

BOOG CITY

ISSUE 59 FREE

A COMMUNITY NEWSPAPER FROM A GROUP OF ARTISTS AND WRITERS BASED IN AND AROUND NEW YORK CITY'S EAST VILLAGE



3rd Annual WELCOME TO BOOG CITY FESTIVAL

Wed. Sept. 9 to Sun. Sept. 13



5 DAYS OF POETRY & MUSIC

Wed. Sept. 9 Sidewalk Café
Thurs. Sept. 10 ACA Galleries
Fri. Sept. 11 Sidewalk Café
Sat. Sept. 12 Unnameable Books
Sun. Sept. 13 Unnameable Books

FEATURING

The Magnetic Fields'
69 Love Songs Performed
Live by 13 NYC Musical Acts

South Boston's
Rope-A-Dope Press in
d.a. levy lives: celebrating
the renegade press series

Boog Poets' Theater
With 8 New Short Plays

6th Annual
small, small press fair
with 17 Local Presses

Discussion on Thinking
Globally and Acting Locally
in the Aftermath of the
Global Capital Meltdown

55 Poets & 23 Musical Acts

WEDNESDAY
SEPTEMBER 9
7:00 P.M.
Free w/two-drink
minimum

Sidewalk Café
94 Ave. A

(at East 6th Street)

NYC

Directions: F/V to 2nd Avenue, L to 1st Avenue

For its 10th Anniversary,
The Magnetic Fields'
69 Love Songs
performed live by:

Volume 1

Admiral of the Narrow Sea



www.myspace.com/admiralofthenarrowsea
—Absolutely Cuckoo
—I Don't Believe in the Sun
—All My Little Words

—A Chicken with Its Head Cut Off
—Reno Dakota

Admiral of the Narrow Sea is a Staten Island-based performance group. The songs are centered around a ukulele, and based on English and French idioms. The act draws a heavy influence from alternative country and Staten Island guidos. Their sound is best described as nautical glock pop.

Kathryn Zimmer



www.kathrynzimmermusic.com

—I Don't Want to Get Over You
—Come Back from San Francisco
—The Luckiest Guy on the Lower East Side
—Let's Pretend We're Bunny Rabbits
—The Cactus Where Your Heart Should Be

Kathryn Zimmer grew up singing folk music with a musical family in rural Nebraska, where some of her first gigs were rodeos, parades, and county fairs. The winding road of her musical exploration eventually led her to classical music, and it is with that layer of influence she now creates music she calls "cosmopolitan folk"—music that is sophisticated yet naïve, polished yet quirky. Now a resident of New York City, Zimmer performs often with her two backup singers, the Sugar Bowls, and her band, the Sunshine Banned. She has independently released three albums, *Under Your Spell*, *dreamin'*, and *Spare Key*.

Ben Krieger



www.benkrieger.com

—I Think I Need a New Heart
—The Book of Love
—Fido, Your Leash Is Too Long
—How Fucking Romantic
—The One You Really Love

Ben Krieger came to New York in 1997 to be a schoolteacher. He brought an electric guitar and a 4-track, too. He has written for *The Deli*, *Block Magazine*, *Urban Folk*, and was the editor at *Jezebel Music* for two years. He plays a weekly show at the Sidewalk—the club he books—at around 3:00 a.m. each Tuesday. He still works with children (including his own). He is an avid music collector who doesn't believe in guilty pleasures. He's antifolk, but not always.

Adam Ferretti



www.myspace.com/poton

—Punk Love
—Parades Go By
—Boa Constrictor
—A Pretty Girl Is Like...
—My Sentimental Melody

Adam Ferretti is currently a full time research biologist, part time cake maker, rock singer, ghost bunny painter, solo artist, and violinist. This is the first time he will step out from behind his post-apocalyptic rock band The Rabbits and his solo moniker Poton to perform under his own name.

Sara Lautman and Yoko Kikuchi



www.myspace.com/yokokikuchi

www.myspace.com/saralautman
—Nothing Matters
—When We're Dancing
—Sweet-Lovin' Man

—The Things We Did and Didn't Do

Volume 2

—Roses
—Love Is Like Jazz
—When My Boy Walks Down the Street

Sara and Yoko have been playing, writing, and singing together as two-thirds of the band *Lady Bright* since July 2008. Cat owners both, they openly admire their little cats' capri pants and low pony, respectively.

Andrew Hoepfner



www.creakyboards.com

—Time Enough for Rocking When We're Old
—Very Funny

—Grand Canyon

Andrew Hoepfner has done all his New York City songwriting under the moniker Creaky Boards, which is currently in a coma. Hoepfner plays keys as one of Shilpa Ray's Happy Hookers. He takes pride in helping mothers and wives of New York City who are in strife. Andrew has been exploring drawing and meditation this year.

Genan Zilkha



www.myspace.com/genanisfabulous

—No One Will Ever Love You
—If You Don't Cry
—You're My Only Home
—(Crazy for You But) Not That Crazy
—My Only Friend
—Promises of Eternity

Genan is currently a (full-time) law student and (part-time) musician, although it is questionable whether she is particularly good at either. She is also the same height as Stephin Merritt, which makes her proud and especially qualified to play this show.

Stephanie Nilles



www.myspace.com/stephanienilles

—World Love
—Washington, D.C.
—Long-Forgotten Fairytale
—Kiss Me Like

You Mean It

—Papa Was a Rodeo

Stephanie Nilles is an independent musician constantly on the move. At 17, she was a finalist at the Young Concert Artists' International Competition. At 22, she had graduated from the Cleveland Institute of Music with a Bachelor of Music in classical piano performance. These days, she's performing her own politically influenced jazz/folk tunes, described by listeners as "Ella Fitzgerald on speed beating the shit out of Regina Spektor" and "Tom Waits on helium," in her adopted home base of New York City and out on the road in a hatchback with a Roland.

The Trouble Dolls



www.troubledolls.com
www.myspace.com/
troubledolls
—Epitaph for My Heart
—Asleep and Dreaming

—The Sun Goes Down and the World Goes Dancing
—The Way You Say Good-Night
—Abigail, Belle of Kilronan

The Trouble Dolls are a pop band from Brooklyn. The Trouble Dolls are Cheri, Matty, Chris, and sometimes Pam. The Trouble Dolls do not smoke. The Trouble Dolls will release their second album, *The Tiniest Entertainers in the World*, during 2010. The Trouble Dolls' first album, *Sticky*, is available in finer used CD stores everywhere.

Maynard and the Musties



www.myspace.com/
maynardandthemusties
—I Shatter

Volume 3

—Underwear
—It's a Crime
—Busby Berkeley Dreams
—I'm Sorry I Love You

Maynard and the Musties have been playing around the city for about three years now. Their first album-length release, *So Many Funerals*, is available through amazon or itunes. Joe Maynard wrote all songs except for "Shallow Water Warning," whose lyrics were penned by poet Helen Adam. Maynard also provides lead vocals and acoustic guitar. The Musties are Mo Botton, lead guitar; Dennis Shealy, bass; Jim Thomas, drums; and the hottest fiddle this side of the crescent city, Naa Koshie Mills. Our rock star ringer, Ryan Adams, provided lapsteel and piano on the song "Elvis Museum" and co-produced the song "Rocky & Bessie."

Gracefully



www.goodbyebetter.com
—Acoustic Guitar
—The Death of Ferdinand de Saussure
—Love in the Shadows
—Bitter Tears
—Wi' Nae Wee Bairn Ye'll Me Beget

Psychedelic lounge pop from the isle of Manhattan, Gracefully is the butterfly metamorphose from the caterpillar So L'il. Part of (and oft augmented by) the Goodbye Better Collective (which also includes I feel tractor, Aydin, and Drifting In the Cinema), they just released their first full-length this past May on Goodbye Better.

A Brief View of the Hudson



www.myspace.com/
abriefviewofthehudson
—Yeah! Oh, Yeah!
—Experimental Music Love
—Meaningless
—Love Is Like a Bottle

of Gin

—Queen of the Savages

Nick Nace, Ann Enzinger, and Joel Herzig are the folk/country powerhouse that is A Brief View of the Hudson.

Bernie Q. and friends



www.myspace.com/
seamanandqueerfunkel
—Blue You
—I Can't Touch You Anymore
—Two Kinds of People
—How to Say Goodbye
—The Night You Can't Remember

Bernie Q. used to be in queer folk pop duo Seaman and Queerfunkel. They performed in and around NYC at the old Rapture Cafe, Mo Pitkin's, Galapagos, and The Knitting Factory, among other venues, in 2006 and 2007.

Andrew Hoepfner

(see bio earlier on Wednesday)

—For We Are the King of the Boudoir
—Strange Eyes
—Xylophone Track
—Zebra

THURSDAY SEPTEMBER 10 6:00 P.M., Free

d.a. levy lives: celebrating the renegade press

Season 7 Kickoff featuring

Rope-a-Dope Press (South Boston)



Rope-a-Dope

ACA Galleries 529 W. 20th St., 5th Flr. (bet. 10th/11th avenues) NYC

Directions: C/E to 23rd Street, I/9 to 18th Street

Rope-a-Dope Press

www.rope-a-dope-press.blogspot.com

Founded in the spring of 2007 by painter Robert daVies and poet Mary Walker Graham, Rope-a-Dope Press fosters collaboration between artists, writers, and their communities through the publication of handmade, letterpress printed broadsides, chapbooks, and artist's books.

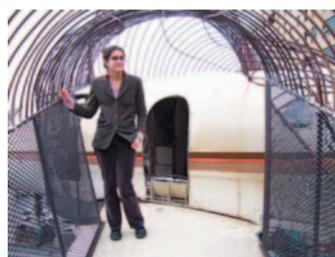
Mary Walker Graham



www.distilleryboston.com

Mary Walker Graham was born in the Blue Ridge Mountains of Virginia and now lives in a restored rum distillery in South Boston. The cofounder and editor of Rope-a-Dope Press, her poems have appeared in *Free Verse*, *OCHO*, *PFS Post*, *Poetry Magazine*, and *Poetry Daily*.

Kate Schapira



Kate Schapira lives in Providence, R.I. where she writes, teaches, and organizes the Publicly Complex Reading Series.

In addition to her chapbooks with Rope-A-Dope Press, *Case Fbdy.* and *The Painting*, she's the author of *The Saint's Notebook* (Flying Guillotine Press), *Heroes & Monsters* (Portable Press at Yo-Yo Labs), and *Phoenix Memory* (horse less press). Her work has most recently appeared in *why are we not in paradise?*

Erik Schoster



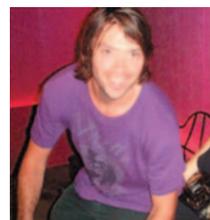
www.hecanjog.com

Erik Schoster (at r.) is a composer and sound artist based in Brooklyn by way of Madison, Wisc.

Middlemarch, his second full-length record as *He Can Jog* (entitled) is out now on Audiobulb Records. Earlabs praises it as a "heartfelt, entertaining, and perplexing flurry of

sonic excitement." He is writing and recording a new record under his given name for Ian Hawgood's excellent Home Normal imprint. This performance is based in part on that work. More information and mp3s can be found at the above site.

Sampson Starkweather



Sampson Starkweather is the author of three chapbooks, *The Heart is Green* from *So Much Waiting*, forthcoming from *Immaculate Disciples*; *City of Moths*, a *Rope-a-Dope Press* production; and *The Photograph*, from *horse less press*.

Chris Tonelli



www.thesteinachoperation.blogspot.com

Chris Tonelli co-curates *The So and So Series* and is the author of four chapbooks, most recently *No Theater* (Brave Men Press) and *For People Who Like Gravity and Other People* (Rope-A-Dope Press). New work can be found in

LIT, *SIRI*, and *The Tusculum Review*. He teaches at North Carolina State University in Raleigh, where he lives with his wife Allison.

FRIDAY SEPTEMBER 11 7:00 P.M. Free w/two-drink minimum

Sidewalk Café 94 Ave. A

(at East 6th Street)

NYC

Directions: F/V to 2nd Avenue, L to 1st Avenue

Elinor Nauen

7:00 p.m.



www.elinornauen.com

Elinor Nauen is the author of the poetry collections *American Guys and Cars*, and editor of *Diamonds Are a Girl's Best Friend: women writers on baseball* and *Ladies, Start Your Engines: women writers on cars and the road*. Her most recent books

are the forthcoming *So Late Into the Night* and *Marriage A to Z*. She is a freelance journalist for the *Saturday Evening Post*, *AARP.com*, and other national publications. She lives in the East Village, where she does daily battle with rats, fleas, and her husband, Johnny Stanton. Check out her latest poetry, articles and adventures at the above site. Jadina Lilien photo.

Sandra Beasley

7:15 p.m.



www.sandrabeasley.com

Sandra Beasley is the author of *I Was the Jukebox*, winner of the 2009 *Barnard Women Poets Prize*, selected by Joy Harjo and forthcoming from W. W. Norton. Her first collection, *Theories of Falling*, won the 2007 *New Issues Poetry Prize* judged by Marie Howe. Other awards include the *Maureen Egen Exchange Award* from *Poets & Writers* and a *Walter E. Dakin Fellowship* from the *Sewanee Writers' Conference*. She lives in Washington, D.C., where she writes for *The Washington Post Magazine* and is working on *Don't Kill the Birthday Girl: Tales from an Allergic Life*, forthcoming from *Crown*. Andrew Lightman photo.

Tara Hack

7:35 p.m.



www.tarahack.com

Just about any given day, if you're roaming around Penn Station, you've got the chance to see a Tara Hack show. The 21-year-old Long Island native has been playing this prestigious underground room for years now, giving a substantial portion of the greater New York City populace a chance to experience her art. Armed solely with an acoustic guitar and a growing repertoire of originals—combined with some '60s hard rock covers—Hack is getting the word out about her own art, but also relevant political issues.

About a year ago, Hack saw the documentary *Ganja Queen*, which details the Indonesian imprisonment of Schapelle Corby. Having previously been aware and moved by the plight of the young Australian accused of drug-trafficking, Hack found in the documentary serious motivation and, over the next day, wrote and recorded at *Cloud 9 Recording* the song "Saya Tidak Bersalah (I'm Not Guilty)." The track has gotten a fair amount of play through new media outlets, and helped keep Corby's 20-year sentence in the public eye (or ear). It doesn't hurt that Hack's reggae-inflected number is so accessible.

The exposure that the song has afforded Hack is notable, too. "Saya Tidak Bersalah" has allowed her to become something of an Australian celebrity, offering the artist front page coverage in Sydney papers, as well as getting her to tour and become a panelist at the *Conference on World Affairs* at the University of Colorado at Boulder. So you might not be able to get to see Hack at Penn Station for too much longer. Maybe you should catch her *Welcome to Boog City* gig, then, before the next cause sweeps her away from New York. —Jonathan Berger

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Thanks.

editor@boogcity.com

212-842-BOOG
(2664)

The Tet Offensive

8:15 p.m.



www.briansamuelrobinson.com/tet.html
 In January of 2002, David Kirschenbaum approached his friend, classical composer Brian Robinson, to write an arrangement of "Stay Away" for a Nirvana tribute concert at The Knitting Factory in N.Y.C. Brian responded with an arrangement that was as hard and fast as his rock band counterparts, and The Tet Offensive was born. The group counters the traditional lush sound of string ensembles with driving arrangements full of giddy dissonance and moments of thrashing atonality, covering an array of bands from The Bee Gees to Soundgarden.

Boog Poets' Theater

9:10 p.m.

Curated by Paolo Javier

Charles Bernstein



www.epc.buffalo.edu/authors/bernstein
 The Lenny Paschen monologue, from The Lenny Paschen Show
 The three librettos I wrote for Ben Yarmolinsky in the early 1990s used vernacular American forms to create contemporary operas with a social and historical address. Blind Witness News (1990) and The Lenny Paschen Show (1992) used the typical format of late-night TV, while The Subject (1991) starts with a psychoanalytic session.

Lenny is the final work of the trilogy. Much of the opening monologue, to be presented at this event, was cut for reasons of length from the final libretto.

In its typical process of canceling sense, television is, of course, the offense to meaning that is addressed in The Lenny Paschen Show. Lenny Paschen is a gladiator in an electronic age—a hot fighter in a cool medium (and he may also cut against the grain of the lyric impulse within opera). Lenny is trapped from the start, yet his struggle for moral discourse makes this opera a fin de millenia version of Die Meistersinger—sans masters, sans paradise, all songs. Lenny seems to preach that we can get beyond the puppetry of TV personas, but, as he also insists, he remains a puppet of his own devices. The Lenny Paschen Show uses the tools at hand, especially the tradition of black, often abrasive, comedy to explore the worlds flaunted by, and also hidden within, one of the central formats of commercial TV.

Charles Bernstein's books include Blind Witness: Three American Operas (Factory School) and Girly Man (University of Chicago Press), now in paperback. He is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania.

Charles Borkhuis



www.writing.upenn.edu/pennsound/x/Borkhuis.php
 Barely There

A woman finds herself having retreated into her "inner cave" with her invisible "power animal" ROAR-SHOCK by her side. It is a little bit of Paradise where she tries to relax, forget her problems, and just chill. But, as an actor, she treats her "inner cave" as a proscenium stage with an attendant audience, for whom she performs herself, trying to win their acceptance and recognition. Yet once performing, she must account for herself. Even though she has no back-story or "character" as such, she keeps peeling away layers of her presence in an attempt to be remembered before the lights go down.

Charles Borkhuis is a playwright, poet, screenwriter, and essayist. His stage and radio plays have been produced widely, and he is the recipient of a Dramalogue Award. His plays are published in four collections, Mouth of Shadows, The Sound of Fear Clapping, Stage This, and Poets' Theater. His CD Black Light contains two radio plays produced for NPR (see above link).

Corina Copp

www.fauxpress.com/e

Dana Ward

www.cypresspoetry.com



Untitled

Corina Copp's short dance-theater text, "A Week of Kindness," was produced in the 2007 Tiny Theater Festival at the Ontological-Hysteric Theater. Recent work has appeared in Aufgabe, Antennae, Puppy Flowers, 6x6, Poets on Painters (Ulrich Museum of Art, Wichita, Kan.), Denver Quarterly, Fence, The Germ, and other lovely places. Her e-book, Carpeted, can be found at the above link. She is currently pursuing her M.F.A. in Playwriting with Mac Wellman at Brooklyn College, and is the editor of The Poetry Project Newsletter.

Dana Ward is the author of the Drought (Open 24 Hours), Roseland (Editions Louis Wain), and other scattered books. He lives in Cincinnati where he edits Cy Press and works as an advocate for adult literacy at the Over-the-Rhine Learning Center. (see interview p. 7)

Mashinka Firunts

www.mashinkafirunts.com

Jeremy James Thompson

www.autotypograph.com



Extra! V Organza

They are inked up. They are hot off the press. Spinning good yarns. Penciling a National Angle. News Items: His Woman Girl of the Fridays Years (1940) (1942) closes the press box; some curtains. Gets in the wired room; word-ringers, face reporters, and gossipmongers gum up the works. The Rumor Mill, an RSS feed, Perez Hilton, and teeny Tweets are seen slurping Manhattan at the Savoy Saturday. This weak head lines: Wild Parties in Picturiland. Weekend Orgies of the Stars of the Silver Sheet! Singed Startlet Warns of Winding Celluloid Road to Ruin! 80 stab and jab beached bodies, the best and worth less of 1990, the Forbes Celebrity 100-2009. There's something very important on the teletype, six or seven items back. The Obits read: Bolshevik sweetheart dead, a relation, you knew her.

Mashinka Firunts is a graduate student in the Columbia University Modern Art program, and she is concurrently investigating the sustainability of the scholarly spectacle.

Jeremy James Thompson is an instructor at New York's Center for Book Arts, as well as curator of the reading series TEXTFORM. His work focuses on the process of collaboration, the reinvention of propaganda, and the defining of a practical avant-garde.

Kristen Kosmas



H-O-R-S-E, a text for speaking

An imaginary 12-course meal leads to a bus tour, that leads to a seaplane ride, that leads to a party, that leads to a fight, that ends in a rosebush on the way to basketball practice. Kristen Kosmas tries desperately not to tell you all the things she really wants to tell you in H-O-R-S-E.

Kristen Kosmas is a playwright and performer. She has had plays commissioned by Performance Space 122, Seattle University's SITE Specific, Dixon Place, and New City Theater.

Her plays include This from Cloudland, Hello Failure, Chapter of Accidents, The Mayor of Baltimore, Anthem, and Palomino.

She is the writer and performer of four critically acclaimed solo shows, The Scandal!, Slip, Again, and Blah Blah Fuckin Blah, which have been performed at numerous venues in New York, Austin, Boston, Seattle, and Chicago.

Filip Marinovich

Nathaniel Siegel



Bastille Day 2009 Meditations On Homosexuality is a ritual performed in praise of the gay muse, for everybody.

Filip Marinovich is a poet living in New York. He is the author of Zero Readership (Ugly Duckling Presse), various poems on the web, and plays performed throughout New York. He has performed his poetry in New York, Paris, and San Francisco. He is at work on a new book of poems.

Nathaniel Siegel is a gay poet writing from his life experience in New York City. Greg Fuchs photo.

Urayoán Noel



www.myspace.com/urayoannoel

The Commonest Many Fester
 This is a team play for A's and B's. It could be a foray: many-festooned. To where poiesis meets polis: as pop lists. The cast is human and non-human (with room for excluded thirds). Less positive than Common, it cures no colds. Kinda polyvocal, sorta glocal, but never lo-cal. A laughtractatus in hi-density politics for many playas. Sorry, no program.

Urayoán Noel is the author of Boringkén (Ediciones Callejón/La Tertulia) and Kool Logic/La lógica kool (Bilingual Press), a contributing editor of Mandorla, and a founding member of Spanic Attack. His other works include the artist book Las flores del mall and a CD and DVD of text-sound collaborations with composer Monxo López.

He recently presented selections from Hi-Density Politics—an assemblage of (cheap) digital poetics, (mis) translation, and (pro forma) performance—at the University of Puerto Rico Interdisciplinary Studies Program, The Latin American Studies Association Conference in Rio de Janeiro, and The Dirty Dirty artspace in Brooklyn. Originally from San Juan, Puerto Rico, he teaches at the University at Albany, SUNY.

Kristin Prevallet



www.asu.edu/pipercenter/how2journal/vol_3_no_2/performance/prevallet-burnett.html
 The Block is a story about love in the paranoid era of Bush's America. Language fails, the muse rebels, the thief enters, and the furniture gets rearranged. Will Lacy and Ben survive?

Kristin Prevallet is a poet, essayist, and educator whose most recent book is I, Afterlife: Essay in Mourning Time (Essay Press). She is the editor of A Helen Adam Reader and received a 2007 New York Foundation for the Arts fellowship in poetry. She lives in Brooklyn. Star Black photo.

Dan Machlin

11:10 p.m.

www.uglyducklingpresse.org/page-dearbody.html

Dan Machlin was born and raised in New York City and is currently growing cukes, savory, and snap peas in



his community garden. His most recent book is Dear Body: (Ugly Duckling Presse). With singer/cellist Serena Jost he has released a full-length CD project, Above Islands, and set HD, Paul Blackburn, and his own poetic texts to music. His poems and reviews have appeared in Boog Literature, Crayon, Critiphoria, Antennae, Soft Targets, and The Brooklyn Rail. He is the founding editor and publisher of Futurepoem books, and recently joined the conspiracy at Table X: A Publishing Commune.

Serena Jost

11:25 p.m.



www.myspace.com/serenajost
 Singer-songwriter and cellist Serena Jost was raised between Michigan and Switzerland. Her debut CD, Closer Than Far, was produced by Brad Albetta (Martha Wainwright) and released to a sold-out show at Joe's Pub.

Time Out NY noted "she writes gently eccentric songs and sings them in an elegant alto, often accompanying herself on cello, but it isn't quite right to call her a singer-songwriter. The term art song—normally tied to 19th-century concert music—usefully characterizes Jost's carefully arranged pieces and succinct lyrics, neither quite rock nor folk." Formerly of Rasputina, she has collaborated with poet Dan Machlin, dancers, and other artists.

The Low and the Lonesome

11:55 p.m.



www.myspace.com/thelowandthelonesome
 The Low and the Lonesome play country and western music and wail their hearts out down by the Gowanus Canal. They are Donna Lichaw, low and lonesome electric guitar; Lana Carroll, cryin' and weepin' pedal steel; Jason Bertone, walkin' and talkin' electric bass; Julian of Nowherr, howlin' and yodelin', finger-pickin acoustic; and Naomi Clark, bucket and washboard, tambourine and traps. Sounds like dark country comin' out a fuzzy radio, on a train, on a boat.

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edited by Robert L. Giron

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**SATURDAY
SEPTEMBER 12
12:00 P.M., Free**

**Unnameable Books
600 Vanderbilt Ave.**

(bet. Prospect Place/St. Marks Avenue)

Brooklyn

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

Rachel Levitsky, Ugly Duckling Presse

12:00 p.m.



www.writing.upenn.edu/pennsound/x/Levitsky.html

www.uglyducklingpresse.org

Futurepoem books published Rachel Levitsky's first full-length volume, *Under the Sun*, in 2003. She is the author of five chapbooks of poetry—*Dearly* (a+bend), *Dearly 356*, *Cartographies of Error* (Leroy), *The Adventures of Yaya and Grace* (PotesPoets), and *2(1x1)Portraits* (Baksun). Levitsky writes poetry plays, three of which (one with Camille Roy) have been performed in New York and San Francisco. Her work appeared in publications including *The Recluse*, *Sentence*, *Fence*, *The Brooklyn Rail*, *Global City*, *The Hat*, *Skanky Possum*, and *LUNGFULL!*, and the anthologies *The Portable Boog Reader* (vols. I & II), *Bowery Women*, and *19 Lines: A Drawing Center Writing Anthology*. Recently her work was translated into Icelandic for the anthology *131.839 Slög Med Bilum* by Eiríkur Örn Nordahl. Online poetry and critical essays can be found on such sites as *Narrativity*, *Duration Press*, *How2*, and *Web Conjunctions*. She has taught poetry workshops at Woodland Pattern, Naropa University, Poets House, The Poetry Project, and The Pratt Institute. She is the founder and co-director of *Belladonna**,

an event and publication series of feminist avant-garde poetics. She serves as the CPW Fellow in Poetics and Poetic Practice at the University of Pennsylvania.

Ugly Duckling Presse is a nonprofit art and publishing collective producing small to mid-size editions of new poetry, translations, lost works, and artists' books. UDP favors emerging, international, and "forgotten" writers with well-defined formal or conceptual projects that are difficult to place at other presses. Its full-length books, chapbooks, artists' books, broadsides, magazine, and newspaper all contain handmade elements, calling attention to the labor and history of bookmaking.

Wil Hallgren, Stubborn Plant Press

12:10 p.m.



Stubborn Plant Press

www.wilhallgren.com

Wil Hallgren was born in Niskayuna, raised in the Town of Ballston, and currently lives in Brooklyn (all in New York state). He attended Union College as an undergraduate and earned an M.F.A. from Brooklyn College, where he was awarded the Bonnie Perlsweig Mintz Memorial Award. He was one of the founding editors of *The National Poetry Magazine* of the Lower East Side, and has published his work in *Big Bridges*, *Brooklyn Review*, *Downtown Brooklyn*, *Erato*, *The Rockhurst Review*, *nycpoetry.com*, and *BigCityLit.com*, among others. In 2007 he published the collection of poetry *Broken Film*. He also has three chapbooks in print, *Heroache*, *The Panther*, and *Bumbling King George's Bedtime Book* (volume one). He is married to the painter Neddi Heller. In the mid-'80s he started Stubborn Plant Press to accommodate occasional and other works not meant for inclusion in book-length collections.

Lydia Cortes, Straw Gate Books 12:20 p.m.



STRAW GATE BOOKS

www.leafscape.org/strawgatebooks

Lydia Cortes was raised Puerto Rican in Williamsburg, with Manhattan her

longtime home. She has received numerous fellowships and awards for her poetry, fiction, and essays. Works in all these forms have been anthologized. Ten Pell Books published her poetry volume, *Lust for Lust*. Her current book of poems, *Whose Place*, has just come out from Straw Gate Books.

Straw Gate Books is particularly interested in works by women and non-polemical writing with an underlying social content. They also feature new authors and authors whose work is under-served.

Jill Magi, 2nd Avenue

12:30 p.m.



2nd Avenue Poetry

www.sites.google.com/site/jillmagi

jillmagi

www.2ndavepoetry.com/

Jill Magi works in text and image and is the author of

Ivy Johnson, Portable Press at Yo-Yo Labs

12:40 p.m.



Portable Press @ Yo-Yo Labs

www.yoyolabs.com

Ivy Johnson graduated from Eugene Lang College in May, receiving her B.F.A. in literature. She lives in Williamsburg.

Portable Press at Yo-Yo Labs publishes poetic works: subtle and intense forms of public exchange and autonomous expressions—

dynamic in awareness—luminous in form. Emphasis: diversity and interconnection—social, cultural, environmental, and aesthetic.

No Big Tent

Genesis

he planted evidence
which grew into a beautiful ash tree and june berries
collected and devoured
by tornado coyote.
the land makes us in words
of my father who was a devout Christian
and prophet, according to himself,
which is perhaps a type of schizophrenic personality disorder or
other card board boxes filled with encyclopedias I unpacked as
a violent child tries to pin the tail on exactly what's wrong with me.

Exodus

he calls me on the phone and says I'll die before it grows back and he would know my
sisters night terror locking her inside of her body closet screaming spine flash teeth flash
thunder composition and lost finger keys there she is her back to you at four in pink
napped neck cocked as practicing piano her face book message ending weird ha ha which
made me read the sign post as yield to die but don't tell as a please call him and let him
know that

everything made it to wounded knee where a dog
disappearing behind the rolling hills rolling and returns
hunch backed oozing porcupine quills there is nothing
we can do for him

he said which made my sister and I cry I'm so tired which is the strangest why and feel
the wounded weather impending rain drop drop rain drop drop shrieking wind shield not
no never enough to drink

August 1st, 2009

All of this is my completely true self story which ironically makes me want to impail the
fucking butterflies in my stomach with bald eagle claws and the time I carved my face
screaming my heart is not
a hummingbird

little girl, come back To Your Senses

Nabokov would disapprove. He was a lepidopterist.
And then how would I embody the fire
fly without my digestive capabilities?

There is no Repo Man

Given the above logical assertion I am pure
manure which is an event inescapable like plastic
surgery for Hollywood actresses who will events
leave behind a plastic spine eating
eaten devoured even the earth is
has fallen from the jumped out of the window
suspended twenty years later, twenty thousand years
and years and in no time with out mass the severed
oh barren does not even touch the empty walls

d.a. levy lives

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Season 7
2009

Tues. Nov. 24
TBD

Tues. Oct. 27
Peaches and Bats
www.peachbats.blogspot.com
(Portland, Ore.)

Tues. Dec. 22
N.Y.C. Small Presses Night
curated by Kitchen Press editor
Justin Marks

**INDIANA REVIEW
2009 FICTION PRIZE**

Ron Carlson, Final Judge
\$1000 prize and publication

All entrants considered for publication and will
receive a one-year subscription to *Indiana Review*.
Deadline: October 15, 2009.

IR www.indianareview.org

Austin Alexis, Poets Wear Prada 12:50 p.m.



POETS WEAR PRADA
Hoboken, NJ
Have you had your poetry today?
<http://poetswearprada.home.att.net>

www.poetswearpradanj.home.att.net/AustinAlexis.html
www.poetswearprada.blogspot.com

Austin Alexis' poetry, fiction, and non-fiction have appeared in a variety of anthologies, journals, magazines, and newspapers, including Barrow Street, The Journal, The Writer, The Pedestal Magazine, and online at Poetz.com. His plays have been performed in New York City, and one was selected for The Samuel French Short Plays Festival. Alexis has taught creative writing at Hunter College's continuing education program, and has taught and tutored at various universities and colleges in New York state. His chapbook *Lovers and Drag Queens* was released by PWP and a collection of his short stories is due out this fall. He lives in Manhattan and teaches at New York City College of Technology (CUNY) in Brooklyn.

Roxanne Hoffman is the founder of Poets Wear Prada, also known as PWP Books, a small press based in Hoboken, N.J. and devoted to introducing new authors through e-books and limited edition, high-quality chapbooks. Her words appear off and on the net, and in the print anthologies *The Bandana Republic: A Literary Anthology by Gang Members & Their Affiliates* (Soft Skull Press) and *Love After 70* (Wising Up Press), both released last year. She can be heard in the 2005 indie flic *Love and the Vampire*, directed and produced by David Gold and starring Rick Poli.

A former Wall Street investment banker, she runs the press with her husband Herbert Fuerst, a retired Hollywood agent. Their first offering, released in October 2006, was the 12-page poetry chapbook *Your Infidel Eyes* by Brant Lyon, host of NYC's Hydrogen Jukebox Jazz poetry Series. Since then, they have added 18 additional chapbook titles and their first annual anthology, *The Bug Book*, will be released this fall. Authors include the well-established New York poets Peter Chelniek, Susan Maurer, and Carol Wierzbicki, as well as promising up and comers like Jee Leong Koh, Laura Vookles, Austin Alexis, and Karen Neuberger.

Douglas Manson, little scratch pad press 1:00 p.m.

www.dougfmanmanson.blogspot.com

Douglas Manson is a poet and publisher. His most recent

publication is *The Table*. He has just this minute moved to Brooklyn with his two cats, his chap-caddy, and a song in his heart of the heart.



The mission of little scratch pad press is to provide new and emerging poets the opportunity to publish a significant, and often their first, collection of writings.



The press began years and years ago, but it wasn't a going concern until 2005 with the publication of Aaron Lowinger's *Autobiography: Perfect Game*. The most recent title from the press is Jonathan Skinner's *With Naked Foot*.

Stacy Szymaszek, Litmus Press 1:10 p.m.



www.poetryproject.org
www.litmuspress.org

Stacy Szymaszek is the author of *Emptied of All Ships* (Litmus) as well as many chapbooks, most recently *Orizaba: A Voyage With Hart Crane (Faux)* and *Stacy S: Autoportraits (OMG!)*. *Hyperglossia* was just published by Litmus Press. She is the editor of *Gam* and the artistic director of The Poetry Project at St. Mark's Church.

Litmus Press is the publishing program of Ether Sea Projects, a 501(c)(3) non-profit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation.

Litmus aims to foster local, national, and international dialogue and interaction by presenting original writing from the U.S. alongside translations into English. By supporting translators, poets, and other writers, and by organizing and participating in public events, they hope to illuminate the fundamental common bond between languages and to actualize the potential linguistic, cultural, and political benefits of literary exchange on the international level. Litmus seeks to provide continuing and consistently high-quality venues for such exchange and discussion to ensure that our poetic communities remain open-minded and vital.

Mina Pam Dick, Futurepoem 1:20 p.m.



FUTUREPOEM

www.drawingcenter.org/viewingprogram/share_portfolio.cfm?pf=1550

www.futurepoem.com

Mina Pam Dick (aka Nico Pam Dick, aka Pam Dick) is a writer, artist, and philosopher living in New York City and the author of *Delinquent* (Futurepoem books, fall 2009). She holds an M.F.A. in Painting and an M.A. in Philosophy from the University of Minnesota, Minneapolis; and did her undergraduate work at Yale. Her visual art has been exhibited in Minneapolis, Milwaukee, and New York City; her sculptural book, *Babel*, is part of the Walker Art Center's artists' books collection. She received a Jacob K. Javits Fellowship in art and was a two-time Bush Artist Fellowship finalist. Her philosophical work has been published in Vienna in connection with the Austrian Wittgenstein-Symposium (Kirshberg-am-Wechsel) and her work has recently appeared in *Tantalum* and *Bomb*.

Futurepoem is dedicated to creating a greater public awareness and appreciation of innovative literature. Through their imprint Futurepoem books, they publish innovative poetry, prose, and cross-genre literature by important new and accomplished writers. A unique component of the Futurepoem series is also their communal approach to editorial decision-making. Each year they invite a distinguished guest panel of accomplished writers, artists, and curators to read work submitted as part of an open reading period and select authors for the next publication season.

Recent and forthcoming Futurepoem authors include Ronaldo Wilson, Mina Pam Dick, Shanxing Wang, Marcella Durand, Ara Shirinyan, Jill Magi, and Rachel Levitsky.

Geoffrey Olsen, EOAGH: A Journal of the Arts 1:30 p.m.



EOAGH
A Journal of the Arts

www.adishtowel.blogspot.com
www.chax.org/eoagh

Geoffrey Olsen lives in Greenpoint, Brooklyn. He is the author of the chapbook *End Notebook* (Petrichord Press). New work is forthcoming in EOAGH.

EOAGH, edited by Tim Peterson, is an online and print journal published yearly. They're especially interested in reading as a process, the productive chaos of investigative poetic work, and acts of attention that explore the close listening inherent not just in writing but also in being written. These are active, embodied experiences ("Reading is a gymnast's act") that encourage and provoke, responses that engage one's environment by blending lines between media through ekphrasis, phenomenology, and more. Recent critical articles include a feature on Charles Olson: Language as Physical Fact and a panel on Language Poetry & The Body. Themed issues have included In Remembrance of Jackson Mac Low and Queering Language.

Corey Frost, Ellipsis Press 1:40 p.m.



ellipsis www.ellipsispress.com

press
Corey Frost is the author of *The Worthwhile Flux* (conundrum) and *My Own Devices*.

He has been a featured spoken word performer at festivals and events across Canada, the U.S., Europe, Australia, and New Zealand, and his performances have aired on the CBC, the ABC, and local stations around the world. He is writing a doctoral dissertation at the CUNY Graduate Center, entitled *The Omnidirectional Microphone: Performance Literature as Social Project*.

Ellipsis Press was started in 2007 with a mission to publish innovative prose work. They especially like novels that look normal but aren't (more than those that look weird but are actually quite normal); those that are successful at bypassing or evolving the seemingly necessary but often tired elements of character and/or plot; and those that respond in some way to the history of the novel as genre and form.

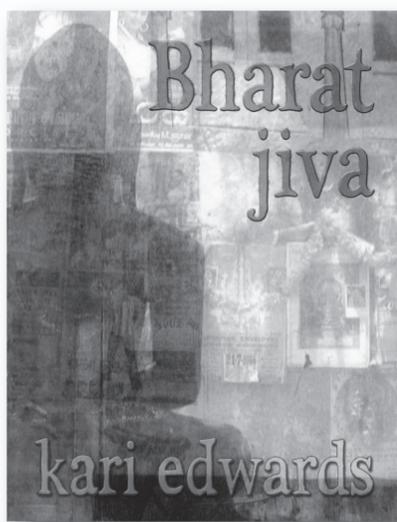
Christopher Stackhouse, Corollary Press 1:50 p.m.



corollary press

www.readab.com/cstackhouse.html
www.corollarypress.blogspot.com

Christopher Stackhouse is the author of *Slip* (Corollary Press), and co-author of *Seisimos* (1913 Press), a collaboration with writer/professor John Keene that



Bharat jiva

by kari edwards

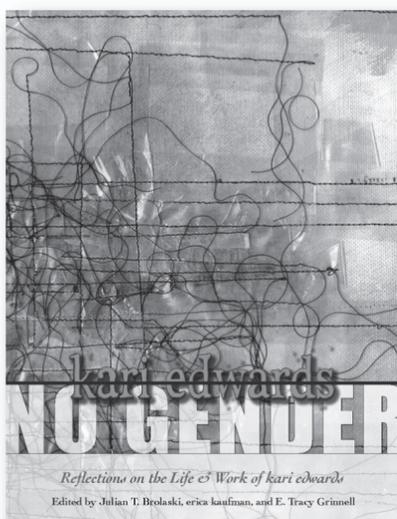
Cover art by Frances Blau

This writing is the New Brave. Few writers have so given in to the entropic forces that disentangle our bodies in the end, while at the same time furiously pooling social content into observable patterns. And there are thousands! Millions! Billions! In biological systems, DNA nucleotides are linked by enzymes in order to make long, chainlike polynucleotides of defined sequence. In writing, the sub-social is linked by signs that make ringlets of undefined sequence. Only we can make think to make thought from it. It cannot be conceived of in advance. It cannot be found on the web. No se vende ni se compra. edwards' radical neo-communitarian impulse is something that's blood-borne, but not bloody, something that's keen & observant, but not oculocentric. Like Antonin Artaud, edwards sought to make Writing = Life.

— Rodrigo Toscano

Available Now

ISBN: 978-0-9819310-0-5 | Paperback | 116 pages | \$15 US



kari edwards NO GENDER:

Reflections on the Life & Work of kari edwards

Julian T. Brolaski, erica kaufman and E. Tracy Grinnell, eds.

Cover art by Tanya Hollis

kari's authorial "signature" undoes the authorial body in favor of a visible obfuscation—strikerthru: kari never just signed, but rather crossed out hir name and wrote "NO GENDER." The erasure—well no, the palimpsestic remaking of the name into a symbol for the dismantling of enforced gender codes is a profound and provocative gesture—the name is still visible behind the NO GENDER, as if behind bars... kari's genius moved others to their own words, art, action—following a mandate of reclaiming the very words we speak and write—writing our selves, our other(ed) bodies, into a foundational post-gender postgenre state. This book is the start of what hopefully will be a much longer conversation.

— from the introduction
by Julian T. Brolaski & erica kaufman

Available October 2009

ISBN: 978-0-9819310-1-2 | Paperback | 208 pages | \$18 US

LITMUS PRESS

WWW.LITMUSPRESS.ORG

Bharat jiva and kari edwards **NO GENDER: Reflections on the Life & Work of kari edwards** are published by Venn Diagram Productions, the collaborative intersection of Litmus Press & Belladonna Books (belladonnaseries.org) Distributed by Small Press Distribution (www.spdbooks.org)

Please join us:

Monday, October 12, 2009
for a book release party
& readings by
NO GENDER contributors
Frances Blau, Anne Waldman,
CAConrad, Akilah Oliver
& others

Dixon Place
161A Chrystie St. NYC
www.dixonplace.org

features Stackhouse's drawings in dialogue with Keene's text. He holds an M.F.A. in Writing/Interdisciplinary Studies from Bard College. His essay "Everyone's Own Color Red," which compares the poetry of Hart Crane and Bob Kaufman, was published in the Spring 2008 issue of *American Poet: The Journal of the Academy of American Poets*. Through the program "New Voices, New York @ Chashama's ABC Gallery" in New York City, which he co-curates with Kelly Kivland and Alisoun Meehan, the current group exhibition is "Contranym," featuring artists Robert Delford Brown, Victoria Fu, Brian Kim Stefans, John Cage, and Stephanie Loveless.

In January Stackhouse performed with Keene during the month-long writing and performance festival "When Does It or You Begin? (Memory as Innovation)" at the performance space Links Hall in Chicago. He was also a guest faculty member in Naropa University's 2009 Summer Writing Program at its Jack Kerouac School of Disembodied Poetics in Boulder, Colo. Currently completing a manuscript of poetry, while also doing research for the development of a non-fiction book on poetics, Stackhouse lives and works in Brooklyn.

Corollary Press is a small chapbook series devoted to new work by writers of color. Sueyeun Juliette Lee edits the series and specifically seeks out work that challenges the boundaries of suitably "raced" writing, such as Christopher Stackhouse's lyric meditations on the line as a graphic element and structure for thought in *Slip*, or Summi Kaipa's explorations into identity politics and language in *The Language Parable*. All books are stab-stitched by hand.

Andrew Hughes, BookThug 2:00 p.m.



BookThug
www.puppyflowers.com/11/andy.html

www.bookthug.ca

Andrew Hughes is the author of *Sweethearts of the Great Migration* (BookThug) and *Rural Radio* (Scantly Clad Press), a collaboration with the poet Whit Griffin. His work has appeared in *Cannibal*, *Puppyflowers*, *String of Small Machines*, *Spell*, and others. His first full-length collection is forthcoming from BookThug.

BookThug is an independent literary publisher that operates out of Toronto's west end. Founded by Jay Millar in the mid '90s, the press was inspired by the idea that "if you build it they will come." Since then poets and writers of all kinds have popped up in the literary landscape through the operations of the press. They and their readers make up what they like to think of as BookThug Nation—people who scour bookstores looking for unexpected literature, who desire to participate in a different kind of readership. Poetry, visual literature, conceptual literature, translation, the lyric, critical texts and fiction—BookThug makes them all available in publications that come in a variety of shapes and sizes and origins, but each one is distinctly BookThug. BookThug is fully aware that their books are not for just anybody. So why not become somebody today? Editio Durus Natio Semper!

Jennifer L. Knox, Bloof Books 2:10 p.m.



BLOOF BOOKS

www.jenniferlknnox.com
www.bloofbooks.com

Jennifer L. Knox was born in Lancaster, Calif.—where absolutely anything can be made into a bong. Her poems have appeared in the anthologies *The Best American Poetry* (1997, 2003, and 2006), *Great American Prose Poems: From Poe to Present*, *Free Radicals: American Poets Before Their First Books*, and *The Best American Erotic Poems: From 1800 to the Present*. She has taught poetry writing at New York University and Hunter College, and is available for children's parties, séances, and tradeshow booth demonstrations.

Bloof Books is a poetry press based in Central New Jersey, publishing perfect-bound paperbacks as well as limited-edition handmade books and chapbooks. Founded in 2007, they have published Jennifer L. Knox, Danielle Pafunda, Sandra Simonds, and Shanna Compton, and have new books from Jennifer L. Knox, Anne Boyer, and Peter Davis in the works for 2009-2010.

Marcella Durand, Belladonna* 2:20 p.m.



BELLADONNA*

www.translationworkshop.blogspot.com
www.belladonnaseries.org

Marcella Durand's recent books are *Traffic & Weather* (Futurepoem), and *AREA* and *The Anatomy of Oil* (both from Belladonna*).

Other books include *Western Capital Rhapsodies*, *City of Ports*, and *Lapsus Linguae*. Her poems and essays have appeared in *Conjunctions*, *The Canary*, *Denver Quarterly*, *Chain*, *The Poker*, *Verse*, *NYFA Current*, and other journals. She has given talks on the intersections of poetry and ecology at Kelly Writers House, Small Press Traffic, Dactyl Foundation, Stella Adler Studio of Acting, and other venues. Excerpts from her ongoing collaboration with Tina Darragh, based on environmental science, *Deep Ecology* and *Francis Ponge*, have appeared in *Anomaly*, *How(2)*, and *Ecopoetics*.

Durand was a writer-in-residence at the Lower Manhattan Cultural Council in 2006, and in 2005 organized a reading and panel on the inter-relations between astronomy and poetry as part of the *Inspiration of Astronomical Phenomena Conference* at the Adler Planetarium in Chicago. She is translating Michèle Métail's *Les horizons du sol/Earth's Horizons*, a history of the geological formation of Marseille written within a Oulipian formal constraint; a section of her translation appeared last year in *The Nation*. She lives

Corollary Press' Sueyeun Juliette Lee and Portable Press at Yo-Yo Labs' Brenda Iijima in Conversation

Hi Brenda! It's clear to me that we have some dynamic resonances between our two presses. For example, the poetry you've published seeks to suss out a consonance between syntactic ruptures and social constructions: these social constructions present themselves as seamless rationalities whose internal contradictions only enforce their institutional (inhuman) presence. Yet the syntactic play of the poetry works to address/express some of these constructions' strategies from a negative (think anti-matter vs. matter) standpoint. These are immensely critical works, but also quite optimistic.

What impresses me about Portable Press at Yo-Yo Labs is the wide variety of optics at play, both in individual texts and across the series. Social construction isn't limited to a closed gender/race/class triad, but also encompasses nature, knowledge, technology, and space—essentially what divides us from our environments rather than just from each other. What you've captured is really a type of LangPo3.0, one that begins with the embrace of the social and the aesthetic while resisting neat binarisms.

Personally, I've been headed into a bit more of a speculative direction. As an editor, though, I am compelled by those texts that trouble me, which feel on the verge of a new understanding I am just three steps behind. Brandon Shimoda's forthcoming *Lake M* is an excellent example of this.



A.P.D.

Center in Albany, N.Y. and a member of the poetry performance group 3 Guys from Albany. As a photographer, he claims to have the world's largest collection of photos of unknown poets. He has been a featured reader at all the important poetry venues in the Capital District and throughout the Hudson Valley, and is an active member of Veterans for Peace. He also publishes poetry under the imprint, A.P.D. (Albany's poetic device, another pleasant day, etc.). His own poems have been published in *Out of the Catskills*, *Post Traumatic Press 2007*, *Chronogram*, *Poetica*, and in numerous small press journals and anthologies, on the internet, and in self-published chapbooks. You can read his blog at the above link.

A.P.D., under the direction of Wilcox, has been publishing the works of local and regional poets since 1989. Among the works published by A.P.D. are *Distant*

Where do you think poetry is headed? How is your press taking us there?

Sent via Black-Berry from T-Mobile

Hi Juliette—You sent this message via your Blackberry—stellar! I want to hear more about your work and how you see it moving in a speculative direction. I hear what you are saying about work that compels and troubles. Using Brandon Shimoda was a great example—there are dangerous emotional conflicts under the lyrical surface he conjures—a sort of violence that retroactively surges.

Poetry on the horizon? I'd like to see work contend with the guttural/visceral and what's raw, not only in terms of body relations and identity but more infiltrated and spanning—how this effects systems, causes chain reactions. I think works that approach the political need to meet this challenge. Received ideas should fade in the distance. Work heated to the core temperature, work that holds nothing back.

I don't feel beholden to the concepts and precepts of Lang Po per say. The work that I publish is much wider in scope and its registers are more diverse—multifaceted.

I admire Corollary Press because it commits wholly to precisely rendered works that move beyond any categorization. Your vision is open and expansive. There is a feeling of magnanimity that the work conveys, designed and presented in the exquisite hand-held format you manifest. CAConrad photo



Kinships by Anthony Bernini, *Suddenly Sapphires* by Dina Pearlman, *Three Sides to the Looking Glass* by Rachel Zitomer, and, most recently, *To the Husband I Have Not Yet Met*, by Mary Kathryn Jablonski.

Jesse Schoen 2:50 p.m.



www.myspace.com/jesseschoen
Dystopian sci-fi, inept technicians, and the universe's tendency toward chaos inspire Jesse Schoen's songs. He lives in Chelsea.

Ammiel Alcalay 3:20 p.m.

www.loggernaut.org/interviews/ammialcalay



Ammiel Alcalay is a poet, translator, critic, and scholar. His books include *Scrapmetal* (Factory School), from the warring factions (*Beyond Baroque*), *After Jews and Arabs* (University of Minnesota), the *cairo notebooks* (*Singing Horse*), and *Memories of Our Future: Selected Essays, 1982-1999* (*City Lights*). His translations include *Sarajevo Blues* and *Nine Alexandrias* by Bosnian poet Semezdin Mehmedinovic; *Keys to the Garden: New Israeli Writing*; and, with Oz Shelach, *Outcast*, by Shimon Ballas. The novel *Islanders* (*City Lights*) and book of essays *A Little History* (*Beyond Baroque*) are forthcoming.

Danielle Legros Georges 3:35 p.m.



www.lesley.edu/gsass/faculty/georges/georges_index.html

Danielle Legros Georges is a writer and author of the collection of poems *Maroon* (Curbstone Press). Her work has appeared widely in literary journals and other publications. She is an associate professor in the creative arts in learning division of Lesley University.

Ryan Walker 3:55 p.m.



www.bathybius.com

In spring 2009, Ryan self-published a book of poetry, *You Will Own It Permanently*. He limited himself to one week to collect, edit, design, and release the book. He is working at a more leisurely pace on another edition, due out in summer/fall 2009. His work has appeared in *Ambit*, *Anomaly*, *Submodern Fiction*, *Phoebe*, and in the chapbook *Enjoy Potion* (*The Interrupting Cow*). He lives in Washington, D.C. and blogs at the above url.

Jim Dunn 4:15 p.m.



www.chax.org/EOAGH/issuefour.html

Bootstrap Productions published Jim Dunn's latest book, *Soft Launch*, last year. His other books of poetry include *Convenient Hole* (Pressed Wafer) and *Insects In Sex* (Falling Angels Press). His poems have appeared in *Meanie Magazine*, *Can We Have Our Ball Back?*, *Shampoo*, *Poetry Motel*, *Cafe Review*, *CARVE*, and *EOAGH*. Born in Philadelphia, he now resides on the North Shore outside of Boston.

Phoebe Kreutz 4:35 p.m.



www.phoebekreutz.com

Phoebe Kreutz plays regularly as a performer of her original joke folk. She's released four albums and tours hither and yon. Songwriting credits include Les Freres Corbusier's *Dance Revolution* and Disney's *Johnny and the Sprites*, both with Gary Adler, and the rock opera *Gilgamesh!*. Her band *Urban Barnyard* is kickass, as is her dance troupe *Underthrust*, which has performed at Carnegie Hall, thank you very much.

Karen Weiser 5:05 p.m.



www.puppyflowers.com/9/weiser.html

Ugly Duckling Presse will release Karen Weiser's first full-length collection, *To Light Out*, early next year.

in the East Village with her husband Richard O'Russa and son Ismael Toussaint Durand O'Russa. She is 2009 Poetry Artist Fellowship recipient of the New York Foundation for the Arts.

*Belladonna** is a reading series and small press that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language.

Karin Falcone, artIcHOKE 2:30 p.m.



artIcHOKE

www.earthether.blogspot.com
artIcHOKE was born in 1991 of the 'zine and xerography tradition and is published

sporadically, in small batches on paper. It may include journalism, poetry, memoir, reviews, short fiction, photography, comix, art, collage, or found objects that speak to the moment and may be designed by their authors. A new issue of artIcHOKE will be created just for this event.

Karin Falcone is a graduate of The Jack Kerouac School of Disembodied Poetics at Naropa University, and continues the outrider tradition as a teacher of writing at CUNY, NYIT, and at Yoga Polarity Center's Last Fridays Writer's Group. She will read from her artIcHOKE press chapbook *Eco-Erotica*.

Dan Wilcox, A.P.D. 2:40 p.m.

www.dwilcx.blogspot.com
apdbooks@earthlink.net

Poet and photographer Dan Wilcox is the host of the Third Thursday Poetry Night at the Social Justice

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The Cincinnati Kid

Chatting With Poet-Publisher Dana Ward

Poet Dana Ward, editor and publisher of Cincinnati's *Cy Press*, is coming in from the Queen City to take part in the third annual *Welcome to Boog City* festival. We asked his friend, poet and musician Julian Brolaski, to check in with him.

Boog City: Your new work, the manuscript *This Can't Be Life*, is pretty steamy. Did you switch muses?

Dana Ward: I think I would say that the muses switched on me and that they're having a good laugh while I freak out and run around and try to compensate for their cruel sport. But honestly, and this goes back to being porous, I think that the things that are obsessing me, pushing into me, have shifted or my line of sight has turned, so the aperture's narrowing "here" instead of "there." And that "here" for me seems to be the contours, the specific narrative and musical contours of my sex life, and where the music and story of that dovetail with the music and story of grief and of death and of the social.

It's odd, because I wrote this long prose piece, and, for a while, my sense of verse prosody (and I say that specifically as it seems to me there are as many kinds of prosodies as can be imagined, the prosody of anything/everything) got lost and I felt as if abandoned by a lover, shut out of a whole erotic universe I once felt so intimately involved with. So that became a story itself, a ridiculous tale of estrangement from something that, in fact, made me feel entirely lost from myself for awhile, and scared. But it was also hilarious and stupid because what does it even mean, really, to be abandoned by verse prosody, as if it snuck out of bed one morning and left me after having its fun!

So there's my pitiful and abiding experience. Between my core materialism and, apparently, implacable sense of poetry, as otherwise there's a lot of friction, and that friction to me is pretty sexy. A little embarrassing (or maybe a lot, depending on how indulgent one's company is!), but that's also kind of hot as long as the humiliation isn't **terminal!** And then there's Stephen Rodefer's "ear-sex," luscious enough to make one a little seasick. I think that's a turn on for me as well, in terms of things like assonance and consonance.

BC: I've always been taken with how you manage to integrate the poet so wholly with the persona, but that isn't right, there isn't a persona or a poet per se it's just Dana and you're (all) that/those. What's the function of poet-persona in your work?

DW: I guess to talk about persona I have to talk about voice, about Alice Notley's conception of voice, which has meant so much to me these past few years. I've internalized a lot of her vocabulary around the notion and rung a lot of changes on and through her thoughts as well. I always find myself overtaken by the voice of another—a poet, an MC, a friend, an actor, a voice on the internet. In addition to the literally audible, a recording or performance or conversation, this can be the voice in a text, which Notley describes by attending to its abiding characteristics.

Anyway, I want to be, as a sort of ethic, porous, want these voices to penetrate what's particular to me, and warp and shape it. There's a kind of annihilation implicit in this desire, a really heavenly and tumultuous annihilation, and the experience of that, of terror and satisfaction, the occasion of that nets a consonant sound. Or a dissonant sound, depending.

From there I start to make a persona for the poem, which can be quite different each time. That can be confusing, though less so if one thinks about the specificity of the occasion as an index of what voice and persona might best give it life. I could be cute and make a formula—persona is never more than an extension of voice. But what I really mean to say is each occasion is a kind of disaster that requires renewed attendance. I can't always walk the walk when it comes to all this, and this being

poetry, the pleasure of that failure is refreshing and endemic. I'm obsessed with giving insoluble problems a musical life and a body (bodies).



BC: You often address your friends in the poems, your Cincinnati posse, your partner Sarah, and other (absent-present via the internet) poet-types—Tisa Bryant, Stephanie Young, Brandon Brown—appear along with the dead—Jack Spicer, Frank O'Hara, and Robin Blaser. Is this a coterie literature?

DW: I think so, yeah, I **hope** so even. The social is a central thing for me. And I'm always calling out and writing towards those people with whom I share what Brandon Brown calls aporiatic feelings. And when you share the same aporia with someone for so long it can start to feel like sharing a heart. That could be one way of describing what coterie means to me. That though only takes so much into account.

And while my poetry may be pointed toward the readers I know will be there for it, I'd be glad if anyone who wanted to read it would read it. I want to be public in the broadest sense too, which confuses me.

I haven't finessed enough the contradictions here, and they're a big part of what's so enlivening about this whole deal. There's no denying the beautiful centrifuge of intimacy and friendship and the uncanny, and that holds a privileged place for me. It's integral to the shape and material fact of my writing.

I think I would say that the muses switched on me and that they're having a good laugh while I freak out and run around and try to compensate for their cruel sport.

BC: I'm curious about how it feels to live so much of your poetic life in the interwebs. I mean we all do these days, but situated as you are on the border between Ohio and Kentucky—and maybe more importantly on a

potent symbolic border, the Mason Dixon—I'm curious how this inflects the writing. People on either side are Reds fans, right?

DW: Well, as to the internet, I feel like it gives my longing, my longing to be with particular friends, a shape. It structures it across this captivating and compromised continuum of information. In email correspondence, the way we try to perform presence for one another, that's given me a whole world to think about, and I've adapted some of that desperation and casualness into tones I use in my poems.

But you're right, my computer is in my room, and my room is in Cincinnati, a border city. The Ohio River is a palimpsest of all kinds of historical information. There's lots of pain in that, and heroism. I identify as a Kentuckian. My life ran south, instead of north toward Cincinnati, growing up. All of the family we would visit, almost all of our commerce, was done in the Commonwealth. We crossed the river for Reds games, and that was about it.

I realized pretty young that Northern Kentucky had been abandoned by its proximate city/state bodies. Kentuckians south of Dry Ridge viewed us as de facto Cincinnatians, and

Cincinnatians dismissed us as bumpkins. That's why Northern Kentucky, abbreviated as No. Ky., makes such an apt little poem. Go Big Blue, btw.

BC: What's the Real when there are avatars and F*book, wherein we're encouraged to speak about ourselves in the third person?**

DW: Facebook is entirely real. It's a constituent part of my social reality, my daily life. Avatars too are real things, as real as apples. It's complex of course. There's a tradition of linking new forms of technology with an emergent irreality until they become normalized or the irreality becomes the norm. That's been the case forever, at least since Capital colonized everyday life.

Julian T. Brolaski's first book, gowanus atropolis, is forthcoming from Ugly Duckling Presse next year, and xe is also the author of five chapbooks. Julian lives in Brooklyn where xe writes poetry, serves as a Litmus Press editor, curates Mongrel Vaudeville, and plays country music in The Low and the Lonesome, who will be performing on Friday night at the Welcome to Boog City festival (see pp. 2-3).

Dana Ward is the author of the Drought, Roseland, Goodnight Voice, and other books. He lives in Cincinnati where he edits Cy Press and works as an advocate for adult literacy at the Over-the-Rhine Learning Center. Dana will be reading Saturday at the festival (see pp. 4-8) and performing with Corina Copp a short play they composed for the Boog Poets' Theater night on Friday (see pp. 2-3).

Michael Jackson

You're more obsessed with death than god
& you look pretty young in that wheel-chair.
It reminds me of *Watership Down* without rabbits
or people, do you feel it?

Do you feel the glass shake as the cage
door is closed on the hammock, then locked?
Anyway, they did it, they finally did it,
they opened a glass supply place by my house.

They offer consultation, lab glassware, fabrication,
antique restoration, repair, glass to metal seals,
neo-decorative stain glass, glass kittens & ships,
sealing to optics & work on relational pieces.

I know what consultation is, lab glassware
I've heard of, fabrication I know, antique restoration
sounds familiar as does repair glass to metal seals
I can picture neo-decorative stain glass as well

as glass kittens, glass ships, & sealing to optics.
Down we all are in the gutter Gamelan break-beats
breeding gas-mask & compost worms when we think
we're down there for astronomy still we're unbranded

Hannibal Lecter mask fitted as submarine bong
while Bopsy faces flesh-out in Koolhaus built marinas.
Babe, born free in deep river Chanel
wakes in a lesser world without your fright Maria.

Oasis time rushes barred oxygen
into the water-pipe died for me long time ago
commonly known as the faucet-pressure shot
of all Verlaine's tomb in my bong.

You bubble in the city & you bubble in our hearts
I remember Jeff Koons made your body gold glass
Venn diagram indicates larval hookahs dying
the ventilated lariat connecting the mouthpiece

to the body of the water-pipe sends ash into the larynx
Venn diagram indicates a honeylocust dying
in your hair he creamed-blonde, if there's water in there
it floods the high plain of the vampire-rabbit *Bunnacula's* grave

causing flowers at the stone, & an ocean for trade
where familiar from the syllabus we find the Ships of Death
But what (& I'm asking now just between
us are relational pieces?

—Dana Ward

Katie Yates

5:20 p.m.



www.homepage.mac.com/kdyates/Personal78.html

Katie Yates grew up in French West Africa and lives near New Haven, Conn. with Michael Forstrom (her husband) whom she met in college, Martin and Anna (Michael's children), and her own children, little Juliette Claire and the even littler Gabriel Lake. Academic credentials fall under the rubric of poetry mostly with Doctor of Arts, University at Albany, English Studies; M.F.A. Naropa University, Writing and Poetics; and B.A. Carleton College, English Literature. She teaches for CTU Online and is very much taken with virtual works. Most recently she did *Morning Stories*, a book of poetry and watercolors with Julian Wong. thelemonade (Christopher Funkhouser and Stephen Cope) visited Equinunk, Penn. wherein an incredibly lovely High Watermark Salo(o)n took place (see www.highwatermarksalon.com). Her interests besides writing are meditation and web book building.

Dana Ward

5:40 p.m.

(see Friday and interview p. 7)

Anselm Berrigan

6:00 p.m.



www.writing.upenn.edu/pennsound/x/Berrigan-Anselm.php

Anselm Berrigan's book of poetry, *Free Cell*, will be published by City Lights in the fall of '09. Other books include *Zero Star Hotel* and *Some Notes on My Programming*, as well as the slim and recent volume *To Hell With Sleep*. He is poetry editor for *The Brooklyn Rail*, teaches at some places, and used to direct *The Poetry Project* at St. Mark's Church. He has lived much of his life in the East Village, where he was raised and lives currently, and he is in love with poetry come what may.

Anselm Berrigan in conversation with Buck Downs

6:15 p.m.

Buck Downs

6:45 p.m.



www.buckdowns.com

Buck Downs lives and works in Washington, D.C. Edge Books has previously published his collections *Ladies Love Outlaws* and *Marijuana Softdrink*. Poems have recently appeared in *The Brooklyn Rail*, *Cannibal*, and *The Columbia Poetry Review*. Buck Downs "has become known as one of the true risk-takers in small press poetry publishing" says the gang at Small Press Distribution. His readings peel paint—a potent collage of admonition and delight, delivered in tight packages. Photo by Alex Ebstein.

Gracefully

7:05 p.m.

Self-described as psychedelic lounge folk and ambient rock from NYC, *Gracefully* is a butterfly metamorphosis from the caterpillar of veteran band So L'il (fuzzy art synth folk commandos with a toy keyboard and an unalphabetized collection of poetry books).

Gracefully (Goodbye Better), their self-titled full-length release, was recorded by Mark Ospovat at Emandee in Williamsburg, Brooklyn. With a Voltron of members, of which Ben Malkin is usually the head and chest, winking bells, glide-high violins, glittering keys, acoustic and electric guitars, propulsive and tribal beats, soothsaying mixed sex harmonies seeping through a cracked eye logic, and deep bass litter the skyway which is *Gracefully*.

The *Underground Sundae* carries a refrain of "layers of cosmic dust" over a frenetic VU-type build before fading out with a haiku ending, and one of my favorite Malkin lyrics, "Shadows where a drag queen/looked into the camera."

"Follow that bliss into the door," is a lyric in the closing number, but this is not escapism—this is love, this is Charlie Patton listening to *Suicide* then going out for ice cream before taking a nap and dreaming about butterflies.

Gracefully is likely a stop along the way, though Malkin has never been afraid to change his mind or his sense of sound, and has almost a Dylanesque approach to his catalogue (minus the phlegmy Midwest Jewish cowboy blues, natch). *Gracefully* is the culmination of Malkin's musical endeavors so far: musically tight, lyrically and emotionally accessible, but more importantly it's built on imagination and a passion to make really good music.

—Ed Berrigan

Jean-Paul Pecqueur **7:35 p.m.**



Ask For Mr. Aleksander

Because the only thing that I remember from the this-morning/that-morning complex was a cricket suspended from the ceiling in a silver pill-box, my pills are all agitated, rattling their bottles like freshly popped popcorn that refuses to be forcibly relocated to a dark land where progressive music is as optional as the evening's final call, the one where you ask for Mr. Aleksander because all the flyers and business cards in attendance on the sunrise trains, the avenues' colored awnings, are voices detained during the last job search, the conclusion to which had you in tears, proclaiming of your old Russian neighbor and his newest lawn decoration, a leprechaun stiffly waving a tiny flag, it's expressionism, right, but what is it an expression of, that's what I want to know.

www.sporkpress.com/4_1/Pieces/Pecqueur.htm

Alice James Books published Jean-Paul Pecqueur's first book of poetry, *The Case Against Happiness*. New poems and reviews have recently appeared in *The Hat*, *Rain Taxi*, *Cranky*, and *Gulf Coast*. He lives in Bay Ridge, Brooklyn, where he teaches writing at The Pratt Institute.

The Long View of Human Existence

I just cannot ignore those sunglasses,
a kind of Katherine Hepburn meets the-end-of-the-road look,
or that frilled bonnet and dress
like a walking flower

but this wildflower is not exactly walking, it is sitting
quietly reading "Home Schooling your Cat"
while beside it a head is mumbling
numbers into a plastic headset.

What has become of us,
a part of me asks,
but I try to ignore it
as I no longer trust that part.

All it does is worry. Worry
and complain. It has a toothache.
It has no table manners.
It doesn't even own a tie.

A flower without one proper tie.
I will have to think about that for a while,
I think as I climb the stairs,
as I step into the street.

Brenda Coultas

7:50 p.m.



www.tsky-reviews.blogspot.com/2008/06/brenda-coultas-marvelous-bones-of-time.html

Brenda Coultas is the author of *The Marvelous Bones of Time* and *A Handmade Museum* (both from Coffee House Press), the latter of which won The Norma Farber Award from The Poetry Society of America, and a Greenwall Fund publishing grant from the Academy of American Poets. Her writing can be found in many publications, including *Conjunctions*, *The Brooklyn Rail*, *Trickhouse*, and *The Denver Review*. Other books include *Early Films* (Rodent Press) and *A Summer Newsreel* (Second Story Press). She received a New York Foundation for the Arts fellow and was a Lower Manhattan Cultural Council artist-in-residence.

Mike County

8:05 p.m.



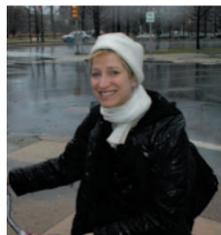
www.myspace.com/flatineboston

Mike County is a musician and poet who lives with his wife Tanya, his daughter Lucy, and one on the way in Boston. He's the author of *Three-Deckers*, *Copper*, and, most recently, *Another Alley*, published by Pressed Wafer. By day he works with adults with

developmental disabilities around Boston. At night he plays in Flat 9, a band that sounds like Leonard Cohen had a bastard child with Black Sabbath.

Ish Klein

8:25 p.m.



www.unionbook.blogspot.com

Ish Klein's book, *Union!* came out in April from Canarium Press. Her poems have been published in *The Canary*, *Gare du Nord*, *The Hat*, *X-connect*, *Bridge*, and *Spork* and are also online. She also

makes movies and lives in Philadelphia.

ZINC BAR

82 WEST 3RD, TWO DOORS WEST OF THOMPSON STREET

Sundays at 6:30 p.m. \$5 donation goes to the poets

FALL READINGS (MORE TO COME)

9/13 Gary Sullivan, Drew Gardner, Dana Ward

9/20 Robert Kelly + Kimberly Lyons

9/27 Carolyn Bergvall, Stacy Szymaszek, Evelyn Reilly

10/11 Susie Timmons + Jess Fiorini

10/18 Joseph Lease + Donna de la Perrière

10/25 Brenda Coultas + Jo Ann Wasserman

11/1 Martha King + Barbara Henning

11/8 Hettie Jones + Michael Cirelli

11/15 Charles Borkhuis + Kristin Prevallet

11/22 Nada Gordon + Sharon Mesmer host all-girl revue

12/6 Macgregor Card + Eugene Ostashevsky

12/13 Vyt Bakaitis and guest

www.Lungfull.org/Zinc/ • ABCDEFV to West 4th

**SUNDAY
SEPTEMBER 13
12:00 P.M., Free**

**Unnameable Books
600 Vanderbilt Ave.**

(bet. Prospect Place/St. Marks Avenue)

Brooklyn

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

Paul Foster Johnson 12:00 p.m.



www.apostrophebooks.org/books-designs/refrains-unworkings

Paul Foster Johnson's first collection of poetry, *Refrains/Unworkings*, was published last year by Apostrophe Books. With E. Tracy Grinnell, he is the author of the g-o-n-g press chapbook *Quadriga*.

His poems have appeared in a number of literary journals, including *GAM*, *EOAGH*, *Pom2*, *Fence*, *The Portable Boog Reader 2*, *Antennae*, *Bird Dog*, and *Octopus*. From 2003 to 2006, he curated the *Experiments and Disorders* reading series at Dixon Place. He is an editor at Litmus Press and lives in the Lower East Side.

Eric Gelsinger 12:15 p.m.



www.gelsingers.blogspot.com

Eric Gelsinger is a member of House Press and the editor of the cheap print snappy prose zine *The Happy Generations*. You can subscribe to the zine at the above url. It's very cheap and very good.

Joanna Sondheim 12:30 p.m.



www.harpendaltar.com/interior.php?t=p&i=1&p=23&e=71

Joanna Sondheim's work has appeared in *Unsaid*, *can we have our ball back*, *sonaweb*, *Harp & Altar*, *The Portable Boog Reader 2*, and *Bird Dog*, among others. Her chapbooks, *The Fit and Thaumatrope*, were published by Sona Books. She lives in Jackson Heights, Queens.

Tracey McTague 12:45 p.m.



Tracey McTague lives at the geographic apex of Brooklyn on Battle Hill where she curates a reading series of the same name. She is also coeditor and consiglieri of *LUNGFULL!*

Magazine. She is a writer and visual artist whose work includes a number of chapbooks. A longer book, about urban dog mind, will be published this fall by Overlook Press. Tracey is currently at work on a project called *Super Natural*. She vandalizes private property on a regular basis.

Alan Semerdjian 1:00 p.m.



www.alansemerdjian.com

NYC musician and poet Alan Semerdjian's work seems to always find its way into the lives of music enthusiasts and creative and interesting people all over the world. With close to a thousand performances and readings, television, film, radio, and CMJ credits, and several studio and live albums over the past 13 years, he may be one of the best singer/songwriters you've never heard of.

Martha King 1:30 p.m.



Martha King was born Martha Winston Davis in Charlottesville, Va. in 1937, attended Black Mountain College as a teenager and married the painter Basil King in 1958. She's lived in New York City since then. Her recent books are *Imperfect Fit: Selected Poems and North & South*, a collection of short stories. She edited a zine, *Giants Play Well in the Drizzle*, from 1983 to 1993, curates a prose reading series at the Telephone Bar with Elinor Nauen, and she just guest edited *Local Knowledge #4*, but the Web site isn't live yet.

Brendan Lorber 1:45 p.m.



www.lungfull.org

Rakish adventurer Brendan Lorber spends his days and nights flying small 1970s-era airplanes, rebuilding a ramshackle Revolutionary War-era Brooklyn farmhouse, and allowing his baby daughter Aurora to redefine the very nature of time and endurance. He is not the real father of several other poet-babies born this past year despite the striking array of traits they appear to have inherited from him, traits like immaturity, impatience, mild colic, and tiny bladders. During his recent stint as editor of *The Poetry Project Newsletter* Lorber did his best to destroy the newsletter, *The Poetry Project*, all poetry forever, and you. He ran the *Zinc Talk Reading Series* for 10 freewheeling years. He continues to edit *LUNGFULL!* Magazine, the horribly named journal that prints people's rough drafts in addition to the final versions so you can see the process from beginning to end. Are you still reading this bio? Why? It's not exactly Anna Karenina now is it? Lorber is the author of several chapbooks, among them *The Address Book*, *Dash, Your Secret*, and *Corvid Aurora*. His work has appeared in countless journals and anthologies in several languages around the world. He has lectured and taught workshops on writing and participatory economics throughout the country, but he always returns to his Brooklyn home slung between an old power plant and a much older 500-acre necropolis.

Dan Wilcox 2:00 p.m.

(see Saturday, 2:30 p.m.)

Basil King 2:20 p.m.



Basil King attended Black Mountain College as a teenager, and completed apprenticeship as an abstract painter in San Francisco and New York. Although he didn't begin to write until 1986, he may be the only living person who studied writing with Charles Olson, Robert Duncan, and Robert Creeley. Some of his paintings can be seen on the web at *Spuytyn Duyvil*, *Light & Dust*, and *Jacket*. Recent books include *mirage*, *77 Beasts: Basil King's Beastiary*, and two excerpts from his on-going *Learning to Draw: Twin Towers and In the Field Where Daffodils Grow*.

Break 2:35 p.m.-2:45 p.m.

2:45 p.m. Thinking Globally and Acting Locally in the Aftermath of the Global Capital Meltdown

Greg Fuchs moderates a discussion on the meaning of community with a group of New York activists, artists, filmmakers, poets, and writers.

Greg Fuchs, moderator and curator



www.gregfuchs.com

Greg Fuchs is the author of *Came Like It Went*, *Metropolitan Transit*, *New Orleans Xmas*, *Rolling Papers*, and *Temporary*. He is a member of *Subpress* publishing collective. With John Coletti, Fuchs co-edits *Open 24 Hours*, which publishes poetry in the spirit of the mimeo-revolution of the 1960s. He serves as the president of the board of directors of *The Poetry Project*.

Discussants

Antonino D'Ambrosio



www.lalutta.org
Antonino D'Ambrosio is the author of *Let Fury Have the Hour: The Punk Politics of Joe Strummer*; the film version will be released in 2010 and features original art and animation by Shepard Fairey and original music from a wide range of today's brightest musicians including *Antibalas*, *Saul Williams*, *Chuck D*, and *Thievery Corporation*. His most recent short film is *No Free Lunch*, starring comedian *Lewis Black*. His writing appears in *The Progressive*, *The Believer*, and *The Nation*, among many others. Based in Brooklyn and San Francisco, D'Ambrosio is the founder/executive director of *La Lutta NMC*, a new media and production nonprofit

picked by *The Nation* as one of the top independent media groups in the country. Honored by New York University as a *Gallatin Lecturer*—an honor bestowed upon a contemporary artist creating innovative and socially engaging work—D'Ambrosio is the artist-in-residence at the *Center for Contemporary Arts* in Santa Fe, N.M.

Mariana Ruiz Firmat



www.alternet.org/authors/9353

Mariana Ruiz Firmat is a union organizer, writer, and editor. She is an organizer with *Local 1000* of *CSEA/AFSCME*, organizing direct care workers, a predominately Caribbean and African-American workforce. Mariana was the politics section editor for *Clamor Magazine* for almost three years. She edited and conceptualized some important *Clamor* issues, most notably the *Body Issue* which featured a section of stories attacking the labor policies of *American Apparel*. Committed to the independent and small press movement, she recently began her foray as a publisher with *Three Sad Tigers* press. Their first chapbook is forthcoming this fall. Mariana's poetry has been published in various magazines and presses. *Open 24 Hours Press* published her chapbook *Another Strange Island*. Most recently she has contributed to *Make/Shift Magazine* with her article "Misdiagnosis—a political memoir" about the impacts of environmental justice on women's reproductive health. She has also blogged for *BBN News*.

Alan Gilbert



www.bostonreview.net/BR34.2/gilbert.php

Alan Gilbert is the author of *Another Future: Poetry and Art in a Postmodern Twilight*. His writings on poetry and art have appeared in a variety of publications, including *Artforum*, *The Believer*, and *The Village Voice*. His poems have appeared in *Bomb*, *Boston Review*, and *The Nation*, among others. He received a 2009 *New York Foundation for the Arts Fellowship in Poetry* and a 2006 *Creative Capital Foundation Award for Innovative Literature*.

Erica Kaufman



www.ericajane0808.googlepages.com

Erica Kaufman is the author of *Factory School* and *Factory School*.

Eileen Myles



www.eileenmyles.com

Eileen Myles is the author of more than 20 books of poetry and prose, including *Chelsea Girls*, *Cool for You*, *Sorry, Tree*, and *Not Me*, and is the coeditor of *The New Fuck You*, an anthology of lesbian writing. Myles was head of the writing program at *University of California, San Diego* from 2002 to 2007. Most recently, she received a fellowship from the *Andy Warhol/Creative Capital Foundation*. Myles ran for president in 1992.

Tim Peterson



www.chax.org/eoagh

Tim Peterson is a poet, critic, and editor. Peterson is the author of *Since I Moved In*, which received the *Gil Ott Award* from *Chax Press*. Peterson also edits *EOAGH: A Journal of the Arts* and curates the *Tendencies* talks series at *CUNY Graduate Center*. A new chapbook, *Violet Speech*, is forthcoming from *2nd Avenue Poetry*.

Marc Andre Robinson



www.lmcc.net/art/residencies/workspace/2008/robinson/index.html

Marc Andre Robinson works in sculpture, drawing, video, and interactive public projects that revolve around a psychology of belonging: familial, cultural, and historical. Roberson, whose mother is white South African and father is African-American, imbues his eclectic body of work with a strong sense of temporal and cultural flux. Playing with the dialogue between art and artifact, he collects discarded furniture and transforms it into sculptural assemblages with complex and delicately balanced symbology. Roberson's two-dimensional works are often marked by meticulous

patterning and repetition, while his public projects have involved creating arenas for members of the community to voice their historical reflections.

Born in Los Angeles, Roberson earned a B.F.A. from *The Pennsylvania Academy of Fine Arts* and an M.F.A. from *The Maryland Institute College of Art*. He participated in *The Whitney Independent Study Program* and was artist-in-residence at *The Studio Museum in Harlem*, *The Lower Manhattan Cultural Council*, and *The Rocktower* in Kingston, Jamaica. Roberson has exhibited extensively in the U.S. and abroad at venues including the *New Museum of Contemporary Art* in NYC; *The Contemporary Museum* in Baltimore; and *The Centre for Contemporary Arts* in Glasgow. His work has been featured in *Art Forum*, *Art News*, *Paris Vogue*, *The New York Times*, and other international publications. Roberson was recently awarded an *Art Matters* grant to travel to South Africa in 2010, and he has upcoming exhibitions in New York City, Tokyo, Long Island, Baltimore, and Philadelphia. He lives and works in Brooklyn.

Michele Madigan Somerville



www.michelemadigansomerville.com

Native New Yorker Michele Madigan Somerville is the author of the book-length poem *Wisegal* (*Ten Pell Books*) and *Black Irish*, her first collection of verse, forthcoming this fall from *Plainview Press*. Her verse has appeared in *Hanging Loose*, *Mudfish*, *Pagan Place*, *Downtown Brooklyn*, and *Puerto Del Sol*. Her essay "Born Again Catholic in Brooklyn" recently appeared in *The New York Times'* online *Happy Days* series.

Somerville won an honorable mention in *Dublin, Ireland's Eason Books Poetry Competition* in 2003, first place in *The W.B. Yeats Society poetry competition* in 2000, a *MacArthur scholarship* for poetry at *Brooklyn College* in 1987, and *The Louise B. Goodman Award* for *Women-Centered writing* at *Brooklyn College*. She has curated readings at *The Old Stone House* in *Park Slope*, *Ceol Bar* in *Cobble Hill*, and *The Cornelia Street Café* in *Manhattan*. She has given many public performances of her work.

Somerville recently completed two collections of verse—*Glamorous Life* and *Stations of Light*. She is working on two books of prose, a novel, *Sucker Punch* and a yet untitled memoir about being Catholic.

Somerville worked for 14 years as a teacher in *New York City elementary and high schools*, the *City University of New York*, and at the *State University of New York at Purchase*. She lives in *Brooklyn* with her husband and three children.

Christopher Stackhouse

(see Saturday)

Stacy Szymaszek

(see Saturday)

Break 4:30 p.m.-4:40 p.m.

Corina Copp

(see Friday)

4:40 p.m.

Lewis Warsh



www.lewiswarsh.org

Lewis Warsh is the author of numerous books of poetry, fiction, and autobiography, including *Inseparable: Poems 1995-2005*, *The Origin of the World*, *Touch of the Whip*, *A Free Man*, *Avenue of Escape*, and *Ted's Favorite Skirt*. He is the coeditor of *The Angel Hair Anthology*, editor and publisher of *United Artists Books*, and director of the *M.F.A. program* in creative writing at *Long Island University* in *Brooklyn*. A new novel, *A Place in the Sun*, is forthcoming from *Spuytyn Duyvil* this fall. Marie Warsh photo.

4:55 p.m.

Hailey Higdon



www.palinodeproject.blogspot.com

Hailey Higdon is the author of *The Palinode Project*, which can be read at the above url. She is originally from *Nashville, Tenn.* and has lived and worked in many places, including *Boston*; *Madison, Wisc.*; and parts of *South Africa*. She now lives in *Philadelphia*, where she teaches pre-kindergarten. Recently she started what to us (press) and released the chapbook *The Third Word*, by *Lewis Freedman* this past February. Photo by *Anne Saint Peter*.

5:10 p.m.

ADVANCING FEMINIST POETICS AND ACTIVISM: A Gathering

SEPTEMBER 24TH-25TH

In celebration of its tenth year, *Belladonna** joins The CUNY Graduate Center's Women's Studies Certificate Program, Center for the Study of Women and Society, Center for the Humanities, Ph. D. Program in English, and Poetics Group to present a conference aimed at advancing and broadcasting the life of Feminist Avant-Garde Poetics and Activism today.

For the schedule of events, visit <http://www.belladonnaseries.org/adfempomedchedule.html>.

THURSDAY, SEPTEMBER 24, 2009

3:00PM-4:00PM

Registration
English Department Lounge (Room 4406)

4:00PM-5:00PM

Opening Plenary I: Why You Talk Like That? Between Orature and Literature
Chair: Tonya Foster; Panelists: Meta DuEwa Jones, John Keene, Julie Patton, Evie Shockley
English Department Lounge (Room 4406)

5:00PM-6:00PM

Opening Plenary II: Wedge & Suture: Critical Language Practices & the Imperialist Event
Chair: Laura Elrick; Panelists: Ammiel Alcalay, Cathy Park Hong, Anne Waldman, Rachel Zolf
English Department Lounge (Room 4406)

6:00PM-6:30PM

Discussion
English Department Lounge (Room 4406)

6:30PM-7:00PM

Reception
Wine and light fare will be served.
English Department Lounge (Room 4406)

7:30PM-9:00PM

Opening Keynote Performance
Kathleen Fraser, Erica Hunt, & Eileen Myles
Proshansky Auditorium

FRIDAY, SEPTEMBER 25, 2009

9:30AM-10:00AM

Registration
English Department Lounge (Room 4406)
All panels take place on the C level

10:00AM-11:45AM — SESSION I

Is Ground as to Figure as Ambience is to Body? Ech(h)opoetics of the Disfigured Landscape
Chair: Jennifer Scappettone; Panelists: Marcella Durand, Brenda Iijima, Linda Sormin, Kathy Westwater, Rita Wong

Lacrimae of the Medusa; or, Cixous (33 years later) and Cruci-Fictions: Let's Talk about Sex (Again)
Chair: Laura Jaramillo; Panelists: Dodie Bellamy, Kass Fleisher, Bhanu Kapil, Laura Mullen

Textual Migrations: Language, Media, Space
Chair: Corey Frost; Panelists: Caroline Bergvall, Latasha N. Nevada Diggs, Majena Mafe, Mendi Lewis Obadike, Kaia Sand

Conceptual Writings
Chair: Mónica de la Torre; Panelists: Nada Gordon, Vanessa Place, Sina Queyras, Kim Rosenfield, Christine Wertheim

8 Minute Monographs, Part 1
Chair: Susan Briante; Panelists: David Buuck, CAConrad, Tom Orange, Rodrigo Toscano, Simone White

Film & Projections
Curated by: Angela Joosse

11:45AM-12:45PM LUNCH BREAK

12:45PM-2:30PM SESSION II

What Counts: Everyday Practices and Exceptional Practices in the Life of the Mind and in the Street
Chair: Jen Hofer; Panelists: Pamela Booker, Marilou Esguerra, Jen Hofer, Jill Magi, Metta Sama

Body as Discourse
Chair: Akilah Oliver; Panelists: Joan Retallack, Trish Salah, Laura Smith, Nathalie Stephens (Nathanaël), Ronaldo V. Wilson

Multilingual Poetics, Feminist Implications
Chair: Sarah Dowling; Panelists: Julia Bloch, Angela Carr, Zhang Er, Sueyeun Juliette Lee, Janet Neigh

Disrupting the Page: Hybridity and Asian American Poetics
Chair: Tamiko Beyer; Panelists: Cythia Arriue-King, Ching-In Chen, Sarah Gambito, Sohan Patel, Margaret Rhee

8 Minute Monographs, Part II: Inhabiting the Forms of An/Other
Chair: Emily Beall; Panelists: Louis Bury, Jeanne Heuving, Michelle Naka Pierce, Tim Peterson, Chris Tysh

2:30PM-4:00PM SESSION III

Writing from the Margins
Chair: Erica Kaufman; Panelists: Jennifer Russo, Tyler Schmidt, Jane Sprague

Feminist Utopias
Chair: Margaret Carson; Panelists: Justin Parks, Divya Victor, Danielle Vogel, Steve Zultanski

Exile and Language
Chair: Anna Moschovakis; Panelists: Jennifer Firestone, Dana Greene, Dulcinea Lara, Jill Magi, Evelyn Reilly

Visuality and the Image in Women's Multi-media Poetics
Chair: Laura Hinton; Panelists: Mei-mei Berssenbrugge, Ann Lauterbach

Speed Youth Mourning
Chair: Rachel Levitsky; Panelists: Emily Abendroth, Tonya Foster, Kythe Heller, Kristin Prevallet, Michelle Taransky, Jennifer Scappettone

Performing a Poetics of Motherhood
Chair: Leah Souffrant; Panelists: Lee Ann Brown, Laynie Browne, Christine Hume, Hoa Nguyen

4:00PM-4:30PM BREAK

4:30PM-6:30PM
Closing Plenary: The Ongoing Event: An Open Discussion
Moderators: Rachel Levitsky, Akilah Oliver, Gail Scott
Elebash Recital Hall

6:30 PM-8:30 PM
Performance & Collaboration
Performers: Carla Harryman, The Institute for Domestic Research (Catriona Strang, Christine Stewart & Jacqueline Leggat), Sally Silvers, Lila Zemborain, Torino Collective
Elebash Recital Hall

Shanna Compton

5:30 p.m.



www.shannacompton.com
Shanna Compton is the author of *For Girls (& Others) (Bloop)*, *Down Spooky (Winnow)*, *GAMERS (Soft Skull)*, and several chapbooks. Her poems and essays have appeared in such publications as *LIT*, *Tight*, *Abraham Lincoln*, *Coconut*, *Court Green*, and *No Tell Motel*, as well as the anthologies *Best American Poetry 2005*, *Bowery Women*, and *Poets Bookshelf II*, among others. She lives in Central New Jersey.

Angela Veronica Wong

5:45 p.m.



www.smartstuff.blogspot.com
Angela Veronica Wong is the author of two recently published chapbooks, *All the Little Red Girls on Flying Guillotine Press*, and to know this on *Cy Gist Press*. Her poetry has also appeared in *Denver Quarterly*, *Court Green*, and *Barrow Street*. She is currently working on a young adult novel about a character who is neither popular nor unpopular, but supercute. She enjoys ellipses and small, pink Japanese things. LuigiBabe photo.

Dorit

6:00 p.m.



www.myspace.com/sweetdorit

Singer/songwriter Dorit talks about her beginnings in music. At last, the public is made aware of her secret origin:

"I was very new to the open mic scene. I barely knew how to plug in my guitar. We were hanging out and this guy said that I wasn't very good and that my voice was just OK. I had just started, and he knew that very well. I went home really upset and basically stayed in bed for two or three days and I said, 'Fuck that, I don't care if I suck.'"

She returned to the same open mic the next week and announced from the stage: "Somebody here told me last week that I sucked." The audience booed and hissed. "So I came here to suck harder!"

The crowd went wild. She played the emphatic "Slide" to a room full of impromptu rhythm. "Everyone was stomping and clapping and loving it," Dorit says, "and the host offered me a gig."

At that gig, the very gentleman who critiqued her at the beginning of the tale turned out to be the sound guy. "And, after the set, he said, 'Rock 'n' roll.' I think he was surprised that I did OK."

The lesson? "If anybody tells you to suck, just suck harder," she says.

A former TV producer, Dorit became a dancer and soon held informal titles like "The Jimi Hendrix of Ethnic dance" or "Belly Dancer of the Universe!" Not satisfied with reaching the heights of that particular art form, Dorit, a pianist since age 5, picked up guitar and began writing on the instrument a few years back. That's when she ran into that opposition at the Sidewalk Café—opposition she conquered. Dorit still dances, and sometimes will end her musical performances with a percussive belly dance. It's exotic, among other things.

"The stage to me is always a safe environment," says Dorit. "Maybe that's why I live to be on it."

Dorit's been working the fringes of the singer/songwriter world since '05, playing gigs at small clubs like Sidewalk and Rockwood Music Hall. But she's also become a mainstay of Monday nights at Arlene's Grocery's Punk Rock Karaoke.

"I don't have to worry about carrying an instrument. I realized how I can carry the audience like I do in dance, if I don't have to worry about playing. You don't have to think any more. I can just perform."

The same logic informed her joining ADD Theater, a hard rock band where she serves as lead vocalist and lyricist. "I like the idea that I have something to do for other people," says Dorit. "If I'm responsible to others, it forces me to work."

Dorit has also spent time mastering studio strategies, so, if necessary, she can be her own band. Working with Dubspot Studios has gained her a variety of skills and offered her further artistic independence. "It's an eye-opener for people like me who thought they needed a producer," she says.

"When I go back into the studio, I'll know more," she adds. "I can speak the same language as whoever's producing it."

In the next year, she plans to finally record her album, bouncing off the success of her recent "Wonder Woman" music video.

None of these projects will stop the solo performances, which mix rock and soul and multi-ethnic funk influences. The girl gets around, that's for sure.

—Jonathan Berger

Cristiana Baik

6:30 p.m.



www.pressgangsters.com

Cristiana Baik resides in Boston, works as an editorial assistant at *The Boston Review*, and works with Sara Wintz on the :: the press gang ::. She's published one chapbook with Blue Hour Press, *The Victory of the Strange Heart Beating*, and has been published in several journals. She hopes to one day move to a house, so she can buy a Vandercook and print in her spare time.

Paolo Javier

6:50 p.m.



www.myspace.com/paolojavier

Paolo Javier is the author of *LMFAO (OMG!)*, *Goldfish Kisses (Sona Books)*, *60 Iv bo(e)mbs (O Books)*, and the time at the end of this writing (*Ahadada*). He is printed matter editor for *Boog City* and publishes *2ndavepoetry.com*. He lives in New York City.

Chelsea Magazine and The Aldrich Museum of Contemporary Art, as well as a grant from The Fund for Poetry. He is an editor for *Four Way Books* and teaches at Pratt Institute. He lives in New York City.

Gary Parrish

7:35 p.m.

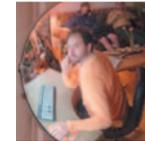


www.farfallapress.blogspot.com

Former 82nd Airborne Paratrooper Gary Parrish received his bachelor's degree from Naropa University and his Master of Fine Arts from Long Island University, where he won the school's Ester Hynaman Award for Poetics. He co-curated the yearlong *Bowery Broadside Reading Series* at the *Bowery Poetry Club*, featuring broadsides with original artwork by George Schneeman. The *Meek*, a long poem, was translated into Italian by Tiziano Fratus and published in the journal *Ludwig (Torino Poesia Press)*. Two chapbooks, *Dwarf Stars (Scantily Clad Press)* and *Cartoon Logic (Erudite Fangs)*, are forthcoming this year. Parrish is a cofounder and last man standing at *Farfalla Press*, *McMillan*, and *Parrish*, located in *Bedford-Stuyvesant, Brooklyn*. Amy Matterer photo.

Justin Marks

7:50 p.m.



www.justinanselmmarks.blogspot.com

Justin Marks' first book is *A Million in Prizes (New Issues Press)*. He is also the author of several chapbooks, the most recent being *Voir Dire (Rope-a-Dope Press)*. New work can be found in the *Harp & Altar*, *Raleigh Quarterly*, and *Tusculum Review*. He is the founder and editor of *Kitchen Press Chapbooks* and lives in New York City with his wife and their infant son and daughter.

Sara Wintz

7:05 p.m.



www.ceptuetics.blogspot.com/2007/11/sara-wintz-on-ceptuetics.html

Sara Wintz is cohort of :: the press gang :: and lead singer of the pretty panicks press. Other writings can be found in *Shampoo Poetry*, *Cricket Online Review*, *mid(rib)*, *Eoagh*, *Ecopoetics*, *Interrobang!?*, *The Poetry Project Newsletter*, *The Portable Boog Reader 3*, *Tight*, and on *Ceptuetics*, with *Kareem Estefan*. She lives and learns in Brooklyn.

Ryan Murphy

7:20 p.m.



www.openlooppress.org/interviews/ryan-murphy

Ryan Murphy is the author of *Down with the Ship* from *Otis Books/Seismicity Editions*, as well as the chapbooks *The Gales*, *Ocean Park*, and *On Violet Street*. His second book, *The Redcoats*, is forthcoming from *Krupskaya*. He has received awards from

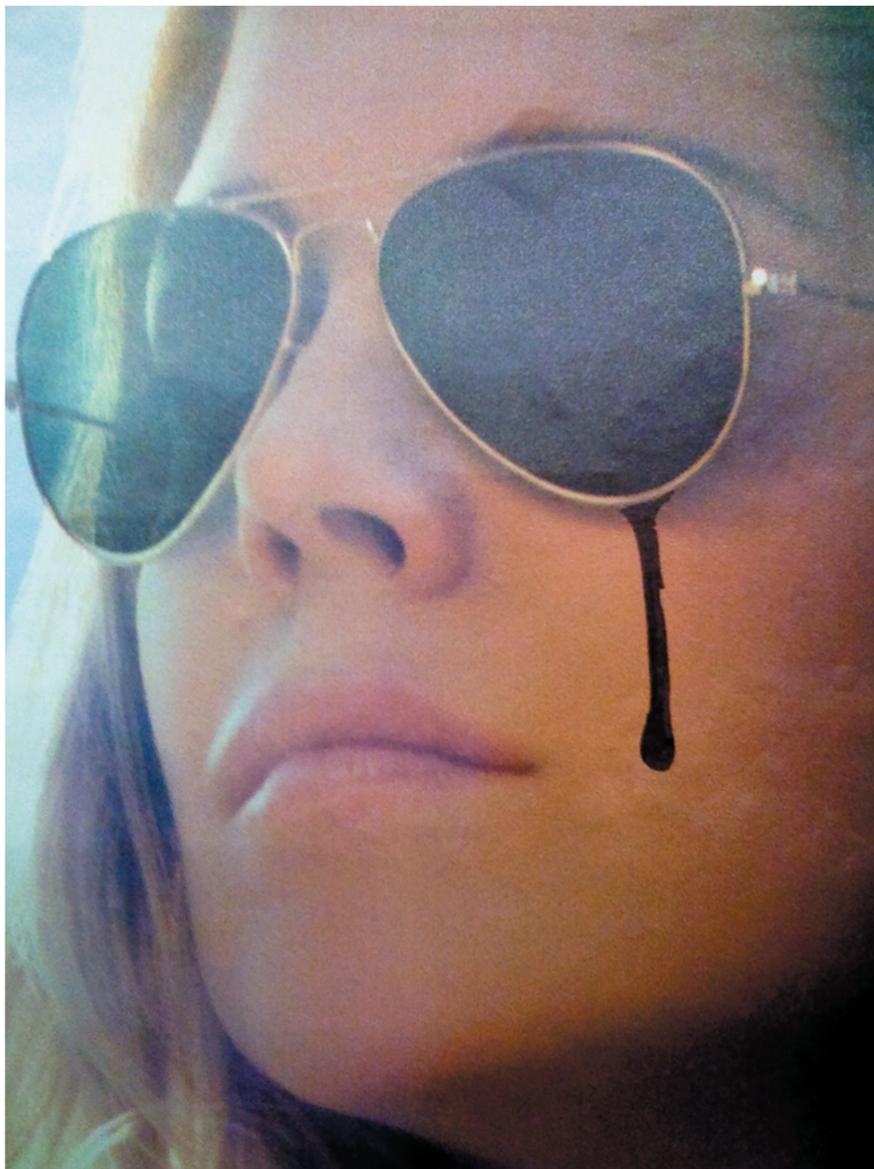
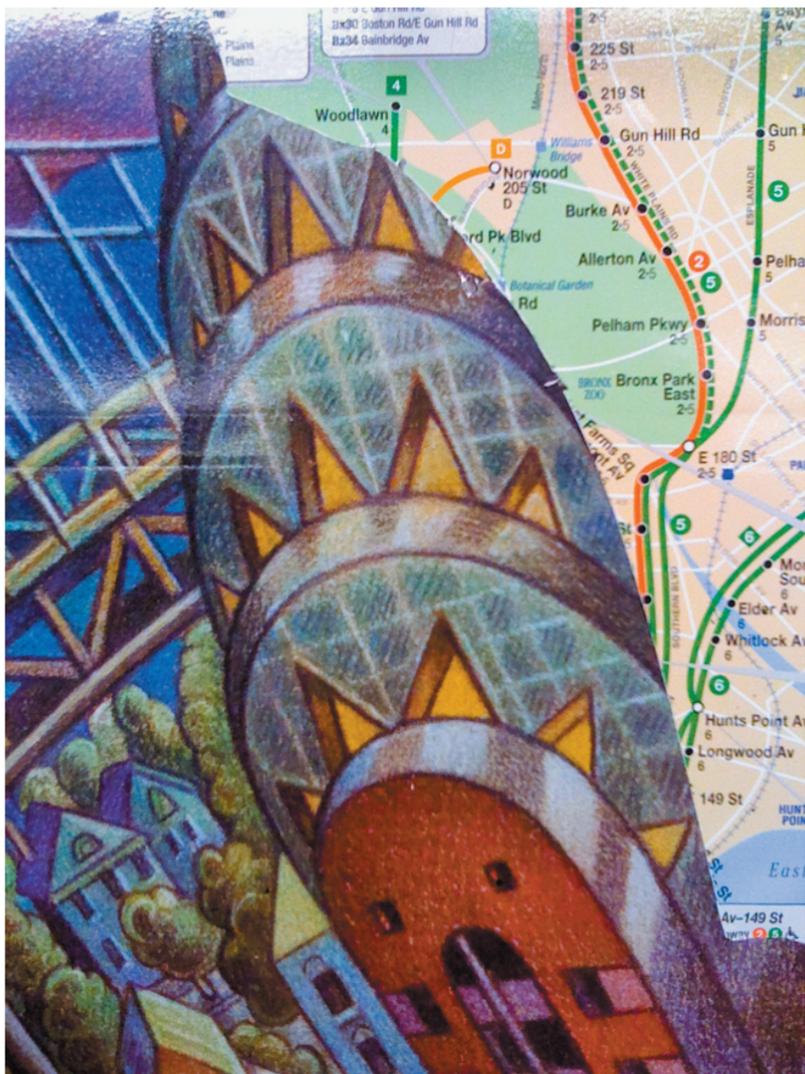
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ART

Jordana Zeldin Clinton Hill, Brooklyn



About the Artist

Jordana Zeldin is a Providence-raised, Brooklyn-based photographer who has always been drawn to the way in which the act of photographing something everyday, tossed aside, or overlooked can make it new and worthy of reconsideration. She received her bachelor's degree in Film and American Studies from the University of East Anglia in England and has trained and worked as a teaching assistant at the International Center of Photography.

Zeldin is nearing completion of her photo series, The Brooklyn Flea Project, and is raising money to help get to the FotoFest Biennial fine art portfolio review in Houston this coming March. Please get in touch with her at jordana@jordanzeldin.com if you'd like to find out how you can help.

These images are part of my recently completed project, Subversions, a chronicle of the New York City Subway system through pictures of its defaced, manipulated, and thereby transformed advertisements. Anonymous passengers, on their way from one place to the next and armed with razor blades and Sharpie pens turn garish ad-images into platforms of debate, sites of personal expression, and surprisingly beautiful slap-dash canvases. By capturing them with my iPhone camera, I endeavored to preserve these ephemeral urban documents in what remains a frenzied, ever-changing underground landscape.

Jordana Zeldin, 2009
www.jordanazeldin.com
www.hereismytoday.blogspot.com

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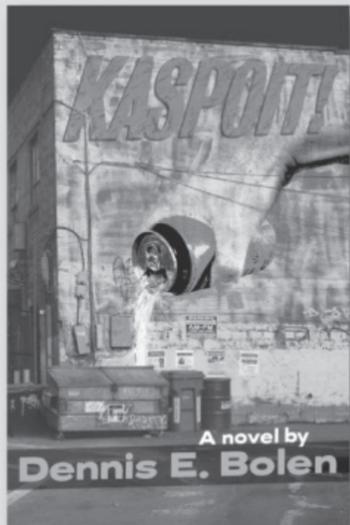
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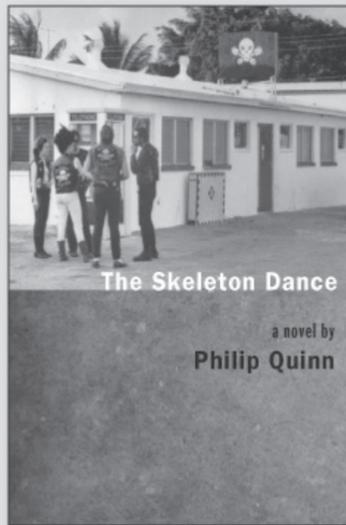
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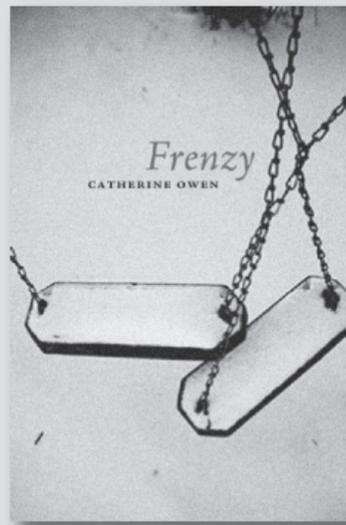
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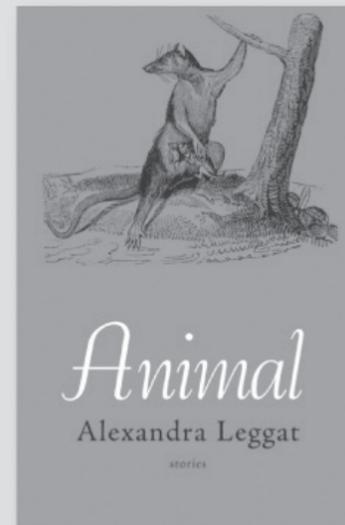
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In *Frenzy*, Catherine Owen pays homage to the muses in a six-part compilation of muse-quests, some the author's, some those of others.



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