

BOOG CITY

MUSIC

Bird To Prey,

Major Matt Mason USA

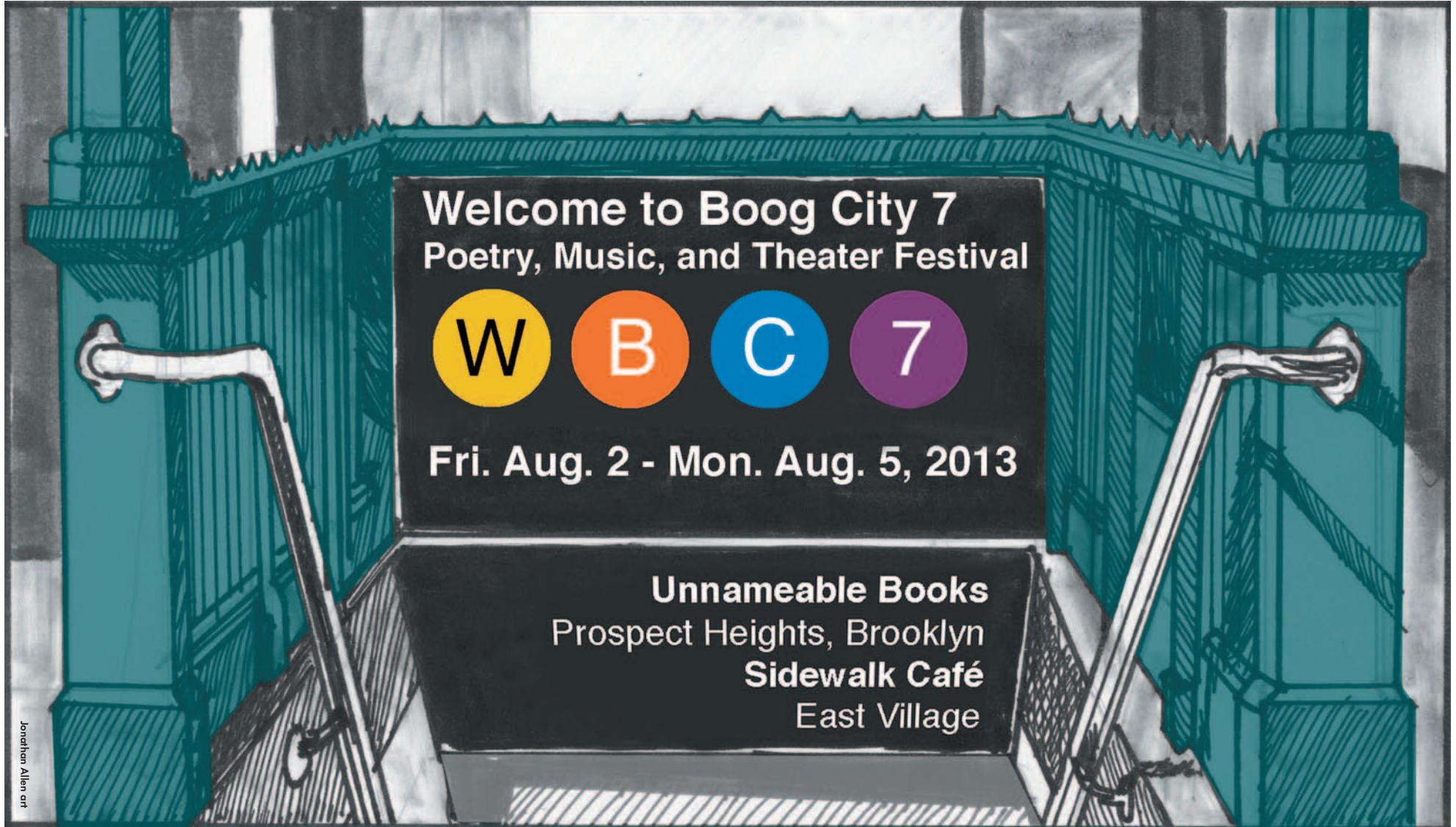
POETRY

Becca Klaver,

Megan McShea, Mike Topp

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

ISSUE 82 FREE



FRI. AUGUST 2 6:00 P.M., Free 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

Timothy Donnelly

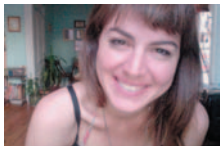
6:00 p.m.



<http://www.wavepoetry.com/products/timothy-donnelly>
Timothy Donnelly is the author of *Twenty-seven Props for a Production of Eine Lebenszeit* (Grove Press) and *The Cloud Corporation* (Wave Books), winner of the 2012 Kingsley Tufts Poetry Award. With John Ashbery and Geoffrey G. O'Brien he is the co-author of *Three Poets* published by Minus A Press late last year. A recipient of a 2012 Guggenheim Fellowship, he is the poetry editor of *Boston Review* and teaches in the writing program at Columbia University's School of the Arts.

Montana Ray

6:10 p.m.



<http://www.bltsalonthebomb.tumblr.com>
Montana Ray is a feminist poet-translator and mom. She hosts the Brooklyn Ladies Text-based Salon and produces a podcast series on translation and poetics for *Circumference*. Ray's writing has appeared recently in *Asymptote Journal*, *Everyday ca*, *La Petite Zine*, *Lana Turner Journal*, and *Narrative Magazine*. *Dancing Girl Press* published a chapbook of her concrete gunpoetry and food recipes, (guns & butter). Her translations of the early work of Spanish poet Francisca Aguirre are available from Argos Books, *The Other Music: Selected Poems from the 1970s*. She has also made two artist books with painter Maria Stabio, most recently *Cenotaph*.

Morgan Parker

6:20 p.m.

<http://www.morgan-parker.com>
Morgan Parker received her Bachelors in Anthropology and

Creative Writing from Columbia University and her M.F.A. in poetry from NYU. Her work has been featured or is forthcoming in numerous publications, including *Forklift*, *Ohio*; *Painted Bride Quarterly*; *PANK*; *Vinyl Poetry*; and the anthology *Why I Am Not A Painter*, published by Argos Books. She was a finalist this year for The Poetry Project's *Emerge-Surface-Be* Fellowship. A Cave Canem fellow, Parker lives with her dog Braeburn in Clinton Hill, Brooklyn, where she is education coordinator at the Museum of Contemporary African Diasporan Arts.

Kristi Maxwell

6:30 p.m.



<http://031454a.netsolhost.com/inquire/2011/12/20/kristi-maxwell-on-responsiveness/>
Kristi Maxwell is the author of *Re- and Realm Sixty-four* (bot Ahshta Press), and *Hush Sessions* (Saturnalia Books). Her fourth book, *That Our Eyes Be Rigged*, is forthcoming from Saturnalia next year. She lives and writes in Knoxville, Tenn.

Nathan Schneider, co-editor, 6:45 p.m.

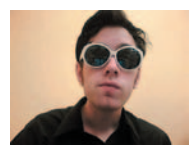


**Waging Nonviolence,
Speaking on Occupy**
@nathanairplane

<http://www.therowboat.com/about/>
Nathan Schneider writes about religion and resistance for publications including *Harper's*, *The Catholic Worker*, *The Chronicle of Higher Education*, *The Nation*, and *The New York Times*. He is an editor of two online publications, *Killing the Buddha* and *Waging Nonviolence*. His first two books are being published by University of California Press in 2013: *God in Proof: The Story of a Search from the Ancients to the Internet* and *Thank You, Anarchy: Notes from the Occupy Apocalypse*.

Richard Ringer

6:55 p.m.



<http://www.richardringer.com>
Ringer moved to NYC at age 20 from a small town in rural Ohio. The warm feeling of home he felt among the AntiFolk community has not since been rivaled. It was here he was able to piece together a solo record, entitled *Creepster Freakster* in 2011. The last couple of years he went back out into the world, traveled, and is now one of the founding members of *Injecting Strangers*, a

band that will be debuting its first material this fall. But until then he finds himself in a nostalgic summer detour, in New York once again, home once again. Christina Coobatis photo.

His *Creepster Freakster* is one of those albums that just absorbs you and spits you out. But his later work with *Supernatural Christians* and *Injecting Strangers* is taking it all further. He is the nicest, sweetest, politest, most merciless artist you will ever come across. He does this mostly with an accordion. He was here then he left. He is back for the summer, maybe longer. Recently he stood up in front of the Sidewalk audience on a blackout Sunday. He kind of tilted his head slightly as if embodying a spiritual dystrophy. He then began to sing in a voice that can only be described as a low wail of loss. You should not miss this treat. Do not be afraid of him. You are safe if your soul and heart are pure.—J.J. Hayes

7:25 p.m. break

Greg Fuchs

7:35 p.m.



<http://www.gregfuchs.com>
Greg Fuchs' latest book of poetry is *Moving Pictures*, published by Lew Gallery, a San Francisco-based small press. Recently he has conducted an interview with Eileen Myles, and written a memorial of painter Michael Goldberg and a brief history of University Woods Park in the Bronx. He is writing a series of poems located in the Morris Heights section of the Bronx, the legendary home of hip-hop. Fuchs is a member of *Subpress* publishing collective. He is co-editor, with John Coletti, of *Open 24 Hours*, which publishes poetry in the spirit of the mimeo-revolution of the 1960s. He teaches English language arts to emotionally disturbed and learning disabled 7th graders in the Bronx. Fuchs lives in the Bronx with his wife, the artist, Alison Collins, and their son, Lucas Raphael Collins-Fuchs.

Marina Blitshteyn

7:45 p.m.



<http://www.twoseriousladies.org/five-poems-by-marina-blitshteyn>
Marina Blitshteyn was born in the U.S.S.R. and came to the U.S. in 1991 as a refugee. She completed her B.A. in English at the University at Buffalo and an M.F.A. in poetry at Columbia University, where she also served as a university writing

instructor and consultant. Her poetry has appeared or is forthcoming in *1913*; *No, Dear* magazine; *Two Serious Ladies*; *Wag's Revue*; and elsewhere. Her chapbook, *Russian for Lovers*, was published by Argos Books. She lives in Sheepshead Bay, Brooklyn and works as an adjunct instructor. Luke Bumgarner photo.

Sarah Jeanne Peters

7:55 p.m.



@sjeannep
<http://www.instagram.com/sjeannep#>
Sarah Jeanne Peters is a poet, teacher, and behavioral therapist. Her publications include the chapbook *Curses* and other love poems. You can find her poems in *Abandon Automobile: Anthology of Detroit City Poetry*, *Poems from Penny Lane*, *Watching the Wheels: A Black Bird*, *Lyre Lyre*, and *The International Worker*. She has taught American and British literature since 1993.

Poetry Talk Talk

8:10 p.m.



Buck Downs reading and in conversation w/ Greg Fuchs

<http://www.buckdowns.com>
Buck Downs has been writing poems and creating opportunities for poets to publish and perform in Washington, D.C. for two decades. Along with Maureen Thorson, he curates the *In Your Ear* reading series at the D.C. Arts Center. He serves as poetry editor for *Boog City*, and writes a weekly poetry column for the *Pink Line Project's Pink Noise* news feed. (Greg Fuchs, today, 7:35 p.m.)

Soul Candy

9:00 p.m.



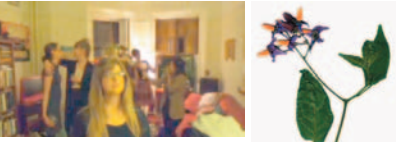
<https://www.facebook.com/SoulCandyMusic>
Clumped up Sugar, The hottest of spice, and everything not-so-nice, Soul Candy's sinister sounds but catchy dance beats will keep you smiling like a kid in a, well, candy store.
Sounds like AntiFolk on steroids and a hint of whiskey, no ice. Not watered down. Hits you hard, but addicted to the kick. Bob Black (guitar/vocals), Rebecca Florence (vocals), Mike Shoykhet (bass), Nat Pongpanich (drums), and Darrill Forde (lead guitar), have been making their rounds on the scene since January, and haven't looked back since. Ben Searcy photo.

SAT. AUGUST 3
11:00 A.M., Free
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

10th Annual Small,
Small Press Fair

(G)IRL, Belladonna* **11:30 a.m.**



<http://issuu.com/pitymilkpress/docs/grittysilkissueone>
<http://www.maggymag.com/>
<http://www.belladonnaseries.org/>
(G)IRL is Krystal Languell, Jennifer Tamayo, Becca Klaver, Marisa Crawford, Emily Skillings, Lily Ladewig, Hanna Andrews, and Caolan Madden. (G)IRL meets monthly to tap the collective girl unconscious and create tableaux vivants.
The Belladonna* mission is to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language. Belladonna* has featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration in and between multiple forms, languages, and critical fields. As performance and as printed text, the work collects, gathers over time and space, and forms a conversation about the feminist avant-garde, what it is, and how it comes to be.

Danforth Prince, **11:40 a.m.**
Blood Moon Productions



<http://www.youtube.com/watch?v=6EnDQblifQ4>
<http://www.bloodmoonproductions.com>
Danforth Prince, president and founder of Blood Moon Productions, has a knack for salvaging the previously unpublished oral histories of America’s Entertainment industry. In 2011, a respected consortium of literary critics and book marketers, the J.M. Northern Media Group, defined him as “Publisher of the Year.” He is also a distinguished travel journalist, providing, for many years, the research and creative contents for regular updates of at least 50 titles within The Frommer Guides, shaping and guiding coverage that included most of Western Europe, the Caribbean, Bermuda, The Bahamas, and parts of the Americas.
Blood Moon Productions is a privately owned New York City-based publishing enterprise dedicated to researching, salvaging, and indexing the previously unrecorded oral histories of America’s entertainment industry. Reorganized with its present name in 2004, Blood Moon originated in 1997 as The Georgia Literary Association, a vehicle for the promotion of obscure writers from America’s Deep South.

Blood Moon maintains almost 30 titles in print, mostly show-biz biographies, guidebooks to current films, and scandal guides to Hollywood. Meticulously researched, each has generated acclaim and controversy for their inclusion of information about events and relationships which, when they occurred, might have been considered either indecent or libelous, but which are now highly pertinent to America’s understanding of its origins, values, and cultural roots.
Their books have generated literary awards, lots of blog and tabloid commentary, and a growing list of devoted fans.

Buck Downs, Buck Downs Books **11:50 a.m.**



Buck Downs Books was founded as a poetry publisher in 1995. Today it works with poets as a partner in self-publishing and creative workflow development.

Jeffrey Cyphers Wright, **12:00 p.m.**
Live Mag! and Spuyten Duyvil



<http://www.jeffreycypherswright.com>
<http://www.livemagnyc.com>
<http://www.spuytenduyvil.net>
Jeffrey Cyphers Wright is an artist, publisher, impresario, and critic and is best known as an East Village poet and community garden activist. He studied with Ted Berrigan, Alice Notley, and Allen Ginsberg. From 1986 to 2001, Wright ran Cover Magazine, an independent monthly journal that covered all the arts. He writes criticism regularly for Artnexus and The Brooklyn Rail. His 13th book, Triple Crown, Sonnets, is out from Spuyten Duyvil. He hosts events for La Mama, E.T.C. and produces an art and poetry showcase called Live Mag! Jill Krementz photo.
Live Mag! was conceived by Bob Holman and Jeffrey Cyphers Wright as a performance/publication event originally created for The Bowery Poetry Club in 2007. The annual publication has included work by hundreds of contemporary artists and poets. The live events have included guest editors from Princeton University, Soft Skull Press, La Mama E.T.C., Bowery Books, Ugly Duckling Presse, Portable Press at Yo-Yo Labs, and Hanging Loose Press.
Spuyten Duyvil has published over 200 books in the last two decades. It is edited by Nava Renek and Tod Thilleman.

melissa christine goodrum, **12:10 p.m.**
Other Rooms Press



<http://www.louderarts.com/poets/goodrum>
<http://www.otherroomspress.blogspot.com>
melissa christine goodrum moved to NYC to gain an M.F.A. in poetry from Brooklyn College. Her work can be found in A Harpy Flies Down (Other Rooms Press), Bowery Women: Poems, Can We Have Our Ball Back?, Rhapsoidia, The New York Quarterly, The Tiny, The Torch, and Transmission. Some of her wacky endeavors include co-president of the Cambridge Poetry Awards, administrative director of Bowery Arts & Sciences, the guest editor of the Other Room Press Panthology, and the recipient of a Zora Neale Hurston Award from the Jack Kerouac School of Disembodied Poetics at Naropa University. She wears many masks—poet, translator, scholar, editor, photographer, and writing teacher in the New York City Public School system.
Other Rooms Press is a small poetry press located in Brooklyn, and publishing experimental, linguistically innovative poetry. Founded in 2007 by co-editors Ed Go and Michael Whalen, they publish an online magazine at OtherRoomsPress.Blogspot.Com and a chapbook series and host poetry readings at various venues in Brooklyn and Manhattan. They’ve recently published their first full-length anthology, Ocellus Reseau: The Other Rooms Panthology, consisting of favorite poems from six years of online issues as well as new work from Other Rooms poets, selected by guest editor melissa christine goodrum, their featured reader at this year’s Boog City Small, Small Press Fair.

Tantra-zawadi, Poets Wear Prada **12:20 p.m.**



<http://www.tantra-zawadi.com/>
<http://www.pwpbooks.blogspot.com>
<https://www.facebook.com/pages/Poets-Wear-Prada/41483895438>
@pradapoet
Brooklyn born poet/author Tantra-zawadi best describes her work “by the love that I make through my art to the vision of the unseen reality.” As a performance poet and published author, she uses her voice to support the rights of women through creative expression. She has performed to standing-room audiences at venues as far away as South Africa, London, Germany, and Canada. Tantra is also a recipient of the Kings County District Attorney’s Office Award for Women’s History Month and a 2010 Pushcart Prize nominee for her poem “Girl.” Partial proceeds from Tantra’s latest books “Bubbles” and “Gathered at Her Sky” (both published by Poets Wear Prada),

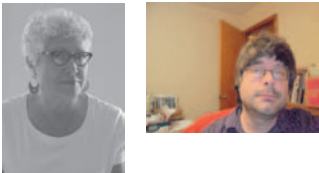
are being donated to the Girl-Child Network Worldwide. Tantra is also the author of “alifeпоemинprogress” by Chuma Spirit Books. Known for being on the cutting edge as an artist and for speaking out about issues such as HIV and AIDS awareness, Tantra’s poem and video “Scarlet Waters” was featured on the Product(RED) video wall to raise awareness for HIV/AIDS in Africa. Jay Franco photo.
Poets Wear Prada is a small press based in Hoboken, N.J. devoted to introducing new authors through limited edition, high-quality chaplets, primarily of poetry.

Paolo Javier, Staging Ground Mag **12:30 p.m.**



<http://www.epc.buffalo.edu/authors/javier>
<http://www.staginggroundmag.com>
Paolo Javier is the Queens Borough Poet Laureate through 2013. He is the author of several books and chapbooks of poetry, including The Feeling is Actual (Marsh Hawk Press) and 60 Lv Bo(E)mb (O Books), as well as the publisher of a Queens-based tiny press, 2nd Avenue Poetry.
Staging Ground is a forum for new artwork and a conduit for creative collaboration. Their magazine brings together poetry and visual art, and their editorial team cooperates to produce something that would otherwise not exist. They hope to exemplify this sensibility as they present new writing, visual art, and performance events in New York City. Its editors are Nora Almeida, Matt Reeck, Dan Wonderly, and Jane Yi

Lydia Cortes and Mike McDonough, **12:40 p.m.**
Straw Gate Books



<http://coldfrontmag.com/index.php?s=mike+mcdonough>
<http://www.leafscape.org/strawgatebooks>
Lydia Cortes was born Puerto Rican in Williamsburg, Brooklyn. She has two published collections of poetry: Lust for Lust and Whose Place. Her work—poetry, fiction and nonfiction/essays, and a monologue—has also been published in various anthologies, such as Through the Kitchen Window, Teaching With Fire, In Praise of Our Teachers, and Monologues On the Road, and in online zines such as Press1. She recently had work published in Breaking Ground: Anthology of Puerto Rican Women Writing in New York 1980-2012 and in Phati’tude Literary Magazine: WHAT’S IN A NOMBRE? Writing Latin@ Identity in America. She was awarded residencies at Virginia Center for the Creative Arts, Valparaiso in Spain, and at The MacDowell Colony.
Michael McDonough was born on Long Island and grew up in Duxbury, Mass. He holds an M.F.A. from The New School, and a B.A. from Bard College. He has three chapbooks and a spoken word CD out, and his “first book with a spine” is forthcoming from Straw Gate in 2013. When not working as a freelance resume writer, he is taking pictures or playing the drums. He is a regular contributor to The Agriculture Reader, and his book reviews can be found at the above url.
Straw Gate Books is a poetry publisher, with Mike McDonough’s Radiocartography forthcoming. Since 2006 they have published Lydia Cortes, Merry Fortune, Valerie Fox, Stephanie Gray, Bill Kushner, David Mills, KB Nemcosky, and Tom Savage.

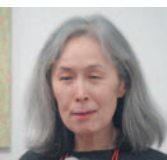
Bonny Finberg, The Unbearables **12:50 p.m.**



<http://www.bonny-finberg.blogspot.com/2013/03/my-next-big-thing-self-interview-project.html>
<http://www.unbearables.com>
<http://www.autonomedia.org/>
Bonny Finberg, a native New Yorker, has lived in Europe, India, and Nepal. Her work has been translated into French, Japanese, and Hungarian. A collection of short fiction, How the Discovery of Sugar Produced the Romantic Era, was published in 2006 (Sisyphus Press, N.Y.). Déjà Vu (Corrupt Press, Paris) a book of

poetry and photo collages, was published in 2011. She has work in the Paris literary journals Van Gogh’s Ear, Upstairs at Duroc, and Le Purple Journal, and she is a regular contributor to A Gathering of Tribes and Sensitive Skin. Her fiction has appeared in Best American Erotica (Simon & Schuster), Evergreen Review, The Brooklyn Rail, and four Unbearables anthologies (Autonomedia.) She is included in The Outlaw Bible of American Poetry (Thunder’s Mouth Press) Her novel, Kali’s Day is forthcoming from Unbearable Books/Autonomedia.
Starting in 1995 the Unbearables literary collective has published five anthologies (The Unbearables, Crimes of the Beats, Help Yourself!, The Worst Book I Ever Read, and The Unbearables Big Book of Sex) and nine “novels” (Spermatagonia by bart plantenga, Negativeland by Doug Nufer, Neo Phobe by Jim Feast and Ron Kolm, Shorts Are Wrong by Mike Topp, The Hotel of Irrevocable Acts by Carl Watson, The Ass’s Tale by John Farris, This Young Girl Passing by Donald Breckenridge, Love Does Not Make Me Gentle Or Kind by Chavisa Woods, and A Superintendent’s Eyes by Steve Dalachinsky). Their next book will be the novel Kali’s Day by Bonny Finberg. Their books are distributed by Autonomedia, Small Press Distribution, and Baker & Taylor, among others.

Yuko Otomo **1:00 p.m.**



<http://www.the22magazine.com/V2/Pages/YukoOtomo.html>
Yuko Otomo is a visual artist and a bilingual poet, poetry and haiku, of Japanese origin. She has read throughout the New York metropolitan area, other parts of the U.S., and in Germany, France, and Japan.

Otomo’s books include Garden: Selected Haiku (Beehive Press); Small Poems and The Hand of The Poet (both Ugly Duckling Presse); Cornell Box Poems, Genesis, and Fragile (all three from Sisyphus Press); and A Sunday Afternoon on the Isle of Museum (Propaganda Press).
In visual art, Otomo has been concentrating herself on the study of abstraction and has created a body of work covering over three decades, which has been shown mostly in non-commercial spaces, including Tribes Gallery, Anthology Film Archives Courthouse Gallery, and ABC No Rio.
She also has a huge volume of critical writing on art such as On Artist & Studio, On Artaud: Writing & Drawing, Henri Michaux: Untitled Passage, Vermeer and the Deft School, Being as an academician versus being an intellectual, and Victor Hugo and etc. Arthur Kaye photo.

Ron Kolm **1:10 p.m.**



<http://www.youtube.com/watch?v=2lnduXxbZgg>
Ron Kolm is a member of The Unbearables and an editor of several of their anthologies, most recently The Unbearables Big Book of Sex! Kolm is a contributing editor of Sensitive Skin and an associate editor of The Evergreen Review. He is the author of The Plastic Factory and, with Jim Feast, the novel Neo Phobe. A new collection of his poems, Divine Comedy, is forthcoming from Fly By Night Press. He has recent work in A Gathering of the Tribes and Live! His papers were purchased by the New York University library, where they’ve been catalogued in the Fales Collection as part of the Downtown Writers Group. Mike Lindgren photo.

Steve Dalachinsky **1:20 p.m.**



<http://www.allaboutjazz.com/php/article.php?id=40644>
Steve Dalachinsky was born in 1946 in Brooklyn, New York right after the last big war and has managed

to survive lots of little wars. Dalachinsky has read throughout the N.Y. area, the U.S., Japan, and Europe, including France and Germany. He is a contributing writer to The Brooklyn Rail.
Dalachinsky’s book The Final Nite & Other Poems, Complete Notes from a Charles Gayle Notebook 1987-2006 (Ugly Duckling Presse) won the 2007 Josephine Miles PEN National Book Award. His most recent books are Logos and Language (Rogue Art Press), a collaboration with pianist Matthew Shipp, and Reaching into the Unknown (Rogue Art Press), a collaborative project with French photographer Jacques Bisceglia.
He has written liner notes for the CDs of many artists, including Rashied Ali, Anthony Braxton, Roy Campbell, Charles Gayle, Roscoe Mitchell, Matthew Shipp, and James “Blood” Ulmer. Arthur Kaye photo.

Thurston Moore **1:30 p.m.**
<http://www.officialchelsealightmoving.tumblr.com>
In 1980 Thurston Moore founded the NYC rock group Sonic Youth. He records and performs as a solo artist as well, and he has worked collaboratively with Merce Cunningham, Cecil Taylor, Lydia Lunch, John Zorn, and Glen Branca. He has composed music for films by Olivier Assayas, Gus Van Sant, and Allison Anders.

His writing has been published through various imprints. He runs the Ecstatic Peace records + tapes label, edits the Ecstatic Peace Poetry Journal, and is chief editor of the poetry imprint Flowers & Cream. He was on faculty at the 2011 Naropa University Summer Writing Program. He currently records and tours with Chelsea Light Moving.

The Tet Offensive **1:45 p.m.**
<https://www.facebook.com/tetoffensive>
<http://www.youtube.com/thetetoffensive>

The Tet Offensive is a string quartet-powered rock band led by composer and singer Brian Robinson. I know that you just read a sentence that used the words “string quartet” and “composer” in them. And yet they’re still a rock band. They still cover The White Stripes and Soundgarden. They’ve played The Knitting Factory and CBGBs. They still play rock music despite the contemporary notion that string quartets are a part of the classical music world, and that composers are brooding and effete loners with sallow complexions and mood swings. They say “To Hell with that preconception.” In a genre that celebrates the visceral and gritty, is there nothing more visceral than screaming a taut bow of horsehair against strings, and having no amplification or effects pedals to mask what you’re playing? They’re celebrating the risk-taking and scary parts of rock. Where Dylan plugged in, they’re kicking out the whole band and replacing it. Like their namesake, they say, “We are the surprise attack during a national holiday. We are The Tet Offensive.”

2:15 p.m. Break
BoogWork: Keckler, King, Melnick

Joseph Keckler **2:25 p.m.**
<http://www.josephkeckler.com>
Joseph Keckler is a Brooklyn-based musician, writer, and performance artist. His performance pieces and concerts have been presented by The New Museum, SXSW Music, Joe’s Pub, La MaMa ETC, Cameo Gallery, Cinema 16, Amsterdam’s Bellevue Theatre, and many other venues. Keckler has received residencies from The MacDowell Colony and Yaddo and is a 2012 New York Foundation for the Arts Fellow in Interdisciplinary Work as well as a 2012 Franklin Furnace Fund grant recipient. He is under commission by Dixon Place, where he will premiere his next performance piece I am an Opera in spring 2013. Michael Sharkey photo.

Amy King, reading **2:35 p.m.**
<http://www.amyking.org>
John Ashbery described her poems in her most recent book from Litmus Press, I Want to Make You Safe, as bringing “abstractions to brilliant, jagged life, emerging into rather than out of the busyness of living.” King conducts interviews for VIDA: Woman in Literary Arts and teaches English and creative writing at SUNY Nassau Community College. She was honored by The Feminist Press as one of the “40 Under 40: The Future of Feminism” awardees.

Amy King, workshop **2:50 p.m.**

Lynn Melnick **3:05 p.m.**
<http://yesyesbooks.com/authors-artists/melnick-lynn/>
Lynn Melnick is the author of If I Should Say I Have Hope (YesYes Books). She lives in Carroll Gardens, Brooklyn. Timothy Donnelly photo.

Amy King, workshop **3:15 p.m.**
WWW.BOOGCITY.COM

Joseph Keckler, music **3:30 p.m.**
Joe Krausman **3:40 p.m.**
<http://www.woodstockpoetry.com/member-poems/JKrausman.html>
Joe Krausman is a writer, poet, theater director, and former legislative analyst with The New York State Assembly. He was the MCA Fellow in Playwriting at Smith College. His plays have been staged in Northampton, Amherst, Iowa, Holyoke, Scotland, and New York City. Krausman also received a Massachusetts Fiction Writing Fellowship for the University of Massachusetts, Amherst, where he obtained an M.F.A. in fiction writing. He has participated in a number of poetry readings, and he has published plays, short stories, non-fiction, and poetry. Dan Wilcox photo.

Margaret Bashaar **3:55 p.m.**
<http://margaretbashaar.wordpress.com/>
Margaret Bashaar’s second chapbook, Letters From Room 27 of the Grand Midway Hotel, was published by Blood Pudding Press in 2011. Her poetry has also appeared in journals such as Arsenic Lobster, Caketrain, Copper Nickel, New South, and RHINO. She lives in Pittsburgh, where she edits Hyacinth Girl Press and collects and attempts to restore antique typewriters.

Paige Taggart **4:10 p.m.**
<http://www.mactaggartjewelry.com>
Paige Taggart lives in Ditmas Park, Brooklyn and is the author of three chapbooks: Digital Macramé (Poor Claudia), Polaroid Parade (Greying Ghost Press), and The Ice Poems (DoubleCross Press). Forthcoming are two chapbooks, I am Writing To You From Another Country; Translations of Henri Michaux (Greying Ghost Press) and Last Difficult Gardens (Horse Less Press), and her first full-length collection, Want For Lion (Trembling Pillow Press). She’s an avid jeweler (see above url) and co-founded the tumblr Poets Touching Trees. Sampson Starkweather photo.

Jenny Johnson **4:20 p.m.**
<http://www.jennyjohnsonpoet.com>
Jenny Johnson’s poems have appeared in Blackbird, The Best American Poetry 2012, The Collagist, and Troubling the Line: Trans and Genderqueer Poetry and Poetics. She is a lecturer at the University of Pittsburgh, where she teaches writing and gender studies. Brooke Wyatt photo.

Sampson Starkweather **4:35 p.m.**
<http://www.birdsllc.com>
Sampson Starkweather was born in Pittsboro, N.C. He is the author of The First Four Books of Sampson Starkweather and five chapbooks from dangerous small presses. He is a founding editor of Birds, LLC and works for The Center for the Humanities at The Graduate Center, CUNY where he helps run the Annual Chapbook Festival and Lost & Found: The CUNY Poetics Document Initiative. He lives in Ditmas Park, Brooklyn with his girlfriend, the escape artist Paige Taggart. Chris Tonelli photo.

Phoebe Blue & the Make Baleaves **4:45 p.m.**
<http://www.phoebblue.bandcamp.com>
Phoebe Blue & the Make Baleaves is an AntiFolk band from Staten Island. The three make baleaves follow Phoebe’s stream of consciousness and help their listeners walk into books.

Suzanne Mercury **5:25 p.m.**
<http://www.jewelweed.org>
Suzanne Mercury is a Boston-based visual poet whose poetry collection Meteorgami (Jewelweed Press) featured a series of pwoermnds, one word stand-alone poems. She is at work on “My Anna Karenina,” a collection of cutout altered text poems based upon the words of Tolstoy, which she presented in June at the

Digital Poetry Conference in London, and Eterniday, which explores the cosmos, the stars, and the work of Joseph Cornell. She received her M.F.A. from Syracuse University, has published her work in a variety of publications at home and abroad, and has exhibited her visual work in group shows in Cambridge and Chelsea Mass., and Istanbul.

Lindsey Boldt **5:40 p.m.**
<http://www.ridiculoushuman.blogspot.com/>
Steve Orth **5:55 p.m.**

Lindsey Boldt is the author of Overboard (Publication Studio), Oh My, Hell Yes (Summer BF Press), and, most recently, Titties for Lindsey (OMG! Press). She is an editor with The Post-Apollo Press and co-publisher of Summer BF Press with Steve Orth. She runs the Starcraft Mobile Library and teaches poetry in Bay Area public schools.
Steve Orth is the publisher and editor of Where Eagles Dare. His most recent chapbook is Slur The Point. Recent work has appeared in Mondo Bummer: At Work On May Day, The Death and Life Of Great American Cities, and the Manifest anthology. He lives in Oakland, Calif. Alli Warren photo.

Leopoldine Core **6:10 p.m.**
<http://www.triptychreadings.tumblr.com/post/42755742158/five-from-leopoldine-core>
Leopoldine Core was born and raised in Manhattan. Her poems and fiction have appeared in Agriculture Reader; Drunken Boat; Harp & Altar; No, Dear; Open City; Sadie Magazine; The Brooklyn Rail; The Literarian, and others. She is a 2012 Fellow at The Center for Fiction and The Fine Arts Work Center.

Dan Owen **6:20 p.m.**
http://www.greetingsreadings.org/Greetings_Readings/Dan_Owen.html
Dan Owen is a poet and editor of Sun’s Skeleton and Poems by Sunday. A chapbook is forthcoming from Diez and recent poems can be found in Brooklyn Paramount, Clock 3, Death and Life of American Cities, and Lungfull! Jo Morris photo.

Maribeth Theroux **6:30 p.m.**
<http://www.maribeththeroux.com>
Maribeth Theroux is a poet and performer. She has performed solo works at Dixon Place and the Magnet Theater, and her plays have been performed by the Montgomery Country Senior’s Theater. Theroux recently appeared in a production of The Full Monty and her poetry has appeared in Gargoyle and Lungfull! She is working on a collection of poems inspired by living in New Jersey, likely titled “New Jersey.”

Becca Klaver **6:40 p.m.**
<http://www.beccaklaver.com>
Becca Klaver is the author of the poetry collection LA Liminal (Kore Press) and several chapbooks, including Nonstop Pop (Bloof Books) and Merrily, Merrily (Lame House Press). Klaver co-founded the feminist poetry press Switchback Books and is a member of the outreach committee for VIDA: Women in Literary Arts. She attended the University of Southern California (B.A.) and Columbia College Chicago (M.F.A.) and is a Ph.D. candidate in English at Rutgers University, where she’s writing a dissertation on experimental women’s poetry, feminism, and the everyday. She grew up in Milwaukee, and lives in Bedford-Stuyvesant, Brooklyn.


The Hero
I thought you were the hero
of twenty twelve
radio
voicing everybody’s
phoned in

sad styles
more bass the deeper
they’d delve
“avoiding treble
in twenty twelve”
I thought you were the hero
of an expired crew
so veteran
what could anyone teach you
you’d quested & gailed
into the night errant
returned holy
with your courtly loves
your leather gloves

Tony lantosca **6:50 p.m.**
http://www.greetingsreadings.org/Greetings_Readings/Tony_lantosca.html
Tony lantosca is a poet living in Crown Heights, Brooklyn. His poetry has appeared or is forthcoming in Barnstorm, Brooklyn Paramount, By the Overpass, Death and Life of Great American Cities, Lungfull!, Poems by Sunday, Poets for Living Waters, and Talisman. His first chapbook, Team Burnout, is forthcoming later this year from Overpass Books. He teaches English composition at Long Island University.

Larissa Shmailo **7:00 p.m.**
<http://www.larissashmailo.com>
Larissa Shmailo’s poetry has recently appeared in Barrow Street, Drunken Boat, Fulcrum, Gargoyle, and many anthologies. Shmailo’s books are In Paran (BlazeVox Books), the e-book Fib Sequence (Argotist Ebooks), and the chapbook A Cure for Suicide (Cervena Barva Press). Her poetry CDs with music are The No-Net World and Exorcism, both from SongCrew Records. She received the 2009 New Century Music awards for poetry with electronica, jazz, and rock. Shmailo translated the original Russian transrational opera Victory over the Sun for the Los Angeles County Museum of Art and The Brooklyn Academy of Music and is editor of the anthology Twenty-first Century Russian Poetry.


Mark Gurarie **7:10 p.m.**
<http://www.bubblegumandpoppers.wordpress.com/>
Mark Gurarie hails from Cleveland, but is now a resident of Bushwick, Brooklyn. A graduate of the New School’s M.F.A. program, his poems, fiction, and criticism have appeared or are forthcoming in Everyday Genius, Lyre Lyre, Paper Darts, Publishers Weekly, The Brooklyn Review, The Faster Times, The Rumpus, and elsewhere. Last year The New School published Pop :: Song, the 2011 winner of its Poetry Chapbook Competition. He co-curates the Mental Marginalia Poetry Reading Series, blogs about unimportant things at the above url, and lends bass guitar and “ugly” vocals to the indie-rock band Galapagos Now!

Mark Statman **7:25 p.m.**

Mark Statman’s recent books are two of poetry, A Map of the Winds (Lavender Ink) and Tourist at a Miracle (Hanging Loose Press), and two of translation, Black Tulips: The Selected Poems of José María Hinojosa (University of New Orleans Press) and, with Pablo Medina, Federico García Lorca’s Poet in New York (Grove Press).


Cannonball Statman **7:35 p.m.**
<http://www.jessestatman.com>
Cannonball Statman is a songwriting project of Brooklyn-based musician Jesse Statman, formed after a hand injury left him temporarily unable to play standard guitar parts, and he began writing songs in a tuning that let him play with only one left finger. The songs often feature dark, fast-paced chord progressions, accompanying eccentric and surreal lyrics. Because the first three songs written for this project were named after animals other than humans, Jesse named it after his dog, Cannonball. Cannonball Statman performs frequently in NYC, with anything from an acoustic guitar to a full seven-piece rock band. Bob Black photo.

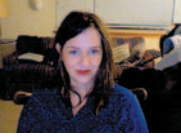
SUN. AUGUST 4
11:00 A.M., Free
Unnameable Books
600 Vanderbilt Ave.
(bet. Prospect Place/St. Marks Avenue)
Prospect Heights,
Brooklyn
Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Avenue


10th Annual Small,
Small Press Fair


Amelia Bentley 11:00 a.m.
 <http://speakwright.wordpress.com/>
Amelia Bentley completed a B.A. at Evergreen State College in 2011, studying philosophy and poetry. Bentley lives in Philadelphia and works as e-book coordinator for Copper Canyon Press, series editor for Jacket2 Reissues, and volunteers for UbuWeb. Work has appeared in 491 Magazine, Gigantic Sequins 4.1, The Portable Boog Reader 6, and Tinge. A chapbook &parts was released from Damask Press in March. Mary Karpel photo.

Kimberly Ann Southwick 11:15 a.m.
 [@kimannjosouth](http://www.giganticsequins.blogspot.com)
Kimberly Ann Southwick is the editor in chief and founder of the biannual literary arts journal Gigantic Sequins. She lives and writes in Philadelphia.


Paul Siegell 11:30 a.m.
 [@paulsiegell](http://www.paulsiegell.blogspot.com)
Paul Siegell is the author of three books of poetry: wild life rifle fire, jambandbootleg, and Poemergency Room. Siegell was born in Long Island; educated in Pittsburgh; and employed in Orlando, Atlanta, and now Philadelphia. He is a senior editor at Painted Bride Quarterly and has contributed to Black Warrior Review, Coconut, InDigest, The American Poetry Review, and many other fine journals. You can find more of his work, and concrete poetry T-shirts, at the above url. Jim Saracino photo.

Melanie Neilson 11:45 a.m.
 <https://jacket2.org/interviews/phillytalks-9-heather-fuller-and-melanie-neilson>
Melanie Neilson is the author of Natural Facts (Potes and Poets), The Moth Detective (BAC), Civil Noir (Roof Books), and Prop and Guide (The Figures). Double Indemnity Only Twice is forthcoming this year from theenk Books. Neilson was founding editor and publisher, with Jessica Grim, of Big Allis, a magazine of experimental writing published 1989-2000. Digital Big Allis, via University of Pennsylvania Jacket2 Reissues Project of digitized periodicals, is now online. She lives in Greenpoint, Brooklyn.


Thomas Devaney 11:55 a.m.
 <http://www.thomasdevaney.net>
Thomas Devaney is the author of two poetry collections, A Series of Small Boxes (Fish Drum) and The American Pragmatist Fell in Love (Banshee Press), and a nonfiction book, Letters to Ernesto Neto (Germ Folios). Devaney's collaboration with photographer Will Brown, The Picture that Remains, is forthcoming from The Print Center of Philadelphia this year. He teaches at Haverford College and is the editor of ONandOnScreen, an e-journal featuring poems and videos.


Phoebe Novak 12:10 p.m.
 <http://www.reverbnation.com/phobenovak>
Phoebe Novak spent some time in NYC growing up there and playing alongside the likes of Diane Cluck and Regina Spektor, but had an unfortunate little heroin addiction which caused her to be unconscious for the majority of this time period, whilst record labels were sniffing under her petticoats. She is reemerging onto the scene with her haunted melodies

and dripping gypsy lullabies, with only a few track marks and one-third of a missing finger. She looks forward to swallowing the audience in her enchanted spell-web that was taught to her by a witch who kept her as a pet.

Christophe Casamassima 12:40 p.m.
 <http://www.electiveaffinitiesusa.blogspot.com/2012/12/christophe-casamassima.html>
Christophe Casamassima is the author of the Proteus Cycle (The Proteus, Joys: A catalogue of disappointments, and Ore), and two books of poetry (Untilted and Three Suite). He also is the founder and publisher of Furniture Press Books as well as co-founder of the literary arts organization Poetry in Community. He lives and works in Baltimore.


S.M. Stone 12:55 p.m.
 <http://www.horselesspress.com/2012/12/02/horse-less-review-13>
S.M. Stone's poetry, criticism, and translations have appeared or are forthcoming in Boston Review, Horse Less Review, Jacket 2, Mandorla, Modern Review, and Sentence. She lives in Boston.

Tony Mancus 1:10 p.m.
 <http://www.intotheheadland.wordpress.com>
Tony Mancus is the author of the chapbooks Bye Land (Greying Ghost Press), Bye Sea (Tree Light Books), and Diplomancy (Horse Less Press). In 2008 he co-founded Flying Guillotine Press with Sommer Browning. They make small books. He works as a quality assurance specialist and a writing instructor and lives in northern Virginia with his wife Shannon and their two yappy cats.

Toby Altman 1:25 p.m.
 <http://www.tobyaltman.tumblr.com>
Toby Altman is the author of the chapbook Asides (Furniture Press). His poems can/will be found in Bodega, Gigantic Sequins, Rhino, The Berkeley Poetry Review, and other magazines. He is co-founder of Damask Press and a co-curator of the Absinthe and Zygote reading series. Sophie Klahr photo.

Norman Oder, 1:40 p.m.
 editor Atlantic Yards Report, Speaking on Atlantic Yards
<http://www.atlanticyardsreport.blogspot.com>

Brooklyn journalist Norman Oder has covered the controversial Atlantic Yards development (arena and towers) since 2005 in his daily watchdog blog Atlantic Yards Report and in freelance articles for Reuters, The New York Observer, and The New York Times, among others. His conclusion: the project exemplifies the "Culture of Cheating"—nothing criminal, but much that's suspect.

Bird To Prey 1:50 p.m.
 <http://www.birdtoprey.com>
Someone whose initials maybe might mean something to you recently asked on the Olive Juice Music Boards, half jokingly I suspect, whether new artists on the scene were AntiFolk (the gift word that keeps on not giving). To extend Ben Krieger's description of Debe Dalton's music: at least one aspect of AntiFolk is playing music like your life depended on it.

So what of Bird To Prey, who will be playing the Welcome to Boog City Festival this year? Let's put it this way. A while back I was standing at the Kale Records night at Webster Hall. It had been a long time for many of us since we had been at Webster Hall. Basically I had not been there since that magical time when Lach briefly resurrected his Antihoot in the Marlin Room.

In those days I had just met Ray Brown, who was recently returning to the scene, and beginning to work his inspiration on any number of people. Lach was being impressed at how many people were being really impressed by Morgan Heringer; and I kept hearing about Bird To Prey.

Bird To Prey was hanging out with Timothy Dark and Hamell on Trial. This is major AntiFolk cred don't you think? In the end when I finally heard her, it was clear if she wasn't

AntiFolk, I'm hanging out and listening anyway, thank you. Does she count as new blood? She appeared in my consciousness singing some kind of anti-country? Anti-western? Who knows? It's music about being lost and in love and informed by the vast arid plains in the middle of a continent, where talk of the devil seems real, where you can't strum the guitar hard enough to escape the American/Australian geography in which the erring heart finds itself lost. —J.J. Hayes


Small Presses:The Book as Object. 2:20 p.m.
The internet has helped to expand the indie lit scene into a fertile ground of writing and art, allowing for presses of all kinds to arrive. In this day and age, in order for a print-rather-than-digital publication or press to survive, a special, to our era, kind of attention must go into the product as an object. This panel will highlight small presses that do it well. Curated and moderated by Kimberly Ann Southwick.

Featuring:
Toby Altman, co-founder
Damask Press
 (Philadelphia, Brooklyn, and Chicago)
<http://www.damaskpress.com/>
(Altman, Sunday, 1:25 p.m.)
Damask is an independent press. They produce hand-made chapbooks and broadsides in small batches. They favor a spare design aesthetic and experimental verse. They have published (or will publish) titles by Amelia Bentley, Ariana Nadia Nash, Jacob Russell, Paul Siegell, and others.

Bianca Stone, co-editor
Monk Books


(Prospect Heights, Brooklyn)
<http://www.poetrycomics.com>
<http://www.monk-books.com>
Bianca Stone is the author of several poetry chapbooks and an ongoing poetry-comic series from Factory Hollow Press. She is the illustrator of Antigonic, a collaboration, with Anne Carson, and her first full-length collection of poetry Someone Else's Wedding Vows is forthcoming from Tin House/Octopus Books. She lives in Prospect Heights, Brooklyn where she runs the small press Monk Books with the poet Ben Pease.
Monk Books is a poetry press founded in October 2010 with a mission to make books as deliberate and artful as the texts within. They publish the best of contemporary and out-of-print poetry in limited-edition chapbooks. Edited by Ben Pease and Bianca Stone.

Katie Raissian, editor-in-chief
Stonecutter: A Journal of Art and Literature
 **STONECUTTER**
(Clinton Hill, Brooklyn)
<http://www.stonecutterjournal.com/>
Katie Raissian is editor-in-chief of Stonecutter: A Journal of Art and Literature. Originally from Cork City, she lives and works in NYC.
Stonecutter is a print journal of U.S.-based and international art and literature, published in Clinton Hill, Brooklyn.

Lindsey Boldt and Steve Orth, co-editors
Summer BF Press


(Oakland)
<http://summerbfpress.blogspot.com/>
(Boldt, Sat. Aug. 3, 5:40 p.m.)
(Orth, Sat. Aug. 3, 5:55 p.m.)
Summer BF Press aims to publish chapbooks. Summer BF Press has high hopes. Summer BF Press was founded by Steve and Lindsey. Summer BF Press is hot like a summer fling. Summer BF Press wants to go steady. The creation of Summer BF Press was inspired by the magic and necessity of best friends. Summer BF Press aims to publish books that are magically necessary. Summer BF Press started doing this in 2010. Summer BF Press is glad to know you.

SUN. AUGUST 4
5:30 P.M.
\$5 suggested
Sidewalk Cafe
94 Avenue A.
(at East 6th Street)
The East Village
Directions: F/V to Second Ave., L to First Ave.

4TH BOOG
POETS THEATER
FEATURING

Radomir Luza 5:30 p.m.
The Blood Will Murder Roses
 

Two lovers descend into madness, but only one knows it. Actors: Alex Battles and Jane Slater (picture at r.)
Born in Vienna, Austria, Radomir Vojtech Luza is the Poet Laureate of North Hollywood, Calif. Last December a poem of his was nominated for a Pushcart Prize. As a poet, actor, playwright, and comedian, Luza is the author of 24 books, 14 of which are collections of poetry, and eight plays.

This is the second straight year that The Blood Will Murder Roses has appeared in the Boog Poets Theater Night, this time in an entirely rewritten form. He has also had his plays Curious Tumor, Beneath the Blood Red Bridge, and White Man, Black Man done at The American Theatre of Actors in New York City, The Riant One-Act Play Festival in New York City, The Complex in Los Angeles, and The Lonny Chapman Group Repertory Theatre in North Hollywood.
Alex Battles has been performing in New York City since 1999. Some highlights: Jesus & The Fish Show, Surf Reality, 2000; 5th Annual Brooklyn Country Music Festival, Southpaw, 2008; Cash Cab, Bravo, 2009; The Insider, CMT, 2011; Wasabasco Burlesque, City Winery, 2011; and Johnny Cash 81st Birthday Bash, Bell House, 2013.
Originally from Cape Cod, Mass., Jane Slater performs improv with the all-lady group, Gilda. She also comprises half of the two-prov team, Tea Party. Slater has studied improv at The People's Improv Theatre in New York City and BATS Improv Theatre in San Francisco. She can also be found dancing, quilting, and playing keyboard with The Road Sisters.

Robert Kerr 5:45 p.m.
<http://www.robertkerr.net/>
This The Word
  

Actresses: Allison Siko (c.), Jessica Vera (r.)
So much depends on the word that over and over was yesterday said. Two individuals meet behind the warehouse and struggle with the indeterminacy of language as they try to remember what that word was.

Robert Kerr's produced plays include The End of the Road, The Potato Creek Chair of Death, and The Sticky-Fingered Fiancée. Kingdom Gone was translated into Russian for a Lark Play Development Center program and received readings in Moscow (Lyubimovka Festival), Yekaterinberg, and Perm in 2011. End Times, The End of the Road, The Living Section, Meet Uncle Casper, and Kingdom Gone have been developed at The Great Plains Theatre Conference, The Lark, The Actors Studio, Playwrights Horizons, The Seven Devils Playwrights Conference, and The O'Neill Playwrights Conference. He was a founding member of Bedlam Theatre in Minneapolis.

Allison Siko is an NYC actress best known (so far) as "Kathleen Stabler" on NBC's Law & Order: SVU. Film: "Heather" SPEAK. Theatre: "Amiga Gringa/Beauty" In The Blood, "Van's Sister" Dog Sees God. At this year's Seven Devils Playwrights Conference, she helped develop the character of "Mia" in Lee Blessing's For the Loyal, "Jenny" in AP Andrew's Burning Barn, and "Em" in SL Daniels'

Emerald’s First Life. Siko received her B.F.A. in acting from Rutgers University, and is a proud member of SAG-AFTRA and AEA. For more information go to imdb.me/AllisonSiko or follow her on Twitter @AllisonSiko

Jessica Vera was recently seen with Randy Graff in a Primary Stages reading of Stephen Brown’s Welcome Home. Stage credits include The True History of the Tragic Life and Triumphant Death of Julia Pastrana (Amphibian Stage, Ft. Worth, Texas; named the top play of 2012 by The Fort Worth Star Telegram), The Victim (Midtown International Theater Festival), Green River (New School Guest Artist, World Premiere), and The C Zone (Manhattan Rep). Web Series: Death’s Door and the soon to be released female buddy-comedy, Scout & Maggie. <http://www.jessicavera.net/>

Ken Taylor **6:00 p.m.**
<http://www.heyclown.com>
24 Hour Donut



A play about obsession. With sprinkles.
Actors: Rudy Gaines (r.) is Jeffrey, Ken Taylor (l.) is Chet
Directed by Rudy Gaines
Ken Taylor lives in North Carolina. He is the author of the chapbook first the trees, now this (Three Count Pour). His poetry has appeared or is forthcoming in Carolina Quarterly, elimae, EOAGH, Gigantic Sequins, Hambone, MiPO-esias, The Offending Adam, 3:AM Magazine, Verse Daily, and VOLT, among others. He is the author of two full-length plays, Looking for Grace and The Name of the Bar is Heaven, both previously produced in Los Angeles.
Rudy Gaines is a screenwriter, director, filmmaker, and frequent collaborator with Ken Taylor whom he’s known since the Earth cooled.

Jeff Wright **6:15 p.m.**
Clubhouse on East 13th



Macbeth meets Lulu Little in a showdown based on tensions between the avant garde and the forces of gentrification in a community garden.
Actors: (top row, from l.) Anders Goldfarb, Debra Jenks, Jane LeCroy, Eve Packer. (bottom row, from l.) Katherine Sloan, Angie Sloan, Serge Velez.
(Wright, Saturday, 12:00 p.m.)
Anders Goldfarb is a photographer who lives a life of irony and paradoxes while aspiring to be a realist!
Debra Jenks is a conceptual artist and Prix de Rome runner-up featured in the most recent Live Mag!
Jane LeCroy is a poet and performance artist whose most recent book is Signature Play from Three Rooms Press.
Eve Packer is a Bronx-born, poet/performer/actress who has performed and published widely, has five poetry/jazz CD’s (four with Noah Howard, one with Stephanie Stone), and three books from Fly By Night Press.
Katherine and Angie Sloan are identical twin redheads with a penchant for Joan Crawford and red lipstick who have recently arrived in NYC from Virginia.
Serge Velez is a painter, actor, and activist.

Lindsey Boldt and Steve Orth 6:30 p.m.
The Reading
Boldt (Sat. Aug. 3, 5:40 p.m.)
Orth (Sat. Aug. 3, 5:55 p.m.)
The Reading is the fourth play co-written and directed by Steve Orth and Lindsey Boldt. Previous collaborations include, My Breakup, Dating by Consensus, and Escape from Century Hills.

Magus Magnus **6:45 p.m.**
<http://sharedimagining.blogspot.com>
Antigone Idyll
from Idylls for a Bare Stage
Actress: Genna Davidson (r.)

Through Magus Magnus’ reinterpretation of the ancient Idyll form (poetic monologue as theater of the imagination), performer Genna Davidson conjures the eternal present in which “Antigone Buries her Brother’s Body Against Orders of the King.”



Magus Magnus is author of The Re-echoes, Idylls for a Bare Stage, Heracleitan Pride, and Verb Sap. He has been showcasing the Idyll form (including this Antigone compression with Genna Davidson) in venues around the D.C. metro area, Baltimore, and in New York; and he blogs about the theory and technique of the Idyll at the above url. This summer, Murder on the Bare Stage, a solo performance spin-off of the Idylls project, starring British actor Stephen Mead, goes to the 2013 Capital Fringe Festival for a run of seven shows.
Genna Davidson is a professional actress based in Washington, D.C., as well as a violinist and puppet artist. <http://witsendpuppets.com/>

Edmund Berrigan & Jessica Fiorini 7:00 p.m.
A Place for Them



A Place for Them is a short play about predatory relationships within the boundaries of civilized behavior. It was somewhat inspired by an uncredited phrase on a billboard in Crown Heights: Welcome to the new paradise. You, a lonely wildcat.
Edmund Berrigan is the author of two books of poetry, Disarming Matter (Owl Press) and Glad Stone Children (farfalla press/McMillan & Parrish), and a memoir, Can It! (Letter Machine Editions). He is editor of The Selected Poems of Steve Carey (Sub Press), and is co-editor, with Anselm Berrigan and Alice Notley, of The Collected Poems of Ted Berrigan and The Selected Poems of Ted Berrigan (both University of California Press). He is an editor of Vlak magazine and Brawling Pigeon, and is on the editorial board of Lungfull!. He has received three grants from the Fund for Poetry, and was named a NYFA Fellow in poetry in 2009.
Jessica Fiorini is the author of chapbooks, Sea Monster at Night (Goodbye Better), Light Suite (Pudding House Press), and Take It Personal (forthcoming from Lame House Press). New poems have appeared in Lungfull!, The Brooklyn Rail, The Poetry Project Newsletter, and Vlak. She lives in Prospect Lefferts Gardens, Brooklyn and makes video games.
Todd Carlstrom (top r.) has been doing theatre in NYC since 1995. He’s acted in countless plays and small films over the years, as well as producing for breedingground productions and Sasquatch Theatre Co. His fave achievements are his two plays, Bunnies Part I (written in blank verse) and Random Violence. Stick around to see him play music with his band later tonight.
Michele Naumann (bot.) has been acting in New York City theatre productions and films for nearly 20 years, and has produced as well with breedingground productions. Tonight is her return to the stage after a short hiatus for motherhood.

Jesse Glass **7:15 p.m.**
Poetic Fictions: A New Age Dawns at Longshoreman’s Hall, San Francisco, June 11, 1964!



<http://writing.upenn.edu/pennsound/x/Glass.php>
Poetic Fictions: A New Age Dawns at Longshoreman’s Hall, San Francisco, June 11, 1964!
Poetic Fictions is a L=A=N=G=U=A=G=E-inspired investigation of the rhetoric of a seminal moment in American Poetics.
Actors: Joe Elliot (c.), Magus Magnus, Adam Tobin (r.)
Jesse Glass (l.) has lived in Japan for over 21 years. His books include The Passion of Phineas Gage (West House Books/Ahadada Books), Lost Poet; Four Plays (BlazeVox [books]), Babes of the Abyss Become Friendly (New Sins Press), and Black-Out in My Left Eye (A Mem/text) (Knives Forks and Spoons Press). His work can be found at Penn Sound

and UbuWeb and in The Golden Handcuffs Review, among others. He started the on-line magazine Ekleksographia.
Joe Elliot teaches high school English in Brooklyn, where he lives with his wife, Anne Noonan, and their three boys. Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. Faux Press published his long poem, 101 Designs for The World Trade Center. In 2006, a collection of his work, Opposable Thumb, was published by subpress, and in 2010 Lunar Chandelier Press brought out Homework.
(Magus Magnus, Today, 6:45 p.m.)
Adam Tobin owns and operates Unnameable Books, a new and used bookstore in Brooklyn. His Any Group Can Claim Responsibility is available from Mondo Bummer Press.

7:30 p.m. Just before the AntiFolk Festival’s formal Kickoff the next day, get a taste of what’s to come, as

Boog’s Classic Albums Live presents, for its 15th Anniversary,



Major Matt Mason USA’s Me Me Me

Kung Fu Crimewave



—Mr Softie
—Budapest
—Rockstar
<http://www.kungfucrimewave.bandcamp.com>
Siblings Luke, Joanna, and Neil Kelly, along with Preston Spurlock and Matt Colbourn, make up the band Kung Fu Crimewave. Rocking New York City since 2007, they have become known for their energetic live shows and whimsically up beat post-apocalyptic songs.

Steve Espinola and Preston Spurlock



—The Ballad Of Danny Scheer
—Inside Of You
<http://paleophone.net/>
Steve Espinola (l.) is a mostly-piano-playing singer-songwriter, though he deviates to other instruments. As of late, he is running a boutique artisanal record cutting service specializing in unique “Mixtape” LPs, Program, and order one for your beloved hipster. His music has been described as a “Fats-Waller-shares-a-cigarette-with-Brian-Wilson-while-Marianne-Moore-buys-insurance-from-Wallace-Stevens-and-Isabella-Rossellini-eyes-Stanley-Tucci-in-Big-Night sort of hybrid.” Kyria Abrahams photo.
Preston Spurlock (r.) is a South Florida-based cartoonist, animator, and musician currently living in Brooklyn. He first started playing the Sidewalk Cafe in 2005.

More on the Major

www.olivejuicemusic.com/blogs/mmm

Jonathan Berger —Black Hole
<http://jonberger.com>
<http://olivejuicemusic.com/artists/jonathan-berger>

Jonathan Berger first heard Major Matt Mason USA perform in 1994. He drove MMM to an Albany Borders Books in 1996. He took Nan Turner to her first MMM show in 1999 and published his column in AntiMatters around the same time. Jonathan Berger was at the first Schwervon! show, the first Kansas State Flower show, and the first show where Major Matt Mason stood up to perform. Jonathan Berger has recorded for Olive Juice Music and cat-sat for Gummo. Occasionally, he writes (Berger, that is).

Dan and Rachel —I Know You Know
—Rose Paned Glasses
<http://danandrachel.com/>
<http://kalerecords.com/>
Twisted love-rock duo Dan and Rachel has a wild song collection that ranges from loud dance beats to soft folk tunes, from hilarious commentaries to old-school love songs. Their live performances run the gamut of human emotion, with songs about bananas, love, social ills, and zombies. Audiences are quick to join in the chorus of “their classic rapid-fire history of the banana.” (American Songwriter)

Since 2009 they have toured over a dozen countries, playing internationally acclaimed venues including Webster Hall (NYC), El Lokal (Zürich), and the Reeperbahn Festival (Hamburg). They made their first album, Damn Monsters!, in 2011.
Their second album, Plus One, was released in 2012 on Kale Records. Dan and Rachel also write songs for the Bushwick Book Club. They live and grow food in Bedford-Stuyvesant, Brooklyn.

Todd Carlstrom and the Clamour —Price Is Right
—Apple Sauce
—I’m Sorry
<http://www.reverbnation.com/toddcarlstromandtheclamour>
<http://www.youtube.com/watch?v=TPRPSXwzGtI>

Todd Carlstrom and the Clamour are an occasional guts-n-glory rock band with a rotating cast. So rotating, in fact, that Todd will tell you who’s playing tonight when we get onstage. The band started when sessions were ending for Todd’s Major Matt-produced album, Gold on the Map. What started as a recording experiment (Todd playing all the instruments and writing many of the songs on the spot) had yielded some good loud results, so he put together a group to play them live. And thus, the Clamour.

Justin Remer —Goodbye Southern Death Swing
—Kicker
<http://elasticnonoband.bandcamp.com/>
Justin Remer is a filmmaker, singer-songwriter, and former leader of Elastic No-No Band (once dubbed “the NYC AntiFolk scene’s answer to Zappa & the Mothers of Invention”). He writes songs about Klaus Kinski, manboobs, and cheese fries. Also, he writes songs about love and sex and pain and stuff. The Elastic No-No Band back-catalogue is available at the above url.

Casey Holford —Krooklyn
<http://www.caseyholford.bandcamp.com>
<http://www.framedfractions.com>
<http://www.Facebook.com/GoldenRuleStudio>

Casey Holford is a Massachusetts-born, Ditmas Park, Brooklyn resident who has spent the last 12 years playing and recording and listening to as much music as possible. He’s been in a number of bands with funny names, like Urban Barnyard and Art Sorority for Girls, and he has recorded several solo albums and EPs. He produces records for songwriters from his attic studio Golden Rule. He is also an ardent amateur photographer, with a small army of weird old film cameras and a penchant for soaking his negatives in bourbon.

Trouble Dolls .5



—Waitress Song
<http://www.troubledolls.tumblr.com>
www.29HourMusicPeople.bandcamp.com
 Harmonizing since 2001, Cheri Leone and Pam Weis 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 latest release “Summer Music” just hit the wireless waves July 18. By day, Leone does graphic design-y things, and Pam does science-y things and entertains notions of quitting grad school. They are thrilled to be performing a song for the Major Matt Mason/Me Me Me Tribute night. Weis built up her guitar-finger-callouses just for this song, and Cheri has created a patch for her synth called “Major Mattolodion”. Rock on!

Major Matt Mason USA



—Plutonium
<http://www.olivejuicemusic.com/blogs/mmm>
 Major Matt Mason USA is the name for songwriter/sound producer Matt Roth’s solo music project. Inspired by the homemade tapes of Daniel Johnston and the writings of Raymond Carver, MMM’s first recordings appeared in self-made cassette format around 1994. He has since released 5 full-length albums (on CD and CDR) and two 7” singles on Olive Juice Music. 3 of these albums have also been released in the U.K. on Teenage Fan Club drummer Francis MacDonald’s, Glasgow-based label Shoeshine Records. MMM’s music is riddled with influences that range from the paired down songwriting of early Bob Dylan and Neil Young, to the more aggressive elements of The Velvet Underground and Yo La Tengo. Matt is also a member of the bands Schwervon and Kansas State Flower. The DIY spirit is a big part of MMM’s art and lifestyle as he continues to carve a niche for himself and others in the ever evolving stew of contemporary American Folk Music.

Major Matt Mason USA 9:30 p.m.
 —Solo Set

One of the highlights of this Welcome to Boog City festival, is the album night dedicated to Major Matt Mason’s Me Me Me. It will be played by an array of persons extremely talented in their own rights and for whom Major Matt has been an important part of their artistic lives in one way or another. In a recent OJ Board Controversy, Major Matt stirred up a bit of dust, as is his wont on the legendary forum, by questioning whether there was any new blood coming onto the scene. That invited some heartfelt replies. But it also raised an interesting question: what would a relative newcomer think of Me Me Me. I asked Richard Ringer to take a listen. —J.J. Hayes, Boog City music editor

Major Matt Mason USA, Me Me Me
 Reviewed by Richard Ringer

1998 was a big year for timeless music. It was the year of Mercury Rev’s Deserter’s Songs, and, of course, Neutral Milk Hotel’s infamous In the Aeroplane Over the Sea. A probably less recognizable but no less timeless title released in ’98 was Major Matt Mason USA’s Me Me Me. The sound is distinct, thick, and forward. Oddly certain sonic similarities exist between the aforementioned Aeroplane and Me Me Me and if the record had been cut a decade later an influence would have been drawn from one to the other. But this came before Aeroplane was a strong influence in underground acoustic music, which somehow makes the songs more believably pure. But Mason’s alter ego, Matt Roth, wasn’t trying to be NMH, he simply was a true musician making honest music in the same time period, when a strange influence seemed to be in the air during what would become a magical year in musical exploration.

The tracks on Me Me Me demand attention from the first note to the last. The second track, “Budapest,” comes in with the gripping line “You’re my mom, and I’m your father” and only gets more intense from there. While his lyrics are clever they’re not happy go-lucky. There’s a very real desperation in each word that pleads for help all the while speaking with a wisdom beyond the listener’s spectrum of helpful knowledge. The entire affair is frustrating and dazzling all at once. A good example of this at play is in the final track “Plutonium.”

The track “Rockstar” starts off with some inner revelations that quickly devolve into accusations hurled at some phantom fan. The lyrics eventually swing the spotlight back around to shine on Mason’s naked soul with no one to blame but himself for his own self loathing. The entire scenario unfolded in “Rockstar” is one incredibly familiar to the

artist of the small stage. The problem sung about isn’t an easy issue to explain, but somehow Mason sums everything up perfectly in about three-and-a-half minutes.

Mason pulls off the same trick in “Black Hole,” getting his point across fully by driving home anthemic lines like “Baby I can’t figure you out” and “you don’t need someone like you, you need someone that needs someone like you,” framed with matter of fact verses.

Mason’s lyrics are intense but mocking. They draw you in and then laugh at you for playing along. If I were to meet Mason’s songs in some abstract way they would tell me my whole first paragraph on the magic of 1998 was bullshit, and that the entire thing about his clever mastery of simply explaining big relatable problems was missing the point. They’d take me out for a beer, laugh at the whole article, and explain how it really is.

MON. AUGUST 5 6:00 P.M., Free 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

Alan S. Kleiman 6:00 p.m.



<http://www.hallcasser-jayne.com/tag/alan-s-kleiman>
 Alan S. Kleiman’s chapbook Grand Slam is forthcoming from Crisis Chronicles Press. His poetry appears in Camel Saloon, Fringe, Right Hand Pointing, Scene4, The Criterion, The Montucky Review, Verse Wisconsin, and Yareah, among other journals and magazines. His poems are in anthologies published by Fine Line Press and Red Ocher Press and have been translated into Russian, Spanish, and Ukrainian. He lives and works in Manhattan’s Upper East Side.

Sarah Anne Wallen 6:10 p.m.



<http://www.sunsskeleton.com/>
 Sarah Anne Wallen is a poet/sculptor living in Brooklyn, and a recent graduate of Long Island University Brooklyn’s M.F.A. program. She co-edits Poems by Sunday and Sun’s Skeleton, and her small, limited-edition press is called thirdfloorapartmentpress. Her work has appeared in various publications edited by her friends and colleagues.

Charity Coleman 6:20 p.m.



<http://www.joansdigest.com/issue-1/article-5>
 Charity Coleman is a Bushwick, Brooklyn-based writer of poetry, prose, film treatments, and criticism. Craig Garrett photo.

Adam Robinson 6:30 p.m.



<http://www.adam-robinson.com>
 Adam Robinson lives in Baltimore, where he runs Publishing Genius Press and plays music and softball. He is the author of Adam Robison and Other Poems and Say Poem, and he writes for HTMLGiant.

Jaclyn Lovell 6:45 p.m.



<http://www.iopoetry.org/archives/1631>
 Jaclyn Lovell teaches writing in the English Language Studies department at The New School. From Wisconsin, she lives in Prospect Heights, Brooklyn and is editor-in-chief at LIT.

Ray Dejesús 6:55 p.m.



<http://www.gobbetmag.wordpress.com/2011/08/02/ray-dejesus-3-poems>
 Ray Dejesús was born and raised in Brooklyn, and now resides in the Bay Ridge section. His poetry has been published by Augury Books, Food I Corp, Gobbet, Gondola Magazine, Maggy, Pax Americana, Peaches and Bats, Sinescope: A Journal of Arts, Shampoo, and The Best American Poetry’s blog. Poems in 1913: A Book of Forms are forthcoming. He is a full-time digressor at UnderAcademy College, and also co-curates, with Kiely Sweatt, the Tri-Lengua reading series in Brooklyn. He enjoys long midnight drives to Coney Island and chocolate egg creams. Marianna Gidley photo.

May Boeve 7:05 p.m.



executive director and co-founder 350.org, Speaking on Climate Change <http://www.350.org>

May Boeve is the executive director and co-founder of 350.org, an international climate change campaign. 350.org’s creative communications, organizing, and mass mobilizations strive to generate the sense of urgency required to tackle the climate crisis. Previously, Boeve co-founded and helped lead the Step It Up 2007 campaign, and prior to that she was active in the campus climate movement while a student at Middlebury College. She is the co-author of Fight Global Warming Now. She lives in Park Slope, Brooklyn.

Bran, Don & Dixiebop 7:15 p.m.



<https://www.facebook.com/brandondixiebop>
 Bran met Don, who met Andrew who plays bass, and they altogether found themselves snowballing onto the same bandstand with new friends for the sake of swing. Combining traditional New Orleans-style Dixieland jazz with modern bop, this delectable ensemble will have you tapping your foot and shaking ‘til the night is done (or ‘til the end of their set). Salonich/Nicholas Di Valerio photo.

Break 7:45 p.m.

Season 11 kick-off, d.a. levy lives: celebrating the renegade press 8:00 p.m.

Publishing Genius Press (Baltimore)

<http://www.publishingenius.com>



Adam Robinson, editor

Publishing Genius Press was founded in 2006 in Baltimore. Since then, PGP has released about 30 books of poetry, experimental fiction, and other unqualifiable work. PGP also operates Everyday Genius, an online journal that publishes new writing every weekday.

Stephanie Barber



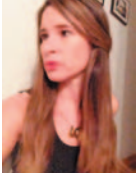
<http://www.stephaniebarber.com>
 Stephanie Barber is a writer and filmmaker whose recent book, Night Moves, was published earlier this year by Publishing Genius Press. Her videos are distributed by Video Data Bank.

Polly Bresnick



<http://www.pollybresnick.com>
 Polly Bresnick is the author of the chapbooks Old Gus Eats (Publishing Genius Press) and Mirror Poems (O’Clock Press). She is the founder, curator, and host of the monthly reading series Writers Reading to Writers Listening to Writers Reading to Writers.

Melissa Broder



@melissabroder
 Melissa Broder is the author of two collections of poems, most recently Meat Heart (Publishing Genius Press). A new collection, Scarecrone, will be released by PGP next year. Poems appear or are forthcoming in Fence, Guernica, Redivider, and The Missouri Review, among others.

Megan McShea



<http://www.toadsplendor.blogspot.com>
 Megan McShea lives in Baltimore. She is an archivist at The Smithsonian Institution.

11 Irritations That Morning

I want things and beautiful light, a perfectly soft don’t. It’s my 9th most enormous successful feeling, timed upon an at. Only I got busy and now, gee, I don’t remember entering the pleasures, and that elation— don’t scare me. Maybe there wasn’t this dangerous surface. Maybe there was just the destination, when a trunk full of minutiae

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that scare me are there, and mundane ideas that scare that death refreshment. I could bring you until it's dirty again, and give you things with sparkling horror. Don't you have a room of culinary experiments that can sort the bathroom holidays?

On the street, that recently-cleaned texture of things. To be alone daily makes everyone seem interesting


Edward Mullany

 <http://www.theothernotebook.tumblr.com>
Edward Mullany is the author of If I Falter at the Gallows and Figures for an Apocalypse (both Publishing Genius Press). He keeps the blog The Other Notebook for his drawings and illustrations at the above url.


Mel Nichols

 <http://www.mel-nichols.com>
Mel Nichols is the author of four collections of poetry, including Catalytic Exteriorization Phenomenon (National Poetry Series finalist) and Bicycle Day. Her work can also be found at Jacket2, New Ohio Review, Open Letters Monthly, PennSound, Poetry, The Brooklyn Rail, and The Huffington Post. She has been a visiting artist at The Corcoran College of Art & Design, The Museum of Contemporary Art in Detroit, and elsewhere, and she teaches digital poetry and other writing courses at George Mason University. New books are forthcoming from Flowers & Cream and Edge. She plays electric ukulele under the moniker Pi Hole and is currently working on a serial poem called Pink Noise.

Matthew Savoca

 <http://www.matthewsavoca.com>
Matthew Savoca was born in 1982 in Pennsylvania and now lives in Bushwick, Brooklyn and Pennsylvania, where he works as a carpenter. His books include I Don't Know I Said (Publishing Genius Press) and Why I Hate Nature, forthcoming from Holler Presents later this year.

Mike Topp

 <http://www.red-boldface.blogspot.com>
Mike Topp was born in Washington, D.C. He lives in New York City, unless he has died or moved. His most recent books are Sasquatch Stories (Publishing Genius Press) and 29 Mini-Essays (Amazon Kindle Editions).

Poems and Stories
Fragment of a Journal
If life gives you lemons,
I have Alzheimer's.

Manifesto
Three rules of life: Be smart, and don't be afraid to cut corners.


Very Short Story
I'll do any kind of work except loading trucks. I love ballet.

Park Slope Haiku
Asked how old he was,
the boy drinking a babyccino
stretched out all five fingers.

Handy Hint
After another sleepless night, changed the aluminum foil on my favorite bed. They say this really works.


Facebook Haiku
17 people like this
white chrysanthemum

John Dermot Woods

 <http://www.actionyes.org>
John Dermot Woods writes stories and draws comics in Prospect Heights, Brooklyn. His first collection of comics, Activities, was released by Publishing Genius Press earlier this year. He is the author of the image-text novels The Complete Collection of People, Places, and Things, and, in collaboration with J. A. Tyler, No One Told Me I Was Going To Disappear. He and Lincoln Michel published their funny

comic strip Animals in Midlife Crises at The Rumpus. He is a founder of the online arts journal Action, Yes and a professor of English and creative writing at SUNY Nassau Community College.

Joseph Young

 <http://www.verysmalldogs.blogspot.com>
Joseph Young is the author of Easter Rabbit (Publishing Genius Press), and 5 Drawings of the Maryland Sky (Ink Press). He lives in Baltimore, where he makes book and paper art. For his PDF booklets, visit the above url.

BOOG CITY

Issue 82

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editor Adam Robinson
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Amnesia of the Movement of the Clouds / Of Red and Black Verse

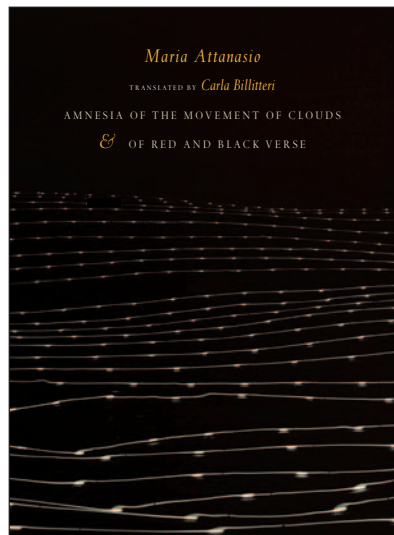
Maria Attanasio

Translated by Carla Billitteri

These two books collected in one volume comprise the first full-length translation of Maria Attanasio's poetry into English. Blending realistic and oneiric landscapes, Attanasio's poetry is a form of vertical writing that shows the historical and political strata of everyday life. In a landscape darkened by poverty, death, inequality, and illegal immigration, selfhood becomes an embodied but only partially understood node of historical events. Attanasio sets reflections on the cyborg dimension of contemporary selfhood against a desolate and existential void of a new century, one she describes as "the god of indifference," "the great amnesia." (Carla Billitteri)

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Poetry, translated from Italian | Cover art by Thomas Flechtner



Murder

Danielle Collobert

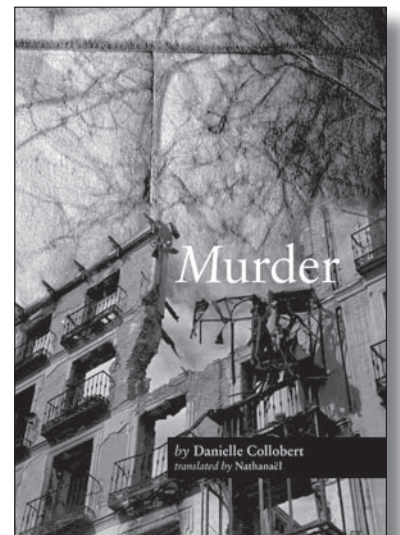
Translated by Nathanaël

"One does not die alone, one is killed, by routine, by impossibility, following their inspiration. If all this time, I have spoken of murder, sometimes half camouflaged, it's because of that, that way of killing."

Murder is Danielle Collobert's first novel. Originally published in 1964 by Éditions Gallimard while Collobert was living as a political exile in Italy, this prose work was written against the backdrop of the Algerian War. Uncompromising in its exposure of the calculated cruelty of the quotidian, *Murder's* accusations have photographic precision, inculcating instants of habitual violence.

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Poetry, translated from French | Cover photograph by Robert Capa



Aufgabe 12

Featuring poetry in translation from Quebec guest edited by Oana Avasilichioaei

Emily Abendroth, Dorothy Albertini, Brent Armendinger, Martine Audet, Oana Avasilichioaei, James Belflower, Jen Besemer, Lörpsliç Bierkegärt, Daniel Borzutzky, Joseph Bradshaw, Nicole Brossard, Daniel Canty, Emily Carlson, Fabián Casas, Philippe Charron, Cody-Rose Clevidence, Norma Cole, Nicholas DeBoer, Jean-Marc Desgent, Geneviève Desrosiers, Gregoire Pam Dick, Laessa Dickey, Mark Dickinson, Steve Dickison, Claire Donato, Kim Doré, Julia Drescher, Rachel Blau DuPlessis, C. Violet Eaton, Renée Gagnon, Karen Garthe, Susan Gevirtz, Judith Goldman, Katia Grubisic, Bronwyn Haslam, HR Hegnauer, Jen Hutton, Pierre Joris, Benoit Jutras, Jennifer Kronovet, Arturo Ramírez Lara, Suzanne Leblanc, Lazer Lederhendler, Sueyeun Juliette Lee, pablo lopez, Matt Longabucco, François luong, Robert Majzels, Catherine Mavrikakis, Edric Mesmer, Rusty Morrison, Erin Moure, Nathanaël, Chantal Neveu, Nicole Peyrafitte, John Pluecker, Khadijah Queen, Elizabeth Robinson, Phyllis Rosenzweig, Daniel Rounds, Judah Rubin, Steve Savage, Franz Schürch, Cole Swensen, Mónica de la Torre, Robin Tremblay-McGaw, François Turcot, J.C. Vischer, and Raúl Zurita

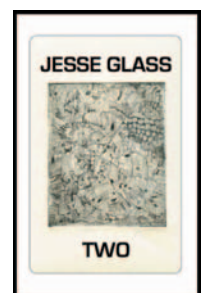
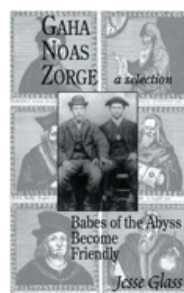
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THE PASSION OF PHINEAS GAGE & SELECTED POEMS presents the best of Jesse Glass' experimental writing in a single volume. Glass' ground-breaking work has been hailed by poets as diverse as Jerome Rothenberg, William Bronk and Jim Daniels for its insight into human nature and its exploration of forms. Glass uses the tools of post-modernism: collaging, fragmentation, and Oulipo-like processes along with a keen understanding of poetic forms and traditions that stretches back to Beowulf and beyond. Moreover, Glass finds his subject matter in larger than life figures like Phineas Gage-the man whose life was changed in an instant when an iron bar was sent rocketing through his brain in a freak accident.

LOST POET; FOUR PLAYS In this selection of plays, Jesse Glass's imagination rages, leaps and staggers from the Challenger disaster of 1986 to the hallucinated lucubrations of Thomas Holley Chivers (friend and rival of Edgar Allan Poe), and manages to cover the arrival of a cosmic, sexual vermiform lure of the Kabbalistic Bohu-Tohu in a reportorial manner worthy of N.P.R., while ringing the changes on a young man's sexual angst in the face of the ambiguities of the Summerland. Visionary, guttural, Artaudian, relentless, filled with the televised promise of a black and white yesterday and the anguished cry of tomorrow's prize-winning Flamenco singer, Glass's plays disengage, disencumber, debride, devour and deflower even while they detonate on the Senecan tongue in the midst of intoning. They scale their own Everests, plant their own flags, and play Stanley to the Livingstone of our burgeoning post-post-post-post-modernity.

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—Herbert Blau, author of Blooded Thought and The Impossible Theater

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—Helen Adam

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BABES OF THE ABYSS Displacement of the ear is a rich point of growth for a poet. Pound in London, Paris, Rapallo; Eliot in Boston, London, Yeats in London, Sligo, Dublin; Niedecker on her island, Aogan O Rathaille beyond but within touching-distance of the poet-patron matrix. Glass is an American poet working in Japan on a seventeenth century English text delving the roots of magical possibility, using a John Dee/Edward Kelley collaborative text, poised between two ages, two ways of absorbing the matter of living. Scrying. Time and language travel. It's a spirited journey 'link against link the clean net unfolds/ & throws its cursive shadow on the walls.' Take it.

—Maurice Scully

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BLACK-OUT IN MY LEFT EYE is a rounding off of silence into several handsome cartouches, that unpack, with the first drillings of intellectual light, a glory of stories meant to be spoken, sung, shouted, wept, laughed, whispered, chanted, screamed, spray-painted on walls and onto the sides of metro trains, burned and shoveled still smoking into the Ganges, rolled up and stuck into twelve-sided bottles and thrown into the sea or pasted onto the flimsy tissue sides of hot-air balloons and set loose on a summer night to inspire thousands of UFO sightings in small towns across the Bible belt. Behind all of the shifting planes of reference, etyms, non-and-near-rhymes, prose-poetry, lines lifted raw from broadside chronicles, visual poetry, theosophical puzzles, necromantic puns, and reticulated intertext, remains, to be sure, a pair of eyes staring unflinchingly back from the farthest gray distances of Pageville into the face of the reader.

AND WHILE YOU'RE AT IT, PLEASE BUY *TWO*.

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Boston

Today my cat caught a firefly in her mouth.

Then another and another, swallowing each until finally she had eaten twenty.

Transmuted into a black lantern in the night,
she became a beacon for the ghosts of mice and alchemists,
shimmering through the calligraphy of branches
slinking outwards toward
knowledge.

The fireflies lived in her belly for a week, their world assembling.

They passed through her bowels slowly and safely,

then emerged like Orpheus, wrapped

in her cuneiform shit, which crumbled

and dissolved in the dark night rain,

opened like Babylonian clay cylinders.

A mystery, their sparks awoke and rose up into the night air,

and hunted in forgotten languages,

crackling, ascendant.

Keeping the secret. Always taking the secrets with them

And taking the air —

Chicago

Toby Altman has his distances. From this moment he speaks their anatomy slowly and clearly. Happily, his fragile body was made to unlighten, to anchor, to sermon. Happily, language is a swampy place. While I watch, he washes the mud off with a big blue sponge. Let's say his name is "Horse Hamlet" or "DA." The swamp aches in its unsteady banks and says, "I did not much mind the multitude of you, but bent my bruised lips to you and you and you and you and you and you and

"Let's become a plague there" he says, and points to his navel. Rather than the state of his body, the state and his body. (Each, he rejoices to state). He groans and lays his head on your shoulder. He strips his rubber off and dives into you, head first. Unclothed, his body is more sublime than nation itself. Obviously he'll be out of death and absence—soon. He is already in the city ideal: he is ideal of the city: is an ideal city. He may have always

Baltimore

Three X

He waited far in the adult wing for news. The cases called out blond and red. The letters there would shimmer, Oh wait for me. His eyes were the holy feast.

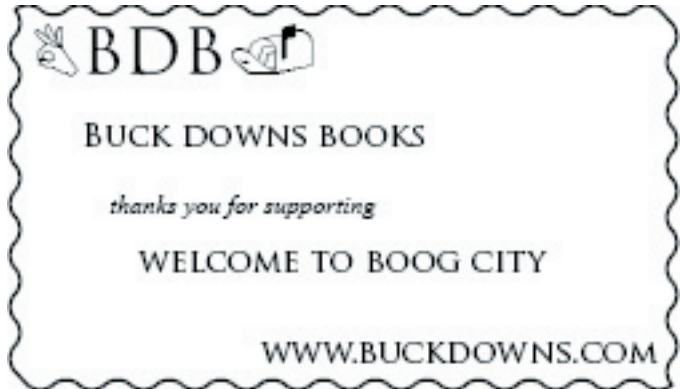
Three X

The Follow

The shell had burst across the capillaries, a muskrat bloom. The dog in its honey coat nosed the wind for more. She bent, here her knees seeking evening light.

John

They felt they needed to cross the dirty river, the slick of moss and broken concrete. Wrists and eyes ached for the effort—half way in half an hour. Why here? they said, Why now? Why any? The slick of paper and foam, the eager, golden vision.



Brooklyn journalist **Norman Oder** has covered the controversial Atlantic Yards development (arena and towers) since 2005 in his daily watchdog blog Atlantic Yards Report and in freelance articles for Reuters, The New York Observer, and The New York Times, among others. His conclusion: the project exemplifies the “Culture of Cheating”—nothing criminal, but much that’s suspect.

The Barclays Center Emerges, Overshadowing Atlantic Yards Skepticism

BY NORMAN ODER

The Barclays Center arena in Brooklyn, wrapped in a lizard-like pre-rusted metal skin, opened last September with eight sold-out concerts by Jay-Z, superstar, then micro-fractional Brooklyn Nets co-owner, and “resident Brooklyn-credibility totem” (to quote sportswriter David Roth). Since then, the zeitgeist shift has been remarkable, as the dubious dealings since 2003 to get the arena built, the ongoing private-public partnership, and even the stigma of LIBOR-manipulating Barclays get little attention. Forget the delayed “affordable housing” and jobs promised with the 16 planned towers in the overall Atlantic Yards project. Forget the subsidies and tax breaks and renegotiations. Maybe arena developer Bruce Ratner was right when he professed that 100 years from now “No one will care what we had to do to make it happen.”

Forget the subsidies and tax breaks and renegotiations. Maybe arena developer Bruce Ratner was right when he professed that 100 years from now ‘No one will care what we had to do to make it happen.’

Heck, few care now what they had to do. Brooklyn has an arena! (Actually, Brooklyn houses the arena, but it’s formally owned by a not-so-transparent state agency, and leased for a song to a subsidiary of arena developer Forest City Ratner. Why the Rube Goldberg-like set-up? The fig leaf of public ownership enables tax-exempt bonds for construction, which saves the developer more than \$100 million.) Architecture critics have mostly cheered. *New York* magazine critic Justin Davidson even declared it “Brooklyn’s Ready-Made Monument,” citing the “brilliantly extroverted” canopy, aka oculus. So have sportswriters. The arena plaza, sponsored by *The New York Daily News* (don’t look there for discouraging news) has become a gathering place, flooded with camera-toting visitors. The newly christened Brooklyn Nets may have lost in the first round of the NBA playoffs and fired their second coach in a year, but at least they made the playoffs, and quickly hired former star Jason Kidd as new coach. (No discouraging words were said about his volatile off-court record.) With a new logo, uniforms, and Brooklyn-branded swag, the Nets rose from a laughingstock 31st in league merchandise sales to fourth. (How could the New Jersey Nets have ranked 31st in a 30-team league? Even the defunct Seattle Supersonics, which retained fans after their team was stolen by new owners to Oklahoma City, did better.) The “Brooklyn” arena chants and John Forte-created “Brooklyn Nets” anthem, even the gruesomely cartoonish BrooklynKnight mascot, all aim to reflect and reinforce magical Brooklyn identity, one borough under a groove. The hip-hop soundtrack, the artisanal-ish Brooklyn food (albeit under the wing of the behemoth Levy Premium Foodservice), the Brooklynettes cheerleaders, the deadlocked announcer with the local cigar bar, all have gained lavish press coverage. (OK, announcer David Diamante grew up near D.C. and used to D.J. at strip clubs, but he claims deep Brooklyn “roots.”) Most recently, the team’s dramatic trade for Boston Celtics stars Kevin Garnett and Paul Pierce—and willingness of Russian oligarch Mikhail Prokhorov, the Nets’ majority owner, to pay a huge “luxury tax”—makes them legitimate contenders.

People who can afford it love their entertainment. Barbara Streisand, Andrea Bocelli, Bob Dylan, The Rolling Stones, and Neil Young attracted older audiences, while shows like Sensation and Swedish House Mafia drew those who could party all night. The Barclays Center, built for basketball, will even host The New York Islanders hockey team by 2015, or earlier. The chorus of coverage, from sportswriters, arts writers, and music critics has been amplified by endless tweets and shares, goosed by the arena’s social media pros.

If “there is nothing like professional sports to make public people nutty,” as former Assemblyman Richard Brodsky explained the lavishing of subsidies and tax breaks, well, there’s nothing like Jay-Z to mesmerize Brooklyn. “That intersection was unlovely before this whole project started,” wrote NPR music critic Frannie Kelley, “and despite everything—deployment of eminent domain, the demolishing of my second-favorite bar in the world, the billion dollars of N.Y.C. taxpayer money subsidizing the building and future development around it—I’m into it.” Why? “The Barclays Center is fraught, but watching Jay open it was touching.”

Oh, Jay-Z’s now selling his stake in the team but keeping his seats, becoming a sports agent. He’s a “business, man,” as the line goes. That plaza where the Jay-Z fans gathered? It was never supposed to be there, but the office tower at that intersection—expected to generate crucial tax revenues—remains on hold.

Arena operations have not produced the disaster some feared, no “Carmageddon” on Flatbush Avenue. While most visitors do peaceably use the new subway entrance, for residents closest to the Barclays Center—which benefited from a state override of zoning aimed to keep a cordon around sports facilities—it has been a huge headache: honking traffic, drivers looking for free parking (and idling illegally), trucks lined up for the loading dock, and arena-goers tossing garbage in their yards.

Also troubling is a seeming flaw in the structure itself, as particularly loud concerts—Jay-Z, Sensation, Rihanna—send bass rumbling down the block and into people’s homes, an eerie menace, disturbing their sleep. The Barclays Center paid one drop-in-the-bucket \$3,200 fine to the city. For months, officials have claimed they’re working to fix the problem. But the simplest solution—turn down the volume—might violate the arena business model.

Local resistance has ebbed, as the fiercest opponents, notably the Daniel Goldstein-led Develop Don’t Destroy Brooklyn, have mostly withdrawn from the scene. *The Brooklyn Paper*, the weekly which once crusaded against Atlantic Yards, years ago was sold to Rupert Murdoch and wised up, its lame coverage punctuated by regular Barclays Center ads. Even NoLandGrab.org, a volunteer daily blog compiling project-related news with well-deserved skepticism and snark, ceased updates after the arena’s opening.

In a long article last November glinting with glee, *The New York Times* pronounced “Opponents of Atlantic Yards Are Exhausted by a Long, Losing Battle.” Well, sure, it was never a fair fight. (Then again, numerous paid Atlantic Yards exponents, including Forest City Ratner executives, state officials, community partners, and even confessed criminals—a lobbyist and legislator—had departed, but that didn’t merit such a round-up.)

The *Times* didn’t mention recent news that validated the essential critique of Atlantic Yards, one I call the “Culture of Cheating”: a successful lawsuit, filed by Atlantic Yards opponents and critics, forcing the state to study the community impact of a 25-year project buildout. (That review is ongoing; while no one expects the state to recommend that the project’s second half be divided up among multiple developers, as critics seek, the lawsuit was still a major win.)

Nor did *The Times* report on the closing of Brooklyn United for Innovative Local Development, the Orwellian-named job-training group that regularly cheered for Atlantic Yards at public hearings. BUILD President James Caldwell, who’d been accused of mispending organizational funds, defiantly repeated his pronouncement that developer Bruce Ratner was “like an angel sent from God.” Indeed, two months earlier, when *The Times* covered the arena opening, an early version of the article described a protest that included a former BUILD supporter now among former trainees who sued the group (and Forest City) for failure to produce promised union jobs, as well as Umar Jordan, a community organizer who in 2006 testified glowingly for the project but more recently said “Brooklyn’s been robbed.” None of that made the print version.

Nor have *The Times* or other media outlets picked up on news that I uncovered: despite documents indicating that Forest City Ratner would build a deck over the railyard—the below-grade “blight” that justified eminent domain—relatively early in the process, the developer plans a different sequence. After finishing three towers around the arena, Forest City plans to leapfrog one long block and build four towers over a surface parking lot flanking Vanderbilt Avenue in Prospect Heights. After all, that’s cheaper than a deck.

Meanwhile, the developer’s use of cost-saving modular construction has generated approving press coverage, though *The Times* hasn’t bothered to cover the lawsuit charging that the city bent the rules to approve the process.

If the probing 2011 Atlantic Yards documentary *Battle for Brooklyn* seems somewhat dated, as the arena’s outsize presence crowds out civic resistance, the developer-government alliance captured in the film reinforces the message, that, as one filmmaker put it, “something happened that wasn’t quite right.”

These days, however, “not quite right” is the most we can expect from elected officials and candidates, who are able to express dismay about unfulfilled promises but unwilling to lodge fundamental criticism.

After a forum for mayoral candidates in May, *The Brooklyn Paper* naively headlined its coverage “Candidates call for pressure on developer to build housing at Atlantic Yards.” The candidates suggested nothing concrete. Nor have they lent their names to that call for the project site to be bid out. None seemed to know that the project is governed by state contracts that give Forest City 25 years to build the project, or that Bruce Ratner—as *The Times* put it last September in an anomalously tough passage—is known “for promising anything to get a deal, only to renegotiate relentlessly for more favorable terms.”

“If you enter into an agreement with the city of New York and you don’t live up to it,” former Comptroller Bill Thompson declared to applause, “they owe us money and there are penalties that can be brought against you.” Actually, 1) the agreement is with the state and 2) the terms are gentle enough that Forest City is not in violation.

Council Speaker Christine Quinn played “what if,” suggesting that Atlantic Yards could have been improved had it gone through the city land-use approval process, known as ULURP. However true, Quinn’s statement ignored her failure to green-light an Atlantic Yards oversight hearing requested by Brooklyn Council Member Letitia James, the project’s staunch opponent, or to otherwise muck with a project backed by her political buddy, Mayor Mike Bloomberg.

The most faux-naïve candidate was Public Advocate Bill de Blasio, a Park Slope resident who repeated that he supported the project because it could create affordable housing and jobs, thanks to a much-promoted Community Benefits Agreement. “Government I don’t think has done a very good job of following through on that goal, and I think the next mayor has to do that very aggressively,” de Blasio declared piously.

However, the public advocate himself is “government,” and de Blasio has avoided opportunities to criticize Forest City Ratner for failing to hire the Independent Compliance Monitor promised in the CBA.

Thompson, de Blasio, and also Quinn have received campaign contributions from people connected to Forest City Ratner. Surely they know how far to push the limits of acceptable criticism. By contrast, former Council Member Sal Albanese, a long-shot candidate, proudly declared he’s not accepting funds from developers and lobbyists. “It’s outrageous that we give them these incentives, and then they basically go back on their word,” Albanese declared. Maybe it’s more outrageous that the state folded when Ratner pressed to renegotiate.

If Albanese or Comptroller John Liu (his campaign marred by a fundraising scandal) win the mayoralty, perhaps Atlantic Yards could face some cogent criticism, as well as a tightening of the subsidy spigot.

Still, an arena, once built, is a powerful thing. Forest City provided the Barclays Center this year to Bloomberg for his State of the City speech and to Brooklyn Borough President Marty Markowitz for his State of the Borough speech. With such opportunities to play Brooklyn’s biggest stage, it’s hard to see how public officials will muster the will to challenge the benumbed consensus.

If ‘there is nothing like professional sports to make public people nutty,’ as former Assemblyman Richard Brodsky explained the lavishing of subsidies and tax breaks, well, there’s nothing like Jay-Z to mesmerize Brooklyn.

Project Proposal



This project has survived and even thrived on the support of a pay-to-play model (tips) as the occasional paying gig at art shows or engagement parties, but in recent months the overhead of the maintenance for the van has exceeded the amount of money coming in. Specifically, the van needs some costly repairs within the next month in order to remain street legal. While Fully “Going Green” is a long term goal, it would require at least \$3,000 for a new van, but in the meantime, a mere \$500 should allow the existing van to pass the California Smog Regulations. Some ambitious plans, including a tour of California in late summer, have currently been suspended, just as the national publicity is growing.

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And Here's to You, Mr. Robinson Adam, That is, Who's Been Publishing Genius Since 2006

INTERVIEW BY KIMBERLY ANN SOUTHWICK

Adam Robinson lives in Baltimore, where he hosts a reading series along with Stephanie Barber called *Say it with Writing*. The reading series, which I've been to twice, once as an audience member and once to read, is about as fun as a reading series can get. The space often used for it is a perfect blend of art and comfort—it feels like someone's living room in this impersonal way that makes it feel like it's also your living room. The readers vary in their style, content, and character—though not their genius. Robinson is also the founder of a small press, Publishing Genius Press, which has been publishing books for almost seven years now, and its online component, *Everyday Genius*, which has been delivering work to the web since 2009. PubGen has had some measured success: one of PGP's titles was optioned for a Spike Jonze film, for example. Last year, *Everyday Genius* came out as a print, rather than online, journal for the month of June. Needless to say, Robinson has found a way to keep PGP extremely relevant in a time when small press literature often seems too vast for floating.

Robinson and I spoke back and forth over email during June of this year. The following interview contains a large part of our correspondence.

Boog City: Publishing Genius Press is a little bit older than the journal I run, Gigantic Sequins—our first issue came out in 2009, and it looks like PubGen began in 2006. What makes PGP sustainable?

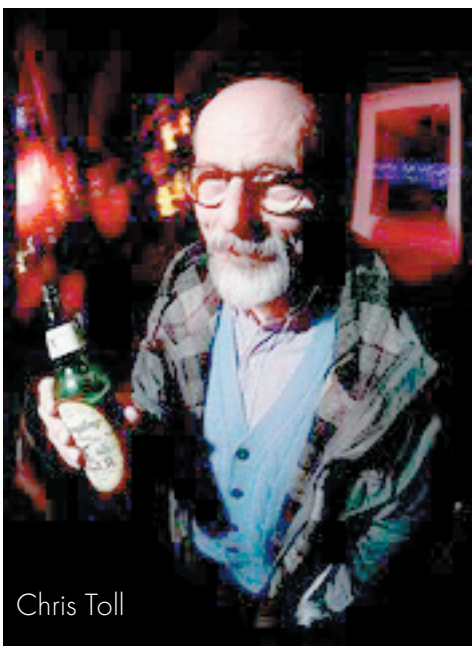
Adam Robinson: I sustain PGP by both my own financial irresponsibility and the genuine excitement I get from the writing I publish.

So I am going to guess, then, that your advice to anyone looking to sustain a long-term lit project would be ... genuine excitement for the work he/she publishes?

Well, yeah. I think that is the most basic requirement to having any success/fun in the small press game. If the work excites you, it'll drive you to finding the best things to do to make it successful. I mean, there are lots of handbooks, and I'm sure it doesn't include being financially irresponsible—but I think everyone has to figure out what works best personally. The only constant would be being excited by the writing, by the idea of publishing great stuff.

PGP always seems to find a way to do something interesting and different than other small presses, something that seems important. For example, putting out last year's June "issue" of *Everyday Genius* as a print journal. Where do these ideas come from? And do you have anything new up your sleeve fans should prepare for?

Thank you! I guess I just keep doing things that are interesting to me. There's no bigger plan than that, but it's why I don't really accept books too far in advance. I mean, how do I know what I'll want to be working on two years from now? This year my challenge was to do seven books (which became eight when I picked up Gabe Durham's novel *Fun Camp from Mud Luscious*). The only new thing I can disclose now is that the latest book, by John Dermot Woods, is a comic book. And it looks amazing.



Chris Toll

Something new this year about PGP is its merger with Narrow House, which I heard about via social media first and then followed up by reading a (hilarious) "news" article on the Narrow House tumblr. The "article" was linked from the PGP page, and it spells your name and Mark Cugini's name increasingly wrong. Can you let us know a bit about all of that?

Well, Justin Sirois—who kind of piloted Narrow House with its collective members, Jamie GP and Lauren Bender, and later Mark Cugini—mentioned to me that he was thinking of shutting things down. Narrow House published my Adam Robison book, so I was pretty familiar with how they did things, and also Justin was really helpful to me as I was starting PGP. I think NH started in 2003. So anyway, when he mentioned that to me, I just asked him, "Why go out of business? What's the difference between closing and just giving me all of your back catalog, and I'll fulfill the orders?" So initially that's what it was going to be, and maybe I'd do a book a year under the name. Now Mark Cugini is handling the new books. The merger isn't a big deal. All the books and poetry CDs that they've published, I'd have published anyway.

Oh, and the Tumblr article is something Mark wrote. It is hilarious. He was kind of updating a similar fake article I wrote about it at PGP back in February – <http://publishinggenius.com/?p=1693> – which I basically wrote as a Mad Lib from a *NY Times* article about the Penguin/Random House merger.

Some other big PubGen news recently has been its involvement with the Chris Toll Memorial Writing Prize, a poetry award created to honor Toll's memory. Can you talk about his importance and also a little about the impetus for creating the prize?

Well, to be clear, PGP is just administering that prize. It's not a Publishing Genius project per se, but I figured if I used PGP's platform, we would get more submissions. I published Chris's second-to-last book in 2010. His last book was, unfortunately, posthumous. Chris was one of my best friends. We used to meet for lunch every week because we both worked in Baltimore's Inner Harbor area, and that's how we got to know each other. He was brilliant and funny and caustic and just totally real. He was one of the most diligent poets I know, working and re-working his poems for weeks, carrying the poems around in his pockets. He died last fall, and for months you couldn't go anywhere in Baltimore without hearing about him, hearing the poems around in his pockets.

I mean it still comes up all the time. So a bunch of us thought it made sense to memorialize him somehow with poetry, and we decided a new book prize made sense because of Chris's commitment to new work, as opposed to just recognizing a great book that had already been published.

That's awesome. It makes sense that the prize isn't purely a PubGen thing, but something more from the literary scene in Baltimore in general. Can you talk about who else is involved with the prize and their importance to the Baltimore scene?

Sure, there are lots of us, all close friends with Chris. Margaret Gebauer wrote a moving memorial about how great he was to run into around town, how comfortable he made people. Jamie Gaughran-Perez used to run Narrow House with Justin, and they published a tiny chapbook of his poems. Megan McShea and Chris were in a writing group together, and Chris proofread her book *A Mountain City of Toad Splendor* [a 2013 PGP title]. He was a legendary proofreader. R. M. O'Brien just left Baltimore, but he still comes back every month to run WORMS, his popular reading series. Rupert Wondolowski and Chris were tight bros from way back. Chris published a lot in Rupert's journal, *The Shattered Wig*. And finally Joseph Young, who everyone knows as America's premier microfictionist.

Cool. I hope that you guys get some great submissions for the prize, and ultimately something that really does what you want it to do, does what the prize is meant for. Speaking of submissions hen you are reading submissions for publication. What draws your attention to a body of work, what keeps you reading and going hmmm?

Usually it has something to do with form, some breaking down of form, a text that shows the author was aware of and questioning the rules and the standards of what literature is. I like it best when this happens and it's tied to something immediately likable, like a good story or vibrant language.

Considering the press's reputation for publishing great work, you probably receive a number of really awesome submissions. How do you decide between everything good what works for PGP and what doesn't?

Ugh, good question. I'm always surprised when I hear editors talking about how bad their submissions are, or how out of touch people are with the mission of their press, because I get SO MANY perfect manuscripts, so many people who obviously know what PGP is and their work shows it. It's hard, not being able to do more. I don't know how I decide. I think usually the decision makes me. Sometimes it's totally obvious. Sometimes it's like the deal with Matthew Savoca's recent novel, *I Don't Know I Said*, which took me like three years to accept. I just couldn't get it out of my head.

Writers seem to have a lot of pet peeves these days. They don't like submission/contest fees. They get annoyed when you keep them waiting too long. They don't like when you decline their work, especially after keeping them waiting. I'm sure I could think of more. But editor pet peeves never get as much airtime. Do you have any?

Only with myself. It's like I said—I'm continually blown away by how good the submissions are that I receive. I just wish I were better at staying on top of everything.

How do you have the time to do everything you do for PGP and Everyday Genius? You can answer seriously or non-seriously.

I feel like I have tons of time! I mean, I even still have time to watch lots of TV shows on the Internet! I'm going to go watch *The Good Wife* right now!



The Small Press Question

Welcome to Boog City Festival Edition

For this issue, Boog City small press editor Kimberly Ann Southwick spoke with our small press editors featured in this year's BoogFest small press panel. The panel will discuss The Book As An Object: print publishing in a digital landscape. All of the presses and journals represented on the panel don't merely pump out well-written literature from talented writers, but instead take their time to put out beautifully produced works of art in book and journal formats. When it is so easy to publish something online, where the work can be seen and read by a vast amount of people, why is print publishing still worth it? One reason that it is still a valid endeavor is because of the books and journals produced by those who will be sitting on this panel. You can't hold the internet in your hands and say, "this is beautiful," in the same way you can with anything put out by Damask press, Monk Books, Stonecutter Journal, and Summer BF Press. Come and listen to our panelists elaborate on why printing physical books is important to them, and therefore important to the small press world and the lit world at large.



TOBY ALTMAN
co-founder
DAMASK PRESS

What are you currently reading?

I am currently working on *The Narrow Circle* by Nate Hoks.

What are you currently promoting at Damask Press?

Right now we're promoting Sophie Grimes' new chapbook, *City Structures*. By the time of the festival we'll be gearing up for our post-card project.



SUMMER BF PRESS

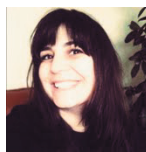
LINDSAY BOLDT AND STEVE ORTH
co-editors and co-publishers
SUMMER BF PRESS

What are you currently reading?

Lindsey: *Swan's Way* by Marcel Proust, *Gravity's Rainbow* by Thomas Pynchon, and *Women of the Golden Dawn* by Mary Greer.
Steve: *Slapstick* by Kurt Vonnegut and *Love All the People: The Bill Hicks Reader*.

What are you currently promoting?

We just put out a special issue of *Where Eagles Dare* [a magazine & chapbook series Steve edits & publishes] for the East Bay Poetry Summit, and *Mixed Grill* by Michael Nicoloff which is a Where Eagles Dare chapbook as well. The Post-Apollo Press [a poetry and translation press, where Lindsay is an editor, based in Sausalito] will be releasing a new translation by Marilyn Hacker from the French by Habib Tengour called, *Crossings*, in August.



STONECUTTER
KATIE RAISSIAN
editor-in-chief and publisher
STONECUTTER JOURNAL

What are you currently reading?

I am currently reading *I Want To Show You More* by Jamie Quatro (published by Grove Press, where I work full time), *Techniques of the Observer* by Jonathan Crary, *The Notebook* by Agota Kristof (translated by Alan Sheridan), *Building Stories* by Chris Ware, and *Vampires in the Lemon Grove* by Karen Russell. I tend to have several books on the go at once!

What are you currently promoting at Stonecutter Journal?

We are still enjoying success with Issue Three of *Stonecutter*, and are putting together Issue Four, set to publish this winter. Confirmed contributors include Ciaran Berry, Yvette Siegert, Karl Ove Knausgaard, Will Heyward, Lydia Kiesling, George Albon, and Heather Cleary, to name but a few!



MONK BIANCA STONE
co-founder and publisher/editor
(She runs the press with Ben Pease.)
MONK BOOKS

What are you currently reading?

Just finished Guy Petti's chapbook *My Life's Work*, which was fabulous. Brandon Shimoda's *Portuguese*. I'm also reading *Valis* by P.K. Dick and starting *My Emily Dickinson* by Susan Howe for book club.

What are you currently promoting for your press/journal?

We've just printed M.A. Vizsolyi's *Notes on Melancholia*, and Tom Healy's *Animal Spirits*.