

Printer's Devil Review



Spring 2012



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We do not accept postal submissions.

Duly Noted

The editors would like to congratulate Kendra DeColo, whose poem "The Dream in Which You Are" was selected as a finalist for the 2011 *Best of the Net Anthology*. The poem appears in the first issue of *Printer's Devil Review*.

Ian Poole, one of *PDR's* founding poetry editors, will be stepping down after this issue. The editors would like to thank Ian for sharing his knowledge and passion with us over the last year.

In our first two issues, we identified the artists and works featured on our covers. We neglected, however, to provide their biographies on our contributors page. Starting with this issue, we've changed our practice, and so would like to recognize our previous cover artists.

TERESA DUNN provided the cover image for our Fall 2011 issue. The recipient of numerous awards and fellowships, Dunn holds an MFA in painting from Indiana University, Bloomington. She is an assistant professor of painting at Michigan State University and has also taught painting at Stephen F. Austin State University in Nacogdoches, Texas and at Miami University in Oxford, Ohio. Dunn is represented by Hooks-Epstein Galleries in Houston, Texas, where in 2009 she had her most recent solo exhibition, entitled *Dilemmas and Innocents*. She is a member of First Street Gallery, located in Chelsea in New York City.

ROBERT MCCANN provided the cover for our Spring 2011 issue. McCann earned a BFA in studio art at Missouri State University in 1996 and an MFA in painting from Indiana University at Bloomington in 2001. Later that year he was awarded a Fulbright Fellowship to paint in Berlin, Germany. He has taught at Missouri State University and Washington University. He is presently an assistant professor of painting at Michigan State University.

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Editor's Note

IT'S AN EXCITING TIME for independent literature in New England. Enterprising editors all over the region have been starting up magazines featuring poetry, fiction, essays, and art that otherwise might not have made it past the gatekeepers of mainstream literary publishing. Without the support of universities or commercial houses, these editors and their volunteer staffs do the hard, daily work of scouting for new talent, reading submissions, helping writers with revisions, copyediting, layout – to say nothing of building and maintaining web sites, drafting and disseminating promotional materials, and hosting events.

Most of these publications don't make a profit, and they aren't meant to; they exist primarily to serve a community of readers and artists, not to generate income for their editors. Many editors keep their journals afloat with donations from readers and friends and (of course) with their own money.

Readers form passionate attachments to these publications – to the fine poetry published in *Amethyst Arsenic*, the queer feminist erotica of *Salacious*, the *Inman Review's* hyper-local lit. Readers of one magazine, though, don't necessarily read (or even know about) the others.

Before the proliferation of journals in the last few years, readers of indie lit in New England were like isolated swimmers treading water in a broad ocean. But now the sea floor has rushed up to meet them, forming solid but scattered islands. The readers, however, are still castaways, often unaware of the companion islands that lie just beyond the horizon.

A few weeks ago, I met in the basement of Boston's Lorem Ipsum Books with some of my fellow editors. We struck upon an idea to publish an anthology that would show off the best work being published in our respective journals. We're calling the project *Best Indie Lit New England*, or *BILiNE*, and we plan to publish the first volume in fall of this year. You can learn more about the project at our website, biline.org. If you edit an independent journal in New England, you can also use the site to submit work for consideration.

We hope that *BILiNE* will provide opportunities for readers to discover new writers and publications, and for authors to gain greater recognition and find new audiences for their work.

Clearly, there isn't space in this brief note to catalog the many independent

journals being published throughout New England. Still, we'd like to take the opportunity to introduce *PDR's* readers to publications you might have missed. Armed with this list, we hope you'll get out there and read more indie lit.

AMETHYST ARSENIC is a Boston-based online journal founded in 2011 to publish the best poetry and art to the widest possible audience.

In print since 2006, BALLARD STREET POETRY JOURNAL showcases work from poets from around the world. *BSPJ* is based in Worcester, Massachusetts, and publishes a print edition each year.

THE INMAN REVIEW is a print-only journal based in the Inman Square neighborhood of Cambridge since 2009. It showcases the fiction, poetry, arts writing, and visual art of the neighborhood and of the broader Cambridge and Boston-area communities.

INTERROBANG?! MAGAZINE is a biannual web and print zine for the arts. It aims to publish unique and cutting edge work, focusing especially on artists who haven't been published or have had minimal exposure. Editors & staff are split between Providence, Rhode Island and New Orleans, Louisiana.

MEAT FOR TEA: THE VALLEY REVIEW is committed to recognizing and featuring the work of the artists, writers, and musicians living in western Massachusetts and beyond.

Founded in 2006, the title of the MIDWAY JOURNAL speaks to its aesthetic; the editors seek to publish work that crosses and traverses boundaries.



Proposed Cover for *BILiNE*, Vol 1. 2012

NAUGATUCK RIVER REVIEW (NRR) is a semi-annual (twice yearly) journal of narrative poetry that has been in publication for four years.

RADIUS is an online literary journal devoted to poetry, how it works, and how it interacts with the real world. It publishes two or three times a week, and specializes in political poetry, elegies for poets, and invented forms.

A print magazine of queer feminist sex art and literature, SALACIOUS aims to meld pornography with high art, comics with erotica, titillation with stunning visuals.

Thomas Dodson



Contributors

HARRIET “HAPPY” BURBECK is a New Orleans comic artist, illustrator, and musician. She has shown her work at a number of galleries in the Crescent City, including Mimi’s in the Marigny, Du Mois Gallery, Zeitgeist Multi-Disciplinary Arts Center, and The Candle Factory.

M. R. B. CHELKO holds an MFA from the University of New Hampshire and is assistant editor of the unbound poetry journal *Tuesday; An Art Project*. Some of her recent work can be found online in *RealPoetik*, *Missouri Review*, *POOL*, *Vinyl Poetry*, *Loaded Bicycle*, and others. Chelko’s second chapbook, *The World after Czesław Miłosz*, is forthcoming from Dream Horse Press. She and her husband live in Harlem.

BENJAMIN SWALLOW DUKE has shown his work at numerous solo and group shows, both in the United States and abroad. He has been awarded international residencies at Bamboo Curtain Studios, Taiwan and at the Kuandu Museum of Fine Art in Taipei. A catalogue entitled *Benjamin Duke 2001–2010: Nine Years of Work* was published by Garden City Publishing in June 2010. Duke teaches painting and drawing at Michigan State University.

GEORGIE FRIEDMAN has her MFA (video, film and photography) from the School of the Museum of Fine Arts, Boston in conjunction with Tufts University, and her BA (studio art: photography) from the University of California, Santa Cruz. Her current projects include video installations, video and film experimental narratives, and several photographic series.

JOHN GENTILE was born in Italy and attended the Institute of Fine Art in Florence. He was a founding member of the Boston Visual Artists Union and was one of five artists selected to represent the Boston group showing at the West Broadway Gallery in New York. He was awarded the UNESCO prize at the International Exhibit in Monaco. He has had numerous one-man shows; his work can be found in public and private collections all over the world.

ANNABEL GILL graduated from the University of Edinburgh in 2005. She moved back to Massachusetts in 2008 and is now co-editor of *The Inman Review*. Her work has appeared in that publication and *Freak Flag*. She is currently completing a novel.

JUDD HESS holds an MFA and an MA from Chapman University. He was co-winner of the 2009 Ellipsis Prize and the 2011 John Fowles Creative Writing Prize for Poetry. His poetry has also been published in *BorderSenses*, *Pigeonbike*, and *Prick of the Spindle*.

BRIAN R. HAUSER is an assistant professor of film studies at Union College in Schenectady, New York. His feature-length screenplay *Cult Flick* won the 2010 H. P. Lovecraft Film Festival screenwriting competition.

DAVID MEISCHEN has short stories in or forthcoming in *Bellingham Review*, *Dogwood*, *Prime Number*, *Superstition Review*, *Talking Writing*, and *Valparaiso Fiction Review*. Meischen’s poetry has appeared in *The Southern Review*, *Southern Poetry Review*, *Borderlands*, *Cider Press Review*, and elsewhere. He is the co-editor of *Wingbeats: Exercises and Practice in Poetry*, a 2011 release from Dos Gatos Press.

REBECCA GIVENS ROLLAND is the author of the forthcoming book *The Wreck of Birds* (Bauhan Publishing, 2012), which won the 2011 May Sarton New Hampshire First Book Prize. She is a speech-language pathologist and doctoral student at the Harvard Graduate School of Education.

GABRIELLE REEVE is a sneeze away from being a graduate of Emerson College. A native of Brookline, she hopes to one day have a real job but is not opposed to marrying rich. To date she has eaten approximately one billion extra strength “mixed berry” Tums and wishes to dedicate this story to them.

ED SKOOG has been a Bread Loaf fellow, writer-in-residence at the Richard Hugo House, and the Jenny McKean Moore Writer-in-Residence at George Washington University. His poems have appeared in *Paris Review*, *The New Republic*, *Poetry*, *Narrative*, *Ploughshares*, *Tin House*, and elsewhere. His first book is *Mister Skylight* (Copper Canyon Press, 2009).

EDWIN M. STECKEVICZ is a writer-musician who has lived in Cambridge, Massachusetts for nearly thirty years. His stories have been published in *The Kenyon Review*, *Sou’wester*, and recently in *The Inman Review*. As Randy Black, he has release two CDs of his original songs on Waterbug Records out of Illinois.