

# Welcome to Boog City 10

## Poetry, Music, and Theater Festival

### Fri. Aug. 5-Tues. Aug. 9, 2016

ON THE OCCASION OF BOOG'S 25TH ANNIVERSARY

AT UNNAMEABLE BOOKS IN PROSPECT HEIGHTS, BROOKLYN AND THE EAST VILLAGE'S SIDEWALK CAFÉ. \$5 SUGGESTED

**FRI. AUGUST 5**  
**5:45 P.M.**  
**\$5 suggested**  
**Unnameable Books**  
**600 Vanderbilt Ave.**

(bet. Prospect Place/St. Marks Avenue)

**Prospect Heights,**  
**Brooklyn**

Directions: 2, 3 to Grand Army Plaza,  
C to Clinton-Washington avenues, Q to 7th Avenue

**5:45 p.m.**

**Jonathan Berger**

<https://jonberger.wordpress.com>



Jonathan Berger, former music editor for Boog City and current overweight underpaid poet, is. Elva Berger photo.

**5:55 p.m.**

**Martha King**

<http://basilking.net>

<http://www.blog.basilking.net>



Martha King was born in Virginia, attended Black Mountain College in the summer of 1955, married Basil King in 1958, and has been living with him in Brooklyn since 1969.

Her collections of short stories include North & South, Separate Parts, and Little Tales of Family and War. A book

of poems, Imperfect Fit, is out from Marsh Hawk Press, and a 50-page excerpt from her memoir Outside Inside was in the fall 2015 issue of A Public Space. With Elinor Nauen, King runs the Prose Pros reading series at Sidewalk Cafe. Sanjay Agnihotri photo.

**6:05 p.m.**

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

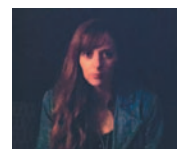


Rachel Aydt is a writer and teacher who lives in the East Village. She's spent two decades working in national consumer magazines, and has been teaching writing at The New School University since 2002. She's at work on a memoir and a collection of essays, and is an M.F.A. candidate in creative nonfiction at Sarah Lawrence College. She's the nonfiction editor of the Sarah Lawrence M.F.A. literary journal Lumina.

**Rachel Aydt**

**6:15 p.m.**

<https://ivyjohnsonblog.wordpress.com/>



Ivy Johnson is a poet and performance artist in Oakland, Calif. Her book, As They Fall, is a pack of 110 notecards for aelatoric ritual, and was published by Timeless, Infinite Light. She is co-founder of The Third Thing, a feminist performance poetics collaboration with Kate Robinson. They have work forthcoming from Portable Press @ Yo-Yo Labs this summer.

**Ivy Johnson**

**6:30 p.m.**

<https://mindhoney.com>



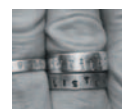
Wanda Phipps is a writer/performer living in Bushwick. Her books include Field of Wanting: Poems of Desire (BlazeVOX [books]) and Wake-Up Calls: 66 Morning Poems (Soft Skull Press). Her poetry has been translated into Ukrainian, Hungarian, Arabic, Galician, and Bangla. As a founding member of Yara Arts Group Phipps has collaborated on numerous theatrical productions presented in Ukraine, Kyrgyzstan, Siberia, and at La MaMa, E.T.C. in N.Y.C. She's curated reading and performance series at The Poetry Project at St. Mark's Church, written about the arts for Time Out New York, Paper Magazine, and About.com, and sometimes she sings. Ken Kerbs photo.

**Wanda Phipps**

**6:40 p.m.**

Twitter @gregfuchs68

tumblr gregfuchs



Greg Fuchs teaches students with disabilities in the Bronx to trust themselves and question everything. Fuchs has written many poems, published books, and photographed a lot of things. He studied art yet still believes in its ability to transform humanity. He survives beneath the underground but occasionally surfaces with his fabulous wife, Alison Collins, and son, Lucas.

**Greg Fuchs**

**6:50 p.m.**

<http://christinastrong.com/>

Christina Strong has lived in a recording studio, a yurt, a tent, and a sugarcane barrel. Work includes The Hartford

**Christina Strong**



Of (Cy Gist Press), Fifth Plateau-from Pink Adrenaline Star (Propolis Press/Least Weasel), and The New York School (Propolis Press).

**7:05 p.m.**

<http://basilking.net>



Basil King, born in London, England before World War II, and has been painting for over six decades and writing since 1985. Basil does both in Brooklyn where he has lived since 1969.

**Basil King**

Basil is honored to be the subject of the 2012 film, Basil King: MIRAGE, by Nicole Peyrafitte and Miles Joris-Peyrafitte. The text is from his book, mirage: a poem in 22 sections, and most of the images are his art.

In 2016 his art will be exhibited at the Black Mountain College Museum in Asheville, N.C., and at St. Andrews University in Laurinburg, N.C. Sanjay Agnihotri photo.

**7:15 p.m.**

<http://lisaliuguitar.com/>



Lisa Liu is a jazz guitarist based in Williamsburg, Brooklyn. Liu plays gypsy jazz, swing, and bebop, and also performs as a solo fingerstyle guitarist. She'll be performing a solo set of jazz standards arrangements as well as her own original compositions.

**Lisa Liu (music)**



7:45 p.m. break

7:55 p.m.



**Katie Yates**

Katie Yates (poem for the house, Stockport Flats) is currently working a word and image piece based on her Listhus Artspace residency in Iceland. She is a senior student in the Shambhala Buddhist tradition as well as a Professor at CCSU. Her work can be found online at Cowbird: a storytelling site.

8:10 p.m.

**Jean-Paul Pecqueur**

<http://www.h-ngm-n.com/17/jean-paul-pecqueur.html>



Jean-Paul Pecqueur's first book, The Case Against Happiness, was published by Alice James Books. Two chapbooks, To Embrace Sea Monsters and The Imaginations, have been published by Greying Ghost Press and Forklift, Ink. Some more recent poems have appeared in H\_NGM\_N, Sink Review, Vinyl, and Ping Pong. Originally from the pacific northwest, Pecqueur currently teaches creative writing to fine arts students at the Pratt Institute and lives in Bay Ridge, Brooklyn.

8:20 p.m.

**Dan Wilcox**

<http://dwlcx.blogspot.com/>



Dan Wilcox is the host of the Third Thursday Poetry Night at the Social Justice Center in Albany, N.Y. and is a member of the poetry performance group "3 Guys from Albany". As a photographer, Wilcox claims to have the world's largest collection of photos of unknown poets. He is an active member of Veterans for Peace. His latest book, Gloucester Notes, is available from FootHills Publishing.

8:35 p.m.

**J. Hope Stein**

<https://poetrycrush.com>

<https://eecattings.com>



J. Hope Stein is the author of Talking Doll (Dancing Girl Press), Mary (Hyacinth Girl Press), and Corner Office (H\_ngm\_n Bks.) She is editor at Poetry Crush and the author of e.e. cattings (see urls above).

8:45 p.m.

**Anselm Berrigan**

<http://www.thevolta.org/heirapparent-issue34-aberrigan.html>



Anselm Berrigan's most recent books of poetry are Come In Alone (Wave Books) and Primitive State (Edge Books). Berrigan is the poetry editor for The Brooklyn Rail, and has had recent work appear on-line in Theme Can, Elderly, and The Sensation Feelings Journal. He is editing a book of interviews from The Poetry Project Newsletter, to be published in 2017 by Wave Books.

8:55 p.m.

**Sean Cole**

<http://woodberrypoetryroom.com/?p=2085>



Sean Cole's poems have appeared in Court Green, Black Clock, Pavement Saw, and other journals. In the anthology Starting Today: 100 Poems for Obama's First 100 Days, his was day 95. Cole is the author of Itty City (Pressed Wafer) and The December Project (Boog Literature.) He's also a producer at the public radio show This American Life. Andrew Norton photo.

9:05 p.m.

**Cannonball Statman (music)**

<http://cannonballstatman.bandcamp.com>



Cannonball Statman comes from Park Slope, Brooklyn. Bob's Aural Delights characterizes Statman's sound as a "unique blend of speed of light vocalising with an amazing guitar technique, which varies between scratchy antfolk and stunning sonic dexterity." On PunkNews.org, Chris Urban says it's "like acoustic Dead Kennedys. He sounds like he is about to snap, and barks like a dog. I think there is something wrong with him, in the best way possible." Statman is probably on tour right now. Mallory Feuer photo.

**SAT. AUGUST 6**

**11:40 A.M.**

**\$5 suggested**

**Unnameable Books**

**600 Vanderbilt Ave.**

(bet. Prospect Place/St. Marks Avenue)

**Prospect Heights, Brooklyn**

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Avenue

**11:40 a.m. Maxe Crandall, Belladonna\* (Chialun Chang, collaborative member)**

<https://maxecrandall.com>

<http://www.belladonnaseries.org>



Maxe Crandall is a poet and playwright who has received fellowships from Poets House and The Poetry Project.

Belladonna\* is a feminist avant-garde collective, founded in 1999 by Rachel Levitsky. 2016 marks the 17th anniversary of the Belladonna\* mission to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable and dangerous with language.

**11:50 a.m. John J. Trause, great weather for MEDIA (Jane Ormerod, ed.)**

<http://www.johnjtrause.com>

<http://greatweatherformedia.com>



John J. Trause is the author of Exercises in High Treason (great weather for MEDIA);

Eye Candy for Andy (Finishing Line Press); Inside Out, Upside Down, and Round and Round (Nirala Publications); Seriously Serial (Poets Wear Prada); and Latter-Day Litany (Éditions élastiques), the latter staged Off-Off Broadway. His translations, poetry, and visual work appear internationally in numerous journals and anthologies. He is fond of cunning acrostics and color-coded chiasmus.

great weather for MEDIA focuses on the unpredictable, the fearless, the bright, the dark, and the innovative. Based in New York City, we showcase both national and international writers. As well as publishing the highest quality poetry and prose, we organize numerous readings and performances locally and across the country. Find us every Sunday at 4:00 p.m. on the Lower East Side at the Parkside Lounge (317 East Houston St.), for their Spoken Word Sundays reading series with features and an open mic.

**12:00 p.m. Ryan Sheldon, Hostile Books (Joseph Hall, ed.)**

<http://hostilebooks.tumblr.com>



Ryan Sheldon writes and teaches in Buffalo. His work appears in Jacket2, DIAGRAM, and matchbook. Sheldon is one of the founding members of Hostile Books.

Hostile Books bite the hand that reads them.

Hostile Books is a collective of writers invested in the exploration of strategies for complicating (or otherwise making perilous, hazardous, or toxic) the activity of readership. Its primary members are Joe Hall, Veronica Wong, and Ryan Sheldon. You can reach the Hostile Books collective via email at [hostilebooks@gmail.com](mailto:hostilebooks@gmail.com).

**12:10 p.m. Daniel Nester, 99: The Press (Jonathan Silverman, ed.)**

<https://danielnester.com>

<https://99thepress.com>



Daniel Nester is the author of Shader: 99 Notes on Car Washes, Making Out

in Church, Grief, and Other Unlearnable Subjects (99: The Press). Previous books include How to Be Inappropriate (Soft Skull Press), God Save My Queen I and II (Soft Skull Press),

and The Incredible Sestina Anthology (Write Bloody), which he edited. Thomas V Hartmann photo.

99 is a series of short, readable books on provocative, timely subjects that are precisely 99 pages long (prefaces, footnotes, and references aside) or have 99 things in them.

12:20 p.m.

**Jason Baker**



Jason Baker's poems have appeared in Dislocate, Explosion-Proof, New York Quarterly, Poet Lore, Poetry East, and Slice. His first chapbook, Questions About Fire, is forthcoming this year. Erika Lee photo.

12:30 p.m.

**Josh Garcia (music)**



Josh Garcia is an 80-year-old bluesman in the body of a 20-something. Mississippi delta blues by way of Woody Guthrie. Powerful and moving, literate songs.

1:00 p.m. break

1:10 p.m.

**Isabel Sobral Campos**



Grappling with substance itself, Isabel Sobral Campos lifts us from the corporeality of a book—glossy binding, glue, pages featherweight—into a terrain where sound cultivates. Voice is tangible in Campos' debut chapbook Material (No, Dear and Small Anchor Press); its body a recording paired with liner notes. Her words permeate our being; dense, textured, auratic; the syllables limitless as to where they can drift, fall, seed, and harm.

Within the snarl of cancer spreading beyond landscapes of body, surrendering to the resonance and knotting of consonants and vowels heightens the senses alone to an undefined state of clarity.

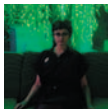
In Material, everything takes shape, clusters, is palpable; nothingness can be torn to shreds and darkness can be squeezed. While building intricate, vivid environments—"hay leafy branch stone beds"—loss is prevalent, absence intensified. The piece resists wholeness. Material is centrifuged into sediments, cells, twinkles, individual groupings in states of un-forming. "Cauterized sensations" exist autonomous, almost lonely, from the body. Yet surface exists, finds shape, creates patches for growth. Flowers and groves take root above and below sea level, on our screens, within and outside the body, on the surface of the sounds leaving Campos' mouth.

Campos says she is still getting used to the outdoors, sometimes studying animal life from her window in Butte, where she is an assistant professor of literature at Montana Tech of the University of Montana. Considering her debut achievements, I can't imagine what landscapes she'll reveal to us when this new material takes root. —Jaclyn Lovell

1:20 p.m.

**Maryan Captan**

<http://thebodyinparts.tumblr.com>



Maryan Captan is an Egyptian-American poet who has been involved in Philadelphia's art and literary community since 2008. Captan is a writer, performance poet, and educator, working with young people all over Philadelphia. She serves as Art Director at Apiary Magazine, curator and host of The YOUTHQUAKE Open Mic, and teaches experimental and experiential group writing classes at The Head & The Hand Press. She is also the founder of Brewerytown Social, an arts collaborative in the Brewerytown neighborhood of North Philadelphia.

1:35 p.m.

**Barry Grass**

<http://www.boaatpress.com/kearney-truck-plaza>



Barry Grass is originally from Kansas City, got their M.F.A. in Tuscaloosa, and now lives and teaches writing in Philadelphia. Grass' chapbook, Collector's Item, was published in 2014 by Corgi Snorkel Press. Their essays appear in The Normal School, BOAAT, Bending Genre, Hobart, and Sonora Review, among other publications. When they aren't reading submissions as the Nonfiction Editor of Sundog Lit, they're probably watching pro wrestling.

1:50 p.m.

**Maria Flaccavento**

<http://thefanzine.com/author/mariaf>



Maria Flaccavento lives in Philadelphia and works in academic publishing. Flaccavento hosts a writing workshop once a month through the Head & the Hand press. She is also co-editor and founder of littletell, an online literary and arts journal. Max Marin photo.

2:05 p.m.

**Christy Davids**

<https://poetrysounds.wordpress.com>



Christy Davids, assistant editor at The Conversant, "is a poet who often listens to the Beach Boys."

One can pick up signals of Brian Wilson's careful orchestration in Davids' musings across a 2016 Conversant series titled "Pop & Poetics: Lisa

Robertson, Grimes and the Art of Phantoming" as Davids and her co-host Crossley Simmons explore the sonic complexity and lyrical layering in the conversation's eponymous subjects.

Davids rhetorically wonders what it would mean to think "about pop generally"... "like, what pop thinks ...". She corrects herself immediately "or what it means to us ..." and goes on to deconstruct, in a sentence, "what pop means" to her by pointing out that pop lyrics "do not have to be accountable to any real, significant meaning." Mic drop.

In that unintentional gesture of what pop itself might do, and in her analysis of value in the songs of Claire Boucher (aka Grimes)—what they say vs. what they do and how they do it, an extension of the demands made by Robertson's poetics, Davids reveals a critical investment that will resound throughout the remainder of the series. At the heart of Pop & Poetics is a consideration of what it means to create music and poetry in the epoch dynamically influenced by capitalism.

The movements Davids and Simmons attribute to Boucher and Robertson are formally mirrored throughout the three-part conversation, which itself bends genres, channels phantoms, and invites us to listen—not only for the hook that keeps us dancing, the lines that rivet us to the page, but for that which slips in between, and resists its easy name.

—Eli Nadeau

**FROM wanted / wanting**

I can measure  
my prolific legacy  
energetically  
in the face

if I can't appear  
fertile I can freeze  
eggs make  
babysicles  
later

I do try

I do stream  
my bodily value  
replete with  
didactic solipsism

I do  
maintain  
fertile  
artifices<sup>1</sup>

<sup>1</sup> The women's faces were blacked out, so judges could only go on hairstyles and clothes to make their assessments, said Haselton who co-authored the paper. To avoid any menstruation effects, none of the women were photographed right before or during their periods.



2:20 p.m. Billy Cancel  
http://www.billicancelpoetry.com



Billy Cancel is a Greenpoint, Brooklyn videopoet and performer whose works have appeared in 6x6, Blazevox, Gobbet & Bombay Gin amongst others. A Pushcart Prize Nominee, notable performances include his role as ‘Dissolver Indignant (barfly)’ in Marianne Vitale’s “The Missing Book Of Spurs” at Performa13, and Poet Transmit at Recess Gallery, curated by E.S.P. TV. His contribution to ‘4 WORDS’ was broadcast across Europe’s largest motion digital screen, for the 2016 Liverpool Provocations Art Festival. Cancel is ½ of the noise duo Tidal Channel with Thursday Fernworthy. His latest body of work, PSYCHO’CLOCK is out on Hidden House Press. Alex Lozupone photo.

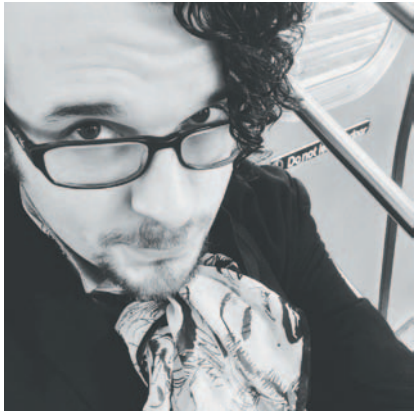
went to bed a baby goth awoke a barking head  
with both hands i grasp the whoosh generator my jagged mouth complains of tight lips while flanked by a rotating cast of zilches it is that kind of stand-off who are you? because i am fun brash a little nasty undermining any transgressive force ahead of the curve at least past incidents smooch together zany cartoonlike it’s my pleasure to reverse flood of perspective monotonous flow you can keep your contortionist & mummified devil boy 7 flexible legs can’t be wrong not selling out crossing over i will employ a hard-edged geometric language with less colors totally actor proof i shall root about grasses chewing scenery out back shall be a compromised landscape where we may trot-lope-gallop blank mirror constructivist performance is what i aim for

2:30 p.m. Jane Ormerod  
http://www.janeormerod.com



Jane Ormerod is the author of Welcome to the Museum of Cattle and Recreational Vehicles on Fire (both from Three Rooms Press), the chapbook I! Films, and the spoken word CD Nashville Invades Manhattan. Her work also appears in numerous anthologies and journals including Sensitive Skin, Maintenant, Marsh Hawk Press Review, and Paris Lit Up. Ormerod is a founding editor at great weather for MEDIA, an independent press focusing on edgy and experimental poetry and prose. Jay Franco photo.

2:40 p.m. Jackson Sturkey (music)  
http://soundcloud.com/jacksonianrhapsody  
http://www.facebook.com/JacksonSturkey



Jackson Sturkey is a singer, actor, author, lyricist, and stand-up comic who is trying to find his way in a world that is wayward. He is a graduate of The New York Film Academy and the One Year Musical Theatre Academy. He also obtained a B.F.A. in theatre studies from Kent State University. His overtly theatrical presence, exceptional vocal command, and mordantly amusing lyrics make him a standout on the open mic scene. He also seems to be a throwback to the turn of last century in his songwriting, with complex and challenging rhyme schemes and Noel Coward-like songcraft, delivered with an exciting combination of stunning, confident aplomb and deeply rooted passion. Sturkey’s performances grab the listeners’ attention by the throat from the second he opens his mouth and doesn’t let go until the final bars are played. If he could go back in time he doesn’t think he’d warn his younger self about the coming storms. —Brookes McKenzie

# Coming to Terms with Civil Coping Mechanisms

Boog City’s small press editor Joe Pan is excited to bring our readers a series of interviews between small press publishers and their authors. This issue we have author Dolan Morgan (Insignificana) in conversation with Michael J Seidlinger, publisher of Civil Coping Mechanisms.

**Dolan Morgan: Civil Coping Mechanisms is relatively new on the scene but has done really well—what prompted you to take on this project? Were there specific goals you set out to achieve and have you achieved any of them?**

Michael J Seidlinger: The basic essence of Civil Coping Mechanisms (CCM) is to take the same kind of DIY aesthetic that has been exhibited by some of the best small presses like Future Tense and Publishing Genius and meld it together with the energy of a community. It took a bit to get it off the ground and running but with our partnership with *Entropy*, we’ve been able to develop a close-knit support system of writers, authors, readers, and literary citizens who seek, above all, a means of taking part in the discourse of our craft. It happened by chance. I wish I could say there was a plan with explicit goals (there certainly is more of one these days pertaining to developing the upward growth of the press by large) but I kind of went in and sought to publish voices so raw and original that they were entirely their own. This means authors like Juliet Escoria and Janice Lee, Sean H. Doyle, and yourself, and so many more, authors who are writing with risk and innovation in mind. The way I saw it, being able to publish work that feels so alive will reflect positively in the community I hoped to help create. Nowadays, I’m humbled by the enthusiasm exhibited by those taking part on CCM/*Entropy*, and how, like the saying goes, “every book has a life of its own,” CCM titles end up with certain readers, affecting and alleviating issues dominating their lives. It’s the essence of the press slogan, “We’re coping”—reading is one of our best and most organic coping mechanisms.

How would you categorize your work? Absurdist, weird, fantastic?

**This might betray exactly how strange I actually am, but I don’t think of my work as all that weird or absurd, and in fact conceive of it as pretty conservative or traditional. Some unlikely/impossible things happen in them, yes, but people have been writing about that kind of crap since basically forever. People turning into pigs, people killing their dads and marrying their moms, snake-haired women turning men to stone, scientists crafting new men from many parts of dead bodies. And that’s all before the last century. I wouldn’t even know where to begin in attempting to make something truly weird/absurd/fantastic. Fables and fairy tales, though, might be a pretty good example of how work can contain peculiar details yet still be traditional. In that regard, fables and the fabular are a fair touchstone for my work. I mean, there’s a lot of anthropomorphism in both of my collections. Objects speak, landscapes act, and patterns have agency. It’s not quite talking foxes, but it’s in the ballpark. There’s a Grimm’s story where a few sausages and other foodstuffs end up jumping into a frying pan one after another and suffering horribly in an attempt to help change the inevitable. I’ve been there and watched many others do the same. Absurd plots and characters somehow feel as if they are about real, human scenarios, yet simultaneously resist revealing their hands completely. Which humans? Which scenarios? We can’t say for sure, and that’s part of the charm. This is my life and it isn’t. A hazy image of the world comes quietly into focus, but the lines never solidify. A sausage and its frying pan are almost anything but still just themselves. It’s that balance between gesture and incompleteness that is so alluring about myths and fables. They are like viruses that demand a host to realize their life cycle. I try to construct my stories in the same fashion, to varying effect. I want there to be a set of interlocking elements that speak to something outside of their concrete role in the story, but I want to leave that something mildly elusive, even to me.**

**Anyway! On to another mystery: you held a contest to publish a book named after your press. How did that come about, and was the result what you expected?**

The whole Mainline contest idea happened on a whim, a random brainstorm I had while discussing things with friends, and rather than dismissing it as completely impossible, I decided to run with it. The essence of the contest is as follows: Writers submit a full-length novel, novella, or collection (short stories, poetry, essays, hybrid) throughout the duration of the contest period, typically a week/week and a half, and myself alongside a handful of other readers read the submissions as they come in, nonstop, posting “front runners”—the most striking and noteworthy submissions thus far, every night across social media. At the end of the contest period, we announce the winner alongside a select assortment of runner-ups. A lot of good work has resulted from the contest; I mean, you submitted what would become *Insignificana* via Mainline and you could say the rest is history. As for the idea to see what people would do if they took the press name as a writing prompt, it was merely an ongoing idea that I had and, pretty much like what happened with Mainline, I figured—why not? The result was remarkable. Though there were a lot of submissions consisting of books superficially retitled as “Civil Coping Mechanisms,” there were countless others written with an interpretation of the prompt in mind. In the end, I couldn’t choose between the two finalists—Sarah Certa and Russell Jaffe—so in winter, there’ll be two poetry collections donning the Civil Coping Mechanisms title, out in time for AWP 2017.

What other art forms inform your work? Do you draw a lot from genre work?

**As far as genre goes, everything is fair game. Regardless of form, I admire work that clarifies or complicates what it’s like to be alive, how it feels to be making our way from one moment to the next. Whether through small observations of everyday wonder, the extrapolation of grander patterns and processes, or some mix of both, all work hinges on its ability to interrogate what it’s like to be alive and here with each other. Every genre can and does do this. The notion of literary vs. genre work is preposterous. Rather, the preferable distinction should be akin to either forming a Phish cover band or not. If you start a Phish cover band, you are definitely playing music, but you’re also maybe an idiot. Someone is going to be entertained, maybe, but also it’s like trying to not exist, actively. Which is impossible. Every work of fiction is a political act and a philosophical maneuver, whether a writer prefers to believe that fact or not. Television shows with no specific political bent, like *How I Met Your Mother* or *Friends* for example, are in fact shows with extreme and radicalized political bents. They are little nails in the fabric of how things are, here/now. No story exists as pure entertainment. Story exists in contrast to or amplification of the world and literature that precedes and surrounds it. Affirming that world and its history is as political as decrying it. This is more important to me than the question of genre. Hello, “pure fabulists” and “mere entertainers” of the world, the nineties called: they want their apathy back.**

**And where do you see publishing going in the future—more online stuff, or more paper? Does CCM plan to dip into any more types of media?**

We’re seeing the change now—big houses merging, indie presses opening and closing, with those sticking around cultivating their own unique audiences. The uniqueness of various indie record labels is similar to how indie presses have differentiated themselves: the sense of branding, aesthetic in what is published, and being conscious of the community of readers that gravitate to the press. This is a time where publishing has become evermore contingent to the interaction between authors and their readers. So yeah, lots more online, less print/newspaper stuff. The print book is strong and ebooks are down; the appreciation of the actual physical book has never been greater. New venues like Lit Hub and BuzzFeed Reader exist to foster that more transparent and honest interaction with readers. If I had to predict anything, I’d lean toward the idea that publishing will become more intertwined with the immediacy of social media—be it serialization, smaller books (like Tor.com’s novellas)—and the compartmentalization of content via different platforms—Medium, Litsy—accentuating diversity in publishing.

What led you to fiction, and what are you working on now?

**Right now? I’m working on a piece about someone joining a search party for themselves. Which, coincidentally, I’d say is also a pretty good summary of what led me to fiction.**

Dolan Morgan lives in Greenpoint, Brooklyn. He’s the author of two story collections, *That’s When the Knives Come Down* (A | P) and *INSIGNIFICANA* (CCM). His work can be found in *The Believer*, *Midnight Breakfast*, *Electric Literature’s Recommended Reading*, *Selected Shorts*, and the trash.

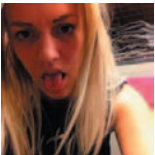
Michael J. Seidlinger is the author of a number of novels, including *The Fun We’ve Had* and *The Strangest*. He serves as director of publicity at Dzanc Books, book reviews editor at *Electric Literature*, and publisher in chief of *Civil Coping Mechanisms*, an indie press specializing in innovative fiction, nonfiction, and poetry. He lives in Bushwick, Brooklyn, where he never sleeps and is forever searching for the next best cup of coffee. You can find him online at <https://michaelseidlinger.com/>, on Facebook, and on Twitter (@mjseidlinger).


‘We’re seeing the change now—big houses merging, indie presses opening and closing, with those sticking around cultivating their own unique audiences.’  
—Michael J Seidlinger




**3:20 p.m. d.a. levy lives:**  
**celebrating renegade presses**


**Civil Coping Mechanisms**  
**Michael Seidlinger, ed.**  
Civil Coping Mechanisms (CCM) is a DIY kind of press. We take the same level of angst as our brethren in shunning those that would be in the immediate position of neglecting our efforts as artisans. We take the sentiment of doing it ourselves while stating to the tired publishing process, “To hell with it.” Why not do it our way? What only matters: Offering a space for the innovation so sorely shamed and disregarded as unmarketable by the major and indie presses too busy selling the next celebrity memoir, paper-thin creative nonfiction spine of lies, the wax-intellectual pursuits of yet-again the same vision wrapped in newer trim, or the same regurgitated genre-fiction and prose you’d expect would have become stale by now. Oh yes, we rant. This is our place. We’ll do as we damn well please.


**3:20 p.m. Madison Langston**  
<https://www.facebook.com/madisonl?fref=ts>  
 Madison Langston lives in Alabama. Her first full length collection of poetry, Remember to Never Get Better, is forthcoming from Civil Coping Mechanisms this year. Langston is a poetry editor at Hobart.

**3:40 p.m. Cold Blinds (music)**  
<http://soundcloud.com/coldblindsofficial333>  
 Cold Blinds is Duke Taylor, man of mystery and magic. Instrumental, acoustic guitar meditations played with trippy flourishes and long, conversational runs. His songs are incantations, blown to the wind. Taylor hails from somewhere in the Aether above New York City. He sounds like the ghost of Django Reinhardt who has been listening to a lot of prog rock.


**3:55 p.m. Dolan Morgan**  
<http://www.dolanmorgan.com>  
 Dolan Morgan lives in Greenpoint, Brooklyn. Morgan is the author of two books: That’s When the Knives Come Down (A|P) and INSIGNIFICANA (CCM). Publishers Weekly describes his work as “stories that are as bizarre as they are brilliant.” His writing has appeared in The Believer, Electric Literature’s Recommended Reading, Selected Shorts, and the trash.


**4:15 p.m. Color Blinds (music)**  
**4:30 p.m. Justin Sirois**  
<https://twitter.com/justinsirois>  
 Justin Sirois is a writer living in Baltimore. His most recent books include So Say the Waiters; MLKNG SCKLS; Falcons on the Floor; and The Last Book of Baghdad, written with Iraqi refugee Haneen Alshujairy; as well as The Heads (Newlights Press). Sirois has received several individual Maryland State Art Council grants and a Baker “b” grant in 2011.

**5:20 p.m. Nathan Xavier Osorio**  
<http://mexicocitylit.com/nathan-xavier-osorio-poem-poema/>  
 Nathan Xavier Osorio is from L.A. and is the poetry editor for Columbia: A Journal of Literature and Art #54. Osorio teaches poetry at the Bronx Studio School for Writers and Artists and is a founding member of Art Race Responsibility, an activist group dedicated to dismantling white/cisgender/male supremacy in literature. His poetry and translations have been featured or are forthcoming in Mexico City Lit, diSONARE and The Offing. You can follow him on twitter at @nathanxosorio.

**5:30 p.m. Laura Kochman**  
<http://www.laurakochman.com>  
 Laura Kochman is the author of The Bone and the Body (BatCat Press) and Future Skirt (dancing girl press). Originally from N.J., she currently lives, writes, and feeds her cat in Philadelphia. She received her M.F.A. in creative writing from the University of Alabama, where she served as poetry editor for Black Warrior Review. Her work appears widely in journals such as TYPO, Artifice, Sixth


Finch, CutBank, Tarpaulin Sky Magazine, and others. Joel Brouwer photo.

**5:45 p.m. Tsaurah Litzky**  
<http://urbgraffiti.com/review/flasher-memoir-tsaurah-litzky-review-mark-mccawley>  
 Tsaurah Litzky is a widely published Pushcart Prize-nominated poet who also writes fiction, nonfiction, erotica, and commentary. Litzky believes it is a privilege to be a poet and that Brooklyn is as close as she will ever get to the promised land.

**5:55 p.m. Tony Iantosca**  
[http://robmcclennan.blogspot.ca/2016/04/12-or-20-second-series-questions-with\\_75.html](http://robmcclennan.blogspot.ca/2016/04/12-or-20-second-series-questions-with_75.html)  
 Tony Iantosca is a graduate of the M.F.A. program in creative writing at Long Island University (Brooklyn). His poetry has appeared in Lungfull, 6x6, Poems by Sunday, Talisman, and Brooklyn Paramount. In 2013, Overpass Books published his chapbook, Team Burnout, and Third Floor Apartment Press published Naked Forest Spaces. In 2015, United Artists Books published his first full length collection of poetry, Shut Up, Leaves. Iantosca teaches at Kingsborough Community College and Borough of Manhattan Community College.

**6:05 p.m. Meg Kaizu**  
<http://sensitiveskinmagazine.com/tag/meg-kaizu>  
 Meg Kaizu has lived in Tokyo, Moscow, and NYC, writing poetry, fiction, and reviews, giving readings and exhibiting artwork. Her paintings and poetry have appeared in KD-Magazine, The Otter, and Sensitive Skin. She studied art at the University of Oregon and The Art Students League of New York.


**6:20 p.m. Michael Joseph Walsh**  
<http://dreginald.com/index.php/issues/issue-three/michael-joseph-walsh>  
 Michael Joseph Walsh is a Ph.D. candidate in literature and creative writing at the University of Denver and co-editor for Apartment Poetry. Walsh’s poems have appeared or are forthcoming in Cloud Rodeo, Coconut, Diagram, Fence, Pank, RealPoetik, The Volta, and Word For/Word.


**6:35 p.m. Keyke (music)**  
<http://www.keyke.net>  
 Keyke was born in Lancaster Pa. She was raised by her single mother, a bio-chemistry buff who cleaned houses in order to be able to look after Keyke while making enough money to provide for her. She and her mother moved many times before ending up in Connecticut where her grandmother lives. When Keyke was 18 she moved to NYC, at the advice of Chris and Tina of the Tom Tom Club and Talking Heads. Refreshingly strange yet innocently sweet, her vocals remind listeners of Bjork, Billy Holiday, Mars Volta, and Kate Bush. With a bright and fun disposition, a tongue precise and cutting as a scalpel, and an energy you could power Brooklyn with, Keyke is a gold-toothed firecracker and a gift to any creative endeavor or stage.


**7:05 p.m. Poetry Talk Talk, with Mel Bentley and Alina Pleskova reading and in conversation**  
Mel Bentley  
<http://www.melbentley.com>  
 Mel Bentley co-organizes Housework at Chapterhouse, a reading series in Philadelphia. Their chapbook “Obstacle, Particle, Spectacle” was released from 89plus/Luma Foundation. Chapbooks “&parts” and “Stub Wilderness” were released from Damask Press and Well Greased Press, respectively. Vitrine released “Red Green Blue” a tape of noises. Poems have appeared in Apiary, Fact-Simile, Small Portions and Painted Bride Quarterly and are forthcoming in The Stillwater Review and BlazeVox. “Bucolic Eclogue” is forthcoming from Lamewhere Press in 2016. Hassen Saker photo.

Alina Pleskova  
<http://alina-pleskova.tumblr.com>  
 Alina Pleskova lives in Philly and strives to maintain optimum chill. Pleskova is coeditor of bedfellows, a literary magazine focused on narratives of sex/desire/intimacy, and cohost of Poetry Jawsns, a podcast. Recent work can be found in littlell, Queen Mob’s Tea House, Public Pool, and By the Slice, an anthology published by Spooky Girlfriend Press.

**8:05 p.m. Olivia Deborah Grayson**  
<http://www.harpoonreview.com/olivia-grayson>  
 Olivia Grayson creates prose and poetry that combine pop culture with autobiography in an effort to explore the often times startling experience of being part of the family of women—alternatively thrust into or dumbly participating with a culture that sells the promise of absolute beauty, sparkling romance, and ideal interventions; she finds herself writing from a tension that surrounds this system. Grayson is the author of the chapbooks, Cat Lament, Being Female, and the upcoming, Advice from Friends. She teaches Developmental Reading and Writing at the Fashion Institute of Technology in New York City, and lives in [neighborhood] Brooklyn, N.Y. with her two cats, Molly-Molly and Emily.

**8:15 p.m. Ximena Izquierdo Ugaz**  
<http://whats-good-blog.tumblr.com/post/142632117085/diaspora-memory-place-an-interview-with-ximena>  
 Ximena Izquierdo Ugaz is a multidisciplinary artist, youth worker and co-founder/co-curator of Sweetie’s, a platform for artists of color. Over recent years, Izquierdo has primarily explored the imprint of inter-generational trauma within her own family in relationship to place and migration in and outside of Perú. She is the author of the self-published Standing in the Bathroom in the Dark Thinking About Green, El Mismo Pozo/The Same Well and Uñas.

**8:25 p.m. Danniell Schoonebeek**  
<http://dannielschoonebeek.com>  
 Danniell Schoonebeek is the author of American Barricade (YesYes Books) and the forthcoming collection of poems Trébuchet, which was a 2015 National Poetry Series selection and will be published by University of Georgia Press in 2016. A recipient of a 2015 Ruth Lilly and Dorothy Sargent Rosenberg Poetry Fellowship from Poetry Foundation, recent work appears in The New Yorker, Fence, Kenyon Review, and elsewhere. Trod Koch photo.

**8:35 p.m. Henry Black (music)**  
<http://henryblackmusic.com>  
 Henry Black is a young American man, swept off the great plains of Montana to the bustling metropolis of New York. He has come to this intersection of the real world and what conversely be the un-real, the ethereal, the unknown, to bring songs of a personal nature that touch on the nature of personality.

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**SUN. AUGUST 7 11:30 A.M. \$5 suggested**  
**Unnameable Books**  
**600 Vanderbilt Ave.**  
(bet. Prospect Place/St. Marks Avenue)  
**Prospect Heights, Brooklyn**  
Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Avenue


**11:00 a.m. Johnny X (music)**  
<http://www.facebook.com/reno.sky.31>  
<http://www.youtube.com/user/johnnyaught>  
 Johnny X is a Yonkers native who has been performing since a fateful night at the Rolls Touring Company in Troy, in 1987. He’s been described as “James Taylor with a Johnny Cash Attitude.” Expect a ring of fire, followed by some rain.


**11:30 a.m. Sheila Maldonado, Brooklyn Arts Press (Joe Pan, ed.)**  
<http://sheilamaldonado.com>  
<http://www.brooklynartspress.com>

 Sheila Maldonado is the author of the poetry collection, one-bedroom solo (Fly by Night Press). Her chapbook, epic laundry, is forthcoming from Brooklyn Arts Press. Maldonado is a CantoMundo Fellow and a Creative Capital awardee as part of desveladas, a visual writing collective. She lives in Washington Heights and Coney Island where she is working on an ongoing project about a lifelong obsession with the ancient Maya.

Brooklyn Arts Press is an independent house devoted to publishing new works by emerging artists. We believe we serve our community best by publishing great works of varying aesthetics side by side, subverting the notion that writers and artists exist in vacuums, apart from the culture in which they reside and outside the realm and understanding of other camps and aesthetics. We believe experimentation and innovation, arriving by way of given forms or new ones, make our culture greater through diversity of perspective, opinion, expression, and spirit.

**11:40 a.m. Patricia Carragon**  
<http://brownstonepoets.blogspot.com>  
<http://patriciacarragon8.wordpress.com>  
 Patricia Carragon’s publication credits include BigCityLit, Bear Creek Haiku, Boog City, Clockwise Cat, Drunk Monkeys, Home Planet News, Yellow Chair Review, and others. She is the author of Journey to the Center of My Mind (Rogue Scholars Press, 2005) and Urban Haiku and More (Fierce Grace Press, 2010). Her new book, Cupcake Chronicles, is forthcoming from Poets Wear Prada. She hosts the Brooklyn-based Brownstone Poets and is the editor-in-chief of its annual anthology. She is one of the executive editors for Home Planet News Online. Carragon is a member of Pen Women’s Literary Workshop, Tamarind, and brevitās.

**11:50 a.m. Warren Longmire**  
<http://dountiltrue.tumblr.com/>  
 Warren Longmire is a poet, teacher, web programmer, Philly native, and expert level whistler. Longmire is a former poetry editor for Apiary Magazine and has been published in Painted Bride Quarterly, Metropolyar, Eleven Eleven, and two chapbooks: Ripped Winters and Do.Until. True. He currently resides in a nameless part of Philly across from a former mausoleum with one roommate, one bluetooth karaoke machine, and a pet python named Fugee. You can find his writings, essays, videos, and sounds at the above url.

**12:00 p.m. Peter Baroth**  
<https://smallpressreviews.wordpress.com/2015/10/18/curtis-smith-interviews-peter-baroth>  
 Peter Baroth, writer, artist, and musician, is a graduate of Washington University and Temple Law School. His novel is Long Green (iUniverse) and his book of poetry, Lost



Autographs (Moonstone Press). Baroth has been published in Philadelphia Poets, Mad Poets Review, Schuylkill Valley Journal, Apiary, Legal Studies Forum, and elsewhere. He won the 2009 Amy Award, was a finalist for the Joie de Vivre book prize, has been nominated for Best of the Net, and is on Philadelphia Stories’ editorial board. He lives in Media, Pa. with poet and professor Courtney Bambrick. Courtney Bambrick photo.

12:15 p.m. Mel Elberg

http://keepthisbagawayfromchildren.com/?p=4201

Mel Elberg believes in the existence and value of many different kinds of thinking and interaction in a world in which how close you can appear to a specific one of them determines whether you’re seen as a real person, or an adult, or an intelligent person, and in a world in which these determine whether you have any rights.

12:25 p.m. Ian Wilder

http://www.onthewilderside.com

Ian Wilder has been a politician, a pacifist, a promoter, an apparatchik, “a poet, a pawn and a king.” Depending on the venue, he is known for his Green Party politics; his spoken word performances with folk groovin’ musicians; or sporting a bow tie. His favorite drummer is Henry David Thoreau and favorite drum major is Dr. Martin Luther King, Jr. Wilder and his wife Kimberly blend politics and art at the above url.

12:40 p.m. Assaf Salhov (music)

Assaf Salhov is a man of mystery who seems poised to become the next quiet storm of antifolk. Discovered by Ray Brown while busking in the subway and invited to the Sidewalk Open Mic, his songs are like three minute Paul Auster novels that take the listener on a journey into his own unique worldview.

1:10 p.m. Rico Frederick

Rico Frederick is an award-winning performance poet, and graphic designer. Frederick is the author of the book Broken Calypsonian (Penmanship Books), 2016 Poets House Emerging Poets Fellow, and the first poet to represent all four New York City poetry venues (Nuyorican, Urbana, LouderArts, and Intangible) at the National Poetry Slam (2010 and 2012 Grand Slam Champion, NYC and N.J.). His poems, artistic work, and films have been featured in The New York Times; Muzzle; No, Dear Magazine; The Big Apple Film Festival; and elsewhere. Frederick is a Trinidadian transplant, lives in New York City, loves gummy bears, and scribbles poems on the back of maps in the hope they will take him someplace new.

1:20 p.m. Courtney Bambrick



http://thefanzine.com/body-map-caring-for-your-rape/ Courtney Bambrick is Philadelphia Stories’ poetry editor. Her poetry has appeared at The Fanzine, Apiary, Certain Circuits, Dirty Napkin, Philadelphia Poets, Mad Poets Review, and Schuylkill Valley Journal. Bambrick teaches composition, creative writing, and literature at a handful of Philadelphia area colleges.

**Romance**  
Once, a boyfriend pulled a tampon out of me by the string with his teeth. He looked like a cat

swinging a dead mouse. I was afraid of my own smell. Of staining sheets. Did I have coins enough for the laundry?

I was young and hadn’t known how much of love is learning smells.

Another man, a one-night stand, spent a while making love against a tampon inside me.

Booze-wrecked, I’d forgotten it. We were confused when he tried to push into me. I just ached, impressed by my girlish tightness --

until I went to pee. I never told him.

Some bodies, I might have said, just don’t fit. And he gave me a fake name, I know because I met him out the next day with friends.

But I know where you live. I have access to your car keys and I picked out most of the clothes in your closet.

I want to make you who have fallen in love with me fall in love with the parts of me that glisten and stink. I want to drown you where I nurture absence.

Convince me that now is as good a time as any.

Peter Baroth photo.

1:35 p.m. Paco Marquez

https://www.cc-seas.columbia.edu/wkcr/audio/studio-paco-marquez-eva-saavedra-and-elizabeth-whittlesey

Originally from Mexico, Paco Marquez’s poems have appeared in Apogee and are forthcoming in Ostrich Review and Huizache. His first chapbook, Portraits in G Minor, is forthcoming through Folded Word Press in 2017. Marquez was featured on Columbia University WKCR 89.9 FM’s “Studio A,” and he was the subject of “I Know No Country,” a short film directed by Antonio Salume, which won NYU’s Spring 2016 Sight & Sound Documentary Film Festival. Marquez holds an M.F.A. in poetry from NYU, where he was the poetry editor of Washington Square, and he is currently the poetry editor at OccuPoetry.

1:50 p.m. M. Mack

https://mxmack.com

M. Mack is a genderqueer poet, editor, and fiber artist in Virginia. Ze is the author of Theater of Parts (Sundress Publications) and three chapbooks, Mine (Big Lucks Books, forthcoming), Imaginary Kansas (dancing girl press), and Traveling (Hyacinth Girl Press). Hir work has appeared in Cream City Review, Hot Metal Bridge, Menacing Hedge, The Queer South (Sibling Rivalry Press), and elsewhere. Mack is a founding co-editor of Gazing Grain Press and an assistant editor for Cider Press Review.

2:05 p.m. David Warpaint (music)

http://soundcloud.com/davidwarpaint



Not just another ukelele player, David Warpaint (formerly known as I Wear Warpaint) combines punk-rock distortion and intricate, rhythmic playing with catchy melodies, smart, poetic, and introspective lyrics and sassy, r&b-influenced vocal stylings. His wide-ranging musical influences extend from classic balladeers and songsmiths like Elton John, The Eagles, and Steely Dan to funky alt-rockers Cake to sultry smooth operators like Justin Timberlake and Macy Gray and other top-40 artists. His songs tell a slantwise story that invites the listener to put together the puzzle pieces to paint a fascinating picture of his turbulent personal life and many adventures, trials, and tribulations in love. By day he is an animator and filmmaker with many short pieces under his belt. He’s looking for horn players to join him to form a full band. Warpaint is working on writing a Broadway musical and ramping up to recording his first solo EP as you read this. —Brookes McKenzie

2:35 p.m. Panell The Exhilaration of Upheaval:

Poets Who Write On the Visual Arts in the 21st Century  
A discussion with several poets who write about the visual arts in their own work, practice, praxis, and output.  
By applying a poetic and often metaphorical language, poets want to amplify the astonishment of the spectator and the reader by creating compositions that generate tranquil upheaval through poetic images that leave traces of balances and imbalance on the edge of recognition and alienation. By investigating language on a meta-level, the poet tries to grasp language transformed into art. Language becomes an ornament; at that moment ambiguities and indistinctnesses, which are inherent to the phenomenon, come to the surface.

Moderator and Curator / Geoffrey Gatza  
Panelists / Michael Kelleher  
Loren Kleinman / Susan Lewis  
Andre Spears / Anne Tardos

Geoffrey Gatza  
http://www.blazevox.org

Geoffrey Gatza is an award-winning editor, publisher, and poet. Gatza was named by The Huffington Post as one of the Top 200 Advocates for American Poetry. He is the author many books of poetry, including Apollo (BlazeVOX), Secrets of my Prison House (BlazeVOX), Kenmore: Poem Unlimited (Casa Menendez), and HouseCat Kung Fu: Strange Poems for Wild Children (Meritage Press). He is also the author of the yearly Thanksgiving Menu-Poem Series, a book length poetic tribute for prominent poets, now in it’s 14th year.  
His play on Marcel Duchamp will be staged in an art installation in Philadelphia this year. His work appears in recent or forthcoming anthologies, including Litscapes: Collected US Writings (Steerage Press) and Poets for Living Waters: An International Response to the BP Oil Disaster in the Gulf of Mexico (forthcoming from BlazeVOX). He lives in Kenmore, N.Y. with his girlfriend and two beloved cats.

Michael Kelleher

Michael Kelleher is the author of the poetry collections Human Scale and To Be Sung, both from BlazeVOX, as well as Visible Instruments, forthcoming from Chax. From 2008-2013 he produced Aimless Reading, a blog project in which he photographed, catalogued, and wrote about the more than 1200 titles in his library. Kelleher is the director of the Windham-Campbell Literature Prizes at Yale University and the former artistic and associate director of Just Buffalo Literary Center in Buffalo, N.Y.

Loren Kleinman  
http://lorenkleinman.com  
http://lorenwrites.com

Loren Kleinman’s poetry has appeared in journals such Adanna, Drunken Boat, The Moth, Domestic Cherry, Blue Lake Review, Columbia Journal, Narrative HerCircleEzine, and Aesthetica Annual. Her interviews have appeared in IndieReader, USA Today, and The Huffington Post. Kleinman has also published essays in Cosmopolitan, Good Housekeeping, and Seventeen Magazine. She is the author of Flamenco Sketches and Indie Authors Naked, which was an Amazon Top 100 bestseller in Journalism in the U.K. and U.S.A. Kleinman’s The Dark Cave Between My Ribs was named one of the best poetry books of 2014 by Entropy Magazine. Her other poetry collections include Breakable Things and the prose collection, Stay With Me Awhile. Kleinman is a faculty member at the New York Writer’s Workshop and a full-time freelance writer and social media strategist. The Woman with a Million Hearts is her first memoir.

Susan Lewis  
http://www.susanlewis.net  
https://positjournal.com

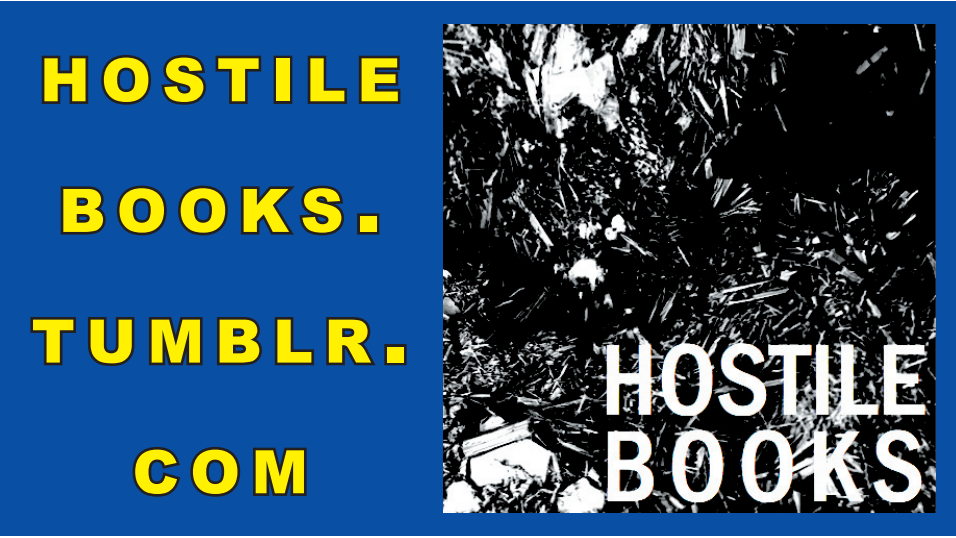
Susan Lewis is the editor of Posit and the author of eight books and chapbooks, including This Visit (BlazeVOX), How to be Another (Cervena Barva Press), and State of the Union (Spuyten Duyvil Press). Her poetry has appeared in such places as The Awl, Berkeley Poetry Review, Boston Review, Bone Bouquet, The Brooklyn Rail, Gargoyle, The Journal, The New Orleans Review, Prelude, Raritan, and Verse (online).

André Spears  
http://pangaeapress.com

André Spears is an independent scholar-poet, whose recent work has appeared in House Organ, Cough (including an earlier excerpt from Shrinkrap), and Dispatches from the Poetry Wars. He is a co-founder of the Gloucester Writers Center, and the curator of its Maud / Olson Library, which was inaugurated this June.

Anne Tardos  
http://www.annetardos.com

French-born American poet Anne Tardos is the author of nine books of poetry and several multimedia performance works. Among her recent books of poetry are Nine (BlazeVOX), Both Poems (Roof Nooks), I Am You (Salt Modern Poets), and The Dik-dik’s Solitude (Granary Books). Tardos is the editor of Jackson Mac Low’s The Complete Light Poems (Chax), 154 Forties (Counterpath), and Thing of Beauty (University of California Press). A Fellow in Poetry from the New York Foundation for the Arts, Tardos lives in New York City.





SUN. AUGUST 7  
5:30 P.M.  
\$5 suggested  
Sidewalk Cafe  
94 Avenue A

(bet. Prospect Place/St. Marks Avenue)  
**The East Village**  
Directions: A/B/C/D/E/F/V to W. 4th St.  
Directions: F/V to 2nd Ave., L to 1st Ave.  
Venue is at East 6th Street

Boog Poets’Theater, featuring:

5:30 p.m. postulation  
by Aimee Herman  
https://aimeeherman.wordpress.com

postulation is a poetic combustion of lovers breaking up, ghosting each other’s memories, and the haunt which is left behind.

Aimee Herman (l.) is a performance artist, poet, and currently teaches writing at Bronx Community College. Herman has been widely published in journals and anthologies including cake train, cream city review, and Troubling the Line: Trans and Genderqueer Poetry & Poetics. Herman has performed at various festivals and performance series including: Hyper Gender at WOW cafe, NYC Poetry Festival at Governor’s Island, Howl Festival, and the Hot! Festival at Dixon Place. Herman currently hosts a monthly series at Dixon Place called Queer Art Organics, which features LGBTQ writers and performers.

Actors: Trae Durica (r), Aimee Herman  
Trae Durica is a poet and artist, whose work has been published by NYSAI and great weather for MEDIA. Durica was recently featured in the Hot! Festival at Dixon Place

5:45 p.m. Skin of A Spell  
by Jenn McCreary  
https://ixnaypress.com

Subverting the tropes of the traditional fairytale narrative, focusing on the storybook stepmother/daughter relationship cliché, Choose Your Own Adventure centers on the notion of the female-figure at the center of an epic quest/journey of discovery: while the daughter character navigates the liminal space between

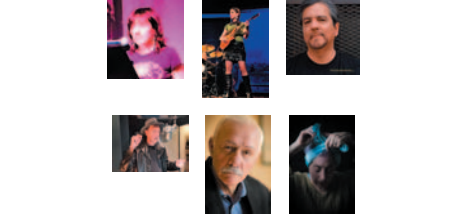
forever princess and not-yet queen, she is uncertain of which world she inhabits, and whether she wants to be broken/eaten; the stepmother character wants to be a strong example for her daughter, and to send her daughter safely into the world and demonstrate that growing into womanhood doesn’t have to mean losing magic, that danger/peril does not require princely rescue.

Jenn McCreary’s (l.) most recent full-length collection, & now my feet are maps, is available from Dusie Press; sections were recently adapted, with the playwright Kathy Vinogradoff, for performances at Small Press Traffic’s Poets Theater in Oakland, Calif., and at the Asian Arts Initiative in Philadelphia. Other works include The Dark Mouth of Living (Horse Less Press), ,tab ovo: (Dusie Press), a doctrine of signatures (Singing Horse Press), and Odyssey & Oracle (Least Weasel Press). A 2013 Pew Fellow in the Arts for poetry, McCreary lives in South Philadelphia with her family where she edits Ixnay Press.

Actors: Ronnie Norpel (c.), Jeanne Lauren Smith (r.)  
Ronnie Norpel  
http://www.adlibpub.com/books.html  
Ronnie Norpel is an actress and writer. Norpel hosts and produces the eclectic Tract 187 Culture Clatch Variety Show. Her book Baseball Karma and the Constitution Blues can be found at the above url.

Jeanne Lauren Smith  
http://www.jeannelaurensmith.com  
Jeanne Lauren Smith is thrilled to be participating in this festival in such an incredible new play! This fall she looks forward to joining Loco7 Dance Puppet Theatre Company in their series of children’s plays, The Adventures of Seucy and Boto at La MaMa E.T.C.

6:00 p.m. The Triumph of the Thirteenth  
Family of Passerines by Maggie Dubris  
http://www.maggiedubris.com/



http://www.brokedownpalacebook.com/  
A mummers play starring some extinct birds and their enemies.  
Maggie Dubris is a writer and composer based in New York City. She is the author of In The Dust Zone (Centre-Ville Books). Skels (Soft Skull Press), and Weep Not, My Wanton (Black Sparrow Press).

Actors: Dubris (top l.), Angela Babin (top c.), Peter Basta Brightbill (top r.)  
Erik Ivan (bot l.), Frank Montella (bot c.), Elinor Nauen (bot r.)  
Angela Babin has been playing guitar and bass since she was 13 years old in a variety of musical styles from blues, disco, folk, punk, new wave, R&B, jazz, rock, pop, reggae, and soca, to klezmer, glam rock, instrumental, acid-jazz, and more. Babin entered the downtown New York music scene playing with the band Off Beach. Subsequently, she was a founding member of The Ordinaires.

Peter Basta Brightbill is a member of the first class of Playwright Fellows at the Juilliard School, Peter’s play “Stand-Up Guys” has been given staged readings in Manhattan and at Guild Hall in Easthampton. Peter is a lawyer, a preservationist and an urban planner. He is on the board of Save Chelsea, a preservation and advocacy group; is Land Use Counsel to the law firm of Michael S. Hiller, P.C., where he specializes in representing community groups; and is active in various preservation and advocacy groups around town. He is working on a novel set during the World’s Columbian Exposition of 1893.  
Erik Ivan is a former rock ‘n’ roll performer, 20-year media archives professional, and is currently a voiceover artist. He wishes you well!  
Frank Montella has been working in theater, film, and tv for some time now. He patiently awaits his first Tony, Oscar, or Emmy nomination. Psychics have told him a nomination is just around the corner. It’s a really big corner!!!  
Elinor Nauen, a poet & editor who has acted in many poets’ plays, hosted the Poetry Project’s Theater Series for several years in the ‘80s. She lives in the East Village with her husbands Johnny Stanton and Derek Jeter, and studies Norwegian and Welsh.

6:15 p.m. The Body in Equipoise  
by Joel Allegretti  
http://www.joelallegretti.com/



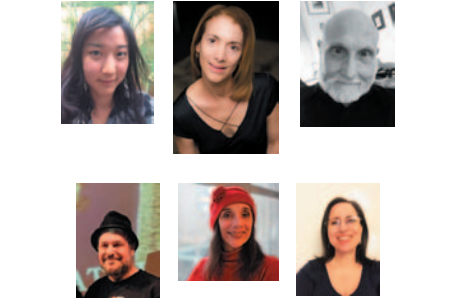
A performance text—for four speakers and a singer referred to as “A Singer”—about architecture, both real and of the self.  
Joel Allegretti (l.) is the author of five collections of poetry, most recently The Body in Equipoise (Full Court Press), a chapbook on the theme of architecture and design. His second book, Father Silicon (The Poet’s Press), was selected by The Kansas City Star as one of 100 Noteworthy Books of 2006. Platypus, his next full-length collection, is forthcoming from NYQ Books, and Our Dolphin, a novella, is forthcoming from Thrice Publishing. Allegretti is the editor of Rabbit

Ears: TV Poems (NYQ Books), the first anthology of poetry about the mass medium. The Boston Globe called Rabbit Ears “cleverly edited” and “a smart exploration of the many, many meanings of TV.” Rain Taxi said, “With its diversity of content and poetic form, Rabbit Ears feels more rich and eclectic than any other poetry anthology on the market.” Allegretti has published his poems in The New York Quarterly, Barrow Street, Smartish Pace, PANK, and many other national journals, as well as in journals published in Canada, the United Kingdom, Belgium, and India.  
Actors: Allegretti, Steven Dalachinsky (c.), Aimee Herman, Dean Kostos (r.), Susanna Rich  
Steve Dalachinsky’s books include A Superintendent’s Eyes (UnbearableBooks/Autonomedia); Trustfund (Unlikely Stories Press); Reaching Into the Unknown, with photographer Jacques Bisceglia (RougeArt Paris); and The Final Nite (Ugly Duckling Presse), winner of the PEN Oakland Josephine Miles National Book Award.  
Aimee Herman (see playwright bio)  
Dean Kostos is the author of This Is Not a Skyscraper (recipient of the Benjamin Saltman Poetry Award, selected by Mark Doty, published by Red Hen), Rivering, Last Supper of the Senses, The Sentence That Ends with a Comma, and Celestial Rust. He also co-edited Mama’s Boy: Gay Men Write about Their Mothers and edited Pomegranate Seeds: An Anthology of Greek-American Poetry (its debut reading was held at the United Nations).  
Susanna Rich (see playwright bio)

6:30 p.m. Stage Wrong: Trilogy  
by John J. Trause  
http://www.johnjtrause.com

Three short plays composed of “Street Scene”, “Visitation 2010”, and “Helen Keller Learns the Word V-A-G-I-N-A.”  
Actors: Aimee Herman, LuLu LoLo, John J. Trause  
Aimee Herman (see playwright bio)  
Lulu Lolo (see Unfinished Acts)  
John J. Trause (see Small Press Fair, Sat., 11:50 a.m.)

6:45 p.m. Unfinished Acts  
by Christine Choi  
http://www.boaipsum.com



**BOOG CITY**

**Welcome to Boog City 10 / festival curator**  
David A. Kirschenbaum **logo** Dara Cerv **music** Brookes McKenzie **classic album** dak **panel** Geoffrey Gatza **poetry** Emily Brandt, Alex Cuff, Buck Downs, dak, Ron Kolm, Kevin Varrone **poets theater** Davidson Garrett

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wishes to congratulate  
Boog City  
on its  
25th Anniversary!

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Jay Besemer  
*Chelate*

Written during the advent of hormone therapy and gender transition, *Chelate* by Jay Besemer explores the journey towards a new embodiment, one that is immediately complicated by the difficult news of a debilitating illness.

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Unfinished Acts is a wild archipelago of short scenes in which an elk herd, female protagonist, flatbread vendor, Uber drivers, and a choir of poor listeners comment restlessly on the human condition—from “we listen for a vanishing, like the tail end of fireworks” to “all of us have mothers.”

Christine Choi (top l.) passes time considering implicit narratives, copywriting for experience design teams, and dreaming of mountains. Choi holds an M.F.A. from the California College of the Arts, and her writing has appeared in PacificREVIEW, Synecdoche, Nerve Lantern, Paul Revere’s Horse, In Posse Review, Monday Night, or at the Viaduct Gallery, NOMA Gallery, Soundwave Festival, POW! Action Art Festival, Bay Area Poetry Marathon, and Small Press Traffic’s Poet’s Theater Extravaganza. New work will be included in Encyclopedia Volume 3. While East Coast bred, she lives in San Francisco. You can play around with her simple text-vanishing tool, a collaboration with developer Josh Aaseby, at the above url.

Actors: Amy Barone, Patricia Carragon, Choi, Davidson Garrett, Seth Goldman, LuLu LoLo, Francine Witte.

Amy Barone (top c.) is a poet who gives spoken word performances in New York City, Philadelphia, and North Jersey. Her new chapbook, Kamikaze Dance, is from Finishing Line Press. Foothills Publishing published her first chapbook, Views from the Driveway.

Patricia Carragon see Sun. 11:40 a.m.

Davidson Garrett (top r.) is an actor, poet, and New York City yellow taxi driver. His poetry and prose have been published in The New York Times, The Episcopal New Yorker, Sensations Magazine, Xavier Review, The Stillwater Review, Big City Lit, Marco Polo Arts Mag, and in Podium, the online literary journal of the 92nd Street Y. Garrett trained for the theater at The American Academy of Dramatic Arts and is a member of SAG-AFTRA and Actors Equity. He is the author of the poetry collection King Lear of the Taxi, published by Advent Purple Press, the chapbooks To Tell the Truth I Wanted to Be Kitty Carlisle and Other Poems, published by Finishing Line Press, and Southern Low Protestant Departure: A Funeral Poem, published by Advent Purple Press. He is a Pushcart nominee and has performed in two of his spoken word plays presented by Boog City Poets Theater Night in 2012 and 2015. His play Conspiracy Theory: The Mysterious Death of Dorothy Kilgallen was published in Nerve Lantern in 2015. Garrett has read his poetry in the 2014, 2015, and 2016 PEN World Voices Festival as a worker/writer with the PEN Worker Writers School at Joe’s Pub, The Nuyorican Poets Café, and Dixon Place. In June 2016 he was invited by Flushing Town Hall to read his poetry at Diversity Plaza in Jackson Heights on a program celebrating LGBTQ Voices for Queens Pride Week.

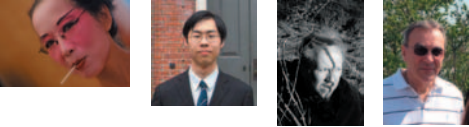
Seth Goldman (bot. l.) is a poet and lyricist and a native New Yorker. Goldman has read his poetry in the PEN World Voices Festival at Joe’s Pub, The Nuyorican Poets Café, and Dixon Place. Goldman is a New York City yellow taxi driver and a devoted fan of Bob Dylan and The New York Mets.

LuLu LoLo (http://www.lululolo.com) (bot. c.) is a playwright/actor, international performance artist, historian, and activist who has written and performed eight one-person plays Off-Broadway. LoLo was a 2013 Blade of Grass Fellow in Social Engagement and a Lower Manhattan Cultural Council Writer in Residence.

Francine Witte (https://www.facebook.com/Francine-Witte-832106810206 3) (bot. r.) is the author of the poetry chapbooks Only, Not Only (Finishing Line Press); First Rain (Pecan Grove Press), winner of the Pecan Grove Press competition; and the flash fiction chapbooks Cold June (Ropewalk Press), selected by Robert Olen Butler as the winner of the 2010 Thomas A. Wilhelmus Award, and The Wind Twirls Everything (MuscleHead Press). Her latest poetry chapbook, Not All Fires Burn the Same, has just won the Slipstream chapbook contest and will be published this summer. Her poem My Dead Florida Mother Meets Gandhi is the first prize winner of the 2015 Slippery Elm poetry award. Witte has been

nominated seven times for a Pushcart Prize in poetry and once for fiction. She is an avid iPhoneographer. A former English teacher, Witte lives in the Upper East Side, and is very active in the city’s vibrant poetry scene..

7:00 p.m. An Excerpt from Tacoma Method, an opera libretto, by Zhang Er



November 3, 1885, the fateful day of the regrettable story of Chinese expulsion from the young American city of Tacoma, Washington.

Zhang Er (1st), born in Beijing, writes opera libretti in English for American composers. One of them, Moon in the Mirror (composed by Stephen Dempski), was performed in NYC in 2015. Her grand opera Fiery Jade--Cai Yan (composed by Gregory Youtz) is scheduled to be performed this fall. Er is the author of five collections of poetry in Chinese, most recently Morning, Not Yet (Showwe, Taipei). She has seven chapbooks in English translation, among them, The Disappearance of Little Fang Family Lane (Belladonna\*). Her selected poems are collected in two bilingual books, So Translating Rivers and Cities and Verses on Bird (Zephyr Press). She co-edited and participated in the translation of the bilingual volume Another Kind of Nation: an Anthology of Contemporary Chinese Poetry (Talisman House Publishers).

Actors: Joel Allegratti, John Barrale (4th), Patricia Carragon, Zhang Er, Davidson Garrett, Seth Goldman, John J. Trause, Francine Witte, Yi Wu (2nd), Don Zirilli (3rd)

Joel Allegratti (see playwright bio)  
John Barrale’s poetry has been published in numerous print and online publications. Along with 4 other “Gang of 5” members, Barrale hosts the Williams Center Reading Series; in 2012 John became Managing Editor of the Red Wheel Barrow Poetry Anthologies.

Patricia Carragon see Sun. 11:40 a.m.  
Zhang Er  
Davidson Garrett (see Unfinished Acts)  
Seth Goldman (see Unfinished Acts)  
John J. Trause (see playwrights bio)  
Francine Witte (see Unfinished Acts)

Yi Wu was born in Shenzhen, China. Wu led a nomadic existence up and down along the East Coast of the U.S., sometimes pausing to scribble down some verses.

Don Zirilli, as a poet and performer, has played Renfield, God, Satan, Arnold Schwarzenegger, Aunt Minnie and Hieronymous Bosch. Zirilli and his wife Colleen live in Tranquility, N.J. with two dogs and three cats.

7:15 p.m. Shakespeare’s \*Itches: The Women Talk Back by Susanna Rich

http://www.wildnightsproductions.com  
Shakespeare’s \*itches: The Women Talk Back is a one-woman poetry musical written from the points of view of Shakespeare’s female characters and our contemporary counterparts, including a duet between Desdemona and Nicole Brown Simpson.

Poet and songwriter, Susanna Rich is an Emmy Award nominee and a Fulbright Fellow in Creative Writing. Founding producer and principal performer of Wild Nights Productions, LLC, Rich’s repertoire includes the new poetry musical Shakespeare’s \*itches: The Women Talk Back; ashes, ashes: A Poet Responds to the Shoah; and Television Daddy. She is author of three poetry collections, Television Daddy, The Drive Home, and Surfing for Jesus. She is the winner of the Ekphrasis Prize for Poetry and recipient of the Presidential Excellence Award for Distinguished Teaching as professor of English at Kean University, in N.J.

7:30 p.m. Michelle Beth Herman (music)

http://www.michellebethherman.com/  
  
Credits include: A Little Night Music (Petra) The Barnstormers. Spamalot (Lady of the Lake), New London Barn Playhouse. Man of La Mancha (Aldonza), Jean’s Playhouse. For Tonight (Mirela), Goodspeed. Celebrity Infinity (Production Vocalist). Carner and Gregor Songbook, Lincoln Center. BFA MT, Hartt School of Music ’15. Proud member of AEA. Mom and fam ~ ilyttmatsatcf.

7:40 p.m. Classic Albums Live Presents for its 25th Anniversary, Nirvana’s Nevermind Performed live by The Tet Offensive




MON. AUGUST 8 6:00 P.M. \$5 suggested Unnameable Books 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue)


Prospect Heights, Brooklyn

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Avenue


6:00 p.m. Bonny Finberg

http://sensitiveskinmagazine.com/kalis-day-by-bonny-finberg-a-review  
  
Bonny Finberg’s fiction, poetry, and photographs have been published in numerous literary journals and anthologies and been included in various gallery exhibitions. The recipient of a 2014 Kathy Acker Award for fiction, her novel Kali’s Day was published by Unbearable Books/Autonomedica. Ira Cohen photo.

6:10 p.m. Mitch Corber

http://thinairvideo.com/Welcome.html  
  
Mitch Corber is a New York City neo-Beat poet and documentary filmmaker who has been performing his music-infused poetry throughout NYC since the early 1980’s. Corber is creator-director of cable TV’s long-running weekly series Poetry Thin Air, seen locally on Wednesday nights on MNN and widely viewed on YouTube. He’s founding documentarian of the vast New York City poetry DVD archive known as Thin Air Video, which includes Ginsberg, Corso, Ashbery, Di Prima, and Cage, and countless contemporary NYC poets. Like an esthetic sponge, Corber has soaked up the styles of hundreds of poets, contributing to his evolving style as a writer. His poetry has appeared in Vanitas, Columbia Poetry Review, Nedge and many assembly magazines and appears online in Blackbox Manifold 4, Blazevox, Listenlight, First Literary Review-East, Polarity and far out-further out-out of sight. A recipient of a New York Foundation for the Arts grant, Corber’s two poetry books, Weather’s Feather and Quinine have each garnered quality reviews. He has just premiered his feature-length artist documentary, Nomads of New York, to much positive feedback. He is currently at work on a new film venture on artists moving and being out-gentrified.

6:20 p.m. Amy Barone


https://www.facebook.com/amy.barone.98  
  
Amy Barone’s new chapbook Kamikaze Dance was published by Finishing Line Press, which recognized her as a finalist in the annual New Women’s Voices Competition. Her poetry has appeared in Gradiva, Impolite Conversation (U.K.), Maintenant, Paterson

https://www.youtube.com/user/thetetoffensive  
https://soundcloud.com/thetetoffensive  
https://www.facebook.com/tetoffensive  
The Tet Offensive is a string quartet-powered rock band led by singer and composer Brian Robinson, featuring musicians trained at some of the top music schools in the country, from the Yale School of Music, The Juilliard School, and Mannes College of Music. Formed in New York City, The Tet Offensive played to audiences at CBGBs and The Knitting Factory, covering bands as wide-ranging as Nirvana and The Bee Gees. Now based in New Haven, Conn., The Tet Offensive has become a formidable ensemble, performing original songs that dig deep into the uncomfortable tracts of the human condition, strongly influenced by bands like Radiohead and Nick Cave. It’s The Tet Offensive’s mission to show that traditionally “classical” instruments have just as much bite and visceral energy as the standard rock quartet, and can send audiences into the same energetic throes as guitar, bass, and drum-fueled ensembles.


1. Smells Like Teen Spirit
2. In Bloom
3. Come As You Are
4. Breed
5. Lithium
6. Polly
7. Territorial Pissings
8. Drain You
9. Lounge Act
10. Stay Away
11. On A Plain
12. Something In The Way

Literary Review, and Philadelphia Poets.  
Barone spent five years as Italian correspondent for Women’s Wear Daily and Advertising Age. Her first book, Views from the Driveway, was published by Foothills Publishing. She belongs to PEN America Center and the brevitats online poetry community that celebrates the short poem. A native of Bryn Mawr, Pa., she lives in Chelsea. Blair Hopkins photo.

6:30 p.m. Carl Watson

http://www.evergreenreview.com/the-secret-door-carl-watson/  
  
Carl Watson’s previously published books include Anarcadium Pan, Backwards the Drowned Go Dreaming, Beneath the Empire of the Birds, Bricolage ex Machina, and The Hotel of Irrevocable Acts. His most recent book is Astral Botanica, a collection of poems.

6:40 p.m. Edgar J. Ulloa Lujan

http://mijuaritos.wordpress.com  
  
Édgar J. Ulloa Luján is a performance artist and poet from Ciudad Juárez, México. Ulloa founded a pioneer multimedia poetry blog (see above url), when his hometown was the most dangerous city of the world. His performances negotiate border politics, cultural memory, trauma, immigration, and violence. He received his B.A. in Literature at UTEP and his M.F.A. in creative writing at New York University. He will be pursuing a Ph.D. in Spanish Literature at Georgetown University starting in Fall 2016. Ulloa has performed and published in México, Colombia, Spain, United States, and Japan. Ulloa’s work was included by Conaculta in the first national anthology of visual poetry in México. He is currently the 2016 Emerge-Surface-Be Poetry Fellow from the Poetry Project in NYC.

My Father


My father has a dark side back in 2006  
in a Tex-Mex border city seeing the stars,  
He bought a telescope to see beyond  
our neighbors’ windows curtains.  
I glance at the window from my bedroom  
I notice him on our rooftop  
observing her.  
My father,  
watching her, stubborn, smokes  
a Mexican cigarette without the filter  
his Faros turns to ash between  
burning his fingers,  
My father  
immediately falls—but in love.  
He lights another  
face buried in his cupped hands  
whispering:  
I waited for you, naked before my eyes,  
Everywhere I turn,  
around & around, where she is?  
(I believe I’ve sprained my neck)

THREE FROM 99: THE PRESS



before she puts on her pajamas. If I can only see the far-flung vulnerable window pouring forth with light from her light bulb So big, so beautiful, he murmurs. I wish I had a chance to see her too. He sets fires again & I steal a glimpse, peering into the eyepiece: All the “American” flags on the moon are now white. Such as the white flags oscillating on top of the Brooklyn Bridge that day. Then I ask my father, has peace colonized the moon? he observing her in silence. How is that is easier to go to the moon than to cross the border or jump to the neighbors backyard? I asked my father. Sadly, in her solitude. She smiles at us. My father is in love with the moon.


**6:55 p.m. James Bannon (music)**  
http://jbannon.bandcamp.com



“Speedy fingers work underneath his deep melodious pipes...There’s an affect in his voice that I simply cannot understand. It sounds like a folk singer from before anyone knew anything about what folksingers did.” - Jon Berger, Sidewallk Music Blog

7:25 p.m. break

**7:35 p.m. Timothy Donnelly**  
http://www.wavepoetry.com/collections/authors/products/timothy-donnelly




Timothy Donnelly is the author of Twenty-seven Props for a Production of Eine Lebenszeit and The Cloud Corporation, winner of the 2012 Kingsley Tufts Poetry Award. He is also author of the chapbook Hymn to Life and co-author, with John Ashbery and Geoffrey G. O’Brien, of Three Poets. His poems have been widely anthologized and translated and have appeared or are forthcoming Fence, Harper’s, The Nation, The New Republic, The New Yorker, The Paris Review, Poetry, and elsewhere. He is a recipient of The Paris Review’s Bernard F. Connors Prize, a Pushcart Prize, and the Poetry Society of America’s Alice Fay Di Castagnola Award as well as fellowships from the New York State Writers Institute, the Guggenheim Memorial Foundation, and the Lannan Foundation. Donnelly is currently chair of the Writing Program at Columbia University’s School of the Arts and poetry editor of Boston Review. He lives in Carroll Gardens, Brooklyn with his family.

**7:45 p.m. Puma Perl**  
http://pumaperl.blogspot.com



Puma Perl is a widely published poet and writer, as well as a performer and producer. Perl is the author of two chapbooks, Ruby True and Belinda and Her Friends, and two full-length poetry collections, knuckle tattoos, and Retrograde, (great weather for MEDIA press.) She’s the creator of Puma Perl’s Pandemonium, which brings spoken word together with rock and roll. As Puma Perl and Friends, she performs regularly with a group of excellent musicians. She’s also a journalist and writes cultural and arts columns for the Villager and other publications. Puma is a recipient of a 2016 Acker Award, and a 2015 New York Press Association Award. Len DeLessio photo.

**7:55 p.m. Steve Dalachinsky**  
http://thevillager.com/2016/01/07/poetry-and-all-that-jazz-sohos-steve-dalachinsky-on-a-life-of-feeling-the-flow




Poet/collagist Steve Dalachinsky was born in Brooklyn after the last big war and has managed to survive lots of little wars. His book The Final Nite (Ugly Duckling Presse) won the PEN Oakland National Book Award. His most recent books are Fools Gold (feral press), a superintendent’s eyes (unbearable/autonomea) and flying home, a collaboration with German visual artist Sig Bang Schmidt (Paris Lit Up Press). His latest CD is The Fallout of Dreams with Dave Liebman and Richie Beirach (Roguart). He is a 2014 recipient of a Chevalier D’ le Ordre des Artes et Lettres. Arthur Kaye photo.

**8:05 p.m. Eve Packer**  
http://www.brooklynrail.org/2008/02/books/eve-packer-with-carol-wierzbicki



Eve Packer has received grants from NYSCA, NYFA, the NEH, Puffin Foundations, and awards from Time to Consider: the Arts Respond to 9/11, and also from the Chester H. Jones Foundation, Downtown and Conceit Magazines. She has published three poetry books: skulls head samba, playland poems 1994-2004, and new nails(2011) (Fly By Night), and has 4 full poetry/jazz CD’s, and first and last w/saxophonist Noah Howard; in 2013 Packer released my champagne waltz w/ pianist/vocalist Stephanie Stone & multi-instrumentalist Daniel Carter. 2015 saw the release of poetry/jazz: nywoman: poetry/jazz highlights. She coordinates a downtown assembling magazine, What Happens Next. Donald Hall: “I salute her as the Weegee poet...” (Ploughshares, Spring 2005)

**8:15 p.m. David Lawton**  
http://greatweatherformedia.com



David Lawton is the author of the poetry collection Sharp Blue Stream (Three Rooms Press), and serves as an editor for great weather for MEDIA. Lawton has work currently in Rabbit Ears: TV Poems (NYQ Books) and the South Florida Poetry Journal, as well as forthcoming in From Somewhere to Nowhere: The End of the American Dream (Automea). David loves dogs, trees, and bananas. Jodi Lynn Conception photo.

**8:25 p.m. Arian Noetzel (music)**  
http://www.facebook.com/ariahmusic



Arian Noetzel is a singer/songwriter from New York. Her music has been compared to that of Ingrid Michaelson, Laura Marling, Sara Bareilles, Nora Jones, Feist, Daughter, Coco Rosie, Florence Welch, and, occasionally, Amy Winehouse—and Arian blushes and grins widely every time such comparisons are made because she thinks all the ladies mentioned are pretty boss. Noetzel is friendly, and will kiss you on your stupid face if you make her laugh. She not so secretly longs to marry both Jon Stewart and Stephen Colbert at the same time. She writes a lot of music and plays it often in and around New York City. Her singing ranges from powerfully fierce to plaintively tender over the course of the same song, and her sweet innocent look is belied by the passion and fury of her music. Her songwriting displays a stunning maturity that is far advanced for her young age. Clearly Noetzel will be an artist to watch for years to come. —Brookes McKenzie

**TUES. AUGUST 9 6:00 P.M. \$5 suggested Unnameable Books 600 Vanderbilt Ave.** (bet. Prospect Place/St. Marks Avenue)

**Prospect Heights, Brooklyn**  
Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Avenue

**6:00 p.m. Francine Witte**  
See Sunday 6:45 p.m.

**6:10 p.m. Mike Lala**  
http://www.mikelala.com



In a time when every week seems to bring more news of atrocity, there is something timely about Mike Lala’s In The Gun Cabinet (TAR) because there is a violence, a fundamental trauma and horror at the core of this chapbook of poems. Here the reader is confronted with a jagged, hemmed in space—a stage, a box, a black box, a theater—in which “the bodies you / inhabit through your life / stand up like guns inside the doors.” The speaker leads us through it, at times hollow and detached—“empty space, window / pane, small space, then screen”—but also processing memory, loss, even sexual trauma, becoming “Not violence (though it felt so) not thought / but something else, crushing / fear.” Especially gripping is the way that the intimate and the violent become so closely entwined; unsettling memories seem to haunt the text as the speaker recalls a “childhood where my father lifted me / to straddle the 30-millimeter, hydraulically driven, seven-barreled / Gatling cannon / on the nose of the plane he flew.” There is a circular narrative at play, a kind of performance as certain kinds of theater—the theater of war, the theater of loss—are exposed, laid bare. This jagged, arresting work asks us to consider “what parts of the story were you told” and “what parts of the story / did you take to be your own.” Lala’s debut full-length collection, Exit Theater, selected by Tyrone Williams as the winner of the 2016 Colorado Prize for Poetry, will be out later this year. —Mark Gurarie

**6:20 p.m. Caitie Moore**  
http://www.poetryfoundation.org/harriet/2016/04/corpse-and-slur



Caitie Moore is from Upstate New York where she grew up raising abandoned wild animals. She earned an M.F.A. at the University of Montana. Her poetry engages her white femme subject position, and can be found in her chapbook Wife (Argos Books), and in Brandon Shimoda’s Ancients, No. Two and The Racial Imaginary: Writers on Race and the Life of the Mind (Fence Books).

**6:30 p.m. Spencer Kingman Graham**  
https://sites.google.com/a/temple.edu/a-manic-material-scream



Spencer Kingman Graham is a poet currently pursuing an M.F.A. at Temple University. In 2014, Graham self-published one copy of a chapbook called “Sing Coffee and Pie” and left it on a table in a cafe in Chicago, where he hopes someone found it. Other chapbooks of his still float around Forgottonia. In 2011, he co-founded the Anæmic Theatre company (now based in Chicago and Dublin) as a sound designer and occasional actor. From 2008 to 2013, he worked as a writer and producer for the late night radio show Snowflake Music on 90.7 WVKC Galesburg.

**6:45 p.m. Aubrie Marrin**  
https://ilkjournal.com/journal/issue-three/aubrie-marrin/



Aubrie Marrin was awarded a fellowship to Columbia University’s School of the Arts and received her M.F.A. in poetry in 2005. Her poems have appeared in many publications, including Guernica, Harp & Altar, Sink Review, The Literary Review, Horse Less Review, and Colorado Review, among others. Her chapbook, Terrible + Powerful + Wondrous, was published in 2012 by Horse Less Press, and she is the author of the full length collection, Incognitum (Shearsman Books). Marrin was recently awarded the Leslie Scalapino Memorial Award for poetry. Originally from the Hudson Valley in New York, she now lives in South Park Slope, Brooklyn. Ngoc Doan photo.

**6:55 p.m. Matt L. Rohrer**  
http://recreationleague.bandcamp.com



Matt L. Roar is a writer and musician from San Francisco, currently living in Williamsburg. His writing has appeared in The Ampersand Review; Tinfish; Sink Review; Jellyfish; GlitterPony; No, Dear; The Surfer’s Journal; WAX; and elsewhere. He is the author of the chapbooks, The Shredders (Mondo Bummer) and Probability of Dependent Events (Beard of Bees). He is the publisher of Recreation League and is a New York City Teaching Fellow. His music can be found at the above url. Marisa Crawford photo.

**7:05 p.m. DK and the Joy Machine (music)**  
http://www.dkandthejoymachine.com



DK and the Joy Machine brings you innovative music on mountain dulcimer to move your soul. Known for her well crafted songs and genre-blending, innovative work on mountain dulcimer — plucking, strumming, bowing, and “rocking out” on this trad instrument, DK’s music is at turns evocative, moving, playful and fun. Her “quirky and smart” songs celebrate all the crucial things in life: unrequited love, falling in love with feral cats, and treating yourself with kindness.

7:35 p.m. break

**7:45 p.m. Julia Guez**  
https://twitter.com/g\_u\_e\_z



While co-translating Equestrian Monuments, Julia Guez has received a Master of Fine Arts from Columbia University, a Fulbright Fellowship and the “Discovery”/ Boston Review Poetry Prize. Her work has recently appeared in POETRY, Circumference, PEN Poetry Series and Apogee. Guez works at Teach For America-New York and lives with her family in Greenpoint. She teaches creative writing at Rutgers University. Ted Roeder photo.

**7:55 p.m. Jason Gallagher**  
http://www.evergreenreview.com/category/author/jason-gallagher



Jason Gallagher is a contributing editor at the Evergreen Review, and teaches English at the Fashion Institute of Technology.

**8:05 p.m. Marissa Johnson-Valenzuela**  
http://www.threadmakesblanket.com/main



Marissa Johnson-Valenzuela was born and raised in Wichita, Kansas. And though she’s paid some sort of rent in Lawrence, Detroit, D.C., Laramie, Havana and the Mexican state of Chiapas, Philadelphia has mostly been her home since 2000. Her poetry and prose has been supported by the work of The Leeway Foundation, Hedgebrook, Art Farm, Fancyland, VONA/Voices, Lambda, Make/shift, As Us, Acentos Review, Bedfellows, Solstice, APIARY, Aster(ix), Big Bell and others. Johnson-Valenzuela is the founder of Thread Makes Blanket press and teaches at the Community College of Philadelphia. Michael-Rhian Tjader photo.

**8:20 p.m. Vi Khi Nao**  
http://www.persecondpress.com



In Fall 2016, Coffee House Press will publish Vi Khi Nao’s novel Fish in Exile. “I have an intimate relationship with libraries and archival spaces. When bored or alert, I find myself wandering there—in the liminal space between crispy or moldy pages and the lexical dust that gathers itself across time there. When I think of archival spaces I think of these spaces as embodying a colossal human presence like Virginia Woolf or Borges. I would sit on their corporeal laps and find myself dying a little or my reading pace there a bit like a soporific whisper, quiet and soft and drowsy. I think writers should not be too aware of these literary, archival spaces when they are in their creative zones. It’s like being too



aware of your audience and the meta-experience or the meta-consciousness just becomes so weary of itself. When you create, you are already carving an archival space, no matter how ephemeral it is. The undocumented entities like invisible things do carry their own weight in the ontological world. They are not visible to us but they make a quiet, hushed, ghostly impact. When I write, I write—my consciousness is with me as an unrelenting companion just like restful periodicals make great companions on library shelves—these library shelves do not think about climbing the corporate ladders of archivism. I don't expect my creation to invoke any history or posterity—just that it remains immortal in tandem to the duration of my ideas.”—as told to Lynne DeSilva-Johnson, Boog City Libraries editor, in conversation about the archive.

**8:35 p.m.** **Rae Leone Allen**  
<http://newversenews.blogspot.com/2016/04/biopic.html>



Rae Leone Allen is a poet, scholar and filmmaker from Mesquite, Texas. Allen holds an M.A. in Urban Studies from Fordham University, her interest residing in reveling the black experience in the current white supremacist and patriarchal status quo. She is a writer, producer, and actress on the forthcoming web series 195 Lewis. Her work will also be published in No, Dear Magazine's Issue 17: DOCUMENT, and About Place Journal . She lives in Bed-Stuy, Brooklyn and likes for people to know that she used to shoot the shit out of the 3-ball at Mizzou.

**8:45 p.m.** **Leila Ortiz**  
<http://killingfieldsjournal.com>



Leila Ortiz is a poet and social worker from Park Slope, Brooklyn. She currently resides in Bay Ridge. Ortiz's poems have appeared in Apogee; Bodega; Cold Front; Glitter Mob; The Grief Diaries; Killing Fields Journal' No, Dear Magazine; Palabras Luminosas; Referential Magazine; and Stone Canoe. Her chapbook, Girl Life, is forthcoming from Recreation League. She is a graduate of the Queens College M.F.A. Program in Creative Writing and Literary Translation.

**8:55 p.m.** **Brent Terry**

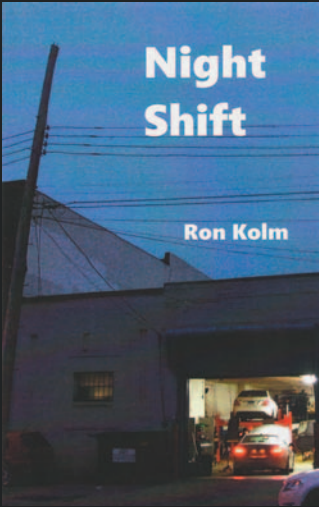


Brent Terry delights in smashing narrative with assorted hammers then reassembling the shards into mosaics and ransom notes, glimmering tapestries of glass and blood. Sometimes they sing to him in his sleep; sometimes they hide his car keys. He calls them poems, but you can call them whatever you want. Terry is the author of two collections of poetry, Wicked, Excellently (Custom Words) and the chapbook yesnomaybe (Main Street Rag). His poems, stories, reviews, and essays have been published in magazines and journals the world over (if you consider the U.S., Canada, and Scotland to be the world over). Terry teaches at Eastern Connecticut State University and Steppingstone Academy Hartford.

**9:05 p.m.** **Zack Daniel (music)**  
<http://zackdaniel.bandcamp.com>

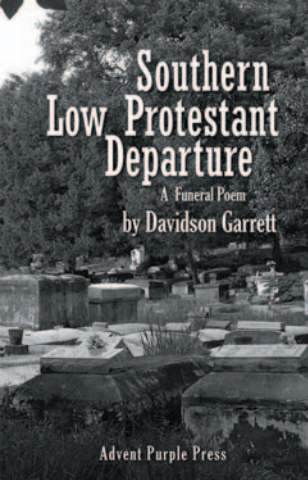


Zack Daniel is a young man who is wise beyond his years. Heavily influenced by Paul McCartney and David Bowie, his songs combine interesting chord changes with shy, sad, introspective lyrics and a high, sweet voice to create a unique sound that draws the listener in and makes them want to hear more. This kid is going places! His new album, "The Names They Give Are Dumb", will be released July 21st on Bandcamp.



Night Shift, a collection of short stories by Ron Kolm, is now available from Autonomedia and Amazon. Thurston Moore blurbs: “Kolm has always been a true NYC poet, with a sensitive urbanity and absurdist humor. His is a voice that realizes the foreverness of beat vision. Where we all come together to love the noise of the great metropolis we are lucky to have this guy in the room.”

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# Alphabet Cinema: A Brief Reminiscence of The East Village Film Scene



BY JOEL SCHLEMOWITZ

Much has been said of New York’s ever-changing nature. Sometimes it is added that the state of change itself is the city’s only constant. It has been said so often it sometimes seems the inevitability of this cliched observation about the ever-changing quality city is really its constant aspect. Let it be said once again, while looking back on The East Village film world of the past few decades and its changes and transformations. Some changes of a welcome nature—such as the recent appearance of the Metrograph Cinema—and others for the worse. The East Village was once a place abounding with film screenings and the work of filmmakers, from independent features like Rachel Amadeo’s *What About Me?* (1993) and Susan Seidelman’s *Smithereens* (1982) to the still edgier works to be found by wading deeper into the tides of the Cinema of Transgression and No Wave. The New York Underground Film Festival gave opportunity to view such provocative works as *I Was a Teenage Serial Killer* (1992) by Sarah Jacobson, or the charmingly perverse short films of Koh Yamamoto, or the latest feature film from the prolific James Fotopoulos. Around the neighborhood handmade flyers were wheat-pasted for a Nick Zedd screening billed as: “Banned from the New York Underground Film Festival!.” The banishment in this instance was another word for “rejected.” The screenings, featuring his videos made with Rev. Jen (in the role of Electra Elf) were oftentimes scheduled to coincide with the festival as a sort of East Village version of the *Salon des Refusés*. The New York Underground Film Festival opted for an early retirement in 2008, seeking to leave the scene without petering out toward the end of its days.

Other venues also vanished from the neighborhood, some going gently and others raging against the dying of the film projector’s light. Sorely missed are places like Millennium Film Workshop in the basement of one of the cluster of LaMaMa buildings on East 4th Street. As the name suggests it was an artist resource for learning to use a camera, an equipment access center with editing machines and optical printer, publisher of a journal on film and video, and also held a theater of some 100-odd seats where Millennium’s director, Howard Guttman programmed the Personal Cinema Series, showing a wide range of experimental works by local artists and notable avant-garde filmmakers from around the world. Many local filmmakers got their start thanks to the Millennium, sometimes showing their work in the open screenings held there every month or two. The basement theater was a bit musty and the projectionist Mike Kuchar—himself a legendary underground filmmaker—would burn some sticks incense before the screenings to chase away the darkness. Despite some of the ramshackle aspects around the edges it was one of the best places to view films: A wooden riser with rows of wide-cushioned office chairs providing excellent sightlines to a screen placed at an ideal distance and finished off with Mike Kuchar’s impeccable projection. The house would be packed as Stan Brakhage came to visit from Boulder, Colo., to show films and take part in an extended question and answer session, or near-empty when astonishing masterworks of cultivated cinematic obscurity blazed upon its screen. Sadly, Millennium had to flee its East Fourth Street location and move deep into Brooklyn, due to the combination of diminishing grant funding and escalating rent. It has since gone into a deep state of hibernation as the result of the same two thankless fiscal factors, although the Millennium Film Journal remains rolling off the presses. Howard has passed away and Mike has moved out to San Francisco. While other organizations such as Mono No Aware have stepped in to fill the void, the centrality of Millennium’s East Fourth Street locale has been lost to all.

Down on Ludlow Street in the back of The Pink Pony a screening room was tucked away. Some nights it would show classic films, but at other times the work of local filmmakers were programmed by Jane Gang. That too is gone. Still further down on Ludlow at The Collective:Unconscious a screening series dubbed the Robert Beck Memorial Cinema was organized by Brian Frye and Bradley Eros. Its sense of commingling mischief and the sublime was sensed in the origin of the name of the series: Brian had found a newspaper clipping about a shell-shocked WWI soldier revived from his stupor by a movie showing in the sanatorium where he had been sent to recover. The repossession of his senses came in the form of uproarious laughter at the images on the screen. The soldier’s name was Robert Beck, whose moment of cinematic epiphany the series sought to emulate. The Collective:Unconscious lost its space in The East Village and migrated to Tribeca but the RMBC sought to remain in the neighborhood. Brian Frye had also left to go study law and the series underwent a metaphysical gender transformation (inspired by Marcel Duchamp’s alter ego Rose Sélavy) becoming the Roberta Beck Memorial Cinema. Its new host was Participant Gallery on Irvington Street, a block further south and around the corner from the old location. Participant has since moved up to Houston and the RMBC has gone into retirement after a few sporadic events at Issue Project Room in Brooklyn as the Roberta Beck Mercurial Cinema.

Back in the day The East Village had its own revival theater showing European art cinema, Hollywood golden age, and silent classics: Theater 80 on St. Mark’s Place. The theater itself remains, but it no longer functions as a cinema, the projection equipment long gone. Further east, at East 10th Street and Avenue B was the entrance to Films Charas, on the rear-side of the Charas / El Bohio Community Center.

The series ran through the summer months (as it was too costly to heat the auditorium in the winter) with an amalgam of eclectic and oft-inspired programming. An independent feature by Todd Haynes one week; a night of short films by Rudy Burckhardt the next; a storied, yet too infrequently shown, European classic; or perhaps a Roger Corman B-movie the following week, the programming touched upon many modes and classifications of cinema. If a film was unfamiliar it would turn out to be a revelation, as was the case with the Charas favorite *Latcho Drom* (1993), an exquisite documentary on Roma music bereft of narration or interview. Short films—often by local filmmakers—would proceed features, and double-features were also plentiful, although, as Kevin Duggan (who together with Doris Kornish helped to found the film series) once wryly observed, if two films on the same bill somehow didn’t exactly go together harmoniously this was the quintessential “Charas double-feature.” One memorable season at Films Caras, back in 1993, the entire calendar was devoted to a series called The Film-Makers’ Coop from A to Z, with the ambitious premise of showing at least one film by each artist with work distributed by the Film Coop. The alphabetical arrangement by filmmaker name (echoing the Coop’s phonebook-like catalog) made for some bewildering juxtapositions, yet this was perfectly in keeping with the mercurial “Charas double-feature” sensibility. The end came for Films Charas, and the community center

as a whole, in 1998 when the Giuliani administration auctioned off the building and it was bought by a real estate developer.

Not long after the loss of Films Charas Doris Kornish opened The Pioneer— a movie theater she had envisioned prior even to the Films Charas series—around the corner from Two Boots Pizza on Avenue A and 3rd Street. I recall the night at The Pioneer when she presented an award to local New York filmmaker and photographer Morris Engel, the pathfinding independent whose *Little Fugitive* preceded the independently produced feature films of John Cassavetes and Shirley Clarke by a decade. The Pioneer eventually closed and the space now houses the Upright Citizens Brigade. Such was the local cinematic experience at it once was. A more comprehensive view of this lost world can be found in *Captured: A Film/Video History of the Lower East Side* (Seven Stories Press) edited by Clayton Patterson, Paul Bartlett, and Urania Mylonas.

But we don’t lose ourselves in nostalgia with all this dwelling in The East Village of the past. The community gardens of The Lower East Side have been—and remain—urban oases of cinema-viewing on warm summer nights. Outdoor film screenings take place when the weather permits at Le Petit Versailles on Houston just west of Avenue C, the annual film festival at various community gardens presented by Museum of Reclaimed Urban Space (MoRUS), and with local filmmakers such as MM Serra of The Film-Makers’ Cooperative programming Avant-Garde(n) screening series or Jeanne Liotta’s *Firefly Cinema* at the 6th and B Garden. A true urban drive-in-movie experience, requiring bug spray to keep away the mosquitoes and the viewer’s toleration for the errant moth landing on the screen to become part of the movie.

There also remains the solid, brick structure on the corner of Second and Second that is Anthology Film Archives, a citadel of cinema with ongoing programs such as Show and Tell and Re-Visions featuring contemporary and past works by members of the experimental film community. Thematic retrospectives and the canonical works of the Essential Cinema fill out the enticing three-month calendar. In days past AFA hosted The New York Underground Film Festival, but even now several satellite screening series and festivals make Anthology their place of cinematic residence. The building used to be a courthouse with holding cells where its administrative offices are now located. After the city decommissioned its use the abandoned courthouse became a set for Robert Downey Sr.’s low budget feature *Chafed Elbows* (1966). When my father came to a screening at Anthology some time in the 1990s he remarked, “I think I was here once to pay a traffic ticket.”

This year also has brought a new possibility for the cinema-lovers of The Lower East Side: The Metrograph on the south end of Ludlow. Its main theater is an impressive big, black box housing rows of heavy, padded seats constructed with dark-stained timber. The bright, new screen commands attention in the stark, black-walled space. Clearly the designers of the Metrograph take the experience of cinema very seriously. The variety of inaugural offerings has included an extended run of the rediscovered South Williamsburg documentary *Los Sures*(1984) and the alphabetically programmed trove of arthouse films in the series entitled *Welcome to the Metrograph: A to Z*, bringing to mind the Films Charas-produced series of works from The Film-Makers’ Coop.

Thus was, and is, the state of cinema on The Lower East Side, transforming, persevering, and vanishing away to the realm of memory. Savor its existence in the company of others at a garden or a theater—the changing nature of New York, made famous through the perennial hackneyed gloss, will transform it once again before too long.

Joel Schlemowitz (<http://www.joelschlemowitz.com>) is a Park Slope, Brooklyn-based filmmaker who makes short cine-poems and experimental documentaries. His most recent project, *78rpm*, is in the final stages of post-production. He has taught filmmaking at The New School for the past 19 years. Robyn Hasty photo.



The former Millennium Film Workshop on East 4th Street.

Joel Schlemowitz photo.

**The New York Underground Film Festival gave opportunity to view such provoking works as *I Was a Teenage Serial Killer* (1992) by Sarah Jacobson, or the charmingly perverse short films of Koh Yamamoto, or the latest feature film from the prolific James Fotopoulos. Around the neighborhood handmade flyers were wheat-pasted for a Nick Zedd screening billed as: ‘Banned from the New York Underground Film Festival!’**



# From Long-Arm Staplers to Festivals—25 Years of Boog

In celebrating Boog’s 25th Anniversary, small press editor Joe Pan interviews the man himself, David A. Kirschenbaum, editor and publisher of Boog City.

**Boog City** of David, so I consider **Boog City** to be one of the great underground repositories of American poetry over the past few decades. This may sound hyperbolic, but the **variety of poems you’ve published, the storied writers and sheer number of readers you’ve hosted at your festivals, the small presses and poets whose interviews have appeared in these pages over the past 25 years, mostly in NYC, but also gathering work from elsewhere—D.C., Pittsburgh, Cincinnati, Philly, Boston—speak to your resilience as an editor in navigating the ever-changing landscape of the genre—including making the leap from print to web—but it also highlights the absolute necessity of vehicles like Boog in drawing together folks from different locales (uniting voices and camps) in generative ways that celebrate the art form. Congratulations on all of it. Before we get into the history of Boog City, I wanted to ask you first if you see an end near, or if you consider Boog a life-long project?**

David A. Kirschenbaum: From time to time, usually on the Chicago Poetics List, editors will notify us all that they’re closing up shop. Invariably, whether I know them or not, I shoot them a missive telling them that if you’re not as up for it right now, slow it down. A press can be an electronic postcard sent to your email inbox, posted on Facebook, Twitter, the Poetics List, it doesn’t have to be all consuming if all consuming isn’t what you’re feeling right now. Embrace your mood and your press will flourish.

**So what was the mood like for you as an undergrad at Hofstra in 1991? Isn’t that where you caught the publishing bug?**

I’d say I caught the publishing bug, the self-publishing bug, when I was about 10 years old, when I began cutting out pictures of sports heroes, pasting them into a scrapbook, and writing my own captions to go along with the images. I’d go on to work on my high school newspaper and yearbook, and then the college yearbook and the alternative college newspaper.

I met Rod Sperry on campus at Hofstra University in 1988, probably at one of the poetry readings in the tower dormitory, roof lounge areas. We decided to take over the student literary magazine. We wanted to change it from your standard 6” x 9” lit mag with a 500-copy distribution to a newspaper, with the same amount of work in it, but with 6,000 copies printed. We lost. So I decided to start a new student newspaper, and I asked him to be the rag editor, what we called our poetry, and, I think, fiction section. That lasted until the fall of 1989, when we lost our funding.

Spring 1990 was my final undergrad semester. I had a small course load, some independent studies, a couple of night classes, and few enough commitments to where I was able to work a full-time job in the city at the same time. So I ended up working for a publisher of trade-show dailies, videos, photos, consumer electronics. So that was my paid publishing start.

I remember the TV show *Twin Peaks* came out that semester, and Rod and I would watch it each week. We would bond a bit more each episode, all along talking about publishing ideas. We decided to put out micromini chapbooks that Rod designed, 1/4-letter chaps that looked like composition books, which we made at a copy shop in Albany, N.Y., where I was working on my Master’s in American history. We named the press Boog Literature (that’s our founding name, and the imprint I still use for our chapbooks and perfect-bound books).

**Was this around the time you started *ManAlive!*, with the holograph poems? Can you talk a bit about that, and about the *Booglit* series?**

The composition notebook chapbooks started in August of 1991. We did seven of them, then *zaftig: an anthology of sex poetry and prose*, the cover of which had a smidge of composition notebook within its design, and that was the last time we used that motif. We moved on to chapbooks with different designs, which we really enjoyed.

At this same time—we’re now in summer of 1992—I really wanted to start a general interest zine. I had a holograph poem I got from Allen Ginsberg earlier that summer while studying at the then Naropa Institute. So we decided to put it on the cover, figuring you’d see a cool, handwritten poem by someone of note, you’d pick it up, and you’d go inside and it would expose you to a slew of cool poets you’d never heard of. I still remember that Ginsberg poem, something like, “I can still see Neal’s 23-year-old corpse as I come in my hand.” And we named it *ManAlive!*, after an old-timey exclamation that David Letterman used a lot.

So I gathered holograph poems from more luminaries—Ed Sanders, Eileen Myles, Amiri Baraka (“If Elvis Presley / is King,/ who is James Brown,/ God?”), Bernadette Mayer, Jim Carroll, and another Ginsberg. They were always cool about scrawling their words

for us. I remember doing an instantzine at the Insomniacathon in Louisville, Ky., in 1994, and Ron Whitehead, one of the events’ organizers, was my go-between with Jim Carroll. And Ron got me a holograph poem from him, and then I listened to Jim’s reading, and there was a piece I liked better. Ron was worried about approaching Jim to write a new poem, so I said I’d talk to him. And I did, and he kindly wrote-up the other piece.

By this time Rod was no longer doing Boog. *ManAlive!* was a digest-size zine, but I wanted a bigger page to work with. So I switched to a letter-sized publication, which took the name of *MA!*’s poetry and fiction insert, *Booglit* (we had always liked how *Booglit* sounded like “booklet”). I had location editors, with poets from different cities contributing beat reports on the poetic happenings in their environs, and the same general content—poetry, fiction, interviews, comics. The first issue was b&w, printed on newsprint; the second issue was photocopied. And then we switched to docutech output, and 4-color covers. They were beautiful covers. We had Jackie Robinson for our baseball issue, a great shot by a local photographer, Eli Graham, for a women’s writing issue. We did an issue after Allen Ginsberg’s passing with a great painting of Allen by Meg Arthurs, and a “Lowell Celebrates Kerouac” issue, with a bunch of cool content, including Michael Basinski interviewing Robert Creeley. And a killer cover photograph of Kerouac by Ginsberg.



Kirschenbaum, summer of 1994 at The Naropa Institute, assembling *1844 Pine Street*, issue 5.

Renecca Bush photo.

**I’d say I caught the publishing bug ... when I was about 10 years old, when I began cutting out pictures of sports heroes, pasting them into a scrapbook, and writing my own captions to go along with the images.**

**through a stash of poetry books from the nineties, and happened upon an acknowledgments page in one book and the very last publication listed there was *Booglit*. An entire book by a single poet on the theme of baseball, and I thought, what a nice coincidence. Coincidence because Boog publishes a baseball-themed issue every so often, which I once published a poem in (about Clemens juicing), and here I was in the middle of doing an interview with you about Boog, which got its name from a baseball star. I know people wonder where the name Boog City comes from, so after you fill us in, maybe tell us a bit about what you did after you finished your Master’s, and why you decided to make the switch from glossy to newspaper and call it Boog City.**

People have always asked me why I call my press Boog Literature. just about 25 years ago, me, my girlfriend, and the guy she wound up cheating on me with were in my studio apartment in a converted brewery in Albany, N.Y. At around two in the morning on a Saturday night, one of us said, “Hey, what’s the name of that toilet that shoots water up your ass?” (Alright, so a bidet isn’t really a toilet, but we didn’t know that then.) So, pre-Internet for us regular folk, and we thought, who can we call at two in the morning? So I picked up the phone and dialed the tips line at one of the local television stations and got a recording of anchorman Dick Wood, real name, asking me to leave a message. Next was a local radio station. “K-103, what’s your request?” “Well, there’s really no music I want to hear, but what’s the name of that toilet that shoots water up your ass?” The overnight DJ didn’t know. So I asked aloud, “Who else can we call this late at night?” And, in unison, we all screamed “Denny’s!”

Denny’s, assistant manager Bob speaking.” “Hi assistant manager Bob, I was just wondering if you know the name of that toilet that shoots water up your ass?” “What?” and after regaining his composure, he replied, “A bidet.” And we all yelled “Yes!” and then, “We’re going to Denny’s!” So we all piled in Judy’s ’71 Cutlass to go meet assistant manager Bob and thank him.

That Monday, a care package filled with food arrived from my parents, provisions for the poor M.A. student. In it was the biggest box of Kellogg’s Corn Flakes I’d ever seen, and on the outside it promised to contain a 3-D “legend of baseball” card. The legend I got was Boog Powell, a portly man with great home run power who played first base for the great Baltimore Orioles teams of the sixties and seventies. The card, though, just listed his name as “Boog,” in quotation marks. With the same two gathered at my apartment a new quest had begun, “What was Boog Powell’s real name?”

I dialed the Corn Flakes hotline number. “Kellogg’s Corn Flakes, may I help you?” “Ma’am, my Corn Flakes are fine, but I just received a 3-D baseball card inside my cereal box and was wondering, what’s Boog Powell’s real name?” “Hold on a minute, I’ll check.” So I hear her rifling through papers for a minute or two and then she returns to the phone. “I’m sorry, all of my literature says Boog on it.”

That night, I told this story to Rod, who I had been planning on starting a press with, and when I was finished with the telling, he said, “That’s it, we’re Boog Literature.”

A coupla days later I found out Boog Powell’s real name was John Wesley Powell, named after the gunfighter John Wesley Hardin, who was named after the central figure in the Methodist movement John Wesley, and that Powell’s dad had called him “the little booger” as a boy.

I still use the Boog Literature name for chapbooks, pamphlets, and perfect-bound books.

While Boog was in its second year I was finishing up my master’s in American history at SUNY-Albany, I moved back home to Long Island and started my doctorate program at CUNY Graduate Center. I stayed in the program for a year-and-a-half until I wasn’t enjoying it anymore, so I quit. For four months I worked at a boys club cousins of mine ran. And then my sister connected me with the newspaper side of a publishing company she worked for. I tested my PageMaker skills, passed, and was back in the wonderful world of paid publishing.

After doing *Booglit* as a 100-copy color glossy cover, I wanted to get more copies out in the world. So I got a newspaper printer recommendation from Ugly Duckling Presse, put together a media kit to sell some ads, and tapped into my 401(k) to fill in the gaps. I wanted a more newspaperish name. I had a habit of calling my best friend Ian on occasion early in the morning before we’d head off to work. One morning his wife Kimberly got on the phone and said, “Boog, Boog, Boog, everything’s Boog City.” And that was it. I had my name for the paper, Boog City.



Kirschenbaum (l.) and Ed Sanders at Welcome to Boog City 9.

Jonathan Robbins photo.

**So here you are in Chelsea running a newspaper that prints, what, poems, essays? When did the printed matter and small press section become part of it? I know music has always been at the heart of Boog City, as well, and is a large part of the festivals, along with plays, it seems—can you explain how all of this came together in the Reader most people are familiar with, and maybe talk a bit about the Classic Album Series and the d.a. levy lives Series, too?**

When I started *ManAlive!* in 1992, it was as a general interest zine, music and book reviews, essays, poems, fiction. Basically the things I was interested in. And it’s what I continued doing with *Booglit* and Boog City. The sections have reflected the people I was fortunate enough to work with over the years. Kristin Prevallet did lexicons for a few issues, Greg Fuchs wrote a column for a bunch more. Joanna Sontheim ran the printed matter section early on, and it has continued straight through to our latest printed matter editor Mark Gurarie, and his successor Jaclyn Lovell, taking over with the current issue, number 108. The small press section began with Jane Sprague early on, and there was a six-year gap until Douglas Manson reestablished it in 2010. James Wilk started the music section, and Jon Berger made it happen for longer than any other section editor, helming the music section for almost 10 years.

Music has always been a big part of the events, interspersing it around the poetry, in part because, well, I dig music and supporting indie artists of all types, in part because I want the poetry to be absorbed by the audience as best as possible, and hearing nonstop poetry would just turn it into a blur of words. Breaking it up with music allows the brain to breath a bit, take a pause before the next group of poets.

**I had a habit of calling my best friend Ian on occasion early in the morning before we’d head off to work. One morning his wife Kimberly got on the phone and said, ‘Boog, Boog, Boog, everything’s Boog City.’ And that was it. I had my name for the paper, Boog City.**

The Poets Theater is a direct result of one of my many trips to visit my family out in the Bay Area, and catching Small Press Traffic’s Poets Theater festival. It was a distinct take, spinning off of our poetry foundation, and I wanted to make it a part of our Welcome to Boog City festival.

I was invited back in 2000 by Casey Cyr to do an event at the C-Note club as part of The New York City Underground Music and Poetry Festival. I wanted to do something special for the event. When I was doing *ManAlive!*, I usually did a few instantzines, had an event, gathered work on site, and had a publication out shortly thereafter, before the event had concluded. So for the festival I decided to amp it up a notch and do an instant anthology. I went through my various lists of NYC poets and sent them out an email that begin something like “You’ve already been accepted to *The Portable Boog Reader*” (the name a riff on the classic *The Portable Beat Reader* anthology) and gave each prospective poet one week to submit their work. From the first call for work to printing we had 74 poets respond in 29 days, and one 6” x 9” poetry anthology ready for the festival. I distributed all of the copies physically, going to our launch event and various readings around the scene, figuring everyone had a MetroCard so no need to spend money on shipping.

Seven years later I brought a copy of that *PBR* to work to give a coworker who had an interest in poetry. As it sat on my desk waiting for her to come in, I thought back to my days at Hofstra, of wanting to turn the school litmag from a 500-copy 6” x 9” journal to a free newspaper. And there at that desk *The Portable Boog Reader 2* was born, this time as a collaborative editorial effort with Laura Elrick, Brenda Iijima, Mark Lamoureux, Christina Strong, and Rodrigo Toscano as an issue of Boog City. It would feature 72 poets, 1/4 of a Boog City tabloid each, the equivalent of a 96-page litmag. We’d distribute it around Williamsburg and lower Manhattan, a holiday gift to

my fellow New Yorkers. One of my favorite projects ever.

The Classic Albums Live series came about from reading the music listings in *The Village Voice* and reading about The Loser’s Lounge series, where they would pick a different musical act and pay tribute to them with a bunch of people performing a bunch of different songs. I wanted to do something similar, but instead of an assortment of songs I wanted to do albums. I had booked a show at the about-to-be-opened Bowery Poetry Club. The club’s opening was a bit delayed, so Bob Holman was kind enough to connect me with The Knitting Factory. The show, held in February 2002, would be our first Classic Albums show, featuring Nirvana’s *Nevermind*, with 13 different acts doing one song apiece (including the hidden track). Fourteen years and 50 albums later, we’re about to perform *Nevermind* for the third time, this time for the album’s 25th anniversary.

Back in 2003, Jeffrey Bergen, co-owner of Chelsea’s ACA Galleries, asked me to put on a reading series at the gallery. I’ve never been a fan of the standard two-reader reading series. I remembered those trips out to the Bay Area again, of organizing the Boog West reading series. Every time I’d have to hustle to find a venue. I thought wouldn’t it be nice if I could provide a space for my small press compadres so they wouldn’t have to find a space, just book an hour’s worth of readers and 30 minutes of music.

This year we’ll be hosting our 166th press, Civil Coping Mechanisms, at Welcome to Boog City 10.

**I’ve really enjoyed hearing how Boog has shifted organically in these ways to accommodate your curiosity, integrating poetry and music, borrowing from those who came before you to make all these readings, journals, and festivals appear out of a deep commitment, will, and love. It’s really an incredible feat. I was dropping off Brooklyn Arts Press books at Unnameable Books and Stonefruit today, and in a couple conversations spoke about how when all the PDFs of Boog City finally make their way more easily available online, either later this year or early next, it’s going to remind people just how wide-reaching and important to this larger community your publications and festivals have been. Do you see Boog broadening in any new direction in the next few years?**

I’d like to do print again, nothing hardcore, just a continuation of the Boog Reader pamphlet series, where I’d do 12-24-page pamphlets, just black ink on plain white paper, 100-copy print runs. Just me and my printer, my Stanley Bostitch long-arm stapler, and my bone folder. Boog, the early days.

And I want to revisit politics. We’ve had trouble maintaining a politics section, getting political speakers for the festivals. It’s something I haven’t been happy about at all and have to work harder in making a reality. Maybe a new reading series: nonfiction prose. The workshop series didn’t fare too well a few years back, I’d like to give that another crack. Basically just keep on, keepin’ on.

**Final question—tell me a Boog story that sticks out in your mind. It can be poem or an event that really stayed with you over the years, maybe something surrounding or leading up to a publication.**

I should mention Sean Cole’s *The December Project*. The project began as an assignment. Sean and I had exchanged postcards for awhile, and I really dug his. So I overnighted him 31 self-addressed stamped postcards on the edge of December 2001, with the only instructions being that he write me a poem each day that December. And so for four consecutive Decembers, Sean would write me a poem each day. After four years, we had the book, *The December Project*, Boog’s only single-author perfect-bound book. And, in a bit of synergy, we raised most of the funds for the book with a Classic Album show, Pink Floyd’s *The Wall*.

And instantzines have been a big part of the press’ ID. Going to Naropa for the Kerouac school’s 20th anniversary summer in 1994, taking the money I made from working in the computer lab, and using it to put out *1844 Pine Street* each Saturday and give it away. Traveling to Louisville that fall for a three-day Insomniacathon, gathering work from various readers, borrowing computer time from the University of Louisville, finishing up late at night at Kinko’s, before breaking out my long-arm and bone folder, and having the zines ready for that evening. And a few year’s later going to Cambridge for The Boston Alternative Poetry Marathon, this time having my first laptop, typing in poems on the back porch at Michael and Isabel Franco’s house, finding another Kinko’s, and employing my long-arm and bone folder again, before an issue of *JiffyBoog* was ready Sunday afternoon.

Having Ed Sanders, one of my poetic heroes, be kind enough to entrust me with work for three chapbooks, and to travel to read at a couple of Boog events.

Another was our first reading, in 1992, from *zaftig: an anthology of sex poetry and prose*, in Albany. Seventeen readers from the anthology raised money for the AIDS journal *Art and Understanding*. I didn’t tell anyone what the reading order was, you just had to wait to hear your name and come up and read. A bit of a dick move in some respects, but it gave a nice air of anticipation about things, too. It was great art, a nice crowd, and set me head first into organizing events.

**Well, David, thanks for the interview, and for all you’ve done over the past 25 years to create a rich space for the arts. I wish you the best of luck in the future, man, and look forward to see whatever incarnation Boog takes next.**

Joe Pan is the author of *Hiccups* (Augury Books) and *Autobiomythography & Gallery* (BAP). He is the editor-in-chief and publisher of Brooklyn Arts Press, serves as the fiction editor for the arts magazine *Hyperallergic*, and as small press editor for Boog City, and is the founder of the services-oriented activist group Brooklyn Artists Helping.

David A. Kirschenbaum (<http://www.myspace.com/gilmoreboysmusic>) is the author of *The July Project 2007* (*Open 24 Hours*), a series of songs about *Star Wars* set to rock and pop classics. His work has appeared in the Brooklyn Review Online, Chain, and *The Village Voice*, among others. He is the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 25th year. His Gilmore girls tinged poems form the lyrics of Preston Spullock and Casey Holford’s band Gilmore boys.





# Debra Jenks

## Greenwich Village

### Artist

Debra Jenks was born in Niagara Falls, N.Y., and lives and works in New York City. She received a B.F.A. from SUNY Buffalo, and an M.F.A. from Hunter College. Her exhibitions include Stux Gallery (NYC), White Columns (NYC), The New Museum (NYC), Albright-Knox Art Gallery (Buffalo, N.Y.), Hallwalls Center for Contemporary Arts (Buffalo, N.Y.), Ruth Bachnor Gallery (Los Angeles), Gallery Lombardi (Austin Texas), Kuf-Mold (Rotterdam, the Netherlands.) She is a recipient of fellowships from Yaddo, The Blue Mountain Center, Villa Montalvo, and The New York Foundation for the Arts. Her writing has appeared in *The Brooklyn Rail*, *Downtown Express*, *ChelseaNow*, *The Villager*, *Pierogi Press*, *LiVE Mag!*, and *CLWN WR*. She teaches at New Jersey City University.

### Artist Statements

Language has always been integral to my work, as a source that informs it, as subject, and as a visual component. I’m a compulsive collector of books and printed ephemera, especially those with curious or comical titles bordering on the ridiculous. I’m attracted to the differences in vernacular, the ideas to be gleaned from them (more often the bad ones), and the physical or tactile quality of the book as a compact object. I often make use of found text and materials (broken or discarded objects and leftovers), finding beauty in the flaws and “mistakes.”

The drawings included here are from a sketchbook of invented titles. I’m also working on *The Strange Woman* and *Seven Diamond Miners*, a 684-page erasure and “rewrite” of a found book. (*The Strange Woman* by Ben Ames Williams). A select number of the pages have been transferred to digital prints. The “book” will culminate in an installation and limited edition artist book (and possibly an opera). You can find out more about it at <http://www.debrajenks.com/> or read the pages as they are finished at <https://thestrangewoman.wordpress.com/>.

I think of my work as

a re-ordering of things,

a balancing act of ephemeral structures

and makeshift systems,

a three-ring circus,

Neofragmatist funambulisms,

a cabinet of curiosities,

a collection of holes, bumps & wounds,

a series of spontaneous implosions,

working towards the point of a euphoria of letting go,

digging in the trash for truffles,

monuments of marginalia and minutia,

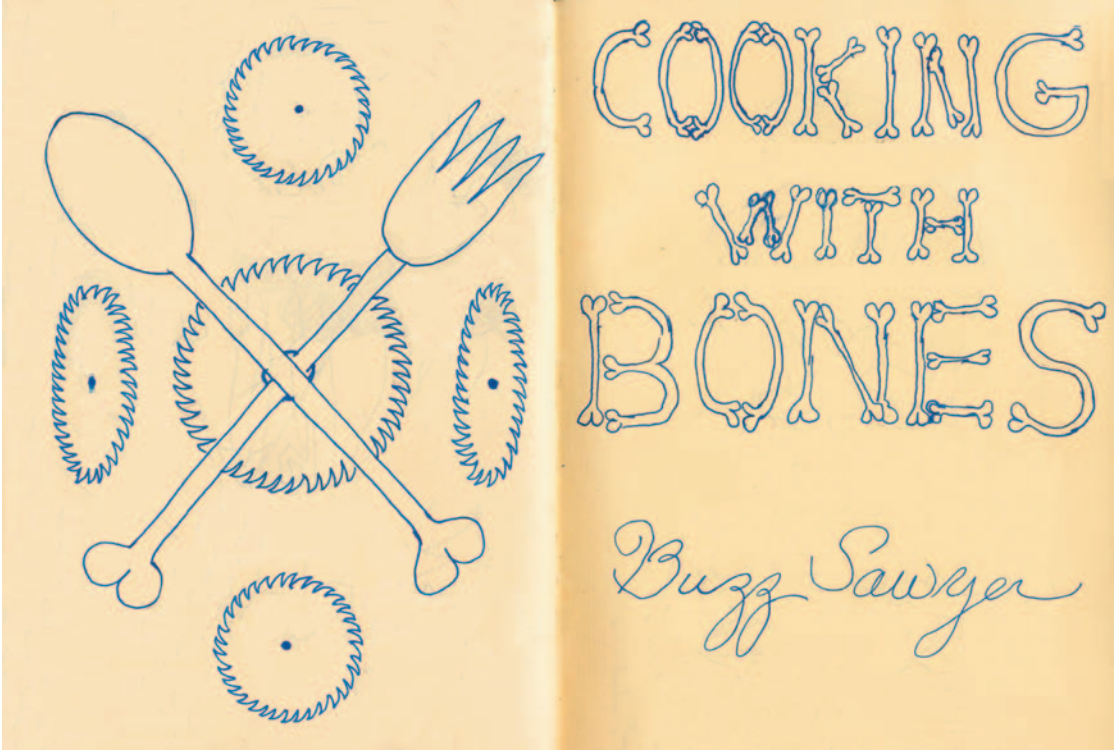
very funny “true” stories,

a covering up to expose,

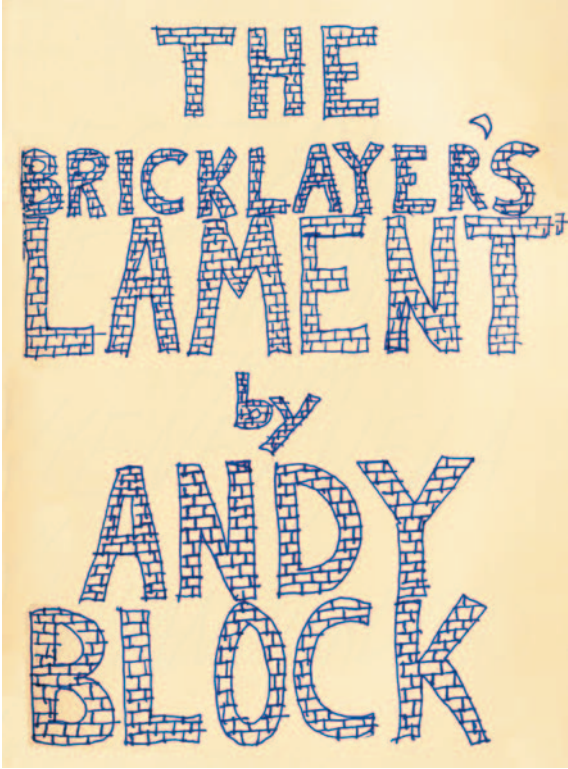
incidents of utilitarian dysfunctionism

and crossed communications,

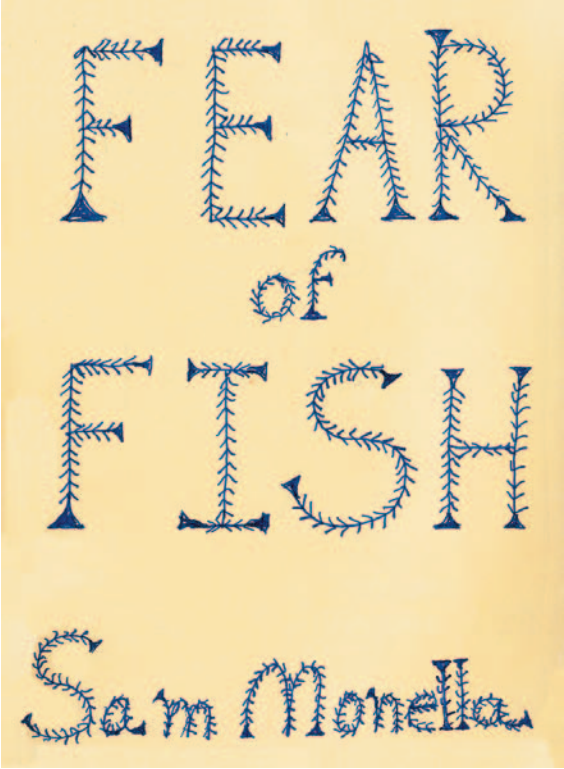
an internal calligraphy illuminating an external miasma...



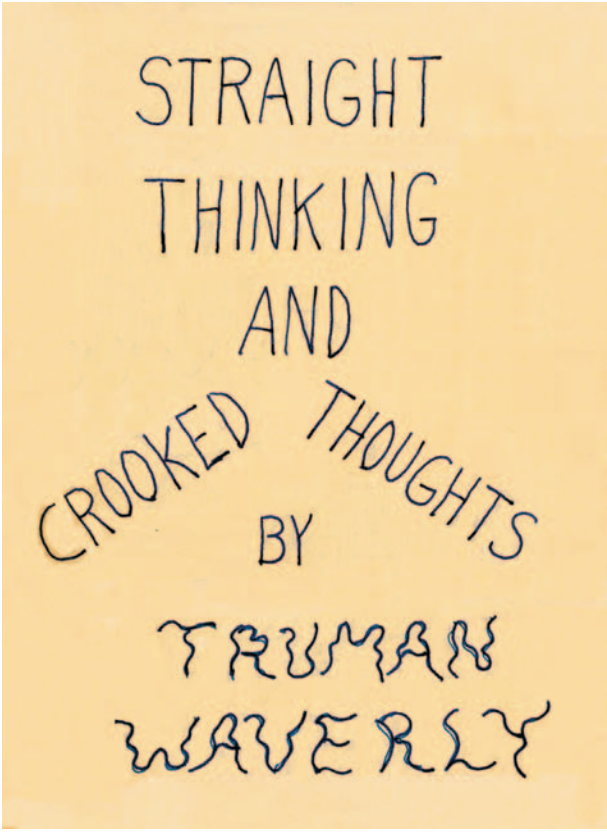
Untitled 2016, pen and ink on paper, 8-1/2” x 11”.



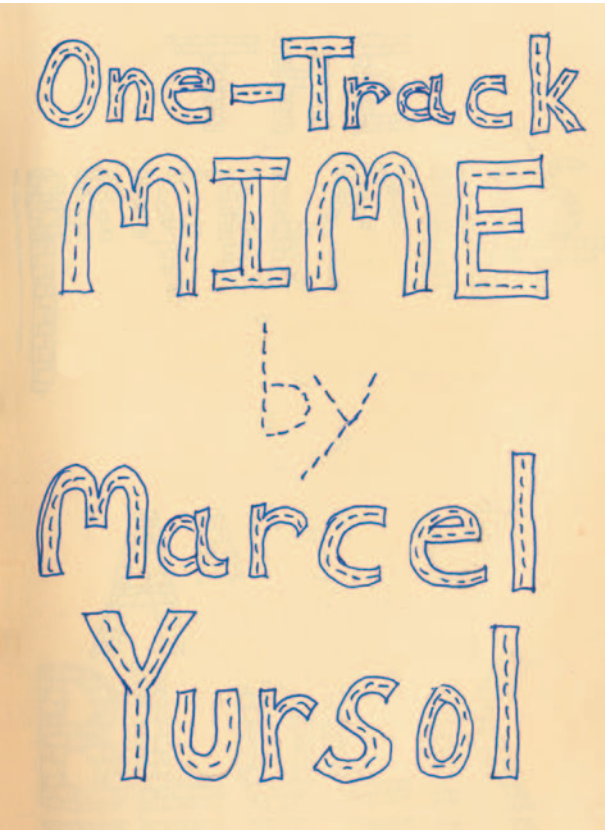
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Untitled 2016, pen and ink on paper, 8-1/2” x 11”.

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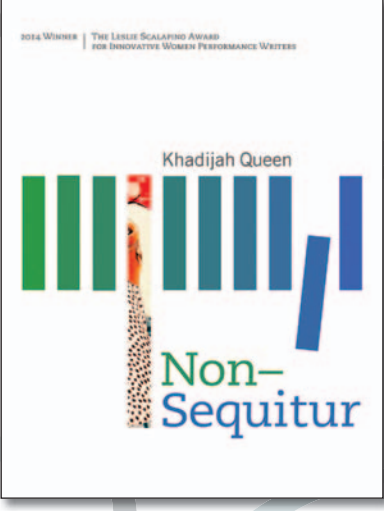
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—Fiona Templeton, director, *The Relationship*  
Judge, 2014 Leslie Scalapino Award for Innovative Women Performance Writers

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—Deborah A. Miranda

In Aja Couchois Duncan’s quest to re-envision a living mythology that gives body and voice to those vital presences that have long haunted the margins of Western knowledge and experience, we, too, are given a chance to reformulate and reassert our all one and the same. There is an intelligence here that I’ve been missing in contemporary poetry, one that writes into a we, an I, a you, a she, a he acutely aware that these categories are constantly re-directing themselves toward the unknown and are always only “a fraction of.” An extraordinary debut.

—Renee Gladman

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