



SAT. FEB 14-  
SUN. FEB 15  
2015

Unnameable Books,  
Prospect Heights, Brooklyn  
and  
Sidewalk Café,  
The East Village

# Poetry, Music, and Theater Festival

**SATURDAY,  
FEBRUARY 14  
11:30 A.M.  
Unnameable Books  
600 Vanderbilt Ave.**

(bet. Prospect Place/St. Marks Avenue)

**Prospect Heights,  
Brooklyn**

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

\$5 suggested

**11:30 a.m. Neesa Sunar**

[http://youtube.com/watch?v=iAaP5Pcgxqk&list=UUx\\_cWVtXy2saAvTMOFrRyzg](http://youtube.com/watch?v=iAaP5Pcgxqk&list=UUx_cWVtXy2saAvTMOFrRyzg)

Neesa Sunar is a classically-trained violinist. Despite having a degree in performance from a prominent conservatory, she now expresses herself by writing songs with guitar. Her musical style is deeply influenced by classical chord progressions and melodies, and her pensive lyrical writing is influenced by the librettist W.S. Gilbert. She has been a part of the AntiFolk scene for the past three years.

**12:00 p.m. Jessica Rogers**

<http://www.summerstockjournal.com/2014/11/jessica-rogers.html>

Jessica Rogers writes poetry/prose/essays and conducts experiments with Polaroids. By day, she teaches composition, literature, and creative writing at Bronx Community College, CUNY. Current projects include a performance piece entitled The ball and a corresponding manuscript, The ball: TRANSLATIONS, as well as work on a manifesto toward an Occupied Poetics. Works can be read in Brooklyn Paramount, Poems from Penny Lane (Farfalla Press), Summer Stock #8 (Livestock Editions), The Brooklyn Rail, and the chapbook Hot Water (Cy Gist Press), among others.

**12:10 p.m. Roxanne Hoffman**

<http://roxanne-hoffman.blogspot.com>

Roxanne Hoffman worked on Wall Street and now answers a patient hotline. Her words can be found in cyberspace (IndieFeed:



Performance Poetry, Pedestal Magazine, New Verse News); set to music (David Morneau's Love Songs); on the silver screen (2005 indie flick Love and the Vampire); in print (Soft Skull Press' The Bandana Republic: A Literary Anthology by Gang Members and Their Affiliates, and Harper Perennial's It All Changed in an Instant: More Six-Word Memoirs by Writers Famous & Obscure). She and Jack Cooper run Poets Wear Prada. Her elegiac poem "In Loving Memory," illustrated by Edward Odwitt, was released in 2011.

**12:20 p.m.**

<https://twitter.com/fascicles>

**Allison Adair**



Allison Adair's poems have appeared in The Boston Globe, the anthology Hacks, the braille-photography exhibit Twice Seen, and Mid-American Review, where she was the winner of the 2014 Fineline Competition.

Adair is a 2016 Pushcart Prize nominee and a contributing editor at The Brooklyn Quarterly.

**12:30 p.m.**

<http://www.cerisepress.com/05/13/the-natural-world>

**Jean-Paul Pecqueur**



Jean-Paul Pecqueur's first book was titled The Case Against Happiness. A chapbook, To Embrace Sea Monsters, was recently published by Greying Ghost Press. He teaches creative writing to fine arts students at the Pratt Institute and lives in Bay Ridge, Brooklyn. Patty Gates photo.

**12:40 p.m.**

<http://www.antigloss.wordpress.com>

**Jacob Bennett**



Jacob Bennett is a 6-foot-5, 275-pound offensive tackle from Lebanon, Ohio. He is ranked 2,328 in the country by 247Sports. Bennett is the 123rd recruit in Ohio and is the 203rd offensive tackle in the nation.

Bennett has a 247Sports rating of 73, making him a 2-star prospect. He has committed to the Bowling Green Falcons. Poet Jacob A. Bennett is a different person, though.

**12:55 p.m.**

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

**Susan Lewis**



Susan Lewis lives in Greenwich Village and edits Posit. Her most recent books are This Visit (BlazeVOX [books]), How to Be Another (Červená Barva Press), and State

of the Union (Spuytten Duyvil Press). Her work is forthcoming or has recently appeared in such places as The Awl, Boston Review, and The Brooklyn Rail.

**1:05 p.m.**

<http://thefanzine.com/author/brianfitz/>

**Brian Fitzpatrick**



Brian Fitzpatrick lives and teaches in Washington, D.C., where he writes poetry and comedy pieces. His work has appeared in print and online in places like Rattle and on D.C.'s Pink Line Project and Fanzine. B. Rose Huber photo.

**1:20 p.m.**

[http://www.diaart.org/media\\_items/main/90](http://www.diaart.org/media_items/main/90)

**Arlo Quint**



Arlo Quint is the author of Death to Explosions (Skysill Press).

**1:30 p.m.**

<http://www.thegraspingstraws.com>

**The Grasping Straws**



It begins with the driving, chaotic jazz-rock explosion "Strange State of Affairs," inspired by the impact of Hurricane Sandy in 2012. Continues into "Home," a slow, melancholy song about the experience of leaving a childhood home, and losing all the memories it holds. "Home," like the following song, "Just a Memory," captures common human experiences of lost time, lost love, and the limitations of memory, and presents them to the listener in clear, carefully crafted songs. Stories and experiences are collected, like fireflies in jars, and let out into the world as oversized butterflies, who may boast intricately patterned wings, but remain true to their origins.

This is the world of The Grasping Straws, as heard on their self-titled debut album, slated for release this spring. The Straws formed in the summer of 2012,

fronted by East Village-based musician Mallory Feuer. Two years of consistent performing in and around New York followed, with several major shifts to the band's lineup and sound.


The CD spins onward, with "How Will I Grow" and "Say it Ain't So," two songs about a destructive relationship, with a whirlwind of confrontational, nightmarish lyrics over dense, complex musical arrangements. If the first three tracks were a weather report to alert us of a hurricane of troubled dreams and memories, we're now swept into the eye of the storm, and all those troubled dreams and memories become reality. Vocals once contained, careful, and detached, are now untethered, raw, and emotive. As the storm passes, we're eased into the slow, hard-hitting break-up ballad "Your Face," where we're faced with the eerily repeated line "I can't believe the things I've seen." The album closes out with "Don't Hold Your Breath," a platter of mixed feelings and images of a hopeful new relationship forged in a world of trauma and distrust. This brings a different kind of chaos. The slower music, subtly modulating between major and minor keys, is set behind words eternally modulating between the joy of falling in love and the biting pain of uncertainty and hesitation.

The album was recorded last year, in an analog studio in Woodstock, N.Y. with Basement Floods Records. It's a record of one of their previous incarnations, a rock quartet with Jim Bloom on drums, Sam Goldfine on bass guitar, and Rob Krug on lead guitar. Bloom and Goldfine hold down the rhythm section nicely, and Krug's guitarwork adds a lot of extra flavor and expression to the mix. As of January 2015, The Grasping Straws perform as an acoustic trio, with Mallory Feuer on acoustic guitar and vocals, Oliver Budiardjo on cajon, and Jake Strauss (of New York-based band Thaddeus Strauss) on upright bass. The band's spirit and passion remains intact with its new lineup, and, as heard on the album and in live performances, the Straws are great at creating beauty from confusion and contradiction. The music is grungy rock, except when it's jazzy folk. The lyrics are strong, heavy, and firm, yet fragile, subtle, and unstable. The stories are clear and literal, but mysterious and open-ended. It's sure to leave any listener grasping at Straws. Mikhael Muya photo. —Jesse Statman


2:00 p.m. Break




2:20 p.m. James Belflower  
http://www.jamesbelflower.com/

 James Belflower is a Ph.D. candidate in contemporary poetry and poetics at SUNY Albany, researching artists who intervene in Postmodern declarations of the “end of intimacy” by reassessing how sensory relationships complement new experiences of materiality, affect, and collectivity. He is the author of *The Posture of Contour / A Public Primer* (Spring Gun Press), *Commuter* (Instance Press), and *Bird Leaves the Cornice*, winner of the 2011 Spring Gun Press Chapbook Prize. His work appears, or is forthcoming in *Aufgabe*, *Fence*, and *New American Writing*, among others. He co-curates the Yes! Poetry and Performance Series in Albany, N.Y. Jessica Belflower photo.

2:35 p.m. MC Hyland  
http://flameshapedabode.tumblr.com/

 MC Hyland holds master of fine arts degrees in poetry and book arts from the University of Alabama and is working toward a Ph.D. in English literature at New York University. A former director of adult and artist programs at the Minnesota Center for Book Arts, she is the author of several poetry chapbooks and the poetry collection *Neveragainland* (Lowbrow Press) and the co-editor, with Jeff Peterson, of *DoubleCross Press*. Her current research focuses on walking as a utopian practice in Romantic and post-WWII poetics, and her current studio practice focuses on typesetting as labor and meditation.

2:45 p.m. Hassen Saker  
http://www.hassensaker.com

 Hassen Saker creates and performs transmedia poetry with texts, photography, video, and sound. She’s also a small business owner and documentary filmmaker. Saker has lived throughout the U.S. and currently resides in the Philadelphia area. Her poetry triptych, *Sky Journal*, is now available from *Dusie Press*.

3:00 p.m. Jena Osman  
http://www.jenaosman.com

 Jena Osman’s books of poems include *Corporate Relations* (Burning Deck Press), *Public Figures* (Wesleyan University Press), *The Network* (Fence Books, selected for the National Poetry Series in 2009), *An Essay in Asterisks* (Roof Books), and *The Character* (Beacon Press, winner of the 1998 Barnard New Women Poets Prize). She teaches at Temple University in Philadelphia, where she is the director of the creative writing M.F.A. program.



**“YOUR HAIR”** is the new album by **CANNONBALL STATMAN**.

“The acoustic punk attack of antifolk by way of black metal” - *The Deli Magazine*

“A bristling ball of energy” - *Creative Loafing*

“The sort who may well conquer the world, if he doesn’t destroy it first” - *Boog City Press*

Take a listen!  
--> [Cannonballstatman.com/hair.php](http://Cannonballstatman.com/hair.php) <--



# SMALL PRESS

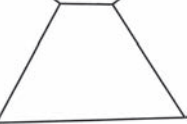
# Micropress New Year’s Resolutions

## INTERVIEWS BY BRUCE COVEY

*Small Press Editor Bruce Covey poses a single question to four publishers participating in Welcome to Boog City 8.5.*

**Boog City: For your press/magazine, how will 2015 differ from 2014?**

**JoAnna Novak (of Tammy):** At *Tammy*, 2014 was about resuming routine and consistency and ... publication! Tyler Flynn Dorholt, Thomas Cook, and I have been editing/publishing the journal since 2009, but moves, dogs, degrees, marriages: a lot has changed in the past five years. We never wanted to give up *Tammy* though.

 After a long hiatus, we released our third issue last January, and life has been good ever since. Slim and sleek (the cover is stamped with our logo, designed by Stewart Pittman), issue #3 is especially great for short forms: Lydia Davis, Kerri Webster, Ted Dodson, and Alan Gilbert all have incredible work in there. Our fourth issue (Fall 2014) was our largest issue yet, due to the amount of prose we published. We ended the year by reading for our issue #5 (shout-out to Submittable for teaching—at least this editor—organization skills), which we read and discussed over an intense weeklong submissions extravaganza. I can’t wait to release this issue (early spring!).

2015 marks *Tammy*’s foray into chapbook publishing, so this will be something new. We’re reading submissions (any genre, any length) through February 28, 2015. I’m also excited to announce that we’re continuing our partnership with Stewart Pittman. Every two issues, we try to reconsider the journal’s aesthetics, and we’re in the process of re-seeing our cover. Beautiful things in the works! But what I’m most looking forward to in 2015 is the continuation of scheduled issue launches (spring and fall) and scheduled reading periods. We’ll start reading for our sixth issue in March.

**Curtis Perdue (inter|rupture):** At *inter|rupture*, we have a few new things going on this year. Our February issue, #13, which marks our four-year anniversary, will be the largest to date, housing poems by 24 poets. Also, after missing AWP last year for the first time in three years, we will be back this year, sharing a table with our friends from Slope Editions. We are also very excited to co-host an AWP off-site reading with Coconut Books, ILK,

**When I think of adjectives to describe the poems by these folks [Bernadette Mayer, Jennifer Karmin, Hai-Dang Phan, and Michael Robins], these come to mind: combative, erotic, bureaucratic, elegiac, collaborative, melodic, hypnotic, grotesque, comedic, demonic, transcultural, entomological, molecular, oneiric, and, of course, convulsive. —Nathan Hoks, Convulsive Editions**

**MC Hyland (DoubleCross):** Well, the last couple of years have been a bit quiet for *DoubleCross*, as Jeff and I moved to New York and I started a Ph.D. We’ve only published a small handful of chapbooks since that move in mid-2012. But fabulous new editor Anna Gurton-Wachter just came on board in late 2014, and we’re rocketing into 2015 with a heap of fantastic manuscripts from our recent mini-chapbook reading period. We’re planning to do a series of all-letterpress (hand-typeset!) poetry mini-chapbooks this year, and to continue publishing essays by writer-bookmakers in our Poetics of the Handmade series.

**Anna Gurton-Wachter (DoubleCross):** Plus on top of all that shaking and rattling, we are excitedly planning another reading period for the summer which will aim to gather writers who practice on the blurry lines between prose and poetry. Also in 2015 we will all be heading to AWP, which we are so pumped is happening in the city where *DoubleCross* spent many of its formative years.

**Jeff Peterson (DoubleCross):** We’re leading the year with an event at AWP hosted by the Minnesota Center for Book Arts with *Ugly Duckling Presse* and the Columbia College Center for Book and Paper Arts, and we’re just now building upon a whisper of an idea to produce letterpress portraits of *DoubleCross* authors. 2015 is going to be a for-real year.

**Nathan Hoks (Convulsive Editions):** *Convulsive Editions* is a cottage industry, and in 2014 we moved our cottage. That is, my partner and co-publisher Nikki Flores, our son, and I moved house and that process ate up a ton of time and resources, so *Convulsive Editions* got very little attention. We’re staying put this year, so let the spasms flow! We print and assemble much of the work by hand, which means we make glacial spasms, but that way we feel each part more intensely. In 2015 we plan to release work by Bernadette Mayer and Jennifer Karmin, Hai-Dang Phan, Michael Robins, and maybe more. When I think of adjectives to describe the poems by these folks, these come to mind: combative, erotic, bureaucratic, elegiac, collaborative, melodic, hypnotic, grotesque, comedic, demonic, transcultural, entomological, molecular, oneiric, and, of course, convulsive.



*Bruce Covey’s sixth book of poems, Change Machine, was published by Noemi Press last year. He lives in Atlanta, where he publishes and edits Coconut magazine and Coconut Books. He is small press editor of Boog City and curates the What’s New in Poetry video reading series on Real Pants.*

*Anna Gurton-Wachter is a poet and archivist. Her first chapbook, Cyrus, is available from Portable Press at Yo-Yo Labs. She is originally from Brooklyn and lives in its Sunset Park section, where she parks her sunset.*

*Nathan Hoks is the author of Reveilles and the Narrow Circle. He teaches in the Committee for Creative Writing at the University of Chicago and works as an editor and letterpress printer for Convulsive Editions.*

*MC Hyland is the author of Neveragainland (Lowbrow Press) and the chapbooks Every Night In Magic City (H\_NGM\_N Books); Residential, As In (Blue Hour Press); and, with Kate Lorenz and Friedrich Kerk sieck, the hesitancies (Small Fires Press). She runs DoubleCross Press with Jeff Peterson, and is a Ph.D. student at NYU.*

*JoAnna Novak is a writer of fiction, nonfiction, and poetry. She lives in Massachusetts.*

*Curtis Perdue is the author of two chapbooks, We’re Happy Our Original Dance (forthcoming from Zoo Cake Press) and You Will Island (H\_NGM\_N Books). His poems can be found or are forthcoming in Anti-, Bateau, Ghost Town, LEVELER, [PANK], and others. He edits the online journal of poetry and art inter|rupture.*

*Jeff Peterson is a graphic designer. He is a co-editor of DoubleCross Press. He lives in New York. Minneapolis is his home.*

<http://www.coconutpoetry.org>

<http://www.convulsive-editions.org>

<http://www.doublecrosspress.com>

<https://twitter.com/annagurtonwacht>

<http://www.interrupture.com>

<http://joannanovak.com>

<http://tammyjournal.com>



3:15 p.m.

d.a. levy lives: celebrating renegade presses series

**Boaat Press**

<http://www.boaatpress.com>



Boaat Press is a poetry chapbook and photography monograph publisher based out of Amherst, Mass., and a quarterly online journal of poetry and photography. They're listed on Entropy magazine's, "Best of the Best 2014: Publishers, Journals, Magazines, Presses."

**John Ebersole**

<http://www.storystouth.com/2014/03/interview-with-john-ebersole.html>



John Ebersole is the poetry editor for The Philadelphia Review of Books, and his work has either appeared and disappeared or is soon to appear in Bateau, Coldfront, HTML GIANT, Octopus, Southern Humanities Review, storySouth, and The Battersea Review, and died elsewhere.

**Brenda Iijima**

<http://www.poetryfoundation.org/poem/239538>



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. Untimely Death is Driven Beyond the Horizon, a full-length collection of poetry was published by 1913 Press in 2014. She is also the publisher of Portable Press @ Yo-Yo Labs and recently published the 50th book from the press.

**Jake Klar**

<http://www.jakeklar.bandcamp.com>

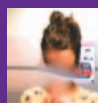


Though Jake Klar's music is based upon American roots traditions, it cannot be considered merely folk or Americana. What you will discover is a melting pot of styles that surface into a purely modern reincarnation of folk music. For Jake Klar, this rebirth is a spiritual connection of the old American soul with the new American heart, speckled with the grit and energy of the blues and poetic songwriting of Dylan and Springsteen. It's part of the new Americana synergy that infuses rock and pop sensibilities with folk honesty and purity.

Klar's latest offering, Crescent St. Blues, is a collection of songs inspired by a four-year journey through the contemporary American landscape. It explores the inner workings of everyday characters trying to find their way in an ever-changing world. It speaks of humanity and hardships, love and happiness, and searching for the good within the bad. It's a record about picking yourself up, dusting yourself off, and getting right back in the fight.

**JoAnna Novak**

<https://www.guernicamag.com/poetry/power>



JoAnna Novak is the Pushcart-Prize-nominated author of three chapbooks: Two Fats and a Virtue (winner of the Slash Pine Press 2014 Spring Contest), Laps (Another New Calligraphy), and Something Real (dancing girl press). A finalist for the 2014 Mary McCarthy Prize in Short Fiction and a nominee for Best of the Net 2014, her writing has recently appeared in BOMB, DIAGRAM, Guernica, Joyland, The Nervous Breakdown, and The Rumpus. A founding editor of Tammy, she lives in Massachusetts, where she is working on a novel.

**Curtis Perdue**

<http://www.iopoetry.org/archives/1298>



Curtis Perdue is the author of two chapbooks, We're Happy Our Original Dance (forthcoming from Zoo Cake Press) and You Will Island (H\_NGM\_N Books). He teaches and edits inter|rupture.

4:45 p.m. Quick dinner break

## SMALL PRESS

# From the Fibers Out Charting the Waters of BOAAT



Sean Shearer



## INTERVIEW BY BRUCE COVEY

Boog City Small Press Editor Bruce Covey talks about handmade books and visual poetics with BOAAT founder Sean Shearer.

**Boog City: You do so many things so well, Sean—you publish a kick-ass journal, handmade and PDF poetry chapbooks, photography monographs, and you have a beautiful website. How would you describe BOAAT? Where's your primary focus or what ties everything together?**

Sean Shearer: I guess to describe BOAAT and what's unique about it is that we publish very intimate handmade books (by intimate, I mean we dedicate a page to the purchaser—we put their name in the BOAAT logo—and literally stitch it behind the title page). So we're unique on that end, but as for journals, we're kind of just like any other: trying to publish the best emerging and established writers that submit to us. MY primary focus is the bookmaking, social media, and running the website. Luckily I have a fantastic group of editors that can run BOAAT Journal for me.

**With the books, which came first—photography or poetry?**

Poetry. I took a chapbook workshop at Hampshire College and at the end of the semester I made a handmade chapbook from cotton lintars, banana peels, seaweed, etc. My peers were flipping out with how it turned out. That's kind of why I started BOAAT, to build handmade chapbooks for ridiculously talented writers. The journal was just something that came along with BOAAT.

**You still assemble your chapbooks from the fibers out, right? Can you tell me about your current assembly/creation process? And do you see any kind of tie in between the aesthetic of the book-as-object and the particular poets you're interested in?**

Yes! So we blend cotton lintars, banana peels, anything you want really / pour it into a vat / take a mold and deckle to pull the pulp and form it into a paper sheet / and let it dry. So it's funny that you ask about particular poets. Brenda Iijima (one of our winners) wanted to have some type of animal hair in the book cover. Unfortunately, I already made hundreds of covers ahead of time. This will change with our next chapbook winner. We're going to base our covers around the theme of the book. Let's say I see a theme of the season fall in our next chapbook, well, you bet your ass you're going to see dead leaves in the cover. We're currently working on new types of bookbinding and styles of making the book. So in the future I think if it's a book of shorter poems we might even go the "accordion" style book route, or coptic long stitch. There are so many fantastic ways to make books that it kind of is endless.

**Even in your PDFs there's a real visual quality. How would you compare your approach to the visual aesthetics of a PDF as opposed to a physical chapbook?**

So take Brenda's PDF chapbook, for example—I made all the pages have a background of stationary. I did this because her poems were kind of like records, accounts, and documents that needed preserving. As for PDF covers, I ask the author if they have something in mind or if they want one of our illustrators to make the cover for them. Alison Woods, our illustrator, just finished Rebecca Farivar's cover, which is absolutely stunning in a very minimal sense. As for our print chapbook aesthetic, we use 25% cotton ivory paper. It's really thick and has a nice weight to it, which gives the words on the page their own weight. Oh, and it's pricey, but well worth it! I'm really all about quality. One more thing in the print aesthetic is the signing of each chapbook. Every book is signed by the author, because who doesn't want

a signed book? They're awesome! I mean it's really just going that extra little bit to bring the reader and author closer together.

**Tell me about The Alphabet Between Legs. How did you come across Yu-Han Chao's work and why did you select it?**

Ben Mirov actually selected that one. I have our judge(s) choose one winner and any finalists that they see fit. I'm so glad he selected Yu-Han's chapbook. She actually made the PDF cover herself!

**What If You Were Happy for Just One Second: Instructional Diagrams by Jessy Randall and Daniel M. Shapiro is also amazing—really fun & funny visual poetry. Are you particularly attracted to the "VisPo tradition"? Any similar titles in the works?**

All about visual poetry and video poems. Our guest judge now, Zachary Schomburg—his video poems really inspire me. As for visual poets, I love Jenni B. Baker's erasure poems and Nicole Oquendo's visual art poetry in BOAAT Volume 2. DIAGRAM usually has one or two fantastic visual poets an issue that I always check out.

**'I took a chapbook workshop at Hampshire College and at the end of the semester I made a handmade chapbook from cotton lintars, banana peels, seaweed, etc. My peers were flipping out with how it turned out. That's kind of why I started BOAAT, to build handmade chapbooks for ridiculously talented writers.'**

**Besides the Boog City Festival, what's coming up in 2015 for BOAAT?**

In March we're opening a year-round submission for PDF chapbooks. There will be a small reading fee (\$5), and we'll publish between two or three PDF chapbooks every three months or so. There is one more thing, but I'm unable to mention it to the public yet. It's not totally set in stone, but if everything goes well it will be one of the biggest things to happen to BOAAT Press ever.

Bruce Covey's sixth book of poems, Change Machine, was published by Noemi Press last year. He lives in Atlanta, where he publishes and edits Coconut magazine and Coconut Books. He is small press editor of Boog City and curates the What's New in Poetry video reading series on Real Pants.


Sean Shearer lives in Amherst, Mass. where he is a senior at Hampshire College working on his first collection of poems. Recent work appears in Ampersand Review, Fruita Pulp, GIGANTIC, inter|rupture, LEVELER, and elsewhere. He is the founder and editor-in-chief of BOAAT Press.

<http://www.boaatpress.com>


<http://www.coconutpoetry.org>


[http://www.interrupture.com/archives/oct\\_2014/sean\\_shearer](http://www.interrupture.com/archives/oct_2014/sean_shearer)




**5:15 p.m.**  
<http://www.jasonykoo.com>  
  
Jason Koo is the author of two collections of poetry, America's Favorite Poem and Man on Extremely Small Island (both C&R Press), the latter winner of the De Novo Poetry Prize and the Asian American Writers' Workshop Members' Choice Award for the best Asian American book of 2009. He won fellowships for his work from The National Endowment for the Arts, Vermont Studio Center, and The New York State Writers Institute. Koo is the founder and executive director of Brooklyn Poets, a nonprofit organization celebrating and cultivating the poets, poetry, and literary heritage of Brooklyn, where he lives in the Williamsburg section.


**5:25 p.m.**  
<http://www.thermosmag.wordpress.com/2014/01/23/a-brief-and-casual-self-interview-with-zach-savich>  
  
Zach Savich is the author of the poetry collections Full Catastrophe Living (University of Iowa Press), Annulments (Center for Literary Publishing), The Firestorm (CSU Poetry Center), and Century Swept Brutal (Black Ocean). His work has received the Iowa Poetry Prize, the Colorado Prize for Poetry, and the Cleveland State University Poetry Center's Open Award, among other honors. He teaches in the B.F.A. program for creative writing at the University of the Arts in Philadelphia, and he co-edits Rescue Press's Open Prose Series.


**5:35 p.m.**  
<http://www.connotationpress.com/poetry/1391-elizabeth-savage-poetry>  
  
Elizabeth Savage is author of Jane & Paige or Sister Goose, Grammar, and Idylliad (forthcoming), all from Furniture Press Books. The fall 2014 issue of Verse features her dossier-chapbook of 26 poems, Woman Looking at a Vase of Flowers. Her poetry reviews appear in Jacket2 and in Kestrel: A Journal of Literature & Art, for which she serves as poetry editor. Identifying primarily as a feminist scholar, Savage has published articles on modernist and contemporary writers in journals, such as Contemporary Women's Writing, Journal of Modern Literature, and Tulsa Studies.

**5:45 p.m.**  
<http://mindhoney.com/>  
  
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. Ken Kerbs photo.


**5:55 p.m.**  
<http://www.theconversant.org/wp-content/uploads/2014/02/iris-bigger1.jpg>  
  
Iris Cushing is a poet, performer and editor living in Queens. She is the author of Wyoming (Furniture Press Books). Her poems and critical writings have appeared in Barrelhouse, the Boston Review, Bomblog, Hyperallergic, and Jacket2, among others. Cushing has been a writer-in-residence at Grand Canyon National Park in Arizona, her former home, and is currently a Process Space resident through the Lower Manhattan Cultural Council. She is a founding editor for Argos Books.


**6:05 p.m.**  
<http://www.liesjournal.tumblr.com>  
  
Oki Sogumi was born in Seoul, Korea and resides in Philadelphia. She is the author of The Island of Natural History (forthcoming from Publication Studio), and a chapbook, Salt Wedge. Her poetry has been included in 11x11, HiZero (UK), LIES Journal, and appears in little boxes on the internet sometimes.

**6:20 p.m.**  
<http://www.wavepoetry.com/collections/authors/products/matthew-rohrer>  
  
Matthew Rohrer is the author of several books of poem, most recently Surrounded by Friends, published by Wave Books. He lives in Park Slope, Brooklyn.

**6:30 p.m.**  
<http://www.general-tso-witchcraft.tumblr.com>  
  
Tim Paggi is a poet, playwright, and performer. He is the author of Work Ethic, a poetry book out from InkPress Productions. Recent publications appear or are forthcoming in miiaadden, Big Lucks, Electric Literature, Potluck, and Proliferate. His plays have been performed by Baltimore Annex Theater, Single Carrot Theatre, UnSaddest Factory, and more.


**6:40 p.m.**  
<http://www.carolinecotto.com>  
  
Caroline Cotto is a singer/songwriter, guitarist and poet from Westchester, N.Y. She is a music major and French/creative writing minor at New York University, and performs regularly at the East Village landmark Sidewalk Cafe. Her music is blues-inspired with a blend of poetry. Recently, she performed with guitar legend Gary Lucas at the venue Baby's All Right, for a Jeff Buckley Tribute concert, and will continue to collaborate with him on future projects. Christian Kinsella photo.

**6:55 p.m.**  
  
Marion Bell is a poet who lives in Philadelphia. She has written a chapbook called The Abjector and a manuscript titled You People (both of which she can email you as pdfs). You can find some of her poems in Bedfellows, Edwin Johns, Elective Affinities, Jupiter 88, and Maestra Vida. She's doing some new writing under the working title of Austerity/Austerities. She is excited to ride the bus to Toronto.

**7:05 p.m.**  
<http://tagjournal.com/DANIEL-REMEIN>  
  
Daniel C. Remein is the author of the chapbook Pearl, recently reprinted by eth Press in Cotton Nero A.x. Selections from longer works have been featured relatively recently in the journals LIT and TAG. Remein is a co-founding editor of the Organism for Poetic Research, editor of the magazine Whiskey & Fox, and is working on a monograph tentatively titled Beowulf and the Berkeley Renaissance. He recently moved from Brooklyn to Boston, where he teaches medieval literature and poetics as an assistant professor at the University of Massachusetts Boston. Meagan Manas photo.

**7:20 p.m.**  
<http://www.theusualblunders.tumblr.com>  
  
Alicia Puglionesi can be found in and around Baltimore. Her new chapbook with Furniture Press is Views from the National Forests.


**7:30 p.m.**  
<http://www.hilaryplum.com/>  
  
Hilary Plum is the author of the novel They Dragged Them Through the Streets (FC2). She is fiction editor with Burnside Review and a book-review editor with the Kenyon Review. With Zach Savich she edits Rescue Press's Open Prose Series. Chris Ward photo.

**7:45 p.m.**  
<http://www.ocklockpress.com>  
  
Andrew Dieck is a poet from Philadelphia. His poetry has appeared in Gerry Mulligan, The Bard Papers, The Death and Life of American Cities, and The West Wind Review. He is an editor at O'clock Press.


**7:55 p.m.**  
<http://www.litmuspress.org/beauport>  
  
Kate Colby is the author of six books of poetry, including Blue Hole and I Mean, forthcoming from Furniture Press and Ugly Duckling Presse, respectively, in 2015. Fruitlands won the Norma Farber First Book Award in 2007. She is a founding board member of the Gloucester Writers Center in Massachusetts, and is based in Providence, where she was a 2012 fellow of the Rhode Island State Council for the Arts. Recent work has appeared in Aufgabe, La Vague, 6x6, and The Volta.


**8:05 p.m.**  
**Caroline Cotto, 2nd set**

**SUNDAY, FEBRUARY 15 11:30 A.M.**  
**Unnameable Books**  
**600 Vanderbilt Ave.**  
(bet. Prospect Place/St. Marks Avenue)  
**Prospect Heights, Brooklyn**  
Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Avenue  
\$5 suggested

**11:30 a.m.**  
<http://www.sturichards.com>  
  
Chicken Leg is a living, breathing psychedelic experience. On a vibrant 12-string acoustic guitar, the Leg strums and sings eclectic original tunes, including "Omen 23," a storyline for the as-of-yet unreleased 23rd Omen movie involving the death of Paul McCartney, "One More Singularity," about seven friends who created the universe after taking 'shrooms, and "Gene Krupa," about, yes, Gene Krupa. His lyrics combine dark, moving tales and unique insight into the human condition, with unexpected outbursts of humor, pop culture references, and fantastical depictions of travel through time and metaphysical space. The sound of the Leg draws heavily from glam rock and psychedelic folk, with occasional Zappa-tinted progressive rock breakdowns.


Despite the absurd, intense qualities of his lyrics and music, which could conjure performances reminiscent of an acid trip gone wrong, watching Chicken Leg perform is a surprisingly calm, refreshing experience. The Leg's musical diversity and bizarre lyrical genius keeps audiences captivated and amused, while his friendly, casual demeanor keeps listeners somewhat certain they won't be abducted by a flying saucer by the end of the show, without their written consent. After seeing Chicken Leg open a show at Sidewalk Cafe late last year, a new fan told me the show brought back memories of folk singers at late, lamented Greenwich Village venue The Bottom Line in the late 1970s. Raised in the Midwest, and now a resident of The East Village for more than three decades, the Leg can also be seen performing as frontman of The Dick Jokes and Torched by Nuns, and bass player with Badavocado. He aims to enjoy associations with these wonderful musicians and artists in this very rich scene and to bring them wider attention. On this matter, he's a bit evangelistic in his enthusiasm, and he frequents New York's live rock and antifolk venues when not performing. Anne Husick photo. —Jesse Statman

**12:00 p.m.**  
**Reed Smith**  
  
Reed Smith's first poetry chapbook is forthcoming from Brooklyn Arts Press. He attended the Iowa Writers' Workshop and lives with his wife in South Florida.

**12:10 p.m.**  
<http://www.elderlymag.tumblr.com/>  
  
Nicholas DeBoer is a poet, collagist, activist, and chaos magician living in NYC. He is the author of many chapbooks and broadsides, as well as a co-editor for Elderly with Jamie Townsend and Cheer + Hope Press with Geoffrey Olsen. He also is a member of the Potlatch Discordian Network, a magical organization operating out of Ridgely, Md. Currently he is prepping "The Singes," the first in his epic arc "The Slip," for publication. He is also, also most certainly alive.


**12:20 p.m.**  
<http://www.iandavisson.tumblr.com>  
  
Ian Davisson is studying occupational therapy in Philadelphia, focusing on medical and body narratives. He also teaches English classes as an adjunct at Temple University and the University of the Arts. He has some recent work in Bedfellows and Little Red Leaves. He helped organize the Temple University ad-


juncts for the recent unionizing effort, and hopes that the mission will be complete by the time this bio is read in public.


**12:35 p.m.**  
<http://www.entropymag.org/you-make-me-feel-2-jackie-wang/>  
  
Jackie Wang is a queer poet, essayist, filmmaker, performer, and prison abolitionist based out of Cambridge, Mass. Her work has been published in Action Yes, Delirious Hem, DIAGRAM, LIES, Pank, October, The Brooklyn Rail, the Semiotext(e) Whitney Biennial Pamphlet Series, and other worthy outlets. She is at work on a book or two. If you summon her, she will come: loneberry@gmail.com. Follow her on twitter @LoneberryWang.

**12:45 p.m.**  
<http://www.apiarymagazine.com/april-15-weed-credit-word-bond-brandon-holmquest>  
  
Brandon Holmquest writes poems and sometimes translates them too, though not as much as he used to. Relevant publications under the auspices of Truck Books, Ugly Duckling, Calque, Asymptote, Bedfellows, Ghostwriters of Delphi, Mad House. Lives in Philadelphia.

**1:00 p.m.**  
<http://www.alexnorelliart.com>  
<http://www.PostArtProject.com>  
  
Alex Norelli (Axel Rat) is a poet, visual artist, and musician. He is also an avid postcard maker and founder of the Post-Art Poetry Project. In addition to AntiFolk, he has begun forays into Noise and Electronic music under the name Rat Grease.

**1:30 p.m.**  
<http://www.anabozicevic.com>  
  
Born in Zagreb, Croatia, Ana Božičević emigrated to New York City in 1997 and studied at Hunter College. She is the author of several chapbooks, including Morning News and Document. Her first book-length collection, Stars of the Night Commute was a Lambda Literary Award finalist, and her second book Rise in the Fall won a Lambda Literary Award.

**1:40 p.m.**  
<http://www.gauss-pdf.com/post/53367977260/gpdf076-tim-leonido-callhome-corpus>  
  
Timothy Leonido is a writer and musician. His work has appeared in Gauss PDF, Lateral Addition, and The Paris Review. New work is forthcoming in Triple Canopy. He lives in Queens and teaches business English. Houston Snyder photo.

**1:50 p.m.**  
[http://www.omagdigital.com/display\\_article.php?id=577869](http://www.omagdigital.com/display_article.php?id=577869)  
  
Matt Miller is a native of Long Beach, Calif., who now lives in Clinton Hill, Brooklyn. He is the author of Collage of Myself: Walt Whitman and the Making of Leaves of Grass. His poems have appeared in Denver Quarterly, Jacket, Verse, Volt, and other journals.

**2:00 p.m.**  
<http://www.bedfellowsmagazine.com/>  
  
Jaclyn Sadicario, originally from New York, is a Philadelphia poet. She is the co-editor of bedfellows, a small, Philadelphia based literary magazine focused on intimacy and relationships, which she co-edits alongside Alina Pleskova. The second issue of bedfellows was released in print June 2014 and is hosted at the above url. The third issue, slotted for winter 2014/2015, may have been released by the time of this reading. Her work can be found in a recent pizza poem anthology entitled 'By the Slice' released in August 2014 from Spooky Girlfriend Press, trinity review, and mad house, among other places. If you want to see more of her work, offer to publish her manuscript or talk to her. Devon Burch photo.



**2:15 p.m.**  
<https://www.twitter.com/mitalirouth>

**Mitali Routh**

Mitali Routh is an artist, scholar, and poet living in Durham, N.C.. She received her B.A. from Oberlin College and is currently a Ph.D. candidate in the department of art, art history and visual studies at Duke University, where she is completing her dissertation on the sculpture, performance, and film work of American artist Matthew Barney. She is the author of essays on human vs. animal nature in conceptual art; the history of photographic self-portraiture; and many unpublished poems. In addition to these projects, Routh swims laps, whispers cats, shoots photos, and writes love letters to the invisible. Her hair will be a different color next week.

**2:30 p.m.**  
<https://www.etsy.com/listing/201368105/as-rhizomes-we-will-live-one-million>

**Joohyun Kim**

Joohyun Kim is a feminist Korean-American poet, writer, electronic musician, and visual artist from Florida living in Philly. Her new chapbook Rhizomes is available from Birds of Lace.

**SUNDAY  
FEBRUARY 15  
5:30 P.M.  
Sidewalk Cafe  
94 Avenue A.**  
(at East 6th Street)  
**The East Village**  
Directions: F/V to Second Ave., L to First Ave.

\$5 suggested

**5:30 p.m.**  
<http://www.deborakuan.com>

**Debora Kuan**

Debora Kuan is the author of XING (Saturnalia Books). She has recently been awarded residencies at Yaddo and MacDowell, and had poems and fiction published in Brooklyn Rail, Buenos Aires Review, HTMLGiant, Hyperallergic, The Awl, The Baffler, The Iowa Review, and elsewhere. She is a director at the College Board and also a senior editor at Brooklyn Arts Press. She lives in Boerum Hill, Brooklyn.

**5:40 p.m.**  
<https://jacket2.org/article/what-nothing-here>

**Andrew Levy**

Andrew Levy's Don't Forget to Breathe (Chax Press) is dominated by a long poem, "Billy Dale Shoots to Kill," about 40 pages of a very interesting, very insightful, and very disconnected intellect. This poem is stream of consciousness, and the stream meanders all over a fascinating and meditative mind. Some parts of this poem are focused, visually and thematically — "To swing or not to swing?/ Let's keep it on a schedule, then Daddy/ Will come in..." is part of an eight-line single-spaced stanza. Some parts give the appearance of floating, spread out on the page, and fragmented: "I want some dust please// I need it// I heard such mendacity." The rest of the poems are often more focused, but they still exhibit a sense of nonsense, fragmentation and fragility. But despite the depth and fragmentation of Levy's poems, they are playful. One never knows, following the winding streams of the author's mind, where one will end up. —Christine Hamm

**5:50 p.m.**  
<http://www.eduardocorral.com>

**Eduardo C. Corral**

Eduardo C. Corral is a CantoMundo fellow. His poems have appeared in Best American Poetry 2012, Beloit Poetry Journal, Huizache, Jubilat, New England Review, Ploughshares, Poetry, Poetry Northwest, and Quarterly West. His work has been honored with a "Discovery"/The Nation Award, the J. Howard and Barbara M. J. Wood Prize from Poetry, and writing residencies to the MacDowell Colony and Yaddo. Slow Lightning, his first book of poems, was selected by Carl Phillips as the 2011 winner

of the Yale Series of Younger Poets competition. The recipient of a Whiting Writers' Award and a National Endowment for the Arts Fellowship, he lives in Rego Park, Queens.

**6:00 p.m.**  
<http://www.fordhamenglish.com/bruce-andrews>

**Bruce Andrews**

Bruce Andrews is an experimental poet, performance writer, literary theorist, and recently retired (after 38 years) left-wing political science professor. As musical director for Sally Silvers & Dancers, he has created sound designs and, in performance, live mixes of music and text for over two decades of performances.

Most recent of a dozen or so big books is You Can't Have Everything... Where Would You Put It!, followed by a chapbook, Yessified (Sally's Edit) to help celebrate the 2012 Andrews Symposium and expanded web archive, with links to interviews, performance texts, poetry, collaborations, and critical essays on his work at the above url.

**6:10 p.m.**  
<http://www.bombmagazine.org/article/10051/brenda-coultas-s-i-the-tatters-i>

**Brenda Coultas**

Brenda Coultas is the author of The Tatters, a collection of poetry, recently published by Wesleyan University Press, and she is a contributing fiction editor at Black and Grey. Her other books include The Marvelous Bones of Time and A Handmade Museum from Coffee House Press. She has received a New York Foundation for the Arts fellowship and a Lower Manhattan Cultural Council residency. Her poetry can be found in the Denver Quarterly, The Brooklyn Rail, and Witness. This year she is a mentor in the Emerge-Surface-Be program sponsored by The Poetry Project and The Jerome Foundation. Bob Gwaltney photo.

**6:20 p.m.**  
<http://www.basilking.net/>  
<http://www.blog.basilking.net/>

**Martha King, Rants**

Four characters don't care where "the author" is, they each have a bone to pick with the world!

Martha King (l.) attended Black Mountain College briefly as a teenager, and married the painter Basil King in 1958. They have lived in Brooklyn since 1969 and have two daughters and four grandchildren. Before retiring in 2011, Martha worked day jobs as an editor and science writer. Her recent books are Imperfect Fit: Selected Poems (Marsh Hawk Press), and the short story collection North & South (Sputen Duvvil Publishing). She co-curates a prose reading series with Elinor Nauen at the Sidewalk Cafe and blogs irregularly at the above blog url. Basil King photo.

Lee Ann Brown (c., top), publisher, teacher, and poet, divides her time between New York City and Marshall, N.C., where she directs French Broad Institute (of Time & the River) poetry and arts programs. • Mike DeCapite's (r.) published work includes the novel Through the Windshield, the chapbook Creamsicle Blue, and the short-prose collection Radiant Fog. • Mitch Highfill's (c., bot.) latest book of poetry is Moth Light (Abraham Lincoln Books).

**6:35 p.m.**  
<http://www.joelschlemowitz.com>

**Joel Schlemowitz**

Chimera (2012), 16mm. Illusions made manifest through light and shadow. In Springtime (2012) 16mm, color, silent. The change of seasons, in Prospect Park, Brooklyn. Camera Roll (for Taylor) (2008) 16mm, b&w. A camera roll city cine-poem, filmed in Brooklyn in the vicinity of the Gowanus Canal. For Adolfas (2011), 16mm, b&w. In memory of Adolfas Mekas.

Joel Schlemowitz is an experimental filmmaker based in Park Slope, Brooklyn. He was the recipient of Puffin Foundation grant in 2013. Screenings include Millennium Film Workshop, Anthology Film Archives, Experimental Response Cinema, and Northwest Film Forum. Screenings of his films have included The New York Film Festival, Ann Arbor Film Festival, and Tribeca Film Festival. His work has received awards from the Chicago Underground Film Festival and elsewhere. Shows of installation artworks include Anthology Film Archives and Microscope Gallery in Bushwick, Brooklyn. Schlemowitz writes about experimental film for the poetry

and arts community newspaper Boog City. He is working on a feature-length experimental documentary on 78 records.

**6:55 p.m.**  
<http://www.soundcloud.com/brutal-east>

**John Simonelli**

Without question, John Simonelli is one of the most versatile guitarists and songwriters to come out of Brooklyn. Now living in Rockaway and director at Rockaway Artists Alliance, the revered guitarist continues to burn with unbridled passion on the guitar and with his earnest lyrics. He has amassed a catalog of recordings that's staggering for its sheer output, uncompromising artistry, and diversity. His independent solo releases Hard Miles and Time Looking Back had John taking on all instrumentation and vocals. He's performing as a solo artist and has just released a self-titled CD, Simonelli.

**7:25 p.m.**  
**Bruce Covey**  
<http://www.coconutpoetry.org/>

Split into two sections, "Tails" and "Heads," Change Machine (Noemi Press) demonstrates Bruce Covey's ability to not only use puns, but also change the field of writing and poetry. His work shows a unique awareness and control of grammar and tone. He even breaks down the use of prepositions in his poem, "Pair" in two unessay-like essays: "Of breaking an of. Tending the pattern of. Taking off of, lesson of, trailing of's lost & found." Despite Covey's keen focus on unwinding and dismantling the mechanics of language, his poetry still manages to be surprising and wrenching, as in his poems after Berrigan; in this one, "V," "Sleep is a 'life's small pleasure,' except when everyone's/ Trying to kill me in my dreams." A "change machine" breaks bills into smaller coins, but Covey's Change Machine breaks the language of poetry into something newer, larger, and definitely brighter. —Christine Hamm

**Lee Ann Roripaugh**  
<http://www.leeannroripaugh.com/>

Lee Ann Roripaugh is the author of four volumes of poetry: Dandarians (Milkweed, Editions), On the Cusp of a Dangerous Year and Year of the Snake (both Southern Illinois University Press), and Beyond Heart Mountain (Penguin Books). She is a professor of English at the University of South Dakota, where she serves as director of creative writing and editor-in-chief of South Dakota Review.

**8:25 p.m.**



**Boog City's Classic Album Live Series  
Bob Dylan, Blood on the Tracks at 40**

**Maynard & The Musties**  
<https://maynardandthemusties.bandcamp.com/>

—Tangled Up in Blue  
—Simple Twist of Fate

Joe Maynard is a singer-songwriter and the Musties are friends who play with him. They've played around NYC roughly a decade. They've just put out their 4th release, Fall On In, 12-songs, produced by Eric Ambel.

**Little Cobweb**  
<http://www.littlecobweb.bandcamp.com/album/indelible-marks>

—You're A Big Girl Now  
—Idiot Wind

Little Cobweb is the musical project of Brooklyn-based artist Angela Carlucci. She began performing in NYC in 2001 in the band The Baby Skins. Little Cobweb plays revealing songs of heartbreak, loss, and new love accompanied by delicate guitar work.

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

—You're Gonna Make Me Lonesome When You Go  
—Meet Me in the Morning

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 web develop-y things. They are thrilled to be performing for the Bob Dylan Tribute night.

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

—Lily, Rosemary and the Jack of Hearts  
—If You See Her, Say Hello

Todd is a longtime Boog album night regular and the happy curator of tonight's Bob Dylan tribute. He's played in various groups in New York City since the mid-nineties, but finally went solo in 2007 with his album "Gold on the Map". Buy it if you like music that rocks out while stealthily examining love, aging, and dying dreams.

**Amish Trivedi**  
<http://www.amishtrivedi.com>

—Shelter from the Storm  
—Buckets of Rain

Amish Trivedi is a poet, mostly, whose first book, Sound/Chest, is out now from Annual Books, an imprint of Coven Press. He writes reviews and other things, but started as a songwriter and kept at it until he went bald.





Marion Bell  
from *Austerity Draft #5*

the Philadelphia police department puts a flyer in our mailbox  
suggesting we find them on various social media platforms

\*\*\*

the tv anchors  
make a point of telling us they feel the tear gas

\*\*\*

when something big is happening and you  
can only be aware of tiny  
things your body is doing  
that my pants are too tight  
and there’s a big pimple on my chin

\*\*\*

how do you know each other?  
the border cop asks

\*\*\*

try to keep the space of  
travel for a minute the aura of it  
an inner life  
like to aspire to what is already there  
all my life  
i’ve been dreaming of an inner life  
in which I’m also standing on  
the street

\*\*\*

google ocd about....  
and up pops the most compelling searches  
ocd about cleaning  
ocd about hiv  
ocd about being gay  
ocd about time

\*\*\*

a dance party up front  
and a fire in the backyard  
at the new queer punk house  
on 51st street  
all the quiet girls  
sitting together around the fire  
>>>

\*\*\*

another bookstore philosophy section with no women

\*\*\*

Again against my own perverse and obsessive loyalty  
If I put too much pressure on myself to be liberated and  
then I put too  
much pressure on myself to be disciplined  
I wonder what disciplines my body waking up early to work  
even though I’m sick

As if a person liberates their own  
body.

Alicia Puglione  
*Rhetorical sinkhole*

Are any animals enough? How many of them does it take?  
Entering a room of animals I recognize one missing  
off licking antifreeze from the asphalt in the way that animals put themselves  
in danger by being animals too consistently.

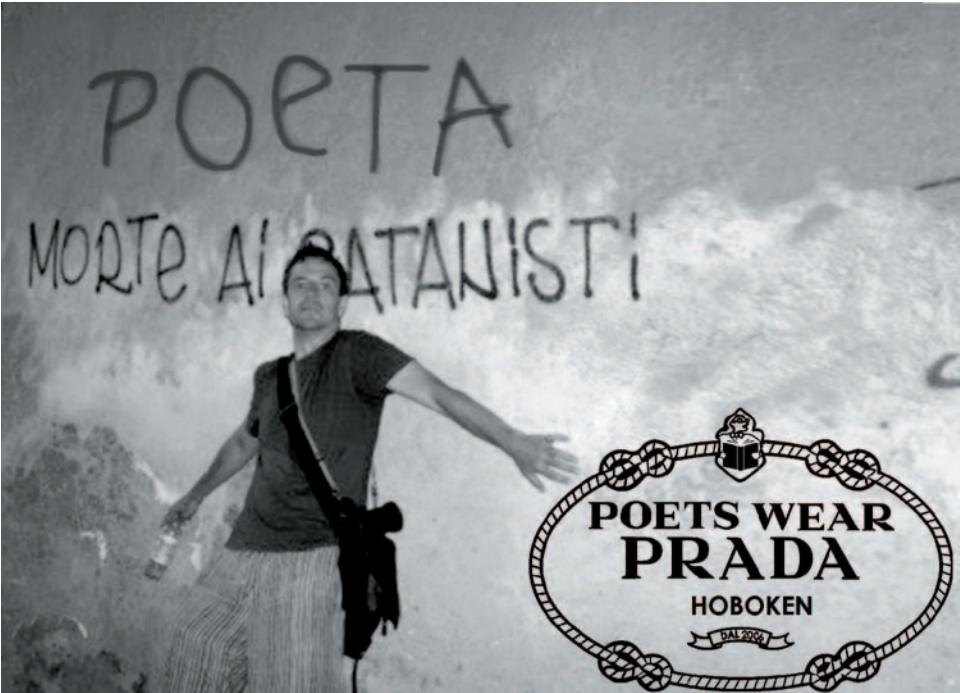
The second and the third monsoons are secular monsoons recruited  
straight out of college with a theorem for enhanced subsurface storage.  
They get an apartment downtown and hiring bonuses. The world is thirsty for  
degradation.

It’s sad that these assholes are the rain.  
“Do you know what we want?” they ask each other  
while laughing at women’s internet dating profiles  
(pilot for a buddy comedy about cement)

Divers in the bay encounter salt pyramids and cease to exist in the  
phenomenal universe.

On a rainy day the sidewalk caved in and the street too.  
It rained a little more than usual. The bus I was on stopped  
and didn’t go anywhere for a long while as people realized  
that there wasn’t a street to go on, and used their radio  
walkie-talkies or cell phones to ask other people if they too  
were experiencing the inability to go forward due to the lack of  
a street to go on.

In both scenarios, the hand was used to replace the voice.  
The violence that is America will run its course  
I heard it in the culverts  
crouched in fronds of eyelashes  
whispered by engineers who are ghouls under rubble  
whose trip is this I ask, I’m growing callous as a faucet.



# Nerve Lantern

Axon of Performance Literature

presents a double issue of exciting performance texts!

8

Joel Allegretti  
Michelle DuPré  
Hunter H. Fine  
Davidson Garrett  
Jeff Harrison  
Stephanie Heit  
LuLu LoLo  
Bird Marathe  
Hannah Rodabaugh  
Zev Torres  
John J. Trause  
Chris Turnbull  
Sue Brannan Walker

9

Atlanta Poets Group  
Jay Besemer  
Cathy Cavallone  
Joel Chace  
Christine Choi  
Aimee Herman  
Jeffrey Jullich  
Mary Kasimor  
Magus Magnus  
James Sanders  
Gary Sloboda  
Anna Joy Springer

www.pyriformpress.com/nervelantern

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# Notes From Behind the Camera

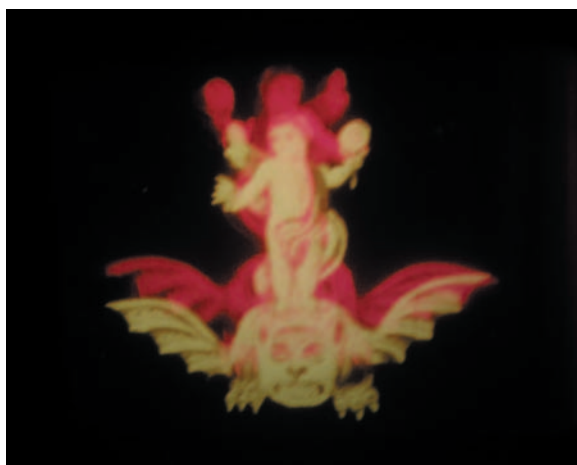


BY JOEL SCHLEMOWITZ

I'm taking a little departure from the regular format of the Boog City film column for the festival issue, and using this page for a bit more about the films I'm showing on February 15 as part of the festival. Something like extended program notes, or a miniature shooting diary, or a digression into backstory. The inspiration is likely the film series at Anthology Film Archives, Catalysts (or, Expounded Cinema), which invites filmmakers to present the annotations of works of experimental cinema, revealing source material, inspirations, through "a show-and-tell presentation encompassing readings, films, music, images, dreams, documents, private tales, or exhibits demonstrating the roots and branches of experimental personal cinema."

## Chimera (pictured below)

I don't work all that much with found footage, but here is one such piece. The material from a documentary on pre-cinema and early cinema came to me by way of eBay as a silent black and white dupe print of the type used in the pre-digital era by the



sound editor. It's what was commonly called a "slop print." It took me a while to work with it. In the case of some found footage the images are compelling enough on their own. Strenuous aesthetic interventions might just seem to muck up what's already there. So the approach I took was a rather minimal one with which to elaborate upon this exquisite footage of magic lanterns, zoetropes, and the like. The footage became the subject of an experiment in alternative darkroom techniques, specifically the low-tech approach of printing black and white film directly onto color stock with colored filters and a flashlight used to make the exposure. A rather crude technique, but the defects and imperfections of the process gave the film a shimmering quality, like glowing images projected on a veil moving slightly in a breeze. For whatever reason I regarded it as a test roll rather than a piece, and kept imagining how I would use this technique some time later to make the actual film. It was quite a while later that I looked at this footage once again and realized it was not a test roll at all, but a finished film.

## In Springtime

I've made several "camera roll" projects, using a single 100-foot roll of 16mm stock, just under three minutes in length as the basis for a short film. The goal is to shoot with no editing, going freshly from the lab onto the screen, with the film just as it is. There

can be something exciting about this way of working, a sense of challenging oneself to try to accomplish a work "perfect for what it is" in this raw state of being, lacking any of the cosmetics of the cutting room to improve upon what the camera saw. A filmic high wire act, without the editorial net. Perhaps that phrase of Allen Ginsberg, Chogyam Trungpa, and others, "First thought, best thought," is the basis of the energy present in raw footage? The thing that makes it feel different from other processes of filmmaking. Or how the brushwork of a sumi ink painting differs from a work in oils where one can rub out and repaint one's mistakes.

The premise was straightforward, to shoot brief shots of blooming trees in Prospect Park, Brooklyn, starting with bare branches, moving to buds, then flowers, and lastly the emerging green leaves. The whole process would be timed out to correspond to the three minutes of the roll of film, shot bit by bit over several weeks. It didn't take long to discover one of the main challenges of the project was that not all trees bloom at the same time. Therefore I found myself quite frequently capturing a shot of the very last magnolia blossom on an otherwise barren tree and then searching out the first blossom on a forsythia bush or cherry tree. Thankfully, since the film was all in close-up shots I wasn't too boxed in by nature's obstacle to the film's objective.

## Camera Roll (for Taylor)

Another "camera roll," as the title makes clear. I was interested in the notion of making a film for a friend who was out of town in the form of a letter or postcard, with views of the sights and particulars of Gowanus, Brooklyn, the neighborhood where she had lived before her journey out west. There are filmic notebooks, such as the experimental filmmaker Marie Menken's film of that title, or the diary films of Jonas Mekas. Menken also made bagatelles with her camera, and Stan Brakhage composed a series of songs with his. This particular work of filmic correspondence involved shooting in black and white with prisms and distorting lenses. Shots of the elevated train at Smith and Ninth Street inspired a soundtrack where the clapping rhythm of the rail lines—sometimes close and sometimes distant—would tie together the different views of the Gowanus Canal, the scrap metal yard, the old Kentile Floors sign (sadly gone), the arching overpass of the Belt Parkway, and the dusty, industrial, weed-adorned streets.

## For Adolfas

Here are some images on 16mm black and white film of Adolfas Mekas, assembled as a short memorial to the great teacher, wit, and filmmaker. The first part of the film is from the book party for *The Sayings of St. Tula, the Patron Saint of Cinema* up at Bard College. As I put the camera on the table, turned it on and started spinning it around in circles Adolfas regarded my haphazard shooting method as a bad influence on the aspiring young filmmakers present. "You see what he's doing there with the camera? Don't do that in your films." Although one might quote St.

Tula herself by way of rejoinder: "Film without fear."

The second occasion was Adolfas's retirement party as the chair of the "People's Film Department," as he would fondly call it. The shoot had its own circular movement of the camera, this time instead of the camera at the center axis turning around, it was Adolfas in the backyard being videotaped by his former student David Avallone, and me with my 16mm Bolex camera orbiting around Adolfas. I hadn't intended this echo of circular movement from the one shoot to the next. But somehow it tied the two bits of footage together. It's interesting how it just works out that way sometimes.

Joel Schlemowitz (<http://www.joelschlemowitz.com>) is a Park Slope, Brooklyn-based filmmaker who makes short cine-poems and experimental documentaries. His most recent project, "78rpm," is in the final stages of post-production. He has taught filmmaking at The New School for the past 15 years.

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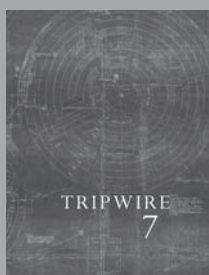
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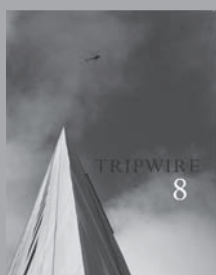
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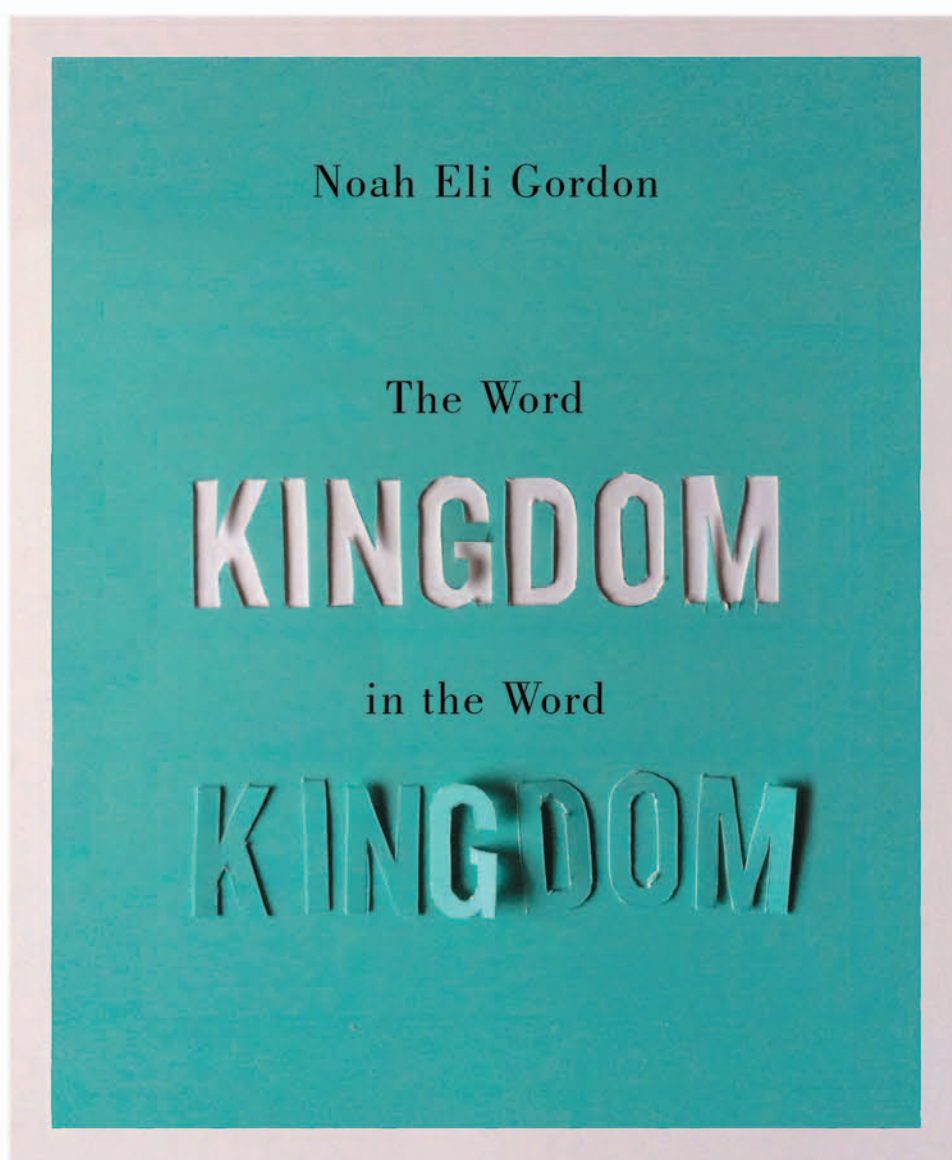




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