

**FRIDAY,
FEBRUARY 12,
6:00 P.M.**
**Unnameable Books
600 Vanderbilt Ave.**
(bet. Prospect Place/St. Marks Avenue)
**Prospect Heights,
Brooklyn**
Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Avenue
\$5 suggested

**6:00 p.m. Poetry Talk Talk, with
Jamey Jones and Edmund Berrigan
reading and in conversation**
<http://inweekly.net/wordpress/?p=20957>



Jamey Jones is a post-postmodern poet whose work plays with the indeterminacy of narrative fragmentation and the possibilities that arise therein. He is the author of several chapbooks, including the notebook troubled the sleepdoor and Twelve Windows (both brown boke press). His most recent book is Blue Rain Morning (Farfalla, McMillan and Parrish). He is the current Poet Laureate of Northwest Florida and teaches English and Poetry at Pensacola State College. His poems have appeared in Big Bridge, Brooklyn Paramount, The Brooklyn Rail, The Otter, The Portable Boog Reader 5, The Tsatsawassins, and Zen Monster. Scott Satterwhite photo.

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



Edmund Berrigan is the author of We'll All Go Together, just out from Fewer & Further Press.

6:55 p.m. Mimi Oz (music)
<http://mimioz.com/>



Canadian artist Mimi Oz began songwriting after a brief time living in Mexico City in 2009. Oz developed material for her debut

record, Three Of Swords, working alongside Canadian icon Sir Bob Wiseman, who co-wrote and produced the record. After some time playing with her group The Wizards in Toronto, Oz moved on to Bushwick, Brooklyn, to write and record new material. In 2014, she received a grant from the Ontario Arts Council, and began working on a new record, Men Who Never Loved Me. The new record is a sassy, comedic take on obsessions and failed romances.

7:25 p.m. break

7:35 p.m. Michael Newton
http://www.greetingsreadings.org/Greetings_Readings/Michael_Newton.html



Michael Newton writes and lives in Windsor Terrace, Brooklyn. He is an assistant editor at Zone Books, and a member of the editorial collective at Ugly Duckling Presse.

7:45 p.m. Tommy "Tees" Pico
<http://heytees.tumblr.com/>



Tommy "Tees" Pico was a Queer/Art/Mentors inaugural fellow, 2013 Lambda Literary fellow in poetry, and has poems in BOMB, Guernica, [PANK], and elsewhere. Originally from the Viejas Indian reservation of the Kumeyaay nation, he now lives in Bushwick, Brooklyn and, with Morgan Parker, co-curates the reading series Poets With Attitude (PWA).

7:55 p.m. Ryan Nowlin
http://www.academia.edu/7095233/Banquet_Settings



Ryan Nowlin is the author of two chapbooks, Banquet Settings and Not Far From Here. He teaches English composition at Hudson County Community College in Jersey City. Recent published work has appeared in Across the Margin and Boog City. Also, recently he reviewed Lewis Warsh's latest poetry collection, Alien Abduction, for The Poetry Project Newsletter.

In a Borrowed Apartment
In trying to escape by changing the subject or presenting a blank look, gradually I came to value the awkward stage when what we aspire to seems harder than we thought. Who's this 'we'?

Eating nothing is easy. So is the empty glass or a full one. We're meant to go hungry. There's that moth again, part of my life. I must return this purloined ash to the western territories. I mean the library, where you are listed as a street, i.e. planet.

8:10 p.m. Emmalea Russo
<http://www.poetryfoundation.org/harriet/2015/02/seems-extreme-emmalea-russo-interview-at-textile-arts-center/>



Emmalea Russo is a Brooklyn-based artist, writer, and member of the Ugly Duckling Presse editorial collective. Michael Newton photo.

8:20 p.m. Abraham Smith
<http://www.thevolta.org/heirapparent-issue22-asmith.html>



Abraham Smith hails from Ladysmith, Wisc., a neck of the woods he returns to every summer to chop wood and make hay. He has four books via Action Books: Ashagalomancy, Only Jesus Could Icefish in Summer, Hank, and Whim Man Mammon. With Shelly Taylor, he edited Hick Poetics (Lost Roads Press), an anthology of contemporary rural American poetry. He's been the recipient of fellowships from the Fine Arts Work Center, Provincetown, Mass., and the Alabama State Council on the Arts. He teaches at the University of Alabama.

8:35 p.m. Michelle Taransky
<http://writing.upenn.edu/pennsound/x/Taransky.php>



Michelle Taransky is the author of Sorry Was In the Woods (Omnidawn Publishing) and Barn Burned, Then (Omnidawn Publishing), selected by Marjorie Welish for the 2008 Omnidawn Poetry Prize. Taransky is on faculty of the critical writing department at The University of Pennsylvania, where she teaches writing and was recently awarded the Beltran Family Award for Innovative Teaching & Mentoring. She is also reviews editor of Jacket2.

8:50 p.m. Marcella Durand
<https://jacket2.org/content/marcella-durand>
Marcella Durand is the author of Deep Eco Pré (with Tina Darragh), AREA, Traffic & Weather, and Western Capital



Rhapsodies. She has written, taught, and talked about the potential intersections of poetry and ecology in a number of venues, including the (eco)(lang)(uage) (reader), ecopoetics, and Jacket2. Her published translations from French include poems by Charles Baudelaire, Nicole Brossard, Michèle Métail, and Marcel Proust. At present, she is working on a book-length poem written in alexandrines, titled "In this world previous to ours," and a collection of poems, titled "Rays of the Shadow." Laird Hunt photo.

9:00 p.m. Rich Villar
<http://www.literatiboricua.com/>



Rich Villar is a poet, essayist, activist, and educator originally from Paterson, N.J. His first collection of poems, Comprehending Forever (Willow Books), was a finalist for the 2015 International Latino Book Award. He is an alum of the VONA/Voices Workshop (Voices of Our Nations Arts Foundation) and the Bread Loaf Writers' Conference. He has been quoted on Latino/a literature and culture by HBO and The New York Times. He maintains his personal blog at the above url and is a contributor to Latino Rebels and Sofrito For Your Soul.

9:15 p.m. Bryant Eugene Vazquez (music)
<http://bryant-vazquez.bandcamp.com/>



Bryant Eugene Vazquez was born in Los Angeles, and transplanted from Northern Arizona. Vazquez currently lives in Philadelphia. M Canavarro photo.

Writeups Inside On

Lisa Marie Basile
Lee Ann Brown
Shanna Compton
Horra
Christine Neicole Kanownik
Lauren O'Brien
St. Vincent Thomas Vok
Spooky Girlfriend Press

SATURDAY, FEBRUARY 13, 11:30 A.M. Unnameable Books

\$5 suggested

11:30 a.m. St. Vincent Thomas Vok (music)
<http://stvincentthomasvok.bandcamp.com/>



St. Vincent Thomas Vok grew up in a small town in Greene County, Penn., and while in high school, became interested in the guitar and songwriting. Moving to Pittsburgh in the early 1970s, Vok became involved in small theater groups, and his passion for acting was born. Now living in Staten Island, his accomplishment has expanded to include teaching in the literary and special needs fields. (see article p.7)

12:00 p.m. Kevin Walter
<http://www.bortquarterly.com/>



Kevin Walter is the assistant director of the Enjambment Security Oversight Committee™ at BORT Quarterly, today! He lives in Bushwick, Brooklyn, and is a graduate of the M.B.A. program at The New School. His professional emails have appeared in *Everyday Genius*; *Forklift*, *Ohio*; *Lemon Hound*; and *Sixth Finch*. His *Greying Ghost* pamphlet is better than Frank's, today!

12:10 p.m. M.P. Nolan
<http://www.mpnolan.com/>



M.P. Nolan (Meghan Punschke Nolan) is the author of *Stratification* (BlazeVOX [books]). She has an M.F.A. in creative writing/poetry from The New School, and an M.A. and Ph.D. in English from St. John's University. She has edited several publications throughout the years, and her poetry was nominated for a Pushcart Prize in 2007. Nolan is a professor of English in Westchester, N.Y., where she also resides.

12:20 p.m. Jennifer Kietzman
<http://www4.colgate.edu/scene/may2004/poet.html>



Jennifer Kietzman's work has appeared in *Gargoyle*, *Sal Mimeo*, and *Spinning Jenny*, as well as the anthology *Like Musical Instruments: 83 Contemporary American Poets* (Broadstone Books). A collection of her poems, *Chief of Interpretation*, was named a semi-finalist for Sarabande Books' 2012 Kathryn A. Morton Prize in Poetry. She received her M.F.A. from The University of Michigan, and was a recipient of Colgate University's Olive B. O'Connor Fellowship in Creative Writing. She lives in Borough Park, Brooklyn and works as a private investigator. Jason Petrovitch photo.

12:30 p.m. Francesco Grisanzio
<http://www.bortquarterly.com/>



Francesco Grisanzio is a founding editor of BORT Quarterly and the author of the chapbook *Stories & Centauries* (Strange Machine Books). His work has recently appeared in *Banango Street*, *Poor Claudia*; *Phenome*, and *Powder Keg*.

12:40 p.m. Alan King
<http://alanwking.com/poems/>



Alan King is the author of *Drift*. A Cave Canem graduate fellow, he holds an M.F.A. from the University of Southern Maine's Stonecoast Program. His poems have been featured on NPR, local public radio, and in several publications. He's a two-time Best of the Net and Pushcart Prize nominee.

12:55 p.m. Michael Ruby
<http://writing.upenn.edu/pennsound/x/Ruby.php>



Michael Ruby is the author of five full-length poetry books, including *Compulsive Words* (BlazeVOX [books]) and *American Songbook* (Ugly Duckling Presse). His trilogy, *Memories, Dreams and Inner Voices* (Station Hill of Barrytown), includes *Fleeting Memories*, a UDP web-book, and *Inner Voices Heard Before Sleep*, an Argotist Online ebook. He is also the author of four Dusie Press chapbooks, including *The Star-Spangled*

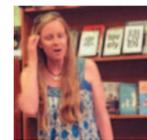
Banner, and co-editor of Bernadette Mayer's collected early books, *Eating the Colors of a Lineup of Words* (Station Hill of Barrytown). He lives in Park Slope, Brooklyn and works as an editor of U.S. news and political articles at *The Wall Street Journal*. Kathryn Weinstein photo.

1:05 p.m. Mark Francis Johnson
<http://www.gauss-pdf.com/>



Mark Francis Johnson lives in Philadelphia, where he runs *Hiding Place*, a book / record shop that also hosts a reading series. His most recent publications include *After Such Knowledge Park* (Make Now Books) and *Yellow Highlighter* (Troll Thread). Some of his mixes can be found on Gauss PDF.

1:20 p.m. Pattie McCarthy
<https://www.poets.org/poetsorg/poet/pattie-mccarthy>



Pattie McCarthy is the author of five collections from Apogee Press: *Quiet Book*, *Marybones*, *Table Alphabetical of Hard Words*, *Verso*, and *bk of (h)rs*, as well as *Nulls* (horse less press). She is also the author of over a dozen chapbooks, including *margerykempething* and scenes from the lives of my parents. She was awarded a Pew Fellowship in the Arts in 2011. In August 2013, McCarthy was an artist resident at the Elizabeth Bishop House in Great Village, Nova Scotia. She teaches at Temple University. Jenn McCreary photo.

1:35 p.m. Trumpet Grrrl (music)
<http://www.trumpetgrrrl.com/>



Now recording *Just Listen* with Grammy-award winning producer Scott Jacoby, *Trumpet Grrrl* is on the rise. *Trumpet Grrrl's* unique combination of trumpet, vocals, and keyboard turns ears, and her low, sultry voice and trumpet skills blow minds. Born on Friday the 13th in June 1986, her interest in music began at the age of 10. Since then, *Trumpet Grrrl* has performed at Carnegie Hall, become a RAW artist, performed with the National Symphony Orchestra, and led the rock band *La Coterie*. After a wild two years, she left *La Coterie* to start her solo career. Larkin Goff photo.

2:05 p.m. Break

2:20 p.m. Bill Considine
<http://williamconsidine.com/>



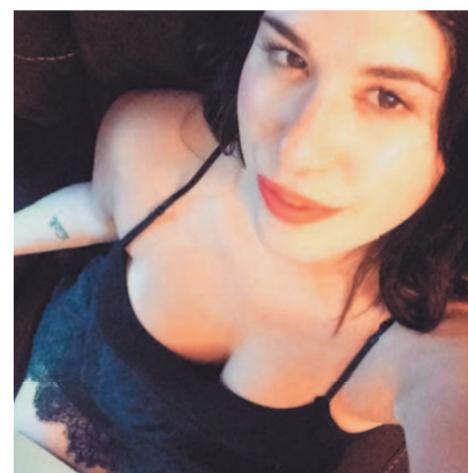
Bill Considine's chapbook *Strange Coherence*, was published by *Exit Strata* in 2013. A CD of poems with music, *An Early Spring*, was published by *Fast Speaking Music* in 2013. Produced plays include *Agamemnon*, *King of Cars* at Theatre for the New City and *Electra* at the Brooklyn Army Terminal. A video of his narrative poem *Lincoln* in Queens won an award from the National Federation of Local Cable Programmers. His latest play, a verse play, *Women's Mysteries* had a staged reading at *Medicine Show Theatre* in June 2015.

2:30 p.m. Alex Crowley
<http://futurebreadmachine.tumblr.com/>



Alex Crowley lives in Ridgewood, Queens and is the non-fiction reviews editor at *Publisher's Weekly*.

2:40 p.m. Lisa Marie Basile
<http://www.lisambasile.com/>



Apocryphal
Lisa Marie Basile
Noctuary Press

A successful poetry collection, like a sci-fi novel, creates its own universe, compelling us to relate to strange, alien-like creatures whose behavior we find oddly familiar, resonant and compelling. Lisa Marie Basile's collection *Apocryphal* is not the first one to broach the subject of father/daughter incest, but she brings a new acuteness and lucidity to the effort. She uses startling, staccato images to sketch and elaborate heightened physical and emotional states, where, for instance:

a whole sea.
a white linen hanging
& inside, an embroidered bolero, a milk pitcher filled with blood, olive and salt,

Unafraid of going beyond the victim model, she acknowledges the damage and the aggrandizement experienced in incestuous relationship: the precious moments as well as those of the realization that she is in a damned situation that will always define her world. "I notice: the other children do not live this way," she writes, "but then again, they do not enjoy/ getting fucked either."

These poems are as layered and subtle as they are horrific, and they inhabit a unique world of language, rhythm, and repetition, in the service of their voice:

I am not like everyone else's child. I learned early
of toil &
kink: little girl bambi girl sprawl for
me.

Here is a world in which physicality is laced with sex, power and pleasure but is destructive of identity as well, where "The tempest of freedom is a broken body/ cut from the internal harness/ to return to its former state." Basile's collection leaves us with potent reminders of the haunting—if not always benign—power of truth and of witness. —Catherine Wald

2:50 p.m. Kevin Varrone
<http://www.boxscoreapp.com/>



Kevin Varrone is the author of box score: an autobiography, (available from Furniture Press Books and as a free, interactive poetry app for iPhone and iPad at the above url). His other publications include *Eephus* (Little Red Leaves Textile Series), *Passyunk Lost* (Ugly Duckling Presse), the philadelphia improvements (Ugly Duckling Presse), *id est* (Instance Press), and *g-point Almanac: 6.21-9.21* (ixnay press). He is a 2012 Pew Fellow in the Arts. Varrone organizes PHILALALIA, a small press/hand made book arts fair in Philadelphia each September, teaches at Temple University, and lives outside of Philadelphia.

midas

if I ever have a pot to piss in
& a window to throw it out of
I'll piss in that pot
& throw my piss out that window
over the trees
into the sky
& it will fly above the clouds
to outer space
until it gets too close to the sun
where it will flare
into a bazillion golden molecules
& slowly mist
the populace of earth
in a great shroud
of redistributed wealth

d.a. levy lives:
celebrating renegade presses series

Spooky Girlfriend Press

Spooky Girlfriend Press
(Louisiana and Texas)

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

Spooky Girlfriend Press publishes chapbooks irregularly. It currently operates out of the Deep South and Midwest. SGP is interested in publishing work by female-identifying poets.

3:05 p.m. Cathy de la Cruz



Cathy de la Cruz is a filmmaker, performer, and writer. She has an M.F.A. in visual art from UC-San Diego and an M.F.A. in creative writing from the University of Arizona because as one of her oldest friends said to her, "You really need two M.F.A.'s to be a stand-up comedian," which is the medium she feels most excited about right now. She has studied comedy with the *Groundlings* in L.A. and UCB in NY, and last year debuted her first solo show at the *People's Improv Theater* in NYC.

3:20 p.m. Cecily Iddings

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

Cecily Iddings is the author of a new chapbook, *Is To: As Is To.*, from *Spooky Girlfriend Press*, and the full-length collection *Everyone Here* (Octopus Books). Her poems have recently appeared in *Atlas Review*, *Dusie*, *Heir Apparent* at the *Volta*, *Prelude*, and *Sixth Finch*. She lives and teaches in Brooklyn.

3:35 p.m. Midnite Cowboy

<http://prewaryardsale.bandcamp.com>

Midnite Cowboy is Mike Rechner, performing songs written after reading the liner notes of *The Smiths' Greatest Hits*.

3:55 p.m. courtney marie



courtney marie is a writer and artist living in Denton, Texas. She is the co-founder and organizer of the art and literary collective *Spiderweb Salon*, co-hosts *Pegasus Reading Series* in Dallas, and will soon be launching a podcast about the creative lives of writers called *Voice of Ink*. Her work has appeared in numerous publications, like that awesome pizza chapbook released by *Spooky Girlfriend Press*, but also *Black Sun Lit*, *Crab Fat Magazine*, *Disembodied Text*, *Literary Orphans*, *The Thing Itself*, and other cool places. Her DIY chapbook *Bailey and Dora* has been read by at least three people. Courtney is a typewriter enthusiast and total cat lady.

4:10 p.m. Nicole Steinberg



Nicole Steinberg is the author of *Getting Lucky* (Spooky Girlfriend Press) and three chapbooks, most recently *Undressing* (dancing girl press) and *Clever Little Gang*, winner of the Furniture Press 4X4 Chapbook Award. Her work has been featured or reviewed in *Bitch*, *Flavorwire*, *Hyperallergic*, *Newsweek*, *The New York Times*, and elsewhere. She's the founder of New York's *EARSHOT* reading series and lives in Philadelphia.

4:25 p.m. Midnite Cowboy

4:35 p.m. quick dinner break

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Wanting to Believe with Spooky Girlfriend Press

Boog City's small press editor Joe Pan is excited to bring our readers a series of interviews between small press publishers and their authors. This month we have author Cecily Iddings in conversation with Nate Logan, who along with Laura Theobald edits Spooky Girlfriend Press.

Cecily Iddings: Spooky Girlfriend's LitHub interview, from a little while back, mentions some of the press' earliest work (learning to do double-sided copies at Kinko's!) and inspiration (Shanna Compton's micropress posts). I'm curious to know more about your beginnings. Why did you start the press? What were you up to at the time? What presses/writers/ideas were you excited about then? Why "spooky girlfriend"?

Nate Logan: The initial idea was to start the press to self-publish a 50-something page poem I had written, knowing that no journal (or press) would publish such a thing, but that was just a jumping off point. I contacted authors whose work I liked to get some initial chapbooks in the pipeline in addition to mine—really, my chapbook was an excuse to start the press, though that seems pretty silly in hindsight. The initial mission of the press was to publish female-identified writers from the Midwest, a demographic and region that seemed (still seems?) underrepresented.

When the press started I was getting my M.F.A. at Minnesota State. Like you mentioned in your question, I was really inspired by what Shanna Compton was doing at Bloof Books. I also took inspiration from No Tell Motel, the journal Reb Livingston ran at the time. When I was thinking of some other launch chapbooks, I contacted Brooklyn Copeland (fellow Hoosier!) because she had work published in the same journal as me which I liked and Juliet Cook, a poet from Ohio whose work was, and I think she'd agree, "oozy." It was important to establish early on that Spooky Girlfriend didn't publish one kind of poetry and I think publishing Brooklyn and Juliet's work at the onset helped establish that—their poems were very different from each other.

As for the name, before I started the press I was running a journal called Spooky Boyfriend. So when I decided to move away from the journal and start the press, the logical thing, at least in my mind, was just to call it Spooky Girlfriend. I only learned after we'd published some chapbooks that Elvis Costello has a song by that name, but luckily we're flying below his radar enough not to get in trouble.

CI: How do you see the press having changed since it started? What're you imagining for the future?

NL: The press has changed in some big ways since it first started. Publication-wise, we published a full-length poetry collection (Nicole Steinberg's *Getting Lucky*) and a non-fiction chapbook (Elizabeth Taddonio's *Stone Boats*). Both of those things I never thought we'd do. Some overall big changes would include Laura Theobald agreeing to come on as an



'Arguably the best thing about being a small press is being able to publish what you want, to be beholden to no one except the author ...'

—Nate Logan

assistant editor (she's amazing) and a bit of a move away from Midwest writers, though minus the first chapbook, all of our publications have been by female-identified writers.

The future! Well, I think it'd be great to publish another full-length poetry collection, maybe for our 10-year anniversary (fingers crossed). There are of course authors who I'd still love to publish chapbooks with, too.

CI: From my perspective—SG just published my chapbook—the process of meeting you guys and having the chapbook accepted was almost magically smooth. I think I had just barely started sending out the manuscript when you and I first emailed. Is it always so easy? :) How do you find manuscripts? What do you read or where do you go when you're looking for something new?

NL: Haha, well I'm glad you thought it was "magically smooth." :) I'm not

sure it was always that way, but I think personally I've gotten better at the whole process. Working on Nicole's book was a very valuable experience because while I thought I knew how much work would go into a book, I didn't really know. I think Laura has a lead on me in terms of experience working in this realm, which I think also adds to the smoothness of the process.

As for finding manuscripts, I'll just ask writers whose work I dig if they have a chapbook in a file somewhere. And sometimes they don't, which is totally fine, but most of the time I've gotten positive responses when just asking. For Elizabeth's chapbook, I think she mentioned something on Facebook about having an essay she wanted to publish and I responded in a comment to just send a bunch my way when she could. Other times, like with your chapbook, Cecily, I read *Everyone Here* and was just struck, so I just asked you.

We're not on a production schedule or anything, though we try to go for at least one chapbook a year, so I don't feel pressed to find something immediately and ask an author if she has anything available. I trust that it'll happen naturally.

CI: How do you view your roles as editors—gatekeepers, facilitators, curators, something else? Do you see micropresses as having particular responsibilities or freedoms or limitations that are distinct from larger publishers?

NL: This is a really good question. I suppose I feel like we're curators of a sort. Many of the authors we've published have already published full-length collections with bigger name presses, so if someone doesn't know X's work before, SG probably won't be the place they first read her. Also, though, I feel really fortunate and grateful that Nicole let us publish her first book—what an honor for us and what trust to place in a press that had published nothing but chapbooks before. I believed in the particular set of poems Nicole was putting together for *Getting Lucky* for a long time, so to be able to publish that book has been the highlight of running this press so far.

Of course, Nicole had published poems before and edited an anthology of her own, but to put all our might, little as it may be, behind a publication, is something I think larger publishers can't necessarily do. When we publish something, all our resources are behind it, we're not spreading ourselves thin. Arguably the best thing about being a small press is being able to publish what you want, to be beholden to no one except the author. The author's satisfaction with the work is paramount to me.

CI: What presses are you excited about right now? What books and journals?

NL: I'm always excited by Bloof—Shanna continues to rule the school with books and chapbooks. Birds LLC released some really great books this year that I keep coming back to. Timeless, Infinite Light is also a press that's doing some really cool things right now.

Days of Shame & Failure by Jennifer L. Knox, *Tender Points* by Amy Berkowitz, *Tender Data* by Monica McClure, *Dead Horse* by Niina Pollari, and this older Canadian anthology called *Pissing Ice* have been some of my favorite reads this year.

Journal-wise, I've been enjoying *glitterMOB*, *jubilat*, and *Powder Keg*.

A lot of poets put constraints/rules on themselves to sometimes help them write and/or if they have a specific project in mind. Were either of these scenarios the case with *Is To : As : Is To*? Did you enforce any kind of similar rule(s) when putting together *Everyone Here*?

CI: Until the *Is To* poems, setting rules would almost automatically lead me to writing I disliked. If I wanted to guarantee that a poem soured, all I needed to do was imagine it as part of a project. Prompts made me cringe, as did traditional forms, Oulipo-style constraints, poems in series—they didn't go when I did them. I don't know why. It was weird and limiting.

In 2013 and 2014, I had written a few poems that used a lot of colons ("1990! We Got a Microwave:" was one of the first) and the way I imagined the colon operating was as the exact opposite of a rule, maybe because its logic



'I think [colons] end up working differently in different places: balancing phrases against one another, emphasizing particular sounds, opening up a range of possible meanings ...'

—Cecily Iddings

seemed less settled than that of a comma or a period or a question mark. You can use a colon to introduce a list or an example, but also to expand a thought with a whole new sentence, like a semicolon, or to set up an analogy. I liked all that possibility. I wrote more of them. It ended up being a "project," I guess, but very much by accident.

NL: When you sent me the manuscript for *Is To : As : Is To*, I was instantly hooked (I did love *Everyone Here* after all), but I was a little uncertain of how to read it, given that colons are the only punctuation used. Was this something you thought about when writing these poems? Do you have an idea about how a reader would read these poems, either aloud or to themselves? Am I just being too much of a Virgo? :)

CI: I had an idea that the colons would introduce multiple readings, and it seemed likely they might sometimes be experienced as obstacles. My sense was that the colon has a little more rhetorical give than, for instance, the quotation marks that poets like Aaron Kunin and Alice Notley have used. (For me, reading *The Descent of Alette* is marked by a frustrating compulsion to curl my fingers into air quotes. So I sympathize if the colons have a similar effect.) Ultimately, I think they end up working differently in different places: balancing phrases against one another, emphasizing particular sounds, opening up a range of possible meanings, and so on. They're not intended to be a score or anything so precise, but when I read them aloud I try to think of each colon as introducing a new starting place: here we are: here we are again: and now here:

NL: Of all the punctuation marks, colons do seem the most malleable, so what you're saying makes a lot of sense. For me, when I read the poems now, I think the experience is also helped by having heard you read these poems.

Poetry-wise, what are you working on now?

CI: You know, that should be an easy question, but most of what I'm working on right now is so new that I don't have a ton to say about it yet. I'm writing poems (with more varied punctuation these days) but also a lot of prose. I don't know where that's going—maybe nowhere—but it's been fun so far.

Cecily Iddings is the author of *Everyone Here* (Octopus Books). She lives and teaches in Brooklyn.

Nate Logan was born and raised in Indianapolis. His work has appeared in *Forklift*, *Ohio*; *glitterMOB*; and *Ninth Letter* among other journals. With Laura Theobald, he edits Spooky Girlfriend Press.

5:05 p.m.

Dan Brady

<http://danbrady.org/>

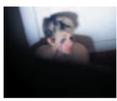


Dan Brady is the author of two chapbooks, *Cabin Fever / Fossil Record* (Flying Guillotine Press) and *Leroy Sequences* (Horse Less Press). Recent poems have appeared or are forthcoming in *Artifice*, *Big Lucks*, *Everyday Genius*, *H_NGM_N*, *Sink Review*, and *So & So Magazine*. He is the poetry editor of *Barrelhouse* and lives in Arlington, Va. with his wife and two kids.

5:20 p.m.

Natalie Eilbert

<http://venusofnatalie.tumblr.com>



Natalie Eilbert's debut collection, *Swan Feast*, will be published by *Bloof Books* later this year. She is also the author of two chapbooks, *Conversation with the Stone Wife* (Bloof Books) and *And I Shall Again Be Virtuous* (Big Lucks Books). Her work has appeared in or is forthcoming from *Guernica*, *Poem-a-Day*, *The Kenyon Review*, *The New Yorker*, *Tin House*, and many other journals. She is the founding editor of *The Atlas Review*. Emily Raw photo.

5:30 p.m.

Russell Dillon

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



Russell Dillon is the author of the poetry collection *Eternal Patrol* and the chapbook *Secret Damage*. Recently/currently, he was/is the James Merrill fellow at the Vermont Studio Center, a bartender all over the place, and editor of *Big Bell* magazine.

5:40 p.m.

Kirsten Kaschock

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



Kirsten Kaschock has authored three books of poetry, *Unfathoms*, *A Beautiful Name for a Girl*, and *The Dottery*, winner of the Donald Hall Prize for poetry. Her debut novel, *Sleight*, is a work of speculative fiction about performance. She has earned a Ph.D. in English from the University of Georgia and another in dance from Temple University. Recent work can be read at *American Poetry Review*, *BOAT*, and *Liminalities*. She is on faculty at Drexel University and serves as editor-in-chief for *thINKing DANCE*, a consortium of Philadelphia dance artists and writers.

5:55 p.m. Christine Neicole Kanownik

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



King of Pain
Christine Kanownik
Monk Books

What is most striking about Kanownik's debut is the way that it's able to balance cutting wit and sarcasm with gravitas. Whether aiming her lasers at entrenched sexism, at social inequality or at the inherent absurdities of day-to-day living and of the active mind, the collection is guided by a self-assured, conversational voice that's not afraid to get blunt. "Hey/ I enjoy a steady stream of cash/ as much as the next guy" she writes in "I was in Love with a Wealthy American," before going on "I loved that guy/.../but, I am afraid to tell you,/ I am both bored and electric/ without him."

What's interesting is that the voice in the poem plays with the victimhood narrative of the traditional, chauvinist love poem—"I've become smaller since/ I've last seen my wealthy American"—but turns it on its head: "I'm almost invisible now/ but I'm so loud/ have always been so loud// that should help." Something in that admixture of self-awareness, vulnerability but also confidence perfectly encapsulates the paradoxical nature of contemporary

existence within a culture grappling with its own toxic nature. There is humor in there, sure, and it wouldn't be completely unfair to compare the work to a well-timed comedy set, but these are far from jokes. Fittingly, the voice in "The Incompetent Eclipse" grapples with this head on: "I'm done being funny/ I'm done laughing and being laughed/ at, it is time to burn/ down/cutoff/vomit out// I say all this in the nicest possible way". —Mark Gurarie

6:05 p.m.

Shanna Compton

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

<https://vimeo.com/123123137>



Shanna Compton is the author of the poetry collections *Brink*, *For Girls (& Others)*, and *Down Spooky*, and edited the book *Gamers*, which deals with the growing cultural impact of gaming. *The Hazard Cycle*, a book-length speculative poem, is forthcoming. She is the publisher, editor, and book designer for *Bloof Books*. To my mind, Shanna is one of the best small press publishers in the country, and I'm not just saying that because we've published some of the same authors. Her efforts to create an interesting, aesthetically varied, diverse, smart, politically engaged, feminist-forward catalogue are helped by the care she brings to the actual creation of her books and chapbooks, which are gorgeous, and often ingeniously remarkable in terms of cover design, paper choice, relationship between cover art and interior textual thematics, and structural book design. Ask any of her authors about working with her and you will get nothing but unfettered praise. She is as kind as she is generous, and generous as she is busy, and from the looks of things Shanna Compton is always very busy. —Joe Pan

6:20 p.m.

Joey DeJesus

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



Joey De Jesus is a Bronx-born, gen-queer Nuyorican poet. His work has appeared or is forthcoming in *Barrow Street*, *Beloit Poetry Journal*, *Devil's Lake*, *Drunken Boat*, *Guernica*, *RHINO*, *The Cortland Review*, and elsewhere. He is poetry editor at *Apogee Journal*, lives in Brooklyn and loves twitter.

6:30 p.m.

Kristin Prevallet



Kristin Prevallet's evolving conceptual poetics have taken many forms including five books and various performances. Her most recent project, *Killing the False Woman Keeps the Live One* from *Breathing*, is a conflation of genres that lead up to a failed but ripe conclusion.

6:40 p.m.

Horra (music)



Horra is an offbeat acoustic rock duo, consisting of the ethereal piano sounds of *Loose Lid* (Matthew Seneca) and the percussive guitar playing of *Miss Represent* (Margo Goldstein). A real life couple, and a pair of solo recording artists in their own right, *Lid* and *Represent* decided to join forces as a supergroup, and have a whole set list of original grungy pop/rock songs that unsettle and entertain. Horra is best described as either a darkly funny, subversive *Sonny and Cher* for the 21st century, or an uncanny mutation of *Prewar Yardsale*. Covering bold and diverse lyrical territories, leaping from daddy issues, to murder, to the frightening face of an unknown elderly woman in a sleep paralysis

induced nightmare, to straightforward, non-homicidal human relationships, there are few heights these two seemingly limitless musical minds will reach in a short set of original tunes. "I've Got Knives" is a standout song, featuring haunting, off-kilter screamy harmonies that'll pierce your eardrums for weeks to come. "Funnel Cake" is another fun one; it's likely to make listeners plan an unexpected trip to Coney Island. Although their music, and their name, of course, is heavily influenced by horror movies and literature, the predominant energy of Horra's performances is more humorous and campy than legitimately frightening. "Tammy" epitomizes this quality in its refrain, "We'll hit you with your pom-poms," repeated in unison by the duo. With their amusingly deadpan on-stage personalities, dynamic soundscapes, and quirky, memorable lyrics, Horra is a non-stop thrill ride. —Jesse Statman

7:00 p.m.

Matthew Hittinger

<http://matthewhittinger.com/>



Matthew Hittinger is the author of *The Erotic Postulate* and *Skin Shift*, both from *Sibling Rivalry Press*. He received his M.F.A. from the University of Michigan, where he won a Hopwood Award. His work has appeared in many journals and anthologies, has been adapted into art songs, and in 2012 *Poets & Writers Magazine* named him a Debut Poet on their eighth annual list. Hittinger lives and works in Astoria, Queens. Maeghan Donohue photo.

7:10 p.m.

Julie Bloemeke

<http://jebloemeke.com/>



Julie E. Bloemeke's poetry manuscript recently placed as a semifinalist for the 2015 Hudson Prize (Black Lawrence Press), the 2015 Washington Prize (Word Works), and the 2014 and 2015 Crab Orchard Poetry Series First Book Award. A 2015 fellow at the Virginia Center for the Creative Arts, her work has appeared or is forthcoming in various publications including *Bridge Eight*, *Chautauqua Literary Journal*, *Drunken Boat*, *Gulf Coast*, and *Poet Lore*. She recently won the 2015 ekphrastic poetry competition at the Toledo Museum of Art where her work was on view with the Claude Monet collection. Michael T. Ballard photo.

Electric Mail

You chime in, shock
me from the dull of work.
And I am sudden: swift shot,
crown-to-toe electric in you,
ravenous to read.
Your name presses
from pixels, a promise
of no more silence.
I trace your bends and twists,
letters that stand up in your name,
remember the seventeen years
I searched, my fingers curving
over the imprint of your initials,
your spell. And now you rise
over my screen, come back to me.
It would have been too much
to visit with my body, call
with my voice, send my cursive
to your door. But now I can read
your words, arced at last for me,
savor the scatter of your type without
the loops and dips of your written.
I cannot press your stationary
to my face, see the smudges
you erased on the page, breathe
the scent of you lingering
in the lines. I cannot pocket
you, as before, make an altar
of the few things your hands
once made for me.
We have wires to protect
us now. You are an ocean
away. Still we type, touch
without touch, come closer,
arrive more, and I let you in: my car,
my coat, my sheets. I hold you
in my hand, shocking. I tell myself
these are only letters, pushed through
anonymous keys. We have not lifted
a pen, committed to paper. But already
we are in my deepest vacant room. I take
you to the bed I never left. We fall
together, insisting there is safety
in letters, as we write more, seal
ourselves furiously into what
we already know.

7:25 p.m.

Peter Longofono

<http://www.tender-loin.com/longofono.html>



Peter Longofono's poems and criticism have appeared or are forthcoming in *H_NGM_N*, *Luna Luna Magazine*, *tenderloin*, and *The Operating System*, among others. He serves as the reviews editor at *Coldfront* and makes music with *Big Figment* and *TH!CK*. He lives in Williamsburg, Brooklyn. Jennae Alexa Ruiz Santos photo.

7:35 p.m.

Donald Illich

<http://www.everyday-genius.com/2012/02/donald-illich.html>



Donald Illich's work has appeared in journals such as *Barrelhouse*, *LIT*, *Memoir(and)*, *Nimrod*, *Passages North*, *Rattle*, *Sixth Finch*, and *The Iowa Review*. He's been published in several anthologies, and he was named Honorable Mention in *Word Works' Washington Prize Competition*. Recently he was selected as a finalist in *Gold Wake Press' Open Reading*. He lives in Rockville, Md. Julia Berzhanskaya photo.

7:50 p.m.

Matthew Yeager



Matthew Yeager's poems have appeared in *Bat City Review*, *Gulf Coast*, *Minnesota Review*, and *Sixth Finch*, and elsewhere, as well as *Best American Poetry 2005* and *Best American Poetry 2010*. His short film *A Big Ball of Foil* in a Small NY Apartment was an official selection at 13 film festivals, picking up three awards. Other distinctions include *The Barthelme Prize* in short prose and two *MacDowell* fellowships. The co-curator of the long running *KGB Monday Night Poetry Series*, his first book, *Like That*, will be out in April from *Forklift Books*.

8:00 p.m.

Michael Grove

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



Michael Grove is a Crown Heights, Brooklyn-based author whose poetry and prose has appeared in *Brooklyn Paramount* and *Downtown Brooklyn*. An archive of his daily flash-fiction project, *Sexy Results Future Agency*, and his structuralist critical essays on video games can be found at the above url.

8:10 p.m.

Horra (music)

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Primitive State, Anslem Berrigan

SUNDAY, FEBRUARY 14, 11:30 A.M. Unnameable Books

\$5 suggested

11:30 a.m. Dennis Doyle (music)

https://www.facebook.com/doylesongs?_rdr=p



Dennis Doyle is a singer/songwriter from New York City. Doyle's songs are personal and imaginative, within a rocked-out rhythm on his acoustic/electric guitar, while his lyrics take poetic twists and turns. He can also be heard with his new band Density, in the downtown NYC music scene and vicinity. Michelle Fury photo.

12:00 p.m. Malik Ameer Crumpler

<http://malikameer.com/>



Malik Ameer Crumpler is a genre-less word artist, poet, rapper, and music producer originally from Oakland, Calif. He has released a multitude of albums, short films and five books of poems: *Drapetomania*, *Amber Hymns*, *LittleEverywhere*, *Locked Language*, and *Inevitable Mutations*. He founded thearts reviews: *Madmen's Calling*, *Satori Ideas Media*, *Visceral Brooklyn*, and *Those That This*. He is working on a genre-less novel called *Rappers Anonymous* while completing his M.F.A. at Long Island University in Brooklyn. He performs his work regularly in New York and Paris.

12:10 p.m. Chia-Lun Chang

<http://chialunchang87.wix.com/chialunchangpoetry>



Chialun Chang was born and raised in Taipei, Taiwan and lives in the Financial District. Frank Kuo photo.

12:20 p.m. Katie Byrum

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



Katie Byrum is a native Kentuckian who lives in Bushwick, Brooklyn. For 16 years, she has worked in the food and beverage industry, studying whiskey and its effects on the human psyche. She co-curates two poetry events in Brooklyn, the witchy series *Coven* and the *Tri-Lengua Reading Series*. She is the author of *Burn it Down* (Forklift, Ohio), and her work has been featured in *Big Bell*, *Ghost Town*, *H_NGM_N*, *iO Poetry*, *Lumberyard*, *Poor Claudia: Phenom*, and elsewhere.

12:30 p.m. Hilary Sideris

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



Hilary Sideris's poems have appeared in *Barrow Street*, *Cimarron Review*, *Confrontation*, and *Connecticut Review*, among others. She is the author of four chapbooks in addition to *Most Likely to Die*, a book of poems in the voice of Keith Richards, published by *Poets Wear Prada Press*. Sideris lives in Kensington, Brooklyn, and works as a professional developer for *CUNY Start* at The City University of New York. Kirk Davis photo.

12:40 p.m. Brent Terry

<http://queenmobs.com/2015/07/poets-online-talking-about-coffee-brent-terry/>



Brent Terry delights in smashing narrative with assorted hammers then reassembling the shards into mosaics and ransom notes, glimmering tapestries of glass and blood. He calls them poems, but you can call them whatever you want. He is the author of two collections of poetry, and his poems, stories, reviews, and essays have been published the world over, if you consider the U.S., Canada, and Scotland to be the world over. Terry teaches at Eastern Connecticut State University and *Steppingstone Academy* Hartford. Chris Faronea photo.

12:55 p.m. Zoe Z (music)



Zoe Z is a songwriter who sings songs. Z likes dinos, rhinos, and *The Magic School Bus*. Her album is almost done, and she plans to bake a cake from cake mix to celebrate its completion. Z hopes to go to the Grand Canyon one day.

1:25 p.m. Brett Price

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



Brett Price is a poet, editor, and co-founder of *American Books*. He's been a curator for the *Friday Late Night Series* at The Poetry Project at St. Mark's Church in New York City and the general manager for *Ugly Duckling Presse*, for which he now serves on its advisory board. He lives in Cincinnati and teaches at the *Art Academy of Cincinnati*. Stacy Szymaszek photo.

1:35 p.m. Barbara Henning

<http://barbarahenning.com/>



Barbara Henning is the author of three novels and seven collections of poetry, most recently *A Day Like Today* (Negative Capability Press). Others include *A Swift Passage* (Quale Press), *Cities and Memory* (Chax Press), and a collection of object-sonnets, *My Autobiography* (United Artists Books). She is the editor of *Looking Up* Harryette Mullen and *The Collected Prose* of Bobbie Louise Hawkins. Henning lives in The East Village and teaches for <http://writers.com/> and Long Island University in Brooklyn.

1:45 p.m. Jeremy Hoevenaar

<http://www.rustytoque.com/pcc-jeremy-hoevenaar-3rd-place-finalist.html>



Jeremy Hoevenaar lives with his beautiful family in Bushwick, Brooklyn. Other than that, he is the author of *Cold Mountain Mirror Displacement* (American Books) and *Adaptations of Pelt and Hoof* (H_NGM_N Books). Recent work also appears or is forthcoming in *A Perimeter*, *Sensation Feelings Journal*, *6x6*, and *The Portable Boog Reader 8*.

1:55 p.m. Katy Bohinc

<http://www.tenderbuttonspress.com/pages/katy-bohinc>



Katy Bohinc is a poet, publisher, and editor living in Chelsea. She is the author of *Dear Alain* and collaborates on *Tender Buttons Press* with Lee Ann Brown. She recently performed in a weekend of "Poetry on Top" bringing philosophers and poets together alongside Alain Badiou, Jamieson Webster, and Rachel Michelle Wilson.

2:05 p.m. Daniel Vidal Soto

<http://labloga.blogspot.com/2015/01/huizache-returns-best-poems-of-2014-la.html>



Daniel Vidal Soto has been published with *Brooklyn Paramount*, *Cloud City Press*, *La Bloga Floricanto*, and *thosethatthis*. He won the *Loft Literary Fellowship* in Poetry, and he is a regular contributor for *Latino Rebels* and the *Nerds of Color*. He grew up in a Mexican barrio, the North Side, in Texas from migrant parents. He is pursuing an M.F.A. at LIU-Brooklyn.

2:15 p.m. Nadia Ann Bourne

<https://soundcloud.com/nadia-bourne>



Nadia Bourne is an indie vocalist, songwriter, and musician, from the great borough of Brooklyn, New York. She has been compared to the likes of Joni Mitchell, Leyla McCalla, and Nina Simone. In the past, she has led singing circles with master artists and tradition-bearers of Indian, seasonal, and life-cycle songs, where she co-conducted inter-generational workshops for families and individuals, as a program organizer for the *Rajkumari Cultural Center*. She has performed in venues such as the *Nuyorican Poets Cafe*, *Flushing Town Hall*, and the *United Nations*. She is currently planting the seeds for her premier EP, and intends to reap her first single this March.

2:25 p.m. Annie Won

<http://www.tender-loin.com/won.html>



Annie Won operates at the intersections of mind, body, and spirit, more particularly as a poet, yoga teacher, and medicinal chemist in the Boston area. Her chapbooks are available from venues such as *Horse Less Press* (Once Upon a Building Block), *Nous-Zot Press* (so i can sleep) and *Dusie Kollektiv* (did the wind blow it). Her work has appeared in venues such as *decomp*, *Entropy*, *New Delta Review*, *TENDE RLION*, *TheThePoetry*, and others. Her critical reviews can be seen at *American Microreviews and Interviews*.

SUNDAY FEBRUARY 14 5:30 P.M. Sidewalk Cafe 94 Avenue A.

(at East 6th Street)

The East Village

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

\$5 suggested

5:30 p.m. Cruel Children (music)

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



Cruel Children is an acoustic folk-punk band, featuring lyrical genius Ella Sanandaji on lead vocals/guitar, and percussion prince Bill Schoenberg on percussion and back-up vocals. Children's self titled EP is available for download on *Bandcamp*. Olivia Pasquarelli photo.

6:00 p.m. Ariel Goldberg

<http://arielgoldberg.com>



Ariel Goldberg's book of poetry, *The Photographer*, was published by *Roof Books* last year. Their book length essay *The Estrangement Principle* is forthcoming from *Nightboat Books* this year. Other publications include *Picture Cameras* (NoNo Press) and *The Photographer without a Camera* (Trafficker Press). They are the recipient of a 2013 *Franklin Furnace Fund* grant for a series of performances and slideshows. Goldberg has been an artist in residence at *Headland's Center for the Arts*, *The Invisible Dog*, n/a gallery, *Residencias Artisticas Intercambios*, and *SOMA* in Mexico City. Goldberg is the Friday night coordinator at *The Poetry Project*. Ian Lewandowski photo.

6:10 p.m. Carol Szamatowicz

<http://nowheremag.com/2012/03/culebra-carol-szamatowicz/>



Carol Szamatowicz has published six books, including *Cats & Birds*, *Le Rechaufe*, *Zoop*, and *Blazing Through a Hole in the Universe*, all available through szmtwcz@gmail.com. I am *Kit Carson* from *Tent Editions* is coming out next. She taught children in public and private schools in New York City's East and West Villages since 1985. She transplanted to the East Village as a teen from a village in Illinois, living on her own for the first 10 years and the last 20. John Sarsgard photo.

6:20 p.m. George Wallace

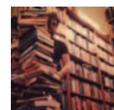
<http://blues.gr/profiles/blogs/poet-editor-poetry-organizer-george-wallace-talks-about-the>



George Wallace is writer in residence at the *Walt Whitman Birthplace*, *National Beat Poetry Festival Laureate*, and author of 29 chapbooks of poetry. A regular on the NYC performance scene, he teaches at *Pace University* and is co-editor of *Great Weather for Media*.

6:35 p.m. Adam Tobin

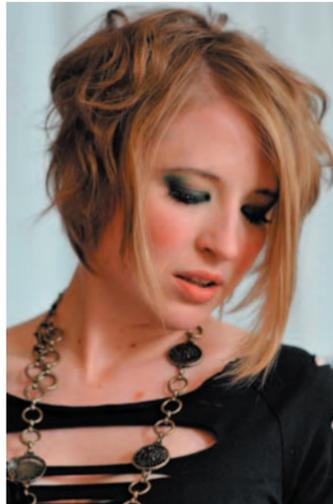
<http://chax.org/EOAGH/issuefour/tobin.html>



Adam Tobin owns and operates *Unnameable Books*, a new and used bookstore in Brooklyn. Poems have appeared in *6x6*, *EOAGH*, *Fence*, *The Weekly Weakling*, etc.; chapbooks from *horse less press* and *Mondo Bummer*.

6:45 p.m. Lauren O'Brien (music)

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



The darling of all badasses, Lauren O'Brien is renegade punk cabaret for the new millennium! Enticing concertgoers throughout the United States and Canada with a refreshingly energetic on-stage multi-persona and daring, inspiring lyrics about being "The Devil's Girlfriend," the numerous advantages of having sex with aliens, calling friends while high, vowing to kill the CEO of the MTA (and fuck his wife), and a slew of other wild, endlessly twisting and thickening plots (and constantly changing mosaics), O'Brien has won over audiences at festivals such as NYC's *CMJ*, *How!* Fest, *MEANY Fest*, *The Seaside Music Festival*, *The NY Funny Songs Festival*, and *The Joys of Hemp Festival*. Her two studio albums, *Inconsequential Dream* and *Panic*, earned two *New Century Music Awards*, and she's currently recording another album, with collaborator *Mitch DiStefano*. *MPress Records* CEO *Rachael Sage* once made the sage remark that O'Brien is "fierce, fearless, and a force to be reckoned with." She has a unique talent for writing lyrics that explore the infernal, existential depths of the human condition, injected with a wicked dose of humor and spontaneity, sure to entertain and enliven even New York's most tortured souls. She also has a unique fashion sense, and I wouldn't be surprised if O'Brien secretly received wardrobe design tips from a reincarnated *Germ Free Adolescents-era Poly Styrene*, eternally preserved as a demonic entity in a jar in a remote, undisclosed location, existing for the sole purpose of giving wardrobe design tips to the few brave artists who dare inquire. —Jesse Statman

7:15 p.m. Jerome Sala

<http://www.espressobongo.typepad.com>



Jerome Sala's latest book of poetry is *The Cheapskates*, from *Lunar Chandelier Press*. Previous collections include cult classics such as *Spaz Attack*, *I Am Not a Juvenile Delinquent*, *The Trip*, *Raw Deal*, *Look Slimmer Instantly*, and *Prom Night*, a collaboration with artist *Tamara Gonzales*. His poetry and criticism have appeared in *The Best American Poetry series*, *The Nation*, *The Evergreen Review*, *Pleiades*, *Conjunctions*, *Rolling Stone*, *The Brooklyn Rail*, among others. He has a Ph.D. in American Studies. His blog, on "poetry, pop culture and everyday life," is *espresso bongo*. Elaine Equi photo.

7:25 p.m. Vincent Katz

<http://vincentkatz.net/>



Vincent Katz is a poet, translator, and critic. He is the author of 12 books of poetry, including *Swimming Home*, published by *Nightboat Books* last year. He edited and wrote the introduction to *Poems to Work On: The Collected Poems of Jim Dine* (Cuneiform Press). He was the editor of *Black Mountain College: Experiment in Art* (MIT Press 2002, reprinted 2013) and is the author of *The Complete Elegies of Sextus Propertius* (Princeton University Press), winner of the 2005 *National Translation Award*. Katz lives in Chelsea, where he curates *Readings in Contemporary Poetry* at *Dia Art Foundation*.

7:35 p.m. Alan Gilbert

https://www.poetrysociety.org/psa/poetry/crossroads/own_words/page_16/



Alan Gilbert is the author of two books of poetry, *The Treatment of Monuments* (*SplitLevel Texts*) and *Late in the Antenna Fields* (*Futurepoem books*), as well as a collection of essays, articles, and reviews entitled *Another Future: Poetry and Art in a Postmodern Twilight* (*Wesleyan University Press*).

7:45 p.m. Lee Ann Brown

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

<http://www.tenderbuttonspress.com/products/pdf-downloads>



Lee Ann Brown is a writer, curator, and publisher whose poetry has won such awards as the *Fence Modern Poets Series* and the *New American Poetry Competition*, selected by *Charles Bernstein*. Her newest collection, *Other Archer*, was published in French and English editions in 2015 by *Presses Universitaires de Rouen et du Havre*. Other books

of hers include *In the Laurels, Caught* (Fence Books); *Crowns of Charlotte* (Carolina Wren Press); *The Sleep that Changed Everything* (Wesleyan University Press), and *Polyverse* (Sun & Moon Press). She teaches at St. John's University and curates Page Poetry Parlor, which explores contemporary poetry in performance.

Tender Buttons Press, the independent press she founded in 1989 and dedicated to publishing experimental women's writing, turns 27 this year, and has over its impressive run published a select variety of important writers, including Harryette Mullen, Anne Waldman, Rosmarie Waldrop, Dodie Bellamy, and Bernadette Mayer.

I'd suggest checking out the 25th Anniversary Edition of Bernadette Mayer's *Sonnets*, available now as a PDF for "Pay Whatever You Want" (my kind of marketing!), where a new preface by Mayer includes things she's learned since writing the book: "tender button is a euphemism for the clitoris...there are mountain lions around East Nassau, New York...there's a cloud formation that looks like a flying saucer...capitalism is the culprit, never doubt it."

Lee Ann Brown has held fellowships with Teachers & Writers Collaborative, Yaddo, The MacDowell Colony, and The Howard Foundation. She is, honestly, the kind of person some of us following in her footsteps are striving to be—the ardent creator, the speculative curator, the unflinching publisher. Sing her praises. —Joe Pan

7:55 p.m. Chris Stroffolino poets theater

<http://chrisstroffolino.blogspot.com/2015/11/reparations-for-better-education.html>

Chris Stroffolino, as of this writing, still lives in Oakland (though there's no guarantee he will be able to



continue to by the time you see this). He's published seven books of poetry, a collection of literary criticism, and a critical study of Shakespeare. More recently, he released the album *Single-Sided Doubles*, and, in 2014, a memoir of homelessness, *Life In A Tin Can* (<http://chris-stroffolino.tumblr.com/post/107333226284/the-real-pianovan>). Andy Mann photo.

—Betsy Andrews (top) is the author of *The Bottom*, winner of the 42 Miles Press Poetry Prize, and *New Jersey*, winner of the Brittingham Prize in Poetry, as well as three chapbooks. Her poetry, essays, and food writing are widely published; she is the editor-at-large for *Rodale's Organic Life Magazine*.

—Jeanne Baron (bottom) is an award-winning broadcast journalist. She has created and produced original programming, hosted shows, and reported stories from the field for NPR and NPR affiliates including Vermont Public Radio, the Maine Public Broadcasting Network, WGBH, and WNYC.

8:10 p.m. Nada Gordon poets theater

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



Nada Gordon was born in Oakland in 1964 and has lived in Bolinas, San Francisco, Tokyo, and Brooklyn. Her seven books of poetry include *Vile Lilt*, *Scented Rushes*, *Folly*, and *V. Imp*. A founding member of the Flarf Collective, she has performed widely in the USA and abroad. Her poems have been translated into Japanese, Icelandic, Hebrew, and Burmese. She teaches English as a Second Language at Pratt Institute.

Actors: Jim Behrle, Tracey McTague, and Jeff Schioppa.

8:25 p.m. Classic Album Live Series

presents

Patti Smith's Horses at 40



Mimi Oz

—Gloria

Part I: "In Excelsis Deo"

Part II: "Gloria"

"Redondo Beach"

See Fri. 6:55 p.m. for bio

Gloria Bangiola

—Birdland

<http://www.gloria-music.com/>



Gloria Bangiola is a folk singer-songwriter, operatic soprano, and poet based in Morristown, N.J. She writes for voice and finger-style guitar. She has sung her whole life and performed everything from opera to choral works to collegiate a capella. Her true passion, however, is songwriting. She began writing six years ago when her mother received a guitar for her birthday. Using this guitar, Bangiola taught herself guitar and wrote her first album, *Past the Willow and the Well*. She just released her second album, *Fool's Gold*, available now on Spotify, iTunes, and Bandcamp.

Mimi Oz

—Free Money

<http://bit.ly/resistantisfutile>

"Everybody's Automat arrives like a hundred aliens wielding a thousand devices to process the glittering wreckage of the Anthropocene. The book's as much of a party as it is a postmortem revealing how we spoke to each other, where we failed each other, and that we never stopped making music, even as everything went irreversibly wrong."

MARK GURARIE

EVERYBODY'S AUTOMAT

new from the operating system

- Mark Bibbins

www.bobholman.com

www.languagemattersfilm.com

damian

—Kimberly

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



damian is a writer from Buffalo, part of the small press community there, who recently moved to Bedford-Stuyvesant, Brooklyn. But his songs have been better received than his writings, and now he's only seen with a guitar. Too bad, he still thinks of himself as a better writer.

Katie Buchanan

—Break It Up

—Land

—Part I: "Horses"

—Part II: "Land of a Thousand Dances"

—Part III: "La Mer(de)"

—"Elegie"

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



Katie Buchanan is a singer/songwriter and producer. She plays guitar loudly, drinks whiskey slowly, and writes songs that beg for a

second listen.

She grew up in a big enough suburb of a big enough city in Kansas. No farm, no cows, only the occasional tornado. Born into a long line of musicians, she learned the blues by campfire and wrote her first song on her piano-tuner grandfather's out-of-tune piano. Her family tree is full of St. Louis radio stars, southern railroad workers, and 1970s concert addicts. Her *Baby's First Mozart* was *Led Zeppelin IV*.

Sometime in the 2000s Buchanan moved to New York City. She studied at the Clive Davis Institute at NYU, where her Americana roots ran head-on into modern production methods. Since 2012 Buchanan has released two EPs and her debut album, *GLOW*. Buchanan produces her own work, plays any instrument you hit, and is compulsively dedicated to the search for the perfect melody.

Buchanan's work has won kind words and Dorothy puns from a number of outlets, including *The Village Voice*, *Guitar World*, and *American Songwriter*. In their review of *GLOW*, *No Depression* said, "It's these under the radar artists like Katie Buchanan that renew my belief that in the right hands, rock is not dead so long as it's presented on a plate of spicy true blues tradition with just the right garnish of folk, roots, country and yes — a little electronica."

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Hello Lucinda: Greetings from St. Vincent Thomas Vok

INTERVIEW BY BERNARD KING

On the eve of his *Welcome to Boog City* performance, St. Vincent Thomas Vok chats with Boog City contributor Bernard King.

Boog City: We're here at the Pete Seeger tribute at the Everything Goes Book Cafe on Staten Island, and you're about to go up and do a couple of songs. Tonight is the latest in a series of events and projects you've been involved with since you released *Goodbye Lucinda* last year, including booking a weekly music series, writing a song cycle, and painting a portrait series of local performers that's on display here at the cafe. It seems like a very ripe time for you.

St. Vincent Thomas Vok: I love it that I accepted these challenges, this tribute and in the next month a David Bowie thing, and then a Beatles thing, and I want to put together an all-male review of Joni Mitchell songs. The song cycle is a millennial rock opera called *Love During Chaos*, a love story between two women and how they're dealing with the Occupy Wall Street drama, and how to fix their personal drama. I'm trying to get some funding for it. I had a good summer working with Tom Bones, so I'd like to try to keep working with him.

He produced your album, and I know it had been a while since you'd put one out. Do you feel you've sort of rediscovered the process of writing songs and recording?

Yes, it was about seven years. I wanted to do it right this time, since the last one which was a very Americana folk album with just me and guitar. But over the course of the year Bones added bass, and Sandra Bentsen came in, along with many others, and for the final mix I put some bells and whistles on. So I got to watch it being constructed, and that was a great experience.

One of the songs you're doing tonight is "Snow, Snow," which is appropriate because it's probably one of the more Antifolk Seeger songs you could have chosen.

I think you're right. Some of the deepest songs have the darkest metaphors. Let's give it up for dark Pete.

Last year you ran the Gerde's Folk City Sunday Afternoon Songwriters Series at Sidewalk Cafe in the East Village. That was interesting because it was carrying on the tradition of the old folk scene of the West Village in the home of Antifolk. David Massengill was on one of the bills, and you knew a lot of the luminaries back in the day. I understand you gave Shawn Colvin her first gig in New York City. What years were you working and performing at Gerde's?

From 1979 till '84 when it closed down. But I always had an Antifolk bent to my own performances, which is why I never got as far as some of those other guys did, a certain criteria I never met—like not having a guitar that only cost \$99. I think it was Dave Van Ronk who called it "The last great folk scare." Probably the most famous person who came out of there was Suzanne Vega. But before that, Bob Dylan had been pretty much the original Antifolk artist. He blew that shit wide open. He came in where there were all these straight, traditional purists, and he came and twisted things around, changed songs around, and wrote his own songs. Back then you did versions of other people's songs and not your own, but he just came in and rearranged all the furniture.

So you can see the thread that runs through all those periods and into the present.

You know what? I am the thread [laughs]. I feel like this thousand-year-old man who keeps living through these things.

You've been talking lately about how there are so many great songwriters and artists on Staten Island right now, how it's the perfect time to be here.

I can make comparisons. When I came on the scene in the West Village years ago there were people from lots of different places, it was "what you do when you come to New York." But here it's completely home-grown, it's people that don't come as a rule to join the music scene on Staten Island so there isn't that dream of notoriety, as far as wanting success. It's just like "Hey, I wrote a song," and I think that makes it purer. Like Phoebe Blue, how she has created herself. I know they want to get noticed, but the priority is making the art.

Which is one of the aspects of Antifolk, putting the music first.

Yes. But ironically the Antifolk scene kind of grew out of the weeds of the scene in the West Village, with Lach, his moving on from there. There's been some question about who came up with the term but I can guarantee, 'cause I was there—it was Lach.

Do you see yourself as an Antifolk artist?

I think it's more like a piece of clothing that I found.

What was your first experience here?

It was at this after-party for an event at the Tibetan museum, Lys Riganti was there and Phoebe Blue and all of these young artists, and I started to do my songs which are much "older" than these people. And I looked up after one song and all of them were respectfully listening. In all the clubs people talk over you, especially when you do your own songs, no one is ever listening. But here people were even coming up to me asking about specific songs. That's probably the other biggest thing, they're very supportive of each other.

Your next show is at the Welcome to Boog City Festival on February 13. What's in your repertoire and how do you make that decision?

I'll be doing the songs that I can remember. I usually don't plan it cause you have to find the vibe, what the vibe is gonna be, you know. There's an expression, "You never step into the same river twice"—well, you never step into the same audience twice. Hey, my guitar is falling apart!

So what's the story behind that guitar?

Her name is Lucinda, and the title of my recent album is *Goodbye Lucinda*. The cover has me with Nani FM, looking like she's packing up and leaving me, but it's really about a song about a man agonizing about having to sell his guitar—I'm pretty happy with that cover.

Classic.

But I'm really grateful for the respect I'm getting from everybody, and it sold out on cdbaby in like a week!

Not bad after seven years. And after being in all the different scenes, you've discovered your community.

I remember in the seventies people thought there were about a dozen cool people in New York City, and all of them hung out with Andy Warhol. And I think the best place to be right now is right here with the artists on Staten Island. I tell them, "Stay focused and claim your venues, 'cause they'll all be imitating you in a couple of years." You can't live in a vacuum and that's what I was doing for the longest time until I discovered the Staten Island circle. You need a scene: people to loan you their guitars and their coats and to give you places to stay and, you know, to have someone to come up to you and say "That was good." You need to have a reason to go out the door—and to tune your guitar.

Bernard King is a poet and long-time denizen of the antifolk scene.



B. King photo

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BOOG CITY

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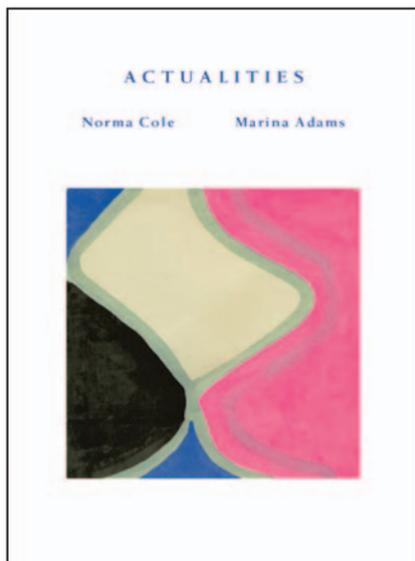
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Norma Cole AND
Marina Adams

In this lambent collaboration, Marina Adams echoes the spareness of Norma Cole's language with delicate lines that contour muscular negative spaces, sometimes stark and densely foreboding, sometimes luxuriant with color. Norma Cole dialogues with Marina Adams with syncopated poems concerned with fragmentation, transformation, love, precarity, and the tenuousness of kinship between places, things, and being. In *Actualities*, poet and artist meditate in tandem, moving between anxiety and reconciliation, in a call and response with one another, and with a cosmos that continuously thwarts knowing, refusing to sit still.

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FABULAS FEMINAE

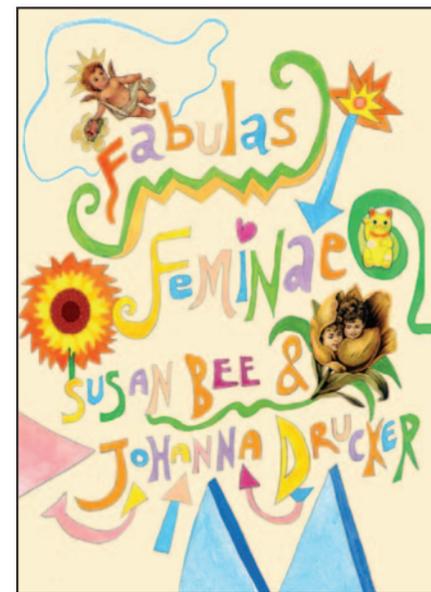
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Susan Bee AND
Johanna Drucker

Fabulas Feminae contains two dozen profiles of famous women in a collaborative book project created by Susan Bee and Johanna Drucker. These two distinguished artists have combined their talents to produce a work that is contemporary in tone, a minor monumental tribute to a diverse gallery of heroic women from across history. The text was composed using a natural language-processing technique that samples a large corpus and compresses it algorithmically, mirroring the sampling techniques of collage practice in the visual images. Strikingly designed, with bold blocks of text that echo the graphic features in the imagery, the result is a fresh, engaging, and informative poetic work.

"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."
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