

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

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

6:00 p.m. Lucas Hunt

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

 Lucas Hunt was born in rural Iowa, and is the author of *Lives* (Vagabond Press), *Light on the Concrete* (The North Sea Press), and a manuscript *The Muse Demanded Lyrics*. He studied at the Iowa Writers Workshop, and M.F.A. program at Southampton College. Hunt has published in *Clarion*, *Slice*, *The East Hampton Star*, and *The New York Times*, and received a John Steinbeck Award for poetry. He is the director of Orchard Literary, founder of Hunt & Light, and a professional live auctioneer.

6:10 p.m. Mary Lou Buschi

<http://poetrystorehouse.com/2014/05/10/mary-lou-buschi-poems/>

 Mary Lou Buschi's poems have appeared in *Cream City Review*, *FIELD*, *Four Way Review*, *IR*, *Ping Pong*, *Radar*, *SIR*, *Thrush*, and *Willow Springs*, among others. Her chapbook, *The Spell of Coming (or Going)* was published by Patasola Press. *Dancing Girl Press* released her second chapbook, *Ukiyo-e*. Buschi's full-length collection, *Awful Baby*, is due from Red Paint Hill.

6:20 p.m. Ian Davisson

<http://iandavisson.tumblr.com/>

 Ian Davisson studies occupational therapy in Philadelphia. He has lived in seven apartments, seen five shrinks, and taught at five colleges since moving there eight years

ago to study and write and teach.

6:30 p.m. Andrew Levy

<https://jacket2.org/article/what-nothing-here>

 Andrew Levy's recent titles include *Don't Forget to Breathe*, *Nothing Is in Here*, and *Cracking Up*. *Memories of My Father* was published in a private edition by Innerer Klang. With Roberto Harrison he published and edited *Crayon* magazine from 1997 to 2008. Levy is a contributor to the *President of the United Hearts' The Big Melt*, and author of *Ashoka*, *Paper Head Last Lyrics*, *Values Chauffeur You*, and other titles. Thom Donovan photo.

6:40 p.m. Tonya Foster

<http://writing.upenn.edu/pennsound/x/Foster.php>

 Tonya M. Foster is the author of *A Swarm of Bees in High Court* (Belladonna Press). She is assistant professor of writing and literature at California College of the Arts, and lives in New York City's West Harlem neighborhood.

6:50 p.m. Cynthia Arrieu-King

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

 Cynthia Arrieu-King is an associate professor of creative writing at Stockton University and a former Kundiman fellow. Her books include *People are Tiny in Paintings of China* (Octopus Books); *Manifest* (Switchback Books); and her collaborative book with Ariana-Sophia Kartsonis, *By Some Miracle a Year Lousy with Meteors* (Dream Horse Press). Her collaborative book with the late poet Hillary Gravendyk is slated for release from 1913 Press some time in 2016. Kenneth King photo.

7:05 p.m. Stephanie Lexis (music)

<https://soundcloud.com/stephanie-lexis>

 Stephanie Lexis is a singer/songwriter based in New Jersey. Lexis is a classically trained soprano and actress, whose music is both dynamic and bold. Her most well-known song, "Diego," placed in Millikin University's UCB Songwriting Contest, and she was a qualifier in Waltz-Astoria's Ultimate Singer-Songwriter

Contest. Active in the NYC and New Jersey music scenes, Lexis has performed at The Path Cafe, The Sidewalk Cafe, The Iguana, Tammany Hall, The Delancey, and other venues.

7:35 p.m. break

7:45 p.m. Paige Taggart

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

 Paige Taggart is the author of two full-length books, *Want for Lion and Or Replica*, and five chapbooks, most recently, *I Am Writing to You From Another Country: Translations of Henri Michaux*. She has her own jewelry line and administers her own tumblr.

Curtain Lip

huge wait for syllables
to prostheses the layer
of co-existence that shouts and runs
milky down my neck
no laughing matter
and out to pack the suitcase I go
I fill it with spoons this time cuz you
never know
I'm influenced by stylized hieroglyphs
really narrow spaces
voting rights and body image
I'm mostly up to my neck in these
but willing to accommodate the foot or
two of room you'll let me devour
time is so telling
it's like rock meets squirrel and knows
neither is food
judgment day must have been hella
harsh

7:55 p.m. Amanda Killian

<http://yespoetry.com/post/104245962443/december-poet-of-the-month-amanda-killian>

 Amanda Killian is a confessional poet living in Harlem. She has been featured on *Everyday Genius* and *Yes, Poetry*. Day-

to-day you can find her working at Flyleaf Creative, print and digital design for arts, culture, and social justice non-profits. She is also the founder of The Maidenhead salon series, impure thoughts welcome.

8:10 p.m. Marci Nelligan

 Marci Nelligan's publications include *Infinite Variations* (Black Radish Books); and chapbooks *Transmission*, *Nascent*, *Dispatch* (with Nicole Mauro), *Specimen*, and *The Book of Knowledge*, all from Dusie Press. In addition, she was the co-editor of an interdisciplinary book on Jane Jacobs, *Intersection*, from Chain Links Press. Her work has appeared in *How2*, *Jacket*, *The New Orleans Review*, and other journals. She was the 1999 recipient of Poets & Writers' "Writers on Site" grant and has an M.F.A. in poetry from Mills College.

8:25 p.m. Urayoán Noel

<http://urayoannoel.com/>

 Urayoán Noel is the author of the critical study *In Visible Movement: Nuyorican Poetry from the Sixties to Slam* (University of Iowa Press) and several books of poetry in English and Spanish, including *EnUnclAdOr* (Editora Educación Emergente) and the forthcoming *Buzzing Hemisphere/Rumor Hemisférico* (University of Arizona Press). He was a 2013 CantoMundo fellow, and his work has been recognized by the New York Foundation of the Arts and the Ford Foundation, among others. Originally from San Juan, Puerto Rico, he lives in the Bronx and teaches at NYU. Jonás Hidalgo photo.

8:35 p.m. Dots Will Echo

<http://asthmatickitty.com/artists/dots-will-echo/>

 Nick Berry, whose elegantly twisted musical mindset defines Dots Will Echo, loves to tweak expectations and play with minds. We are, after all, talking about a man who has sung onstage from inside a plastic trash bag, and performed minimalist keyboard instrumentals wearing a gasmask. Multi-instrumentalist Berry, whose intimidating sonic arsenal includes everything from standard rock axes to hammered dulcimer, glockenspiel, and Andean charango, and drummer Kurt Biroc, thrive on jarring juxtapositions. To Dots Will Echo, making music is as natural as breathing, walking, or telling each other dirty jokes. Fortunately, the rest of us get to listen in.

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

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6:00 p.m. **Jacob A. Bennett**

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



Jacob A. Bennett is alive and well in Philadelphia. A poet and translator, Bennett teaches in the English department at La Salle University. Furniture Press published Wysihicken [sic] in 2014, and translations appear at Asymptote and Brooklyn Rail's InTranslation.

6:15 p.m. **Emily Skillings**

<http://poorclaudia.org/catalog/folio/backchannel/>



The task of elegy, of paying tribute to the fallen, is perhaps one of the most difficult kinds of poetry to write. How do you do justice to a fallen comrade? Is there a language capable of truly expressing loss and devotion? Poet and dancer Emily Skillings successfully performs this work with a recent long poem, "Parts of a World," (<http://iopoetry.org/archives/2185>) which is an elegy to painter and lynchpin in the social milieu that defined the New York School of the '50s and '60s, Jane Freilicher. More than "just" a memorial, the poem is in conversation with her paintings, and it's this ekphrastic structure that gives it its power.

This poem is intercut with the titles of Freilicher paintings, using these touchstones to guide the reader through emotionally fraught, luminous territory. The paintings are a kind of history, where, for instance, in a section called Portrait of John Ashbery, the poet's "specialized/ transparent face" is "some distant/ but not too distant era," and the voice in the poem is "hanging on/ I can't have it, and this makes me/ shivering and dark." Indeed, part of what Freilicher has left behind is a record of who she loved and where she found inspiration, all of which the voice in the poem must reassemble and internalize. The section Parts of the World closes with a statement of the crux of the project, where "window, frame, my scaffold, my mirror,/ how so many rectangles/ form a brain knot."

It's striking how well Skillings is able to capture the gorgeous tableau that dominated Freilicher's work, which is noted for its vibrant almost intimate approach to representational painting. Note how, in Pierrat and Peonies, the eye wanders through the landscape of the painting, where "there is the sill/ then the city/ draped torso sizing/ up a container" and later "blending, conversing" until color dominates: "yellow coming straight/ from the source/ from the source/ of all yellow."

But the true invention of this poem is that it ends by asking the reader to participate in the elegy, to "close your eyes and think/ of your favorite painting by Jane Freilicher" and then "project that painting/ onto the walls of the Parish Hall/ at The Poetry Project of St. Mark's Church." It asks the reader to form the kind of personal relationship with the painter that she had with her subjects, who were often also her dear friends. In this sense, Skillings is able to draw connections between those that've passed, what they've left behind and the still living, breathing world around us. —Mark Gurarie

6:25 p.m. **Joel Sloman**

<http://cyglistpress.blogspot.com/2009/12/cgp-17-off-beaten-trakl-by-joel-sloman.html>



Joel Sloman was born in Brooklyn in 1943 and grew up there. He is the author of Virgil's Machines, Bus Poems, Stops, and Cuban Journal. His most recent publication is a chapbook, Off the Beaten Trakl. He lives in Medford, Mass.

6:40 p.m. **Ruth Lepson**

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

Ruth Lepson's latest book of poems, ask anyone, is coming out this fall from Pressed Wafer, and musical settings of



the poems will be available at their website. Her other books are Dreaming in Color (Alice James Books), and Morphology and I Went Looking for You (both from BlazeVOX [books]). She is poet-in-residence at The New England Conservatory of Music. Her poems and prose have been in Agni, Big Bridge, EcoPoetics, EOAGH, Harvard Review, Jacket2, Let the Bucket Down, Solstice, Spoke, and Talisman, among other journals. She edited Poetry from Sojourner: A Feminist Anthology (University of Illinois Press).

6:55 p.m. **Sharon Mesmer**

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



Sharon Mesmer's new poetry collection, Greetings From My Girlie Leisure Place, is forthcoming from Blood this fall. Other collections: Annoying Diabetic Bitch (Combo Books); The Virgin Formica (Hanging Loose Press); and Half Angel, Half Lunch (Hard Press, 1998) Fiction collections: Ma Vie à Yonago (Hachette Littératures, in French), In Ordinary Time (Hanging Loose Press), and The Empty Quarter (Hanging Loose Press). Four poems appear in Postmodern American Poetry: A Norton Anthology (second edition).

7:05 p.m. **Ethel Rackin**

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



Ethel Rackin is the author of The Forever Notes (Parlor Press). Her second collection of poems, Evening, was named a finalist for the 2014 Akron Poetry Prize. Poems have recently appeared in Colorado Review, Court Green, Kestrel, and Volt. She teaches at Bucks County Community College in Pennsylvania. Dan Spirer photo.

7:20 p.m. **Kirk Kelly (music)**

https://en.wikipedia.org/wiki/Kirk_Kelly



Kirk Kelly's first recording was in 1985, in a duo with Lach called The Folk Brothers, on their cassette-only release, All Folked up with Nowhere to Go. Kelly's first solo release, Go Man Go, appeared in 1988 on the punk label SST. He continues to make public appearances, where he sings and speaks out for workers rights.

7:50 p.m. break

8:00 p.m. **Elizabeth Savage**

<https://chapbookinterviews.wordpress.com/2014/11/18/elizabeth-savage/>



Elizabeth Savage is author of Grammar and Idylliad, both from Furniture Press, and two chapbooks, Jane & Paige or Sister Goose and Woman Looking at a Vase of Flowers, included as a dossier in Verse. Since 2008 she's served as poetry editor for Kestrel: A Journal of Literature & Art. Reviews and essays on other people's poetry appear in Contemporary Women's Writing, FIELD, HOW2, Jacket, and Journal of Modern Literature, among others. Ethel Rackin photo.

8:10 p.m. **Tyler Antoine**

<https://www.facebook.com/trashmongervideo>



Tyler Antoine is a writer who currently moves between Delaware, where he co-runs a VHS company called Trashmonger Video, and Philadelphia. You can find previous examples of his writing in Bedfellows, Mad House, Painted Bride Quarterly, and in his own self-published quasi-annual zine, Grave-Digging Foot Fetish. In his spare time, he likes to watch slashers, play ping-pong, and listen to oldies. He has a written record of every hot dog he's eaten since 2011, and he is 26 years old.

8:25 p.m. **Julia Edwards**

<https://www.tumblr.com/blog/jcedwards>



Julia Edwards graduated from Sarah Lawrence College with a focus in creative writing. She is the co-author of The Book of Common Fallacies and a local music writer for Brooklyn Magazine. She recently did a poem-a-day challenge, with fellow Sarah Lawrence alums, where writers were asked to submit a poem every day for the month of May. Dylan Johnson photo.

8:35 p.m. **Sara Jane Stoner**

<http://sarajanestoner.tumblr.com/>



Sara Jane Stoner's first book, Experience in the Medium of Destruction, was published this spring by Portable Press @ Yo-Yo Labs. Currently a Ph.D. candidate at CUNY Graduate Center working on a dissertation about teaching, she also serves as the reviews editor for The Poetry Project Newsletter and teaches at

The Cooper Union and Baruch College. Jim Krull photo.

8:45 p.m. **Frank Olson (music)**

<http://frankolson.com/>



Frank Olson sings and plays guitar, bass, and drums. His EP My History of Flight was released in spring 2015. He resides in NYC, and enjoys playing music anywhere, for anyone.

FRI. AUGUST 7 6:00 P.M. \$5 suggested Unnameable Books 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue) Prospect Heights, Brooklyn

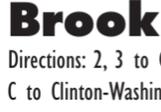
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6:00 p.m. Poetry Talk Talk, with

Ish Klein and Greg Purcell reading

and in conversation

<https://www.youtube.com/user/ishkleinfilm>



Ish Klein is the author of the books, Union!, Moving Day, and Consolation and Mirth (forthcoming this fall) and the dvd, Success Window. She is a founding member of the Connecticut River Valley Poets Theater and author of the plays, In A Word, Faust and Drummer 41 and The Orchids. Her plays have been produced by theater companies in San Francisco; Cambridge, England; and at the Silent Barn in Brooklyn, as well as by the CRVPT in Hadley, Mass. and Williamsburg.

Miss Is Not Just A Plucky Fork: You Dig?

My Science says that what was once devils now are tape worms: big ones! Hence a no pork rule. And as ever these worms are among us.

Voice altered by an intestinal eye

Look out, look out, look out, look out, look out
And they want cow milk and nice white sugar.

"Here I have one places to fill: you! you!"

Fight it out dummies, then get back to me.

CONTRA "we need everything, everyone"

But. It's not at the same rate of exchange.

I am annoyed at you. I'm a baby.

the useful machines that bloomed from my corpse

I do not want to be their food no more.

Can't we negotiate now about this?

Regarding my bedroom of saliva.

I just want to keep it, can I keep it?

'No Miss,' said him from old Romania

With a mouth full of me: damn damn damn damn

'you must be pessimist', 'circumspect', 'strong.'

That's your damage, buddy, not me, you dig?

I am out here to and want to be free.

And in so far as the cave, well, I'll go!

Something like the swiftlet who make nests from saliva! I will not graduate! Yikes.

What will happen to my life? the gutter?

The gutter snipes or gutter sniping, hmmm.

So fucking what? So dee la fucked-dee woo.

No yan wo edible nest swiftlet noo

Was this fair to my spirit? It's my spit!

My spit that eventually went toward

The other thing the other thing outside.

<http://supercollider.noslender.com/>

Greg Purcell's chapbooks include The New Music (The Agriculture Reader) and More Fresh Air (Industrial Lunch). The Fundamentals, his first full-length collection, will be released by Poor Claudia this fall. He has hosted a number of long-standing reading series around the country, and



is a founding member of The Connecticut River Valley Poet's Theater.

7:00 p.m. **Zack Daniel (music)**

<http://zackdaniel.bandcamp.com/>



About one year ago, next to the men's room in the basement of East Village antifolk stomping ground Sidewalk Cafe, a shelf full of books appeared. Some regulars call it a library, because books can be taken from and put on the shelf by anyone. Most are outdated instruction manuals and obscure cookbooks, with the occasional book of poems or fiction. This past winter, on a late December evening, a bunch of homemade Memorex CD-Rs appeared on the shelf, complete with liner notes handwritten in sharpie on paper sleeves, and a note from the musician. "A gift to you. If you're not going to listen to this, or you want to share this, please do share and spread the love."

The gift is not a Blu-ray release of It's a Wonderful Life. It's singer/songwriter/guitarist Zack Daniel's debut album, Memoirs of a Scared Teenager. The title is a perfect description of the New Rochelle, N.Y. native's songs, telling of awkward love, high school melodrama, and coming-of-age confusion over downtempo guitar work reminiscent of Elliot Smith, moving between standard folk-pop chord changes and more experimental, jazzy modulations, sometimes backed by drummers Jacob Weingast and Eli Sills. Daniel, who started playing shows on the antifolk scene around the time the aforementioned library appeared, has a gift for combining well-written music and lyrics with genuinely awkward performance, in a way that resonates with audiences rather than alienating them. Maybe this gift comes from the anxiety and confusion of being a teenager in the 21st century, or maybe he's simply picked up on something by being a fan of 1990s' lo-fi and antifolk music. Wherever it comes from, it's a gift to music fans, and he continues to share it all year round, performing at music venues and festivals around New York. —Jesse Statman

7:30 p.m. break

7:40 p.m. **Greg Weiss**



Greg Weiss' first book of poems, Interstate, came out last year from WordTech Communications. He teaches writing at NYU. Nicole Hunt photo.

7:50 p.m. **Dianca Potts**

<http://girrrrafraid.tumblr.com/about>



Dianca London Potts is the prose editor of LIT Magazine and is earning her M.F.A. in fiction from The New School. Her work has been featured in bedfellows magazine, Kweli Journal, The Toast, The Village Voice, and elsewhere. She tweets at @diancalondon.

8:05 p.m. **Geoffrey Olson**

Geoffrey Olsen lives in Bedford-Stuyvesant, Brooklyn.

8:15 p.m. **Sandra Beasley**

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



Sandra Beasley is the author of three poetry collections: Count the Waves; I Was the Jukebox, winner of the Barnard Women Poets Prize; and Theories of Falling, winner of the New Issues Poetry Prize. Honors for her work include a 2015 NEA Literature Fellowship, The Center for Book Arts Chapbook Prize, and two DCCA Artist Fellowships. She is also the author of the memoir Don't Kill the Birthday Girl: Tales from an Allergic Life. She lives in Washington, D.C., and is on the faculty of the low-residency MFA program at the University of Tampa. Milly West photo.

8:30 p.m. **Sean Cole**

<http://www.shampoopoetry.com/shampootherthirtyeight/cole.htm>



Sean Cole is a producer for the public radio show This American Life. His poems have appeared in magazines like Black Clock, Court Green, and Pavement Saw. Boog Literature published his first chapbook, By the Author, and a full-length volume of postcard poems written to David Kirschenbaum called The December Project. His second chapbook, Itty City, was published by Pressed Wafer.

8:40 p.m.

Daniel Nester

<http://danielnester.com/>



Daniel Nester is author most recently of the memoir *Shader: 99 Notes on Car Washes, Making Out in Church, Grief, and Other Unlearnable Subjects* (99: The Press). Previous books include *How to Be Inappropriate* (Soft Skull Press), *God Save My Queen I and II* (Soft Skull Press), and *The Incredible Sestina Anthology* (Write Bloody Publishing), which he edited. His writing has appeared in *Best American Poetry*, *The New York Times*, and *The Rumpus*. He is an associate professor of English at The College of Saint Rose in Albany, N.Y. Thomas V. Hartmann photo.

8:55 p.m.

Sam Barron (music)

<http://sambarron.bandcamp.com/>



Sam Barron is a singer/songwriter, carpenter, and restaurateur. *Hex Moon*, Barron's latest album, was released in summer 2013. He hosts and performs at a weekly show called *Murder Ave. Coalition*, at The Emerson Bar in Clinton Hill, Brooklyn.

We called it 'zero' because we didn't know what we were doing and we weren't sure there would be any more after, but that didn't matter.

SAT. AUGUST 8

11:30 A.M.

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**Prospect Heights,
Brooklyn**

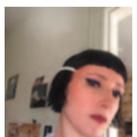
Directions: 2, 3 to Grand Army Plaza,

C to Clinton-Washington avenues, Q to 7th Avenue

11:50 a.m.

Kate Lutzner

<http://atticusreview.org/speculating-on-the-meaning-of-birdsong/>



Kate Lutzner's poetry and stories have appeared in such journals as *Antioch Review*, *Barrow Street*, *BlazeVOX*, *Mississippi Review*, *Rattle*, and *The Brooklyn Rail*. Lutzner holds a J.D. from the University of North Carolina at Chapel Hill, an M.F.A. from City College, and has been featured in *Verse Daily*.

Reality shopping

The woman at the thrift store's daughter was killed. I didn't ask for details, but she took my hand, said May God bless you, and I said it back, not sure I meant it, not sure it was the polite thing to do in this case, the case of forgetting who God is, who my God is, who keeps anyone from getting killed. I was ready to check out, tulle black scarf in hand, funereal, ironically, but she was in the middle of her mourning, each day filled with it like the top of a finger filled with blood after you've pricked it. If you really want to know, I wasn't sure I knew how to comfort anymore. She asked me what I was going through and I said a divorce, so paltry on my tongue after her confession, after talk of murder. I wanted to change it to a flock of birds had taken hold of my husband, and not killed him, but maimed him, just a little, just enough to make him remember what I had meant to him, to cause enough disturbance that maybe he'd look back on the day of the attack and want to go over and over it, but wouldn't, because he was unable to bring himself to pain, so close to our dissolving, our dissolution, our sugar cube disappearing in a cup of water.

[WWW.BOOGCITY.COM](http://www.boogcity.com)

The Mission, Matter, and Music of Mad House

INTERVIEW BY JOE PAN

Boog City small press editor Joe Pan chatted with Mad House Publications chieftain Philip Mittereder about zines, chapbooks, and all things Philadelphia.

Boog City: So you're based in Philly and you're three volumes deep into lit mag publishing (if you count Volume 0) put together by what's been described as "the collective effort of hard-working, altruistic people who didn't have to listen, much less believe in the idea when they heard it." Was this "idea" Mad House Publications?

Philip Mittereder: That quote appears in the back page of the first book (Vol 0), with specific reference to that issue, which took a lot of sweat by friends and strangers alike in a city I'd lived in for less than a year at the time. So many great people came through on that issue, inside and out, including the release party, which was held quasi-legally in a parking garage.

We called it "zero" because we didn't know what we were doing and we weren't sure there would be any more after, but that didn't matter. The press arose to fight a vacuum and the policy has always been to print based on availability of work/writers we want published, in accordance with our mission statement. Now we're printing chapbooks and zines as well, so "the dream," in a sense, is "realized." We might have to quit tomorrow, but again, that doesn't matter, because this isn't a 9-5 labor commodity auction.

[Press cofounder and managing editor] Dave [Morton] and I have a joke that every issue is the last one and I'm going to "take a break and work on my own stuff and music." The problem is I never stop meeting impressive authors—they're everywhere, and people aren't reading them. That, plus you can't keep your head down for too long—people start asking questions.

Do you tend to source work more from local writers or have you opened up submissions nationally?

Of the 51 artists published thus far, 32 are based in Philadelphia. We have also published contributors from Singapore, India, the U.K., Ireland, NYC, Chicago, Annapolis (Md.), Charlottesville (Va.), Pittsburgh, Charleston (S.C.), and S.F. Bay Area. We print people we encounter in the world and we try to encounter as wide a spectrum of people as possible.

Tell me a bit about your chapbooks. What are they, how are they printed?

Books for us are a relatively new animal. They are printed with the same neighborhood printers we started with for the magazine—Minuteman Press, who have adapted with us as the projects develop.

The first chapbook was my own, called *Casual Marginalia*, printed this spring as a kind of test. Hot off the press now is *Not for You*, a collection of essays focusing on the relationship between music and work by Matt Dineen. We also intend to print a short anthology featuring work by the readers exclusively from this very series. Thus far, books are printed monochrome, stapled in bi-fold, single-signature—I don't know technically if they are zines or not, but the crossover is interesting.

Matt Dineen's zine/essay project sounds like a fun initiative, one that in its second phase involves going on tour and speaking with people about how our working lives have soundtracks (<https://www.youtube.com/watch?v=52DjAUXZe9A>).

One night on our way out of our jobs at a cafe, Matt told me he had this idea for a project about the intersection of music and work. Music is an ancient and ubiquitous force that holds deep significance for him, as a listener and musician, but also as a scholar of radical politics. The book's subtitle is "stories of music and work from the precarious service industry." This collection of stories presents Matt's reflections on his own experience, offering an implicit critique of empty labor and hierarchical power dynamics.

12:00 p.m.

Rick Mullin

<http://www.thenervousbreakdown.com/rmullin/2011/11/rick-mullin-the-tnb-self-interview/>



Rick Mullin's latest volume of poetry, *Sonnets from the Voyage of the Beagle*, was published last year by Dos Madres Press. His work has appeared in various journals, including *American Arts Quarterly*, *Epiphany*, *Measure*, and *The New Criterion*. His poems have also appeared in anthologies, including *Irresistible Sonnets* (Headmistress Press) and the forthcoming *Rabbit Ears: The First Anthology of Poetry About TV* (New York Quarterly Books). Albert Berg photo.

12:15 p.m.

Kimberly Lyons

<http://lunarchandelier-lunarchandelier.blogspot.com/?m=1>



Kimberly Lyons most recent books of poetry are *Calcinatio* (Faux Press) and *Rouge* (Intance Press). She has published essays on the work of Bernadette Mayer (*Aufgabe*), Joseph Ceravolo (*Jacket*), and has essays forthcoming on the art of Basil King and poetry of Robert Kelly. She is the publisher of Lunar Chandelier Press.

12:25 p.m.

Mitch Manning

<http://www.noinfinite.blogspot.com/>



Mitch Manning is founder and editor of the literary journal *No Infinite* and a poetry editor for *Consequence*. Recent work has appeared in *GAFF* and *Sundial*. He works as a writing instructor at the University of Massachusetts Boston.

12:40 p.m.

Ann Stephenson

<http://recluse.poetryproject.org/issue-10/ann-stephenson/>



Ann Stephenson's chapbooks include *Adventure Club* (Insurance Editions) and *Wirework* (Tent Editions). The *Poles* (Tent Editions) and *Notes on the Interior* (Green Zone) are both forthcoming in 2015. Some of her poems may be found in *Coconut*, *Sal Mimeo*, *Shifter*, *The Brooklyn Rail*, and *The Recluse*, as well as the anthology *Like Musical Instruments: 83 Contemporary American Poets by John Sarsgard and Larry Fagin* (Broadstone Books). She received her M.F.A. from Bard College, was born and raised in Georgia, and lives and works in New York City. Lori Scacco photo.

I'm happy to have had some part in laying out and printing it, because the really interesting part is getting started now. On this tour, he will be presenting these stories and the ideas behind them, but also starting a conversation to gather the thoughts and stories of others along this theme for a second book.

Spectacular. Reminds me of Studs Terkel or Charles Kuralt on the road doing interviews with people they run into. So you've done zines, mags, books—do you have any future plans for online publications or exhibitions? I like that you have PDFs of the magazine available online.

It's definitely an ambitious undertaking, and I'm sure it will yield some fascinating results. It would also probably be good if we all did more of that (traveling, talking, listening).

For similar reasons, our focus has been on print. It necessitates a tactile/tangible experience between reader and content, but it also just gives us a great reason to throw a party/reading, which brings work to life and instigates meaningful human contact (and also removes the reader from the all-encompassing veneer of digital consciousness). The Internet archive was sort of an afterthought to document, share, and expand free access to content.

I still argue stubbornly for the existence of actual books and generally think the housing of physical text on a real object more sharply focuses the encounter with content, but in recent times (such as this interview, ha) I have the sense that digital communication is indispensable as a gateway or surrogate to such interactions. Digital frames also present unique opportunities for rendezvous between the reader and content, most of which haven't been explored or even conceived yet. I'm certainly open to internet-based projects, but I think it should present an experience altogether different from reading a book. Definitely, this would take some long talks and alliance with a coder. Anyone interested?

What do we have to look forward to from Mad House in 2015-16?

Gathering material for a fourth magazine, schemes for some more books, and otherwise things are open-ended—looking to plan some readings/events and experimental projects within and without the Philadelphia area. The ethic (of artists meeting/growing/building together, especially to a political/socially significant end) is widespread and we thrive on it—always mutating, ready to collaborate!

For similar reasons, our focus has been on print. It necessitates a tactile/tangible experience between reader and content, but it also just gives us a great reason to throw a party/reading, which brings work to life and instigates meaningful human contact (and also removes the reader from the all-encompassing veneer of digital consciousness).

12:50 p.m.

Lewis Mason (music)

<https://soundcloud.com/lewis-mason-20>



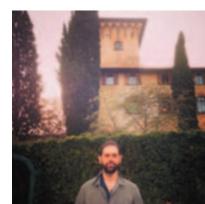
Lewis Mason is a singer/songwriter and actor living in New York City. Mason has performed at The Bitter End, The Path Café, Sidewalk Café, Parkside Lounge, and other local venues.

1:20 p.m. break

1:30 p.m.

Kostas Anagnopoulos

<http://acrossthemargin.com/three-poems-by-kostas-anagnopoulos/>



Kostas Anagnopoulos is the founder and editor of *Insurance Editions*. He has published five chapbooks. What Works, his latest chapbook is forthcoming in spring 2016. His full-length book, *Moving Blanket*, was published by Ugly Duckling Presse. He lives and works in Jackson Heights, Queens.

BOOG CITY 3

1:40 p.m.

Laura Kochman

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



Laura Kochman is the author of *The Bone and the Body* (BatCat Press) and *Future Skirt* (dancing girl press). Originally from New Jersey, she reads, writes, and feeds her cat in Philadelphia. She received her M.F.A. in creative writing from the University of Alabama, has served as poetry editor for *Black Warrior Review* and assistant editor for *Coconut Magazine*, and writes book reviews for *PANK*. Her work has recently appeared or is forthcoming in *Artifice*, *Houseguest Magazine*, *Quarterly West*, *Tarpaulin Sky Magazine*, *TYPO*, and others. Joel Brouwer photo.

1:55 p.m.

Stephen Potter

<http://chax.org/EOAGH/issue3/issuethree/potter.html>



A native Philadelphian, Stephen Potter is a graduate of Temple University's creative writing program who lately finds his inspiration on trains. An unrepentant *Star Wars* child, he recently decided he is glad the Force is purely fictional, because otherwise he would have fallen to the Dark Side long ago. His work has appeared in *American Poetry Review*, *Apiary*, *Assaracus*, *Aufgabe*, *Bedfellows 3*, *EOAGH*, and *ixnay*. One can read his work in issue three of *EOAGH* at the above url and listen to him read as part of the *Chapter and Verse Series* on the *PennSound* archive.

The Dirty Franks Sonnet

So many conventions
thrown out the window
& still: it's a sonnet.
Remember: the hornet
is a kind of wasp
& it isn't sacrilege
to make margaritas
substituting lemons for lime.
Meaner critics will whine: that's
to be expected. But
by the third or fourth drink
slumped in the heart of
a quality dive, as long as
one isn't driving, who cares?

2:10 p.m.

Audrey Mardavich

<http://audroma.tumblr.com/>



Audrey Mardavich lives in Dorchester, Mass. by the bay. She runs the 2x2 Reading Series in Boston, produces a monthly storytelling event for *The Moth*, and works with independent public radio producers at *PRX*. Her poems can be found in *Gaff*, *Juked*, *No Infinite*, *Summer Stock*, and the *Write on the Dot Anthology*.

2:25 p.m.

Patricia Carragon

<https://patriciacarragon8.wordpress.com/>

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



Patricia Carragon loves cupcakes, chocolate, cats, haiku, and the borough of Brooklyn. Her publication credits include *BigCityLit*, *Boog City*, *Clockwise Cat*, *CLWN WR*, *Home Planet News*, *Lips*, *Levure littéraire*, *Long Island Quarterly*, *Mad Hatters' Review*, *The Toronto Quarterly*, and others. She is the author of *Journey to the Center of My Mind* (Rogue Scholars Press) and *Urban Haiku and More* (Fierce Grace Press). She hosts the Brooklyn-based *Brownstone Poets* and is the editor-in-chief of its annual anthology.

2:35 p.m.

Brown Sanders

<http://brownsanders.tumblr.com/>



Brown Sanders is a Philly poet from Chicago who has worked as a *Fortune 500* report maker, *Society Hill* nanny, manager in a *Buenos Aires* web design office, elderly caretaker, fried vegetable stand cashier, and, most recently, an editor. Her drug of choice is music and trees are her people.

2:50 p.m.

Jonathan Berger

<http://jonberger.com/>



Jonathan Berger used to be the music editor for *Boog City*. Before that, though, he wrote short attention span poetry. Before that, he read Terry Pratchett novels. He only does one of those things now. Jim Flynn photo.

3:00 p.m.

Little Cobweb

<http://littlecobweb.bandcamp.com/releases>



Angela Carlucci began performing in NYC in 2001, alongside *Crystal Madriles* in the band *The Baby Skins*. The *Skins* were known for poignant lyrics, intricately interwoven guitar parts, and vocal harmonies, and Carlucci pays homage to these qualities, with her new musical project *Little Cobweb*. *Cobweb's* 2014 release *Indelible Marks* is a collection of 11 haunting acoustic songs, telling of heartbreak, loss, and new love, accompanied by her delicate, melodic guitar work. Additional instrumentation and production duties were handled by multitalented *Crown Heights*-based artist *Casey Holford*, and *Antifolk* favorites *Toby Goodshank* and *Julie LaMendola* sing harmony vocals throughout the album.

Carlucci's music has a kind of genuine sweetness to it, which could have something to do with her career as a pastry chef. Sometimes beginning with impressionistic, dreamy imagery, the songs on *Marks* gradually build into fully formed, human stories, often integrating life's more sinister, mundane, and downright tragic moments, in a careful way that blends in with the sweetness rather than overshadowing it. In the title track, she sings "... my heart hung so heavy, it was its own New York City; eight million bodies and thoughts weighing it down. I stayed alive, just so all these people wouldn't die." Contrasting the powerful depth of words like those, the music is performed so lightly that when *Holford's* mid-tempo folk-rock drumming starts up in the middle of the 10th track, "Two Plus One," the unsuspecting listener would easily be woken from a trance state induced by the tranquil sounds of the previous nine songs. The peaceful quality of Carlucci's music makes her one of the rare artists orbiting NYC's *Antifolk* scene who could easily be disguised as background music in a coffee shop or yoga studio, but the introspective, imaginative lyrics and layered sound are really best appreciated in the foreground. Oana Marian photo.

—Jesse Statman

3:30 p.m. break

d.a. levy lives:

celebrating renegade presses

Mad House Publications (Philadelphia)



<http://madhousepublications.com/>

Mad House is a publisher of poetry, fiction, non-fiction, literary journalism, art, and photography, based in Philadelphia, established January 1, 2013. Each issue is released in print and online.

Their mission is to promote contemporary work, reaching through as wide a breadth as possible of backgrounds and associations with the various establishments of art and writing, across the world, in a cohesive weaving of work that will engage all readers at some point and most readers at many. Principles: reality, synergy, bakery, always searching, reject/dismantle power gathered for its own sake.

3:40 p.m.

Maryan Captan

<http://thebodyinparts.tumblr.com/>



Maryan Captan is an Egyptian-American poet who has been working, teaching, and performing in Philadelphia since 2008. Much of her work focuses heavily on the musicality of language with a heavy focus on meter, assonance, and alliteration woven into concise storytelling and dramatic monologue. With a strong passion for social justice, Captan works with former foster youth at *The Monkey & The Elephant*. She teaches experimental poetry workshops and hosts readings at *The Head & The Hand Press* and is a staff member for *Apiary Magazine*.

Leslie Burnette

<http://thefanzine.com/two-fictions-2/>



Leslie Burnette lives in Philadelphia. Her short stories have been published in Philadelphia's *Bedfellows* and *Mad House* magazines, in Brooklyn's *Stretch* and on *The Fanzine*. Her story, *Peace*, was recently listed on *The Wigleaf's* Top 50 of 2015.

Becca Savana



Rebecca Savana "is my shadow sister from the moon who understands everything." (—P. Mittereder)

James Harrison Monaco

<http://jamesandjerome.org/>



James Harrison Monaco is a writer, storyteller, and musician in New York. He's performed his storytelling shows at places like *The Public Theater's Under The Radar Festival*, *Ars Nova*, *HERE Arts*, and *Joe's Pub*. The titles of some of those shows are *Aaron/Marie*, *Reception*, and *They Ran and Ran and Ran*. He's been published in *The Brooklyn Review* and *Mad House Vol. 0*. He works frequently with writer/composer *Jerome Ellis*.

4:10 p.m.

Curtis Cooper (music)

<https://curtiscooper.bandcamp.com/releases>



Curtis Cooper: Acoustic act from Philly doing that thing with the git box. *Review's* include "Oh man that kid is so good, but I wish he would stop following me around all the time." —*Fiona Apple*; and "Who is Curtis Cooper?" —A lot of people.

4:25 p.m.

Sara Schwartz

<http://vol2.madhousepublications.com/>



Sara Schwartz is a social justice lady, poet, and jewelry designer. She likes writing haikus on index cards. The spacing is just right. Schwartz will share french fries with you at any time, as they are, second only to bioluminescence, a most crucial part of her world.

Miguel Huerta

https://www.facebook.com/getlucidcommunity?_rdr

https://www.facebook.com/youcanmovemountains?_rdr



Miguel Huerta is deputy editor of *Mad House* and a founding member of the *Get Lucid!* activist and artist collective that blends social justice communities across causes and artists across mediums. He is also a founding and guiding member of the *Move Mountains* youth leadership, arts, and education project in San Luis, Colo.

David E. Morton

<http://kungfubuffet.tumblr.com/>



David E. Morton: I am the managing editor for *Mad House* magazine. I work at a vintage wholesale warehouse, my favorite color is teal, and I unironically love hair metal.

Philip Mittereder



Philip Mittereder is the editor-in-chief of *Mad House Publications* and has recently published a chapbook, *Casual Marginalia*. Philip Mittereder is the clumsiest acrobat who rages against the spaces of the reigning avarice naked.

4:55 p.m.

Curtis Cooper

5:10 p.m. break

5:20 p.m.

Valerie Fox

<https://sites.google.com/site/texturepress/home/texturepress-writers/valerie-fox>



Valerie Fox's books include *The Rorschach Factory*, *The Glass Book*, and *Poems for the Writing: Prompts for Poets* (co-written with *Lynn Levin*). *Poems for the Writing* was a finalist for the *Next Generation Indie Book Awards* (education category). Much involved in collaboration, Fox has published many poems and stories co-written with *Arlene Ang*, and also published *Bundles of Letters Including A, V and Epsilon*, which is a compilation with *Ang*. Recently she has also collaborated with visual artist *Jacklynn Niemiec* and choreographer *Leah Stein*. Fox has published poems in *Apiary*, *Cordite Poetry Review*, *Feminist Studies*, *Hanging Loose*, *Juked*, *Ping Pong*, *qarrtsiluni*, *West Branch*, and other journals.

5:35 p.m.

Buck Downs

<http://www.buckdowns.com>



Buck Downs's latest book is *Tachycardia: Poems 2010-2012*, published this year by *Edge Books*. Previous books include *Ladies Love Outlaws* and *Marijuana Softdrink*, also available from *Edge*.

5:50 p.m.

Sarah Sarai

<http://my3000lovingarms.blogspot.com/>

Sarah Sarai knows she drew the lucky card, the kickass poetry card, this lifetime. Her collection is *The Future Is*



Happy (BlazeVOX [books]). Chapbooks include *The Risen Barbie* (*Dusie Press*) and *I Feel Good* (*Beard of Bees*). Poems in *Ascent*, *Boston Review*, *Eleven Eleven*, *Gargoyle*, *Minnesota Review*, *PANK*, *Ping-Pong*, *Pool Poetry*, *Posit*, *The Writing Disorder*, *Thrush*, *Yew*, and other equally gorgeous and thrilling journals.

6:00 p.m.

Patrick Blagrave

<http://apiarymagazine.com/apiary-6/patrick-blagrave-and-being-dead-is-hard-work/>



Patrick Blagrave is from Philadelphia. He studied English at *New York University* and now works in publishing. He writes poems mostly, and his work has appeared in *Apiary* and *bedfellows* magazine.

6:15 p.m.

Maggie Tobin

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



Maggie Tobin is a recent *Bridgewater State University* graduate with a bachelor's in English concentration in creative writing. Her poetry, inherently confessional, has grown with craft to stylistically mask that claim. She plans to pursue an M.F.A. in poetry in 2016 and hopes to mentor through this medium.

6:30 p.m.

Cornelia Barber

<http://lemonhound.com/2015/05/06/cornelia-barber-in-conversation-with-ana-bozicevic/>



Cornelia Barber is a poet and performance artist living in *Crown Heights, Brooklyn*. She has performed at *Bureau of Cake Shop*, *General Services Queer Division*, *Mellow Pages Library*, and elsewhere. She is published in *Lemon Hound*, *Local Nomad*, *Luma Foundation's 89+* project, and *Prelude Magazine*. She is undertaking a collaborative interview series with female identified poets, you can find the first two installments on *Lemon Hound*, at the above url.

6:40 p.m.

Joe Reichel (music)

<https://soundcloud.com/joe-reichel>



Joe Reichel plays guitar and bass in several bands, including *Robot Princess*, *Miniboone*, and *Howth*. He's also the frontman of a two-piece punk band called *Gay*, and, on a rare occasion, performs his own songs solo, with an acoustic guitar. "Reichel takes doughy would-be pop nuggets, and tosses them in the post-grunge fryer, producing toasty, jagged acoustic tunes, with a creamy filling of introspective lyrics and melody morsels. Enough to get your ear's mouth watering!" — *Celebrity Chef Guy Fieri*.

7:10 p.m.

Heart in Spaces: A Q&A

with Christophe Casamassima



Hear a nuts and bolts talk about creating independent spaces for poetry, on the page and in real life. We'll talk about the complementary roles of poet, publisher, and organizer, the *Litmore* community IRL and online, and everything else that shows up to be discussed.

Christophe Casamassima is director of *Litmore*, a 3,000-plus collection of small press poetry and a performance and workshop space in *Baltimore*. He also runs *Furniture Press*, which has been publishing chapbooks and books since 2005.

If there is a tear in heaven
let it drip asunder

the beards of dead men do not
itch one another unless there is love
I imagine the light reflected
in the knife some kind of
contract, that which determines which
party receives the better
part of an emotion otherwise
known as bad infinity
imagine each clause of the will
a disembodied consciousness—
agency remains
intact if not absolute rarely
is it refuted expected (the Executor)
the warning to be fired found
instead the omen to be ashes (made into flesh)
and behind me?—and by denying
agency one usually gets
what's coming to him
and so meaning was distributed
in contest to its relative box

8:10 p.m. **Diego Clare (music)**

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



Diego Clare spent his adolescence writing songs in an unfinished guesthouse, whose walls were haunted by the handwritten pleas of its previous tenants. Clare formed The Limetree Warehouse in 10th grade, with an ever-evolving roster of close friends. Limetree quickly gained traction at The Unknown Theater in east Hollywood, but when the original lineup gradually dissolved, he was left to his own devices. He spent two years recording *Even Now*, while folding T-shirts at a local retail store, before moving to New York, to study music and science at The New School and work on new material. José Virgilio photo.

12:10 p.m. **Nicole Steinberg**

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



Mining the “gendered and glossy editorial copy” of the fashion magazine *Lucky*, in her *Getting Lucky* (Spooky Girlfriend Press), Nicole Steinberg transforms the language used to sell lifestyle into poems that display the many ways such language can work for and against women. The collection is made up of 48 sonnets arranged, fittingly, by season, and each poem bears a woman’s name as its title.

Steinberg demonstrates remarkable editorial prowess in constructing these sonnets, and reading these lines free of their original context opens them up not only to analyses of their original intent, but to examinations of the care and thought with which they were wrested into shape by their original writers and editors. Fun and flirty descends into the devious; confident and curious reveals itself as a mask for self-doubt; whimsy turns nostalgic and back again. Desire is palpable everywhere.

The poems read as descriptions of unseen products, but they also exude individual personalities. The woman of the poem becomes the product and she is selling herself, or a carefully constructed image of herself: Amelia is “some bad girl’s doppelganger/ handpainted charcoal gray, oxidized and angular,/ artfully askew”; Schuyler is “constantly striving to be cupcakelike.”

Spotting trends becomes a game: horses, pearls, ballerinas, the coy revealing of an ankle, the ‘60s. It’s equally fun to spot the bizarre or outrageous that slips in: “French wine bottles like shimmery crack vials”; “a dignified, don’tmesswithme/ leopard on a leash sucking down a mean moji”; “it’s ennui that plagues the beautiful starlet/ who claims to love cheeseburgers.”

It’s all a stark reminder that Lisa Robertson’s imperative to “practice description” (Occasional Work and Seven Walks from the Office for Soft Architecture) has long been a paid gig at fashion magazines—a practice that in such a context embodies the contradictions of capitalism, of style, of looking good versus feeling good, of subjectification and objectification. These considerations come to a head in the final poem, “Nicole,” as subtle shifts in tone and self-awareness implicate Steinberg herself in the process of forging and performing identity.

Conceptual poetry isn’t generally noted for its emotional resonance, but Steinberg dumps that notion on its head. And though the individual poems each have their own distinct personalities, grouped together in this collection, they succeed in amplifying what works so well in each of its wonderful parts. —Alex Crowley

12:25 p.m. **Christina Strong**

<http://christinastrong.com/>



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). She is working on a project called (Impatience).

12:40 p.m. **Jeffrey Freer (music)**

<https://www.facebook.com/JeffreyFreerMusic>



Jeffrey Freer started a band with his brother in 2005 called Freer, in honor of their grandfather, who had recently passed away. Freer became a dominant force in the Detroit music scene, but broke up shortly after their van and all band equipment was stolen. Freer went on to lead bands of his own, including *Hallway* and *The Real Spicolies*. He lives in Bushwick, Brooklyn, and performs the first Wednesday of every month at *Circus Of Dreams*, produced by House of Screwball. Look out, you might see him farting hearts with the great performer Matthew Silver!

1:10 p.m. break

1:20 p.m.

<http://poetrycrush.com/>



J. Hope Stein is funny, first and foremost. Yet seen sitting at her publisher’s table from a distance, she appears enigmatic, aloof, daydreaming as she hovers over hand-assembled chapbooks with covers constructed half from paper, half-plastic, with tiny bits of cloth sewn into them, while selling crudely comical T-shirts where fish proclaim their amorous intentions to their beloved breakfast worms—all developed in collaboration with other artists for Poetry Crush, the small press she founded. (T-shirts were designed by Todd Colby; books made by Sara Lefsyk.)

Use QR Code for J. Hope Stein online on p.9



But after a few words with Jen you realize that she’s quite excitable, chatty, alive, present, involved, someone who might live a double life, not a spy exactly but a twinned personality, someone you’re suddenly having coffee with at Grey Dog in the West Village without knowing exactly why and asking to read her new manuscript because if it’s anything like her personality, it’s going to be a delight, someone who can crack jokes on a variety of cultural levels, someone everyone seems to know, who seems to have talented friends occupying every room she enters, some of them quite famous, and you’re wondering who is going to be the lucky publisher who snaps up her first collection, and if that collection will be handsewn, motley ornamented, or perhaps edible. So far she has published three chapbooks, all handmade, all delightful in their own wandering, curious ways: *Talking Doll* (Dancing Girl Press), *Mary* (Hyacinth Girl Press), and *Corner Office* (H_ngm_n Books), the last of which is described in this wonderfully maudlin fashion: “Sexual tensions arise when a man named Alexander and a woman named Cleo share an office cubicle in a not-so-distant future where there are so many people dead there is no more land to bury them and there is a city-wide mandate to bury people in their offices.”

No reasonably sane person could resist riding a wild boar bareback through multiple buildings afire to obtain a copy of this book after reading copy like that. But no need for the boar, it’s free for download at h-ngm-n.com/chaps/. I would strongly suggest anyone attempting to familiarize themselves with J Hope Stein’s work on this planet not only read her poetry books but visit the PoetryCrush.com website, which I’ve described in an interview with Jen in the online edition of this issue of *Boog City* as “a kind of essay-music-poetry blog, a literary magazine, and a place to feature the writings of those participating in National Poetry Writing Month’s Thirty Days of Poems,” mainly because Jen finds poetry to be more inclusive than most, locating examples in a multiplicity of texts and genres, in music, film, fiction—basically whatever strikes her as poetry, which can be hugely rewarding for those who find listening a lifelong obsession. Poetry is her crush, how she crushes, how she is crushed. What a lovely thing, to be alive and desirous. —Joe Pan

1:30 p.m. **Patricia Spears Jones**

<http://psjones.com/>



Patricia Spears Jones is author of three collections, most recently *Painkiller* (Tia Chucha Press) and four chapbooks including *Living in the Love Economy* (Overpass Books) and two plays commissioned and produced by Mabou Mines. Forthcoming in fall 2015 is *A Lucent Fire: New and Selected Poems* (White Pine Press). The Museum of Modern Art commissioned a poem for the Poetry Suite section of the catalog for *One Way Ticket: Jacob Lawrence Migrations Series*. She is editor of and contributor to *Think: Poems for Aretha Franklin’s Inauguration Day Hat* and *Ordinary Women: An Anthology of Poetry by New York City Women* and is a contributing editor to *Bomb Magazine*. She is the recipient of awards from The Foundation of Contemporary Art and The N.Y. Community Trust (The Oscar Williams and Gene Derwood Award), the Goethe Institute and grants from the NEA and NYFA. She served as a mentor for *Emerge Surface Be* at St. Mark’s Poetry Project and is a senior fellow at the Black Earth Institute. She is a lecturer at LaGuardia Community College.

1:40 p.m. **Christopher Lindstrom**

<http://christopherlindstrom.com/>



Christopher Lindstrom is a Boston poet doing very little with his life. His work can be found in BSU’s *The Bridge* and the zine *Bad Movies*. He is the poetry editor of *Aegir Magazine*.

1:55 p.m. **G. E. Schwartz**

G. E. Schwartz is the author of *Only Others Are: Poems* (Legible Press), *World* (Furniture Press), and *Thinking in*



Tongues (Hank’s Loose Gravel Press). He studied with Joseph Brodsky, John Montague, Alvin Aubert, and David Lunde, and is based in upstate New York and has read and performed solo and in collaboration with many in many places over his many decades.

2:05 p.m. **Eve Lesov (music)**

<http://evelesov.com/>



Eve Lesov was born and raised in Bishkek, Kyrgyzstan. Upon receiving classical music education at home and fronting an alternative rock band, which appeared on national TV and won prizes, Lesov moved to the states, and she has been an active performer in the New York music scene since 2003. Her EP *Phobia* was released in 2011. Peter Burger photo.

SUN. AUGUST 9

5:30 P.M.

\$5 suggested

Sidewalk Cafe
94 Avenue A.

(at East 6th Street)

The East Village

Directions: F/W to Second Ave., L to First Ave.

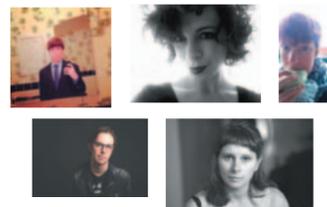
**6TH BOOG POETS
THEATER NIGHT
FEATURING**

5:30 p.m. **Toby Altman,**

Arcadia, Indiana-Act One

<http://wildwildwest.club/>

Actors: Hannah Aizenman (top c.), Emily Barton Altman, Sophie Herron (top r.), Mike Lala (bot. l.), Allyson Paty (bot. r.)



Emily Barton Altman received her M.F.A. in poetry from New York University. Her poems have appeared in *wicked alicie*, *Foothill*, and she is a recipient of a 2013 Amy Award. She lives in Chicago.

Toby Altman (top l.) is the author of three chapbooks, including *Tender Industrial Fabric* (Greying Ghost Press). His poems can/will be found in *Best American Experimental Writing*, 2014; *Diagram*; and *The Black Warrior Review*.

Hannah Aizenman hails from Birmingham, Ala., and holds an M.F.A. in poetry from NYU. Her work has appeared in *Black Warrior Review*, *Gigantic Sequins*, and *plain china*. She is editor-in-Chief of *Washington Square Review* and lives in Brooklyn.

Sophie Herron grew up in Oregon, studied in California, and taught high school in Texas before moving to New York to get her M.F.A. at NYU. Now she lives in Brooklyn and works at the 92nd Street Y Poetry Center, where she is chronically enthusiastic.

Lubbock, Texas born Mike Lala (<http://www.mikelala.com/>) lives and works in New York. Author of two chapbooks, his poems appear in *Boston Review*, *Fence*, and *The Brooklyn Rail*, among others. He holds degrees from Michigan State University and NYU, where he was a Veterans Writing Workshop Fellow.

Allyson Paty’s poems appear or are forthcoming in *Best New Poets*, *Boston Review*, *jubilat*, *The PEN Poetry Series*, *Tin House*, and elsewhere. Her criticism can be found in *CRETUS Magazine* and *The Rumpus*. She is from New York, where she is a founding editor of *Singing Saw Press*.

5:45 p.m. **Davidson Garrett,**

Nine Meditations on the Nothingness of Now: A Poetic Monologue with Music



Davidson Garrett (l.) returns to The Boog City Poets Theater Night after performing his poetic monologue, *King Lear* of the

LANGUAGE MATTERS WITH BOB HOLMAN



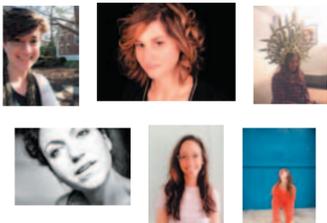
<http://video.pbs.org/video/2365391566/>

Taxi in 2012. He is a member of SAG-AFTRA and Actors Equity and has worked in theatre, film, and television since 1973. As a poet, he has three published poetry books, the latest, *Southern Low Protestant Departure: A Funeral Poem*, (Advent Purple Press). His spoken word play, *Conspiracy Theory: The Mysterious Death of Dorothy Kilgallen*, was recently published in Issue 8 of *Nerve Lantern*. A New York City taxi driver for 37 years, Davidson read his taxi driver poetry for the PEN World Voices Festival in 2013, 2014, and 2015 as a student of the PEN Worker/Writers Institute led by poet Mark Nowak.

Mike Skliar (*r.*) is a musician, songwriter, and an attorney. Originally from Long Island, he graduated Union College, and law school at American University in Washington, D.C. He attended several week-long songwriting workshops at Omega Institute in Rhinebeck, N.Y., with Jimmie Dale Gilmore and Summersongs in Ashoken, N.Y. His more political songs have been featured in the "Christmas Coup Comedy Players Monthly Laughing Nightmare" radio program on WBAI for the last 10 years.

6:00 p.m. Megan Murtha, Bone Play

Actors: Zoë Geltman (*top c.*), Maggie Robinson (*top r.*), Keelie Sheridan (*bot. l.*), Heather Thiry (*bot. c.*), Emma Wiseman (*bot. r.*)



Megan Murtha (*top l.*) is a playwright, director, producer, prop designer, and visual artist. Murtha wrote the text and music for *Bone Play* while in residence at the MacDowell Colony this past January. Her theater work has been performed at Classic Stage Company, The Bowery Poetry Club, Dixon Place, Theater for the New City, The Bushwick Starr, and BAX. Her object theater work investigates the intersection of objects and language to produce meaning and identity for the otherwise discarded. This was the focus of the object theater workshop she recently led at St. Mary's City College of Maryland, which culminated in a public performance in the Boyden Art Gallery.

Zoë Geltman (<http://www.zoegeltman.com/>) is a performer and writer, and a born and bred New Yorker. Favorite credits include *Evelyn* at The Bushwick Starr, *Evelyn in Concert* at the Incubator Arts Project (R.I.P.), and *Raise Your Voice* in *Medieval Counterpoint* at *Prelude* all with Nellie Tinder; *At the Rich Relatives* at Abrons Arts Center (Mallery Avidon with Target Margin Theater, dir. Margot Bordelon); the workshop of *Salty Folk* at The Bushwick Starr (Superhero Clubhouse, dir. Jeremy Pickard); and the web series *Rare Birds of Fashion*, written

and directed by Lily-Hayes Kaufman. Her own play, *Sea Fraud*, directed by Julia Sirna-Frest, and which she also performed in, recently had a run at The Brick Theater as part of their Spring Artist Residency Program.

Maggie Robinson is a Williamsburg, Brooklyn-based performer, writer, and musician. As a writer, her work has been performed at Dixon Place, The Silent Barn, and The Bushwick Starr. As a performer she has performed and developed work at St. Ann's Warehouse, The Brick, The Bell House, La Mama, Incubator Arts, The Kitchen, The Pit, and Theater for the New City. She is also a proud member of Doll Parts, Brooklyn's Premier Dolly Parton cover band.

Keelie Sheridan's (<http://www.keeliesheridan.com/>) mind was forged in the camp fires of a nomadic troupe that eventually settled in New York's Adirondack mountains. She spent her childhood hunting and gathering with her sisters and learning to Irish step dance. After sowing her wild oats at too many acting studios to count, she made it official with an M.F.A. from Brooklyn College. Sheridan is a 2016 George J. Mitchell Scholar and will spend a year in Dublin studying theatre directing at Trinity College/ The Lir.

Heather Thiry (NYU Tisch School of the Arts) is a New York-based actress, dancer, and teaching artist. She has performed at 3LD, The New Ohio, IRT, The Flea Theatre, The Brick, Dixon Place, and The Hangar Theatre, among others. Her commissioned movement work has been performed as a part of the SOMAD Summer Festival.

Emma Wiseman (<http://www.emmawisemannyc.tumblr.com/>) is a multidisciplinary performer, writer and theater-maker originally from Weston, Conn. and now based in Crown Heights, Brooklyn. Since 2010 Wiseman has been performing works of theater, music, puppetry, and dance at St. Ann's Warehouse, Dixon Place, The Julliard School, LaMaMa and many other exciting spaces in New York, as well as in Detroit, Philadelphia, and beautiful Upper Jay, N.Y. with *The Space We Make*.

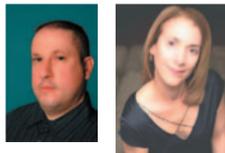
6:15 p.m. Cétáh Treadwell, Songs of Pulling Down the gods



Cétáh Treadwell is a New Yorker in heart, Barrio in tongue, swagger, and soul. Native and Caribbean in blood, Treadwell is a writer, performer, and socio-linguist. An alum of the linguistic departments of SUNY Stony Brook and University of Arizona, and Ph.D. candidate Stony Brook. Treadwell possesses an understanding of the power language has in shaping our worldview. It is also his belief that our experience combined with voice (textual, vocal, physical, visual) can create lasting impressions and affect change with the language we create through art. An avid amateur chef, artist, wine-lover, and collector seeking only to connect and continue telling and listening to powerful stories.

6:30 p.m. John J. Trause, Ishtar Redux

Actors: Amy Barone (*top r.*), Davidson Garrett, LuLu LoLo (*bot. l.*), Rick Mullin, Ronnie Norpel (*bot. c.*), Donald Zirilli (*bot. r.*)



John J. Trause (*top l.*), the director of Oradell Public Library, is the author of *Eye Candy for Andy* (13 Most Beautiful... Poems for Andy Warhol's Screen Tests) (Finishing Line Press); *Inside Out, Upside Down, and Round and Round* (Nirala Publications); the chapbook *Seriously Serial* (Poets Wear Prada); and *Latter-Day Litany* (Éditions élastiques), the latter staged Off-Off Broadway. His translations, poetry, and visual work appear internationally in many journals and anthologies, including the artists' periodical *Crossings*, the Dada journal *Maintenant*, the journal *Offerta Speciale*, the Uphook Press anthologies *Hell Strung and Crooked* and *-gape-seed-*, and the *Great Weather for Media* anthologies *It's Animal but Merciful* and *I Let Go of the Stars in My Hand*. Marymark Press has published his visual poetry and art as broadsides and sheets.

He has shared the stage with Steven Van Zandt, Anne Waldman, Karen Finley, and Jerome Rothenberg; the page with Lita Hornick, William Carlos Williams, Woody Allen, Ted Kooser, Victor Buono, and Pope John Paul II; and the cage with the Cumaean Sibyl, Ezra Pound, Hannibal Lecter, Andrei Chikatilo, and George "The Animal" Steele.

Ishtar Redux was published in *Nerve Lantern*: Axon of Performance Literature issue 6 and has been staged for the Bergen Poets at the Teaneck Public Library, Teaneck, N.J.; at the renovated Loew's Jersey Theatre, Journal Square, Jersey City; as part of "Muse Pool" at the Theater Outlet, Allentown, Penn.; and in the show "By Light of the Nerve Lantern" at La MaMa Experimental Theatre Club, New York City.

Amy Barone's new chapbook *Kamikaze Dance* was published by Finishing Line Press, who recognized her as a finalist in their annual New Women's Voices Competition. Her poetry has appeared in *Gradya*, *Impolite Conversation* (UK), *Maintenant*, *Paterson Literary Review*, *Philadelphia Poets* and *The Rutherford Red Wheelbarrow*. She spent five years as Italian correspondent for *Women's Wear Daily* and *Advertising Age*. Her first book, *Views from the Driveway*, was published by Foothills Publishing.

Davidson Garrett
(see 5:45 p.m.)

LuLu LoLo (<http://www.lululolo.com/>) is a New York-based

playwright/actor and international performance artist. LoLo has written and performed eight one-person plays Off-Broadway that evolve from her passion for historical research and social justice, especially as pertaining to the dramatic struggle of women in New York City's past. This is exemplified by subjects such as the Triangle Shirtwaist Factory fire, the lesbian lover of murder victim Kitty Genovese, women who fought in the Civil War disguised as men, and the shameful treatment of the women consigned to the Magdalene Laundries in Ireland.

Rick Mullin
(see Sat. 11:55 a.m.)

Actress and writer Ronnie Norpel produces and hosts *Tract 187 Culture Clatch*, the popular bi-monthly variety show on the Upper West Side. Norpel coined the term "ficto-memoir" to describe her book, *Baseball Karma and the Constitution Blues* (Ad Lib Pub), which is loosely based on her experience working for her hometown Phillies. She has acted in avant-garde plays in New York and with AI's National Theater in L.A. She debuted two original film projection-recitation pieces in 2013: *Lord's Prayer 3:43* at Bowery Poetry Club and *Surreal: Cabbage (Shredded)* at Brooklyn's Dumbo Sky, and appeared in *2219*, which screened at the Cannes Film Festival in 2012. For the film *Deconstructing Icons*, she conceived and performed off-beat portraits of Andy Warhol in purgatory, Rita Hayworth preparing to go on set as Gilda, and pageant winner Sarah Palin looking for Levi.

Donald Zirilli is a programmer, poet and editor who lives in idyllic northwest New Jersey. He often reads his poetry in public (without ever being arrested) and has played *Renfield* in a local production of *Dracula*.

6:45 p.m. Kris Lew, In the after-floss of a last breath



Her roots in spoken word are firmly anchored in the soil of the Lower East Side, far beneath the glass-and-steel edifices that are now terrorizing it.

She spent eight years as a professional modern dancer with various N.Y.- and California-based choreographers. During that time, "Made in the U.S.A.," her poem about domestic abuse and mail-order brides, was commissioned by choreographer Kwame Ross and performed at *Danspace* at St. Marks Place. At the Triangle Theater at Long Island University, Brooklyn, she presented a piece that included her original poetry and choreography as part of the *Women Dancemakers* series that was curated by Marlies Yearby.

More recently, she finished a seven-year stint as a paper-pusher with a front-row seat to the maddening sideshow that is NYC's unjust criminal justice system. During and since that time she's participated in anti-war, pro-whistleblower, anti-police brutality, and pro-LGBT efforts. The Chelsea Manning contingents at NYC Pride (2011, 2013, 2015), The Harvey Milk Day of Action (2010), and The March Against Hate (2010) are among the actions she's co-organized.

BOOG CITY

Welcome to Boog City 9 / festival curator

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music Jesse Statman classic album dak panel
Buck Downs poetry Thomas Devaney, Joanna
Fuhrman, dak, John Mulrooney, Jaclyn Sadicario
poets theater Kris Lew

Issue 101 / editor/publisher

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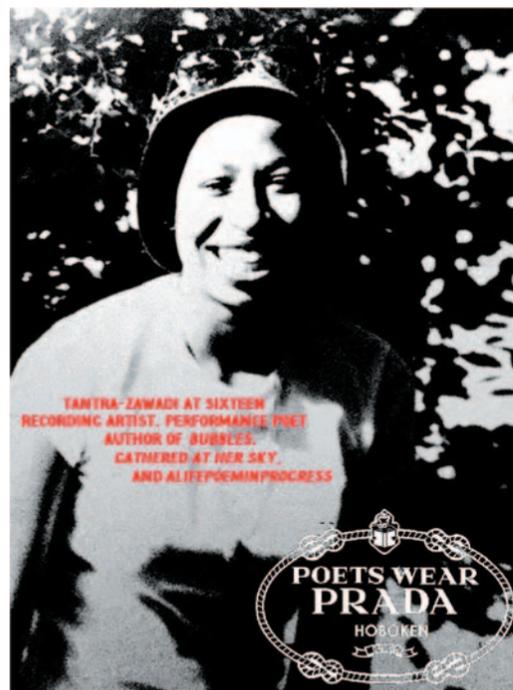
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THE JOY IS ART
IN A SMILE

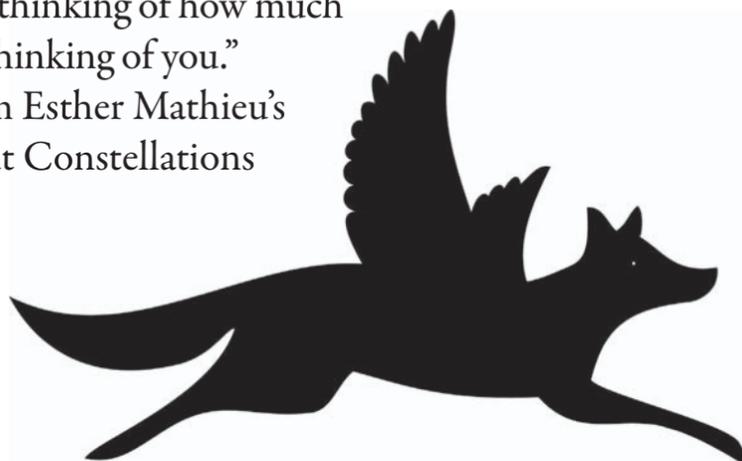
MONA LISA
A SMILE THAT MAKES A WORLD
OF ART

MONA LISA
SO SOFT THE SMILE
SOFTER THAN MY HEART

SO MANY PAINTED
SINCE CAVE DAYS
- IMPRESSIONISM, REALISM, MODERNISM
A WOMAN WITH A SIMPLE SMILE
TAKES TOP SPOT

— JOHN TIONG CHUNGHOO

"It hurt thinking of how much
it hurt thinking of you."
-from Esther Mathieu's
debut *Constellations*



Hunt & Light
www.huntandlight.com

Last summer she co-organized, emceed, and performed at "An Afternoon of Sparking Poetry," hosted by the wonderful and legendary Medicine Show Theatre. The afternoon featured authors from Nerve Lantern, a literary journal edited by Ellen Redbird and published by Pyriform Press.

She continues to dance, write, and believe deeply in the exquisite beauty that unrecognized people create ceaselessly, despite harshness, somewhere, without fanfare, every day.

6:55 p.m. Sefu Kafele, Francis X. Livoti

Looks, charm, knowledge, creativity, wisdom, faith, and individuality are all things that are combined to create the powerful and poetic Sefu Kafele.

Sefu is a man with a lot on his mind and who has seen more than most. Born in the United Kingdom city of Islington but raised in the concrete jungles of Brooklyn and Queens, New York Sefu has the fighting spirit of a true New Yorker! Being raised in the city of dreams and grind has given Sefu all the necessary skills to fight his way to the top. He knows what work really is and what needs to be done to get to where one wants to be. From his life experiences he decided to jump on a path of art, creativity, and words.

Sefu is a member of the Hip Hop Soul Group, X Black Superhero's. With the group he explores the different ways to challenge the limits of collaboration between art, music, life, and words. Sefu tries to take reality and present it to the world in a way that will captivate and shock, all while instilling knowledge and understanding. He has perfected the craft of edutainment.

Sefu has been in performance for 15 years. He has performed at places such as Brooklyn Exposure, CBGB, S.O.B.'s, The Apollo Theater and The Afrikan Poetry Theater. Though he has been blessed to grace such amazing stages he still wishes to perform in Africa, Madison Square Garden, and Webster Hall.

Sefu has performed in showcase such as Moasa where he captivated the audience with his powerful words and need for greatness. He grips the audiences minds and brings them on a trip through his reality. Besides live performances, Sefu is a recording artist with a style all his own. Smooth rhythms and an aromatic voice tells a story that can only be created by the mind of Sefu.

As a rule of life Sefu strongly believes that it is "Better to be humble, Than be humbled." And with this understanding he does in deed live a very humble life. Never treating others as if they are beneath him and always looking for a way to make a change in the world around him, Sefu is truly the picture of humility. Sefu has a dream to open a community performance space. With the space he plans to take what he loves and extend it to his immediate community.

Sefu is so much more than an artist. He is a visionary, a storyteller, a leader, a father, and a powerful force ready to take the world by storm.

7:05 p.m. Nina Angela Mercer,

Itagua Meji: a road and a prayer

<http://www.windowsdoorsclosetsanddrawers.blogspot.com/>

Actresses: Kimani Fowlin (c. l.), Audrey Elaine Hailes (c. r.), Pam Patrick (r.)

Nina Angela Mercer (l.), playwright and director, is a cultural worker. Mercer's plays include Gutta Beautiful; Racing My Girl, Sally; Itagua Meji: A Road & A Prayer; Gypsy & The Bully Door; and Mother Wit & Water Born. Her plays have had stage



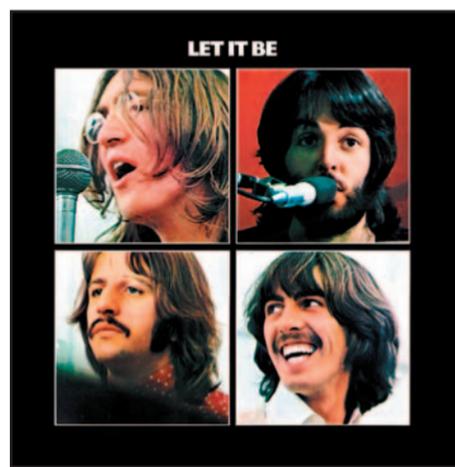
readings or productions in Washington, D.C. at The Warehouse Theatre and The Woolly Mammoth Theatre Company for D.C.'s Fringe Festival; in New Jersey at Rutgers University-Newark and Rutgers University-New Brunswick; and in NYC at Wings Theatre, Brecht Forum, New York Public Library—Grand Army Plaza, The Classical Theatre of Harlem, Dr. Barbara Ann Teer's National Black Theatre, Dumbo Sky with The American Theatre of Harlem, and Abrons Arts Center/Henry Street Settlement. In Trinidad, her work has been staged at The Little Carib Theatre. Her writing has been published in The Killens Review of Arts & Letters and Black Renaissance Noire. Her work will also be included in the upcoming anthology, Are You Entertained? Black Popular Culture in the 21st Century. Mercer is a co-founder and co-director of Ocean Ana Rising, an arts education non-profit organization.

Kimani Fowlin (choreographer; "Ori") is co-founder of Boom!Beep!Bop! (Children's music and movement class rooted in the African Diaspora). She co-directed M'Zawa Danz and has also worked with Ronald K. Brown, David Rousseve, Youssouf Koumbassa, Andrea E. Woods Soulworks, Umoja Dance, Harambee Dance, and Antibalás (15-member Afrobeat orchestra). She has choreographed and performed internationally in Peru, Russia, Ghana, and Greece with funk R&B band Milo Z and St. Maarten. Fowlin is a dance professor at Mason Gross School of the Arts, Rutgers and Drew University. She is a teaching artist for BAM, Community Works, DreamYard, and Urban Arts Partnership and is an AFAA Certified Group Fitness Instructor for Crunch Fitness. She received her M.F.A. in dance from University of Wisconsin—Milwaukee. Her recent collaborations are with Justin Randolph Thompson and Nicole De Weever. Fowlin has a longstanding partnership with Mercer and gratefully acknowledges her for her magical words that make you wanna DANCE.

Audrey Elaine Hailes ("Aisha") is a dance-theatre artist raised in Washington, DC. Committed to public performance as a necessary tool for wellness and revolution, she received a B.F.A. in experimental theatre from NYU and is a 2013 Laundromat Project Professional Development Fellow. Hailes is a teaching artist, performer with the Dance Cartel, and co-host of the women-run radio show Hip Hop and Her Family. Her work was recently commissioned by Gibney Dance as part of the DoublePlus performance series. Operating in the blessing of abundance, the support, fortification, and history shared by family is the fuel behind her practice.

Pam Patrick ("The Source"/percussion), percussionist/vocalist, musical director for Dr. Glory's Youth Theatre and a teaching artist for the Brooklyn Academy of Music; performed at Battery Park City Parks Sunset Jam series; former member of Women of the Calabash; and featured percussionist in the NYU production of Da Kink in My Hair and in the Summer Stage production of Blood Pudding.

7:30 p.m. Classic Albums Live presents



The Beatles, Let It Be

The Trouble Dolls .5

—Two of Us

—Dig a Pony

<http://www.troubledolls.tumblr.com>

<http://www.29hourmusicpeople.bandcamp.com>



Harmonizing since 2001, Cheri and Pam are the femme half of the pop group The Trouble Dolls.

They are also members of the record-in-a-weekend-club music collective 29 Hour Music People, whose third record is set to be released soon. By day, Cheri does graphic design-y things, and Pam does web develop-y things. They are thrilled to be performing tonight.

No Ice

—Across the Universe

—I Me Mine

<http://noice.bandcamp.com/releases>

<https://www.facebook.com/comeonfeelthenoise>



No Ice is an indie power-pop group from New York City, featuring members of The Brooklyn What.

Burger Luncheon

—Dig It

—Let It Be

<http://www.jonberger.com>



Burger Luncheon, the two-man acousti-rock phenomenon comprised of Jonathan Berger (of JUANBURGUESA) and Sanjay Kaul (of Lunchn', JUANBURGUESA) write songs that make you go "Hmm" and make you go, "Hmm, how much?" They're good. They're honored to be playing their 48th Boog City performance. Two more and they get a free slice. Ken D'Amato photo.

Bob Kerr

—Maggie Mae

—I've Got a Feeling

<http://www.robertkerr.net>



Robert Kerr is a playwright living in Ditmas Park, 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. Adam Courtney photo.

Cannonball Statman

—One After 909

—The Long and Winding Road

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



Cannonball Statman, a native Brooklynite, is a frequent performer and organizer of shows on and around the NYC Antifolk scene. Often performing solo, with an acoustic guitar, his music aims to present more intensity and energy than that of an a five piece rock band. Alan Rand photo.

Sam Barron

—For You Blue

—Get Back

(see Fri. 8:55 p.m.)



The Replacements, Let It Be

The Trouble Dolls .5

—I Will Dare

—Favorite Thing

No Ice

—We're Comin' Out

—Tommy Gets His Tonsils Out

Burger Luncheon

—Androgynous

—Black Diamond

Bob Kerr

—Unsatisfied

—Seen Your Video

Cannonball Statman

—Gary's Got a Boner

—Sixteen Blue

Sam Barron

—Answering Machine

Nerve Lantern

Axon of Performance Literature

Call for Submissions

to a special Yoko Ono tribute issue!

Joel Allegretti and Jay Besemer, editors of this supplemental digital issue of *Nerve Lantern*, are looking for innovative performance texts (e.g. poets theater, page-as-stage, instructional poetry) that are inspired by elements from Yoko Ono's performance writings, visuals, and music and that develop those elements via inventive form and forum.

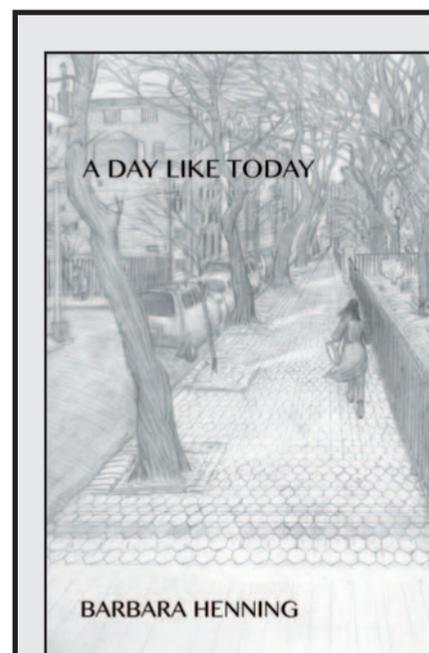
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cover art by Cliff Fyman

Swerving continuously from a precise presence to its reverberating context, Barbara Henning puts the present moment into perspective with patient irony and relentless accuracy. As she careens her bicycle through another calendar year, she traces the complex network that connects protesters in Tibet to a child on a swing, or the cawing of black crows to oil deposits in West Africa. Henning adds a global attention to the grand New York tradition of the frank reportage of daily life, making those mundane details refract in myriad sparkling colors. Clearly, she loves the world, and has found a way to do so through language. —Cole Swenson

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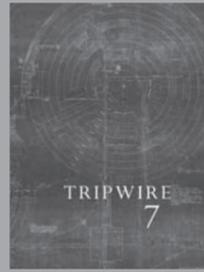
The new novel out from Bitter Cherry Books

bombyonder.tumblr.com

“... one of literature’s most unreliable narrators: a murderous, narcissistic, yet oddly appealing young woman on a quest through the bombed-out wreckage of her own psyche. . .” —Brent Terry at Cleaver Magazine

“Bombyonder—whatever its genre is, it’s a book that had to be written and we’re fortunate it was written by a poet attuned to the many marvelous possibilities of language.” —Eileen Tabios at Galatea Resurrects

TRIPWIRE: a journal of poetics



#7 (UK feature)



#8 (Cities)



#9 (Transnational/Translational)

Featuring work from Rodrigo Toscano, Trish Salah, Donato Mancini, Tonya Foster, Rachel Zolf, Jen Coleman, Sean Bonney, Connie Scozzaro, Anne Boyer, Heather Fuller, Cecily Nicholson, Ryan Eckes, Kim Hyesoon, Gonzalo Millan, Wendy Trevino, Joshua Clover, Jasper Bernes, Emji Spero, Don Mee Choi, Jules Boykoff, Divya Victor, Jen Hofer & Virginia Lucas, Hugo García Manríquez, Forugh Farrokhzad, Oswald de Andrade, Habib Tengour and much more!

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POETS WEAR PRADA
HOBOKEN

Help Coming Through
Love me with your words
Sing them with your heart and soul
Breathe me a poem

The Dance
Your words soft like rain
Fall beside my warmth and joy
Making language dance

—Tantra-zawadi

John Tiong Chung-hoo
Journalist, Haiku Poet
Kuala Lumpur, Malaysia

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“The ubiquitous beloved dog, lost gone-to-spirit friends still haunting, and a blazing self inside the complex structure that incubates all poetry weave here and are the *Companion Animal*. I love Zurawski’s wit, street smart attitude and uber chastity for the poem, its essence always questioned and explored. Confessional and skinny shapeshifting combine in a matrix of insouciant wonder. Be part of it, be wowed and charmed by heartbreak and mammal restlessness.” — ANNE WALDMAN

“A few years ago, armed with seven books, and guided by a small dog, Magdalena Zurawski decided to start over as a poet. She was in the kind of mood where extravagant poetic language can appear dishonest, so, for the most part, she limited the contents of her poems to what was strictly necessary. But in each poem she did exactly one unnecessary thing — often the unnecessary thing was the appearance of the small dog — and that was how she reinvented poetry. Rarely has the poetic impulse been isolated with such intensity. Rarely has it cohabited so successfully with plain speech. Here are the eagerly anticipated results. Wise, forceful, honest, clean as a whistle yet with a shockingly foul mouth, and very doggy. Sometimes the nastiest parts are also the nicest parts. I find that inspiring.” — AARON KUNIN

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ACTUALITIES

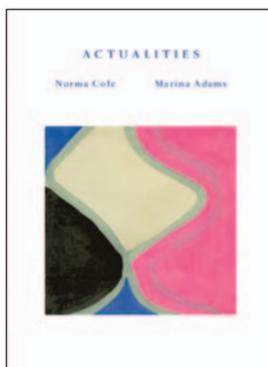
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Norma Cole AND Marina Adams

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— SUSAN HOWE

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FABULAS FEMINAE

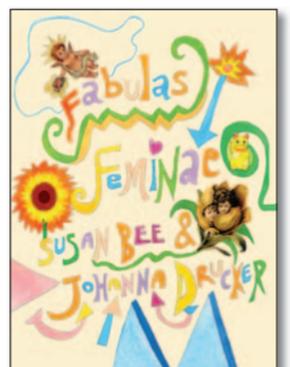
A POET-ARTIST COLLABORATION BY

Susan Bee AND Johanna Drucker

“An homage to 25 legendary women through the centuries—from Susan B. Anthony to Susan Sontag, from Lizzie Borden to Lucille Ball—*Fabulas Feminae* is also a necessary intervention. When a famous life is over, the wild biography is often shaped to fit a tame narrative structure; Drucker and Bee use collage and algorithmic language processing to disrupt that pattern and make these lives wild again.”

— JENA OSMAN

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Come Hear J. Hope Stein read
Sun. Aug. 9, 1:35 p.m. at Unnameable Books

SMALL PRESS

Crushing It with J. Hope Stein

INTERVIEW BY JOE PAN

Boog City small press editor Joe Pan sits down with Poetry Crush founder J. Hope Stein to talk parenting, impulsiveness, and spell-binding poetry.

Boog City: Let's get real: would you encourage or dissuade your wonderful new baby girl from embarking on a life of poetry chapbook publishing? How adamantly, either way?

J. Hope Stein: I'd encourage her. But no more or less than I would encourage her to be a mechanic or an astronaut or a banker or a wildlife preservationist or whatever the jobs of the future will be. If your family discourages you from pursuing something you want, eventually you probably end up doing it anyway and it just becomes a point of tension. That happened with me and my family and poetry. I was encouraged towards a more practical path, and I did that for years and I think I'm a very different writer than I would have been without that detour.

You're an awesome mom. When I was a kid, maybe six or seven, I was sent to the school psychologist for writing a short story for class about a panther that stalked and devoured children. It was pretty gory, but I loved detail in stories, so I tried hard to make it seem real for my audience. My father, a jail guard who worked the night shift, showed up at school the next morning and gave them an earful about how kids should be encouraged to be imaginative, not ostracized and shamed, or pushed away from things they're inclined to respond to with curiosity. He knew I wanted to be a writer when I grew up, and told them they should honor that desire. We had no writers in the family, no college grads. That level of support made a difference.

Good for you being the first college grad and writer in the family! Your parents are my idols. That's what I would want my daughter to say about me.

I'm looking at the *Book of Crushes* anthology, and it's so beautiful and interesting. I love its handmade, hand-sewn quality, the fun texture of the patchwork fabric on paper covers—the front paper is translucent, the back sparkly and dark. And the poetry inside is top notch—ecstatic, hilarious. My question is, how important is the packaging? Is “packaging” too *Mad Men*? I guess I'm asking if you see the covers, which are obviously made with a great deal of care, as more or less marketing for the poetry, or if the artfulness of the book is as important as the poems, meant to perform in concert with them?

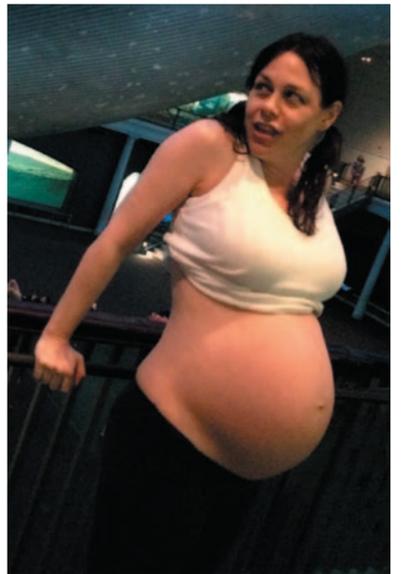
My idea for *Book of Crushes* was that it should feel like a worn book you find in an attic that contains secrets. I wanted there to be no images on the cover, just textures, and in small writing: “Book of Crushes.” Like a book of spells. I wanted it to feel a bit magical. I told this to artist/poet Sara Lefsyk, and she came up with all the artwork and construction, and designed and sewed all of the books. She invented my fantasy of what the book could look like. And each book is one-of-a-kind, with different details and design elements.

Packaging was central to the experience because the content and the cover came to me as the same idea and evolved with Sara as the content evolved. But there are other instances where that wasn't the case and the packaging would be less intertwined with a piece. I think we've all encountered pieces that strike us as all image, no substance.

I'm a huge fan of ebooks, and you're one of the few small presses that also publishes digital books. Plus—collaborations! Cheryl Quimba and Joe Hall, Joanna Penn Cooper and Todd Colby. You also mentioned that you have a video chapbook by Sasha Fletcher and a few similar ones on the way. Can you tell me a bit more about them and about your decision to go digital?

Digital collaborations felt like a natural extension of Poetry Crush, which is a digital space where I often have contributors talk about their crushes. With the chapbooks, I just asked a few people who were already contributing to Poetry Crush if they had anything that would lend itself to the space.

It was actually Joanna Penn Cooper who originally asked me if I would publish her collaboration with Todd Colby, *I'm Glad I Know You*, which was the first book I did. We used Todd's illustrations to accompany the poems, which matches their charm. We went a less designed route with *May I Softly Walk* by Joe Hall and Cheryl Quimba. They didn't want any images on the cover, just the title and author names. They wanted the feel to be like a 19th century utopian society. With Sasha Fletcher's, I wanted to experiment with video because he is a performative reader and the piece is exaggerative. It should be up online soon. The overall goal with these pieces was to let each chapbook have its own URL and its own life, all of which feeds into Poetry Crush.



Let's talk a bit more about the Poetry Crush website. It seems to me it serves as a kind of essay-music-poetry blog, a literary magazine, and as a place to feature the writings of poets participating in National Poetry Writing Month's “Thirty Days of Poems.” Did you first build the site with the hope of it becoming a community for so many things, or did it just evolve that way?

I wanted to create a place that was pure crush—not trying to be smarter than, or more right than, or point out the flaws of, or try and take something down ... I wanted it to start from a place of blind admiration.

On the Poetry Crush website I tend to include whatever strikes me as poetry. That can be music, film, fiction, and, yes, poetry. To me the definition of poetry is inclusive and can take many forms. And conversely, it's exclusive: I don't consider all written poetry intended as such to be actual poetry.

I launched Poetry Crush in the middle of the night with no plan whatsoever other than to act on an impulse. I just felt like posting a piece about Bill Knott and another about Ted and Sylvia and I called it “poetry crush” because that's what it felt like in the moment. To this day I continue to post or not post in an irrational crush-like manner.

The site has a double tagline: “Sometimes people are mean, but not here—Poetry Crush is word-flirtation & flattery.” Can you talk a little about this and maybe follow up with where you see your place in the community?

I wanted to create a place that was pure crush—not trying to be smarter than, or more right than, or point out the flaws of, or try and take something down ... I wanted it to start from a place of blind admiration, because I felt that way, and feel this even more now that there is so much negativity on the Internet, so much ego and ugliness. I want a place that resists that. A variety of voices is a good thing, I only wish the voices were in real

dialogue and hearing each other.

I made it a rule early on not to have anything negative on Poetry Crush, and I guess that is a political stance of some kind. I've found it difficult not to be negative myself at times. I am always fuming about so many issues: racism, global warming, pollution, the poor treatment of animals, gun control. I've been trying to let these things steep, to see if I can respond in a positive way that is consistent with the brand of the site.

I also approach my writing in this way as much as possible, and try not to go on tirades and instead try to address issues important to me by creating a fantasy universe. I think I do this because I suck at tirades. So if, for instance, I wanted to write about someone I loved who dies, every time I try to write it, it sucks. But if I write a fantasy about how I saved their life with a blow job, that's somehow more satisfying to me. I'm working on a book called *Romeo and Juliet for Peace* where I am trying to work out my reaction to racism and violence. I have another book in progress called *Prank Calls from Fish* that is written in a fish language about global warming and our human responsibility. I needed to find another outlet to talk about the things that are important to me.

Joe Pan (<http://www.brooklynartspress.com/>) is the author of two collections of poetry, *Autobiomythography & Gallery* (Brooklyn Arts Press) and *Hiccups* (Augury Books). He is the publisher and managing editor of Brooklyn Arts Press, serves as the poetry editor for the arts magazine *Hyperallergic* and small press editor for Boog City, and is the founder of the services-oriented activist group Brooklyn Artists Helping.

J. Hope Stein (<http://poetrycrush.com/>) is the author of the chapbooks *Talking Doll* (Dancing Girl Press), *Mary* (Hyacinth Girl Press), and *Corner Office* (H_ngm_n). She is also the editor of poetrycrush.com and the author of the poetry/humor site <http://eecatting.com/>.