



**FRI. SEPT. 20**  
**Unnameable Books**  
**600 Vanderbilt Ave.**  
 (bet. Prospect Place/St. Marks Avenue)  
**Prospect Heights,**  
**Brooklyn** \$5 suggested

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

**6:00 p.m. Sophie Malleret**



Sophie Malleret writes/performs, from Paris and lives in New York. She read her poetry at Howl Festival, Bowery Poetry Club, Nuyorican Poets Café, Reuben Foundation, NY Public Library, The William Carlos Williams Center in N.J., Amherst Library, Woodstock festival; and in Europe, Paris, Marseille, Berlin; and poetry festivals in Prague, Brussels, The Netherlands, and the U.K. Malleret curated a poetry series at Café Vivaldi in the West Village till closing. Poems published in issues of *Vlak*, *Maintenant*, *Great Weather for Media Anthology*. Also involved in film/theatre. Recently made a poetry video, aired on MNN Channels. Excited to read at Boog City Festival.

reverse haikus:

Biker stranger Helmet off  
 Waving Kiss jungle  
 Face Unknown Remembered

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Wind across the Atlantic  
 Blowing kisses from  
 My lips to your lips And back

**6:10 p.m. Bevil Townsend**

<http://dcpoetry.com/>



Bevil Townsend is a poet, feminist, and political junkie—sometimes in reverse order. Her book, *Birdsong and Buckshot—An Elegiac Echo* is forthcoming from Finishing Line Press. Her chapbook *One Hell of a Woman* was selected by Margaret Randall for the Moonstone Arts Center chapbook contest. Her work has been translated into Farsi and has appeared in *The North American Review*; *Forklift*, Ohio; and *Rhino*, among other places. She has been the managing editor at *Poet Lore* and the poetry editor at *So to Speak: A Feminist Journal of Language & Art*. She curates the D.C. based “In Your Ear” reading series, which has been running for over 25 years.

**6:25 p.m. Darren Black**

<https://abrbautista.wixsite.com/darrenblackpoems>



Darren Black continues to work on his poetic skills and has been an active participant in several local writing workshops since 2017. He has also studied his craft in the Vermont College M.F.A. program. He holds a B.A. in English from the University of Notre Dame and an M.S. in rehabilitation counseling from U. Mass Boston. He is a long-time resident of Boston where he forms an Aquarian tandem with his amazing spouse. As a person living with blindness, Black savors his unique experiences and draws on a life's history of negotiating environments that are not made for persons with disabilities. He hopes that a bit of queer sensibility and irony touches everything he writes. Every poem is, in a sense, a coming out as it's an intimacy shared, a risk taken.

**6:40 p.m. Sandra Beasley**

<http://www.sandrabeasley.com>



Sandra Beasley is the author of three poetry collections—*Count the Waves*, *I Was the Jukebox*, and *Theories of Falling*—as well as *Don't Kill the Birthday Girl: Tales from an Allergic Life*, a disability memoir. She served as editor for *Vinegar and Char: Verse from the Southern Foodways Alliance*. Honors for her work include the 2019 Munster Literature Centre's John Montague International Poetry Fellowship, a 2015 NEA fellowship, and four DC Commission on the Arts and Humanities fellowships. She lives in Washington, D.C., and teaches with the University of Tampa low-residency MFA program. Milly West photograph.

**6:55 p.m. Kelly Webb (music)**

<https://soundcloud.com/kelly-webb-104581674>



Kelly Webb is a singer/songwriter, director, yoga teacher, tarot-reader and various other nouns. She wrote her first song in the first grade, started learning guitar her senior year of high school and started writing good songs in college. She was once described by the Legendary Sticker Dude as “a feminist breath of fresh air and unrelenting fire”. She's currently in the process of recording covers for the second season of the web series “Kombucha Catch-Up” which she co-wrote, directed and wrote the theme song for (you can check out the first season on YouTube). When she's not writing songs, Kelly is trying to make things; web series, theater, magic, a mess.

7:25 p.m. break

**7:35 p.m. Sandra Beasley on Roland Barthes' Camera Lucida.**

**7:45 p.m. Elizabeth Primamore**

<https://www.elizabethprimamore.com/>



Elizabeth Primamore is an author and playwright. Her book, titled *Shady Women: Three Short Plays* (Upper Hand Press, 2018), is a Forward INDIES Finalist. She is a recipient of the Bernard and Shirley Handel Playwriting Award. Her play, *The Professor and Michael Field*, was a semifinalist for the Eugene O'Neill National Playwrights Conference. Craig Lucas and Jack Hofsis provided dramaturgical support for her play, *Undone*, which has received readings at *The Flea*, *The Cherry Lane*, and *Ensemble Studio Theatre*. She is a fellow at *The Virginia Center for the Creative Arts* and *The Woodstock Byrdcliffe Guild*.

**7:55 p.m. Hossannah Asuncion**

Hossannah Asuncion is the author of *Object Permanence* and has received fellowships from *Kundiman*, *The Poetry Society of America*, and *The Laundromat Project*. She loves her writing composition students at the Borough of Manhattan Community College. She lives in Bed-Stuy, Brooklyn with her wife, daughter, and cat.

**8:05 p.m. Jessica Rogers-Cerrato**

<https://www.thinkolio.org/teachers/jessica-rogers/>  
<http://www.summerstockjournal.com/2014/11/jessica-rogers.html>



Jessica Rogers-Cerrato writes poetry/prose/essays and takes Polaroids. For nine years, she taught writing and literature at two CUNY community colleges, Bronx and Queensborough. She now studies archives and archival theory at Simmons University. Current projects include a performance piece entitled *The ball*; a chapbook of poetic plays; and critical work on experimental writing in the digital age, diasporic archives, and Jean Rhys. Works can be read many places, including *OlioNote V.2* (Think Olio & Penguin Press), *Summer Stock #8* (Livestock Editions), *The Brooklyn Rail*, *Brooklyn*

*Paramount*, and the chapbook *Hot Water* (Cy Gist Press), among others.

**8:15 p.m. Maria Lisella**

<http://www.queenslibrary.org/slide-show-content/an-interview-with-maria-lisella-the-new-queens-poet-laureate>



Maria Lisella is the sixth Queens Poet Laureate 2015-2018 and the first Italian American to be so named. Twice nominated for a Pushcart Poetry Prize, her collections include *Thieves in the Family* (NYQ Books), and two chapbooks, *Amore on Hope Street* (Finishing Line Press), and *Two Naked Feet* (Poets Wear Prada). She co-curates the Italian American Writers Association readings, contributes to *USA TODAY*, and the bilingual, *La Voce di New York*.

**8:25 p.m. Hugo dos Santos**

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



Hugo dos Santos is the author of *Then, there* (Spuyten Duyvil), a collection of Newark stories, and the translator of *A Child in Ruins* (Writ Large Press), the collected poems of José Luis Peixoto, which was a staff pick at the *Paris Review Daily*.

He has received fellowships from the MacDowell Colony and the Disquiet International Literary Program. His work has been nominated for the Pushcart Prize and won a Write Well Award, and has appeared or is forthcoming in *Barrelhouse*, *Electric Literature*, *Hobart*, *Puerto del Sol*, *The Common*, *The Fanzine*, and elsewhere. Hugo is a co-founder of the *Brick City Collective* and is associate editor at *DMQ Review*.

**8:35 p.m. Jocelyn Mackenzie (music)**



Jocelyn Mackenzie is a Brooklyn-based singer, songwriter, stylist, artist, and songwriting coach. Best known as the singing drummer from indie-pop trio *Pearl and the Beard*, she has a rich national and international touring history and has written music for film, television, and theater. In addition to her career as a solo musician, she is blossoming as a performer, writer, and curator in the theater world. As a songwriting coach, her workshops have brought fun and practical writing tools to musicians of all skill levels in a variety of environments, including a collaboration with the *New York Audubon Society*. Her upcoming full-length album *PUSH* features songs about healing through radical self love composed solely for string quartet, voice, and synth percussion. Ester Segretto photo.

**SAT. SEPT. 21**  
**Unnameable Books**

**1:00 p.m. The Trouble Dolls (music)**

<https://thetroubledolls.tumblr.com/>



The Trouble Dolls are a four-piece coed rock band whose first album, “*Sticky*,” was released in Australia on *Half a Cow Records* and in the UK on *Warmfuzz Records*, and whose second album, “*The Difficult Neverending Second Album*,” was released in real time, as it was being made, on *SoundCloud*. They sound like your favorite band crossed with another amazing band you've never heard of, with harmonies.

**1:30 p.m. Simeon Berry**

Simeon Berry won the 2013 National Poetry Series for his first collection of poetry, *Ampersand Revisited* (Fence Books), and the 2014 National Poetry Series for his second book of poetry, *Monograph* (University of Georgia Press). He has been an associate editor for *Ploughshares* and won a Massachusetts Cultural Council Individual Artist Grant. He lives in Somerville, Mass .

**1:45 p.m. Adam Blowers**

<https://www.instagram.com/ablowerswrites/?hl=en>



Adam Blowers is an undergraduate English major at Bridgewater State University. His writing appears in *Issue #7 of So It Goes - The Journal of the Kurt Vonnegut Memorial Library*, as well as *The Bridge Volume 16*, and various issues of *The Comment* (Bridgewater State University). Unfortunately, his name does not rhyme with flowers.

The second wind in the sails isn't as strong when you've been coasting currents for miles bring you where you belong. You can paddle for so long before your arms give out and you're stranded out at sea. Last wave, rolling by, and nature takes its course.

**2:00 p.m. Mark Lamoureux**

<http://www.yespoetry.com/news/mark-lamoureux>



Mark Lamoureux is the author of four full-length collections of poems, *It'll Never Be Over for Me* (Black Radish Books), *29 Cheeseburgers + 39 Years* (Pressed Wafer), *Spectre* (Black Radish Books), and *Astrometry Organon* (BlazeVox [books]). A fifth book, *Horologion*, is forthcoming from *Poet Republik, Ltd.* this year. His work has most recently appeared in *Fence*, *Dream Pop*, and *Fourteen Hills*. He lives in New Haven, Conn. with his wife and daughter and is an assistant professor of English at *Housatonic Community College*.

## 2:15 p.m. Drew Boston



Drew Boston is a poet living in Brooklyn. He has been published in The Brooklyn Rail and the Poetry Project newsletter.

### I don't want to be big

New clod in the royalist camp.  
Big debauchery occurring tonight! Another year in Petrograd. My job makes me feel stupid.  
Peasants jousting with clouds.  
Went to a triple feature:  
"How Do You Solve a Problem Like Salzburg Dualism" & "Hansel and Gretel Strategic Hamlet" & "Madonna & Child Pulse Rate Graph".  
Business improvement districts in Mauritania;  
Lozenge department stores in Senegal; Rural performance index in the Gambia.  
Wouldn't someone do just fine?  
Even-handed plotters at midnight.  
Second hand array.  
Double murder in Pelican Flats.  
What's in a name? Gerunds.

## 2:25 p.m. Christie Towers

<http://www.belleombre.org/two-poems-3/>



Christie Towers (she / her / hers) is an M.F.A. candidate in poetry at the University of Massachusetts, Boston. She works with the Black Seed Writers Group in downtown Boston, supporting unhoused writers living in the Boston area. She has lead poetry workshops for residents of a Cambridge Housing Authority complex and at the West End House Boys & Girls Club in Allston. She will be teaching poetry workshops in the OLLI program and for undergraduates at UMass Boston in 2019-2020. Her work can be found in Narrative Magazine, Nimrod, Belle Ombre, Reality Hands, Bodega, SummerStock Journal, and elsewhere. Eliza Jerrett photo.

## 2:40 p.m. Mary Bonina

<https://www.marybonina.com/>



Mary Bonina's two poetry collections, Clear Eye Tea and Living Proof, and her memoir My Father's Eyes, were all published by Cervena Barva Press. She has a novel-in-progress and is also the author of Lunch in Chinatown, a chapbook of poems inspired by the experience of teaching

English to new immigrants in a workplace setting. Recent personal essays have appeared in Poets and Writers and Adelaide. Other poetry, memoir, and essays have appeared in Worcester Review, Gulf Stream, Salamander, Hanging Loose, and other journals and anthologies. Her poem "Drift" won a Boston Contemporary Authors Award and is a permanent public art installation in the City.

Bonina, a member of the Writers Room of Boston and a VCCA Fellow, has collaborated with composer Paul Sayed and sculptor B Amore. Seven poems from Clear Eye Tea were set to music by composer Christopher Montgomery.

### Solitaire

Don't go looking for that bird.  
Don't let yourself be fooled.

Remember the local legend  
about the solitaire's song,  
Two long notes, as if somewhere  
a gate is squeaking to let you in.

### Careful:

it is wanting  
not the oil of silence, but rather  
to be heard over great distances,

to reach into a soul, the way  
a saxophone does, alluring  
in its spell of let's get lost.

## 2:55 p.m. Nichole Callihan

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

Nicole Callihan writes poems and stories. Her poems have appeared in Sixth Finch, Copper Nickel, Tin House, and American Poetry

Review. Her novella, The Couples, was published by Mason Jar Press in summer 2019.

## 3:05 p.m. Santana Nair

Sanjana Nair is a full-time professor at the City University of New York's John Jay College of Criminal Justice. Her work has appeared in Spoon River

Poetry Review; Fence Magazine; JuxtaProse Literary Magazine; Anastamos Interdisciplinary Journal; The Equalizer; What Rough Beast for Indolent Books; No, Dear Magazine; and Prometheus Dreaming, with forthcoming work in The Bangalore Review and The Shouthampton Review. Invested in collaborative art and readings, she read in 2019 at The Rubin Museum of Art, her work has been performed in multiple Emotive Fruition shows in New York City, and her piece The Lady Apple, a collaboration between poet

and composer, was performed at Tribeca's Flea Theater as well as featured on National Public Radio's Soundcheck.

## 3:15 p.m. Amy Lawless



Amy Lawless is the author of the poetry collections My Dead and Broadax, both from Octopus Books. With Chris Cheney, she is the author of the hybrid book I Cry: The Desire to Be Rejected from Pioneer Works Press' Groundworks Series. Her chapbook A Woman Alone was published by Sixth Finch in 2017. Poems have been anthologized in Best American Poetry (a collaboration with Angela Veronica Wong), Academy of American Poets' Poem-a-Day: 365 Poems for Every Occasion, and the Brooklyn Poets Anthology. Poems are widely available online and in print. She received a poetry fellowship from the New York Foundation for the Arts in 2011 and lives in Brooklyn.

3:25 p.m. Break

## 3:35 p.m.

### d.a. levy lives: celebrating renegade presses

## Autumn House Press

<https://www.autumnhouse.org/>

Autumn House Press, founded in 1998, is a nonprofit, literary publisher based in Pittsburgh. We publish full-length collections of poetry, fiction, and nonfiction. The press concentrates on publishing the work of excellent



contemporary writers who have a following among readers, but whose work has been overlooked by commercial publishers. We believe art and literature are essential to the growth of a community and strive to enhance the neighborhoods around us. Christine Stroud, editor in chief; Mike Good, managing editor

## 3:40 p.m. Kathy Anderson

<http://kathyandersonwriter.com/>



Kathy Anderson's short story collection, Bull and Other Stories, won the 2015 Autumn House Press Fiction Prize, was longlisted for The Story Prize, and was a finalist for Publishing Triangle's Edmund White Award for Debut Fiction, Lambda Literary Awards, and Foreword INDIES Book of the Year Award. Recent short story publications include The Normal School and Litro Magazine UK. She lives in Philadelphia.

## 3:55 p.m. Sherrie Flick

<http://sherrieflick.com/>



Sherrie Flick is the author of the novel Reconsidering Happiness (University of Nebraska Press), the flash fiction chapbook I Call This Flirting (Flume Press), and two short story collections with Autumn House Press: Whiskey, Etc. and Thank Your Lucky Stars. Her nonfiction has appeared in The Wall Street Journal, Creative Nonfiction, Pittsburgh Quarterly, and The Pittsburgh Post-Gazette.

## 4:10 p.m. Jason Trachtenburg (music)



Jason Trachtenburg is best known for his role as "The Dad" in the long running Off-Broadway and Indie-rock act The Trachtenburg Family Slideshow Players. He has appeared on Late Night with Conan O'Brien, MTV, VH1, Sundance Channel, The Bonnaroo Fest, and is a multiple time award winner at the Edinburgh Festival Fringe. He has received feature coverage in The New York Times, The Los Angeles Times, The Guardian, Pitchfork, N.M.E., Spin, and many more. He has given a T.E.D. talk, and his band's debut album (Vintage Slide Collections From Seattle, Vol. I) reached #79 in the CMJ charts. Trachtenburg's first musical, Dr. Glassheart - A Modern-Day Medical Musical Comedy, is being developed into a podcast. His current musical, "Me and Lee - The Musical" is the authorized musical adaptation of the historical autobiography of Judyth Vary Baker: Teen Science Superstar, witness to history, and secret girlfriend of Lee Harvey Oswald in 1963. Jason is the leader of the Indie-Big Band "The Pendulum Swings," and also leads the alt-country band "The Watersheds" and the pop band, "The Type." Trachtenburg is the president of the 4th St. Food Co-op in the East Village.

## 4:40 p.m. Charles Kell

<https://charleskell.com/>



Charles Kell's poetry and fiction have appeared in The New Orleans Review, The Saint Ann's Review, Kestrel, Columbia Journal, The Pinch, The American Journal of Poetry, and elsewhere. He is assistant professor of English at CCRJ and associate editor of The Ocean State Review. He recently completed a Ph.D. at the University of Rhode Island with a dissertation on experimental writing, criminality, and transgression in the work of James Baldwin, Rosmarie Waldrop, Joanna Scott, and C.D. Wright. His debut poetry collection, Cage of Lit Glass, won the 2018 Autumn House Poetry Prize.

## 4:55 p.m. Clifford Thompson

<https://www.cliffordthompson.info/>

Clifford Thompson received a Whiting Writers' Award for nonfiction in 2013 for Love for Sale and Other Essays,

# In Conversation with Sandra Beasley

In preparation for this year's festival, poet and Litmus editor E. Tracy Grinnell traded a few comments about craft with writer Sandra Beasley, who will be reading on Friday night. They began with the question of writing practices, and the relation between music / poetry and formal play.

Sandra Beasley: When I first began writing, I focused entirely on poetry, which was a midnight enterprise for me—drafts that began with a few jotted notes over the course of a day, cultivat-



ed into actual poems only after the world around me had gone to sleep. Those poems were each an independent experiment, often centering on a lyric "I" that channeled my life experiences and concerns. I read voraciously, constantly, and immersively, which fueled the writing. I was working full-time at a nonprofit organization while I got my M.F.A., and living like a bachelor in a fishbowl studio in Dupont Circle.

Fast forward almost two decades, and I have a household in Southwest D.C. with a partner and cat; I've traded a 9-to-5 with benefits for a crazy quilt of freelance, adjunct teaching, and travel. Reading still ramps me up for writing, but I have to make time to read consciously and conscientiously. If I honored my to-do list, 90% of my reading time would be attached to manuscripts of students and clients (the other 10% would be periodicals that, once read, I could finally recycle). I love editing—developmental, copyedits, proofing, I enjoy all of it—but that kind of reading doesn't feed my creative process at the generative level. So I'm constantly stealing time from the official to-do list.

Also, I no longer think of myself as solely a poet. I used to be

so stubborn about that! "You're not luring me to the dark side," I said to prose folks in the graduate program at American University. Then I published a memoir about food allergies. So when I have an idea of something I want to write about, I test out the possibility of exploring the topic in long-form narrative (sometimes personal, sometimes reported) and, more recently, lyric essays that use unconventional forms.

If the material wants to be a poem, I often draft with a suspicion of how it fits into a larger project. Sometimes this manifests on a formal level, e.g. choosing to format as a prose poem or sestina; sometimes thematic, as when I was editing the anthology Vinegar and Char—I knew I'd end up with a concurrent series of my own food poems. Nowadays, my inspiration is usually subject- or story-based, rather than an intuitive or ekphrastic response. There's still an "I," but not always; much of the work in my new (unpublished) manuscript looks at larger histories. If there's one thing I'm proud of, it's that my style is always changing.

**E. Tracy Grinnell: [Y]ou talk about your initial resistance to prose writing—referring to it jokingly as the 'dark side'—and then your eventual forays into prose, which I take has largely been non-fiction? I'm curious about how you would articulate that initial resistance? Was there something you felt that poetry did that prose could not?**

**And I'm also interested in the "unconventional forms" you now employ? Who are some of your models for the unconventional?**

**What are some of the larger histories you're looking at in your new work? How do you navigate the personal, historical, and political? How does form help you to navigate these narratives?**

**I guess I've always considered that I'm a poet—that that's a matter of sensibility—regardless of what form my writing is taking. In a talk last spring, Rosmarie Waldrop said of her own development as a writer that she came to realize, "Content takes care of itself; it's all about form."**

**In my own work, this attention to formal concerns has often led me to music—thinking of composition, in the musical sense, and how it might manifest on the page in words—as a way of opening the formal field to new meaning-making.**

SB: One practical advantage of staying specific to poetry in my creative practice, early on, was that it preemptively headed off pressures about publishing as career. No one expects a poet to make a living as a poet. The "dark side" is just a glib way of referring to my prose-writer friends who were having anxious

discussions about agents and advances and film options, all of which seemed far out of my reach.

But Washington, D.C., is full of journalists and freelancers. My job at The American Scholar had me constantly reading and editing others people's prose, and I grew up a daily subscriber to The Washington Post. So I jumped at the chance to write for the Post Magazine. I had life stories that didn't fit into the space of a poem, but felt suited to a 750-word column. Eventually I had ideas that couldn't fit into 750 words, but fit into a 5,000-word chapter or essay.

**When I first began writing, I focused entirely on poetry, which was a midnight enterprise for me—drafts that began with a few jotted notes over the course of a day, cultivated into actual poems only after the world around me had gone to sleep.**

Because I started writing prose through a newspaper, I was conditioned to assemble prose using conventional formats—with either no "I" or a consistent, identifiable "I," and privileging chronology as an ordering device. Then I wrote a memoir that contained elements of cultural history, which once again pressured me to claim authority and codify "The Story" of my life. But now the ideas I want to explore don't fit into those modes. I want to question, not codify.

So when I say unconventional forms, I mean, an essay communicated entirely in second-person POV. Or shaped as a multiple-choice quiz. Or braiding together a record of three different romantic relationships across slightly different time periods, instead of centering any one of them, because my psychological reality was that they were deeply intertwined.

After I published Count the Waves, my 2015 collection, I had a long stretch of writing bits and pieces unsure of what I was working toward. A series of prose poems looks at monuments and memorials, interrogating what gets left out of official texts; for a while, I thought those were paragraphs waiting to be strung together into a lyric essay. I wrote a spiky little series of poems calling out ableism before I was able to formulate an essay about identifying as a disabled writer. Now I have two manuscripts done or close to done—one of poetry, one of nonfiction.

That Waldrop quotation is interesting. I'm not sure how I would apply it to my own practice; I often prompt myself through ambitions in content, through research. Poems that build worlds appeal to me, but I recognize that is not a universal appeal nor need it be. Charles Wright talks about how wary he is of poems that attempt gnosticism or truth claims.

# A Solid Foundation: Autumn House Press Builds Literary Communities in Pittsburgh and Beyond

## INTERVIEW BY MICHAEL WENDT

Established in 1988, Autumn House Press is a nonprofit publisher of poetry, fiction, and nonfiction based in Pittsburgh. Autumn House is taking part in the Welcome to Boog City 13 Arts Festival as part of the d.a. levy lives: celebrating renegade presses series. AHP Editor in Chief Christine Stroud was kind enough to answer some questions about the press, its history, mission, and community partnerships, among other things.

### Boog City: How did you first become interested in poetry?

Christine Stroud: I'd always been a reader of poetry (of everything, really), but I didn't start seriously writing it until college. I had an incredible professor (Richard Chess) who really expanded my understanding of and relationship to poetry.

### And in publishing?

I think to some degree it's what I always wanted to do. When I was younger, I thought being a publisher just meant you had the opportunity to read all day. I wasn't totally wrong. Once I began learning more about what an editor does, it became clear that I wanted to really pursue it as a career (especially at an indie press!).

### How does your work as an editor and publisher inform your own practice as a writer?

Great question. The submissions I read for the press are a constant reminder of how much astounding writing is happening. It's really so good; it can be a bit intimidating! But it reminds me to push myself: to explore more, to write better. Working as an editor has allowed me to see the writing pitfalls so many of us can fall into: redundancy, lack of clarity, etc., but it's also helped me develop a thicker skin in regard to my own writing.

### What is the history and background of Autumn House?

Autumn House Press was founded in 1998 by poet Michael Simms when prominent American publishers dramatically reduced their poetry lists. As a result, contemporary poets were left struggling to find publishers. Since its launch, Autumn House has expanded to publish fiction (2008) and nonfiction titles (2010). The press is located in Pittsburgh.

### And when did you become involved?

I started working at AHP as an intern in the summer of 2012 and became an official employee in December of that year.

### I see that Autumn House provides several opportunities for writers to submit work, including a few contests as well as an open call. How do those various selection processes work?

For the contest, the AHP staff selects a small group of finalists (10-20 depending on how many submissions we receive) and pass those on to a final judge. All the judges are chosen because the AHP staff respects their work and feels it aligns with AHP's vision. The judge then selects a winner, who receives an advance against royalties, a promotional budget, and book publication. The open call is selected by the AHP staff and is open to all genres.

### How many books is Autumn House able to publish annually?

7-9

### I like the mission note about considering relationships with authors as partnerships, and wonder how the editorial, design, and production processes work. How closely do authors work with you on each of those stages in the publication process?

During the editorial and design process, we're in fairly constant contact with our authors. Everyone on the staff helps to edit the books we publish, and we always discuss major (and even minor) changes with the author. We have a group of freelancers who handle the book design and layout. They are a super talented group that needs little guidance; however, the author does have a lot of say regarding the front cover, and we work hard to create a book that the author feels represents their work.

**'We publish the books we love and that we want to see in the world. Our decisions are never based on whether we think the book will sell or the author's reputation. I feel very fortunate to have that opportunity.'**

### What benefits does Autumn House's status as a nonprofit publisher afford? What are some ways in which you're able to avoid the trappings of for-profit publishing?

We publish the books we love and that we want to see in the world. Our decisions are never based on whether we think the book will sell or the author's reputation. I feel very fortunate to have that opportunity.

### I'm interested in the community partnerships that Autumn House has in Pittsburgh and beyond. Can you say a bit about the nature of those partnerships?

Currently, we have a publishing partnership with the West Chester Poetry Center. The poetry center holds an annual Donald Justice Poetry Contest for unpublished, original book-length collections of poems that pay attention to form. The winner of the competition has their manuscript published by AHP. We're really proud of this partnership and how it supports new formalist poets.

AHP also offers our office space to GirlsWrite Pittsburgh for their weekly Garfield workshop. Girls Write is the city's only program designed to serve self-identified teen girls in the Pittsburgh region through the craft of creative writing, encouraging self-empowerment, growth, and discovery. The program inspires young writers to grow their voices through writing. The press has also previously partnered with Girls Write participants by having them read their creative work at Autumn House events.

Autumn House has also partnered with the Pittsburgh Parks Conservancy, Words Without Walls, the West Pennsylv-

vania Writing Project, and others.

### What are your thoughts and hopes for the future of Autumn House? What's on the horizon, and what works are forthcoming?

Having a greater relationship with our local community while building our national audience. Publishing more books a year. Seeing one of authors win a major national prize. I think we're on the way.

Christine Stroud (<https://christinestroud.com/>) is a poet living in Pittsburgh and is the Editor in Chief of Autumn House Press. She has an M.F.A. in creative writing from Chatham University, where she earned the Best Thesis in Poetry award. Her chapbook, *The Buried Return*, was released by Finishing Line Press in March of 2014, and her second chapbook, *Sister Suite*, was released from Disorder Press in early 2017. Stroud's poems have appeared in *Prairie Schooner*, *Hobart*, *Ninth Letter's* first web edition, *The Paterson Literary Review*, *Cimarron Review*, *The Laurel Review*, and many others.

Michael Wendt is literary program director at Woodland Pattern Book Center in Milwaukee (<https://woodlandpattern.org/>). With WPBC co-founder, Karl Gartung, he co-edited and published Woodland Pattern's occasional *tinder* | *tender* chapbook series.





published by Autumn House Press, which also brought out his memoir, *Twin of Blackness*. His personal essays and writings on books, film, jazz, and American identity have appeared in publications including *The Best American Essays 2018*, *The Washington Post*, *The Wall Street Journal*, *The Village Voice*, *The Times Literary Supplement*, *The Threepenny Review*, *Commonweal*, *Cineaste*, and *The Los Angeles Review of Books*. He is the author of a novel, *Signifying Nothing*. His poems have been published in journals that include *The Georgia Review* and *Clockhouse*, and he was a 2018–19 finalist for COG magazine's poetry award. His book *What It Is: Race, Family, and One Thinking Black Man's Blues* will be published in November. He lives in Brooklyn.

5:10 p.m. break

### 6:10 p.m. Julia Bloch

<https://www.poetryfoundation.org/poets/julia-bloch>



Julia Bloch grew up in Northern California and Sydney, Australia. She is the author of three books of poetry: *Letters to Kelly Clarkson*, a finalist for the Lambda Literary Award; *Valley Fever*; and *The Sacramento of Desire*, forthcoming this fall, and of the chapbooks *Hollywood Forever* and *Like Fur*. She is a Pew Fellow in the Arts, director of the creative writing program at the University of Pennsylvania, and an editor at *Jacket2*. Ryan Coller photo, courtesy The Pew Center for Arts & Heritage.

### 6:25 p.m. Warren Longmire



Warren Longmire is a poet, an educator, a fourth-gen Philadelphian, and a proud black buddhist. He is the co-founder of the Excelano Project Spoken Word Collective at the University of Pennsylvania, and is a former contributing poetry editor for *Apiary Magazine*. He's been published including *Metropolary*, *Eleven Eleven*, *Painted Bride Quarterly*, *The New Purlieu Review*, and in three chapbooks: *Ripped Winters* (Seventh Tangent), *Do.Until.True.* (Two Pens and Lint) and the Wyoming default (*Moonstone Press*). His first full-length collection, *An Angry High Note Attempted and Missed: An Erased History of Bebo*, is due for release in 2019 through empty set press. Alexia Smith photo.

### 6:40 p.m. Jim Cory



*Birds & Buildings* by Jim Cory (Moonstone Press, 2019) "When did the last laugh leave for the West Coast to dine on roast hummingbird?" Cue a horrified gasp from the bird people. Drawing on his deep knowledge of birds, Jim Cory has loosed a multivariate flock throughout the pages of his new chapbook, *Birds & Buildings*, part of a longer work in progress. Architecture is one of Cory's lifelong interests, and the eventual book will include a long section inspired by the architect Louis Sullivan.

Barbed jokes and mordant puns illuminate the series, "How," "What," "When," and "Where." The absurd questions that compose this group evoke the horseplay of "Who's on first?" with far more outrageous verbal high-wire stunts. The same deft mastery marks the use of form and especially of internal rhyme, both of which come and go throughout the book.

These poems refuse the cage of a single theme. Cory applies his merciless eye to characters as varied as Abraham Lincoln, Sarah Vaughan, and Glenn Gould. "Tethered dogs snore/ on car wash afternoons" captures expertly the wretched marriage of "The Viles."

In the last poem, "For Nat Cerrah," form never tyrannizes: the tercets use mostly iambic pentameter, but the occasional tetrameter line appears and a few lines defy meter entirely. These variations ensure that we go on hearing the poem. "The evening/ Was a spear in the ravine" leads exquisitely into the last lines: "delicate ambassador/ Fabulous shadow only the sea keeps." In such language, Cory's artistry takes wing.—Anne-Adele Wight

### 6:55 p.m. Kirwyn Sutherland

<https://apweb.org/poems/ars-poetica-ii3>



Kirwyn Sutherland is a clinical research professional and poet who makes poems centering on the black experience in America. He is a Watering Hole fellow and has attended workshops/residencies at Cave Canem, Winter Tangerine, Poets House, Philadelphia Sculpture Gym, and Pearlstein Art Gallery at Drexel University. Sutherland's work has been published in *The American Poetry Review*, *Blueshift Journal*, *APIARY Magazine*, *The Wanderer*, and elsewhere. He has served as editor of lists/book reviewer for *WusGood* magazine and poetry editor for *APIARY Magazine*. Sutherland is currently teaching Spoken Word/Poetry Performance at the University of the Arts and has a chapbook, *Jump Ship*, forthcoming from Thread Makes Blanket Press.

### 7:10 p.m. Cynthia Dewi Oka

<https://cynthiadewioka.com/>



Cynthia Dewi Oka is the author of *Salvage: Poems* (Northwestern University Press) and *Nomad of Salt and Hard Water* (Thread Makes Blanket). Her work has appeared in *ESPNW*, *Hyperallergic*, *Guernica*, *Academy of American Poets*, *American Poetry Review*, *Kenyon Review*, *The Massachusetts Review*, *Hot Metal Bridge*, *Painted Bride Quarterly*, and elsewhere. With community partner Asian Arts Initiative, she created *Sanctuary: A Migrant Poetry Workshop* for immigrant poets in Philadelphia. She has received scholarships from VONA and the Vermont Studio Center, the Fifth Wednesday Journal Editor's Prize in Poetry, and the Leeway Foundation's Transformation Award. She is originally from Bali, Indonesia. Cathie Berrey-Green photo.

### 7:25 p.m. Peg (music)

<https://www.thesunmagazine.org/contributors/sparrow>



Sparrow is a semi-retired substitute teacher in Phoenicia, N.Y. He has been published in *The New Yorker*, *The New York Times*, *The American Poetry Review*, *The Sun*—and quoted in *Vogue*! Sparrow is the author of seven books, the most recent being *On certain nights everyone in the USA has the same dream* (Inpatient Press), a journal of his 2016 Presidential campaign. He plays flutophone in the voluptuary pop group *Foamola*. Follow Sparrow on Twitter: @Sparrow14, and on Facebook: Sparrow X. Carter.

<https://areskward.bandcamp.com>



Rachel Swaner is a multi-instrumentalist and sociologist. She was a founding member of the Main Squeeze Orchestra (the western world's first all-female accordion orchestra), has a band with Sparrow (four-time presidential candidate), and can currently be found singing sweet harmonies in the folk duo *Are Skward*. She also teaches at NYU.

### 7:55 p.m. Michael Lally



Michael Lally. Born 1942. 30 books since 1970, latest *Another Way To Play: Poems 1960-2017*. Awards include 1972 92nd St. Y Poetry Center's Discovery Award for *The South Orange Sonnets*; National Endowment for the Arts Poetry Fellowships 1974 and '81 (after which, the poem "My Life" was denounced as "pornography" in Congress in Republican's first attempt to end the NEA); 1997 PEN Oakland Josephine Miles Award for "Excellence in Literature" for *Cant Be Wrong*; 2000 American Book Award for *It's Not Nostalgia*. Day jobs included jazz pianist, book critic (*The Washington Post*, *The Village Voice* et. al.), TV and movie actor (NYPD Blue, *Deadwood*, *White Fang*, et. al.), screenwriter and script doctor (*Drugstore Cowboy*, *Pump Up the Volume*, et. al.). Writes the blog *Lally's Alley*. Barbara Wyeth photo.

### 8:05 p.m. Caitlin Grace McDonnell



Caitlin Grace McDonnell was a New York Times Fellow in poetry at NYU and has received fellowships from Yaddo, Blue Mountain Center, and the Fine Arts Work Center in Provincetown. Her poems and essays have been published widely, most recently in *FIERCE*, *Essays for and about Dauntless Women* from Nauset Press. She published a chapbook of poems *Dreaming the Tree* (belladonna) and a book *Looking for Small Animals*. Currently, she teaches English at CUNY, lives in Brooklyn with her eight-year-old daughter, and is at work on novel.

### 8:15 p.m. Vincent Katz



Vincent Katz is a poet and translator. He is the author of the books of poems *Southness* (Lunar Chandelier Press) and *Swimming Home* (Nightboat Books) and a collaborative book with Anne Waldman, *Fantastic Caryatids* (BlazeVOX [books]). He is the author of the book of translations *The Complete Elegies of Sextus Propertius* (Princeton University Press) and the editor of *Black Mountain College: Experiment in Art* (MIT Press). Raphael Rubinstein has characterized Katz as "A 21st-century flâneur whose wanderings range from the sidewalks and subways of New York City to the crowded beaches of Rio de Janeiro." Chris Felver photo.

### 8:25 p.m. Caroline Hagood



Caroline Hagood's first book of poetry, *Lunatic Speaks*, was published in 2012, and her second poetry book, *Making Maxine's Baby*, came out in 2015 from *Hanging Loose Press*. Her book-length essay, *Ways of Looking at a Woman*, came out from *Hanging Loose* in 2019. Her writing has also appeared in *The Kenyon Review*, *The Huffington Post*, *The Guardian*, *Salon*, and *The Economist*. She's a staff blogger for *The Kenyon Review*, a postdoctoral teaching fellow at Fordham University, and a creative writing instructor at Fordham and Barnard College. Chris Zedano photo.

### 8:35 p.m. Dan Wriggins (music)

<https://friendshippl.bandcamp.com/>



Dan Wriggins is a songwriter, musician, and poet. He tours regularly with his band *Friendship*, and releases music with *Orindal Records*. He lives in Philadelphia with his dog, Roy. Abi Reimold photo.

## SUN. SEPT. 22

# The Bowery Poetry Club

308 Bowery

(foot of First Street)

## The East Village

\$6. Directions: F to Second Ave, or 6 to Bleecker

### 12th Boog City Poets Theater Festival

### 12:00 p.m. Introduction

### 12:03 p.m. The Story of My Life by Allan Yashin

Jerry gets more than he bargained for when he invites Kenny over to watch a movie on TV.

Allan Yashin (L) has had dozens of his plays performed in venues throughout New York. He is a member of *Polaris North Theater Cooperative* and the *UFT Players*. His plays can be regularly seen at *Plays and Pizza* at *Lucky Jack's Lounge*. His latest musical comedy collaboration with *Norman Zamcheck*, *A Royal Pain*, will be seen later this year. Allan authored the novel *Protected* and co-authored, with *Milton Polsky*, the play collection *Cry A Little, Laugh A Lot*. His plays can be heard on *Ina Chadwick's What A Story* on *WPKN 89.5 FM*



Featuring  
Barry Sacker (r.) has acted and sung in many of Allan's plays and other NYC venues and is a member of *SAG, AFTRA, AEA*, and *IMDB*.

Allan Yashin

### 12:12 p.m. Physiocrats in Flight by Stephen Paul Miller

Progressive 18th c. French economists fly to the WWII American economy and the present.

Stephen Paul Miller's (L) plays have been performed



at *The Kitchen*, *PS 122*, *La Mama*, *St. Mark's Poetry Project*, *Bowery Poetry Club*, *University of Vermont*, *8BC*, *Life Cafe*, *Barinka*, and *Intersections*, *San Francisco*. Anthologized in *Best American Poetry* and elsewhere, he edited the *National Poetry Magazine of the Lower East Side*, *Poetry Mailing List*, and *Critiphoria*. He authored eight books of poetry, *The Seventies Now* (Duke University Press) and *The New Deal as a Triumph of Social Work* (Palgrave Macmillan). He co-edited *Radical Poetics and Secular Jewish Culture* (University of Alabama Press) and *The Scene of My Selves: New Work on New York School Poets* (National Poetry Foundation). A Senior Fulbright Scholar at Jagiellonian University in Krakow, Poland, Miller is a professor of English at *St. John's University*.

Featuring

Eve Packer (c) is a Bronx-born poet/performer/actress, has various books and poetry jazz CDs, lives downtown, and swims daily.

Patricia Winter (r.) is a dancer/performance artist who teaches French in NYC.

### 12:28 p.m. Leviticus Tattoo by Edmond Chibeau

Jella DonnaBella's tattoo is illegal in the U.S.A., but get-it-up-pills are paid by insurance.

Edmond Chibeau (L)—performance writer, believes we



are *Microchip Aborigines*, in the *Ur Civilization of the Digital Age*. He blogs at "Blog Chibeau." He hosts the poetry series produced by *Curbstone Press*, at *Julia de Burgos Park*. In November Chibeau will read *About 1980s*, *Barnes & Noble Books in Storrs*. At *Real Art Ways*, in October, Chibeau & *The WordWorks Group* will perform his performance piece, *TEXTCRUNCH* at *Connecticut Literary Festival*.

An editor of *EAR Magazine*. He's been published in *The Nation*, *Multicultural Review*, *New England Theatre Journal*, *The World* (St. Marks Poetry Project), *California Quarterly*, and *The Poetry of Joni Mitchell's Songs* (Three O'clock Press). Scripts performed at *Lincoln Center's Bruno Walter Hall*, *The Knitting Factory*, *NoSeNo*, *The Mudd Club*, and *The Ear Inn*.

Featuring

Gabrielle C. Archer (2nd L) is an actress and producer, known for *Miranda*, *One Hour 2 Live*, and *Black Two Sugars*. Kacey Elstrom (2nd r.)—When not performing theater, she spends her time as a political activist, competitive sculler, and farmer in southeastern Connecticut.

Eric Michaelian (r.) has appeared in many stage productions & independent films. He is an associate artist at *Flock Theatre*.

### 12:45 p.m. What Happened to the Man Who Taught Me Beowulf?

### A Poetic Monologue by Davidson Garrett

A man reflects on a high school English teacher who made a life-changing impression on him almost a half century ago.

Davidson Garrett (<http://www.davidsongarrett.com/>) is an actor and poet. *What Happened to The Man Who Taught Me Beowulf?* A Poetic Monologue, is the fourth play of



his that has been performed in *Boog City Poets Theater* since 2012. Garrett was the curator for *Poets Theater* evenings in 2016 and 2018. He is also the author of four poetry books and his poetry and prose is represented in many literary journals both nationally and internationally. He is a member of *SAG/AFTRA* and *Actors Equity*.

Performed by Davidson Garrett

### 12:55 p.m. Sabbath Elevator by Ellen Pober Rittberg

A woman, then a man, then a woman in a wheelchair enter what appears to be a malfunctioning elevator, do they all get off?

Ellen Pober Rittberg's (L) (<http://www.ellenpoberrittberg.com/>) plays have been performed in festivals and off off Broadway, including most recently, *Sci Fi at N.Y. Summerfest 2019*. A former award-winning journalist, she is a published author of a humorous parenting book and a book of poetry. Her poetry and prose have appeared in *The New York Times*, *Huffpost*, *Brooklyn Quarterly*, *Poetrybay*, the *Write Launch*, and many more, as well as a number of anthologies, including, most recently, the just-published *Great Weather for Media's 2019* anthology. She can be found reading her poetry around NYC and Brooklyn. By day, she is a public sector attorney.



Featuring  
Maggie Alexander (2nd L) (<http://maggiealexander.net/>) is an actress and founder of *LungTree Productions*. Emily Desotelle (2nd r.) is a Meisner trained actress and director currently working in NYC. Kenneth Shook (r.) ([k@kshook.com](http://kshook.com)) is a New York-based actor, Ben Foster meets a sober Kurt Cobain with a sprinkle of Ed Norton from *Primal Fear*.

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### 1:12 p.m. The Forgiveness of Lightning Bugs by Aimee Herman

A poetic musical exploring the end of a friendship and a yearning for forgiveness.

Aimee Herman (L) (she/they/her/them) is the author of the YA novel *Everything Grows* and two full-length books of poems, meant to wake up feeling (great weather for MEDIA) and to go without blinking (*BlazeVOX [books]*). She is widely published in journals and anthologies including *BOMB*, *cream city review*, and *Troubling the Line: Trans and Genderqueer Poetry and Poetics* (Nightboat Books). Herman is a queer writer and educator and a founding member, alongside *David Lawton*, in the poetry band, *Hydrogen Junkbox*.

Featuring

Trae Durica (r.) is a human, being. Aimee Herman

### 1:25 p.m. The Lenticular by Kevin Killian

On the threshold of an unsettling illusion, goldfish are missing and someone is in danger.

Kevin Killian (top L), a playwright, poet, novelist,



memoirist, editor, and critic, passed away in June, in *San Francisco*. With his wife, *Dodie Bellamy*, he is associated with the *New Narrative* movement in *American literature*. He co-founded the *Poets Theater* in *San Francisco*, where 50 of his plays were performed, and co-edited *The Kenning Book of Poets Theater*, a vital compendium. His most recent works include *Stage Fright*, a collection of 10 of his plays; *Fascination*, a memoir of his early years on *Long Island*; and *Tony Greene Era*, a volume of poetry. He also co-edited *My Vocabulary Did This to Me: The Collected Poetry of Jack Spicer*, and co-wrote *Poet Be Like God: Jack Spicer and the San Francisco Renaissance*. The *Lenticular* was first performed by *Vox Populi* in *Philadelphia*, in 2012. For more, please see the essay on him in this issue of *Boog City*. Allan Kenower photo.

Featuring

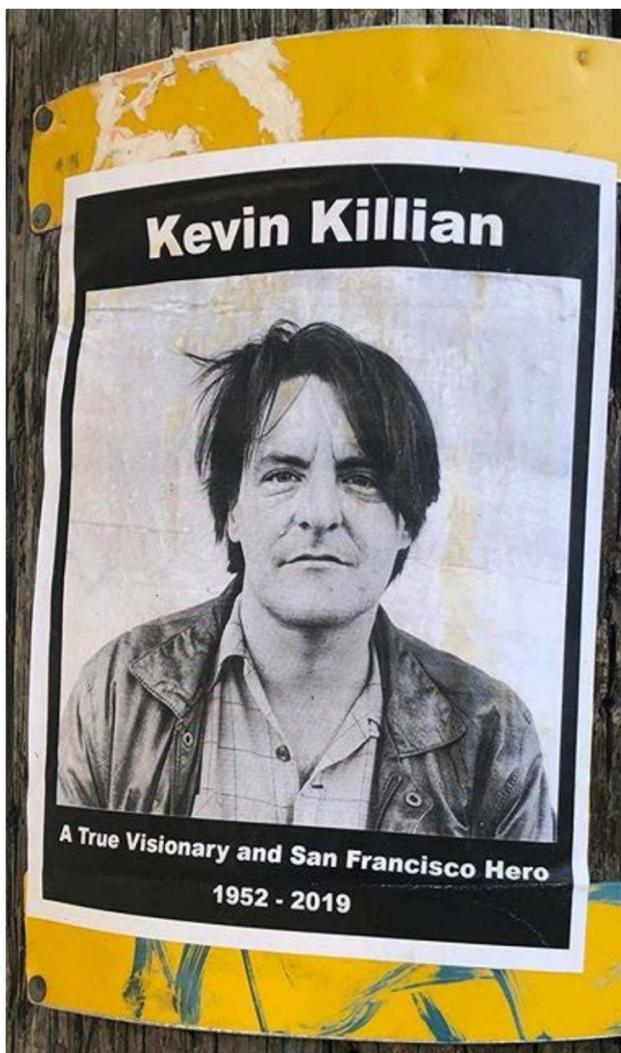
Lee Ann Brown (top c) (<https://leeannbrownpoet.com/>) is a poet, singer, editor, filmmaker, curator, and educator who has "starred" in two Kevin Killian plays, as *Melanie Griffith* in the *Poetry Project* production of *Cut*, and as a "hall girl" in *Last Days of Black Mountain* at *Naropa Institute*. She published *Last Days of Black Mountain* in a *Black Mountain College* tribute volume, *Far From the Centers of Ambition* (Lorimer Press) coedited with *Rand Brandes* and *Leslie Rindooks*. Together with *Tony Torn*, she curated *Plays on Words* at the *Ontological-Hysterical Theater Incubator* series and also the *Polyphonic Poetry Festival* at the *University of Cambridge* in 2018.

Shiv Mirabito (top r.) is a Tantric Buddhist-Hindu yogi, anthropologist, archivist, artist, photographer, and poet who began writing as a teenager while living at *Allen Ginsberg's Cherry Valley* poetry commune. He now divides his time between his groovy little bookshop in *Woodstock, India*, and *Nepal*. His small press *Shivastan Publishing* craft prints limited edition books and broadsides on handmade paper in *Kathmandu*.

Aeliana Nicole (bottom L) is an author, painter, activist, and performance artist. She got her start in *Poets Theater* in 2005 starring in *Kevin Killian's Gossip Girl* themed dinner theater and



# Honoring Kevin Killian



BY WILLIAM CONSIDINE

This year's Boog City Poets Theater Festival includes a very special event - a tribute to noted playwright and author, Kevin Killian, who passed away in June in San Francisco. His play *The Lenticular* will be performed, under the direction of noted New York theater artist Tony Torn, at the Bowery Poetry Club on Sunday, September 22.

This will not be Kevin Killian's first play in the Boog City Poets Theater Festival. His play *The Pre-Poetic* was performed in 2012. He submitted *The Lenticular* as another option that year. David Kirschenbaum remembered it and obtained permission readily from Killian's widow, Dodie Bellamy, to present the play this year. We're delighted that Tony Torn agreed to direct.

Kevin Killian was a wide-ranging, prolific poet, novelist, playwright, literary and art critic, and editor. He is associated with the New Narrative movement, which emphasizes identity politics and a self-reflective, self-revealing process of writing and experimentation. (Dodie Bellamy, Kathy Acker, and Chris Kraus are among other writers so identified.) With Bellamy, he edited *Writers Who Love Too Much: New Narrative Writing 1977-1997*, published in 2017. In the Introduction, they explain, "New Narrative responded to post-structuralist quarrels with traditional story-telling practice. ...[I]t would be unafraid of experiment, unafraid of kitsch, unafraid of sex and gossip and political debate. Novice writers have been lectured since forever to show, not tell, but one thing New Narrative did was tell and tell and tell without the cheap obscurantism of showing." Their subversive work was "to insert an ecstatic desire in the place of tortured ambivalence." Upon reflection, "New Narrative today seems like a queer avant-garde..."

Born and raised in Smithtown, Long Island, Kevin Killian was educated at a Catholic boys high school, Fordham Lincoln Center, and SUNY Stony Brook. He lived on Long Island for years afterward and delved regularly into New York City since age 14. A collection of his early memoirs of that period, *Fascination*, was published by Semiotexte last year.

Killian moved to San Francisco and married the writer Dodie Bellamy, in a lifetime-lasting relationship between a gay man and a gay woman. As Bellamy and Killian noted in their Introduction to *Writers Who Love Too Much*, "Many New Narrative writers, as a deepening of their investment in community, began to explore the theater. Scholars who have noted the connections between language poetry and New Narrative rarely focus on poets theater, but for both groups, a turn to the stage seemed an inevitable outcome of their shared commitment to writing as a social practice." Killian co-founded the Poets Theater in San Francisco and participated in the production of many plays, including more than 50 of his own.

Killian told Boog editor David Kirschenbaum that "Poets theater is a place where a high culture, poetry, meets a low culture, drama itself—and that place of meeting itself embodies a useful degradation. Poets Theater is first and foremost about the scene of its production."

A collection of his selected plays, *Stage Fright*, was published within the past year and is available on Amazon. In an interview with Heidi Bean in *Stage Fright*, Killian recalls, "I wanted as did many of the 'first wave' [of San Francisco poets theater] poets, a place from which to attack what we saw as the solipsism of the actual poem ... I wanted also to yoke the energies of the poetry world in San Francisco with the New Narrative crowd, and then on top of that to bring in the art world and give ourselves that ersatz glamor. It then became an aesthetic challenge, every time out, to employ a very large cast..."

"For me, as I realize more and more, I have worked in the theater to counteract the terror of AIDS, with its Agatha Christie-like shrinking of one's social world. I need to gather around me an army of like minded cultural workers, their bodies interposed between me and the void," said Killian. "Working communally has comforted me in this time of psychic and physical strength, yes, and strengthened me too. I don't think my own work is important any more. It's what we do as people that matters. ... I think people might come away thinking, I could do that! Isn't that the best kind of art, something

generative?"

With David Brazil, Killian co-edited *The Kenning Anthology of Poets Theater: 1945-1985*, a massive collection of avant-garde theater works. The editors' notes indicate extraordinary efforts to find rare manuscripts and to document brief and ephemeral production runs. They state in the Introduction, "Poets theater is ... a social scene but it is also, crucially, a geographical scene, and the two are complexly interwoven. The locales of poets theater are vortices, almost in the Poundian sense - self-interfering energy patterns like lightning rods, established to receive the influxes of new energy from whatever direction ... [T]he cultural production of poets theater manifests itself in periodic form, usually a brief window of years."

Killian also co-edited, with Peter Gizzi, *My Vocabulary Did This to Me: The Collected Poetry of Jack Spicer*, a book that helped establish Jack Spicer's enduring place in American poetry. He co-wrote, with Lewis Ellingham, *Poet Be Like God: Jack Spicer and the San Francisco Renaissance*, a moving biography of Jack Spicer among his friends and colleagues. While researching for that biography, Killian realized there had been poets theater activity in San Francisco as early as the 1940s and continuing since.

He has written four volumes of poetry. His work appeared in *Best American Poetry* 1988. His recent volumes of poetry include *Tweaky Village*, from 2014, and *Tony Greene Era*, from 2017.

He wrote fearlessly and passionately about gay life, including writing gay erotica. He edited *Best Gay Erotica* 2011, and his introduction to it is a blend of esoteric literary theory and frank personal exploration. Killian cites Jean Baudrillard's works to discuss how he himself "connected my addiction to porn to my utopian romanticism." Killian's description of his process in selecting works for the volume is ribald. *Impossible Princess*, a collection of his own short erotic stories, won the 2010 Lambda Award for the best gay erotic fiction.

He also co-founded and served on the board of *Small Press Traffic*, a center for poetry and experimental writing in San Francisco.

Among numerous works of his that are not currently available on Amazon, is a whole genre, his literary criticism. I would love to read a volume of the many book reviews that he posted on Amazon, *Selected Amazon Reviews*. It's a bold new form - and somewhere, there are three volumes! Killian stated in an interview with Ruby Brunton for the *Creative Independent*, "I have often used Amazon reviews as a springboard to doing other kinds of writing projects. So when you read them, yeah, they're reviews of a sort, but they seem like novels. They're poems. They're essays about life. I adopt a different persona in them. ... I get a lot of my kinks out..."

His criticism can be modest, breezy, and teeming with life, while precise and astute, as glimpsed in his essay in *Crashing Cathedrals: Edmund White by the Book*. While admiring White's literary criticism, Killian can respectfully disagree: "I don't believe for an instant that James Merrill is the equivalent of Cavalcanti crossed with Noel Coward, but it's amusing to hear someone say so."

*Lenticulars* are photos or paintings on surfaces that are slightly ridged in many vertical rows. Two images are superimposed. Seen from different angles, the image can vary from one to the other. It's a strong metaphor for differences in personal perspectives. The play *The Lenticular* is set at a fancy dinner party, on the threshold of a dining room that is "a large lenticular artcube" giving "unsettling illusion." Goldfish are missing, and someone is in danger.

Tony Torn is directing *The Lenticular*, and he hopes it's the start of a larger project. He says, "I really think Kevin is one of the greatest contemporary playwrights, which is both kind of a joke and also deeply serious, like many things Kevin would say. His many plays (the recent anthology *Stage Fright* only scratches the surface of his theatrical oeuvre) are really comedies of manners, but the manners on display are those of experimental writers, artists, musicians, and pop icons. Soap Operas, but filled with the kind of people who you actually want to see in Soap Operas but never do (although I hear that James Franco played a conceptual artist on *General Hospital*, wonder what Kevin thought of that).

"Kevin's playwriting was really done to the support of the Poets Theater artistic community in San Francisco, and to create opportunities for that community to be together and create together, and very specific to that purpose. He was suspicious of anyone who tried to approach his plays as 'real theater'. But for some reason, he welcomed my interest, and was always encouraging to me, despite being a member of the 'other team', so to speak. That spoke to Kevin's legendary generosity, but also to his curiosity.

"I hope to somehow stage every single Kevin Killian play, even if it takes me a few hundred years to do so," Torn continued. "I also think his poetry collections would be amazing theatrical pieces, and he gave me permission to start developing a stage version of *Action Kylie*. And don't even get me started on his Amazon reviews. Terrence McNally, eat your heart out."

*The Lenticular* will be seen in the Boog City Poets Theater Festival, at Bowery Poetry Club, 308 Bowery, NYC, on Sunday, September 22, along with six other short plays by excellent New York and Connecticut writers - Allan Yashin, Stephen Paul Miller, Edmond Chibeau, Davidson Garrett, Ellen Pober Rittberg, and Aimee Herman. The theater program starts at Noon and runs until 2 PM. There is a \$10 admission charge, which also covers the rest of the day's program at Bowery Poetry Club - a panel discussion about publishing today, followed by poetry, and a tribute to late Silver Jews frontman David Berman.

Dodie Bellamy at Kevin Killian's recent memorial in San Francisco.

Alice Shaw photo.

William Considine (<https://williamconsidine2019.home.blog/>) writes poems and plays. His full-length play *Moral Support* ran for eight performances at Medicine Show Theatre in early 2019, to critical praise. A staged reading of his full-length verse play *Women's Mysteries* was presented at Polaris North theater cooperative in June. His newest short verse plays, *Persephone's Return* and *Aunt Peg* and the *Comptometer*, had staged readings within the past year in Boog City poets theater festivals. The *Operating System* published a volume of his earlier, produced verse plays, *The Furies*, and a chapbook of poems, *Strange Coherence*. *Fast Speaking Music* released a CD of his poems with music, *An Early Spring*. His poems have been published recently in *Sensitive Skin*, *POST(Blank)*, and *Poets Reading the News*.

## BOOG CITY

Welcome to Boog City 13  
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poetry Thomas Devaney, Joanna Fuhrman, dak,  
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# MON. SEPT. 23 Unnameable Books

6:00 p.m.

**d.a. levy lives:  
celebrating renegade presses**

## Tender Buttons Press 30th Birthday Poetry Extravaganza!

Lee Ann Brown, (Poet & Founding Editrix) & (Tender Buttons author & Star Arkestress Katy Bohinc) joined by local poets from across the years. Featured reader will be Lynne Sachs reading from Year By Year Poems, just out from Tender Buttons.

Tender Buttons Press  
<https://www.tenderbuttonspress.com/>

"I founded Tender Buttons press in 1989, naming it after Stein's Tender Buttons. Tender Buttons aims to publish the best in experimental women's writing. The poetics of all Tender Buttons books gives rise to an extraordinary range of innovative forms and modes including conceptual projects, cut-up, the boundary between life and art, documenting consciousness, refrigeration of poetic form, radical intertextuality, the question of generations and generativity and how to write against, out of, and around another's writing. 'Write in as many ways as you can imagine' Bernadette Mayer said and the parallel projects of my press and my poetry writing 'attempt to write in a way that's never been written before.' (My first book Polyverse, which was awarded the 1996 New American Poetry Series Award and published by Sun & Moon in 1999, pursues these aims as well)." —Poet & Founding Editrix, Lee Ann Brown

### Katy Bohinc

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



Katy Bohinc grew up in the outskirts of Cleveland and graduated from Georgetown University with degrees in pure mathematics and comparative literature, leaving her studies for a time to work in Beijing with the Chinese Urgent Action Working Group, a human rights organization. Since 2013 she has collaborated with Lee Ann Brown in directing Tender Buttons Press, a distinguished publisher of experimental women's poetry for which she edited Tender Omnibus: The First Twenty-Five Years of Tender Buttons Press (2015) and Please Add To This List: A Guide To Teaching Bernadette Mayer's Sonnets and Experiments (2014).

Bohinc is the author of Dear Alain (Tender Buttons), letters to the French philosopher Alain Badiou about poetry, philosophy, and love; Trinity Star Trinity (Scarlet Imprint), a book of poems about the divine feminine; and Scorpio (Miami University Press). She lives in New York City, where she works as a data scientist and marketer.

### Lee Ann Brown

<https://leeannbrownpoet.com/>



Lee Ann Brown was born in Japan and raised in Charlotte, N.C. She attended Brown University, where she earned both her undergraduate and graduate degrees. She is the author of Other Archer, which also appears in French translation by Stephane Bouquet as Autre Archere (Presses Universitaires de Rouen et du Havre); In the Laurels, Caught (Fence Books), which won the 2012 Fence Modern Poets Series Award; as well as Crowns of Charlotte (Carolina Wren Press); The Sleep That Changed Everything (Wesleyan University Press); and Polyverse (Sun & Moon Press), which won the 1996 New American Poetry Competition, selected by Charles Bernstein.

In 1989, Brown founded Tender Buttons Press, which is dedicated to publishing experimental women's poetry. She has taught at Brown University, Naropa University, Bard College, The New School, and St. John's University, among others. Brown has held fellowships with Teachers & Writers Collaborative; Yaddo; Djerassi; The MacDowell Colony; The International Center for Poetry in Marseille, France; and The Howard Foundation; and is now the Judith E. Wilson Poetry Fellow at Cambridge University.

### Lynne Sachs

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



"Lynne Sachs is a filmmaker and poet whose work ranges from the very personal, as in her early experiments that are reminiscent of Bruce Connor's found footage films and Chris Marker's essay films, to documentary, as in her five-film series 'I Am Not a War Photographer.' Yet her approach to her art broadens these approaches to include a very genuine, feminist voice. Lynne's work can best be epitomized by her interests in intimacy, collaboration and space. Her films often include her poetry, making the audience aware of her unique, and probing curiosity about others. Intimacy is also expressed by the way she uses a camera. Textures, objects, places, reflections, faces, hands, all come so close to us in her films. Finally, her work looks for truth in forgotten nooks and crannies, allowing her films to 'talk nearby instead of talk about' as feminist theorist Trinh T. Minh Ha would say." (Kelly Spivey) Sachs has made 35 films which have screened at The New York Film Festival, The Sundance Film Festival, The Museum of Modern Art, and the Whitney. She received a 2014 Guggenheim Fellowship in the Creative Arts. Tender Buttons Press published her Year by Year Poems in 2019. Sachs lives in Brooklyn.

### 6:30 p.m. Todd Carlstrom (music)

<https://www.reverbnation.com/toddcarlstromandthclamour>



I'm a Boog City regular from way back, playing sometimes solo, sometimes with my increasingly occasional band The Clamour. Besides being a songwriter, I'm a playwright, an actor, a theatrical teaching artist in public schools, a professional Dungeon Master, and a low-key hoarder.

Check out the above url and follow us on Facebook.

## 7:00 p.m. More Tender Buttons readers

7:30 p.m. break

### 7:40 p.m. Christina Strong

<http://christinastrong.com/is/>



Christina Strong has lived in a recording studio, a yurt, a tent, and a sugarcane barrel. Work includes The Hartford Of (Cy Gist Press), Fifth Plateau-from Pink Adrenaline Star (Propolis Press/Least Weasel), and The New York School (Propolis Press). New poems have appeared in Poem Town (Randolph VT) and West Wind Review. When Christina Strong is not writing or working on websites she is fending off wildlife in central Vermont.

August 21, 2019

soda with a slice of pizza is good once a year, I couldn't get this in hawaii, soda yes pizza no, but there was this one place, in laupahoehoe maybe or another town, where the pizza was amazing, like you wouldn't expect someone to do something correct but did, it was a bit of a rarity, cathy, dreama and I scarfing down a pizza while driving back to Hilo, we tried to savor, but passing the eucalyptus trees in that one section of the highway, the canopy overhead made us hungry, it was dark or getting dark, the sunset never fluctuating too much from the dial, we had no water and couldn't stop because there was no store for miles, except that one gas station, with a sign that said: scenic view. Of a cliff drop. And the ocean. The thousands of miles to anywhere else.

### 7:55 p.m. Geof Huth

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



Geof Huth is a Manhattan-based poet who creates poems in the form of lineated verse, prose, objects, paintings, drawing, voice, and video.

### 8:05 p.m. Nada Gordon



Nada Gordon consists of a head, neck, torso, two arms, and two legs. Since reaching adulthood, her body has consisted of close to 100 trillion cells, the basic unit of life. These cells are organized biologically to form her whole body. She is the author of Folly, V. Imp, Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?, foriegnn bodie, Swoon, Scented Rushes, and Vile Lilt. Expect a variety show. "The impulse to decorate is, as always, very strong."

### 8:15 p.m. Paige Taggart

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



Paige Taggart is an artist/poet/jeweler person living in Brooklyn. She's the author of two full-length collections, Or Replica (Brooklyn Arts Press) and Want for Lion (Trembling Pillow Press) and five chapbooks, most recently I am Writing To You From Another Country; Translations of Henri Michaux (Greying Ghost Press). Faux Pas is a chapbook forthcoming with Factory Hollow Press. She runs her own small business, a jewelry line.

### 8:25 p.m. Michael Ruby

<https://www.unf.edu/mudlark/chaps/mudlark65/ruby.html>



Michael Ruby is a poet and journalist who lives in Brooklyn. He is the author of seven full-length poetry collections, including At an Intersection (Alef), Window on the City (BlazeVOX [books]), The Edge of the Underworld (BlazeVOX [books]), Compulsive Words (BlazeVOX [books]), American Songbook (Ugly Duckling Presse), ebook Close Your Eyes (Argotist Online), and The Mouth of the Bay (BlazeVOX [books]). His trilogy in prose and poetry, Memories, Dreams and Inner Voices (Station Hill), includes ebooks Fleeting Memories (Ugly Duckling Presse) and Inner Voices Heard Before Sleep (Argotist). He is also the author of the echapbooks First Names (Mudlark) and Titles & First Lines (Mudlark), and five chapbooks with the Dusie Kollektiv. He co-edited Bernadette Mayer's collected early books, Eating the Colors of a Lineup of Words (Station Hill). He works as an editor of U.S. news and political articles at The Wall Street Journal.

### 8:35 p.m. Vex Wilde (music)

<https://vexwilde.bandcamp.com/>



Vex Wilde was born into a new generation of East Village rats, hauling a guitar between crowded open mics and crowded bars. They offer a genuine anti-folk sound of storytelling with dark yet humorous lyrics, which has the theaters stomping and howling. Active in the East Village, they creative direct the ongoing cabaret show "Jackson Sturkey and His Orchestra" located at Under St. Mark's Theater. They've tackled Brooklyn by creative directing an amazingly successful psychedelic jam, "Not Your Grandmother's Acid" out of the Footlight Bar. They will be performing a historical performance accompanied with Andrew Svenson for the first time ever. A former punk bassist from South Carolina's "The Bedheads" who is ready to step back into the limelight.

# TUES. SEPT. 24 Unnameable Books

### 6:00 p.m. Julie Kizershot

<http://rougarou.org/2018/02/the-effect-of-particles-on-visibility/>



Julie Kizershot lives in Jackson Heights and teaches through CUNY. She has been published in Tarpaulin Sky, The Marsh Hawk Review, Newton Literary, and others on line and in print. She obtained her M.F.A. in writing and poetics from Naropa University in Boulder, Colo.

### 6:10 p.m. Jordan Davis

<http://jordandavis.com/>



Shell Game by Jordan Davis (Edge Books, 2018)  
An REM song plays inside the garden center where I'm googling Flarf while my husband gets his hair cut in the strip mall with the Middle Eastern pizzeria. That's when I realize I'm over thinking Shell Game.

Free association and absurdism rampage through Jordan Davis' new book. Its message, that perspective is everything, incorporates the white noise of daily life rather than filtering it out. Drawing on his history as a Flarf poet, Davis waxes his absurdist flag with obvious glee.

One of the longer poems, "A Million Random Digits," advances the paradox that because everything is random, therefore nothing is. Probability is not certainty; "gibberish my neurons found meet/ to haul into the light" is not gibberish at all, but accomplishment by neurons of a set purpose.

Davis' style morphs as he ranges back in time, recasting the poems of Orhan Veli Kanik, a founder of the modernist Garip movement in Turkey. He uses a similar technique in "Manyoshu Blues," modernizing excerpts from the oldest poetry collection in classical Japanese.

Section III strongly echoes the New York School. The title of "Twenty Blocks," equal parts free association and irony, refers to the number of blocks in a New York mile. "My Twin," the longest poem in the section, examines reality versus subjectivity through the speaker's relationship with an imaginary doubled self.

Davis' reminiscent poems conclude with a list, "New Words 1939–1945." World War II gave us "abstractionism," "Fiberglas," "plutonium," "United Nations," "wacky," and much more. In a changed world, Modernism had lost its modernity and new art forms would quickly seize their day.  
—Anne-Adele Wight

### 6:20 p.m. Ronna Lebo

<http://mudseasonreview.com/author/ronna-lebo/>



Ronna Lebo is a poet, painter, and publisher. She is co-founder of Black Square Editions/Off The Park Press, Inc., a non-profit small press for poetry. She is also co-founder of Reservoir Art Space in Ridgewood, Queens, an 11-studio art space with an experimental gallery. Lebo's poems have been included in publications including This Broken Shore, Will Work For Peace, Maintenance 13, From Somewhere To Nowhere, and I Don't Poem, An Anthology of Painters. Lebo lives in Plainfield, N.J. and works from her studio at MANA Contemporary in Jersey City.

### 6:30 p.m. Franklin Bruno

<http://franklinbruno.com/>



Franklin Bruno is the author of The Accordion Repertoire (Edge) and the chapbooks MF/MA (Seeing Eye) and Policy Instrument (Lame House). He also writes songs and criticism. Carol Lipnik photo.

### 6:40 p.m. Keri Smith



Keri Smith grew up all over Florida and then moved to New York to get an M.F.A. in creative writing from The New School, where she won their annual Paul Violi prize. She now works as an assistant editor at Hanging Loose Press and as a bartender in downtown Brooklyn. She rarely sleeps.

### To Be Cold

can be a good thing  
think of Arctic foxes in their den  
think of other exotic white animals  
that don't die in the winter  
but grow their fur long  
it's ok to quit your job  
to pull your feet and hands together  
under the covers for months at a time  
it's ok to stay in the bathtub  
until the water turns cold  
and if all you have to live on is heat  
focus on what you're growing in your sleep  
just don't forget  
to sharpen your teeth for spring

## 6:50 p.m. Robert Hershon

<http://hangingloosepress.com/newtitles.html>



Robert Hershon's 15th poetry collection, End of the Business Day, was published this year. He was executive director of The Print Center for 35 years and has been co-editor of Hanging Loose Press since 1966. His awards include two NEA fellowships and three from the NYFA.

## 7:00 p.m. Jeff Aldrich (music)

<https://soundcloud.com/jeffaldrichmusic>



Jeff Aldrich is a Brooklyn-based musician whose solo music has been described as "enigmatic singer-songwriter indie folk." Jeff has also recorded and performed extensively with his prog rock band The Benzene Ring and his indie pop band Tens of Thousands.

7:20 p.m. break

## 7:30 p.m. Adeena Karasick

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



Adeena Karasick is a New York-based poet, performer, cultural theorist, and media artist and the author of nine books of poetry and poetics. Most recently is Checking In (Talonbooks) and Salomé: Woman of Valor (University of Padova Press, Italy), the libretto for her Spoken Word opera. She teaches literature and critical theory for the humanities and media studies department at Pratt Institute, and poetry and poetics for Brandeis University. Karasick's the editor for Explorations in Media Ecology, 2017 Andrew W. Mellon Foundation Award recipient, and winner of the 2016 Voce Donna Italia award for her contributions to feminist thinking. The "Adeena Karasick Archive" has been established at special collections, Simon Fraser University.

## 7:40 p.m.

### Melanie M. Goodreaux-Fielder

<https://www.melaniemariagoodreaux.com/>



Melanie Maria Goodreaux-Fielder is a poet, playwright, fiction writer, and director-dramatist from New Orleans, living, writing, and creating in New York City. Her work is lyrical, stylistic, unconventional, and many times blends genres for dramatic effect. Pop elements embrace the sensuous, sad, and surreal, while her work addresses the complexities of race and explores the female condition. Southern spiritualism and sex-positive themes find their place together in her experiments with language.

Goodreaux-Fielders book of poetry, Black Jelly, was published by Fly By Night Press/A Gathering of the Tribes. Her work has also been published in WSQ Magazine-The Feminist Press, The Dream Closet, A Gathering of the Tribes #13, and Word. Goodreaux adapted the lines of thousands of New York City children into the book called A Poem As Big As New York City. Her plays have been featured at Chelsea Playhouse, The House of Tribes Theater, The Abingdon Theater, Studio Players Theater, The Linhart Theater, The Lillian Theater in Los Angeles, The Nuyorican Poets Café, HOWL Fest, The New York Theater Festival, The Hudson Guild Theater, and Theater for the New City.

## 7:50 p.m. Karen Hildebrand

<https://www.indolentbooks.com/crossing-pleasure-avenue-by-karen-hildebrand/>



Karen Hildebrand is the author of Crossing Pleasure Avenue, nominated for the National Book Critics Circle 2019 John Leonard Award for Best First Book. Her poetry has also appeared in Poet Lore, 14 Hills, G.W. Review, Blue Mesa Review, Glassworks,

Meridian, Southern Humanities Review, The Portable Boog Reader, Crack the Spine, WomenArts Quarterly, Maintenance (a Journal of Contemporary DADA writing), A Gathering of the Tribes, and anthologies from great weather for MEDIA. In 2013, her play The Old In and Out, written with Madeline Artenberg, was produced in NYC. Lorraine LoFresne Conlin photo.

## 8:00 p.m. Maria Garcia Teutsch

<https://marialoveswords.com/>



Maria Garcia Teutsch's collection, The Revolution Will Have its Sky, won the 2015 Minerva Rising chapbook competition, judge: Heather McHugh. She is a poet, editor, educator, and performance artist. She has published over 30 journals of poetry as editor-in-chief of the Homestead Review, published by Hartnell College in Salinas, and Ping-Pong journal of art and literature, published by the Henry Miller Library in Big Sur, Calif. She teaches poetry and creative writing at Hartnell College as a member of their faculty. She is the founder and editor-in-chief of Ping-Pong Free Press, and publisher and editor-in-chief of Poet Republik Ltd.

## 8:15 p.m. Bob Kerr (music)

<http://robertkerr.net/>



Robert Kerr is a playwright living in Brooklyn. He was in the band Alien Detector while he lived in Minneapolis, where he also served as musical director for Bedlam Theatre's production of Land Without Trees. He wrote the book and lyrics for the 10-minute musical The Sticky-Fingered Fiancee with composer Mat Eisenstein, and often writes songs for his own plays.

# ‘Each a Whole Universe’: On Innovation in Poetry and Publishing with Tender Buttons Press

## INTERVIEW BY MICHAEL WENDT

Founded in 1989, and named for Gertrude Stein’s “radical poem of everyday life,” Tender Buttons Press has published works by some of the most innovative writers of the past three decades. From a description by founding editor Lee Ann Brown: “The poetics of all Tender Buttons books gives rise to an extraordinary range of innovative forms and modes including conceptual projects, cut-up, the boundary between life and art, documenting consciousness, refrigeration of poetic form, radical intertextuality, the question of generations and generativity and how to write against, out of, and around another’s writing.” Tender Buttons is taking part in Welcome to Boog City 13 Arts Festival as part of the *d.a. levy lives: celebrating renegade presses* series, and Brown was kind enough to answer some questions about the press.

### **Boog City: How did you first become interested in poetry? And in publishing? How does your work as an editor and publisher inform your own practice as a writer?**

Lee Ann Brown: When I was in my early twenties I met a lot of poets who published their own magazines and started their own presses and it seemed to be a vital, empowering, and exciting part and privilege of being in the poetry community. Being a poet-editor is a way to situate one’s self artistically and also help other poets out. A surprising side benefit was that when I typed up the work I absorbed it into my being and the work I had chosen to publish became a direct influence on my own poetry. I have been trying to get back into typing the poems up and designing too. Ever since I typed and internalized Bernadette Mayer’s Sonnets I have been working at some level on my own sonic/sonnet experiments and am currently completing a manuscript of them called Sonics.

### **I love how the Herstory on the About page of the Tender Buttons website acts as something of a narrative where each book you’ve published follows organically from what’s come before. Can you talk a bit about that movement? And about how Tender Buttons got started?**

Thanks for reading that earlier essay. I do think the press has grown by “organic process” but I am not sure I would say each project follows linearly from the one before. It’s parallel, I feel the development or blooming that one can see of “seeds” of my later poems present in my first book Polyverse. Hopefully, I do get “better” or more subtly aware as to what I’m doing over time with both editing and my own poetry.



With the Tender Buttons books and projects I feel they are such discrete projects unto themselves - each a whole universe. Reminds me of the George Lakoff extrapolation that influenced Bay Area experimental poets to see each poem as an entirely new language with its own vocabulary plus set of grammatical rules.

I had the privilege of hearing Tender Buttons Press poetry read out loud this past weekend for over two hours at the Penn Book Center in West Philly. Even though I know the work so well and have lived with it for so many years, it was a true revelation to hear the specific selections the invited poets read aloud. I was struck by the fact that much of this crucial work still remains unexamined. Some of the authors I have published, especially Bernadette Mayer, Harryette Mullen, Anne Waldman, Rosmarie Waldrop, and Dodie Bellamy have gotten a good amount of attention for their work, but there needs to be more!

I was reminded of one of the central reasons I wanted to publish books: to cross-pollinate past publications with newer work, and to seek serious considerations of this astounding work which happens to be by women. I am so grateful for all the reviewers over the years who have responded to our publications. I am hoping there will be more in depth critical considerations in the future. These books are a treasure still to be mined. Not enough has been written on so many of these authors.

As to how Tender Buttons got started I could refer you to the intro I wrote for the 2014 Tender Omnibus, which includes full texts of nearly all of the first 25 years of Tender Buttons press. A version of it can now be found under Tender Omnibus on the web which includes specificities: <https://www.tenderbuttonspress.com/journal/2018/9/10/t-e-n-d-e-r-o-m-n-i-b-u-s-introduction-by-founding-editrix-lee-ann-brown>

I hope more people will get a copy of the Tender Omnibus: it’s an incredible compendium of the great range of work we have published over the years, has nice big type and is a great example of how a print-on-demand book can be beautiful with good design. I had a vision, based on the impact of seeing a copy of The Floating Bear reprint and the massive 0-9 reprint done by Ugly Duckling Presse, that the first 25 years of Tender Buttons Books should appear altogether. Many of the titles were out of print as well. Because of

varying formats and out of date files, Katy Bohinc undertook the massive task of typing and laying out most of the first 13 books in effect reproducing all of the work done by me and others over the first 25 years of the press! The cover art was done by poet Cassandra Gillig with some found mauve wallpaper textures and a realistic metallic button in the middle. It’s a great coffee table object but ideally it should be put out open on a library stand to the tender reading of the day, or else on your bedside table to feed your brain before sleep to invoke complex and profound dreams. And good writing practice upon waking.

### **How do the editing, design, and publication processes work at Tender Buttons? How closely do you work with individual authors throughout each of those stages? And with designers and/or other collaborators?**

It really varies from author to author. Many of the manuscripts arrive full-blown and pretty much complete, and some I have gone through and line-edited with the author which is fun for me. I call it combing through. The main thing I usually ask is for people to write a small poetics statement about the book, or their practice as it applies to that book, but there has been some variation on that, especially with posthumous books like Shiver by Lynn Martin. I am especially interested in ways to present, engage with, and promote this work. Since the author is no longer with us I have done things like make interpretative readings of her work and asked others to bring their own interpretations to her work.

As to designers there have been a wide variety of approaches including DIY and also working with book designers like Wayne Smith, HR Hegnauer, and others. I’ve had cover art donated by many amazing artists including Joe Brainard, Donna Dennis, Toni Simon, Keith Waldrop, Michelle Rollman, and others, including a version of a piece I adapted at Rosmarie Waldrop’s suggestion from a graphic by Sophie Tauber Arp. The basis for the cover art for Bernadette Mayer’s Sonnets was provided by her then 12 year old daughter Marie Warsh!

### **At one point in the Herstory you quote Maria Damon’s stitched piece: “Poetics as a Theory of Everything.” Can you speak to some of the various ways in which the works you publish embody that idea?**

Well I guess I was alluding to the range of styles and modes manifested by all the books so far: and the desire to make everything come to life in language. (Poesis = to make).

### **Since the publication of Bernadette Mayer’s Sonnets as Tender Buttons Number 1 in 1989 a number of other fantastic presses have started that focus on publishing work by women-identified authors (including Belladonna\*, Kore, and Switchback Books, among so many others). How do you see these presses in conversation with one another? And with Tender Buttons more specifically?**

Yes, I was mostly aware of Kelsey Street Press being the main press that had similar concerns of focusing on experimental women’s poetry but with a west coast sensibility. Their list as well as presses like Burning Deck, Lost Roads, United Artists, Angel Hair, and Z Press were and remain inspiring to me. It’s been incredible to witness how many new presses have come up after me and there has been lots of cross pollination publication by Tender Buttons authors.

### **What are your thoughts and hopes for the future of Tender Buttons? What’s on the horizon, and what works are forthcoming?**

2019 titles are Year by Year Poems, the first book of poems by experimental filmmaker Lynne Sachs, with an introduction by Paolo Javier, former Queens Poet Laureate. When she turned 50, she dedicated herself to writing a poem for every year of her life. Each of the 50 poems investigates the relationship between a singular event in Sachs’ life and the swirl of events beyond her domestic universe. Year by Year Poems juxtaposes Sachs’ finished poems, which move from her birth in 1961 to her half-century marker in 2011, with her original handwritten first drafts.

We also just brought out Shiver, a gorgeous posthumous collection of poems by Bronx-born, Southern carpenter poet, Lynn Martin. In Garments Worn By Lindens by Laynie Browne made its debut and is the first of a series of what she calls “homage texts” to other women poets, in this case to Rosmarie Waldrop’s Lawn of Excluded Middle. Katy Bohinc, “Star Arkestress” of the press who joined me in 2013, was instrumental in organizing the production of the 17th reissue of Firecracker Award-Winning Cunt-Ups by Dodie Bellamy with new artwork by Michelle Rollman and an introduction by Sophie Robinson (and so much more!) And did I tell you, Tender Buttons Press won this year’s Lord Nose Award through the Community of Literary Magazines and Presses? The Award is named in honor of the drag name of one of my very favorite poet-publishers in the whole entire world, of the Jargon Society, Jonathan Williams (also from North Carolina). It’s been quite a year.

In the future I hope to explore more collaborative projects and to find new ways of representing and reproducing poetry that is sung, performed, painted or otherwise overflows the boundaries of the book, while still being grounded in the book experience. I am excited to be working on a long-term project with the polymathic poet, Julie Patton. Thank you Boog Fest for hosting one of several 30th anniversary parties this year. Please be sure to sign up for our mailing list at the bottom of our website <https://www.tenderbuttonspress.com/>. We all look forward to seeing you and thanks for reading and supporting Tender Buttons Press.

Michael Wendt is literary program director at Woodland Pattern Book Center in Milwaukee (<https://woodlandpattern.org/>). With WPBC co-founder, Karl Gartung, he co-edited and published Woodland Pattern’s occasional *tinder* | *tender* chapbook series.

*With the Tender Buttons books and projects I feel they are such discrete projects unto themselves - each a whole universe. Reminds me of the George Lakoff extrapolation that influenced Bay Area experimental poets to see each poem as an entirely new language with its own vocabulary plus set of grammatical rules.*

# WED. SEPT. 25 Unnameable Books

## 6:00 p.m. Alan Kleiman

<http://alankleimanpoet.blogspot.com>



Alan S. Kleiman is the author of *Grand Slam* (Crisis Chronicles Press). His poetry has appeared in the journals *Pirenes Fountain*, *Blue Fifth Review*, *Scene4*, *Right Hand Pointing*, and *African Hadithi*; in anthologies by *Tupelo Press*, *Levure Littéraire*, *Fine Line Press*, and others; and have been translated into Spanish, Russian, Polish, Norwegian, Danish, and Ukrainian. He was a featured poet at Virginia Museum of Fine Arts performing arts series and participated in Stony Brook Southampton Writers Conference in Billy Collins' workshop. Kleiman lives in New York City and works as an attorney when not writing poems.

## 6:10 p.m. Lauren Elizabeth Raheja

<https://cixousified.com>



Lauren Elizabeth Raheja is a poet and aspiring screenwriter. Born in 1986 in Chicago, she has lived in Pahansu (a village in India), Brooklyn, and Minneapolis. She has studied at Reed College in Portland, Ore., and Bowery Poetry and The Poetry Project in Manhattan. Ilana Percher photo.

## Trout

Two moss-covered rocks  
form a perfect chair  
and a perfect ottoman. The canoe  
on some of the climb's first footholds,  
I look over the river to Minnesota  
and an eagle soars  
above September trees.

Steep rock faces thrust upward  
from the water to the sky  
and I reel myself in  
from the forgotten Place  
and, instead of casting a fishing line  
into the water, I swallow  
the hook and the bait  
and I wonder  
what I will catch.

A gentle tug—trout  
not of the soul  
but of the blood, the flesh.  
Anticipating the canoe again  
(three strokes on the left  
and one on the right)  
I remember the only  
St. Croix Riverway bridge  
to be crossed underneath  
before pulling the canoe up  
and onto another shore.

## 6:20 p.m. Gillian McCain



Gillian McCain is the author of two books of poetry, *Tilt and Religion*, and co-author of *Descent of the Dolls*. With Legs McNeil she co-wrote *Please Kill Me: The Uncensored Oral History of Punk* and co-edited *Dear Nobody: The True Story of Mary Rose*. She is the former program coordinator and board president of The Poetry Project at St. Mark's Church. She lives in New York City.

## 6:30 p.m. Greg Masters

<http://www.cronybooks.net/>



When he arrived in Manhattan's East Village in the mid-1970s, Greg Masters pounded rock 'n' roll drums in basement dives, "alternative" spaces, CBGB, and Irving Plaza and attended readings and workshops at the Poetry Project and the Nuyorican Poets Café. He co-edited the poetry magazine *Mag City* from 1977-1985. In 1977-78, he co-produced a cable TV show, *Public Access Poetry*. From 1980-83, he edited *The St. Marks Poetry Project Newsletter*. *You Among the Coordinates*, his seventh book from *Crony Books*, launches October 1. Kate Previte photo.

## 6:45 p.m. Sergio Satélite

<https://urlzs.com/ZufjU>



Sergio Satélite. Santo Domingo-born. Brooklyn-based. Former evangelical apologist. Former undocumented mime. Once a factory worker. B.A. in philosophy from Hunter College. Immigration legal assistant by day. Vulgar philosophical poet by night. Mental health aficionado all day. Published by *Great Weather For Media*, *LiVE MAG!*, *Local Knowledge*, and *BreadcrumbsMag*. Has performed in a few cool NYC joints. Is preparing for the *Singularity*. With his cat. His primary partner. Mushka. Michelle Whittaker photo.

## 6:55 p.m. John Hurley (music)



John Hurley hails from Macon Georgia and works as a freelance camera operator and director of photography. Instagram / @johnroberturley

7:25 p.m. break

## 7:35 p.m. Pattie McCarthy

<https://www.thetiny.com/pattie-mccarthy>



Pattie McCarthy is the author of six books of poetry, most recently *Quiet Book* from Apogee Press, and over a dozen chapbooks, most recently *qweyne wifthing & margerkempthing* from eth press. She teaches literature and creative writing at Temple University in Philadelphia. Kevin Varrone photo.

## 7:50 p.m. Kimberly Lyons

<http://dneed.pythonanywhere.com/viewer/1/1>



Kimberly Lyons' recent books of poetry include *Capella* (Oread Press) and *Calcinatio* (Faux Press). Recent poems are in *The Doris*, *Unarmed and Middlelost* (online), and in the anthologies *Quo Anima: Spirituality in Contemporary Women's Poetry* (University of Akron Press) and *Readings in Contemporary Poetry: An Anthology* (DIA Foundation). She has an essay in the 2019 *Message Ahead: Poets Respond to the Poems of Jonas Mekas*, and essays on the work of Basil King and George Quasha will be in forthcoming volumes from *Talisman*. She lives in Chicago.

## 8:05 p.m. Jim Ruggia

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



James Ruggia worked as a travel writer for more than 30 years until suffering a stroke in 2015. Along the way he visited more than 100 countries on more than 200 trips overseas. He also runs the *Backroom Broadsides* reading series in Jersey City. He studied with Allen Ginsberg at The Naropa Institute, was the editor of *The St. Marks Poetry Project Newsletter* in 1980 and has published numerous poems, mostly with *Big Scream Magazine* out of Michigan. Some of his poetry and essays can be found at *The Museum of American Poetics* at the above url.

## 8:20 p.m. Douglas Rothschild

<http://www.fauxpress.com/e/rothschild/index.html>



The Younger O'Malley Twin was born in a Lincoln Log Cabin, somewhere in rural S.D. At a young age, during a family trip to the Twin Cities, he became separated from the nuclear family and ended up in Minneapolis (they got first pick). After many years, he was able to determine that although poetry itself is not "dead," in most cases it has been replaced by personal memoir, fictitious persona narrative, and faux-experimentalisms. In the face of overwhelming incompetence among those appointed to teach "poetry," the Younger O'Malley Twin has resolved to critique those who need critique and mollycoddle those who actually write well. Ansel Adams photo.

## 8:35 p.m. Farrell Burk (music)

<http://www.BlindingTwinkle.com>

I've been writing songs for as long as I can remember. In my mid 1990s, I honed my craft with the Long Island Writer's Showcase, started years before by Harry Chapin. At the turn of the century I played with pop-punk-rock band *Moxie* (aka *Moxie StarPark*), mostly in the dirty, dark, edgy bar *Meow Mix* that was technically a lesbian bar but doubled as the best women-centric rock n' roll venue NYC has ever known. In 1998, we were featured in *Tiger Beat* next to Britney Spears as "up and coming music acts." I had a concurrent band, *The Clam*, to play my folk-country songs. Other bands were *The Pollynoses* and *Feral Cat*. Extreme anxiety over tangled guitar and mic cords eroded my enthusiasm for playing out, but I never stopped writing.

At 52 years old, I'm writing more than ever. My new full length EP *Asterisk* has an undertow of longing. Come see my show where you can hear tales of mourning, confidence, and heartbreak. Characters range from headstrong elderly to lost souls on the brink of addiction. I have no genre. I only feel that music should MOVE you, whether emotionally or physically.

Honored to be part *Boog City's* annual music-poetry festival, I felt it fitting to make this show my record release show. I often find myself wondering if songwriting is more poetry or music, and this festival reinforces their co-existence.

# Farrell Still Shows Moxie

## BY TONY TONE

I first met Farrell Burk in the spring of 1997. She was in a band called *Moxie* at that time, five women from Long Island. My friend's band was on a bill with them, and he said "you should stay and hear this band, I think you would like them."

So I stayed.

At the time, all-women rock bands were still a bit of a novelty, but that wasn't how they played it up—they acted like it was the most normal thing in the world, because they had thoughts and dreams and stories to tell like any good rock band. As it happened, those stories were about being women, and being people, in the world.

They weren't a great band yet, but it was so clear that they knew what a great band needed to do. And Farrell was the heart of it, the main songwriter, the melodic counterpoint on guitar, and when at her best, a fascinating and charming singer, with her thick Long Island accent and conversational delivery.

The next time I saw them, they had become a four piece, with a more stripped-down sound and a solidified rhythm section that allowed Farrell to showcase her guitar work. And the songs were also getting more developed—"pop" songs sort of in the manner of the *Go-Gos*, or *Big Star* or earlier *Raspberries*, but unlike most young songwriters, they had no obvious influences. You could hear a little *Led Zeppelin* and a little early *Ani DiFranco* (two of Farrell's favorites) but the songs didn't sound like either of those. As I was to find out about as time went on, the songs were just like Farrell—and she was like no one but herself. The musical structures were increasingly complex, and the lyrics pirouetted acrobatically between sophisticated allegories and simple first person narratives, but they were still rock songs with verses and choruses that you could joyously sing along with.

In later years, *Moxie* broke up (after putting out one nationally-distributed album on their own label, *28 Days*) and I ended up as the bass player in Farrell's next band *The Pollynoses* (and the drummer? that guy who said I should see *Moxie* in 1997). She was going even further in some of the directions that had started in *Moxie*—even more complex songs, some with slightly skewed time signatures and counter-intuitive arrangements. And the lyrics were getting even more personal and introspective (and dark). But they were still beautiful little gems of structure, and they were still very much rock songs that could be identified as "rock songs." And they still sounded like no one else.

After a couple of years of playing around, including at a number of the first clubs that popped up when *Williamsburg* was just starting to become "hip," and at *Ladyfest East* twice (including, strangely, as *Penny Arcade's* backing band at the second *Ladyfest*), *The Pollynoses* broke up. And that was the last time Farrell had a regular band or played out regularly—about 15 years ago. She made appearances now and again, but that was it.

So what was happening in the gap? I asked her this question recently.

Farrell says, "I never felt like a 'left' anything. I guess maybe only my pets and my wife have witnessed first hand that I'm always working on something music-writing wise. Sadly, one thing I haven't been able to manage due to time and financial constraints is play in a band. You know in NYC you have to pay for studio time, there aren't houses with garages and basements. So I'd start all these songs, and hear drums and basses and other vocal parts in my head, but at the end of the day, it was just me and an acoustic guitar."

I told her I was wondering why she didn't just make recordings and distribute them herself like so many people do. This was her response:

"I didn't feel my setup did the songs any justice to record an album. Nor did I have the financial resources to pour hundreds, or thousands of dollars into recording."

And then, the obvious question, why is she putting out an album now?

"Poised between generations, technologically speaking ... I realized from my obsession with EDM that I had the software to create a band right on my computer at home. I started finishing lots of songs, writing new songs, and many of them felt like they belonged together in a cohesive album. And the natural expression of an album feels like a live show, and when I got the invite to play the *Boog City* festival it just felt PERFECT. Like wow, yeah, a poetry festival, because i feel like so much of what I do borders on poetry. For the most part, I put so much obsessive care into every word, even the parts where I let myself not care.

"And finally, it is very much about my age. When I was younger, I always thought I'd be painting and playing golf by the time I was in my 50's. Maybe even writing novels. But here I am, writing more songs than I ever have. I hear 'still at it' in the back of my head, and not sure if it's self-sabotage or social expectations of a woman my age, where painting seems to be a more appropriate outlet.

"The website [Farrell's songwriting blog, <https://www.facebook.com/BlindingTwinkle/>] coincided with this home studio journey, when I began recording these songs old and new. Whereas many bands post their finished product, i wanted it to reflect my creative journey, triumphs and struggles, from the raw stages to the finish.

"So from here forward, I'd like to reach a new audience through all the new music streaming services out there, but I have no major expectations or goals, other than to record to the best of my ability and let the songs take me where they will."

In other words, this is about making art. Is it for everyone? Probably not, since as always her music exists in its own time frame—it's neither "current" nor "retro" and has little relationship to any trend. But at the same time it's not weird or experimental. It's really just simple, truthful stories told beautifully in slightly unexpected ways.



*'And finally, it is very much about my age. When i was younger, I always thought I'd be painting and playing golf by the time I was in my 50's. Maybe even writing novels. But here I am, writing more songs than I ever have. I hear 'still at it' in the back of my head, and not sure if it's self-sabotage or social expectations of a woman my age, where painting seems to be a more appropriate outlet.'*

# THURS. SEPT. 26 Unnameable Books

## 5:30 p.m. Elizabeth Guthrie

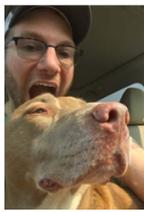
<http://www.summerstockjournal.com/>



Elizabeth Guthrie is a poet and performer living and practicing in the Hudson Valley after having just completed a practice-based Ph.D. in text and performance at the University of East London. She teaches English at the State University of New York and is the founder of Stone Collective, co-editor of Live-stock Editions, and curator of the Impossible Reading Series with work appearing in journals including Onedit, Bombay Gin, Emergency Index, Alba Londres, Open Letter, Fact-Simile, and the Chicago Review, as well as in the Archive of the Now. She has a pamphlet, *X Portraits*, through Crater Press; a chapbook, *Yellow and Red*, through Black Lodge Press; a collaborative chapbook with Andrew K. Peterson, *Between Here and the Telescopes*, through Slumgullion Press; and a book entitled *Portraits - Captions* from Contraband Books along with the forthcoming *Portraits - Negatives*.

## 5:45 p.m. Paul Siegell

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



Paul Siegell is the author of *Take Out Delivery* (Spuyten Duyvil), as well as wild life rifle fire, jamband-bootleg, and Poemergency Room. He is a senior editor at Painted Bride Quarterly and has contributed to *American Poetry Review*, *Black Warrior Review*, *Rattle*, and many other fine journals.

## 6:00 p.m. T. Nicole Cirrone

T. Nicole Cirrone lives next door to her parents in Upper Darby, Penn., with her teenaged daughter and two very literary cats. She is the author of *Nine Nails: A Novel in Essays* (Serving House Books). Her work has appeared in several literary journals, including *Serving House Journal*, *Ovunque Siamo: A Journal of Italian-American Writing*, *Hippocampus*, *Perigee*, *Red River Review* and *Philadelphia Stories*; and in three anthologies: *The Best of Philadelphia Stories Anthology*, *Reaching Beyond the Saguaro: A Prosimetric Travelogue and Gateways*. She is also a prose reader for *The Literary Review*. She holds undergraduate degrees in Italian studies and political science and an M.A. in English from Rosemont College; and a dual-concentration M.F.A. in creative writing, poetry and creative non-fiction, from Fairleigh Dickinson University.

## 6:15 p.m. Lora Bloom

<https://radioeris.bandcamp.com/>



Lora Bloom writes poetry, fiction, songs, creative non-fiction and abstract rants. She is also a musician, singer-songwriter and experimental performance artist. She first entered the writing community in Philadelphia in the mid 1990s as the founder and first Editor of *Siren's Silence*, an early DIY literary zine.

Publication credits include *The Beat Museum*, *Aural Innovations*, *The Haight Ashbury literary journal*, *Pop Wasteland*, *The Philadelphia Weekly*, *Certain Circuits*, *Obzine Magazine*. In 2013 Lora released a poetry chapbook *Poking Through the Fabric of the Light* that formed us: *Songs and Stories to Read in the Mirror* as *Blood Pudding Press* contest winner.

Lora is the lead vocalist of the experimental rock band *Radio Eris*. From 2005-2017 they owned and ran community music and art space *Eris Temple* in West Philadelphia. Their current project for the 2019 Philadelphia Fringe Festival *Eurydice: A Rock Opera* weaves together poetry, storytelling, music and improvised theatrics for a modern take on this ancient theme.

Lora has also been an exotic dancer, fetish model and avant-burlesque artist. She has acted for stage and film and toured Europe with two different bands.

## 6:30 p.m. Kimberly Essex



Kimberly Essex received her M.F.A. in poetry from the Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, Colo. in 2002. Her poetry has been published in two chapbooks and several journals including *Nerve Lantern* and *Bombay Gin*. She currently lives and works in Philadelphia.

## 6:45 p.m. Magus Magnus

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



Magus Magnus is a poet and writer. His books include *The Re-echoes*, *Idylls for a Bare Stage*, *Heraclitean Pride*, *Verb Sap*, and a Kindle ebook, *The Free Spirit*.

## 7:00 p.m. Tom Shaner (music)

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



Tom Shaner is a critically acclaimed songwriter, producer, performer, and video director based in New York City. He calls his music “ghost songs, waltzes, and rock and roll.” He usually performs with his dynamic band, but also solo. His songs have been featured in TV shows and movies. Most recently ABC’s “The Rookie” made great use of his ballad “The Tide of Love” in Episode 8.

Shaner performs often in NYC nightclubs. He has played all across the U.S.A. and has played a good number of shows in Ireland. The music moves from rootsy American rock ‘n’ roll, with an occasional hint of old blues and country, as well as more modern rock dynamics. His music tastes are broad, and he allows the songs to lead the way. Uptempo, laid back, or somewhere in between. Ballads, rockers, story songs.

Shaner produces his records as well as directs and edits his own videos. He has put out three acclaimed records since 2011 and is recording a 4th album, due out this fall.

7:30 p.m. break

## 7:40 p.m. Courtney Bambrick

<http://www.philadelphystories.org/poetry-contest/>



Courtney Bambrick is poetry editor at *Philadelphia Stories* and teaches composition, literature, and creative writing at a handful of colleges and universities. Her poetry has appeared in *The Fanzine*, *Apiary*, *Certain Circuits*, *Dirty Napkin*, *Philadelphia Poets*, *Mad Poets Review*, and *Schuykill Valley Journal*.

## 7:55 p.m. Tamara Oakman

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



Tamara Oakman is an English, ESL, writing, and humanities professor, a poet and writer, and helped co-found *APIARY* magazine a 501(c)3 non-profit. Her work—poetry and fiction—is published in numerous online and print magazines such as *Painted Bride Quarterly*, *Many Mountains Moving*, *Philadelphia Stories* and *Best of Anthology*, and *Mad Poet's Review*. Her first book of poetry, *Snatched: A Lyric Series in Two Voices*, is forthcoming. She also gives long, warm hugs and passionate, rambling speeches. She lives and loves in Philadelphia. Please visit the above url and come see what the buzz is all about!

## 8:10 p.m. Suzan Jivan

<https://www.blogger.com/profile/17000493019255714701>



Suzan Jivan is a poet and fibre artist living in Philadelphia. “Jivan” is Hindi for “life.” Her nom de plume defines her goal to enhance all forms of life via poetry, poetry voice overs overlaid with classical music and jazz, blogging, fiber art, and photography.

## 8:25 p.m. Jason Zuzga



Jason Zuzga  
*Heat Wake*  
Saturalia Press, 2016

In this fine collection, the reptilian-avian-mammalian link is rediscovered through a poetic miasma that lends voice to *Lucy-in-the-Vines*. Though this *Lucy* is one-in-three, she actually exists outside of triads, in the space of the book. And though she is far more mammalian than avian or reptilian, she understands what it means to fly, and what it means to stop breathing when in the shade of the cold-blooded.

Zuzga’s poems are brimming with all kinds of life: held by “mammal hand,” “scrapped macaques,” a frog that gets “stepped on,” elevating “its insides on the driveway” to “the purest way.” With all this brimming vividness, mortality lasts longer, and perhaps the impending extinction is staved off. For in this book, not only does Aunt Dottie point out “how the mint could overtake the lawn,” but the poet spies “orange salamanders everywhere.”

Somehow within this jungle-earth, *Lucy Ricardo* still

finds a way to make an appearance, to “smoke six packs a day,” while another *Lucy*, *Lucy Van Pelt*, “pulls the football away.” Besides the *I* who twins to “fall down the stairs,” the reader, “refracted through time,” spins a bottle to begin the game a new. This game is biological necessity.

During this third extinction, Zuzga’s poems are incredibly important. I feel closer to the ground when I read them; I feel like I am walking barefoot on soft grass. I feel the salamanders in my hands, and I fashion “imaginary feathers upon” my back, this shrewdness to make myself more avian, so I can leap off the page and see what is underground as if with wings.

—Debrah Morkun

## 8:40 p.m. Anne-Adele Wight

<https://donnafeischer.wordpress.com/2013/03/02/15-questions-an-interview-with-anne-adele-wight/>



Anne-Adele Wight’s most recent book, *An Internet of Containment*, was published by *BlazeVOX* [books] at the end of 2018. Her previous books, all from *BlazeVOX*, include *The Age of Greenhouses*, *Opera House Arterial*, and *Sidestep Cata-pult*. Her work has been published internationally in print and online and includes appearances in *Apiary*, *Philadelphia Poets*, *American Writing*, *Luna Luna*, *Bedfellows*, *Oz Burp*, and *Have Your Chill*. She has read extensively in Philadelphia and other cities and has curated readings for two long-running poetry series. She has received awards from *Philadelphia Poets*, the *Philadelphia Writers’ Conference*, and the *Sandy Crimmins Poetry Festival*.

## 8:55 p.m. Tim Ellis (music)

<http://timelliscomedy.com/>



Tim Ellis is a comedian, actor, and singer-songwriter who released the album *Casual Pimpin’: Twelve Tight Tunes* (listen on Spotify!) and the web series *Casual Pimpin’: Behind the Classic Album* (watch on YouTube!). This mockumentary series delves into the making of Tim’s soft-rock-folk-punk-rap-R&B masterpiece. His original songs have been featured on *WFMU*, *Radio Free Brooklyn*, and at *The New York Comedy Music Festival*. He also plays in the band *Modern Beast*.

# NEW FROM LITMUS PRESS

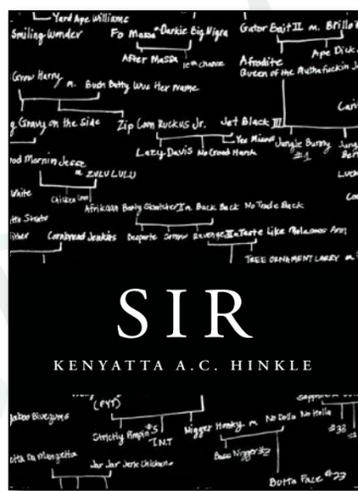
## SIR

KENYATTA A.C. HINKLE

*SIR* delves into the inner depths of intergenerational motherhood, manhood, and what it means to raise-up and grow-up Black in America. An elongated meditation on the power, risk, and surge of naming; *SIR* is a timely and necessary intervention into how we conceive of ourselves in the context of a society that insists on telling us who we are.

MATTHEW SHENODA

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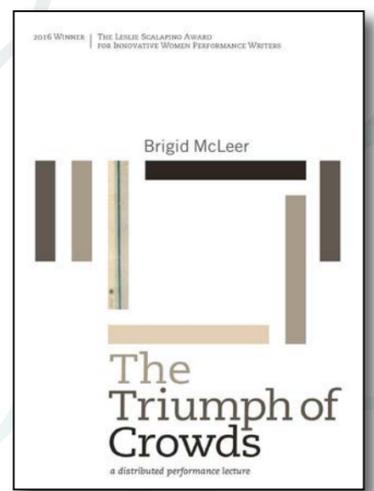


## THE TRIUMPH OF CROWDS

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*The Triumph of Crowds* is a lecture as performance, or performance as lecture, distributed among multiple figures. McLeer’s work weaves art history, film, and the contemporary politics and poetics of community. It opens up the space of performance into a time that is both meditative and urgent.

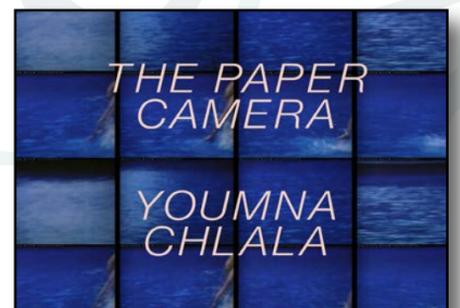
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## THE PAPER CAMERA BY YOUMNA CHLALA

Youmna Chlala shows us that a book taking place in one location—be that a language, a city, between a certain set of pages—is always also unfolding some place else (in another language, a different city, in a photograph rather than a book), and it’s this double-occurring of sight and reach and render that most closely approximates what we have inherited and what we have passed on in this life of violence and remembering. *The Paper Camera* is a conductive force, flaring and deeply moving. RENEE GLADMAN

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Dedicated to supporting innovative, cross-genre writing, LITMUS PRESS publishes translators, poets, and other writers.

# About the Festival Curators

Todd has booked a show or two for Boog in the past, but started truly pouring it on this year with two Classic Album Live shows (Tom Petty's Full Moon Fever and U2's Boy) and this lovely festival. Most of his production history before that was in booking theater festivals with breedingground productions. He's also a songwriter, a playwright, an actor, a professional Dungeon Master.



**Todd Carlstrom**

William Considine (<https://williamconsidine2019.home.blog/>) writes poems and plays. His full-length play Moral Support ran for eight performances at Medicine Show Theatre in early 2019, to critical praise. A staged reading of his full-length verse play Women's Mysteries was presented at Polaris North theater cooperative in June. His newest short verse plays, Persephone's Return and Aunt Peg and the Comptometer, had staged readings within the past year in Boog City poets theater festivals. The Operating System published a volume of his earlier, produced verse plays, The Furies, and a chapbook of poems, Strange Coherence. Fast Speaking Music released a CD of his poems with music, An Early Spring. His poems have been published recently in Sensitive Skin and Poets Reading the News.



**William Considine**

**Thomas Devaney**



Thomas Devaney (<https://www.thomasdevaney.net/>) is a poet and the author of *You Are the Battery* (Black Square Editions) and *Getting to Philadelphia* (Hanging Loose Press). He is the producer and co-director of the documentary *The Bicentennial in Philadelphia* (slated for 2020). He is a 2014 Pew Fellow and teaches at Haverford College. Patrick Montero photo.

**Joanna Fuhrman**



Joanna Fuhrman (<https://www.joannafuhrman.com/>) is the author of five books of poetry, including *The Year of Yellow Butterflies* (Hanging Loose Press) and *Pageant* (Alice James Books). Her poems have appeared in numerous journals, including *The Believer*, *Conduit*, *Fence*, *New American Writing*, and *Volt* as well as in various anthologies, including *The Pushcart Prize 2011* and *365 Poems for Every Occasion* (Abrams). Her poetry videos (<https://vimeo.com/user93190326>) appear in *Requited Journal*, *Triquarterly* and *Moving Poems* and are forthcoming in *Posit*, *Atticus Review* and *Battery Journal*.

David A. Kirschenbaum is the editor and publisher of *Boog City*, a New York City-based small press and community newspaper now in its 27th year. He 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 poems form the lyrics of Preston Spurlock and Casey Holford's band Gilmore boys (<http://www.myspace.com/gilmoreboysmusic>).



**David A. Kirschenbaum**

Suzanne Mercury (<https://www.suzannemercury.cloud/>) is a poet who also works in visual and haptic poetic forms using found objects, old book pages, LED lights, glass, gold, tree branches, and all manner of natural materials, combining them with her written work. She has published *sassafras* (Xerolage 69), a collection of photographs of hery glass haptic poems, with Xexoxial Editions— their first ever full-color Xerolage and a chapbook of poems, *Hand to Earth*, with Portable Press at Yo-Yo Labs. Her work is published in a variety of places including in anthologies *Let the Bucket Down* and *The Wisdoms of the Universes in a Single String of Letters*. She lives in Boston where she co-organizes the Boston Poetry Marathon.



**Suzanne Mercury**

**Debrah Morkun**



Debrah Morkun (<http://www.debrahmorkun.net/>) is a poet who lives and writes to find the intersections between poetry and magic. She is the author of *Projection Machine* and *The Ida Pingala* (both from BlazeVOX [books]), as well as several chapbooks. She is working on a long poem entitled *The Sea, Tattooed* and a life-long long poem called *Hera Calf*.

**John Mulrooney**



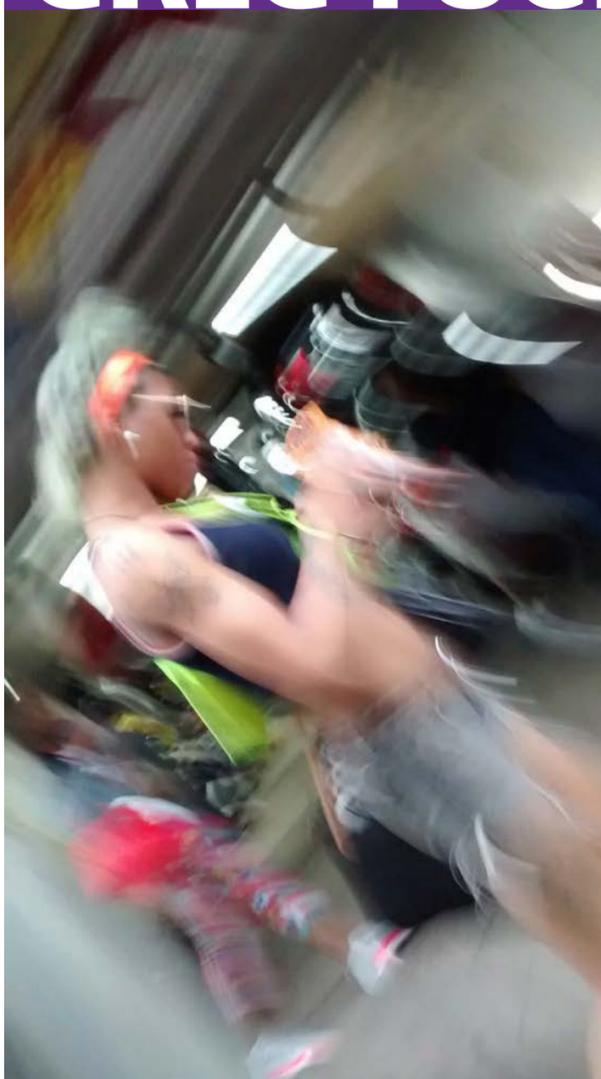
John Mulrooney is a poet, filmmaker and musician living in Cambridge, MA. He is author of *If You See Something, Say Something* from the Anchorite Press and co-producer of the documentary *The Peacemaker*, from Central Square Films. He serves as poetry editor for *Boog City*. He records and performs regularly with a number of musical groups in the greater Boston area. He is Associate Professor in the English Department at Bridgewater State University. His work has appeared in *Fulcrum*, *Pressed Wafer fold'em zine*, *Solstice*, *the Battersea Review*, *Poetry Northeast*, *Spoke*, *Let the Bucket Down* and others.

Elinor Nauen's (<http://www.elinornauen.com/>) most recent book is *Now That I Know Where I'm Going*. For 12 years she co-hosted (with Martha King) the *Prose Pros* reading series. She is currently translating some of her recent works into Norwegian.



**Elinor Nauen**

## GREG FUCHS' UNGUIDED TOUR

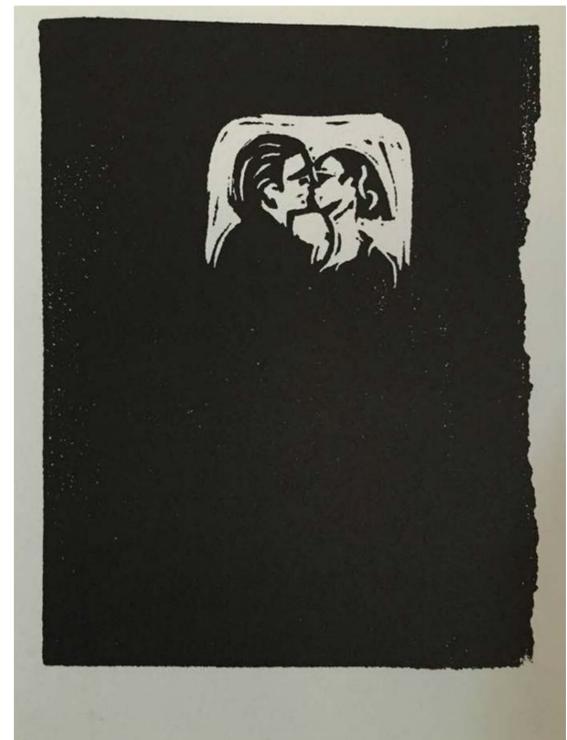
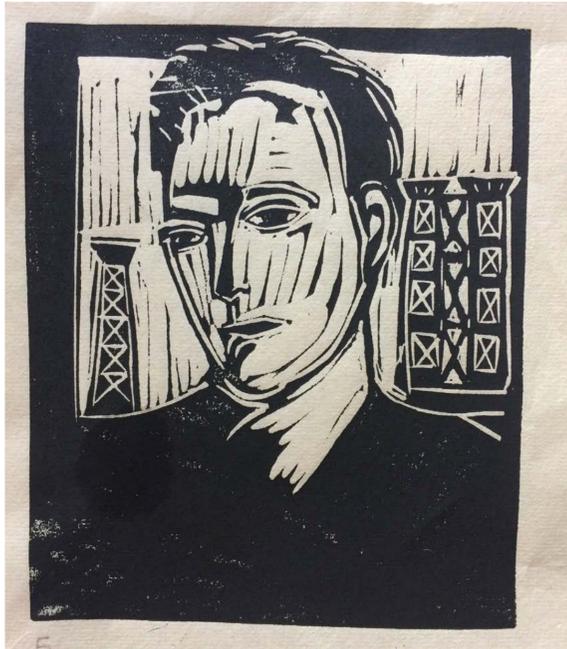


**Jerome Avenue, Bronx, June 2019**

## Daisy Wake London

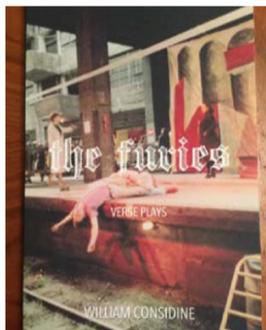
### Bio

I lived in NYC 1987-2013. Had a fanzine called The Curse, Available Monthly, Each Full Moon, distributed in Williamsburg, Brooklyn from 1994 thru 2001. I am working on new zine, printing and writing in London these days.



## Now Available William Considine's The Furies

Elinor Nauen wrote, "Just when I was wondering whatever happened to poets' theater, along comes William Considine's thrilling collection of four verse plays, *The Furies*, miraculous both onstage and in the ear."



Anne Waldman wrote, "The Furies is a terrific intervention, a unique contemporary dramatic verse collection. Considine has a poet's lyric ease, wit and calling, and a sensibility that travels through the complicated dynamics of history and war."

Bob Holman wrote, "At long last! [a] considered, rollicking, breezy, deep, avant post take on what Poetry is, what Theater is, and what happens when these arts tumble dance through history together... Considine riffles the classics to fan a new breath of Pure Future."

The Furies is available from its publisher, The Operating System, here: <https://squareup.com/market/the-operating-system/item/the-furies-william-considine> and also on Amazon.

For more on William Considine, please see: <https://williamconsidine2019.home.blog/>.

Thomas Devaney's *You Are The Battery* (Black Square Editions) is an intimate address to poetry, friendship, and the culture we attend to and relish in to define a sense of



the inner life. His poems are "right where I was looking," but didn't realize I was until his poem called my attention to how the "views are miraculous," or to his "genuine voice," which I can't help thinking about. His voice is embedded in the collective and stunning articulation of unfettered feelings. He builds descriptions that have a quotidian enchantment, exploring their nuanced feelings: "Our spirits ceased to brood, but the scent of the wet dog stayed on." —Prageeta Sharma

## RUTGERS, NEW BRUNSWICK CREATIVE WRITING FACULTY READING & PARTY

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