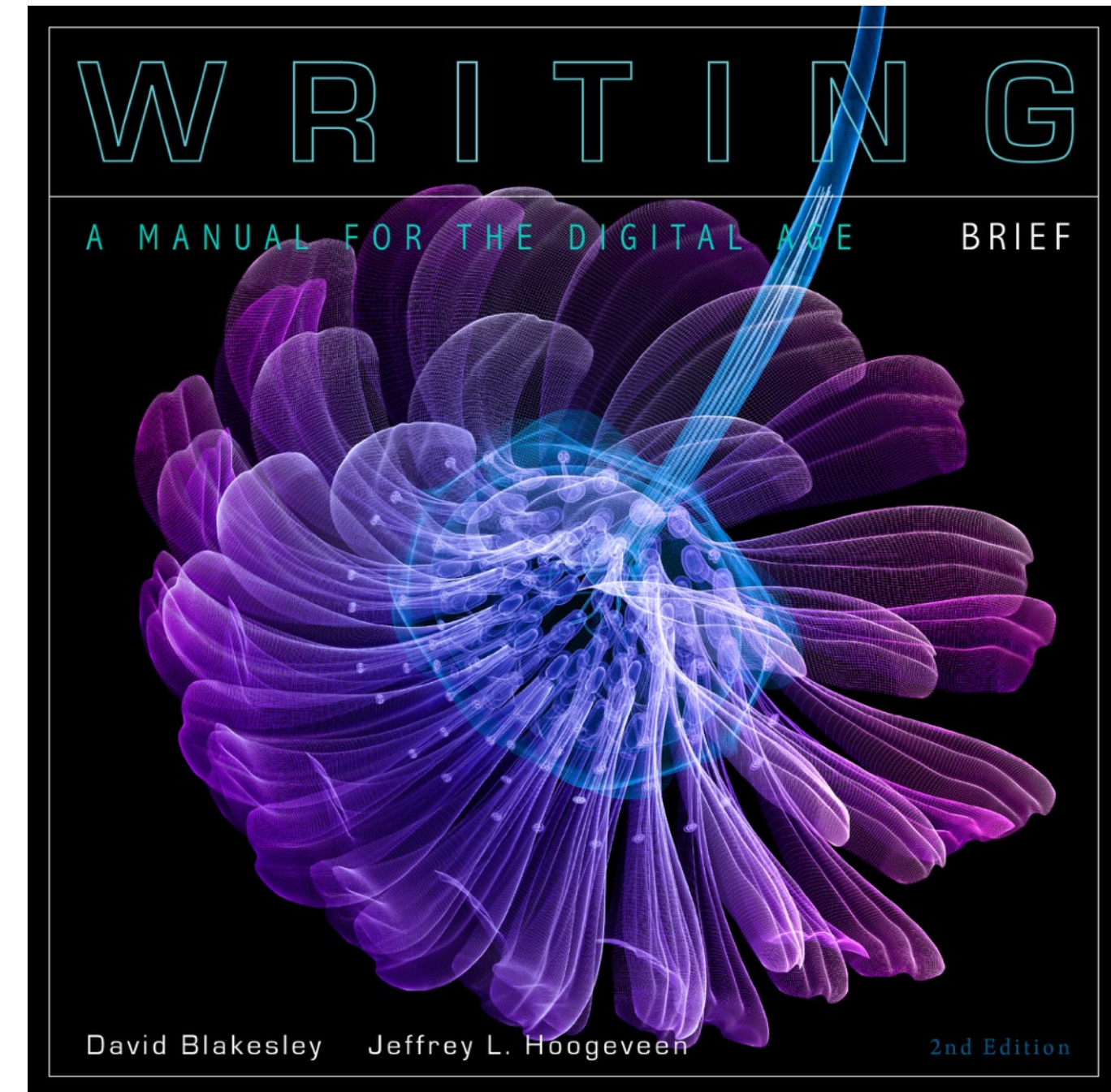


The Residual Concepts of Production v. the Emergent Cultures of Distribution in Publishing

David Blakesley

Who wins in the world of publishing? The base or the superstructure? I'm not a Marxist per se, but I've lived this struggle for some time as a writer and publisher. In this presentation, I describe my efforts to change or adapt the democratized tools of production to produce new forms of writing, which ultimately led to an ongoing battle with the dominant cultures of production in the world of publishing.

I'll narrate two case studies. **One** focuses on the writing and production of an innovative, if not disruptive, textbook in the ultra-conservative textbook industry. The **second** tells the ongoing story of an interloping publishing company (Parlor Press) that reveals the central challenge of distribution for both writers and publishers, from typesetting (print) to transformation (digital).



PARLOR  PRESS
EQUIPMENT FOR LIVING

<http://parlorpress.com>

The Base

“‘The base’ is the real social existence of man. ‘The base’ is the real relations of production corresponding to a stage of the development of material productive forces. ‘The base’ is a mode of production at a particular stage of its development.”

Raymond Williams, “Base and Superstructure in Marxist Cultural Theory.” *New Left Review* 82 , Nov/Dec 1973. 319–48.

The Base in Publishing



The Superstructure

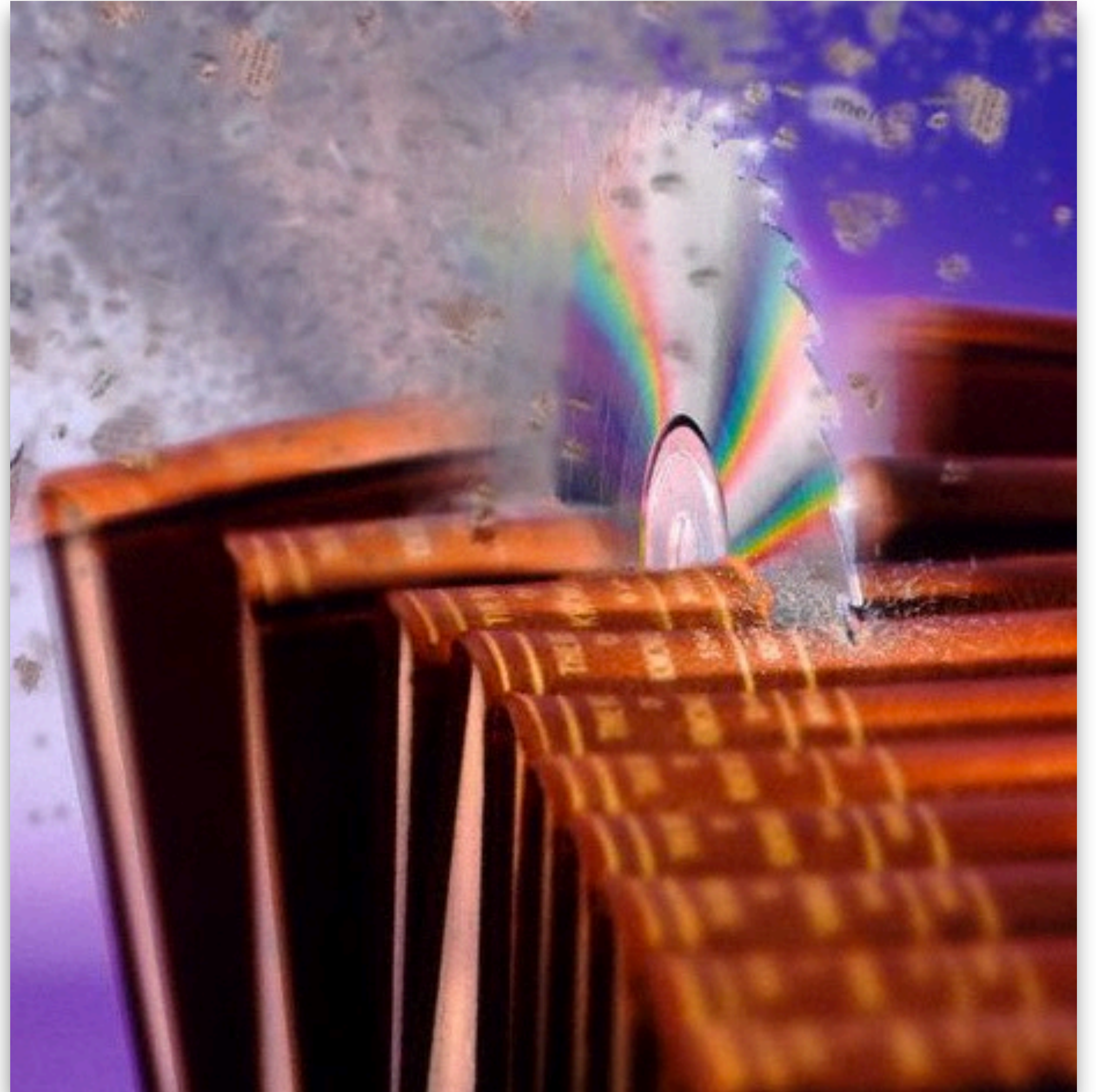
The superstructure consists of the cultural and economic forces that both reflect and maintain the material base, the mode of production. The superstructure is of a secondary order and symbolic.

Hegemony

Hegemony is the expression of power, an ideological force that dominates social, cultural, and economic life and thus stabilizes the base, the modes of production.

Example

“The Lingering Hegemony of Print”



CD-ROM Ebook Destroys Printed Books. (iStockphoto)

Dominant Culture

“The modes of incorporation are of great social significance, and incidentally in our kind of society have considerable economic significance. The educational institutions are usually the main agencies of the transmission of an effective dominant culture, and this is now a major economic as well as cultural activity; indeed it is both in the same moment.”

Raymond Williams, “Base and Superstructure in Marxist Cultural Theory.” *New Left Review* 82 , Nov/Dec 1973. 319–48.

Residual Culture

“The meanings and values which cannot be verified or cannot be expressed in the terms of the dominant culture, are nevertheless lived and practised on the basis of the residue—cultural as well as social—of some previous social formation.”

Raymond Williams, “Base and Superstructure in Marxist Cultural Theory.” *New Left Review* 82 , Nov/Dec 1973. 319–48.

Emergent Culture

“New meanings and values, new practices, new significances and experiences, are continually being created. But there is then a much earlier attempt to incorporate them, just because they are part—and yet not part—of effective contemporary practice.”

Raymond Williams, “Base and Superstructure in Marxist Cultural Theory.” *New Left Review* 82 , Nov/Dec 1973. 319–48.

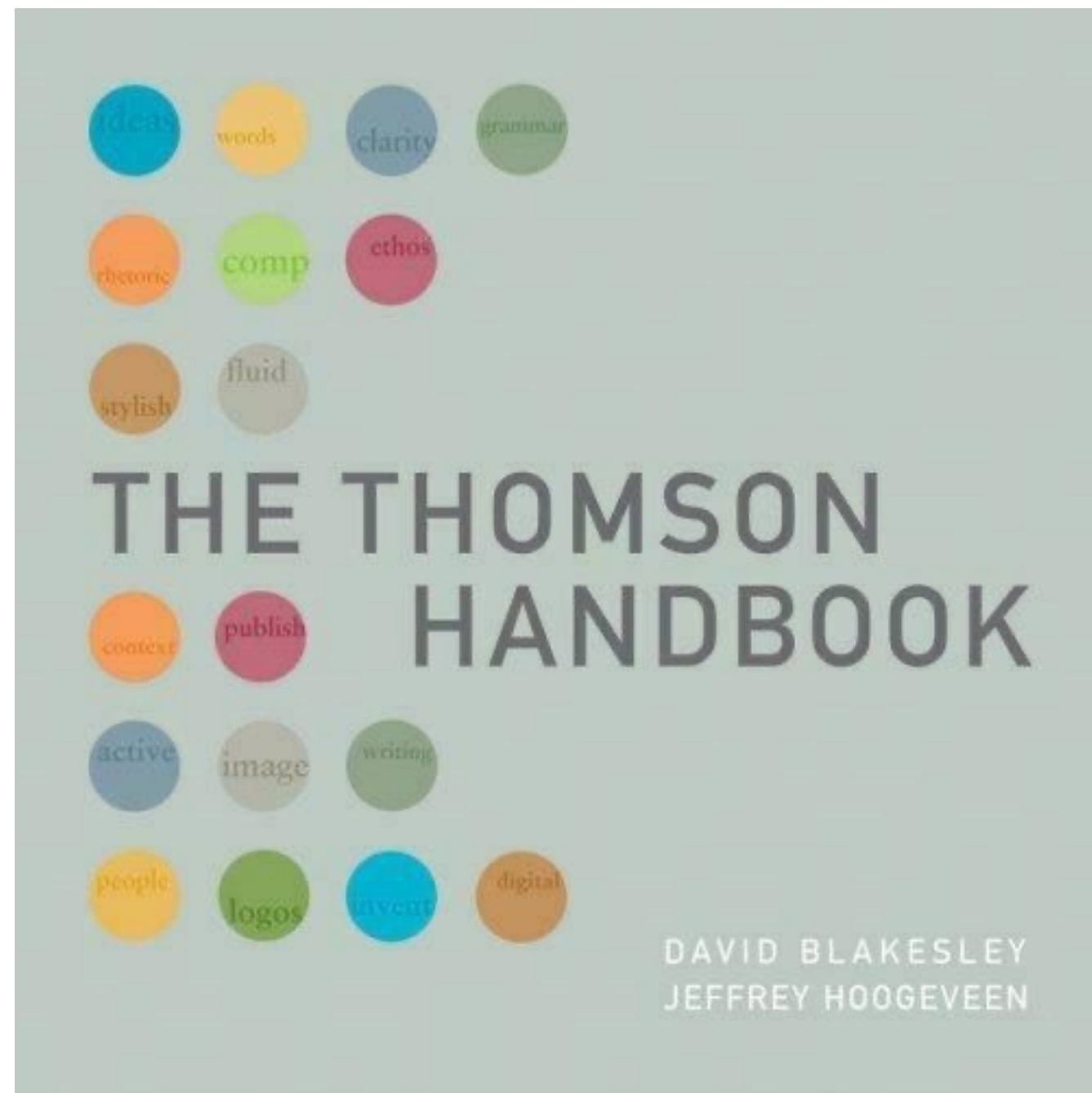
Example

Residual and Emergent Cultures

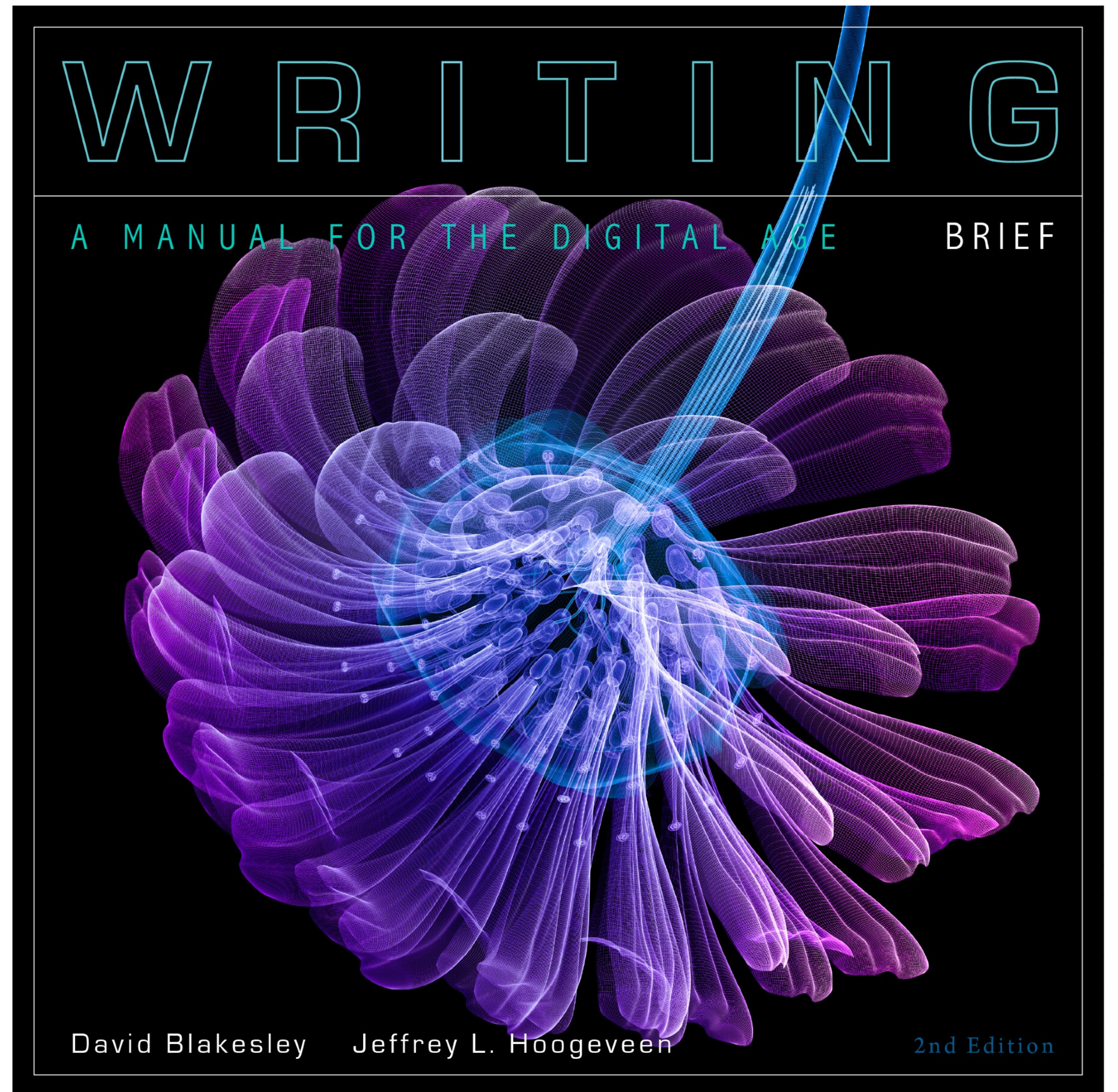


Case Study 1

Writing in the Digital Age



The First Edition



The Second Edition

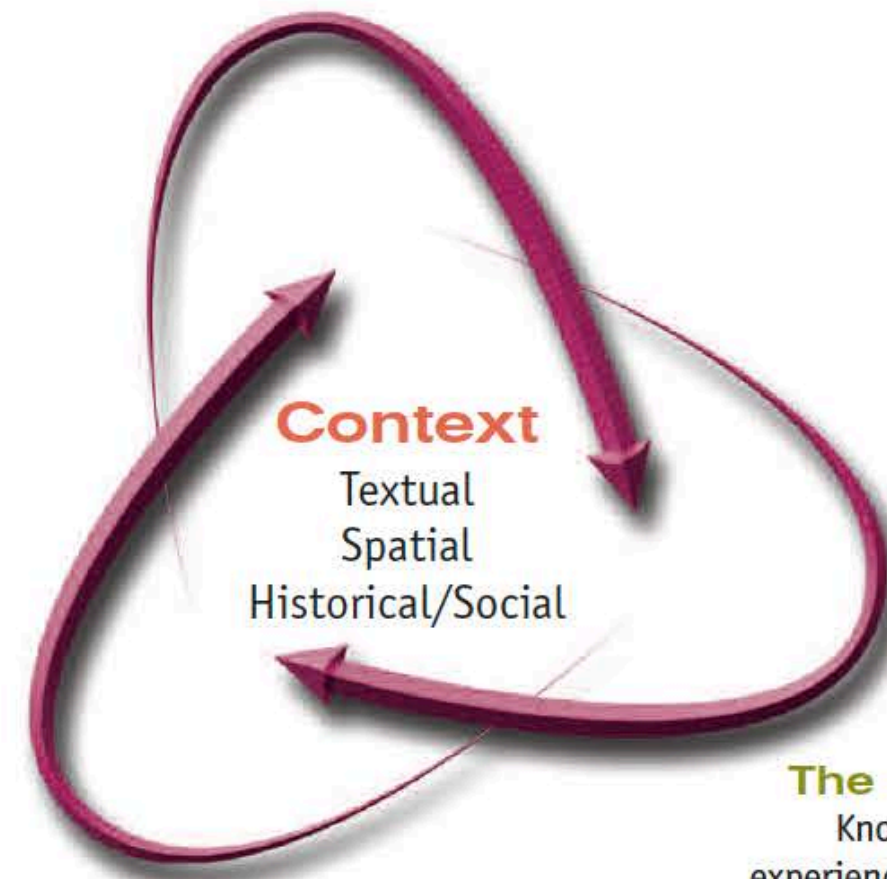
are texts. Television shows from *The Apprentice* to *Gilligan's Island* are texts. Even social practices and groups—American culture, MP3 culture, blog culture, or any subculture—are texts. All may be seen as a composition of elements and thus may be “read.” Meaning (and hence interpretation) can be thought of as the relationship between *text* and *context*, which includes the situations of readers and writers, the historical and physical circumstances, other texts, and even the broader systems of meaning like ideology that “contain” the text. You can read books, films, TV shows, and cultures as texts that have contexts that shape meaning.

Whenever you write for readers, you should bear in mind how all these aspects of **context** might shape your meaning and thus how your words will be interpreted by others:

- the subject or topic
- the nature of the audience
- the conditions of reading or viewing
- the medium
- the timing
- what others have said about the subject
- the wider culture in which it plays a part.

Expressing ideas verbally or visually is a social act in which these aspects of context shape meaning.

The Text
Content, words,
images, form, media



The Writer
Knowledge,
experience, memories,
feelings, intentions
purpose, desires

The Reader
Knowledge,
experience, memories,
expectations,
predictions, feelings,
desires

The Rhetorical Situation

At the start of any writing project, think through your writing in context, as a **rhetorical situation** involving your own ideas, the words and media that you will use to express them, and the ideas and expectations of your readers. The elements of context will shape your thinking at each node of this rhetorical triangle.

Exercise 1-2 Meaning Depends on Context

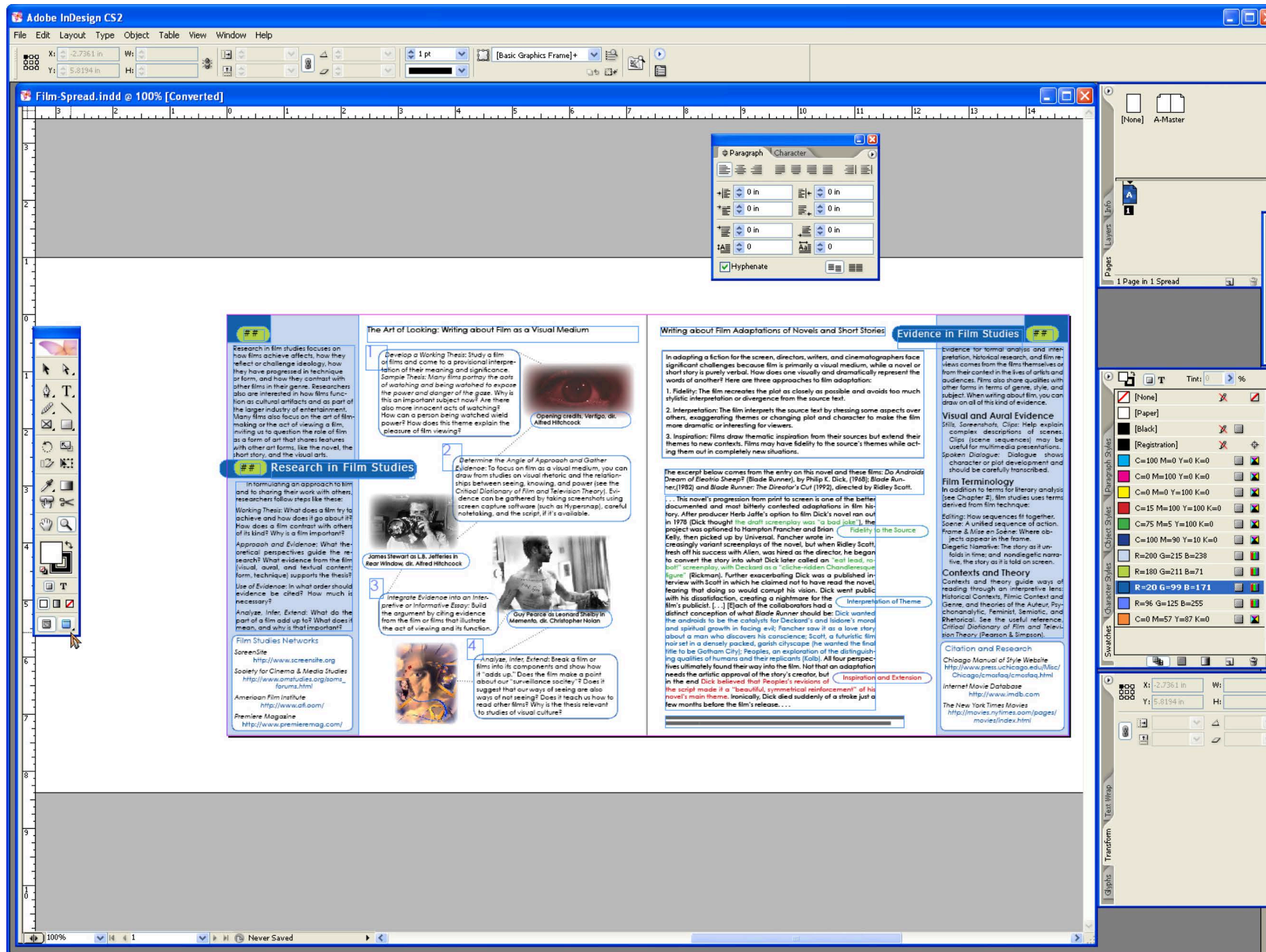
What a word, phrase, or sentence means will vary depending on context.



1. How would you describe each of these contexts?
2. Imagine that “Are we having fun yet?” is a caption for each image. How might the meaning of “Are we having fun yet?” change if it were read or heard in these contexts?
3. How does context—even when it’s only imagined—influence interpretation?

Context refers to all the situational elements that might shape a writer’s intentions or purpose, whether they are conscious or not. A purpose is a motive—some situation that “moves” you to write (hence the word *motive*, which is related to *motion* and even *emotion*). When you have or discover purpose, you act on the world in a deliberate way—through writing, art, the spoken word. You feel compelled to “size up” a situation and respond to it. You can also intentionally shape contexts so that, for example, you have some say in the circumstances and media in which your writing is read.

As a writer yourself, you already know that one of the greatest challenges is to use the right word at the right time in the right place. How do you make these difficult decisions? How do you know what to write? Where do you find purpose? Every writing situation is different to some degree, so learning to draw on elements of the context in order to shape your purposes and your subject is a strategy you’ll need in every situation that calls for you to communicate your ideas to others.



Research in Film Studies

Research in film studies focuses on how films achieve affects, how they reflect or challenge ideology, how they have progressed in technique or form, and how they contrast with other films in their genre. Researchers also are interested in how films function as cultural artifacts and as part of the larger industry of entertainment. Many films also focus on the art of filmmaking or the act of viewing a film, inviting us to question the role of film as a form of art that shares features with other art forms, like the novel, the short story, and the visual arts.

In formulating an approach to film and to sharing their work with others, researchers follow steps like these:

Working Thesis: What does a film try to achieve and how does it go about it? How does a film contrast with others of its kind? Why is a film important?

Approach and Evidence: What theoretical perspectives guide the research? What evidence from the film (visual, aural, and textual content, form, technique) supports the thesis?

Use of Evidence: In what order should evidence be cited? How much is necessary?

Analyze, Infer, Extend: What do the part of a film add up to? What does it mean, and why is that important?

Film Studies Networks

ScreenSite
<http://www.screenite.org>

Society for Cinema & Media Studies
http://www.scmstudies.org/soms_forums.html

American Film Institute
<http://www.afionline.org/>

Premiere Magazine
<http://www.premieremag.com/>

The Art of Looking: Writing about Film as a Visual Medium

1. Develop a Working Thesis: Study a film of films and come to a provisional interpretation of their meaning and significance. *Sample Thesis: Many films portray the acts of watching and being watched to expose the power and danger of the gaze. Why is this an important subject now? Are there also more innocent acts of watching? How can a person being watched yield power? How does this theme explain the pleasure of film viewing?*

2. Determine the Angle of Approach and Gather Evidence: To focus on film as a visual medium, you can draw from studies on visual rhetoric and the relationships between seeing, knowing, and power (see the *Critical Dictionary of Film and Television Theory*). Evidence can be gathered by taking screenshots using screen capture software (such as HyperSnap), careful notetaking, and the script, if it's available.

3. Integrate Evidence into an Interpretive or Informative Essay: Build the argument by citing evidence from the film or films that illustrate the act of viewing and its function.

4. Analyze, Infer, Extend: Break a film or films into its components and show how it "adds up." Does the film make a point about our "surveillance society"? Does it suggest that our ways of seeing are also ways of not seeing? Does it teach us how to read other films? Why is the thesis relevant to studies of visual culture?

Opening credits, Verigo, dir. Alfred Hitchcock

James Stewart as L.B. Jefferies in Rear Window, dir. Alfred Hitchcock

Guy Pearce as Leonard Shelby in Memento, dir. Christopher Nolan

Writing about Film Adaptations of Novels and Short Stories

In adapting a fiction for the screen, directors, writers, and cinematographers face significant challenges because film is primarily a visual medium, while a novel or short story is purely verbal. How does one visually and dramatically represent the words of another? Here are three approaches to film adaptation:

1. **Fidelity:** The film recreates the plot as closely as possible and avoids too much stylistic interpretation or divergence from the source text.
2. **Interpretation:** The film interprets the source text by stressing some aspects over others, exaggerating themes or changing plot and character to make the film more dramatic or interesting for viewers.
3. **Inspiration:** Films draw thematic inspiration from their sources but extend their themes to new contexts. Films may have fidelity to the source's themes while acting them out in completely new situations.

The excerpt below comes from the entry on this novel and these films: *Do Androids Dream of Electric Sheep?* (*Blade Runner*), by Philip K. Dick, [1948]; *Blade Runner*, [1982] and *Blade Runner: The Director's Cut* (1992), directed by Ridley Scott.

... This novel's progression from print to screen is one of the better documented and most bitterly contested adaptations in film history. After producer Herb Jaffe's option to film Dick's novel ran out in 1978 (Dick thought the draft screenplay was "a bad joke"), the project was optioned to Hampton Fancher and Brian Kelly, then picked up by Universal. Fancher wrote increasingly variant screenplays of the novel, but when Ridley Scott, fresh off his success with *Alien*, was hired as the director, he began to convert the story into what Dick later called an "real lead, no-bull" screenplay, with Deckard as a "cliche-ridden Chandleresque figure" (Rickman). Further exacerbating Dick was a published interview with Scott in which he claimed not to have read the novel, fearing that doing so would corrupt his vision. Dick went public with his dissatisfaction, creating a nightmare for the film's publicity. [...] [Each of the collaborators had a distinct conception of what *Blade Runner* should be: Dick wanted the androids to be the catalysts for Deckard's and Isidore's moral and spiritual growth in facing evil; Fancher saw it as a love story about a man who discovers his conscience; Scott, a futuristic film noir set in a densely packed, garish cityscape (he wanted the final title to be *Gotham City*); Peoples, an exploration of the distinguishing qualities of humans and their replicants (Kolb). All four perspectives ultimately found their way into the film. Not that an adaptation needs the artistic approval of the story's creator, but in the end Dick believed that Peoples's revisions of the script made it a "beautiful, symmetrical reinforcement" of his novel's main theme. Ironically, Dick died suddenly of a stroke just a few months before the film's release. ...

Evidence in Film Studies

Evidence for formal analysis and interpretation, historical research, and film reviews comes from the films themselves or from their context in the lives of artists and audiences. Films also share qualities with other forms in terms of genre, style, and subject. When writing about film, you can draw on all of this kind of evidence.

Visual and Aural Evidence

Still, Screenshot, Clip: Help explain complex descriptions of scenes. Clips (scene sequences) may be useful for multimedia presentations. Spoken Dialogue: Dialogue shows character or plot development and should be carefully transcribed.

Film Terminology

In addition to terms for literary analysis (see Chapter 2), film studies uses terms derived from film technique:

Editing: How sequences fit together.
Scene: A unified sequence of action.
Frame & Mise en Scene: Where objects appear in the frame.
Diegetic Narrative: The story as it unfolds in time; and non-diegetic narrative, the story as it is told on screen.

Contexts and Theory

Contexts and theory guide ways of reading through an interpretive lens: Historical Contexts, Filmic Context and Genre, and theories of the Auteur, Psychoanalytic, Feminist, Semiotic, and Rhetorical. See the useful reference, *Critical Dictionary of Film and Television Theory* (Pearson & Simpson).

Citation and Research

Chicago Manual of Style Website
<http://www.press.uchicago.edu/Misc/Chicago/cmstafaq/cmstafaq.html>

Internet Movie Database
<http://www.imdb.com>

The New York Times Movies
<http://movies.nytimes.com/pages/movies/index.html>

Composing in the Design Space

Film Studies Spread

Verse Margin

Research in film studies focuses on how films achieve effects, how they reflect or challenge ideology, how they have progressed in technique or form, and how they contrast with other films in their genre. Researchers also are interested in how films function as cultural artifacts and as part of the larger industry of entertainment. Many films also focus on the art of filmmaking or the act of viewing a film, inviting us to question the role of film as a form of art that shares features with other art forms, like the novel, the short story, and the visual arts.

In formulating an approach to film and to sharing their work with others, researchers follow steps like these:

Working Thesis: What does a film try to achieve and how does it go about it? How does a film contrast with others of its kind? Why is a film important?

Approach and Evidence: What theoretical perspectives guide the research? What evidence from the film (visual, aural, and textual content, form, technique) supports the thesis?

Use of Evidence: In what order should evidence be cited? How much is necessary?

Analyze, Infer, Extend: What do the parts of a film add up to? What does it mean, and why is that important?

Verse Margin Box

Film Studies Network

<http://www.filmstudies.org>

<http://www.screensite.org>

Society for Cinema & Media Studies

<http://www.cinema-studies.org/journal.html>

American Film Institute

<http://www.aifi.com/>

Premiere Magazine

<http://www.premiere.org/>

Verse Middle

Header: The Art of Looking: Writing about Film as a Visual Medium

1. **Develop a Working Thesis:** Study a film or films and come to a provisional interpretation of their meaning and significance. *Sample Thesis:* Many films portray the act of watching and being watched to expose the power and danger of the gaze. Why is this an important subject now? Are there also more innocuous acts of watching? How can a person being watched wield power? How does this theme explain the pleasure of film viewing?

2. **Determine the Angles of Approach and Gather Evidence:** To focus on film as a visual medium, you can draw from studies on visual rhetoric and the relationships between seeing, knowing, and power (see the *Critical Dictionary of Film and Television Theory*). Evidence can be gathered by taking screenshots using screen capture software (such as [Screenshot](#)), [Gifcat](#), and the script, if it's available.

3. **Integrate Evidence into an Interpretive or Informative Essay:** Build the argument by citing evidence from the film or films that illustrate the act of viewing and its function.

4. **Analyze, Infer, Extend:** Break a film or films into its components and show how it "adds up." Does the film make a point about our "surveillance" [practices](#)? Does it suggest that our ways of seeing are also ways of not seeing? Does it teach us how to read other films? Why is the thesis relevant to studies of visual culture?

Captions:

Opening credits, *Ferris Bueller's Day Off*, dir. John Hughes

James Stewart in *L.B. Jones*, dir. Alfred Hitchcock

Guy Pearce in *Leonard Shelby in Memento*, dir. Christopher Nolan

Verse Margin

Evidence for formal analysis and interpretation, historical research, and film reviews comes from the films themselves or from their context in the lives of artists and audiences. Films also share qualities with other forms in terms of genre, style, and subject. When writing about film, you can draw on all of this kind of evidence.

Visual and Aural Evidence

Still, Screenshot, Clip: Help explain complex descriptions of scenes. Clips (some sequences) may be useful for multimedia presentations.

Spoken Dialogue: Dialogue shows character or plot development and should be carefully transcribed.

Film Terminology

In addition to terms for literary analysis (see Chapter 2), film studies uses terms derived from film [theory](#).

Editing: How sequences fit together.

Scene: A unified sequence of action.

Frame & Shot on Screen: Where subjects appear in the frame.

Diegetic Narrative: The story is it unfolds in time, and [narrative](#), the story is it is told on screen.

Contexts and Theory

Contexts and theory guide ways of reading through an interpretive lens. Historical Contexts, Filmic Context and Genre, and theories of the Auteur, [Feminist](#), [Semiotic](#), and [Rhetorical](#). See the useful reference, *Critical Dictionary of Film and Television Theory* (Ponson & Simpson).

Verse Box

Citation and Research

Chicago Manual of Style Website

<http://www.press.uchicago.edu/MSU/Chicago-annotatjaj/annotatjaj.html>

Internet Movie Database

<http://www.imdb.com>

The New York Times Movies

<http://movies.nytimes.com/page/movies/index.html>

Verse Middle

Header: Writing about Film Adaptations of Novels and Short Stories

Verse Middle Box 1

In adapting a fiction for the screen, directors, writers, and cinematographers face significant challenges because film is primarily a visual medium, while a novel or short story is purely verbal. How does one visually and dramatically represent the words of another? Here are three approaches to film adaptation:

1. **Fidelity:** The film recreates the plot as closely as possible and avoids too much stylistic interpretation or divergence from the source text.

2. **Interpretation:** The film interprets the source text by stressing some aspects over others, exaggerating themes or changing plot and character to make the film more dramatic or interesting for viewers.

3. **Inspiration:** Films draw thematic inspiration from their sources but extend these themes to new contexts. Films may have fidelity to the source's themes while taking them out in completely new situations.

Verse Middle Box 2 (sample)

The excerpt below comes from the entry on this novel and these films: *In Audreya's Dream of Electric Sheep?* (Blaise Romert, by Philip K. Dick, (1968), *Blaise Romert* (1982) and *Blaise Romert: The Director's Cut* (1992), directed by Ridley Scott.

... This novel's progression from print to screen is one of the better documented and most hotly contested adaptations in film history. After producer Herb Jaffe's option to film Dick's novel ran out in 1978 (Dick thought [the book screenplay was "a bad joke"](#)), the project was optioned to Hampton [Fitzgerald](#) and Brian Kelly, then picked up by Universal. [Fitzgerald](#) wrote

increasingly vibrant screenplays of the novel, but when Ridley Scott, fresh off his success with *Alien*, was hired as the director, he began to convert the story into what Dick later called an "un-film-adapt" [screenplay](#), with Dick and as a [wonderful](#) [figure](#) (Rickman). Further exacerbating Dick was a published interview with Scott in which he claimed not to have read the novel, fearing that doing so would compromise vision. Dick went public with his dissatisfaction, creating nightmare for the film's publicity. [...] [E]ach of the collaborators had a distinct conception of what *Blaise Romert* should be. Dick wanted the initials to be [a](#) [analysis](#) for Dick's and [mental](#) and [spiritual](#) growth in facing evil. [The](#) [novel](#) is as a live story about a man who discovers his conscience; Scott, a futuristic film noir set in a densely packed, garish cityscape the wanted the final title to be [a](#) [City](#); Peoples, an exploration of the outstanding qualities of humans and their [\(Kob\)](#). All four perspectives ultimately found their way into the film. Not that an adaptation needs the artistic approval of the story's creator, but in the end Dick believed that [the](#) [revisions](#) of the script made it a "beautiful, symmetrical reinforcement" of his novel's main theme: ironically, Dick died staidly of a smoke just a few months before the film's release. ...

Annotations

[Fidelity to the Source](#)

[Interpretation of Theme](#)

[Inspiration and Extension](#)

Cross-Reference to full version of this paper. The author is Blaisley, and the source is *Encyclopedia of Novel to Film*, 2nd edition. Ed. John C. [Fitzgerald](#) and James M. Welsh. New York: Faxon File, 2005.

Research in film studies focuses on how films achieve effects, how they reflect or challenge ideology, how they have progressed in technique or form, and how they contrast with other films in their genre. Researchers also are interested in how films function as cultural artifacts and as part of the larger industry of entertainment. Many films focus on the art of filmmaking or the act of viewing a film, inviting us to question the role of film as an art form that shares features with other art forms, like the novel, the short story, and various visual art forms.

Film Studies Networks

ScreenSite: <http://www.screensite.org>
 Society for Cinema & Media Studies: http://www.cmstudies.org/scms_forums.html
 American Film Institute: <http://www.afi.com>
 Premiere Magazine: <http://www.premieremag.com>

Citation & Research Guides

Chicago Manual of Style Website: <http://www.press.uchicago.edu/Misc/Chicago/cmosfaq/cmosfaq.html>
 Internet Movie Database: <http://www.imdb.com>
 The New York Times Movies: <http://movies.nytimes.com/pages/movies/index.html>

The Art of Looking: Writing about Film as a Visual Medium



Opening credits, *Vertigo*, dir. Alfred Hitchcock



James Stewart as L. B. Jefferies in *Rear Window*, dir. Alfred Hitchcock

1. Working Thesis

Study a film or films and come to a provisional interpretation of their meaning and significance. *Sample Thesis: Many films portray the acts of watching and being watched to expose the power and danger of the gaze. Why is this an important subject now? Are there also more innocent acts of watching? How can a person being watched wield power? How does this theme explain the pleasure of film viewing?*

2. Approach to Gathering Evidence

To focus on film as a visual medium, you can draw from studies on visual rhetoric and the relationships among seeing, knowing, and power. Evidence can be gathered by using screen capture software (such as HyperSnap™) to take screenshots, carefully taking notes, and reading the script, if it's available.

3. Integration of Evidence

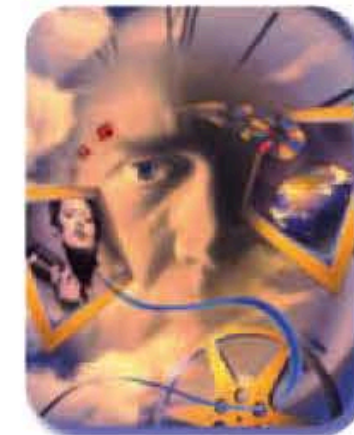
Build the argument by citing evidence from the film or films that illustrates the act of viewing and its function.



Guy Pearce as Leonard Shelby in *Memento*, dir. Christopher Nolan

4. Analysis, Inference, Extension

Break a film into its components and show how it "adds up." Does the film make a point about our "surveillance society"? Does it suggest that our ways of seeing are also ways of not seeing? Does it teach us how to read other films? Why is the thesis relevant to studies of visual culture?



Writing about Film Adaptations of Novels and Short Stories

In adapting a piece of fiction for the screen, directors, writers, and cinematographers face significant challenges, because film is primarily a visual medium while a novel or short story is purely verbal. Here are three approaches to film adaptation:

- Fidelity:** The film re-creates the plot as closely as possible, avoiding stylistic interpretation and divergence from the source text.
- Interpretation:** The film interprets the source text by stressing some aspects over others, exaggerating themes, or changing the plot and characters to make the film more dramatic or interesting for viewers.
- Inspiration:** The film draws thematic inspiration from its source but extends the themes to new contexts. A film may have fidelity to the source's themes while acting them out in completely new situations.

The excerpt below relates to the novel *Do Androids Dream of Electric Sheep?* (1968), by Philip K. Dick, and the films *Blade Runner* (1982) and *Blade Runner: The Director's Cut* (1992), directed by Ridley Scott.

...This novel's progression from print to screen is one of the better documented and most bitterly contested adaptations in film history. After producer Herb Jaffe's option to film Dick's novel ran out in 1978 (Dick thought the draft screenplay was "a bad joke"), the project was optioned to Hampton Fancher and Brian Kelly, then picked up by Universal. Fancher wrote increasingly variant screenplays of the novel, but when Ridley Scott, fresh off his success with *Alien*, was hired as the director, he began to convert the story into what Dick later called an "eat lead, robot!" screenplay, with Deckard as a " cliché-ridden Chanderlesque figure" (Rickman)... Dick went public with his dissatisfaction, creating a nightmare for the film's publicist... [E]ach of the collaborators had a distinct conception of what *Blade Runner* should be: Dick wanted the androids to be the catalysts for Deckard's and Isidore's moral and spiritual growth in facing evil; Fancher saw it as a love story about a man who discovers his conscience; Scott, a futuristic film noir set in a densely packed, garish cityscape (he wanted the final title to be *Gotham City*); Peoples, an exploration of the distinguishing qualities of humans and their replicants (Kolb). All four perspectives ultimately found their way into the film... [I]n the end Dick believed that Peoples's revisions of the script made it a "beautiful, symmetrical reinforcement" of his novel's main theme. Ironically, Dick died suddenly of a stroke just a few months before the film's release...

From David Blakesley, *Encyclopedia of Novel into Film*, 2nd ed., ed. John C. Tibbetts and James M. Welsh (New York: Facts on File, 2005).

Evidence in Film Studies

Evidence for analysis and interpretation, historical research, and film reviews comes from the films themselves and their context in the lives of artists and audiences. Films share qualities with other forms in terms of genre, style, and subject. You can draw on all these kinds of evidence.

Visual and Aural Evidence

Stills, Screenshots, Clips: Help explain complex descriptions of scenes. Clips (scene sequences) may be useful for multimedia essays. *Spoken Dialogue:* Shows character or plot development and should be carefully transcribed.

Examples of Film Terminology

In addition to terms for literary analysis (Chapter 9), film studies uses terms derived from film technique.

Editing: The way the sequences were put together.
Scene: A unified sequence of action.
Mise en scène: The arrangement of objects in the frame.

Contexts and Theory

Contexts and theory guide ways of reading by providing an interpretive lens. See the *Critical Dictionary of Film and Television Theory*, edited by Roberta E. Pearson and Philip Simpson (New York: Routledge, 2001).

Case Study 2

Publishing in the Digital Age

Publishing Cultures

**Residual, Dominant,
Emergent**

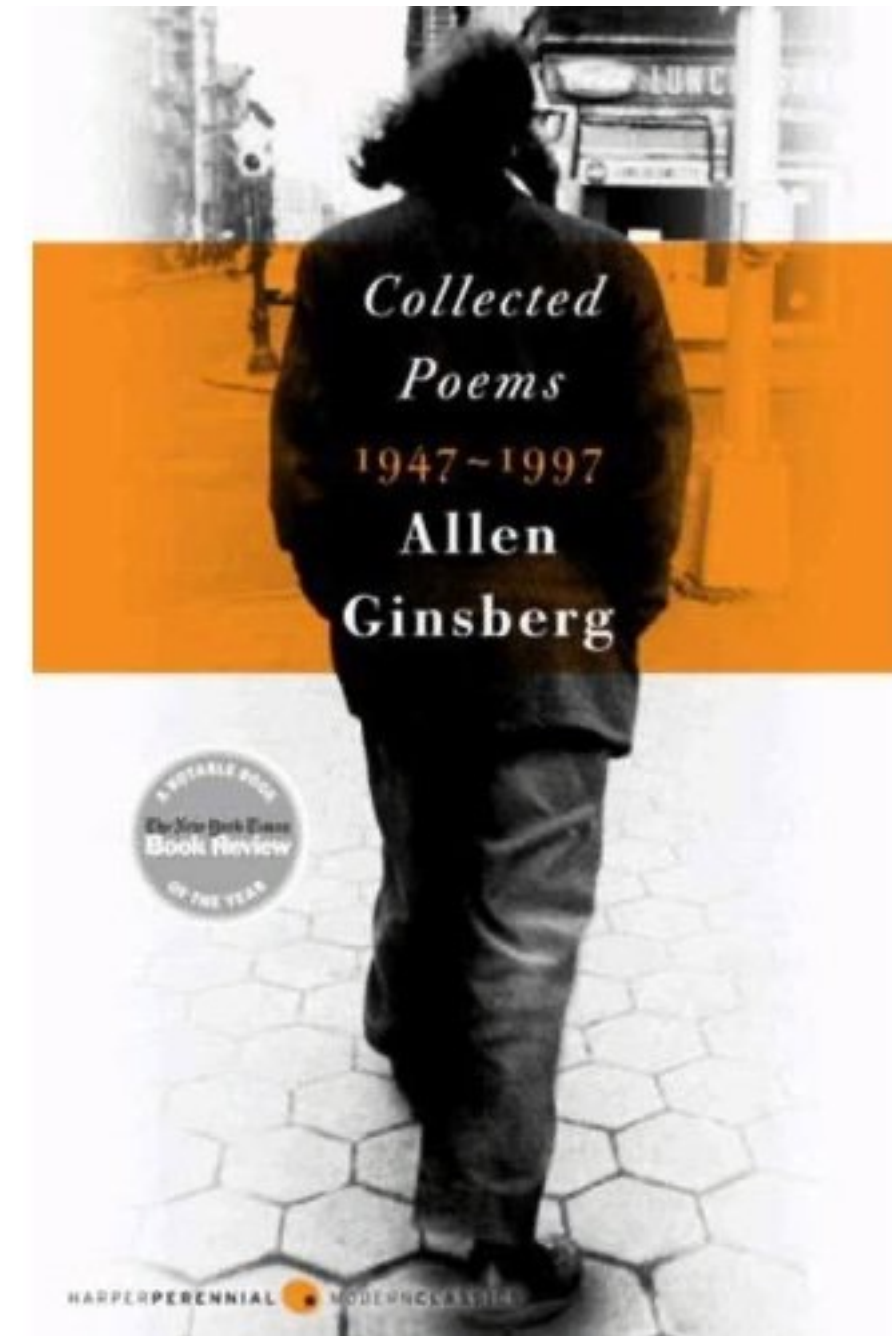
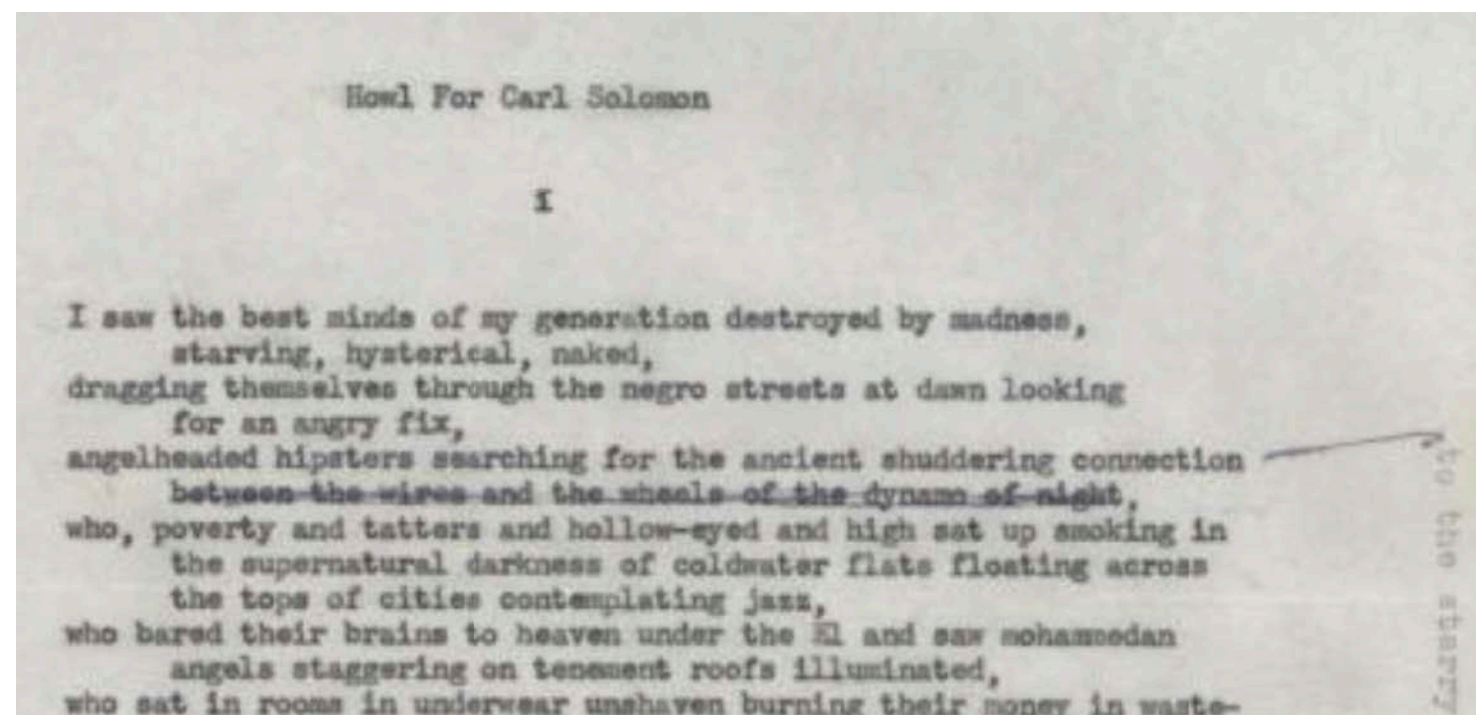


The Publishing Life Cycle

Allen Ginsberg's Howl & eBook Formatting Nonsense (or, HTML is Hard)

Callie Miller

<https://www.litlifela.com/counterbalance/2010/10/html-ebook-formatting-nonsense.html>



HOWL
For
Carl Solomon

I
I saw the best minds of my generation destroyed by
madness, starving hysterical naked,
dragging themselves through the negro streets at dawn
looking for an angry fix,
angelheaded hipsters burning for the ancient heavenly
connection to the starry dynamo in the machinery
of night,
who poverty and tatters and hollow-eyed and high sat
up smoking in the supernatural darkness of
cold-water flats floating across the tops of cities
contemplating jazz,
who bared their brains to Heaven under the El and
saw Mohammedan angels staggering on tenement
roofs illuminated,
who passed through universities with radiant cool eyes
hallucinating Arkansas and Blake-light tragedy
among the scholars of war,
who were expelled from the academies for crazy &
publishing obscene odes on the windows of the
skull,

COLLECTED POEMS 1947-1997

Howl

For Carl Solomon

I
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madness, starving hysterical naked,
dragging themselves through the negro streets at dawn
looking for an angry fix,
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hallucinating Arkansas and Blake-light tragedy among the
scholars of war,
who were expelled from the academies for crazy &
publishing obscene odes on the windows of the skull,
who covered in unshaven rooms in underwear, burning
their money in wastebaskets and listening to the Terror
through the wall,
who got busted in their pubic beards returning through

I saw the best minds of my generation destroyed by mad-
ness, starving hysterical naked,
dragging themselves through the negro streets at dawn
looking for an angry fix,
angelheaded hipsters burning for the ancient heavenly
connection to the starry dynamo in the machinery of
night,

“I tweeted my frustration. Others did too. What does this say for eBooks if we can't get basic things like formatting right? Why create such hullabaloo around this digital release if you hadn't properly checked formatting on every device? Why is it that publishing sits so far outside the norms of what is required to launch something digital?”

Callie Miller, *The Lit Life*, 7 Oct 2010,

<https://www.litlifela.com/counterbalance/2010/10/html-ebook-formatting-nonsense.html>

Jim Welke says:

October 6, 2010 at 2:14 pm



What a drag. Such laziness.

The problem could easily be addressed by adding line breaks and tabs. Somebody just didn't bother.

(I've written lots of code,
in lots of languages,
and formatting text is one of those hassles
you must deal with to please the humans
who end up reading it...and paying for it!)

(And if the above indents don't appear, then this comment form stripped out my line breaks and spaces, same as the Kindle!)

Cheers,
Jim

Craig Morgan Teicher says:

October 6, 2010 at 4:56 pm



Troy: Line breaks in poetry aren't "formatting," they're an essential part of how the text communicates. That said, I know that may not mean much to casual readers, but I wish it did.

Natasha, as you say, this is exactly the issue that has most poetry publishers nervous about e-books. I wish we could devote some tech time to it and find a solution.

I.A.M. says:

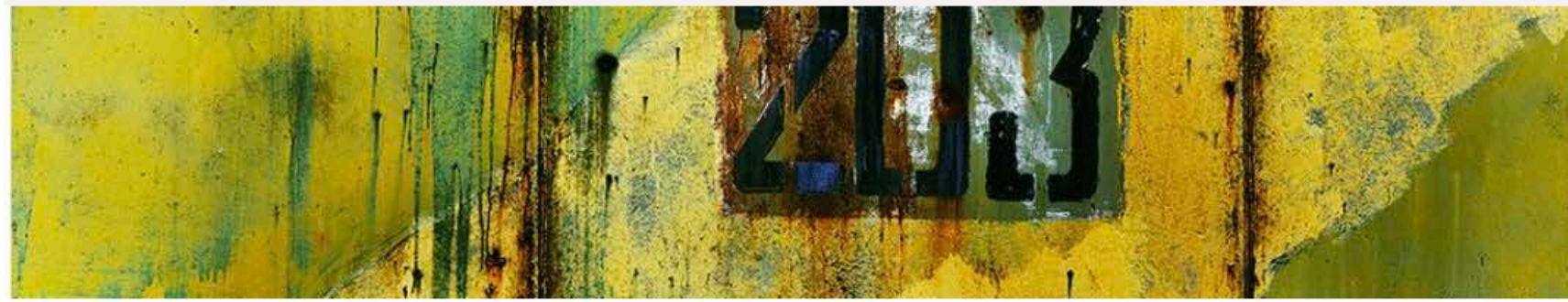
October 6, 2010 at 5:17 pm



Enforcing indentations, tabs, hanging indents, and the like is nigh-on impossible to accomplish in anything other than an Adobe PDF (which is best considered a photocopy of a book, because the text doesn't 're-flow' to fit the screen dimensions). As has Natasha October, I've tried to protect typographic fidelity to original layouts and been skunked every time. Maintaining 'centred text' sometimes is a challenge.

Oulipo and Poetry rely heavily on a word being in a particular spot in relation to another line or word when read, and e-readers are incapable of maintaining that due to the text size control the user has, as well as the fact that various units' typefaces will take up a different line space than another's.

As much as I continue to make books available in electronic formats, the printed editions continue to be made available along side of them due to a variety of reasons that guarantee that printed books will continue to be created for decades to come. Electronic books are an alternate binding, not a replacement for all printed books.



Free Verse Editions

Series Editor: Jon Thompson

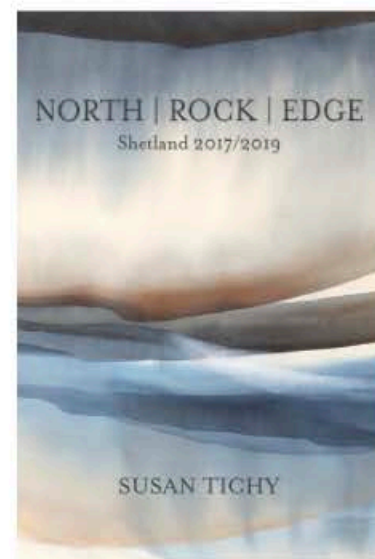
Free Verse Editions represents a joint venture between [Free Verse: A Journal of Contemporary Poetry & Poetics](#) and Parlor Press. The series will publish three to five books of poetry per year. All submissions are reviewed as part of our New Measure Poetry Prize competition. [Read more about Free Verse Editions and the New Measure Prize here.](#) Photo by [Tengyart](#) on [Unsplash](#).

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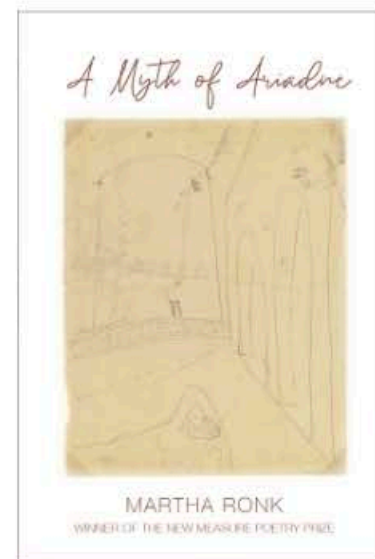
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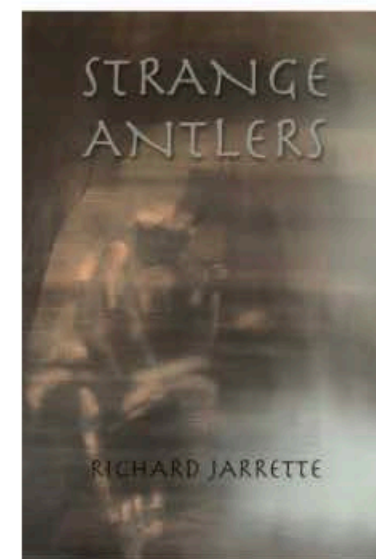
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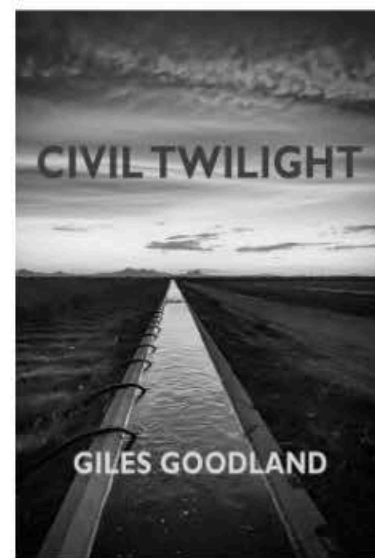
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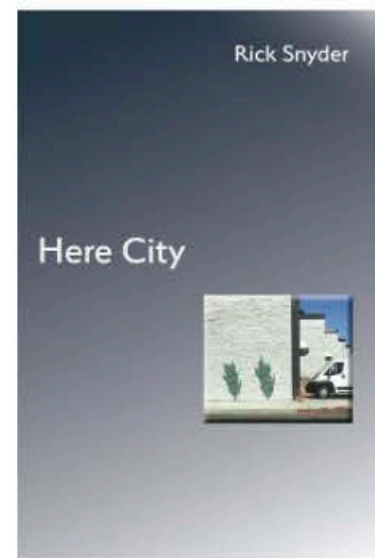
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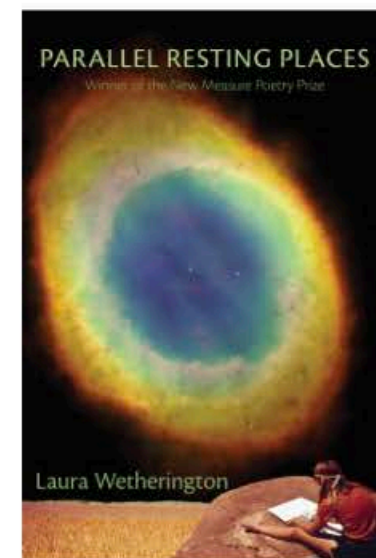
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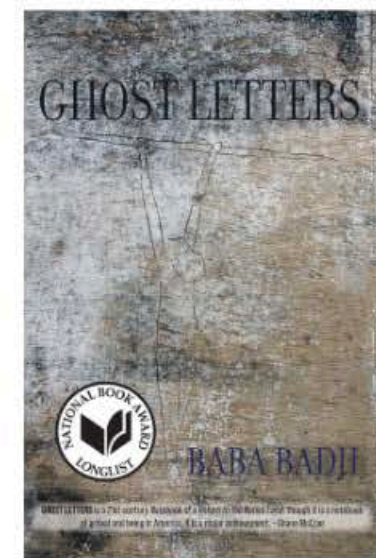
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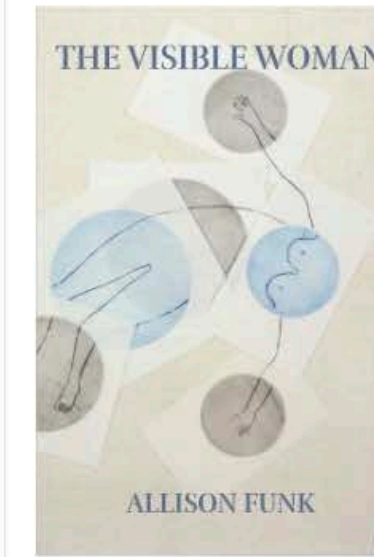
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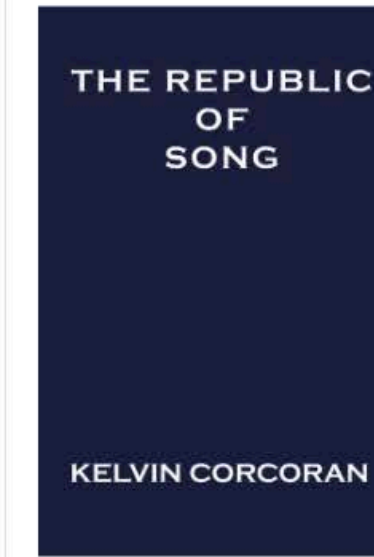
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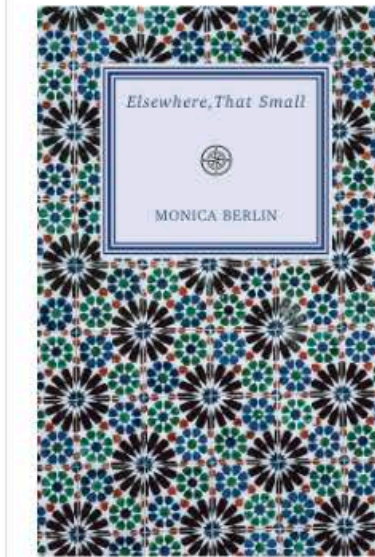
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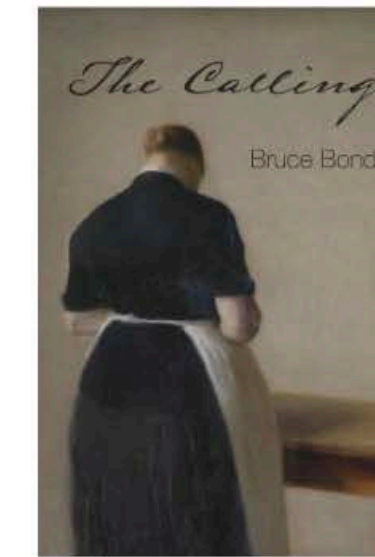
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Elsewhere, That Small

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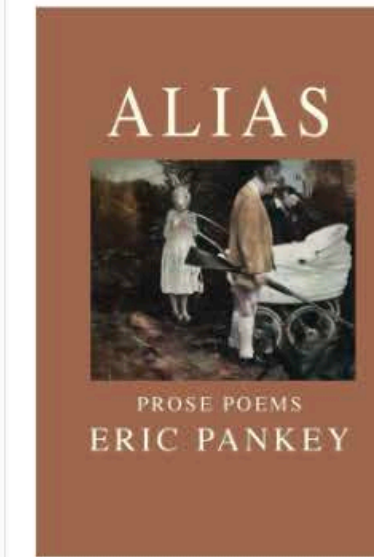
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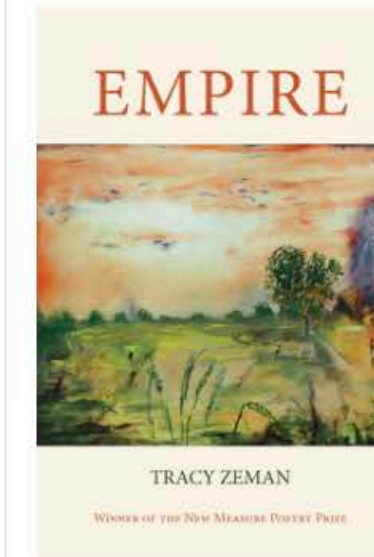
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Alias: Prose Poems

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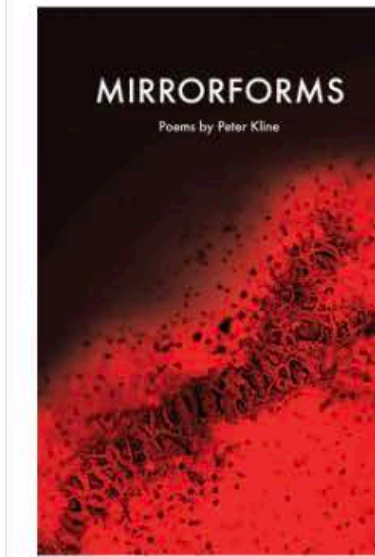
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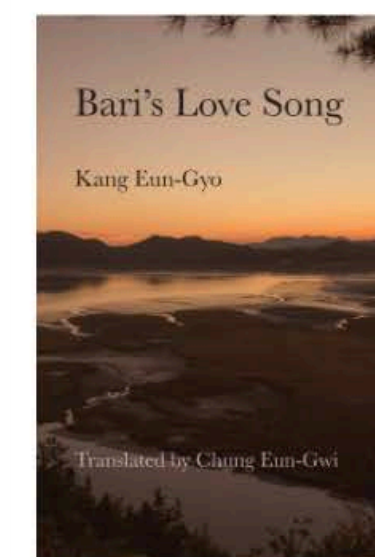
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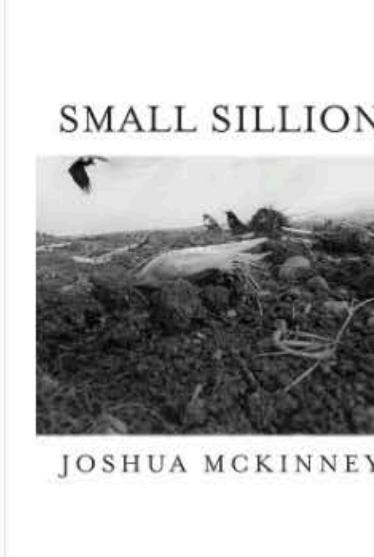
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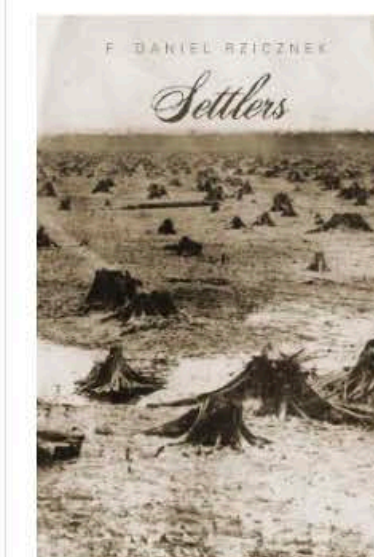
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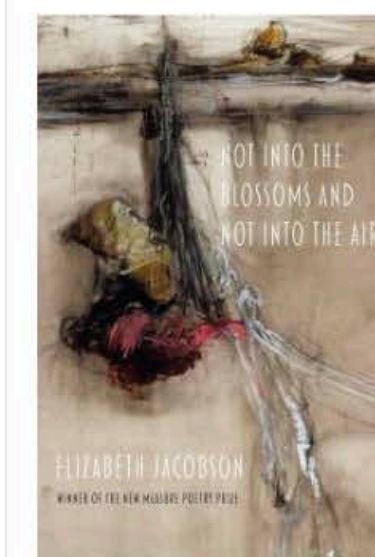
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Not into the Blossoms and Not into the Air

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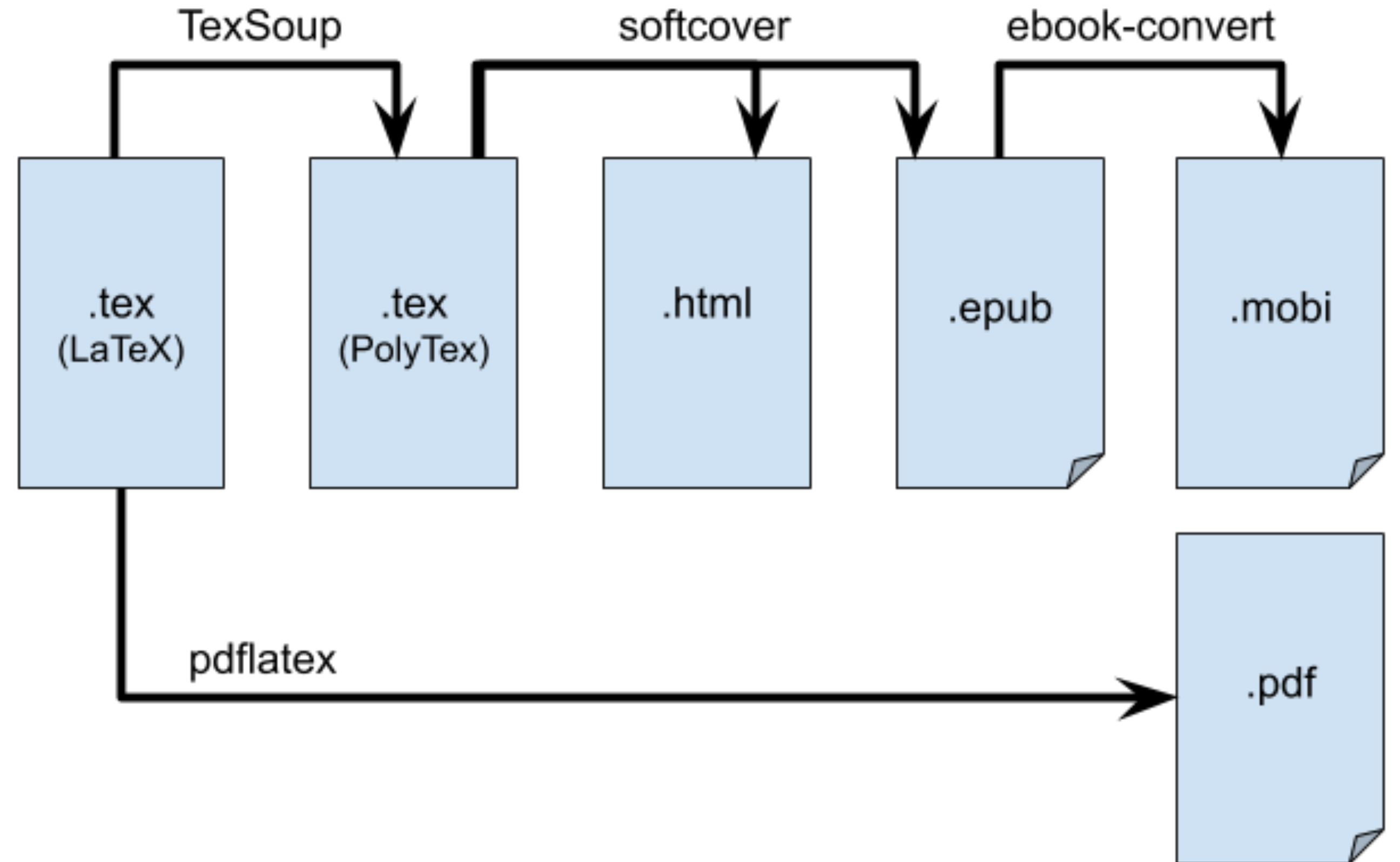
Parlor Press Poetry

Free Verse Editions

Generating ePub from LaTeX (2021)

Ivan Savov

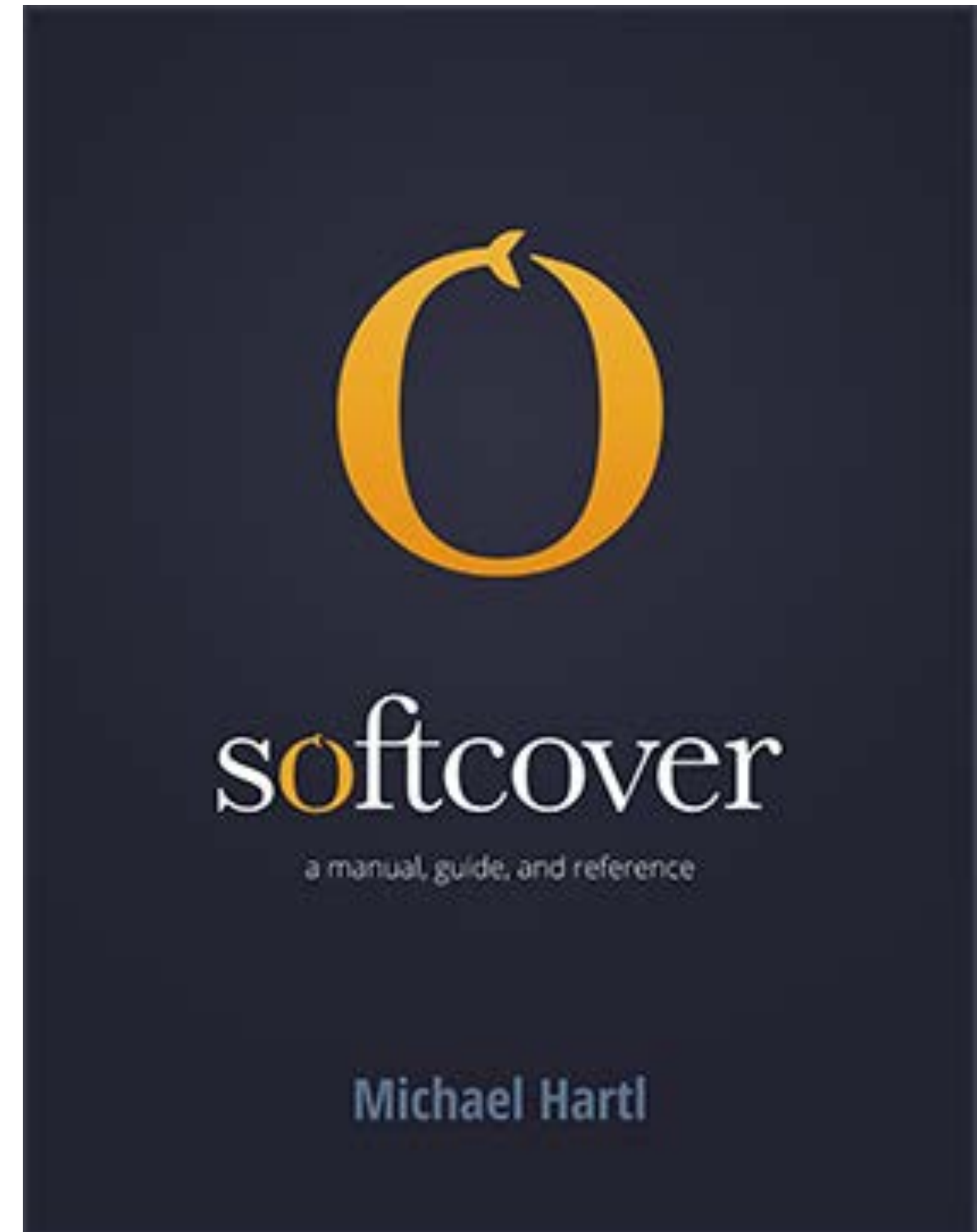
Minireference Blog: Starting a Revolution in the Textbook Industry



The Softcover Book: Frictionless Self-Publishing

Michael Hartl

<https://manual.softcover.io/>

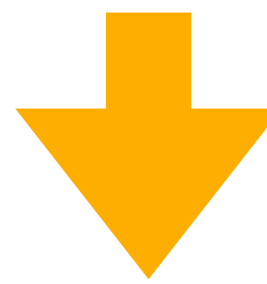


The real challenge is producing EPUB and MOBI output. The trick is to (1) create a self-contained HTML page with embedded math, (2) include the amazing MathJax JavaScript library, configured to render math as SVG images, (3) hit the page with the headless PhantomJS browser to force MathJax to render the math (including any equation numbers) as SVGs, (4) extract self-contained SVGs from the rendered pages, and (5) use Inkscape to convert the SVGs to PNGs for inclusion in EPUB and MOBI books. Easy, right? In fact, no—it was excruciating and required excessive amounts of profanity to achieve. But it's done, so ha. — Michael Hartl

Publisher's Goal



Single Source Production for Distribution



Print, PDF, EPUB

PUBLISHER

AUTHOR

Production



Invention

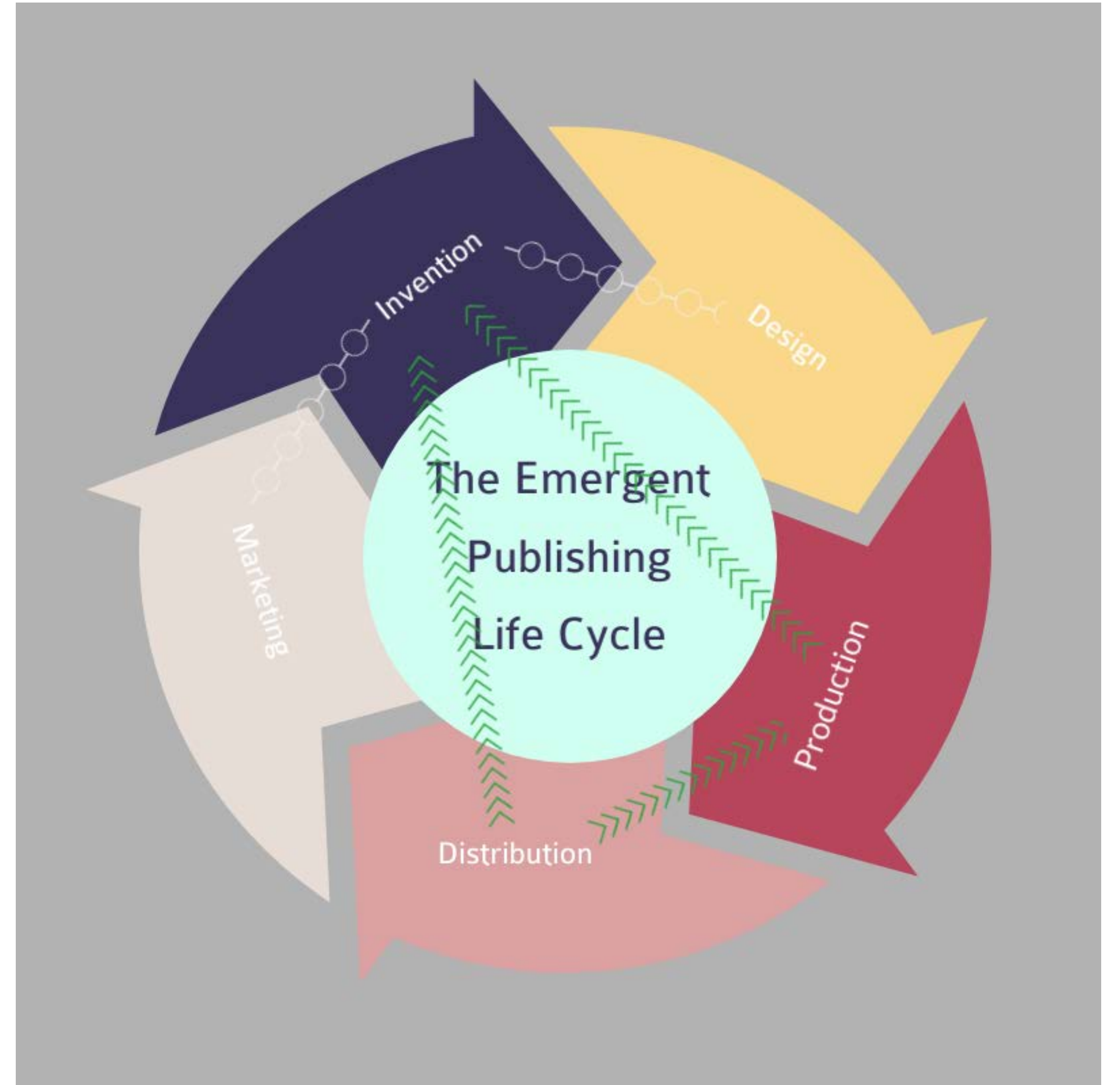
Distribution



Invention

Publishing Cultures

Residual, Dominant,
Emergent



The Emergent Publishing Life Cycle

The hegemony of spaces, tabs, and hard returns preserves the status quo of production as governed by residual and dominant cultures and embedded not just in software but in the socialized practices of the people. The **nonbreaking space** and **soft return** are elements of the emergent culture.

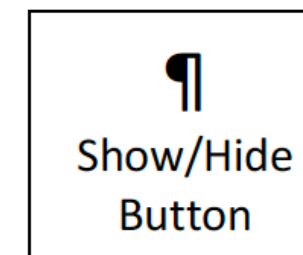
Word processors and even keyboards encourage people to use spaces, tabs, and returns for line and paragraph spacing, regardless of the target format. 😞

Distribution → Invention

Additional Considerations for Poets

Authors of books of poetry should follow these guidelines where applicable. Line breaks, stanza breaks, and poem boundaries merit special care because they affect the appearance of layout across formats, from print to ebook. All Parlor Press books are published simultaneously in multiple formats; following these guidelines will ensure that poems display in all of them as expected.

So that you can see all formatting marks (like hard and soft returns, spaces and nonbreaking spaces), we recommend using Word's Show/Hide button to reveal all formatting marks. The button is normally on the home toolbar and looks like the paragraph symbol shown here.



- *Single space* throughout.
- Do not use Tabs for anything, anywhere.
- *Line breaks*: use a hard Return (Enter key) at the end of the line. The line length in the final printed book will normally allow for about 63 characters (with spaces). Kerning can be applied for slightly longer lines. For lines with more than 70 characters, we will have to use an indented second line.
- *Stanza breaks*: use a **soft return** to create additional space between stanzas or sections. In Word, you can create a soft return with the **Shift+Enter** keystroke (Mac or Windows).
- *Poem boundaries*: because poems may sometimes run over multiple pages, it is helpful for you to include a manual page break at the end of the poem. In Word, insert a page break with the **Ctrl+Enter** key combination (Windows) or **Command+Return** (Mac) or choose Insert > Break > Page Break (Mac or Windows).
- *Layout of the line*: if you need to indent the start of a line or create extra space between words, use “nonbreaking spaces” (not spaces or tabs) to indent. Using nonbreaking spaces is critical because all books will be converted to ePub format for publication as ebooks. All multiple spaces, returns, or (any) tabs are ignored in that format. **To make a nonbreaking space, use CTRL-Shift-space** (Mac or Windows).

PUBLISHER



AUTHOR

Distribution



Invention

There was RETAIL ¶

.....& ¶

.....OFFICE ¶

.....SPACE ¶

¶
the sky hadn't ordered yet ¶

¶
If it were possible to read the books ¶
being gathered in a shoebox on the desk— ¶

¶
but those were shells in the shoebox ¶
The books are stacked on the desk ¶

¶
In a hurry, the wind has a hole in it ¶

¶
.....NEW ¶

.....VIEW ¶

.....REALTY ¶

Author Version in Word

There was RETAIL ¶

.....& ¶

.....OFFICE ¶

.....SPACE ¶

the sky hadn't ordered yet ¶

¶
If it were possible to read the books ¶
being gathered in a shoebox on the desk— ¶

¶
but those were shells in the shoebox ¶
The books are stacked on the desk ¶

¶
In a hurry, the wind has a hole in it ¶

¶
.....NEW ¶

.....VIEW ¶

.....REALTY ¶

Print Production in InDesign

There was RETAIL ¶

~~~~~& ¶

~~~~~OFFICE ¶

~~~~~SPACE ¶

¶  
the sky hadn't ordered yet ¶

¶  
If it were possible to read the books ¶  
being gathered in a shoebox on the desk— ¶

¶  
but those were shells in the shoebox ¶  
The books are stacked on the desk ¶

¶  
In a hurry, the wind has a hole in it ¶

~~~~~NEW ¶

~~~~~VIEW ¶

~~~~~REALTY ¶

EPUB Production in InDesign

There was RETAIL
&
OFFICE
SPACE

the sky hadn't ordered yet

If it were possible to read the books
being gathered in a shoebox on the desk—

but those were shells in the shoebox
The books are stacked on the desk

In a hurry, the wind has a hole in it

NEW
VIEW
REALTY

PDF / Print

There was RETAIL
&
OFFICE
SPACE

the sky hadn't ordered yet

If it were possible to read the books
being gathered in a shoebox on the desk—

but those were shells in the shoebox
The books are stacked on the desk

In a hurry, the wind has a hole in it

NEW
VIEW
REALTY

EPUB in Ebook Reader

280 hours

Conversion from print to EPUB Format
(70 books) x (4 hours)



10 minutes
at the moment of production

The work required to convert a backlist designed for print is substantial, particularly for a publisher like Parlor Press, which runs on a shoestring budget with no full time employees. The democratization of production and digital printing technologies that made desktop publishing possible have led to new challenges at new stages of the publishing cycle. For the near future of publishing, the residual and dominant cultures of production must be reimaged in light of the emergent culture of distribution. Once that happens, the process of single-source development for multiple formats will be free and easy. 😊

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An end . . . for now.

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editor@parlorpress.com