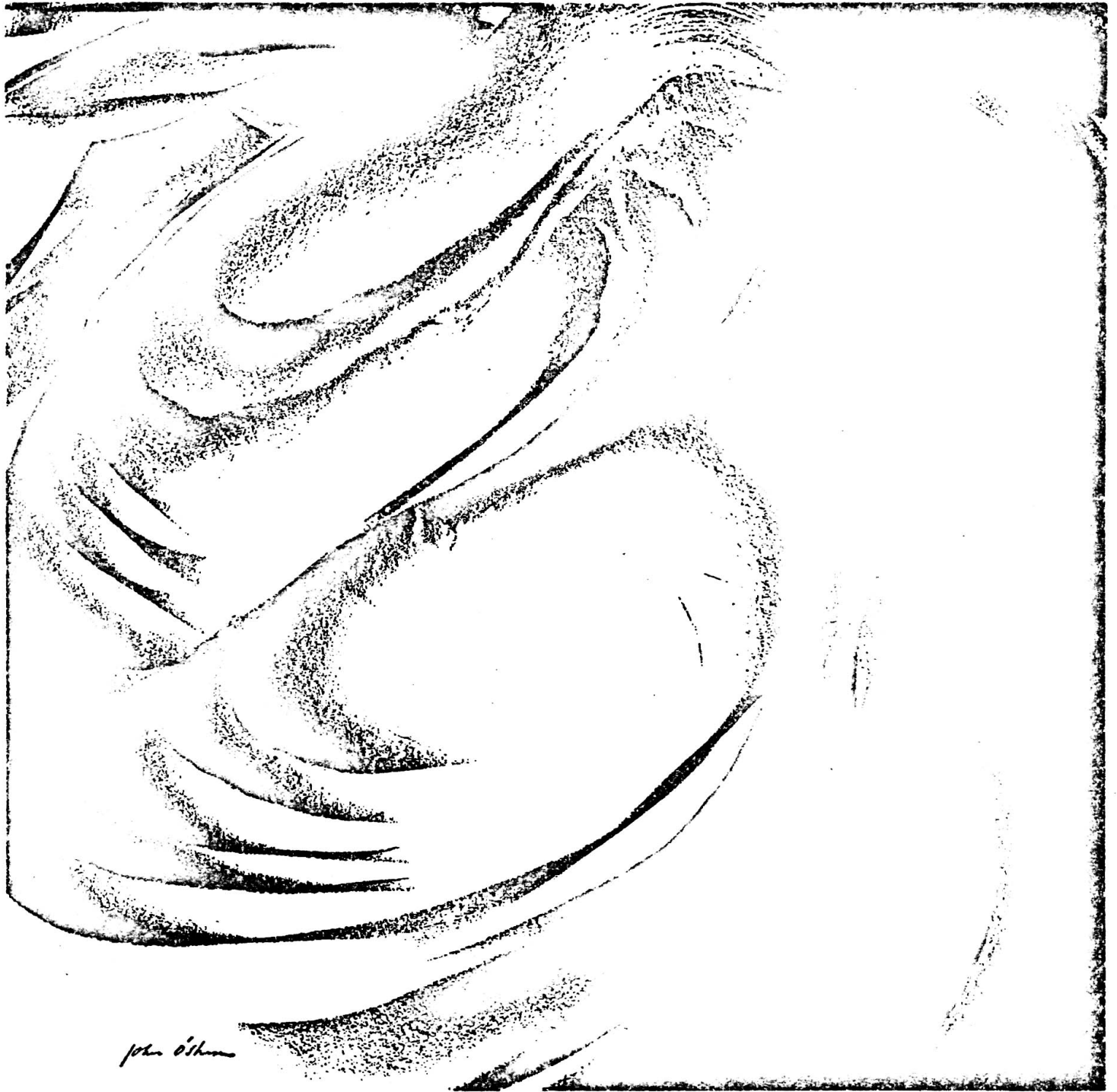


DUNE FORUM



John O'Shea

Contributors' Number

To the
Editor's Mother -
his embryo of a
magazine in hope to
make great
with love & gratitude
from Gavin

DUNE FORUM

DUNES OF OCEANO, CALIFORNIA

Editor

Assistant Editor

GAVIN ARTHUR

ELLEN JANSON

To be published twelve times a year from the Dunes of Oceano, California. Three dollars a year. Thirty cents a copy.

FOREWORD To Prospective Contributors

HERE IS JUST A TASTE of the kind of magazine we hope, with your co-operation, to publish from these high golden Dunes on the Pacific Coast. This is exactly as it will be turned out, except that instead of only four pages we hope to start with thirty-two and gradually increase to sixty-four.

We have felt for some time that the unique culture growing up west of the Rocky Mountains has reached the need for a Forum of its own, independent of the Atlantic Seaboard; a Forum in which the varying schools of thought, meeting here from Occident and Orient, could find expression side by side, leaving the reader to form his own conclusions.

It is not by chance that we have chosen this location or this name. There is something psychologically significant about the position of these Dunes on a shore where, paradoxically, the Occident lies east and the Orient lies west. The Dunes are also a curious sort of fulcrum between the two great western cities--like that intangible center of gravity between dual stars. On the East Coast there is only one metropolis. Atlantic culture centers unequivocally in New York. Out here Los Angeles and San Francisco each have claims to being the metropolis of the west. Hence the need of a neutral ground, sunny and peaceful, in which to incubate ideas generated by the friction between the two.

In these Dunes a few of us are gathered together from all walks of life, each independent in his own oasis between unbelievably beautiful mountains of gold-white sand, yet all co-operating in a community life in which money means not much and ideas mean a great deal.

To be a Dunite, however, one does not necessarily have to live in the Dunes. The Dunes are symbolic of a state of mind, open, untrammelled by the cross-currents of metropolitan life. Some fortunate ones have the capacity of turning, wherever they may be, to a quiet oasis within themselves. These do not need actual Dunes to turn to. But you can see how actual Dunes might form an excellent place from which to publish a magazine with such a point of view, free from the proselyting (sic) instinct, free from static dogma, directed rather towards an agnostic and highly adventurous search.

It is in this spirit that we ask you to send us, as contributions, expositions of your favorite theories, the ideas which, although possibly not acceptable to a purely commercial market, you feel nevertheless important for the building up of western culture; expressed in the medium you love best, whether that is prose, poetry, or pictorial art.

If you have a leaning toward Communism or Fascism or Benevolent Despotism, Psychic Research or Scientific Atheism let us have your reasons, so that we and our readers may be brought in touch with a new and stimulating point of view. Or if you have a particular or unique form of expression, in the realms of art or poetry, let us in our Forum see that expression at its best, that we may contrast it fairly with other forms.

This is an invitation.... In publishing DUNE FORUM we are playing the game we love best. We would like you to play it with us—to enter our Forum not in the spirit of a professional athlete entering an arena, but as you might join a group of comrades out for a good time.

OUR PLAN

Subject to Such Changes as
Flexibility Demands

CONTRAST IS THE KEYNOTE Of our plan.

You have before you an example of the type, color, size, shape and general style of the DUNE FORUM. There will always be on the cover a striking black-and-white suggesting the Dunes, like this fine abstraction by John O'Shea; each month by a different artist. The magazine itself will be divided into three sections by two or more black-and-whites of contrasting styles or mediums—a line-drawing, contrasted with a wood-cut, or a pen-and-ink with a wash.

The first section will be occupied by a page of Editorials seeking to give both sides of events in current history; followed by two articles taking opposite sides of some important issue, such as: Laissez-faire Capitalism vs. Technocracy; the Oxford Movement vs. Modern Hedonism; Unlimited Propagation vs. Birth-Control; Patriotism vs. Internationalism; or the pros and cons of Modern Music, Modern Morals, Nordic Superiority, Pacifism, Black Magic—or any question of the day thrashed out as it might be around a Dune fire.

The second section will be devoted to poetry of different styles -- a sequence of finely wrought sonnets, for instance, together with some tempestuous examples of vers-libre; or short prose sketches in which fantasy will be contrasted with realism, humor with satire.

In the third section (interspersed with dignified and well-disciplined advertisements) there will be reviews of whatever of interest is appearing in western galleries or on western concert platforms, stage, or screen; comments on new buildings and new laws affecting the beauty of our environment or the beauty of our lives here on the coast. In cases where there is a sharp division of opinion about an exhibition or a play, we shall probably run two reviews of it, one by its champion, the other by its assailant.

In this section there will also be letters from places where important movements are in progress; any thought-current which affects the world as a whole affects us as part of the world. Likewise there may be letters continuing the controversy started in the first section of some previous number; or praising or blaming former contributions, telling us that we should be ashamed to air such views, or (maybe) telling us to keep it up—it's fine!

A WORD ABOUT THE EDITORS

By ELLA YOUNG

GAVIN ARTHUR will make a good editor primarily because he is so many-sided and has such wide views and sympathies. His life is colored too with memories of many people and many places; he has known labour leaders and royal dukes, has looked from the view-point of both, yet kept his mind free. Always an agnostic; poet, rebel, sailor, gentleman, vagabond; born a westerner; cosmopolitan yet proudly a Californian; eager to test, to experiment, — his whole life has been lived in the spirit which motivates this magazine. Such a project has been his life-dream.

ELLEN JANSON is a recognized poet whose work has appeared in such magazines as the *London Mercury*, *Harper's*, *Vogue*, *Poetry*. Born and brought up in Seattle, she is a westerner of the modern generation, tall, free, forward-looking. Although she has spent just enough time in London, Paris, Berlin, New York to be thoroughly cosmopolitan, her heart has always been on this Coast, her home in Los Angeles, her chief inspiration in the Dunes. Her exquisite taste, her sure sense of beauty, will bring to the DUNE FORUM a distinction of which it will have the right to be proud.

HAZEL DREIS, who is in charge of the format, is a vivid and colorful personality, strong in the courage of her convictions. She began life as a printer. Later she became a newspaper reporter, working on several newspapers on the Coast. On one of her many hikes she discovered the Dunes in 1917. Later in San Francisco she took up book-binding as a profession, and went to England to study under Laurence DeCoverly. She is one of the most competent craftsmen in America, and the DUNE FORUM is exceedingly fortunate having its format and technical details in such expert hands.

LOCAL COLOR

Individuality Within Community

OUR LIFE HERE IN THE DUNES forms so much the background of our venture that we shall follow the advice of our friends and tell you something about it.

In the first place, we are all poor. The best lesson that poverty has taught us is the advantage of co-operation. We are all intensely individualistic, with ideas as different one from another as any in the country. Hence we have had to work out a way of life in which, though we meet when the spirit moves us in a community house where there is a kitchen and a good cook and much conviviality, we still maintain our privacy in separate oases, or *coves*, as we call them.

We have a net, ninety feet long, with which to comb the breakers for fish. The beach sands are full of succulent Pismo clams, which we dig, singly or in groups. Surplus fish and clams we trade with friendly market-gardeners in the hinterland for vegetables, walnuts, fruit and honey. One of us makes an excellent wine of grapes and honey, reminiscent of ancient mead. If any of us fails heir to a little money,

or makes it by selling a poem or a willow-wood carving, he buys a few luxuries for the common pot--or his own. And in the evening, around community or individual fires, such arguments are fought, such contrasting ideas are raised in such diverse manners, as would fill a dozen DUNE FORUMS daily.

Some of us live in big cities and come here only for holidays. Others make the Dunes our headquarters and pay visits to the cities when the wanderlust comes over us. But the majority of us have never seen the Dunes at all—for all true artists are dunites at heart, and are as welcome to sit by our fire and share pot-luck as they are to appear in the pages of Our Forum.

For the present, of course, their appearances must be on the co-operative plan which is the basis of the Dune life. When the magazine begins to pay we hope not only to keep open house but actually to reward our contributors with something more than a free subscription and a weekend in the Dunes.

Will you play with us the age-old game of dialectics? If so, send in your ideas in the form of any printable material that comes really from your heart. Or at least indicate your willingness to do so at some future date, so that we may tell our subscribers what an excellent list of contributors we have in store for them.

ANSWERS

To Certain Suggestions

THERE ARE TWO SIDES to almost every important question. But, generally speaking, people do very little independent thinking and limit themselves to reading only those magazines whose views coincide with their prejudices. This is most clearly seen in questions of economics and politics. But it holds true also in the realms of art, poetry and music. It is to combat this



all-too-human tendency, so inimical to true culture, that we intend to throw into high relief each contribution by placing it in juxtaposition with its opposite.

A WESTERN PUBLICATION is certainly what we have in mind, feeling as we do that the Pacific Coast has now transcended the provincialism which kept it, heretofore, culturally dependent on New York. But in so far as San Francisco and Los Angeles are assuming a metropolitan character, they must keep in touch with world currents to be worthy of the name. A magazine which limits itself entirely to a certain section of the country thereby proclaims the provincialism of that section, just as a man who talks only of himself is in reality conscious of his inferiority. Hence the DUNE FORUM will no more (and no less) limit itself to western writers, topics, or problems than any eastern magazine of the same type limits itself to the East.

THE DISCOVERY OF NEW TALENT is naturally something in which we are vitally interested. But it does new talent very little good to appear in a magazine which no one reads. We hope to give new writers and artists the advantage of appearing side by side with those whose reputations will not only encourage a skeptical public to buy and read the magazine as a whole, but form a valuable standard of comparison.

THE THOUGHTS OF YOUTH are important to any culture, and many of our friends have gone so far as to urge us to give ourselves over entirely to bringing out the work of these "Heralds of a New Day." But from the contemplative quiet of our Dunes we cannot see that Youth is any more qualified to lead us to a worth-while New Day than is Old Age. We have known an Edward Carpenter, a Havelock Ellis, an A. E., a Beatrice Hinkle, an Ella Young, an Erskine Scott Wood (to mention only a few) far more capable of leading us to Utopia than any young

person we have ever met. And on the other hand we have run across many in their twenties who could argue brilliantly for a return to Victorian standards.

No. THE DUNE FORUM must stand or fall with the spirit of the Dunes which has been its chief inspiration. The Dunes are open to all pioneering creators with enough grit to stand the hardships they impose, and enough imagination to see their wild beauty; and takes into no consideration whether they are young or old, native or foreign, white or colored, famous or unknown. The DUNE FORUM must be as open as the Dunes, and yet as difficult of approach, admitting only that high standard of integrity which purpose alone can produce.

IF YOU CATCH THE SPIRIT in which this magazine is being launched, lend us a hand to make it truly an expression of the culture which is growing up here where the pioneering westward trend at last faces its beginnings across the broad Pacific.

A WORD OF THANKS

THE EDITORS TAKE THIS OPPORTUNITY to thank Rob Wagner of the well known "Script" and his son Leicester for their invaluable advice on the intricacies and pitfalls of starting a magazine, and for their generous encouragement.

THANKS ARE ALSO DUE for the assistance of John O'Shea, Ella Young, Leone Barry, and Harwood White; and for the promised co-operation of Jack Conroy, Lincoln Steffins, Robinson Jeffers, Mabel Dodge Luhan, Sara Bard Field, Charles Erskine, Scott Wood, J. Paget Fredericks, Marie Welsh, Roderick White, Stewart Edward White, and the many other good friends of the DUNE FORUM.