McCarthy, John James, Nick Wayte, Peter Armstrong, Andrew Crozier, Tom Clark, Pete Brown, Tom McGrath, Brian Patten, Adrian Henri, Michael Horovitz, Spike Hawkins, Nathaniel Tarn, Vernon Scannell, G.S. Fraser, Jim Burns.
- 21 Author's interview with David Briers
- 22 Author's interview with Richard Williams
- 23 Cutts, S. (1972a) p. 19
- 24 Cutts, S. (2006 [2000]) p. 15
- 25 Tarasque One (1965). UCL Special Collections: Little Magazines.

- 26 Author's interview with Simon Cutts
- 27 For a feel of the range of these publications see, for example: Spiers, J. (1974). *The Underground and Alternative Press in Britain: A Bibliographical Guide with Historical Notes*. Hassocks, Harvester Press; Görtschacher, W. (1993). *Little Magazine Profiles: The Little Magazines in Great Britain, 1939–1993*. Salzburg, University of Salzburg.; Miller, D. and R. Price, Eds. (2006). *British Poetry Magazines 1914–2000: A History and Bibliography of 'Little Magazines'*. London, British Library Publishing.
- 28 See, Bizot, J.-F. (2006). *200 Trips from the Counterculture: Graphics and Stories from the Underground Press Syndicate*. London, Thames and Hudson. *IT* and *Oz* weren't low quality publications, *Oz* in particular was famous for its adventurous use of colour, which on occasion would leave it virtually illegible.
- 29 Author's interview with Simon Cutts
- 30 Mills, S. (1971). "Editorial." *Tarasque* Eleven/Twelve.
- 31 Wilson, A. (2004). 'A Poetics of Dissent: Notes On a Developing Counterculture in London in the Early Sixties'. *Art & the 60s: This Was Tomorrow*. C. Stephens and K. Stout. London, Tate Publishing: 92–111. (p. 96)
- 32 Hewison, R. (1986). *Too Much: Art and Society in the Sixties 1960-1975*. London, Methuen. p. 95
- 33 Author's interview with Simon Cutts
- 34 The printing press for the Tarasque Press was housed in an outhouse at the rear of the Trent Book Shop on Pavilion Road.
- 35 Cutts, S. (1971 [2006]). A Note on Tarasque and Concrete Poetry. *Some Forms of Availability*. S. Cutts. New York, Granary Books: 50. (p. 50)
- 36 Mills, S. (1967). "Editorial." *Tarasque* Six.
- 37 Cutts, S. (2006 [2000])
- 38 Cutts, S. (1972). 'Metaphor and Motif.' *Platform* 5(1): 19-21 (p. 19)
- 39 Author's interview with Simon Cutts
- 40 Author's interview with Simon Cutts
- 41 Cutts, S. (1972). "Metaphor and Motif." 5(1): 19-21
- 42 Bevis, J. (2006). Swings and Roundabouts. *Certain trees: the constructed book, poem and object 1964–2006*. Saint-Yrieux-la-Perche, Centre des livres d'artistes: 13–24. (p. 16)
- 43 Mills, S. (1975). From Tarasque to Aggie Westons. *Certain trees: the constructed book, poem and object 1964–2006* Saint-Yrieux-la-Perche, Centre des livres d'artistes: 141. (p. 141)