



SAT. FEB. 15
Unnameable Books
600 Vanderbilt Ave.

(bet. Prospect Place/St. Marks Avenue)

Prospect Heights,
Brooklyn

\$5 admission

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

1:30 p.m. Miwa Gemini (music)

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



It's hard to describe the music of Miwa Gemini. Much like the name suggests her sound is mercurial, drawing influences that range from

Erik Satie to Beyoncé. Their songs are soaked in an old whiskey barrel, dried off a balcony in Paris, then polished by the hustle and bustle of NYC. Their unique blend of watertight harmony is accompanied by a simple, yet intricate, instrumentation, and their infectious melodies will have you smiling in no time.

2:00 p.m. Jim Feast



I first met Jim Feast at a reading series at ABC No Rio I was hosting with Dorothy Friedman. Jim was a featured reader along with Mark Statman. Later on Jim and my paths crossed again, when I went to an Unbearables magazine collation party at the 6th Street and Avenue B Garden. I asked Jim how I could contribute a piece to the next one, he said, "just show up." At the time the zine was called the National Poetry Magazine of the Lower East Side. I began freelancing for a newspaper at Fairchild Publications, and found myself working alongside Jim at the copy desk. The office was near NYU, and a couple of times we snuck into Perry Meisel's Semiotics class along with Stephen and Jerome Sala. One night after class, Stephen and Jim asked me if I wanted to be an editor of the magazine. I accepted this esteemed position and thus began a long and fruitful friendship: helping Jim host reading series, plan Unbearables insurrections and continue the magazine as the Unbearables Assembling Magazine.

In addition to being a wonderfully inventive MC at readings, Jim has published wickedly funny mysteries (Long Day, Counting Tomorrow, and NeoPhobe, from Autonomedia), poetry, (Time Extends Life to Those Who Survive, from Fly by Night), and his wife Nhi Manh Chung's memoir, Among the Boat People (Autonomedia). He has been a steadfast friend and supportive mentor—someone with whom I

can both debate and laugh. We've done everything from watching early Jackie Chan movies at a Chinatown cinema to hanging out with Taylor Mead at a showing of one of his '60s films to discussing the AIDS crisis with Paul DeRienzo on his cable show, Let Them Talk. Rainbow Chan photo.

—Carol Wierzbicki

2:10 p.m. Bonny Finberg



Bonny Finberg's fiction, poetry, and photographs have been published and translated internationally in numerous literary journals and anthologies and have been included in various gallery exhibitions. Her work has been translated into five languages. Publications include a short story collection, How the Discovery of Sugar Produced the Romantic Era (Sisyphus Press); a novel, Kali's Day (Autonomedia/Unbearable Books); Déja Vu poetry and digital collages (Corrupt Press); Sitting Book (Xanadu Press). She is the recipient of a 2014 Kathy Acker Award for fiction.

Medea's Kitchen

I read about the suicide,
 the double murder/suicide,
 first her wrist,
 then her son's,
 only two,
 whose father wasn't there,
 who flirted,
 and I flirted back,
 who never trades in borrowed love.
 Now I wonder
 how far love extends
 before it loses heart.

Someone found them lying
 in a borrowed house,
 side by side,
 two knives
 beside them,
 blood mixing on the kitchen floor
 two lives, two knives,
 as if each blade could
 only pity one heart.

2:20 p.m. Yuko Otomo



Yuko Otomo is a visual artist and a bilingual writer of Japanese origin. She writes poetry, haiku, art criticism, and essays. Her publications include Garden: Selected Haiku (Beehive Press); Small Poems, The Hand of The Poet; STUDY & Other Poems on Art (Ugly Duckling Presse); Elements; KOAN (New Feral Press); FROZEN HEATWAVE: a collaborative linked poem project with Steve

Dalachinsky (Luna Bisonte Prods); and, the most recent, Anonymous Landscape (Lithic Press). She lives in New York City. Steve Dalachinsky photo.

2:30 p.m. Eve Packer



Eve Packer: Bronx-born, poet/performer/actress, appears solo, with music, in dance and theatre. She has appeared in works ranging from Beckett to Hansberry to Baraka and others. Several grants and awards including NYFA, Jerome Foundation, NEH, and NYSCA. She has published three poetry books: skulls head samba, playland poems 1994-2004, and new nails. (Fly By Night Press). She has several poetry/jazz CD's with saxophonist Noah Howard, and others, the most recent ny woman: poetry/jazz highlights. Spring '18 saw her new chapbook foss park. Teaches at WCC. Lives downtown and swims daily.

2:40 p.m. Matthew Hupert



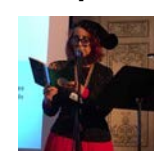
Matthew Hupert is a writer and multi-media artist from New York City. He is the founder of the the NeuroNautic Institute and its associated poetry workshop, and of NeuroNautic Press. His first full-length collection, Ism is a Retrovirus, was published by Three Rooms Press. He is the author of several chapbooks, and his writing has appeared in numerous journals and anthologies, including Midstream Magazine, the DaDa journal Maintenant, and the anthology Sonnets: 150 Contemporary Sonnets. Matthew hosts several poetry reading series, including the annual showcase for New York voices Night in the Naked City, and the monthly series NeuroNautic Institute Presents, which features writers from around the world, and a vibrant open mic. When he's not writing he can be found cooking for his family.

2:55 p.m. Susan Weiman



Susan Weiman is the author of New York-ish Prose & Poetry. Her work has been published in The Paterson Literary Review and various journals and anthologies. She is also an artist and resides in Long Island City. Paula Glickman photo.

3:05 p.m. Dorothy Friedman August



Dorothy Friedman August is a widely published and award-winning poet with three books of poems and two forthcoming from Poets Wear Prada and Fly By Night Press. Connie Robins describes her work as "at once intimate, bizarre, and full of surprises." Friedman August has received two NYFA fellowships in poetry and an Acker Award. Her poems and articles have appeared in The Partisan Review, The California Quarterly, Hanging Loose, and many others. Her work has been anthologized in several Unbearables collections and Clayton Patterson's Jews: A People's History of the Lower East Side. Amy Barone photo.

3:15 p.m. break

3:25 p.m. Jane Ormerod

<https://www.janeormerod.com/>



Jane Ormerod is the author of the full-length poetry collections Welcome to the Museum of Cattle and Recreational Vehicles on Fire (both from Three Rooms Press), and the chapbook 11 Films (Modern Metrics/EXOT Books). Her work also appears in publications including Maintenant, AND/OR, Marsh Hawk Press Review, Post (Stranger), and Sensitive Skin. She is a founding editor at great weather for MEDIA, an indie press focusing on fearless and experimental writing. Kat Georges photo.

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3:35 p.m. David Lawton



David Lawton is the author of *Sharp Blue Stream* (Three Rooms Press). Lawton is a graduate of the theatre program at Boston University, where he was also a guest artist in the graduate play writing classes taught by Nobel Laureate Derek Walcott. For 10 years he was a background vocalist in the New York underground band Leisure Class. At the band's de facto headquarters in the Chelsea Hotel, he befriended Beat godfather Herbert Huncke and San Francisco poet Marty Matz, and was inspired by their embodiment of the written word. Lawton also serves as an editor for *greatweatherforMEDIA*, and collaborates with poet Aimee Herman in the poemusic collective Hydrogen Junkbox. Herb Walton photo.

3:45 p.m. Natalie Mack (music)

<https://www.natmack.com/>



This New York-based artist, educator, and actor has been slogging it through the city for some time now, involved in all ages performances and synth-pop electricity, but only in the last year has Mack opted to get her act together and take it on all on

alone. This is the year that Natalie Mack will be releasing her first album of original music, at last.

Sure, performances with Major Magics, can be found in various corners of the web (try Facebook or Soundcloud, if you want), but only in the past year has this uke/guitar aficionado decided to work solo. After a splendid debut at Rockwood Music Hall last spring, she's planning her next moves, and *Welcome to Boog City 13.5* is only one of those steps on her path to greatness.

Mack is a proud member of Trusty Sidekick Theater Company, and has been involved with The Society for

Misfit Puppets, as well as Saint Fortune Collective. She teaches drama at The Institute for Collaborative Education in The East Village. Her most recent theatrical projects include: *The Gospel Electric* (Park Avenue Armory, winter 2019), celebrating Sister Rosetta Tharpe; Finegan Kruckemeyer's *The Falls* (Unconformity Festival, fall 2018), which included some of Mack's compositions; and the lead role in Trusty Sidekick's *The Mendelssohn Electric* (Park Avenue Armory, winter 2018). Please stay tuned, who knows where she'll turn up next!

—Jonathan Berger

4:00 p.m. Evie Ivy

<https://www.versewrights.com/e-ivy-profile.html>



Evie Ivy, is a dancer/instructor/poet in the NYC poetry circuit, and host of the long-running Green Pavilion Poetry Event in Brooklyn. She produces *Dance of the Word*, a

program in praise of holidays and seasons. Ivy has three chapbooks out, including *Selected Cinquains* (Grey Book Press), 3 books, *The First Woman Who Danced*, *Living in 12-Tone ...* and other poetic forms, and *No, No Nonets ... the Book of Nonets*, a personal favorite, (Ra Rays Press). Coming up is, *The Platinum Moon*, (Dark Light Publishing.) She enjoys artwork, and some of her work has illustrated poems in journals throughout the years.

4:10 p.m. Thomas Fucaloro



The winner of a performance grant from the Staten Island Council of the Arts and the NYC Department of Cultural Affairs, Thomas Fucaloro has been on six national slam teams. He holds an M.F.A. in creative writing from The New School and is a co-founding

editor of *Great Weather for Media* and NYSAI press. He is an adjunct professor at Wagner College and Borough of Manhattan Community College where he teaches world lit and advanced creative writing. He teaches poetry at Prison Writes. His latest chapbook, *There is Always Tomorrow* was released in 2017 by Mad Gleam Press.

4:20 p.m. Jason Zuzga

<https://jasonzuzga.com/>



After a series of jobs in New York publishing and a residential poetry fellowship year at the Fine Arts Work Center in Provincetown, Mass., Jason Zuzga completed an M.F.A. in poetry

and nonfiction at the University of Arizona, followed by a year as the poet-in-residence in the James Merrill House. He currently teaches at the University of Pennsylvania, where he received a Ph.D. from the English department for his dissertation "Uncanny World: Envisioning Nature in Documentary." In August 2016, Zuzga was awarded the Diane Hunter Prize for Best Dissertation, 2016-2017, from the English department of the University of Pennsylvania. His debut book of poetry, *Heat Wake*, was published by Saturnalia Books in 2016. His poetry and nonfiction has been published in numerous journals, such as *Tin House*, the *Yale Review*, and the *Paris Review*. He is the *Other/Nonfiction* co-editor of *FENCE*.

4:35 p.m. Natalie Mack (music)

(see 3:45 p.m.)

4:50 p.m. Poetry Talk Talk, featuring Joanna Fuhrman and Jean-Paul Pecqueur reading and in conversation

(See piece page 3)

5:20 p.m. Amy Barone



Amy Barone's latest poetry collection, *We Became Summer*, from New York Quarterly Books, was released in 2018. She wrote chapbooks *Kamikaze Dance* (Finishing Line Press) and *Views from the Driveway* (FootHills Publishing). Her poetry has appeared in *Paterson Literary Review*, *Philadelphia Poets*, *Sensitive Skin*, and *Standpoint* (U.K.), among other publications. She spent five years as Italian correspondent in Milan for *Women's Wear Daily* and *Advertising Age*. She belongs to PEN America Center and the *brevitas* online poetry community that celebrates the short poem. A native of Bryn Mawr, Penn., Barone lives in New York City. Blair Hopkins photo.

5:30 p.m. Patricia Carragon



Patricia Carragon's recent publications include *Bear Creek Haiku*, *First Literary Review-East*, *A Gathering of the Tribes*, *Jerry Jazz Musician*, *The Café Review*, *Muddy River Poetry Review*, *Krytyka Literacka*, *Panoplyzine*, *Poetrybay*, *Nixes Mate*, and *Sensitive Skin*. Her latest books from *Poets Wear Prada* are *Meowku* and *The Cupcake Chronicles*, as well as *Innocence* from *Finishing Line Press*. Her first novel, "Angel Fire," is forthcoming in the spring from *Alien Buddha Press*. Carragon hosts *Brownstone Poets* and is the editor-in-chief of its annual anthology. She is an executive editor for *Home Planet News Online*. She lives in Brooklyn. Amy Barone photo.

5:40 p.m. Hugo dos Santos

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



Hugo dos Santos is a writer and translator from Newark, N.J. His published collections range from a translated book of poetry by the critically acclaimed Portuguese poet José Luís Peixoto to a book of short stories that revolve around the east ward of Newark, which was where he grew

up. In his short story collection, *Then, there* (Spuyten Duyvil Publishing) dos Santos bleeds the bricks of his city into every page which reads with the musical lyricism of code switching between English and Portuguese in the streets of Ironbound Newark. Paul Lisicky, author of *The Narrow Door: A Memoir of Friendship*, mentions that, "These tough, beautiful stories draw to human darkness, not simply to tell us what we already know, but out of a belief that we can't see life without walking with its twin ... a dazzling, lasting achievement."

This is to say that his work is aware of language as a vocabulary of experience and survival and that has taken dos Santos many places on and off the page. He has received fellowships to attend residencies such as the Macdowell Colony and the Disquiet International Literary Program. His work has been nominated for the Pushcart Prize, won a Write Well Award, and has appeared or is

NEW FROM LITMUS PRESS

BOSCH'D

BY JOAN RETALLACK

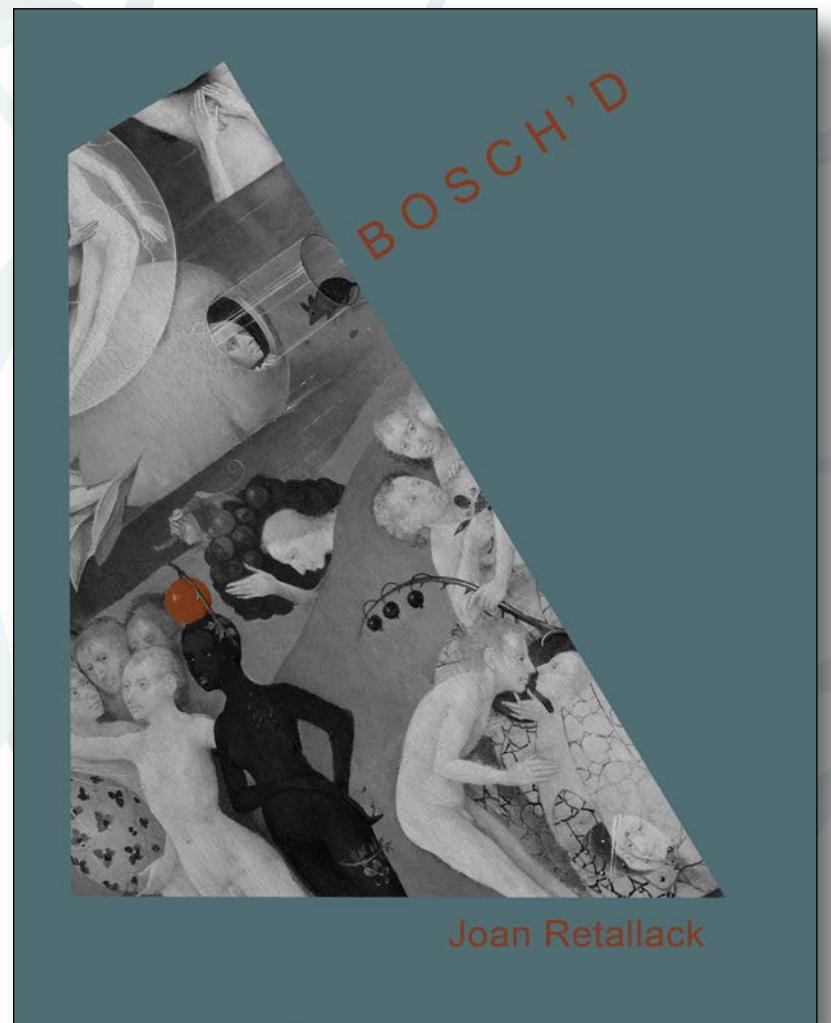
In [Bosch's] enchanted garden no color line is drawn.

—Commentary 106, *Art Treasures of the Prado*, 1954

Joan Retallack's *BOSCH'D*—"fables, moral tales & other awkward constructions" is passionate, transgressive and, albeit obliquely, optimistic that we can (but only with creative buoyancy) exhume a sense of viable futures for all species on this planet. The first of many *BOSCH'D* aphorisms states the opening condition this way: "Humor without gravitas passes through the mind with little effect; gravitas without humor is death." With that, Retallack takes on the paradoxical, hence generative, dystopian logics she calls "our projectile legacies"—misogyny, racism, undaunted colonialism, and more. It's where her playful and grave poetics of the poethical wager revs up. *As the sun at noon illustrates all shadows*, Hieronymus Bosch illuminated a beautiful and grotesque biosphere (see Fig. x, p. 117) that, along with tender sensuality and ubiquitous love, was riddled with human follies and trespasses we've come to identify as the Anthropocene. "Bosch'd" (verb. trans.) does not yet appear in our lexicons. For some of its implications, we present this erudite, searching, and great-humored book.

2020 | \$20 | ISBN: 978-1-933959-40-5

Cover image excerpt: Hieronymus Bosch, "Garden of Earthly Delights"



Joan Retallack

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JP and Joanna's EXCELLENT (Art) Adventure

Prologue: On January 16th, as the senators were sworn in for the impeachment trial, Jean-Paul Pecqueuer and Joanna Fuhrman tried to get vegetarian dim sum in Manhattan's Chinatown, but were scared off by the C grade on the restaurant's window. Slightly disappointed, they headed across the street for a six-dollar lunch special. (Warning: when the menu says "bitter melon" they really mean "bitter.")

After lunch, to the first gallery show on the list. Ragen Moss's 8 Animals at Bridget Donahue.

JF: JP, what was the reason you wanted to see this?

JP: I did what I always do when thinking about going on a gallery stroll: go to Artforum's online gallery guide and scroll until something grabs my attention. What got me here was the artist's language that the gallery put up in the press release. So I read this list of concepts that the artist was using—"lunglike," "handthought," "couplings"—and became curious how the words worked with/against the material works.

JF: I wanted the pieces to have more power than they did. I wonder if a different placement in space would have made the pieces feel more alive. Right now, even though the shapes alluded to human bodies, they felt very stiff to me. Would we have felt more of a physiological response to the objects if they were bigger or if they were clustered together more?



Ragen Moss, 8 Animals, November 10, 2019 - January 26, 2020, Bridget Donahue, New York, photo by Gregory Carideo, copyright Ragen Moss, courtesy of the artist and Bridget Donahue, NYC

'I have noticed that in galleries or museums no matter how funny something is people (in general) don't laugh.' —Joanna Fuhrman

JP: I'm with you here. Even though two of the concepts in the artist's 8 concept list were "figures" and "space," it seemed that the work didn't have much material presence. I must point out, however, that the artist wanted us to consider the "interior space" of the sculptures as well as the gallery space as a whole, which might account for some of what we experienced as stiffness. It seems that the artist's reliance on concept might have overdetermined the material forms, including the installation, which might then be why they felt illustrative. On the flip side, we were probably as responsive to the 8 Animals, as material presences, as the artist herself was.

The poets then headed to Chelsea and stumbled on the Lee Bul's Interlude: Perdu show at Lehmann Maupin.

JF: I like this gallery because in the fall they showed a really humorous and mythic film by Alexandra Prager. Bob and I sat there and watched the video three times in a row. We just laughed and laughed, even though everyone else was silent. I have noticed that in galleries or museums no matter how funny something is people (in general) don't laugh. Why is that?

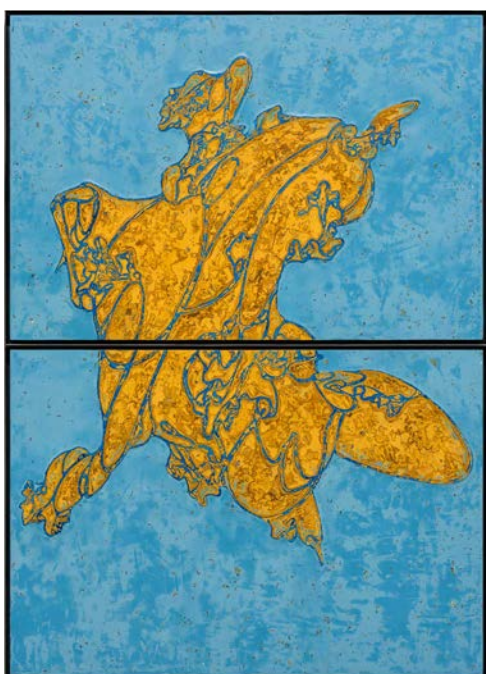
JP: People are weird. And often way too serious in all the wrong situations. It's like we don't know what really matters any more.

JF: We both loved the Lee Bul show though. What did you like about it?

JP: I liked the surfaces of the work—flat and deep at the same time. I also liked how the figures were drawn. The line work. The colors. Everything, really. I could have looked at them for a long time, which is what I like to do with paintings.

Was there anything specific that drew your attention?

JF: I liked how they suggested figures, but in a fresh way, and most of all, the inlaid textures, especially the mother-of-people. I found all of the textures in the paint surprising and beautiful. Here's my close-up image of flecks in the paint. Perfectly delicious.



Lee Bul
Perdu XXII, 2019
mother of pearl, acrylic paint on lacquered wooden base panel, steel frame diptych, 89.29 x 64.29 x 2.6 inches / 226.8 x 163.3 x 6.6 cm (framed)
Courtesy Studio Lee Bul and Lehmann Maupin, New York, Hong Kong, and Seoul.

The only thing I didn't love were the titles. They were all called Perdu with different numbers attached. I think the titles could have been more poetic. JP, what would you call this one. Maybe "Goodbye to the Dog Prince?"

JP: I hear you about the titles, but if "Perdu" means obscured or lost, or something like this, then giving more info in the title would go against the working concept of the series. It would uncover or disclose what was intended to be obscure. In this way it would limit what we could see rather than open it up.

Then the poets arrived at the Barry Le Va's show at Carolina Nitsch Project Room.

JP: I must say I was pleasantly surprised by this show. I did not expect to see a series of big wood block prints, though to be honest I didn't know what to expect. I only knew of Le Va in relation to his early scatter works, which I have never seen. I was wondering how the small space at the Project Room was going to house one of these installations. It makes sense that Le Va would have moved on to graphic representations of the scatter, which is how I'm thinking about these prints, a map of the effect of scattering or something like that.

Did you have any expectations for this show?

JF: No, I didn't know Le Va's work. But I liked these prints a lot because I associate woodblock prints with old fashioned or expressionist kind of work, and these felt very fresh to me. Even though they are more than 30 years old, they feel like they could have been done tomorrow. Any moment, I felt like the shapes could start moving. They looked like blueprints for dances, but not in a stiff or overly precise way.

The poets then headed to their final destination: Hauser & Wirth: the usual fan favorite, hosting two shows: Mike Kelley and Rashid Johnson. They went to the Kelley show on the first floor first.

JF: This show was a blast. I wasn't sure when I first walked into it. I am a huge fan of Kelley's sculptures and installations, but I didn't know much about his paintings. At first, when I walked in I wished I was looking at a sculpture instead (even though I knew I was going to a painting show,) but then the more time we spent, and the more we saw the great range and wit of the paintings, the more I enjoyed it. I especially liked Timeless Painting #3 from 1995 (<https://l.ead.me/bbJymb>) because the image is comic, but the approach is lyric and expressive. I am a sucker for this combo—as a poet it's what I aim for above all.

What did you enjoy about this show? Any highlights for you?

JP: I wouldn't say any specific painting stood out, but the range of materials and styles was, as usual with a Mike Kelley show, impressive. I think there were at least six distinct groupings of works in the show, each one doing something different—different substrates, different figurations, different surface applications, different cultural references, etc. All of them, however, were funny in their own way. So I guess that is what ultimately stood out to me, the way Kelly winked and nodded at his viewers, which I guess is the wit you mention. I really like that kind of engagement.

So what about the final show, the Rashid Johnson? It was quite remarkable, was it not?

JF: Yes, I come in knowing nothing (!) and fell in love. But then again, I am always a sucker for the mosaics. The way that these BROKEN MEN Pieces used broken mirrors was interesting because one always wants to see oneself in a mirror, but these were scratched over. I loved the size of them too. There was something intimate about the imagery and the gestural feeling of the lines that was a nice contrast to the monumental scale of the work.

I thought the idea of an "Escape Collage" was interesting too, because most of the images that he used were sort of colonist kitsch ideas of "escape" (e.g. African masks, palm trees, jungles) but he also included the cover of a book called The Crisis of the Negro Intellectual. I guess that's an example of what you would call "winking" at the viewer.

I also loved the film, The Hikers, at the end of the Johnson show. The show started with a bunch of pieces called "BROKEN MEN" and then ended with the feeling of a man made unbroken, made whole. The use of dance in nature reminded me of Rudy Burkhardt's films which, of course, I also love. I also appreciated how the film resonated with the mixed media works. Watching it I had the experience of time being slowed down. Sometimes I feel like videos in galleries are so doggedly conceptual that they are dull to watch, so I really appreciated the sensual beauty of this piece. We could tell it was filmed on actual film.

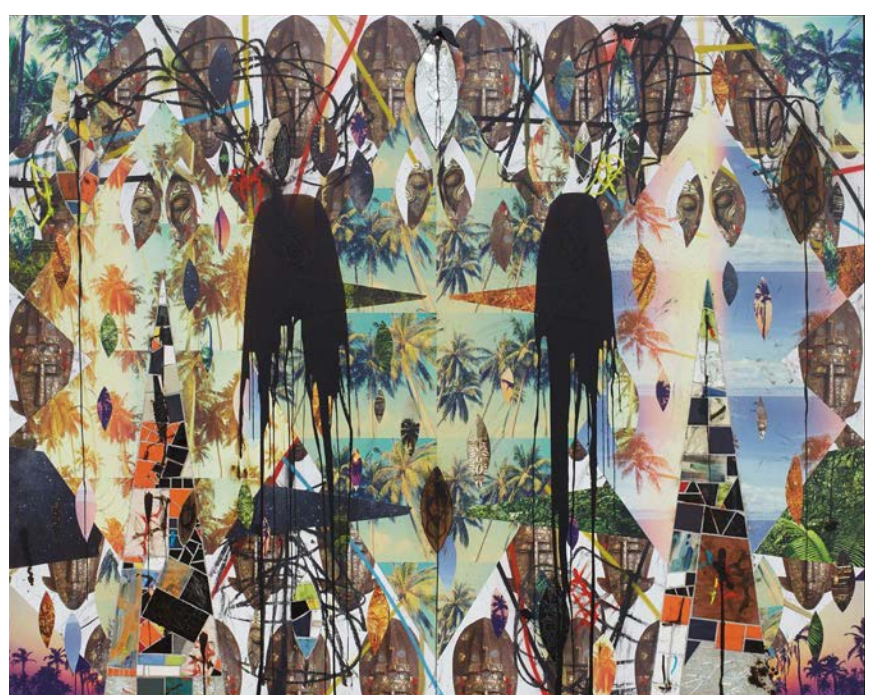
What did you think?

JP: Having just been to The Magic Garden in Philadelphia I had mosaics on the mind, so it was a real pleasure to experience Johnson's show. The Magic Garden is presented as a folk art environment, and there was a bit of that feeling in the BROKEN MEN pieces. But then again that may just have been the proximity of the two experiences. Who knows. I do know however that the show has stuck with me. I don't know how to think about it, but I have played it over in my mind quite a few times since visiting. I can't wait until I get a chance to go back and spend some more time with these pieces. It was a great ending to a really fine day. Thanks for inviting me.

<https://www.bridgetdonahue.nyc/>
<https://www.lehmannmaupin.com/>
<https://www.carolinanitsch.com/>
<https://www.hauserwirth.com/>

Joanna Fuhrman (<https://www.joannafuhrman.com/>) is the author of five books of poetry, including *The Year of Yellow Butterflies* (Hanging Loose Press) and *Pageant* (Alice James Books). Her poems have appeared in numerous journals, including *The Believer*, *Conduit*, *Fence*, *New American Writing*, and *Volt* as well as in various anthologies, including *The Pushcart Prize 2011* and *365 Poems for Every Occasion* (Abrams). Her poetry videos appear in *Posit*, *Fence Digital*, *Triquarterly*, *Requited Journal*, *Moving Poems Journal*, and on her own vimeo site.

Jean-Paul Pecqueuer's (<https://brooklynrail.org/2019/04/poetry/from-The-History-of-Modern-Sculpture>) first book, *The Case Against Happiness*, was published by Alice James Books. Two chapbooks, *To Embrace Sea Monsters* and *The Imaginations*, have since been published by Greying Ghost Press and Forklift, Ink, respectively. Some more recent poems from his current manuscript, *The History of Modern Sculpture*, have appeared in *The Brooklyn Rail*, *Locomotive*, and *Ping Pong*. Originally from the Pacific Northwest, he currently teaches composition and creative writing to fine arts students at The Pratt Institute and lives in Bay Ridge, Brooklyn. Patty Gates photo.



Rashid Johnson, Untitled Escape Collage, 2019
Ceramic tile, mirror tile, branded red oak flooring, vinyl, spray enamel, oil stick, black soap, wax, 246.4 x 307.3 x 6.4 cm / 97 x 121 x 2 1/2 in
© Rashid Johnson Courtesy the artist and Hauser & Wirth Photo: Martin Parsekian

'Having just been to The Magic Garden in Philadelphia I had mosaics on the mind, so it was a real pleasure to experience Johnson's show. The Magic Garden is presented as a folk art environment, and there was a bit of that feeling in the BROKEN MEN pieces.'
—Jean-Paul Pecqueuer

forthcoming in Barrelhouse, Electric Literature, Hobart, Puerto del Sol, The Common, and elsewhere. Aside from his personal writing portfolio, he is also an active member in the literary community as the associate editor at DMQ Review and a co-founder of the Newark-based activist group Brick City Collective. —Dimitri Reyes

5:55 p.m. Jason Trachtenburg (music)



Jason Trachtenburg is best known for his role as “The Dad” in the long running Off-Broadway and Indie-rock act The Trachtenburg Family Slideshow Players. He has appeared on Late Night with Conan O’Brien, MTV, VH1, Sundance Channel, The Bonnaroo Fest, and is a multiple-time award winner at the Edinburgh Festival Fringe. He has received feature coverage in The New York Times, The Los Angeles Times, The Guardian, Pitchfork, N.M.E., Spin, and many more. He has given a T.E.D. talk, and his band’s debut album (Vintage Slide Collections From Seattle, Vol. 1) reached #79 in the CMJ charts. Trachtenburg’s first musical, Dr. Glassheart - A Modern-Day Medical Musical Comedy, is being developed into a podcast. His current musical, Me and Lee - The Musical, is the authorized musical adaptation of the historical autobiography of Judyth Vary Baker: Teen Science Superstar, witness to history, and secret girlfriend of Lee Harvey Oswald in 1963. Trachtenburg is the leader of the Indie-Big Band The Pendulum Swings, and also leads the alt-country band The Watersheds and the pop band The Type. He is the president of the 4th St. Food Co-op in the East Village.

6:10 p.m. Mitch Corber

<http://thinairvideo.com>



Mitch Corber is a New York City poet, a wordplay artist who has been writing and performing his work since the early 1980s. A New York Foundation for the Arts fellow, he is creator-director-videographer of cable TV’s long-running weekly series Poetry Thin Air and the founder of the extensive streaming Thin Air Poetry DVD Archive (see above url). Studying poets he’s documented on video has contributed to his evolving style as a writer. Corber is a founding member of the innovative multimedia art collective Colab. Lehman Weichselbaum photo.

6:25 p.m. Meghann Boltz

<https://www.meghannboltz.com/>



Meghann Boltz is the author of the chapbook rebel/blonde (Bottlecap Press). Her work has appeared in Cosmonauts Avenue, glitterMOB, Shitwonder, Peach Mag, and elsewhere. She received her M.A. in creative writing from the University of East Anglia and was shortlisted for the 2018 Metatron Prize. Her second chapbook, True Romance, is forthcoming from dancing girl press.

Future Projections

O! won’t someone come & cure me of my
Surface dreams or else buy me a million
Diamond dogs to slobber up my nonsense
As divine as any steak tartare ha!
On some distant planet I am liquid
& fail to make a scratch. A cubic
Zirconia in blank suburbia—
This is what keeps my mercury blood
Pumping (for now!) Yes yes the report says,
Future projections are inchoate & in-
Compatible with the status quo
blah blah blah is it my modus operandi
Or my operatic mundanity?
No matter, this pain is just a test—
I fail every time I die & I come back,
Ignorant that I’ve done this all before.

6:40 p.m. Kirwyn Sutherland

<https://aprweb.org/poems/ars-poetica-ii3>



Kirwyn Sutherland is a clinical research professional and poet who makes poems centering the black experience in America. He is a Watering Hole fellow and has attended workshops/residencies at Cave Canem, Winter Tangerine, Poets House, Philadelphia Sculpture Gym, and Pearlstein Art Gallery at Drexel University. Sutherland’s work has been published in American Poetry Review, Blueshift Journal, APIARY Magazine, The Wanderer, and elsewhere. He has served as editor of lists/book reviewer for WusGood magazine and poetry editor for APIARY Magazine. Sutherland teaches spoken word/poetry performance at the University of the Arts and has a chapbook, Jump Ship, forthcoming from Thread Makes Blanket Press.

6:55 p.m. Wanda Phipps

<http://mindhoney.com>



Wanda Phipps, author of Field of Wanting: Poems of Desire and Wake-Up Calls: 66 Morning Poems, has been published over 100 times and translated into Ukrainian, Hungarian, Arabic, Galician, and Bangla. She has created theatrical productions with Yara Arts Group presented in Ukraine, Kyrgyzstan, Siberia, and NYC: curated several reading series and written about the arts for Time Out New York, Paper Magazine, and about.com.

ntozake shange is dead: a praise poem

ntozake shange is dead
she who walked like a lion
gave herself that name
and named her form
the choreopoem

ntozake shange is dead
taking with her all of her colors
and hues and yes the rainbow too

ntozake shange is dead
the woman who showed us
that poems could live
and sing like music
full of the dailiness of suffering,
of joy, of love, of sassafras &
indigo

ntozake shange is dead
taking all of her glorious
stuff with her:
all of her toussaint l’ouverture
all of her lady in yellow
lady in blue
all her slow dancin’
sequins and sparkles
in the bath water stuff
with her

ntolzake shange is dead
she whose words
taught me to celebrate
my own music
to dive deep for the
hidden pearls
to find the magic
in my franklin street
childhood tears
in my awkward
dc social side-steps
in the sounds of vowels
bit by hungry consonants
in interrupted dreams
and silent nightmares

ntozake shange is dead
but her words
her words
her words
live on

7:05 p.m. Suzan Jivan

<https://www.blogger.com/profile/17000493019255714701>



Suzan Jivan is a poet and fibre artist living in Philadelphia. “Jivan” is Hindi for “life.” Her nom de plume defines her goal to enhance all forms of life via poetry, poetry voice overs overlaid with classical music and jazz, blogging, fiber art, and photography.

Flying in the Face

Flying
in the face
of Science
distorted data
overheated environs
advisory underminings
climate riptides
worldwide wild fires
inky black daytime skies
species expiring
knifing fire lines hydrants
seeping extinguished lives....

7:20 p.m. Jason Trachtenburg (music)

(see Sat. 5:55 p.m.)

SUN. FEB. 16

The Bowery Poetry Club 308 Bowery

(foot of First Street)

The East Village

Directions: F train to Second Ave, or 6 train to Bleecker

2:00 p.m. The Cut-Outs (Matisse)

An afternoon of collaborative poetry, dance, and music

This event will feature Alan Grubner on the violin.

<https://vimeo.com/347431387>



Molissa Fenley (l.) and Bob Holman (r.) have a long history of collaboration, their dance and poetry pieces having been presented since 2008. They first met at the Atlantic Center for the Arts artists’

residency in New Smyrna Beach, Fla., which resulted in STEP, a work read by Bob standing among the nine dancers, his words reflecting, auguring, considering the actions of the dance. Further exploration continued with Double Beginning, where again, after visits to the rehearsal studio, a river of words was invented to accompany the dance in rhythm, in idea, in inspiration. Most recently, Bob and Molissa collaborated on Rue Surf, where the words and the dance were inspired by paintings by artist Roy Fowler and performed as part of his painting exhibition of the same name.

For their new collaboration, The Cut Outs (Matisse), Holman’s ekphrastic poetry is inspired by the famous cut outs, and Keith Patchel’s music (with Alan Grubner, solo violin) reflects the joy of that writing and adds its own take on the art. Like Matisse’s cut paper works, Holman and Patchel’s songspiel is a vibrant, playful bite of astonishment. “Time for lunch, Henri/So eat your breakfast/Blue apple/Green coffee/Yellow fingers.”

Fenley’s dance considers the writing, music, and art, imbuing it all with an exuberant physicality. Together, dance, poetry, and music unleash the humor, poignancy, and vividness of the visuals. The abstraction of Matisse’s cut outs comes fully to life as the combination of arts creates a playing field for the imagination. Each of the artists brings their very particular passion to the mix.

And it’s all in the mix! The Cut Outs (Matisse) carries themes from high art to rock ‘n’ roll: the music switches from operatic oratorio to Satie-like inventions to the crunch of the composer’s punk guitar. The poetry is of urgency, of relevance; the dance is of physical engagement, the body in the present moment. The mix is of contemporary techniques animating the combination of visual, sound, sequence of physical form. The joy is inherent in this collaborative journey of art explorations—art inspired by other art, artists inspiring each other.

Molissa Fenley (<http://molissafenley.com/>) is a New York-based choreographer and performer. She founded Molissa Fenley and Company in 1977 and has since created over 85 dance works. Guggenheim Fellow, a fellow of the American Academy in Rome, fellow of the Bogliasco Foundation; professor of Dance Mills College, and adjunct faculty at New York University. Molissa Fenley and Company has performed throughout the United States, Canada, Mexico, South America, Europe, Australia, India, Indonesia, Japan, Korea, Singapore, and Taiwan. Fenley’s work has been commissioned by the American Dance Festival, Brooklyn Academy of Music, Jacob’s Pillow, The Joyce Theater, Lincoln Center, New National Theater of Tokyo, The Institute of Arts, Seoul, and by New York Live Arts. She has created and set work on other companies including the Pacific Northwest Ballet; the Oakland Ballet; Ohio Ballet; and the Deutsche Oper, Berlin. Seagull Press/University of Chicago recently published Rhythm Field: The Dance of Molissa Fenley.

Founder of the Bowery Poetry Club, Bob Holman is the author of 17 poetry collections (print/audio/video), most recently The Unspoken and Life Poem (YBK/Bowery), written 50 years apart. He has played a central role in the spoken word, slam and digital poetry movements of the last several decades. He also is an activist working with endangered languages and host of the award-winning PBS documentary, Language Matters.

Holman wrote The Cutouts inspired by Matisse. PeKaBoo Press in Woods Hole MA saw them and was inspired to publish them in a chapbook. Keith Patchel read the chapbook and was inspired to compose music for them. Molissa Fenley heard the music/poetry and was inspired to

choreograph a piece. May this performance of The Cutouts inspire you.

Keith Patchel is an award-winning composer and musician who has covered the musical landscape from punk—he was Richard Lloyd’s guitarist in his post-Television solo work—to opera (his Plain of Jars deals with the Killing Fields in Cambodia). His current projects include a multimedia performance troupe, The Venus Quintet, and composer in residence at the NYU Music Experience Design Lab (MusEDLab). He is currently developing Plinkout, a web-based music education platform for children.

\$ 10 admission

3:00 p.m. Francine Witte



Francine Witte’s latest publications are a full-length poetry collection, Theory of Flesh from Kelsay Books and the Blue Light Press First Prize Winner, Dressed All Wrong for This. Her flash fiction has appeared in numerous journals, anthologized in the most recent New Micro (W.W. Norton) and her novella-in-flash, The Way of the Wind, is forthcoming from Ad Hoc Fiction. She lives in New York City.

3:10 p.m. George Wallace

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



George Wallace is writer in residence at the Walt Whitman Birthplace, author of 36 chapbooks, editor of <http://poetrybay.com/>. He maintains an active international touring schedule from his base of operations in NYC. Laureate, Suffolk County LI (’03). Next Generation Beat, Lowell Celebrates Kerouac (’07). Co-Founder, Woody Guthrie Poets (’08). Steinbeck Festival (’11). Laureate, Beat Poetry Festival (’15). Lebury Festival (’15). Naim Frasher Prize, Tetova Macedonia (’17). Orpheus Prize, Plovdiv Bulgaria (’18). Alexander Medal, Salamina Greece (’18). Krono d’Oro, Korca Albania (’19). “If you want to know what America feels like in your mouth, read his poems out loud,” (Huffington Post-U.K.). Mark Strodl photo.

3:20 p.m. E. Tracy Grinnell

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



E. Tracy Grinnell is the author of four books of poetry: Hell Figures, portrait of a lesser subject, Some Clear Souvenir, and music or forgetting. Limited edition chapbooks include Mirrorry, A Window, Leukadia, Hell and Lower Evil, and Humoresque. She currently teaches in the M.F.A. writing program at Pratt Institute and lives in Brooklyn. She is the founding editor and director of Litmus Press.

from no radio

moirai

the hourglass does not hold

its figure

the shape of an hour?

for example,

your voice

exhumation

time against time

nothing for nothing

3:30 p.m. Jeff Wright

<http://jeffreycypherswright.com>

<https://livemag.org>



Jeffrey Cyphers Wright is a publisher, critic, eco-activist, and artist, who is best known as a New Romantic and Surrealist poet. He is the author of 17 books of verse, including Blue Lyre from Dos Madres Press. Recent

Blue Balloon Helps Kid Songwriters Soar

BY TODD CIRILLO

"Music can change the world because it can change people." —Bono



I tend to believe that our most memorable moments occur with some song playing deep in the background or at full volume in front of us. A song that allows us to remember that moment for good or ill. Music in its purest form or purpose moves us and motivates us to feel. It can add weight or levity to that moment, bring us to joy, reckless abandon, lust, heartbreak, happiness, tears, or give us the necessary motivation to take off, remain where we are, or simply just to dance. As Keith Richards said, "Music is a language that doesn't speak in particular words. It speaks in emotions, and if it's in the bones, it's in the bones." Very few things ever created hold that power.

"Teach your children well," Crosby, Stills, Nash & Young sang that and at The Blue Balloon School this is what they do. Blue Balloon was founded over a decade ago by its CEO Rachel Lipson, a teacher, songwriter, multi-instrumentalist, and performer who has toured in the United Kingdom and other parts of Europe. The school offers individual or small group student lessons in learning an instrument and creation of their own songs. They learn to compose lyrics and music, song structure, rhythm, and rhyming. In addition to learning to record their own songs.

The Blue Balloon School started in a one-room studio apartment in Brooklyn Heights and has now expanded to offer services in the Hamptons and Nashville as well. The Blue Balloon team includes, Lauren Balthrop, who is the director in Nashville and Sami Horneff, who is the director in Community, New York. Over 60 independent instructors work individually with students once or twice a week. More than 400 students are taught per week between the three locations. The lessons are 45 minutes or 60 minutes long depending on preference. The instructors travel to the student's homes to make it easier for the families. The school offers three levels of instruction for students; ages 3-9, 10-18, and adults. Each level provides learning that becomes more complex and dynamic in regards to music theory, songwriting, and recording. All lessons are personalized to the student, which increases the level of engagement with the student by focusing on their specific interests, musical styles, and talents.

Lipson says that she recalls her own musical journey beginning at the age of five when she played clarinet, saxophone, and drums. She had music teachers who taught her how to play, but did not have a teacher encourage her to create her own songs, let alone teach her how to write a song. She recalls, that after 10 years of playing music, a friend showed her some guitar chords and she wrote her first song. This experience she describes as totally liberating. It is that feeling of liberation that she wants for children to have with music instruction. Students begin to write songs as they learn the instruments, so they feel more of an investment in the total process. It is "child-led, play-based learning that encourages creative growth, self-expression, and self-confidence."

The philosophy of the school is that children are endlessly "imaginative and creative" and that creativity should work simultaneously with music instruction, says Lipson. There should be no disconnect between the musician and the creative being. She believes that it is the job of a teacher and particularly a music educator to nurture a student's passion and love of music. It is a responsibility to protect that spark of creativity and joy, even the youngest of humans have when music is played, says Lipson. The goal of the music educators at the Blue Balloon School is to encourage and allow the child's talent and expression to flourish, she adds.

At Blue Balloon the children are not just merely learning to play instruments they are learning to craft and create. Which arguably may be the more important of the two parts. To create something, call it art, call it inspiration, call it necessary but to grab a spark out of the ether and bring it down and mold it, craft it and put it out into the world is an extraordinary accomplishment. It is what separates the Jimmy Page from the Justin Bieber.

In over 10 years, the school has taught more than 1,500 individual students and provided almost 40,000 lessons in total. Many students entered in pre-school and are still taking lessons at the school through high school. Lipson tells of two students who stand out for her. One, Lucy, who was the first official student at Blue Balloon School. She remembers the songs that Lucy wrote, which are now taught to other students in the program. The other student is Lila, who began when she was six years old and remained in the program for almost 10 years. Lipson states that Lila was a professional even at age six. She recalls a little girl who was unafraid to perform in front of any audience. Both students remain musicians today. In fact, "many students have recorded albums of original songs and have been featured on TV shows and soundtracks," she says. The school provides the students with many opportunities to perform around the cities live.

In New York City, the students perform annually at The Knitting Factory in Williamsburg, Brooklyn for the Spring Songwriting Showcase. This is the time when the students perform their original songs onstage fully plugged in and professional. This event has been listed in The New York Times. Plans to have a similar showcase in Nashville are in the works.

"When a student writes a song for the first time," says Lipson, "I like to remind them that if they didn't write it, it's likely no one ever would." This is a very poignant and powerful message. If we are lucky and The Blue Balloon School continues its mission and the kids continue to play and create then they just may do this world a favor and live by the words of Eddie Vedder, "I wanna live my life with the volume full."

You can find out all about The Blue Balloon School at <https://www.blueballoonschool.com/>.

Top and bottom photos Anna Schori. Middle photo Isabelle Selby.

Todd Cirillo (<https://www.toddcirillo.com/>) is a writer, poet, publisher, and pirate. He is one of the originators of After-Hours Poetry and co-founder and editor of Six Ft. Swells Press. His books include: *Burning the Evidence* (Epic Rites Press), *Sucker's Paradise*, *Sexy Devils*, *Still a Party*, *This Troubled Heart*, and *ROXY* and *Three For the Road* (which he co-authored), among others. Cirillo is widely known for his poetry performances. He has been published in numerous national and international publications and on cocktail napkins everywhere. He lives in New Orleans and can be found soaking his pirate heart in second lines

and smiling under the neons searching for shiny moments. You can find books, videos, poems at the above url.

'When a student writes a song for the first time,' says Blue Balloon CEO Rachel Lipson, 'I like to remind them that if they didn't write it, it's likely no one ever would.'

Dine. **Every Saturday** Drink.

Refuge Open Mic

Gran Torino

**131 Berry St., Williamsburg
(Bedford Avenue L Stop)**

Dream **Sign-up 7:30, 8:00-11:30** Dare!

poetry is in New American Writing. Formerly, Wright ran Cover Magazine. Currently, he hosts events in New York at La Mama, ETC, KGB Lit Bar, and How! Happening, and publishes Live Mag! He's a Kathy Acker Award winner.

3:40 p.m. Elinor Nauen

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



Elinor Nauen is the Byronic-Jeterian karate-kicking prophet of First Avenue, sent to us from the South Dakotan steppe to illuminate the road and the diamond, unleash mind-splinters of advice from the living communal experience of the tenement-universe, and deliver the New York School out of its New York Reform School phase and into the punk-Koff revitalization of downtown that meant the male-ishness of the earlier endeavor had to take off all its clothes and go vulnerable into that grungy light. All we've ever really wanted is for Nauen to look at all of us for as long as we wanted, riding the joke and the star across our cacophony of vertical horizons. —Anselm Berrigan

3:50 p.m. Ed Friedman

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



Ed Friedman is the author of 11 books of poetry and prose, the most recent of which are *Two Towns* (Hanging Loose Press) and *Ideal Boy* (with Kim MacConnel, Helpful Book). From 1987-2003, Friedman was the artistic director of the St. Mark's Poetry Project.

4:00 p.m. Andrei Codrescu

<http://www.codrescu.com>

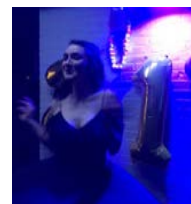


Grab any dozen adjectives, and they'll probably describe Andrei Codrescu: dazzling, funny, generous, warm, principled, loyal, dangerous, flaneur, Mr. Present.... It's amazing how little ennui he's capable of. I love Andrei and have since we met some 40 years ago. I've probably had more sheer fun with him than almost anyone I know. Nobody can make anything into an adventure the way he can: strolling on an Upper West Side street,

he'll find a discarded book by Patrick Leigh Fermor, your new favorite author. He's always there when something is happening and he knows what it is. There's no one he hasn't read, seemingly, in all of world literature, and in the original language. Andrei, how many languages do you speak? I know there's Romanian, Italian, French, English, but he contains more multitudes than a dozen Whitmans. Part of his brilliance is to make you brilliant—you're wittier, smarter, more insightful by listening to him be witty, smart, and insightful. What a great trick! We wrote a million collaborations on napkins in bars in New York and New Orleans and threw them in the air like Li Po confetti; our love is pure. Look him up if you want to see all his titles, awards, and credentials, but better: hear him read when you get the chance. —Elinor Nauen

4:10 p.m. Hero Magnus (music)

<https://heromagnus.bandcamp.com/>
<https://www.instagram.com/hero.magnus/>
<https://www.facebook.com/hero.magnus.music/>



Hero Magnus is a 19-year old songwriter, singer, and performer from the D.C. area. Right now she's also a student at Yale University, where she studies a lot of things, including Shakespeare, avant-garde opera, and queer racial formations in the USA. She just released two new songs: the first is called *Again & Again*, a dizzying version of a song she's been waiting to record for a while, and the second is a demo of a sad college anthem called *Nothing to Write Home About*. Hero played her first-ever show at Boog City in 2018 and she could not be more excited to be back.

4:40 p.m. Kelly Webb (music)

<https://soundcloud.com/kelly-webb-104581674>



Kelly Webb is a singer/songwriter, director, yoga teacher, tarot-reader, and various other nouns. She wrote her first song in the first grade, started learning guitar her senior year of high school, and began writing good songs in college. She was once described by the Legendary Sticker Dude as "a feminist breath of fresh air and unrelenting fire." She's currently in the process of recording covers for the second season of the

web series *Kombucha Catch-Up*, which she co-wrote, directed, and wrote the theme song for (you can check out the first season on YouTube). When she's not writing songs, Webb is trying to make things—web series, theater, magic, a mess.

5:10 p.m. Matt Kohn,

Descrapulation, Film

<https://www.mattkohn.net/>



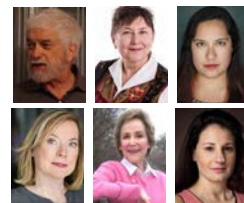
Matt Kohn is a filmmaker and writer. He also hosts a film screening series called *Speakeasy Cinema*. He's grateful for a chance to burst open with this short.

13th Boog Poets Theater

5:30 p.m. Bill Considine,

Aunt Peg and the Comptometer

Math magic streamlines computing, in the skilled hands and minds of working women.



Bill Considine (l.) (<https://williamconsidine2019.home.blog/>) is a proud member of Polaris North, a theater artists cooperative, as are the director and all the cast. He is also a member of The Dramatists Guild. Previous plays include *Moral Support*; *Women's Mysteries*; *Persephone's Return*; *Electra's Hot Kitchen*; and *Agamemnon*, and *King of Cars*. He also writes poems.

Rose-Marie Brandwein (c.) (director) is a playwright, producer and director. Her work has been featured at the Edinburgh Fringe and at New York City venues such as 59E59St Theaters. She is proud to direct *Aunt Peg and the Comptometer* by Bill Considine—their third collaboration. She is also a proud member of Polaris North, a cooperative of actors, playwrights and directors.

Kristin Avila (r.) (Shirley) (<https://www.facebook.com/KristinAvilaActing>) is a California native who primarily performs in operetta and musical theatre.

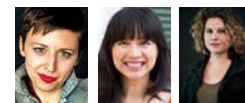
Mary Keefe (bot. l.) (Peg) is an actor/teacher who delights in furthering new plays to the stage. Member SAG-AFTRA, AEA, Polaris North. keefe.mc@nyc.rr.com

Cam Kornman (bot. c.) (Frieda) has appeared in many New York theater productions and festivals. Recent favorites include a lead role in *Trifles* in the 2018 Lock Festival and *The Road to the Bridge* by J. Lois Diamond, both at Polaris North. Member, AEA, SAG-AFTRA

Jennifer Nolan (bot. r.) (Kitty) is a working New York actress. She recently played the role of Brook/Vicky in Michael Frayn's play, *Noises Off* and in Sean Murray's film *Internment*, as Chelsea. She is currently studying Meisner at MCS in midtown.

5:45 p.m. Elinor Nauen and Julian Neil, Jackalopes

Jackalopes is set in the Black Hills of South Dakota, where three hard-core criminals are done in by mystical visions.



Elinor Nauen
(see Sun. 3:40 p.m.)

actors:

Ashley Adelman (l.) (<https://www.infinitevariety.com/>) received her B.F.A. from NYU TISCH, M.F.A. from the Actor's Studio and is currently working towards her M.A. in women's history from Sarah Lawrence. She is the founder of Infinite Variety Productions, which has produced work all around N.Y., D.C., and WY. Adelman helped produce the Wyoming Theatre Festival and has produced shows all around the country as well as overseas. She is working on a curriculum that can bring documentary theatre into the educational system, mixing sensorial techniques, interviews, and research into the lesson plan.

Criena House (c.) (<https://www.criena.com/>) My name is CRIENA [pronounced as krenuh]. Where the name is from is still a mystery.

A product of interracial romance, I was born in San Diego, Calif. Moved to the Philippines at a young age and spent most of my life there. Got the acting bug, moved to NYC to get an M.F.A. from the Actors Studio Drama School, and hasn't left since.

GREG FUCHS' UNGUIDED TOUR



Mount Hope Place & Jerome Avenue Bronx, January 2020

BOOG CITY

Welcome to **Boog City 13.5**
festival director David A. Kirschenbaum
logo Daisy Wake **music** Todd Carlstrom
poetry dak, Ron Kolm

Issue 134 / **editor/publisher**
 David A. Kirschenbaum editor@boogcity.com
poetry editor John Mulrooney poetry@boogcity.com
counsel Ian S. Wilder counsel@boogcity.com

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 212-842-BOOG (2664)
<http://www.boogcity.com> • @boogcity

About the Festival Curators and Logo Artist



Todd Carlstrom plays guitar and sings. Sometimes with a band (the Clamour), sometimes without. He put out a CD that he's very proud of called *Gold on the Map*. Ask him about it, he's approachable. In fact, he's a bit of an oversharer. Like about body fluids and stuff. If the conversation begins to take that turn, try to steer it back to the CD.
<https://myspace.com/toddcarlstrom>
<https://www.facebook.com/pages/Todd-Carlstrom-the-Clamour/134290816592125>



David A. Kirschenbaum is the editor and publisher of *Boog City*, a New York-based small press and community newspaper now in its 29th year, and the festival director of the Welcome to Boog City events. He is the author of *The July Project 2007* (Open 24 Hours), a series of songs about Star Wars set to rock and pop classics. His poems form the lyrics of Preston Spurlock and Casey Holford's band Gilmore boys
<http://www.myspace.com/gilmoreboysmusic>.



Ron Kolm is a contributing editor of *Sensitive Skin* magazine. Kolm is the author of *Divine Comedy*, *Suburban Ambush*, *Night Shift*, *A Change in the Weather*, and *Welcome to the Barbecue*. He's had work in *And Then* (Great Weather for Media); the *Resist Much / Obey Little*; *Inaugural Poems to the Resistance* anthology (Maintenant); *Live Mag!*; *Local Knowledge*; *The Opiate*; *The Brownstone Poets* anthology; and *The Outlaw Bible of American Poetry*. His papers were purchased by the New York University library, where they've been catalogued in the Fales Collection. Arthur Kaye photo.



Daisy Wake lived in NYC 1987-2013. Had a fanzine called *The Curse*, *Available Monthly*, *Each Full Moon*, distributed in Williamsburg, Brooklyn from 1994 thru 2001. She is working on a new zine, printing, and writing in London these days.

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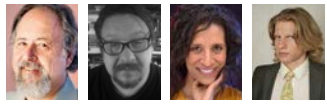
When not acting, I create weird dance videos, travel, philosophize about the human experience, and champion actors of color.

Follow her on IG @cienhouse
Ben Gougeon photo.

Katherine Szekely (r.) (<https://www.kateszekely.com/>) received her B.F.A. from NYU Tisch and their partnership with the Stella Adler Studio of Acting. She is also an 800-hour certified Jivamukti Yoga teacher. Whether it is onstage or on a yoga mat, it is her utmost goal to contribute to the happiness and freedom for all. Szekely has performed off-Broadway, off-off-Broadway, and at the Edinburgh Fringe Festival. In addition to teaching yoga at studios in the NY/NJ area and for NYU varsity athletics, she also teaches interdisciplinary training (Hatha Yoga and Acting) in intimate salon formats and in conferences, including the Florida State Thespian Festival.

6:00 p.m. Dennis Moritz, Love Luv (Smash Up)

Love Luv loving. What we do. How we do. In 3 parts.



Dennis Moritz (l.) writes a lot of plays. His work appears on mainstage and in improvised spaces. Producers include the Public, Painted Bride, Freedom Theater, Nuyorican Poets Cafe, St. Marks Poetry Center, Annenberg, Bowery Poetry Club, Sticky, Theater Double, NI, Theatre Ariel, HERE. He prefers to work in bars and art galleries. Currently he's in

partnership of Robert Baum, pushing NI theatre up the hill and down the road. His theater work has been published in theater magazines and poetry magazines. Angel Hair/United Artists, the longtime poetry press, published two collections of his theater works, the only plays in that catalogue. His work has been supported by NEA and Pennsylvania Council grants. In 2010 he completed an M.F.A. in playwriting at Temple University.

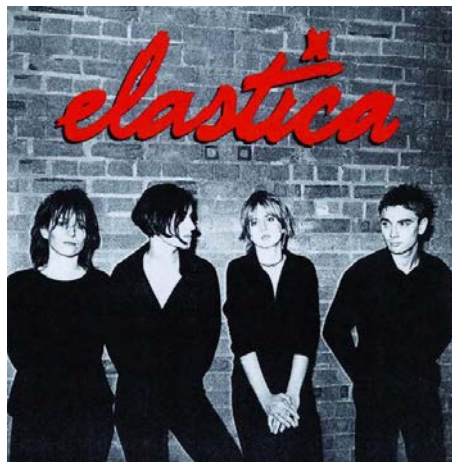
Thank you Boog City.

Robert Craig Baum, Ph.D. (2nd. l.) (Dramaturg/Producer) has managed, directed, and produced Dennis Moritz plays since 2011. His forthcoming book, They Fade, The Words Fade: On the Metabolic Theatre of Dennis Moritz, will be published in 2020. Since 1995, Dr. Baum has provided dramaturgy, stage management, design, and educational support for some of the top black theatre talent of the past two generations, including Michael Henry Brown, Judi Ann Mason, Carl Hancock Rux, Pearl Cleage, ntozake shange, Rita Dove, August Wilson, Langston Hughes' Black Nativity, Leslie Lee, Gus Edwards, Paul Carter Harrison, Marsha L. Leslie, and Harry "The Blacklist" Lennix. He is also a screenwriter, philosopher, executive producer, documentarian, and musician who currently resides in Washington, D.C. with his wife and four boys.

actors:

Daralyse Lyons (2nd r.) is a classically trained actor who has become an avid improvisational artist, regularly performing in two nationally recognized improv troupes. She finds working with Moritz' poetic style inspiring.

William J. Rittweger (r.) is a 20-year-old up-and-coming actor, screenwriter, director, and poet residing in Glassboro, N.J. This is his stage debut.



6:15 p.m. Boog City Classic Albums Live presents for its 25th anniversary Elastica's eponymous debut album

When Elastica's first album came out, I was reading a lot of music press from both sides of the Atlantic, and yet I somehow didn't see them coming. Good thing, too, as NME and the powers that be had insisted on lumping them in with Britpop, a movement that I regarded with narrowed eyes. I only bought their self-titled CD because I liked the cover art, and I was flush with disposable income at that time.

I've studiously avoided reading any behind-the-scenes facts about the album. I know there were lawsuits, I've heard the Wire and Stranglers songs they were (rightly) sued over. Some people are infuriated by bands that pimp out their influences so brazenly. All that matters is your experience of the music; if it brings you somewhere, if it evokes joy or comfort, if it makes you want to scream in your car, if it feels timeless, or if it transports you to a time you prefer to ours. This album has 16 songs that do all of those things for me, and often several of them at once.

Some artists' perfection arises from fussiness, others from a first-thought, best-thought mentality. Again, I don't know the studio history of Elastica, but I've always imagined them snarling and kicking their way out of the band, unbidden and uncontrollable, Justine's id riveted down onto a worktable just long enough to massage it into a verse-chorus-verse-chorus-and-out blast of energy. Nary a wasted note, and no indulgences. Pop used to have guitars. I fucking miss that.—Todd Carlstrom

—King Dutch

Line Up
Annie



Heavy guitars. Loud drums. Straining voices. Catchy melodies. No love songs. This is King Dutch (<https://kingdutchmusic.bandcamp.com>).

Formed on the aromatic banks of the Gowanus Canal in Brooklyn, King Dutch hearkens back to a time when rock music rocked. No mere tribute artists, King Dutch takes inspiration from '90s alternative rock,

constructing original grungy tunes expressing the angst of a new generation.

—Miwa Gemini

Connection
Car Song
Smile

(Sat., 1:30 p.m.)

—Todd & Michele

Hold Me Now
S.O.F.T.
Indian Song



Todd & Michele never knew they were a band until they were. In bands like Todd Carlstrom and the Clamour (<https://www.facebook.com/toddcarlstromandtheclamour>), The Domestics, Heroes of the Alamo, and the Dirty Vicars, Todd (<https://soundcloud.com/todd-carlstrom>) has subjected NYC to different aspects of his musical obsessions for 25 years. Michele Naumann is an actress and a massage therapist. She made her rock 'n' roll debut with Farrell Burk at last year's Tom Petty tribute for Boog, and it wasn't enough.

—Kelly Webb

Blue
All-Nighter
Waking Up

(Sun. 4:40 p.m.)

—Rock and Roll Garbage

2:l
See That Animal
Stutter

Named Rock and Roll Garbage by losing a bet to a five-year-old, this two couple four-piece is fronted by Alina Moscovitz (The Domestics NYC, Bionic Finger) on vocals, Jeannie Kwon (The Seconds) on bass, David Stahl (Fuzznut) on guitar, and Eric Shaw (The Domestics NYC, Conquistador) on drums.

—Prewar Yardsale

Never Here
Vaseline

<https://prewaryardsale.bandcamp.com/>



NYC antifolk royalty Prewar Yardsale is Dina Levy (drums, vocals) and Michael Rechner (guitar, vocals). The duo have released two records, numerous eps, and handful of singles, including their most recent buzz worthy effort "Girl Before a Mirror."

“Ron Kolm’s language, stripped of ornament, speaks his life and times to the crystal clear lake of its reflection. Kolm’s stories could have been told by a Chinese poet in the 13th century, a Zen monk in the 16th or the New Yorker who inhabits them. Personal, lyrical and elegiac, these poems sound bells of love, familiarity, regret, surprise and, above all, wonder at their own ringing.” — Andrei Codrescu

Welcome to the Barbecue
<http://www.autonomea.org/#>

**Jamal Khashoggi
Washington Post journalist
Murdered 2018**

<https://cpj.org/>



<http://heavyfeatherreview.org/read>

Brenda Iijima

Prospect Heights, Brooklyn

<http://yoyolabs.com/>

Bio

Brenda Iijima's involvements occur at the intersections and mutations of poetry, research movement, visual arts, floral, faunal, mineral consciousness, and ecological sociology. Her current work focuses on missing persons and submerged histories, extinction and other-than-human modes of expression. A developing project involves choreography and vocalization centered on Fort Massachusetts, in her hometown of North Adams, Mass. She is the author of seven full-length collections of poetry and numerous chapbooks and artist's books. Her most recent book, *Remembering Animals*, was published by Nightboat Books. She is also the editor of the eco language reader (Nightboat Books and PP@YYL). She is the editor of *Portable Press* at Yo-Yo Labs.

Artist's Statement

I titled this series of gouache and watercolor paintings, *Floral, Faunal, Mineral Arena-Floral, Faunal Mineral Amphitheater* to signify the diversity of living presences of terrestrial life. A trip to the Bay Area in the summer of 2019 sensitized me to a microtonal spectrum of chromatic form and expression that I hadn't been attuned to. I was visiting the Bay Area to attend a wedding that took place in a redwood forest. The atmosphere of the sky, the trees, grasses, the breeze; all floral, faunal, and mineral presence was interconnective. I experienced an intensification of the brilliances of human and other than human matrixes. The gorgeous wedding ceremony of Ivy Johnson and Jamie Townsend took place among a diversity of floral, faunal, and mineral company. We celebrated, we socialized.

During that time, Angel Dominguez gifted me a striated amethyst. His brilliance as a poet and beauty as a person suffused with the mineral quality of stone and time. The gift emphasized sensitivities of interrelation that extend to all persons, floral, faunal, and mineral within a neural network of time. The gem became my guide.

While in the Bay Area I also encountered the sculptural pottery of Viviana Matsuda—the Mud Witch as she calls herself. Her pieces drew me into a radiant hue cycle and expression of shape that intimately connect to sensation and emotion. When I returned to Brooklyn, I was eager to reconnect with the floral, faunal, mineral presences I cohabit with and live among. These paintings are of all the living beings I associate with. Their colors, aromas, textures, and intelligence transform as the seasons change. In an age of disappearance through extinction, awareness of our togetherness is everything.



Mutual Satiation Night-Day gouache and watercolor, 7" x 9-3/4"



Total Emanation gouache and watercolor, 7" x 9-3/4"



Fire Season gouache and watercolor, 9-1/4" x 9-3/4"



Nearest Sociality gouache and watercolor, 8-3/8" x 9-3/4"



ART



Exactly Here gouache and watercolor, 9-3/4" x 9-7/8"



We Live Here Together gouache and watercolor, 8-7/8" x 9-3/4"



Terrestrial Closeness gouache and watercolor, 10-1/8" x 9-3/4"

Coming this Fall

WELCOME TO BOOG CITY 14

Poetry, Music, Theater, and Film

Fri. Sept. 11, 6:00-10:00 p.m.
Berl's Brooklyn Poetry Shop
141 Front St.
Brooklyn

Sat. Sept. 12, 1:00-9:30 p.m.
Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Sun. Sept. 13, 12:00-5:00 p.m.
Bowery Poetry Club
310 Bowery
NYC

Mon. Sept. 14, 6:00-10:00 p.m.
Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Tues. Sept. 15, 6:00-10:00 p.m.
Torn Page
435 W. 22nd St.
NYC