





**SAT. AUGUST 2**  
**11:00 A.M.**  
**\$5 suggested**  
**Unnameable Books**  
**600 Vanderbilt Ave.**  
(bet. Prospect Place/St. Marks Avenue)

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

**11th Annual Small,**  
**Small Press Fair**

**Jared Harel, Brooklyn Arts Press 12:00 p.m.**  
<http://www.jaredharel.com/>  
<http://www.brooklynartspress.com/>



Jared Harel’s poems have appeared in Shenandoah, The American Poetry Review, The Southern Review, The Threepenny Review, Tin House, and elsewhere. His poetry chapbook *The Body Double* was published by Brooklyn Arts Press in 2012. He lives in Astoria, and plays drums for the NYC-based rock band, The Dust Engineers.

Brooklyn Arts Press (BAP) is an independent house devoted to publishing poetry books, lyrical fiction, short fiction, novels, art monographs, chapbooks, translations, and nonfiction by emerging artists. They believe they serve our community best by publishing great works of varying aesthetics side by side, subverting the notion that writers and artists exist in vacuums, apart from the culture in which they reside and outside the realm and understanding of other camps and aesthetics. They believe experimentation and innovation, arriving by way of given forms or new ones, make our culture greater through diversity of perspective, opinion, expression, and spirit. Their staff is comprised of literary loyalists whose editorial resolve, time, effort, and expertise allows them to publish the best of the manuscripts they receive.

**Betsy Andrews, 42 Miles Press 12:10 p.m.**  
<http://42milespress.com/>



Betsy Andrews is the author of *New Jersey* (University of Wisconsin Press), winner of the Brittingham Prize in Poetry. Her chapbooks include *She-Devil* (Sardines Press), *In Trouble* (Boog Literature), and *Supercollider*, a collaboration with the artist Peter Fox. She is the executive editor of *Saveur* magazine.

42 Miles Press publishes books and chapbooks of poetry, including the winner of the 42 Miles Press Poetry Prize, and plans to accept fiction and nonfiction submissions in the not-so-distant future.

Currently they accept submissions only through the 42 Miles Press Poetry Prize Contest. The annual reading period is December 1st through March 1st.

Their first chapbook, *The Difficult Here* by Christine Garren, was released in spring 2011. Their first full-length book is *Carrie Oeding’s Our List of Solutions*, which was released in September 2011. Their second full-length book is *Erica Bernheim’s The Mimic Sea*, which was released in September 2012. Their third full-length book is *Bill Rasmovicz’s Gross Ardor*, which was released in September 2013. The newest winner of the 42 Miles Press Poetry Prize is *Betsy Andrew’s The Bottom*, which will be coming out in fall 2014 along with *Allan Peterson’s Precarious*.

As they put it, “We’re in Indiana. We like images, we like language. We like it real and surreal and unreal.”

**David Need, Horse & Buggy Press 12:20 p.m.**  
<http://rilkesroses.wordpress.com/>  
<http://www.horseandbuggypress.com/>  
David Need teaches at Duke University. His poetry and essays on poetry have appeared in *Golden Handcuffs Review*, *Hambone*, and *Talisman*. In addition to his translation of



Rilke’s late French language suite “Roses” (June 2014), David’s “Offshore St. Mark/Songs In-Between the Day” will be out from Three Count Pour in fall 2014.

An award-winning graphic design, letterpress printing studio, and fine press publisher, Horse & Buggy Press is located in Durham, N.C. Originally established in 1996 in Raleigh, they headed west and crossed over the county line in 2003. For the last eight years, they’ve been working out of the Bull City Arts Collaborative (which they co-founded) at 401 Foster St. in downtown Durham.

**Geer Austin, Poets Wear Prada 12:30 p.m.**  
<http://www.amazon.com/Geer-Austin/e/B00ICYD62K/>  
<http://www.brooklynbookfestival.org/onepage-items/poets-wear-prada>  
<http://pwpbooks.blogspot.com/>



Geer Austin is the author of *Cloverleaf*, a poetry chapbook from Poets Wear Prada Press. His poetry and fiction have appeared in numerous anthologies, print and online journals, including *Big Bridge*, *BlazeVOX Colere*, *MiPOesias*, *Potomac Review*, and *This Literary Magazine*. He has been nominated for a Pushcart Prize and was the editor of *NYB*, a New York/Berlin arts magazine. He leads writing workshops for underserved populations through New York Writers Coalition. He was born in Connecticut and lives in New York City.

Poets Wear Prada is a small press based in Hoboken, N.J. devoted to introducing new authors through limited edition, high-quality chaplets, primarily of poetry.

“New press, great authors, a publisher who is one miracle short of sainthood.” —Angelo Verga, poetry curator of The Cornelia Street Cafe

“Poets Wear Prada is a poetry publishing house with excellent poets and affordable books with beautiful covers. Have you had your poetry today?” —Meredith Sue Willis, Books for Readers

“Stylistically, these beautifully designed and produced chaplets bear their own distinctive signature.” —Linda Lerner, Small Press Review

**Najee Omar, The Operating System 12:40 p.m.**

<http://www.najeeomar.com/>  
<http://www.theoperatingsystem.org/>



[https://twitter.com/the\\_OS](https://twitter.com/the_OS)

Najee Omar, a Brooklyn-based writer and performance artist, uses the language of theatre, music, and poetry to create an honest dialogue around the injustices of humanity. He has read and been featured at the 2013 Harlem Arts Festival, Avery Fisher Hall, Au Chat Noir (Paris), and Duke University. As a teaching artist, he’s turned classrooms into stages by conducting poetry and theater workshops for inner city teens and at-risk youth in schools across the greater New York City and Los Angeles areas. In 2012 Omar was awarded the Poet-in-Paris Fellowship. He serves on the HigherSelf Arts Committee as the curator of artist showcases and co-host of its monthly Open Mic Series. His mission is to cultivate an audience of deep thinkers and inspire the next generation of change agents.

The Operating System is a creative empowerment engine: a constantly evolving array of interdisciplinary experimentation, with participants from all over the world. IRL, The OS hosts readings, panels, workshops, and salons, curates shows, and publishes a print journal as well as a yearly chapbook series. Their robust virtual platform is home to original editorial, journalistic, and multimedia content from a wide range of creators and organizations from every discipline imaginable. Their next PRINT volume will exclusively feature sound recordings (of all possible types)...curious? Check them out online to get involved! or tweet at them.

**Andria Alefhi, We’ll Never Have Paris 12:50 p.m.**  
<http://www.wellneverhavepariszone.com/>  
Andria Alefhi is the editor and publisher of the only nonfiction memoir zine, *We’ll Never Have Paris*. She is co-founder of the annual Pete’s Mini Zine Fest. She has been published in the anthology *Deaf Lit Extravaganza* and various zines. She will be reading Sept. 19 at Pete’s Candy Store with Andrew Demetre.



*We’ll Never Have Paris* is the literary zine of nonfiction memoir, “for all things never meant to be.” Published since 2007, the are submissions-driven and grass roots.

**Carla Jean Valluzzi 1:00 p.m.**  
<http://imisspaperletters.com/>



Carla Jean Valluzzi is a native of beautiful western Massachusetts. She received her B.F.A. from the Massachusetts College of Art and her M.F.A. in creative writing and publishing arts from the University of Baltimore. Based in the Station North Arts District, she photographs using film and a camera that doesn’t make phone calls, creates collages and hand-bound books, as well as many other forms of paper-based ephemera under the moniker Kitchen Table Press. Jessica Baldwin photo.

**Joseph Riipi 1:15 p.m.**  
<http://www.josephriippi.com>



Joseph Riipi is the author of the books *Because* (CCM), *A Cloth House* (Housefire), *The Orange Suitcase* (Amperсанд), and *Do Something! Do Something! Do Something!* (Amperсанд), as well as the chapbooks *Puyallup*, *Washington* (Chapbook Genius) and *Treesisters* (Greying Ghost Press). His next novel, *Research: A Novel for Performance* (CCM), is forthcoming this October. He lives with his wife in Fort Greene, Brooklyn.

**Lauren Gordon 1:25 p.m.**  
<http://www.thisboatisobviouslysinking.com>



Lauren Gordon is the Pushcart Prize nominated author of *Meaningful Fingers* (Finishing Line Press) and *Keen* (horse less press). Her work has appeared in *burntdistrict*, *Coldfront Magazine*, [PANK], *Poetry Crush*, *Rain Taxi*, *Right Hand Pointing*, and *Sugar House Review*. Gordon received her M.F.A. in poetry from New England College and is a contributing editor to *Radius Lit*. She lives outside of Milwaukee with her husband and daughter.

**Olumadebo Fatunde 1:40 p.m.**



Olumadebo Fatunde was born on interstate 10 and came up between Houston and Grapevine, Texas. He holds a B.A. in artifice from George Washington University. His poetry has made him a general contributor at the Bread loaf Writers’ Conference and a Lannan Fellow at the Folger Shakespeare Library. When not frightening strangers with spontaneous renditions of his poems, he pours his efforts into pampering his Shiba Inu, worshiping his fiancée, and building a better Wakanda today.

**Lisa Rogal 1:55 p.m.**  
[http://www.greetingsreadings.org/Greetings\\_Readings/Lisa\\_Rogal.html](http://www.greetingsreadings.org/Greetings_Readings/Lisa_Rogal.html)



Lisa Rogal is a poet and fiction writer living in Brooklyn. Her writing can be found in *Greetings*, *Poems By Sunday*, *Downtown Brooklyn*, *Sun’s Skeleton*, *Pulp*, *By the Overpass*, *Brooklyn Paramount*, and in fragments on Twitter @Lrogal. Her translations of Russian poet Vladimir Druk, *The Days are Getting Longer*, and her first collection of poetry, *The New Realities*, have been published as handmade, limited-edition books by *thirdfloorapartmentpress*. Lisa teaches composition at the College of Staten Island. Jack Russo photo.

**Brendan Lorber 2:05 p.m.**  
<http://lungfull.org/>



Brendan Lorber is the author of *Unfixed Elegy* and *Other Poems* (ButterLamb Press) and edits *Lungfull!* magazine.

**Leora Mandel 2:15 p.m.**  
Leora Mandel studied writing poetry at Interlochen Arts Academy High School and with Monica Ferrel in the SUNY Purchase creative writing program. Over these years she discovered the exciting connection between music and



poetry. Mandel likes to take readers and listeners by the hand into surreal narratives where stingrays stalk overhead and teenagers trade bodies with pipe smoke, towns of people lose their voices, and the future of the planet is decoded in an orange peel. She embodies characters when she sings, coming from a place of sincerity even when her characters have gone and done the awful, awful wrong. Patrick Plattner photo.

2:45 p.m. Break

**Season 12 kick-off, d.a. levy lives: celebrating renegade presses 2:55 p.m.**

**Stockport Flats (Ithaca, N.Y.)**  
<http://www.stockportflats.org/>



**Lori Anderson Moseman, editor**  
In the muddy mop-up after Federal Disaster #1649, the worst of three 100-year floods, poet Lori Anderson Moseman and producer Tom Moseman created this press to celebrate writers and artists whose creative buoyancy builds community. Their *Meander Scar* and *Oxbow Cutoff Series* feature experimental poets; their *Witness Post Series* addresses sustainability, and their *Wavefront Series* showcases visual artists who are also poets. They began in 2006 with the *High Watermark Salo[o]n Chapbook Series* that paired writers and artists for an exhibition and performance.

**Matthew Klane**  
<http://matthewklane.blogspot.com/>



Matthew Klane is co-editor/founder of *Flim Forum Press*. He is the author of *B\_\_\_\_\_ Meditations* and *Che* (both *Stockport Flats*), and *My* (Fence eBooks, forthcoming). He lives and writes in Albany, N.Y., where he co-curates the *Yes! Reading Series* and teaches at The Sage Colleges.

**Laura E. J. Moran**  
<http://www.btrads.com>



Laura E. J. Moran is a performance poet and educator who, over the past 20 years, has toured the U.S., Ireland, Canada, Mexico, and most recently Romania. She is the author of several collections of poetry: *Improper Joy* (*Stockport Flats*), *Live Bait* (CD, *Great Divide*), and three one-woman poetry shows. Her full-length play *Last Words*, inspired by the last words of the first 100 women legally executed in Colonial America has debuted in part in 2013 at *LouderArts Project* in NYC and *NACL Theatre* in upstate New York.

In 2011, Moran created “*Unearthed: Oral History of the Upper Delaware River Region*,” a project which formalizes an on-going relationship with the people, places, and stories belonging to her valley community. She teaches in the English department at Lackawanna College and lives with her daughter and sculptor John Roth in Pennsylvania near the Delaware River where the north and south branches of Calkins Creek meet. She is Co-founder ,with artist Tom Bosket, of *Beautiful Traditions: Community Integrated Arts*, launched earlier this year.

**Laura Neuman**  
<http://www.stockportflats.org/ocean.htm>



Laura Neuman grew up in San Francisco and currently lives in the Pacific Northwest. She/ze is the author of one chapbook, *The Busy Life* (Gazing Grain). Hir poems have appeared in *EOAGH*, *Fact-Simile*, *The Brooklyn Rail*, *The Encyclopedia Project*, *Tinge*, and *Troubling the Line: An Anthology of Trans & Genderqueer Poetry* (Chax Press and *Nightboat*). She has also collaborated with dancers, and, from 2007-2011, was a co-conspirator with *The Workshop for Potential Movement*.

**Lisa Wujnovich**  
<http://www.stockportflats.org/lake.htm>



Lisa Wujnovich writes poetry and farms at Mountain Dell Farm in Hancock, N.Y. She is the author of the chapbook, *Fieldwork* (Finishing Line Press) and *This Place Called Us*, a poetry collaboration with photographer Mark Dunau (*Stockport Flats*). She



co-edited the anthology, The Lake Rises, poems to and for our bodies of water (Stockport Flats) with Brandi Katherine Herrera. She holds an M.F.A. in poetry from Drew University.

Charles Mansfield (music)



“Charles Mansfield’s sound has been compared to the likes of Neil Young, Frank Black, and The Mountain Goats. The past few years have seen him in New York playing clubs largely shoulder-to-shoulder with the AntiFolk scene at Sidewalk, Goodbye Blue Monday, and the rich house-show scene.”

If I could use one word to sum up the AntiFolk scene during its 30th year, it would be a long hyphenated word, something like “where-songwriter’s-songwriters-go-because-maybe-someone-here-might-get-it-or-at-least-not-hate-them.” Not to get all meta on this, but in a scene of “songwriter’s songwriters” Charles Mansfield is a songwriter’s songwriter’s songwriter. He paints these evocative scenes with strange turns, backed by interesting and intricate guitar work and an absolute refusal to betray the lyric to fit the music. His songs are simultaneously so concrete and so mysterious, that the listener (and maybe even the singer) is left wondering whether the song, like that concrete and mysterious thing, existence itself, is referring to anything beyond the visible. Is this the world of Wallace Stevens or Dante Alighieri? His new album, Prettiest Face, is a must listen, but Mansfield, as is his wont, is already exploring new territory in his live shows. Mansfield needs to be followed. —J.J. Hayes

4:25 p.m. Break

Mike Young 4:35 p.m.

http://www.mikeayoung.tumblr.com



Mike Young is the author of three books—Sprezzatura, Look! Look! Feathers, and We Are All Good If They Try Hard Enough—and the chapbook Who Can Make It. He publishes NOŌ Journal, runs Magic Helicopter Press, and writes for HTMLGIANT.

Tracy Dimond 4:50 p.m.

http://www.tracydimond.tumblr.com  
http://www.inkpressproductions.com



Tracy Dimond co-curates Ink Press Productions. She is the author of Grind My Bones Into Glitter, Then Swim Through The Shimmer (NAP) and Sorry I Wrote So Many Sad Poems Today (Ink Press). Her work has recently appeared or is forthcoming in Be About It, Big Lucks, Coconut, Everyday Genius, Hobart, and other places. Chase Gilliam photo.

Sam Hall 5:05 p.m.

http://plasticdeercarcasses.tumblr.com/



Sam Hall is an MFA candidate at The New School and a graduate of the University of Louisville where she won the 2011 Leon Driskell Award for creative writing. Her work was recently published in the anthology The Lake Rises: poems to & for our bodies (Stockport Flats, 2013). She works behind the scenes at Brooklyn Arts Press.

Prageeta Sharma 5:15 p.m.



Prageeta Sharma is the author of four poetry collections, Bliss to Fill, The Opening Question, Infamous Landscapes, and Undergloom. Her writing has appeared in journals and anthologies such as Agni, Boston Review, Fence, and The Women’s Review of Books, and, among others, The Harper Collins Book of English Poetry and BloodAxe/ Penguin’s 60 Indian Poets. Her recent awards are a Howard Foundation Grant and writing residencies at Headlands Center for the Arts, Hotel Pupik (Austria), and The Millay Colony. She is a professor of English and teaches in the creative writing program at The University of Montana and is the co-director of the 2014 and 2015 conference Thinking Its Presence: Race and Creative Writing.

Orchid Tierney 5:30 p.m.

http://www.orchidtierney.com/



Orchid Tierney is a poet from New Zealand now residing in Philadelphia. Her chapbooks include Brachiation (GumTree Press) and The World in Small Parts (Dancing Girl Press).

Amanda McCormick 5:40 p.m.

http://www.ammcc.tumblr.com  
http://www.inkpressproductions.com



Amanda McCormick is an outdoorswoman / book / print maker / cook. She is the founding curator of Ink Press Productions in Baltimore.

Jeff Simpson 5:55 p.m.

http://www.jeffsimpson.org/



Jeff Simpson was born and raised in southwest Oklahoma. He is the author of Vertical Hold (Steel Toe Books), a finalist for The National Poetry Series. He was the founding editor of the online arts and literature magazine The Fiddleback. His poems have appeared in Forklift, Ohio; Prairie Schooner; H\_NGM\_N; Copper Nickel; Harpur Palate, and others. He lives in South Slope, Brooklyn and works for the Academy of American Poets. Chelsey Simpson photo.

Dale Sherrard 6:05 p.m.

http://www.umt.edu/tedx/speakers/sherrard\_dale.php



Dale Sherrard is an experimental composer, sonic sculptor and sound designer. He is an adjunct assistant professor of sonic arts in the Media Arts Program at the University of Montana. Sherrard’s work ranges in various formats including gallery and museum installation, orchestrated performance, avant opera, scores for film and modern dance, and studio recordings for playback. Recent works have exhibited in Missoula (Missoula Art Museum and Gallery Frontier Space) and in Austria (Hotel Pupik), and also includes a series of student orchestra phonography pieces performed locally. Collaborations include work with Italian sculptor and animator Luca Buvoli and as sound designer and co-composer that premiered at The Mattress Factory in Pittsburgh, and was shown at The Museum of Modern Art in 2009. Recent film credits include the soundtrack to the Ken Burns award-winning short film Foggy Mountains Breakdown More Than Non-Foggy Mountains by filmmaker Jessie Stead, sound design for Tony Torn’s film The Grand Inquisitor, sound design for Universal VIP with Ken White, and archival sound for Andrew and Alex Smith’s feature film Winter In The Blood.

Walter Ego 6:20 p.m.

http://walteregomusic.com/



Walter Ego, whose music has been described as: “Part Magical Mystery Tour era Beatles, part Elvis Costello, part Nick Cave, maybe. Lyrics drive his songs, but his tunes can be more ornate and complex than you typically find in his kind of powerpop and jangle rock.” Maya Mitter photo.

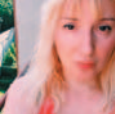
Digital Poetry:What Can It Mean? 6:50 p.m.

curated and moderated by Carol Mirakove

Ana Božičević, Alex Dimitrov, and Orchid Tierney will present their work in digital poetry followed by a conversation moderated by Carol Mirakove addressing how digital technologies inform the poets’ practices and form and content may be integrated.

Ana Božičević

http://anabozicevic.com/



Born in Croatia and based in New York, Ana Božičević is a poet and filmmaker whose Rise in the Fall won a 2013 Lambda Literary Award.

Alex Dimitrov

http://alexdimitrov.tumblr.com/



Alex Dimitrov is the author of American Boys and Begging for It.

(Mirakove, see Fri. Aug. 1, 8:05 p.m.)  
(Tierney, see Sat. Aug. 2, 5:30 p.m.)

SUN. AUGUST 3 11:00 A.M. \$5 suggested Unnameable Books 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue)

Prospect Heights, Brooklyn

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

11th Annual Small, Small Press Fair

Jean Donnelly 11:00 a.m.



Jean Donnelly is the author of Anthem (Green Integer) selected by Charles Bernstein for the 2000 National Poetry Series and Green Oil (Further Other Book Works, forthcoming). Her work has appeared in Boog City, Lemonhound, and Verse. She lives in Exeter, N.H.

Alison Strub 11:15 a.m.

http://www.pankmagazine.com/piece/girls/



Alison Strub is a creature of the internet and a dog lover. She received her M.F.A. at George Mason University and resides in Arlington, Va. Her poems have appeared in Alice Blue Review, Denver Quarterly, Handsome, [PANK], Shampoo, and other fine publications. She can be reached via Google. Megan Ronan photo.

Megan Ronan 11:30 a.m.

http://www.dreginald.com/index.php/issues/issue-one/meg-ronan



Megan Ronan is the author of the obligatory garnish argument (SpringGun Press). Her poems have appeared in 1913: a journal of forms, APARTMENT Poetry, Robot Melon, West Wind Review, and other lovely journals. She works as a shop girl at Bridge Street Books in Washington, D.C. and tries to be like a good party. Jason Slesinski photo.

Nicole Steinberg 11:45 a.m.

http://www.nicolesteinberg.com/



Nicole Steinberg is the author of Getting Lucky (Spooky Girlfriend Press) and two chapbooks available this year, Undressing from dancing girl press and Clever Little Gang, winner of the Furniture Press 4X4 Chapbook Award. Her other publications include Forgotten Borough: Writers Come to Terms with Queens (SUNY Press) and Birds of Tokyo (dancing girl press).

Australia, It Doesn’t Have to Be This Way  
Australia wants to fuck me  
up the ass. Five cocktails  
& I’m sliced ham squealing  
with my hand on a boy’s bony  
knee. Tennis & people sleeping  
on TV. I buy condoms  
I won’t use out of fear. I met  
the sun at a party & now  
it’s my abusive boyfriend, laughing  
at my red tits & puerile poems.  
Rotten turnip I am, I swear  
to forget everything here beyond  
the vengeful, kamikaze flies.

Joe Pan 12:00 p.m.

http://www.joepan.org



Joe Pan is the founder of Brooklyn Arts Press, a graduate of the Iowa Writers’ Workshop, and poetry editor for the arts magazine Hyperallergic. His first poetry collection, Autobiomythography & Gallery, was named “Best First Book” by Coldfront Magazine. His poem “Ode to the MQ-9 Reaper,” a hybrid work about drones, was previously excerpted and praised in The New York Times. His poetry has appeared in such places as Boston Review, Brooklyn Rail, Denver Quarterly, H\_ngm\_n, and Phoebe; his fiction in the Cimarron Review and Glimmer Train; and his nonfiction in The New York Times.

Joyelle McSweeney 12:10 p.m.

http://entropymag.org/national-poetry-month-featured-poet-joyelle-mcsweeney/



Joyelle McSweeney moves promiscuously among poems, prose, plays, songs, and criticism. Her most recent books are Percussion Grenade (poems; Fence) and Salamandrine, 8 Gothics (prose; Tarpaulin Sky), both of which contain plays. Her play Dead Youth, or, the Leaks won the inaugural Scalapino Prize for Innovative Women Playwrights and is forthcoming from Litmus Press. That book will be followed by The Necropastoral: Poems, Media, Occults, a collection of poetics essays (University of Michigan Press). She edits Action Books, teaches at the University of Notre Dame, and lives in the Rust Belt in South Bend, Indiana. Rob Schoenbaum photo.

Howie Hawkins, Green Party’s N.Y. State Gov. Candidate 12:25 p.m.

http://www.howiehawkins.org



Howie Hawkins is a Green Party and Teamster activist in Syracuse, N.Y. An organizer in movements for peace, justice, labor, the environment, and independent politics since the late 1960s, Hawkins was the Green Party’s 2010 candidate for N.Y. Governor and received enough votes for the Greens to be the only third party in New York to secure ballot access without cross-endorsing the Democratic or Republican candidates. He is the Green candidate for N.Y. Governor again in 2014.

Anacoustic Mind 12:35 p.m.

http://www.immortalmemory.net/



Anacoustic Mind was founded by former Simple Minds drummer Mike Ogletree. The current incarnation of the band includes bandleader and songwriter Ogletree along with singer-omnichordist and fellow Scot Brookes McKenzie, singer and Louisiana native soul sensation David Turner, with djembe by Tem Noon when he can make it here from his home asteroid in another galaxy. Their mission is to bring a message of Universal Peace through Art to the universe via the call to arms of their genre-bending Scots-Reggae music.

1:05 p.m. Break

JenMarie Macdonald 1:15 p.m.

http://www.fact-simile.com/



JenMarie Macdonald is one half of Fact-Simile Editions and the author of Sometime Soon Ago (Shadow Mountain Press) and co-author, with Travis Macdonald, of the forthcoming chapbooks Graceries (Horse Less Press) and Bigger on the Inside (1xnay Press). Travis Macdonald photo.

Christine Hamm 1:30 p.m.

http://www.christinehamm.com



Christine Hamm has a Ph.D. in American poetics, and is a former poetry editor for Ping-Pong. Nominated four times for a Pushcart Prize, her poetry has been published in Dark Sky, Lodestar Quarterly, Orbis, Pebble Lake Review, Poetry Midwest, and many others. She teaches English at York College and Pace University. Echo Park, her third book of poems, came out from Blazevox [books]. Erbacce published her fourth chapbook, My Western. The New Orleans Review is publishing Christine’s latest chapbook, A is for Absence, this year. She was a runner-up for the Poet Laureate of Queens.

Travis Macdonald 1:40 p.m.

http://www.fact-simile.com/




Travis Macdonald is a poet, copywriter, and small press publisher. He is the author of two full-length collections: The O Mission Repo [vol. 1] (Fact-Simile) and N7ostradamus (BlazeVox [books]) as well as several chapbooks. He lives, works, writes, and co-edits Fact-Simile Editions in Philadelphia. JenMarie Macdonald photo.


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Instance, they  
have bred inter se! This was effected by Mr.  
Statement, is called  
“a  
city,” and called the name of the  
city after the name of his  
birds’ (he raised no less than eight  
>>>





hybrids — grandchildren of the pure classical mechanics)  
one nest in need. To doubt the validity of this principle, two wives, the name I am assured by two eminently of electrodynamics and optics, it became more and more evident *that* was the father of such as dwell in parts: description of all natural phenomena. At this juncture, for profit, where neither he was the father of all.

**Gregory Crosby** **1:55 p.m.**  
<http://www.speakingpicture.com>  
  
Gregory Crosby is the author of the chapbook *Spooky Action at a Distance* (The Operating System). His poetry has appeared in several journals, including *Copper Nickel*, *Court Green*, *Epiphany*, *Leveler*, *Ping-Pong*, *Rattle*, and *Sink Review*. He is co-editor of the online poetry journal *Lyre Lyre* and teaches creative writing at Lehman College, City University of New York.

**Maureen Thorson** **2:05 p.m.**  
<http://www.maureenthorson.com/>  
  
Maureen Thorson is the author of two books of poetry: *My Resignation* (Shearsman Books) and *Applies to Oranges* (Ugly Duckling Presse). She lives in Washington, D.C., where she tries not to become politically embittered.

**Poetry Talk Talk** **2:20 p.m.**  
**Brenda Iijima and Niina Pollari**  
**reading and in conversation**  
<http://www.yoyolabs.com/>


  
Brenda Iijima’s involvements occur at the often unnameable conjunctions and mutations of poetry, choreography, research movement, animal studies, speculative non-fiction, care-giving, and forlorn histories. Her forthcoming book, *Untimely Death is Driven Beyond the Horizon* will be published by 1913 Press this year. She is also the publisher of Portable Press @ Yo-Yo Labs and will put out the 50th book from the press this year.

<http://heartbarf.tumblr.com/>  
  
Niina Pollari is a poet and translator. *Birds*, LLC just released her first book, *Dead Horse*. She is also the author of two chapbooks, *Book Four* (Hyacinth Girl Press) and *Fabulous Essential* (Birds of Lace). Last year Action Books put out her translation of Tytti Heikkinen’s *The Warmth of the Taxidermied Animal*. She coordinates the yearly Popsickle Festival in Brooklyn. Zane Van Dusen photo.

**Aquino** **3:10 p.m.**  
<http://www.reverbnation.com/michaelaquino>  
  
Michael Aquino is a Cuban/Puerto Rican actor, musician, and singer-songwriter born in urbanlands of Northern New Jersey. He was commissioned by Luna Stage to co-create the production *Mi Casa, Tu Casa*. It is a collection of Latino and African folktales and songs, original compositions and stories. Aquino is also the creator and host of Indie Music Circus, a showcase for independent musicians. 2010 saw the release of his band *Sirs'* debut album, *The Black Friday Sessions*. He’s currently in production for his debut solo album. Dania Ramos photo.

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**SUN. AUGUST 3**  
**5:30 P.M.**  
**\$5 suggested**  
**Sidewalk Cafe**  
**94 Avenue A.**  
(at East 6th Street)  
**The East Village**  
Directions: F/V to Second Ave., L to First Ave.

**5TH BOOG POETS**  
**THEATER NIGHT**  
**FEATURING**  
**Geoffrey Gatza** **6:00 p.m.**  
**Duchamp Draws Rose Selavy**  
<http://www.blazevox.org>


  
Actors: Fitz Fitzgerald and CarlaJean Valluzzi  
Geoffrey Gatza is an award-winning editor, publisher, and poet. He was named by The Huffington Post as one of the The Top 200 Advocates for American Poetry (2013). He is the author of many books of poetry, including *Apollo and Secrets of my Prison House* (both BlazeVOX [books]), *Kenmore: Poem Unlimited* (Casa Menendez), and *HouseCat Kung Fu: Strange Poems for Wild Children* (Meritage Press). He is also the author of the yearly Thanksgiving Menu-Poem Series, a book length poetic tribute for prominent poets, now in it’s 12th year. Gatza is the editor and Publisher of the small press BlazeVOX. The fundamental mission of BlazeVOX is to disseminate poetry, through print and digital media, within academic spheres and to society at-large. He lives in Kenmore, N.Y. with his girlfriend and two beloved cats.

A game of chess is played between Marcel Duchamp and his female alter-ego, Rose Sélavy, on the evening he completes his final masterpiece, *Étant donnés*. In the beginning of the play, we see an elderly Duchamp, who at the tail end of his career is going through the bleak ends of his life as the master artist, and has given up art for chess. It is as if he were dead, and living through the praise of a senior artist who had completed his life’s work 20 years earlier. We go through Duchamp’s life over a chess game, which ends in a draw. By the end of the play we emerge from the game locked in the final moments of creation.

**Laynie Browne** **6:15 p.m.**  
**Tardigrade Play**  
<http://jacket2.org/podcasts/daytime-never-ends-poemtalk-63>  
<http://bridgetasher.blogspot.com/2014/05/12-dozen-for-laynie-brown.html>


  
Director: Erin Morrill. Actors: Maxe Crandall, Nick DeBoer, Brenda Iijima, Geoff Olson, Chana Porter, Jamie Townsend. Artwork by Noah Saterstrom.  
*Tardigrade Play* is a play from the book in progress *Invertebrate Plays*, texts composed for poet’s theater, micro-plays which examine the lives of invertebrates through the lens of biology, the absurd, and human behavior. Tardigrades are microscopic animals that live all over the earth, often referred to as “water bears” (they are adorable actually). Tardigrades are interesting to scientists because they can withstand extreme conditions that most life cannot, for example, extreme high and low temperatures, pressure, dehydration, exposure to toxins, etc. They have even been launched into outer space. The dear little water bears in this drama (performed by scientists and bears) are curious about their plight. Why have they been chosen for such tortures? They wake up after having been dormant for hundreds of years. This play probes at human capacity for torture and abusive relations in a comic-tragic vein.

Laynie Browne is the author of 10 collections of poetry and two novels. Her work appears in the second edition of *The Norton Anthology of Postmodern American Poetry*. Her newest collection, *Lost Parkour Ps(alm)s*, was just published in France, in both French and English editions by Presses Universitaires de Rouen et Du Havre. Her honors include a National Poetry Series selection, a Contemporary Poetry Series selection, and The Gertrude Stein Award of Innovative Writing. Two collections are forthcoming, *Scorpyn Odes* (Kore Press) and *P R A C T I C E* (SplitLevel). Browne was named a Pew Fellow for 2014. She teaches at The University of Pennsylvania and Swarthmore College.

**Joel Allegretti** **6:30 p.m.**  
**Confession?**  
<http://www.joelallegretti.com/>  
  
Confession? explores the anxiety of making a public disclosure. Joel Allegretti is the author of four poetry collections, most recently *Europa/Nippon/New York: Poems/Not-Poems* (Poets Wear Prada). His second book, *Father Silicon* (The Poet’s Press), was selected by The Kansas City Star as one of 100 Noteworthy Books of 2006.

Allegretti is the editor of *Rabbit Ears*, the first anthology of poetry about television (Poets Wear Prada, forthcoming 2014). His poetry has appeared in *PANK*, *The New York Quarterly*, and many other national journals, as well as in journals published in Belgium, Canada, India, and the United Kingdom. He has published his fiction in *Petrichor Machine*, *The MacGuffin*, and other literary journals. His performance work and theater pieces have been staged at La MaMa Experimental Theater, Sidewalk Cafe, and The Cornelia Street Café. Allegretti wrote the texts for three-song cycles by Frank Ezra Levy, whose work is released on Naxos American Classics. Allegretti is a member of ASCAP and The Academy of American Poets.


**Carlo Parcelli** **6:35 p.m.**  
**The Gospel According to Simon**  
**Kananaïos: a Meditation on Empire**  
<http://www.carloparcelli.com/>  
<http://www.flashpointmag.com>

  
The Holy Toast Bar & Grill calls The Canaanite Gospel: “A Meditation on Empire ‘Stand up Tragedy’ at its most fetid.” Winner of Ale Mary’s “Bums Rush” award for 2012, 2013, and 2014. The Gospel According to Simon Kananaïos was divinely inspired by god and poured into his humble vessel, Carlo Parcelli, while P. was on a prolonged Wild Turkey and fish taco fast. Seemingly culled from First Century Texts and drawn from dozens of biblical and secular sources, The Canaanite Gospel is twisted into 93 monologues that tell a revisionist tale of what transpired in Judea, Easter Week/Passover 33 A.D. during the reign of the Roman Emperor Tiberius.


In the classical argots of David Jones, Petronius, Rabelais, Chaucer, Shakespeare, Lenny Bruce, Guy Ritchie, Professor Irwin Corey, James Joyce, Alan “Bricktop” Ford, and all the cockneys, as well as all the world’s myriad cryptolects, The Canaanite Gospel strips bare The New Testament canard of the Resurrection of Jesus of Nazareth, pokes a stick in the eye of the Synoptic Gospels and analogizes to the point of irrefutable fact parallels between Roman and current U.S. kleptocratic imperialist practices. Carlo Parcelli is an editor with FlashPoint Magazine. He has published tenuously, including four books of poetry as well as several articles on western epistemology in various periodicals including *Science as Culture*.

**C. J. Ehrlich** **6:50 p.m.**  
**Ask Zsuzsanna: Single Motherhood at 50**  
<http://www.cj-ehrllich.com>  
<http://oob.samuel french.com/index.php/the-festival-schedule/>

  
Actor: JC Sullivan (r.)  
Veteran New Yorker Zsuzsanna shares tips with her newly adopted 3-year-old, River Apple, and with you, on how to triumph as a mom in the big city. C.J. Ehrlich’s award-winning one acts have enjoyed productions all around the U.S., from Boston to Austin, Chicago to Kealakekua, and internationally, and are published in several of Smith & Kraus’ annual Best Ten-Minute Plays anthologies. Come see Ehrlich’s *Shrew Man vs. ShrewMan* at The Samuel French 2014 OOB Festival this week, Aug. 4-10. JC Sullivan made her off-Broadway debut playing Latrelle (lead) in *Del Shores’* cult comedy, *Sordid Lives*. This summer she has already shot several web series and films. Thanks to all, especially C.J.!


**Janis Butler Holm** **7:00 p.m.**  
**S \_ \_ T**  
Actors: Fitz Fitzgerald and CarlaJean Valluzzi  
  
Autobiography by way of fragmentation. Janis Butler Holm lives in Athens, Ohio. Her prose, poems, and performance pieces have appeared in small-press, national, and international magazines. Her plays have been produced in the U.S., Canada, and England. A selection of her sound experiments is forthcoming in the inaugural edition of *Best American Experimental Writing*.

**Ellen Redbird** **7:05 p.m.**  
**Seventh Half: an excerpt from**  
**Unrequited Symbiosis: a Mitochondrial**  
**Mistranslation & Underwater Opera**  
<http://www.pyriformpress.com/ellenredbird/>

  
Actors: Leroy Kangalee, Hillary Keel, Kris Lew, and John J. Trause.  
In *Seventh Half*, the protagonist, Six, wakes up among the corals in a dream ocean. Can the sea creatures compel Six to open up to the relatedness and interdependence of all life and face the recollection of rejection and loss? Ellen Redbird’s book-length, hybrid performance poem *Unrequited Symbiosis: a Mitochondrial Mistranslation & Underwater Opera* is a multilayered retelling of H. C. Andersen’s sad story *The Little Mermaid* as it resonates with themes, both personal and universal, of longing, unrequited love, ecology, our dangerous imbalance with the environment (and thus ourselves), failure, chronic pain, identity, descent into the underworld, sacrifice, empathy, and transformation. Intuitively using homophonic and other mistranslation methods, Redbird collaborated with the Danish source text to allow language to musically bubble up from the generative space between the outer alien and the inner familiar, finding that the two are one in the same as they paradoxically compose the same ocean. Redbird works with the idea that, because experience, conscious and unconscious, is multidimensional, the language to best convey that complexity arises from it.

Ellen Redbird is a California poet with an M.F.A. in writing and poetics from Naropa University in Boulder, Colo. Her work can be found in journals, including *Bombay Gin*, *Chain*, *Score*, and *Tarpaulin Sky*. She is a contributor to the compendium *NO GENDER: Reflections on the Life & Work of kari edwards* (Litmus Press/Belladonna Books). She wrote, produced, directed, and designed *Verve of Verge: a puzzle play*, which was performed in Goleta, Calif. in 2010, raising donations for the local Pacific Pride Foundation. Redbird runs Pyriform Press and edits the journal *Nerve Lantern: Axon of Performance Literature*. She has co-organized performance events for Nerve Lantern contributors in Boulder and New York City.

**Joyelle McSweeney** **7:20 p.m.**  
**excerpts from Dead Youth, or The Leaks**  
Actors: Joel Allegretti, Fitz Fitzgerald, Rosalie Gancie, McSweeney, Carlo Parcelli, and CarlaJean Valluzzi  
Julian Assange hijacks a containership full of *Dead Youth* and steers for his native Magnetic Island, where he will “reboot” the teens and/or upload them to the Internet. Meanwhile, the ship is boarded by two other would-be hijackers—the teenage Somali pirate Abduwali Muse and a female Saint-Exupéry, representing “the Law.” Who will gain control of the ship? Will presiding deity Henrietta Lacks restore her favor? Will the *Dead Youth* reach port before they decompose? This eco/cyber/political farce, which rewrites *The Tempest*, won the inaugural Leslie Scalapino Prize for Innovative Women Playwrights.  
(McSweeney, see Sun. Aug. 3, 12:25 a.m.)

**Ed Sanders** **7:35 p.m.**  
  
Edward Sanders is a poet, historian, and composer. From 1998 until completing it in 2011, he wrote the nine-volume *America, a History in Verse*.

He has a degree in ancient Greek from New York University, and, among his albums and CDs, is *Songs in Ancient Greek*, featuring texts from Aristophanes, Homer, Plato, Simonides, Heraclitus, and Sappho. Sanders has recently completed a 350-page poem on the final years of Robert F. Kennedy. Sanders’ books include *Tales of Beatnik Glory* (four volumes published in a single edition); 1968, a *History in Verse*; *The Poetry and Life of Allen Ginsberg*; *The Family*, a history of the Charles Manson murder group; and *Chekhov*, a biography in verse. His 1987 collection, *Thirsting for Peace in a Raging Century*, won an American Book Award. His selected poems, 1986-2008, *Let’s Not Keep Fighting the Trojan War*, was published by Coffee House Press. In late 2011 Da Capo Press published his memoir of the 1960s, *Fug You*. He is the creator of the two-act musical drama *Cassandra*, which traces in song, chant, and dialog the life and tragedy of the Trojan princess caught up in the cyclical violence of *The Trojan War*. He has received a Guggenheim fellowship in poetry, a National Endowment for the Arts fellowship in verse, an American Book Award for his collected poems, a 2012 PEN-Oakland Josephine Miles Prize, and other awards for his writing. Sanders was the founder of the satiric folk/rock group *The Fugs*, which has released many albums and CDs during



its nearly 50-year history. His book on the Manson group, The Family, is under option to be made into a movie.

He lives in Woodstock, N.Y. with his wife, the essayist and painter Miriam Sanders, and both are active in environmental and other social issues. Miriam Sanders photo.


8:15 p.m. **Our You Make the Call**  
**Classic Albums Live acts’ selection,**  
**PJ Harvey, Rid of Me**



**Neil Kelly**  
<http://tunetownphilharmonic.bandcamp.com/>  
<http://huggabroomstik.bandcamp.com/>  



- Rid of Me
- Missed

Neil Kelly is a native of Brooklyn who has been giving NYC the gift of original music for over 15 years. He has been an integral member of such notable groups as Huggabroomstik, Kung Fu Crimewave, and Tunetown Philharmonic. He has also performed and released solo albums under the names, Masheen Gun Kelly and Club Mate. Neil invites you to sample some of his music by visiting the above websites on the computer internet. The computer internet. The computer internet.

**Christine Murray**  



- Legs
- Rub ’til It Bleeds

Christine Murray has been playing music in New York since the ’90s. She’s played in the bands Bionic Finger and Pantsuit. She’s excited to be playing the music of one of her heroes, PJ Harvey, and is grateful to David for including her in this night.

**Maynard and the Musties**  
<http://www.reverbnation.com/maynardandthemusties>  



- Hook
- Man-Size Sextet

Maynard moved to NYC from Nashville to attend art school. For the last 12 years or so he’s been performing with a rotating cast which is the Musties. They’ve been compared to John Prine, The Jayhawks, Felice Brothers, Whiskeytown, and others of twangy roots.

**Todd Carlstrom**  
<http://www.reverbnation.com/toddcarlstromandthclamour>  
<https://myspace.com/toddcarlstrom>  


- Highway 61 Revisited
- 50ft Queenie

Todd Carlstrom’s a longtime Boog City regular, with or (in this case) without his band The Clamour. His album Gold on the Map shakes, wails, and purrs with raucous indie rock glee. Buy it on most online retailers or just walk up to him and treat him nicely and he’ll probably give it to you.

**Wanda Phipps**  
<http://mindhoney.com/>  
<http://susanhwanglalala.com/>  
<http://www.chrisrael.com>  


- Yuri-G
- Man-Size

Wanda Phipps is a writer/performer living in Kensington, Brooklyn, the author of Field of Wanting: Poems of Desire (BlazeVOX [books]), Wake-Up Calls: 66 Morning Poems (Soft Skull Press), Your Last Illusion or Break Up Sonnets (Situations), Lunch Poems (Boog Literature), and the Faux Press issued e-chapbook After the Mishap and CD-Rom Zither Mood.


About her music:

“For over a decade Wanda Phipps has been mining the possibilities of music and poetry and her lucid experiments—both on CD and in performance—are never less than totally liberating.” —Lewis Warsh, author of The

Origin of the World


“Uncompromising and relentless, poetry you can dance to. Wanda Phipps takes the experiment to heart and the heart always survives. A sublime poetry of emotion and wit. She never misses a beat.” —Michael Rothenberg, poet, and editor of several Penguin Poets Series books and the internet arts journal Big Bridge.

Phipps is backed by Danny Tunick (from Barbez and Rebecca Moore’s Prevention of Blindness) on drums and Chris Rael (of Church of Betty and Globestra) on guitar.

**The Trouble Dolls .5**  
<http://troubledolls.tumblr.com/>  
<http://29hourmusicpeople.bandcamp.com/>  


- Dry
- Me-Jane

Harmonizing since 2001, Cheri and Pam are the femme half of the pop group The Trouble Dolls. They are also members of the record-in-a-weekend-club music collective 29 Hour Music People, whose third release is set to hit the airwaves this summer. By day, Cheri does graphic design-y things, and Pam does science-y things and entertains notions of quitting grad school. They are thrilled to be performing for the PJ Harvey Tribute night.

**Aron Blue**  
<http://aronblue.bandcamp.com/>  



- Snake
- Ecstasy

Aron Blue is a thoughtful, funny lyricist who likes to rock out. Alone and with her band the Bootleggers, she has performed at NYC venues like The Stone, Tonic, Goodbye Blue Monday, Jimmy’s No. 43, Otto’s Shrunken Head, Grand Victory, CultureFix, and ConArtist. She’s also performed at Montreal’s fabulous L’escalier.

Aron has had her songs featured on Democracy Now and Wisconsin Public Radio WIEC, and scored the documentary Loan Shark in Your Living Room for IndyVideo. Her video Never Talk to Cops was featured and linked to by the nonprofit Flex Your Rights.

**MON. AUGUST 4**  
**6:00 P.M.**  
**\$5 suggested**  
**Unnameable Books**  
**600 Vanderbilt Ave.**  
(bet. Prospect Place/St. Marks Avenue)


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

**Laura A. Warman** **6:00 p.m.**  
<http://www.laurawarman.tumblr.com>  


Laura A. Warman is a poet and performance artist based in Pittsburgh. She is the author of How Much Does It Cost from Cars Are Real Press. She runs the Warman Jitney car service, is a member of DAD PRANKS art collective, and publishes Warman Monthly.


**Rachel Adams** **6:15 p.m.**  
<http://www.rachelcloudadams.com>  


Rachel Adams is a Baltimore native and longtime resident of Washington, D.C., where she is the editor at a nonprofit advocacy organization, the founder and editor of the quarterly literary journal Lines + Stars, and a freelance writer. Her poetry has been previously published in Arsenic Lobster, BlueLine, Crack the Spine, Emerge, Four and Twenty, Free State Review, Kudzu Review, Melusine, Memoir, The Conium Review, The North American Review, The Wayfarer, Town Creek Poetry, Urbanite Baltimore, and elsewhere. Her poetry collection What Is Heard was published last year by Red Bird Press.


**Gillian Devereux** **6:30 p.m.**  
<http://www.gilliandevereux.com/index.html>  


Gillian Devereux received her M.F.A. in poetry from Old Dominion University and works as a professional writing consultant at Wheelock College in Boston, where she also teaches academic writing and poetry. She is the author of Focus

on Grammar (dancing girl press) and They Used to Dance on Saturday Nights (Aforementioned Productions). Her poems have appeared in numerous journals, most recently N/A, Printer’s Devil Review, and Sundog Lit. She can be found online at the above url, streaming pop music from the cloud.

**Elinor Nauen** **6:45 p.m.**  
<http://www.elinornauen.com/>  



Elinor Nauen’s most recent books include My Marriage A to Z and So Late into the Night. She is working on a book tentatively called The Big Book of Little Intros.

**Sueyeun Juliette Lee** **7:00 p.m.**  
<http://silentbroadcast.com/>  


Sueyeun Juliette Lee grew up three miles from the CIA and now lives in Philadelphia. She edits Corollary Press, a chapbook series dedicated to innovative multi-ethnic writing. For a living, she teaches writing at the University of the Arts. Her books include That Gorgeous Feeling (Coconut Books), Underground National (Factory School), and Solar Maximum (forthcoming, Futurepoem books). She writes reviews for The Constant Critic, contributes to Entropy, and has written commentaries for Jacket2. She is a 2013 Pew Fellow in the Arts. Samuel Ace photo.

**Clinical Trials (acoustic)** **7:15 p.m.**  
<http://clinicaltrialsmusic.com/>  


Clinical Trials is the electro-grunge offspring of Somer Bingham, a self-produced multi-instrumentalist and a powerful, unforgettable performer who recently brought her grungy edge and likeable personality to Showtime’s docu-series The Real L Word. Bingham and the music of Clinical Trials can be similarly described: fueled by punk, tinged with sexuality, and dangerously charming. “While projecting a unique style all her own, it’s not hard to imagine Somer as the sonic lovechild of Kurt Cobain and Joan Jett.” —Shawn Evertsen, Ghostwood Country Club. Taking inspiration from the energy of Nirvana, Patti Smith, and PJ Harvey, Clinical Trials oozes an intoxicating dysphoria that breeds in a world of whiskey waterfalls & post-punk pop.

**Reb Livingston** **7:55 p.m.**  
<http://www.reblivingston.net/>  


Reb Livingston is the author of Bombyonder (Bitter Cherry Books), God Damsel (No Tell Books), and Your Ten Favorite Words (Coconut Books). She lives in Northern Virginia with her husband and son.

**from Bombyonder**  
Kids from a local high school were mysteriously dying. Nobody trusted those kids and then boomba, dead! We would have blamed those kids if they were available to blame but their murders left no choice but to dig elsewhere. Letters found implicating an alien-feminine tree were missing the necessary maps and directories. Somebody’s lover recorded events for posterity or maybe historical integrity. Somebody’s father directed. A lizard perched on a bookshelf to observe the events. Nobody agreed so each established their own versions and carried on as if that’s how it happened.

That’s how it happened.

When I arrived to observe the wedding, I hoped to identify the murderer by his behavior while noting numerous dreadful people who deserved equal punishment. All the signs and banners, tiny green snakes with brown spots entwining themselves on any finger that could grip. Something preyed on ignorance. Such easy pickings. Trouble. Lines. Trouble and passage. Those few hours didn’t explain murder or lifetime commitments.


No explanation needed. Someone turned.

Turned out the mothers were the murderers. For a variety of accomplished reasons accomplishing somebody’s intentions.

Or desires?

Nobody could name a single desire. It was all very vague and untantalizing. Cold fried chicken served at a wedding?


Everyone ate it right up.

**Katy Bohinc** **8:10 p.m.**  
<http://www.poorclaudia.org/crush/katy-bohinc/>  



Katy Bohinc is the author of Dear Alain (love letters of a poet to the philosopher Alain Badiou) which will be published later this year from Tender Buttons Press in conjunction with their 25th anniversary digital re-launch. Slavoj Zizek says “This book should be banished!”

**Fitz Fitzgerald** **8:25 p.m.**  
[https://www.hiddenclearingbooks.com/store/p93/Postcard\\_Prose\\_3\\_-\\_\\_%22Cretans%22.html](https://www.hiddenclearingbooks.com/store/p93/Postcard_Prose_3_-__%22Cretans%22.html)  


Fitz Fitzgerald has curb feeler antennas. His work has appeared in Boog City, Open Letters Monthly, Dusie, Wu-Wei Fashion Mag and elsewhere. He studied at New College of California in San Francisco and currently lives in the basement of the Black Squirrel. Glen Evans photo.

**Joanna Penn Cooper** **8:40 p.m.**  
<http://www.joannapenncooper.com/>  



Joanna Penn Cooper’s first book, The Itinerant Girl’s Guide to Self-Hypnosis, was published by Brooklyn Arts Press earlier this year. Her second full-length book, What Is a Domicile, is just out from Noctuary Press. Her chapbooks are Mesmer (Dancing Girl Press) and Crown (Ravenna Press, winner of the Cathlamet Prize). Her creative work has appeared in a number of journals, including Boog City, Opium, Ping-Pong, Poetry International, South Dakota Review, and Supermachine. She holds a Ph.D. in American literature from Temple University. She lives and writes in Bedford-Stuyvesant, Brooklyn.

**Joe Yoga** **8:50 p.m.**  
<http://www.mrjoeyoga.com/>  


Joe Yoga is a songwriter, visual artist, and poet from New York City. For years, he has been bringing his music and art to NYC’s stages, festivals, subway platforms, and gallery walls. His unique songwriting style and passionate performances have made him a favorite of, and a fixture at, venues across the city. Brooke McGowan photo.

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


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

**Michelle Dove** **6:00 p.m.**  
<http://www.alicebluereview.org/twentytwo/prose/dove.html>  


Michelle Dove is the author of Radio Cacophony, (forthcoming, Big Lucks Books). Recent work appears or will appear in Chicago Review and Passages North. She lives in Washington, D.C.

**Marina Blitshteyn** **6:15 p.m.**  
<https://www.facebook.com/laperruqueperformance>  


Marina Blitshteyn is a poet and writer sometimes based in Prospect Heights, Brooklyn. Her chapbook, Russian for Lovers, was published by Argos Books. Work can be found in la fovea, N/A, 1913, Two Serious Ladies, and elsewhere. She is a contributing editor for Apogee Journal and curates the la perruque performance series.

**Racquel Goodison** **6:25 p.m.**  
<http://www.drunkenboat.com/db11/02fic/simone/swimmer.php>  


Racquel Goodison is an assistant professor of English at the Borough of Manhattan Community College, CUNY. She has been a resident at Yaddo and the Saltonstall Arts Colony, and a recipient of the Astraea Emerging Lesbian Writer’s Grant and a scholarship to the Fine Arts Works Center. Her stories, poems, and creative nonfiction have been nominated for the Pushcart. Her work is forthcoming in The Encyclopedia Project, Vol. L-P,



and her chapbook *SKIN* was a finalist for the 2013 Goldline Press Fiction Chapbook competition. Jean Ires Michel photo.

**Jackie Clark** 6:35 p.m.  
<http://www.nohelpforthat.com>



Jackie Clark is the author of *Aphoria* (Brooklyn Arts Press). She is the series editor of *Poets off Poetry* and *Song of the Week* for *Coldfront Magazine* and is the recipient of a 2012 New Jersey State Council on the Arts Fellowship in Poetry. Her chapbook *Sympathetic Nervous System* is forthcoming from *Bloof Books*.

**Matthew Allan** 6:45 p.m.  
<https://matthewallan.bandcamp.com/>



Matthew Allan is 21 years old, from New York City and has been writing and performing music for the last five years. His thin and caustic vocal style has been influenced by the likes of Paul Westerberg, Mike Scott, and Graham Parker. This past January he released his second solo EP, *Like An Angel/Through the Windshield*. This July he'll be releasing his third solo EP and in the mean time he's playing shows at *Goodbye Blue Mondays*, *Lit Lounge*, *Cocco 66*, and other venues.

**Chris McCreary** 7:30 p.m.  
<http://ixnaypress.com/>



Chris McCreary's latest book, [neüro / mäntic], is forthcoming this fall from *Furniture Press*. Along with Jenn McCreary, he co-edits *ixnay press*.

**Lauren Hunter** 7:45 p.m.  
[https://twitter.com/breakfast\\_etc](https://twitter.com/breakfast_etc)



Lauren Hunter is from North Carolina and lives in Lefferts Garden, Brooklyn. Her chapbook, *My Own Fires*, was released by *Brothel Books*. Poems can be found or are forthcoming in *Saudade Review*, *Sink Review*, *SOUND Literary Magazine*, and *Souvenir Lit Journal*.

**Laura Spagnoli** 8:00 p.m.  
<http://www.bedfellowsmagazine.com/index/#/sixteen/>



Laura Spagnoli is the author of the chapbook *My Dazzledent Days* (ixnay press). Her poems can be found in *Apiary*, *Bedfellows*, *Jupiter 88*, and *ONandOnScreen*, and her story "A Cut Above" was published in *Philadelphia Noir*. She lives in Philadelphia and teaches French at Temple University.

**Mark Lamoureux** 8:15 p.m.  
<http://www.marklamoureux.blogspot.com/>

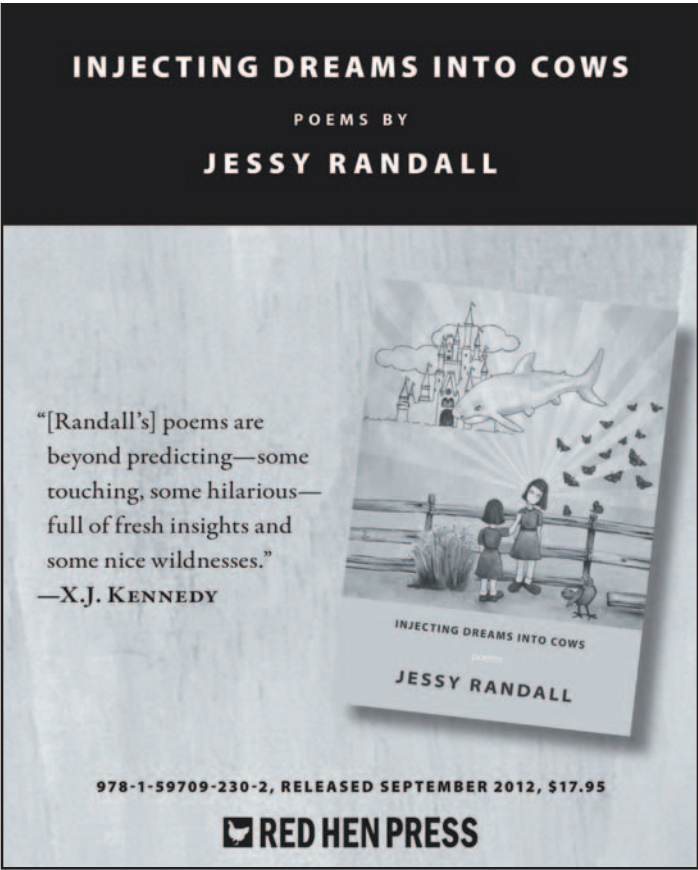


Mark Lamoureux lives in New Haven, Conn. He is the author of three full-length collections of poetry: *Spectre* (Black Radish Books), *Astrometry Orgonon* (BlazeVOX [books]), and *29 Cheeseburgers / 39 Years* (Pressed Wafer). His work has been published in print and online in *Cannibal*, *Denver Quarterly*, *Jacket*, and many others.

**Duckspeak** 8:30 p.m.  
<http://duckspeak.bandcamp.com>



Duckspeak is an NYC-based folk-rock band. Originally a solo project for singer-songwriter Giovanni Colantonio, they have since expanded out into a full 4-piece featuring Andy Hanold (guitar), David Flamm (bass), and Greg Schulz (drums). Their latest album, *Past Perfect*, utilizes elements of folk, rock, and pop as a multi-faceted backdrop for Colantonio's lyrical explorations of memory's persistence in the face of loss. Cate Dingley photo.



7:15 p.m. Break

BOOG CITY

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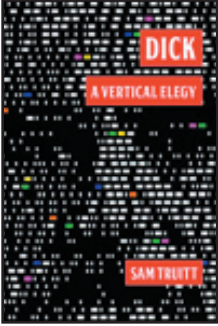
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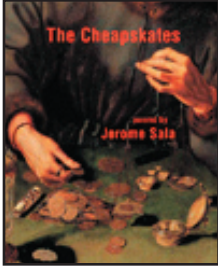


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# 10 Questions for Ed Sanders

## The Counterculture Icon, and Always Poet First, Checks In

### INTERVIEW BY MICHAEL BASINSKI

In anticipation of his Welcome to Boog City reading, Ed Sanders offers a few wise and attentive words to a feast of questions both general and specific. With half a century in the realm of the poem, his few weighty words resonate.



Ed and Allen Ginsberg, 1968, candlelit protest march against indictment of Dr. Benjamin Spock.

**1) David Kirschenbaum told me he visioned this conversation as, in part, an introduction to Ed Sanders. So, for those embarking into the life of Ed Sanders can you grant the classic bio-note, number of books, titles, etc.? And let's mention: <http://www.woodstockjournal.com/>**

I am a poet, historian, left-liberal activist, and musician. From 1998 till completing it in 2011, I wrote the 9-volume *America, a History in Verse*. Other books include *Tales of Beatnik Glory* (4 volumes published in a single edition); 1968, *a History in Verse*; *The Poetry and Life of Allen Ginsberg*; *The Family*, a history of the Charles Manson murder group; and *Chekhov*, a biography in verse of Anton Chekhov. Another recent writing project is *Poems for New Orleans*, a book and CD on the history of that great city, and its tribulations during and after hurricane Katrina.

My selected poems, 1986-2008, *Let's Not Keep Fighting the Trojan War*, came out in 2009, joining *Thirsting for Peace in a Raging Century*, poems 1961-1986. Out in late 2011 was my memoir of the 1960s, *Fug You— An Informal History of the Peace Eye Bookstore, the Fuck You Press, the Fugs and Counterculture in the Lower East Side*. I have drafts of three other volumes of memoirs.

I am currently completing a long, long poem on the final two years of the life of Sen. Robert Kennedy, which I have been working on for over 30 years. There's new information available, which will likely allow me to finish it.

**2) Do the myths and beings of the Greeks and the**

*I aspire to being a Bard, speaking out in public, in poetry, Glyphs, and writing in general, to a sharing, egalitarian, cradle-to-grave people-protecting Social Democracy.*

**Egyptians still summon you and inform your poetry?**

Yes, the issues of cyclical violence and "curses" handed down, generation 'pon generation, as found, say, in the Agamemnon of Aeschylus, Homer, Euripides, and the Cassandra myths as well—all inspirations and guide-posts for understanding the war batty underpinnings of world civilization.

The Egyptians are still inspirational because of their hieroglyphics,

which they considered "alive," that is, living and assisting those in the Beyond. And because the Nile Valley twisting down through the desert was packed, cliff-to-cliff, and shore-to-shore, with deity-swarmed skyways, myths, and very brilliant statuary and artwork—worthy of lifelong pondering and study.

**3) If your Dionysian era was the 1960s, who now defines?**

Not sure. The 1960s for me was the time of Peace Eye, and the Healing of the Eye of Horus, taking risks to forge a better world, and maybe a Dionysian Samuel Beckett crawl across the dangerous stretch of desert, as traced in my *Poem from Jail*, to confront the realm of the Doom's Day Machine being built by the Military-Industrial-Compulsionists. Who now defines? Maybe a new batch of Muses, among them Retentia, the Muse of Retained Images; Sudclar, the Muse of Sudden Clarification; Condensare, the Muse of Pithiness and Condensation; and, among others, Neg-Cap, the Muse of Patterns of Yes/No.

**4) Perhaps the young and those first exploring the poetry of Ed Sanders need to know the influence of Charles Olson and Allen Ginsberg on your poetry and need to know why read these poets? And anyone or other poets? d.a. levy? Sappho? And who today of our poets would you consider as guides?**

Olson and Ginsberg both became close friends, even though when I met them I was still a shy kid from the Midwest who reached out to them in 1962.

Over the years, Olson's prophetic poetry, and Ginsberg's also, kept me grounded in the searches that are lastingly valuable.

You just need to dive into Olson's poetry, begin with the poems, say, in the Grove Press collection, *The Distances*, particularly works such as "As the Dead Prey Upon Us," and also dive into "Maximus from Dogtown—I." Then dive into *Maximus*, say Volume 1, maybe with George Butterick's wonderful, *A Guide to the Maximus Poems* as a true guide.

**5) And maybe some words on Jack Clarke?**

Jack Clarke was a close friend beginning in 1965 all the way to his passing in 1992. He was a brilliant poet (see his sonnets) and knew almost everything about the poetry and art of Blake, and the life of Charles Olson. He was always fun to hang out with, and to receive the beautiful humanistic helpful flow of his Mind. For example: *The Gloucester Sonnets of December 1973* by John Clarke. A Shuffaloff/ Eternal Network Joint, 2009.

**6) What are the responsibilities of the poet to society and/or to the arts?**

Probably none actually; you can easily exist paring your nails in a Joycean mode from cradle to grave; but it's a joy to take on issues through poesy, and through what Ginsberg once called "standing up on the Empire State Building" waving a banner. That's why I aspire to being a Bard, speaking out in public, in poetry, Glyphs, and

writing in general, to a sharing, egalitarian, cradle-to-grave, people-protecting Social Democracy.

**7) You are an activist, non-violent, investigative poet. In the realm of poetry and politics where is the spirit of poetry of most use today?**

Again, not sure. But Ahimsa, Satyagraha, and almost complete nonviolence (except protecting, say, your mate from a monster near at hand), are what I rely on to get me through the Course of Events.

**8) Perhaps you might talk about your glyphs? How you make them? Why? Their power?**

Recently my *A Book of Glyphs\** (Granary Books) was published, featuring a facsimile of a notebook full of Glyphs I drew a few years ago in Florence. Here's part of the intro to *A Book of Glyphs*:

The Glyph has always been of great importance to me. For me, a Glyph is a drawing that is charged with literary, emotional, historical, or mythic and poetic intensity. When I was young I was stunned by the Zen rock garden at The Nelson Art Gallery in Kansas City, Mo. The rock gardens of Kyoto, when I studied them later in books, seemed like living hieroglyphs. After I came to New York City in 1958, I again was stunned by the Egyptian art at The Metropolitan Museum. The hieroglyphs on the

*A new batch of Muses, among them Retentia, the Muse of Retained Images; Sudclar, the Muse of Sudden Clarification; Condensare, the Muse of Pithiness and Condensation, and, among others, Neg-Cap, the Muse of Patterns of Yes/No.*

tomb walls and in the papyri also seemed almost alive.

When I was in jail writing "Poem from Jail" in the summer of 1961 after attempting to swim out and board a Polaris Submarine as an anti-war protest, I drew Egyptian hieroglyphic study cards, with the hieroglyph on one side, and the English translation on the back. Later, in the fall of 1961, I studied Egyptian at The New School, and one evening I read John Cage's *Silence: Lectures and Writings* (Wesleyan University Press, 1961), in which the line breaks and the placing of multiple columns of lines on the same page seemed "glyphic." After that, my poetic life was never the same. The Glyph—visual elements in poetry—came to mean



Ed at Zulu Parade in New Orleans.

what Matisse was seeking when he sat in his wheelchair with long-bladed scissors cutting the paper shapes for his cut-outs. I began using Glyphs in my poetry, starting in 1962 up to the present.

**9) In hand-writing projects what's now or new?**

A huge poem on Robert Kennedy, and a biography of Sharon Tate with original illustrations by the artist Rick Veitch. And Volumes 1, 3, and 4 of *Life of a Poet*.

**10) After 50 years of vigorous poetic and poetry and social campaigns, upon reflection and projection, now what?**

Going out in a Blaze of Leaflets; and always, all the way to wheelchair time, trying to "time-tithe," regularly giving time to good causes, just as the great George Bernard Shaw always gave regular work-time for socialist causes.

Michael Basinski is the curator of the Poetry Collection of the University Libraries, University at Buffalo. He performs his work as a solo poet and in ensemble with BuffFluxus and the Don Metz Experience. Recent visual opems (yes, opems) located in: <http://www.wordforword.info>.

#### Black Mountain Glyph Exchange Summer '51

At Black Mountain College  
they had a "Glyph Exchange" that summer  
among the guest faculty.

Ben Shahn traded Charles Olson  
a drawing A Glyph for Charles for a poem

called "Glyph"

& then Katherine Litz created a dance called Glyph  
with a set by Shahn, music by Lou Harrison  
& words by Mr. O

All hail the sacredness of the Glyph

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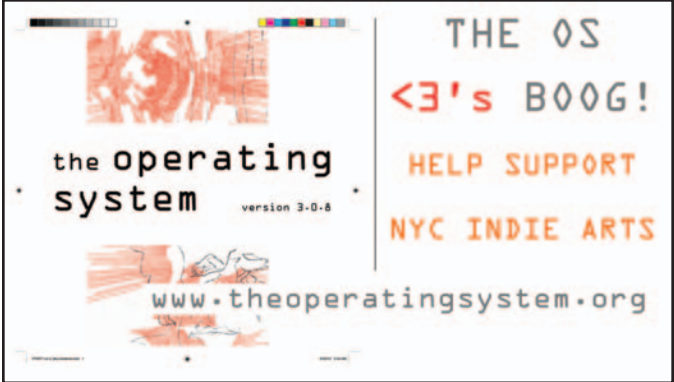
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for CE Putnam

Analog presence in the malignant insert from now  
on even degenerate 23rd Street before the doctrine  
of face value overwrote whatever eminence gris  
rose from the need for just another minute alone  
with the off menu mistakes to order I don't know  
what I want from these bagels I told the genie  
to make me a lot of money and fluttered  
in a ditch outside Bangkok where the armored  
truck tire blew I think that's how I got here  
and as whom That I have a bagel is adequate proof  
there is a world in which to exist and that this  
is brunch but the more I eat the less I am convinced  
of anything except that nobody wants to be me  
but me and even that just barely The feed reserved  
for worse calls than mine yesterday was exactly  
too remote to recall and tonight's overly far to plan  
backwash in the world cup and a note in cream cheese  
from above but only a little says pardon our appearance  
while we kill the only thing you ever loved okay



Laura Spagnoli

Philadelphia

Halloween Pants

I didn't know what pants  
to wear for Halloween  
but it is nice to think  
of better pairs  
I could have picked  
while we take this ride  
through the suburbs, past  
the sign that says *here begins  
the land of phantoms*.  
It is nice to think about pants  
and regrets and other things  
I'd share with you to cultivate  
a healthy relationship, such as  
will my press-on claws  
be misconstrued  
though they look lovely  
against the automatic windows  
of your oversized car  
which you drive fast  
like Nosferatu  
driving his horses  
in strobe-lit silent film time  
but you are younger  
and come with hair on your head  
not your hands  
this thick October night  
when to be honest  
the air is too moist—it feels  
like biting into a chocolate  
with gelatinous insides  
that make candy-colored clowns  
of my teeth.  
Sometimes I don't think  
you like me enough.  
I don't think I'm your  
sexual partner in the 8%  
of dreams where scientists say  
you have sexual relations  
with the one you really love,  
if anyone calls sexual relations  
what they have in their dreams.  
I should have worn tighter pants  
or an animal costume  
with a name like *Busty Cat*.  
Do you have an animal?  
I'd like to see your animal.  
I'm looking at you  
through colored contacts  
that make me resemble  
the vampires I've always loved  
but I'd rather have  
their immortality  
than their eyes, even though  
the beautiful vampire people  
call themselves monsters  
and complain how hard it is  
to live forever  
when they cry about their  
beautiful, seductive, immortal lives,  
but everyone knows it's harder  
to be a less attractive monster  
who's going to die  
and speaking of death  
I've got this cut on my arm  
and the bandage feels wet  
but I want you to touch it  
and check and not be repulsed  
unless you find some erotic charge  
in repulsion and then  
we'd be getting somewhere, like  
have you ever been  
to candy heaven?  
I know a few things  
and I don't think a woman wears  
the same perfume as her sister  
unless she wants trouble  
because even fake scents  
belong to particular people  
and you can't take that away  
any more than you can take  
their way of seeing , like how  
I see bright dying leaves  
swirl under streetlights as if we're all  
about to be sucked up  
by an expensive vacuum cleaner  
I'd like to ride through the air,  
calling myself the witch of suck  
if it just—if it weren't  
for this bandage and the moistness  
and the street numbers  
that keep ticking up  
when you drive past my address  
and I know if you get  
to my sister's street  
you've gone too far.



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## Bios

**Laurie Saurborn Young** is the author of *Carnavaria* and *Patriot*. Her second book of poems, *Industry of Brief Distraction*, is forthcoming from Saturnalia Books in 2015. She lives in Austin, Texas.

# PRINTED MATTER

## Hypnosis, Guide, Schedule

### Joanna Penn Cooper Records Time: Past, Present, Later

BY LAURIE SAURBORN YOUNG

#### The Itinerant Girl’s Guide to Self-Hypnosis

Joanna Penn Cooper  
Brooklyn Arts Press

Built of myth and symbol, lineage and catalogue, the world of Joanna Penn Cooper’s work of lyrical fiction, *The Itinerant Girl’s Guide to Self-Hypnosis*, is an imagistic file of a unique life that can be mistaken for no other. Traveling through the American South, rubbing shoulders with Baptists and Lutherans, the speaker’s gaze moves among dogwoods in bloom, grade school dance recitals, and the Great Smoky Mountains. Eventually, this childhood—a place where loved ones tell each other to “go look at the moon”—is replaced in adulthood by an urban environment, where the moon is “only light from the window opposite.”

**Built of myth and symbol, lineage, and catalogue, the world of Joanna Penn Cooper’s work of lyrical fiction, *The Itinerant Girl’s Guide to Self-Hypnosis*, is an imagistic file of a unique life that can be mistaken for no other.**

As Djuna Barnes wrote in *Nightwood*, “An image is a stop the mind makes between uncertainties.” Visually rich, the speaker’s ever-observant eye creates and links images as she reconstructs her past while simultaneously striving to understand her present. “How might it be, she used to wonder, to be an other girl?” The question floats past, quiet and nearly unnoticed. Instead, the more intriguing aspect of the book is the speaker’s journey to define how it is to be the person she has become, someone with deep familial connections who fears she has not paid enough attention to her heritage (“Having learned the stories. Having failed to learn them enough.”).

Strikingly, any tendency toward self-diagnosis is minimized. The “uncertainties,” then, may be what defies recording and recollection, what cannot be caught in details and figurative language. Motivations and reflections often remain obscured not only from the reader, but from the speaker as well. Matter-of-fact in describing her actions, at times she appears confused, or at least mystified, by the reasons for her behavior, as when she buys a short blue dress and seduces an old boyfriend. Returning home, she consults a Tarot deck, whose cards suggest the self-defeating aspect of her choices. Yet it is this marriage of transparency and opacity, this willingness to sit with the unknowable and confusing self, which saturates the book with fierce vulnerability.

In her essay, “Green Screen: The Lack of Female Road Narratives and Why It Matters,” Vanessa Veselka writes, “True quest is about agency, and the capacity to be driven past one’s limits in pursuit of something greater. It’s about desire that extends beyond what we may know about who we are.” Cooper’s writing is just this sort of exploration. Reminiscent of a contemporary Scout Finch, the speaker is self-aware and defiant. “I may have been born chronically homesick,” she says, “but don’t tell me I don’t know happy.” Shifting in and out of the present time and tense, she is moved partly of her own accord and partly by the thrust of time and circumstance. “Itinerant” defines travel as circuitous, looping, and repetitive. And so this piece of lyrical fiction is allowed—encouraged, even—to frustrate expectations of linear narrative, as if a villanelle rendered in prose. Reaching back, the speaker casts fresh eyes on her past. Reaching forward, she acknowledges the boundaries of her vision.

Operating in opposition to this movement is a hypnotic state, the archivist’s impulse to dwell in and hover alongside past selves. The 9-year-old in the Bob Dylan T-shirt, who prefers watching dust motes and drinking Strawberry Quik over playing with a neighbor kid, exists in close proximity to the Goethe-loving teenager who shuts herself away “in my room being skinny and having bangs, listening to Bauhaus and lifting 3-pound weights.” The act of self-hypnosis sets strange conditions, as it requires the conscious mind to relinquish the rational self, the self that must first ask to be freed. It is as though the writing process and the book itself are hypnotic procedures, offering as they do the opportunity to delve into layers of consciousness and history.

When at the book’s end the speaker is restored to a landscape populated not with skyscrapers but with trees, her ability to name—to orient—the flora returns slowly, as if, like the voice of her grandmother, this particular vocabulary travels “across space and across time.” Existing neither as object nor stationary image, the speaker is deeply rooted to a world that tends toward continual destabilization of self and self-understanding. In these pages, more than once she says, “I was born.” With repetition it becomes a different mantra, a way to insist, “I am here.”

*This review originally appeared in American Microreviews and Interviews.*

**When at the book’s end the speaker is restored to a landscape populated not with skyscrapers but with trees, her ability to name—to orient—the flora returns slowly, as if, like the voice of her grandmother, this particular vocabulary travels “across space and across time.”**

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# Rainmaker: Stockport Flats’ Lori Anderson Moseman and Small Press Community Building

INTERVIEW BY CHRIS MCCREARY

Boog City Small Press co-editor Chris McCreary conducted an email interview with Stockport Flats publisher Lori Anderson Moseman about the press’ longevity and plans for the future.

**Boog City: When you founded Stockport Flats, did you know that there would be six distinct series of books as part of your imprint?**  
Lori Anderson Moseman: I had not planned to start a press. In the wake of the third 100-year flood in 21 months along the Upper Delaware River, I decided to host salons in my “mold palace” after we “restored it to the studs.” To buoy my spirits, I paired local artists and writers who worked or played in the region. The High Watermark Salo[o]n chapbooks—40 pages of poetry and color plates—were just “party favors.” I produced limited runs to be sold at each one-day event.  
I created the other series as outlets for our salon writers to publish full-length books. Eventually, our sphere expanded beyond the geographical community the press initially sought to serve. Having multiple series allows me to include writers with diverse habits and habitats. Having a confluence of influences is a healthy way to grow as a writer.

**For a small press, you manage to publish quite a few titles every year. How are you able to keep up such a fast-paced production schedule?**  
Stockport Flats is an organism that expands and contracts year to year depending on my finances, stamina, family demands as well as the lives of the writers in our SF community. The cadence of production was set in the three years when I hosted salons for six or eight months in a row. Artists and writers worked with me to make sure we had a book by the exhibition and performance date. Now, we are under no deadline pressure, but I have a work process and pace established. It helps too that I quit teaching (23 years worth) before I started the press. I work alone, so I am both rabbit and carrot. My youth was spent as a competitive 400-meter hurdler; my formative years trained me to be fast, focused, and stay in my lane.

**It’s clear that you develop long-term relationships with many of your authors. How often have you solicited work from specific authors? Have any books been written with Stockport Flats in mind as the publisher?**

David Kirschenbaum once said to me: “presses are for life.” That’s daunting. The only way I can imagine sticking with this for the long haul is to commit to people not just poetry. To sustain the press, I have to continually build the very communities that fuel my own writing practice.

Writers initially invited to be a part of the High Watermark Salo[o]ns salons were from writing groups I belonged to in the Upper Delaware River Valley or in the Hudson Valley. The third year of salons were artist-writers collaborations solicited through an open call-for-work.

Even though I created most series to allow our salon writers to publish full-length books, none of these manuscripts were written for Stockport Flats—they pre-existed. Poets’ compulsions and practices are peculiar. Stockport Flats just provide a portal. (What poet doesn’t have a pile of manuscripts looking for a home?)  
Other writers first come to us through our anthologies: for example, Deborah Woodard, our Confluence editor for the Seattle region, was published in *American Ghost: Poets on Life After Industry*. I think she got the call-for-work from a friend of hers I had met when I attended the Fishtrap writers’ gathering in Oregon. Our network unfolds mostly by word-of-mouth.  
Our new Meander Scar writers are solicited by poets previously published in that series: we create a 25-manuscript pool, then, each editorial board member reads and ranks all the manuscripts she/he did not solicit. In the Confluence Series, I select editors who I publish first; then, that editor (and her writing community) offer up the next book from that region. We just published Audrey Naffziger’s *Desire to Stay from Ohio*. Next up, Suzette Bishop’s *Hive-Mine from Texas*.  
The goal is here is to link and expand existing writing communities.

‘The only way I can imagine sticking with this for the long haul is to commit to people not just poetry. To sustain the press, I have to continually build the very communities that fuel my own writing practice.’



‘The goal here is to link and expand existing writing communities.’

**While you clearly do publish men, the bulk of Stockport Flats books are by female authors. Was it a conscious decision on your part to primarily publish female authors?**

Yes. Mind you, I have spent a lot of my life in male enclaves (trained in rock gyms, taught in prisons, got an electronic arts degree). I first came to poetry from forestry and farm journalism—two male dominated worlds in the late seventies. After those work experiences, I sought out communities of women thinkers, writers, and activists. While earning my M.F.A. at the Iowa Writers Workshop in the early eighties, I was also editor of the Women’s Resource and Action Center’s newsletter. I remain committed to women’s voices. Editorial boards and performance troupes at the University of Albany in the nineties (where I got my doctorate) thrived under the leadership of dynamic women. Some of those women are among Stockport Flats writers (Esperanza Cintrón, Lillian Waller, Belle Gironde, Katie Yates, Nicole Peyrafitte, Suzette Bishop, Sally Rhoades, Druis Beasley). As I age, I dream of roping in more of my past poetry compatriots via the Confluence Series. Anyone still writing after five decades deserves to be heard.

**As a publisher who is so conscious of environmental issues, do you have any misgivings about continuing to print physical books when you could publish pdf-only titles, for instance? (I ask this knowing how important the book-as-physical-object is to you, and also knowing that you make an effort to work with environmentally conscious printers.)**

I can imagine a future in which Stockport Flats produces a one-of-a-kind artist book for each title and makes a pdf available online. I can imagine a future in which SF unplugs, and writers memorize-recited their work at annual gatherings along the stretch of riverbank call Stockport Flats. During the 1990s (the pioneer days of online journals), my poetry was multimedia hypertext. That work is lost now because the software (and, in some cases, the hardware) needed to access it is obsolete. So, maybe a future Stockport Flats will just host a simultaneous “making party” on the anniversary of the biggest flood: everyone can stay in their own homes and write in blood over the words in an already printed book—or with a stick, in mud.

<http://www.stockportflats.org/>  
Chris McCreary’s new book, [ neüro / mäntic ], is forthcoming from Furniture Press.

## Stockport Flats Welcome to Boog City Reader Profiles

At the Welcome to Boog City festival, Stockport Flats will be represented by four of its authors: Matthew Klane, Laura Neuman, Laura E.J. Moran, and Lisa Wujnovich. Here’s a bit on each of them.

### Matthew Klane

Matthew Klane’s collection *Che* not only looks *The Powers That Be* in the eye but struggles to wrest language from their clenched jaws as well. “Coherence is discipline,” Klane writes in “Speech,” one of the book’s first poems. Later in the poem he asserts, “Make war, take/ power.” He then proceeds to link this edict to the forming of speech itself (“Hey, cinch airflow/ like a boa constrictor./ Hone/ your phonemes/ inch by inch.”).  
Throughout this collection, Klane explores the ways in which language is exploited by governments and businesses. In “Captains of Industry (Brain Trust),” he takes on the voice of capitalism’s movers and shakers, further exaggerating their already hyperbolic diction:

We invented the words nurture,/ neo-cortex,/ male enhancement,/ the glossy maxim—no pain, no gain./ We invented the tortured colonial annals,/ cardinal points, wheels of fortune—/ waxing and waning zoomorphic markets,/ centers of Military-Entertainment./ We invented a zillion/ faraway galaxies.

Klane is attuned to the materiality of language, and the use of line break and white space in *Che* serve to reinforce the difficulties of assertion and the power of silence alongside speech.

### Laura E.J. Moran

Laura E.J. Moran is featured, along with Deborah Poe, in the first publication of High Watermark Salo[o]n, a series that now includes a total of 14 titles. These publications grow out of a performance and exhibition series that, according to editor Moseman, “pairs writers and artists from the Upper Delaware River and beyond” in order to celebrate those whose “creative buoyancy builds community.”  
Moran’s “Mortal Coil” describes an elderly aunt who prided herself on decorum and control (“Precision is a virtue; she/ is meticulous.”). For Moran, the aunt’s humanity—and, ultimately, her relatability—becomes clearest in the wake of multiple slip-and-fall accidents. The poem concludes, “The loose nap of her,/ body an exquisite mess of grace./ Immaculate amenable disarray—/ this is the way I love her.”  
Moran, a Grand Slam Champion in spoken word competitions, clearly crafts her poems with an ear for how they will sound aloud when performed. Take, for instance, this passage from her poem “Grim”:

OK. Consider it cataloged—extra large, picture this:/ 90 years old, my birthday, my bikini, my martini, sucking on a stogie,/ bogarting the kiddie pool while old flames and wanna be sparks run for grapes/ grandkids tear up the neighbor’s rose petals for me, crabby friends/ strafe off age, wave pistols in the air, shoot off ninety,/ one blessed bullet having kissed the sky comes back to me.

### Laura Neuman

Laura Neuman’s *Stop the Ocean* is a part of Meander Scar, Stockport Flats’ series of texts that “carve new pathways,” just as a flood’s “meander scar” refers to a river’s forging of new flow patterns when water is running high.  
*Stop the Ocean*, written primarily in prose blocks of different dimensions, explores how we as individuals share space with others, our environment, and even our inner selves. While the book asks big questions, Neuman also has a knack for specificity and a penchant for the absurd. She writes, “The child wants first the cocoa, then the milk in the glass, and the straw last, or she’ll start screaming. She knows by now that if you botch the order, you aren’t really in the room. But the order in which you see something is not necessarily the order in which to say—so she’s still screaming.”  
While the toddler howls when frustrated, adults seem equally pained (if somewhat more restrained) by the process of calibrating the timing of social interactions: “When you forget yourself and show up knocking on a former lover’s door—Happy anniversary, love!—she could be mad because you have fallen through a wormhole into a simultaneous set of occasions as they unfold in an adjacent plane—somewhere that easily could have been the way it all went down, but somewhere she can’t follow you.”  
Neuman might be aware of life’s absurdity, but *Stop the Ocean* is, ultimately, a book of great kindness. Neuman writes, “Towards those persons and objects that will never disappear into words, I feel a tenderness difficult to explain. Every time you see or hear the ocean in my voice, tearing the page, just a little. Like this? Yes.”

### Lisa Wujnovich

Reader Lisa Wujnovich is co-editor, along with Brandi Katherine Herrera, of *The Lake Rises: poems to & for our bodies of water*. This anthology, part of the Witness Post series, brings together the diverse work of 36 poets. The anthology’s editors sought authors whose work could “effectively contain water’s transformative powers, its certainties and increasing uncertainties, within the lines of their poems.” Some poems in this anthology speak directly to the necessity of water’s nourishment. Michael Waters’s “Well Water,” for instance, is a first-person recounting of drawing water (“Each morning I begin again,/ drinking from the pail my fill/ of the brassy, generative water,/ the raised, resourceful syllable.”), and Cathleen Miller’s poem from the Postcards to Water series recounts in factual, almost incantatory terms its consumption during a seemingly typical day. The first stanza, for instance, reads:

made oatmeal, made tea/ made tea/ drank water, took shower,/ flushed toilet, washed hands/ drank water, made tea/ and more tea

Wujnovich’s own poem in the anthology, “Water for Gas,” narrates the tale of Dale, an unemployed landowner caught in a dilemma: “But Dale’s in a pickle, doesn’t want drilling/ and his wife doesn’t either, but times are rough...” The poem asks, “So what’s Dale to do?” The narrator hopes that, if nothing else, the “sweet, mint-flavored water” on his land can be preserved. “Even in a glass canning jar,” Wujnovich writes, “it tasted light, like the color pink would, if it could.”  
—Chris McCreary