

NEW TITLES AND SELECTED BACKLIST

RED HEN PRESS

SPRING 2012





Red Hen Press

Visit our website: www.redhen.org

MISSION AND HISTORY

Red Hen Press is committed to publishing work of literary excellence, supporting diversity, and promoting literacy in our local schools. We seek a community of readers and writers actively engaged in the essential human practice known as literature.

Red Hen Press, one of the few literary presses in the Los Angeles area, was founded in 1994 by Kate Gale and Mark E. Cull with the intention of keeping creative literature alive. Our focus as a literary press is to publish poetry, literary fiction, and nonfiction. Red Hen Press offers several literary awards each year, including the Benjamin Saltman Award. The winner of the Benjamin Saltman Award receives a cash prize in addition to publication of the winning poetry collection. Past judges include: Cladua Rankine, Robin Becker, Wanda Coleman, B.H. Fairchild, Nick Flynn, Eloise Klein Healy, David St. John, Dorianne Laux, Thomas Lux, Philip Levine, Alicia Ostriker, James Ragan, Peggy Shumaker, and Quincy Troupe. The final judge for the 2011 Benjamin Saltman Award is David Mason. Other awards offered include the Red Hen Press Short Story Award and the Ruskin Art Club Poetry Award, both for publication in the *Los Angeles Review*.

Red Hen Press is also committed to promoting literacy in the community. Beyond developing an appreciation of literature, we believe it is essential to our society to promote a readership that remains open and critically engaged in reading a variety of well-written, thought-provoking work. Our Writing in the Schools program brings writers into schools to run writing workshops and to read and discuss their work—promoting both literacy and creative expression among young people. We organize readings in schools, universities, libraries, and literary organizations. We donate books to a variety of organizations, including schools and facilities that educate at-risk youth.

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P.O. Box 40820

Pasadena, CA 91114

Phone: (626) 356-4760

Fax: (626) 356-9974

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Room Service

Poems, Meditations, Outcries & Remarks

Ron Carlson

PRAISE FOR RON CARLSON

“Carlson writes about the natural world with convincing authority. . . . With Ron Carlson, you really are in expert hands.”

—*The New York Times Book Review*

“Carlson never drops an extra word or a false phrase.”

—*The Washington Post*

“Carlson’s a romantic—even when he’s writing about failings, folly and violence.”

—*The Los Angeles Times*

“Carlson’s focus is transporting, absorbing. It shakes you from stupor, strips you down. He understands that most of us live in a world of enervating crap, whether in the cliffs of Idaho or the canyons of the city.”

—*Esquire*

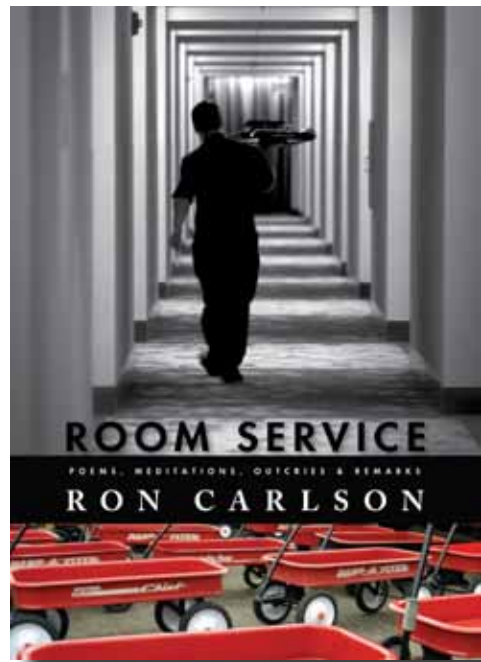
“Carlson captures the ordinary occurrences that define our lives.”

—*Publishers Weekly*

“Carlson transforms the comic junkpile of America’s waning prosperity into a livable, if harsh, landscape.”

—*The Chicago Tribune*

How did one of America’s most gifted fabulists come to write a collection of poetry? For thirty years, Ron Carlson has joked about writing one poem a year, and to look for his book of them in 2012. The joke came true: *Room Service: Poems, Meditations, Outcries & Remarks* is a genre-bending collection of traditional verse, prose poetry, microfiction, and—why not?—a play or two, dancing easily from the lyrical to the surreal to the comical, capturing the long sweep of life’s simple necessities and small triumphs. Brimming with Carlson’s signature good humor, these pieces were written over many years in many places, and are unified, as befits a first book of poetry, by hope. *Room Service* reminds us why poetry is necessary, and will leave you wondering what took him so long.



Ron Carlson is the author of eight books of fiction, most recently *The Signal*. His short stories have appeared in *Esquire*, *Harper's*, *The New Yorker*, and other journals, as well as *The Best American Short Stories*, *The O. Henry Prize Series*, *The Pushcart Prize Anthology*, *The Norton Anthology of Short Fiction*, and other anthologies. He has received a National Endowment for the Arts Fellowship in Fiction and a National Society of Arts and Letters Literature Award. His book on writing, *Ron Carlson Writes a Story*, is taught widely. He is director of the Graduate Program in Fiction at the University of California, Irvine.

March 2012

96 pages, 6.5 x 9, tradepaper

978-1-59709-233-3, \$17.95

Rights: Brit., dram., audio, trans.: Brandt & Hochman

A HalfMan Dreaming

Novel

David Matlin

PRAISE FOR A HALFMAN DREAMING

“Who else but David Matlin dares, nowadays, to write prose with such grandeur and capaciousness?—much less to put it at the service of character. His protagonist Lupe is rough and real, personal and intimate, a man who’s been to war and jail, and at the same time an immensity, embedded in history, prehistory, and even—in some of the novel’s most gorgeous passages—in paleogeology. His voice is hypnotic, likewise the story it tells. Matlin knows American prisons and has pondered richly their inevitable place in a terrestrial food chain where young men considered otherwise dispensable are trained to kill. *A HalfMan Dreaming* is a brilliant book, and, for all its full diapasons, hard to put down.”

—Jaimy Gordon, winner of the 2010 National Book Award for *Lord of Misrule*

“At its simplest, this is a story of a Mexican-American kid grown up under the shadow of the atomic bomb, trying to find his way out of the maze of violence and racism of the desert of post-Second World War Southern California. But this is a novel that aims to be more than a novel and risks being less than a novel as Lupe embarks on a quest that takes him through history, archaeology, and mythology in his search for the ground of his own and America’s violence. Anyone who has noted the dark stain spreading through our contemporary world will conclude it was worth the risk.”

—David Antin

“This long-awaited second volume in David Matlin’s epic trilogy about the beauty and violence of the American landscape and its inhabitants continues to probe and expand the terrain we have seen in his musical and powerful first novel, *How the Night is Divided*. Here, we find ourselves in the middle of a story told by Lupe, a protagonist who is taken from the world of rose farms and egg ranchers in post-World War II America, from a town haunted by the Enola Gay and the Bomb, to prison in Detroit. *A HalfMan Dreaming* is the American book like no other. . . . He invokes the ghost of Hawthorne and Melville in his obsessive investigation of this haunted landscape that survives past the dreamtime of its inhabitants. In this work of luminous prose, terrifying and gorgeous, David Matlin has found a new form for a narrative, and has given that form the tale of empathy, sensuality, and great depth.”

—Ilya Kaminsky

A HalfMan Dreaming conjures into existence an apocalyptic storyline that takes its narrator, Lupe, from a childhood encounter with the Enola Gay on the edge of the Californian desert, to the war in Vietnam, to prison in Detroit. Filled with confusion, anger, and shame at the things that he has seen and done, Lupe struggles to find his way out of the maze of violence and racism that is post-war America.

With lyrical intensity and pyrotechnic prose, *A HalfMan Dreaming* weaves together history, archaeology, and mythology in a Melvilleian quest to discover the Leviathan heart of America’s love affair with death and destruction.



David Matlin was born in Upland, California. He has worked as a migrant laborer, truck driver, construction worker, and spent time in foundries, steel mills, and fields. In 1971, he entered the famed graduate program in English literature at SUNY Buffalo, where he studied poetry, history, and art under the tutelage of Robert Creeley, and wrote his doctoral dissertation on William Blake’s prophetic book, *Jerusalem*.

In 1973, Matlin moved to New York, where he became immersed in the arts and the fascinations of that great city. In 1981, he moved with his family to the Hudson River Valley and the Catskill Mountains, where he lived for sixteen years teaching in prisons, being a house husband, building homes and studios, chopping wood, and walking the forests and wild landscapes surrounding his home.

In 1997, he moved again with his family, back across the continent to California, where he lives, writes, explores the deserts of the West, and teaches at San Diego State University.

March 2012

304 pages, 6 x 9, tradepaper

978-1-59709-070-4, \$18.95

Rights: Brit., dram., audio, trans.: Red Hen Press

Offspring

Novel

Michael Quadland

PRAISE FOR OFFSPRING

“A story of coincidences and the connections that emerge from desire and biology, the novel indelibly marks the passions and failings of its characters.”

—*Publishers Weekly*

“*Offspring*, Michael Quadland’s second luminous novel, raises thorny questions about the true meaning of love. What could be comic—and, in fact, the novel produces many satisfying chortles—is full of complex pathos and frank humanity. An entertaining and enthralling jaunt.”

—**Cris Mazza**, author of *Trickle-Down Timeline* and *Homeland*

“Michael Quadland’s terrific new novel, *Offspring*, tells the fascinating and emotionally riveting story of a sperm donor—a Vietnam vet tortured with unresolved feelings about his dead comrade—who accidentally meets the recipient of his semen, a Broadway actress with a loose hold on reality. Add a transgendered person seeking acceptance and romance to the mix, and you have an edgy, funny, yet poignant saga perfect for our times. Like Quadland’s Lambda-finalist first novel, *That Was Then*, this is at heart a story of people’s search for truth, love, and a sense of belonging. The dialogue sparkles with wit and charm, as if Noel Coward and Christopher Isherwood collaborated to create quintessential, quirky Quadland prose—and the author’s empathy for his characters makes for a book that will touch your heart deeply, and stay in your mind for a long, long time.”

—**Lynette Brasfield**, author of *Nature Lessons: A Novel*

On a wintry morning in 1974, Hank Preston makes a semen delivery to the New York Hospital Fertility Clinic. Running late, he takes the elevator rather than the stairway earmarked for such deliveries. A woman enters, the recipient of his semen, and a relationship develops that threatens to blow their already rocky lives to smithereens.

To add to Hank’s problems, his transgendered boss at the Strand Bookstore is in love with him. “But I’m straight,” Hank protests. “And I’m a woman,” Joey insists.

The odd intermingling of these vibrant characters makes for an unforgettable story. Hank needs to come to terms with what happened to him in Vietnam. Karen, the would-be mother, needs to clarify the difference between fantasy and reality. Joey, the sanest of the three, despite—or maybe because of—her gender mix-up, shares her wisdom and tries, somewhat unsuccessfully, to hold them all on course. Secrets are revealed as a twisting plot erupts in a fiery conclusion.

Offspring is a story of longings, thwarted dreams, and the search for truth—of family, and our fervent need to belong.



Michael Quadland grew up in Williamstown, Massachusetts. He graduated from Dartmouth College and received a Master of Public Health degree from Yale University and a PhD in psychology from New York University. In addition to his private psychotherapy practice, Quadland taught human sexuality at the Mt. Sinai School of Medicine in New York City, supervised a sex information hotline in Manhattan, and consulted with many organizations about AIDS prevention and the emotional-psychological aspects of the disease. He has published many articles in professional journals on AIDS and sexuality. *The Los Angeles Times* published his nonfiction article, “A Red X,” about the death of a friend.

Quadland left AIDS work in 1995, reduced the size of his psychotherapy practice, and restored an eighteenth century farmhouse in Connecticut, doing much of the work himself. He also turned to writing fiction. His first novel, *That Was Then*, was published in 2007, and was a finalist for the Lambda Literary Award. He now divides his time between New York City and northwest Connecticut.

Also Available from Red Hen:

That Was Then, 978-1-59709-088-9

March 2012

224 pages, 6 x 9, tradepaper

978-1-59709-502-0, \$18.95

Rights: Brit., dram., audio, trans.: Red Hen Press

Calamity Joe

Poetry

Brendan Constantine

PRAISE FOR CALAMITY JOE

"*Calamity Joe*—much like 'The Shield of Achilles'—is a convex mirror where the world is part Eden, part slum. Brendan Constantine is a dependable guide through the calamities of a 'bottle-gutted' world: to the Injured and the poetry that survives and thrives there. The poems are landscapes and inscapes woven from the wilderness of childhood, and the aftermath of calamities and crimes. No howling. Urgency and shame temper the music to a compelling and sustaining song of our damaged world. Constantine's marvelous new second book is both Mirror, and the World and Music reflected there. Constantine's 'Joe' takes up where Berryman's 'Henry' left off."

—Scott Hightower

"A story is a house told by rooms,' says Brendan Constantine in his new collection, *Calamity Joe*, 'while a poem [is] one window flooded with light.' One of this book's great pleasures is that Constantine—and so the reader—manages to have it both ways, to give us both the poems, full of Constantine's usual wit and energy, and also the story, which suggests itself and unfolds in the spaces between poems and in their conversations, both with each other and with us. *Calamity Joe* is a splendid house, and its windows are blazing, whether you are standing inside or out."

—Katharine Coles, author of *Fault* and *A History of the Garden*

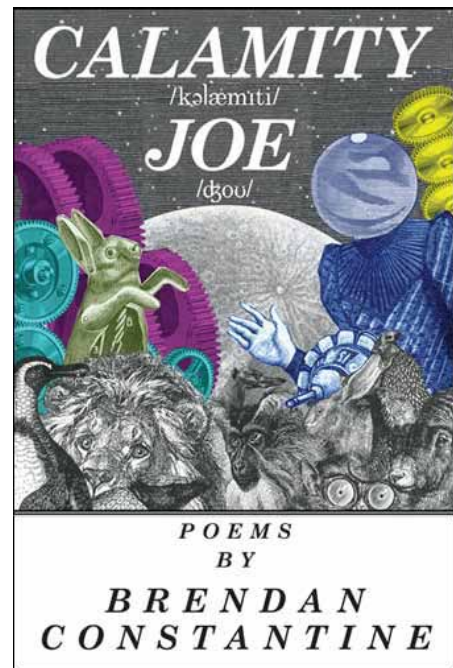
"In *Calamity Joe*'s world, language works as an electric lens through which our world shines back as still ours, but renewed and refreshed. Flamingoes live in a house with plastic people on the lawn. The splendors here remind us that we can realize and appreciate so much more than what we can merely recognize. With a remarkable attention to craft—internal rhymes, repetitions, unexpected rhythmic swervings—Constantine's poems issue forth from a voice charged by all it's seen along the way. I found these poems compelling in every good way."

—Nance Van Winckel

Reality has begun to show its age. Have you noticed? Joe has.

Calamity Joe is the pen name of the mysterious narrator in a new kind of poetry collection. Spending his days in a lab, talking to mice and microbes, he will soon be the last living member of his family. More and more, life seems to hint at its syntax, and Joe feels that he can just make out the page he inhabits. Drastic measures are called for, but for what?

Poet Brendan Constantine hasn't crafted another "novel in verse," but a secret life revealed by poetry. Open it anywhere and be rewarded with poems that stand alone; read it from the beginning and discover the deeper context that ties every image together. As with his previous collections, Constantine employs countless approaches to poetry and no single style dominates. Looking through Joe's eyes, we understand that life has no single story, that love is not a single feeling, and that consciousness may be an act of sheer will.



Brendan Constantine was born and grew up in Los Angeles, the second child of two working actors. His parents placed great value on the arts, going so far as to name him for Irish playwright Brendan Behan. Before pursuing his MFA degree at Vermont College, Constantine had already published extensively, toured the US and Europe, and been recruited by PEN West to teach classes at schools all over Los Angeles.

His work has appeared in numerous journals, most notably *Ploughshares*, *FIELD*, *RATTLE*, *Ninth Letter*, *The Los Angeles Review*, *PANK*, *Redivider*, *RUNES*, and the *L.A. Times*-bestseller *The Underground Guide To Los Angeles*. His book *Letters to Guns* was released in 2009 by Red Hen Press.

Constantine is the creator of Industrial Poetry, a workshop for adults and teens struggling with writer's block, and is currently poet-in-residence at both Loyola Marymount University Extension and the Windward School in West Los Angeles. In addition, he conducts workshop classes at foster care centers, hospitals, and with the Alzheimer's Poetry Project.

Also Available from Red Hen:

Letters to Guns, 978-1-59709-138-1 (catalog page 19)

March 2012

112 pages, 6 x 9, tradepaper

978-1-59709-176-3, \$17.95

Rights: Brit., dram., audio, trans.: Red Hen Press

But a Storm is Blowing From Paradise

Poetry

Lillian-Yvonne Bertram

Winner of the 2010 Benjamin Saltman Award

PRAISE FOR BUT A STORM IS BLOWING FROM PARADISE

“Lillian-Yvonne Bertram’s *But a Storm is Blowing From Paradise* is an offering to those of us for whom normalcy is the constant shift between a sense of location and dislocation. The shrewdness of these poems accumulates into a critique of our American desires and failures. The precision of Bertram’s lyrical and agile language is born out of the specificity of her gaze on what subliminally feels like a road trip through the towns that make up this country. These unforgettable poems awaken images so masterfully that reading and seeing become one thing: ‘We are claimed by middle country/where the river is cooked to steam in the factory belly/& every quivering shadow is missing its father.’ This award winning collection is an American portrait in which the poems are themselves, in Bertram’s words, ‘the elliptical mystery or the grief that walks different on everyone. . .’ It’s exhilarating to read poetry that pushes reading into the realm of experience.”

—Claudia Rankine, Final Judge, 2010 Benjamin Saltman Award

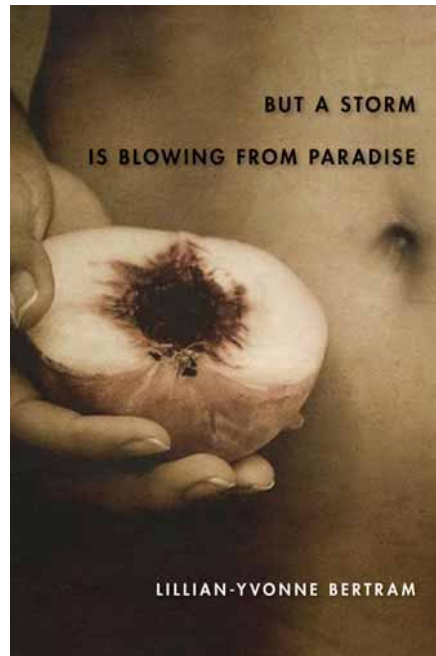
“What’s a storm doing in Paradise to begin with? I blame the Poet. And why’s it blowing this way? I blame Bertram. Radiowoman’s got ‘jukebox growth’ up and down the dial, hitting frequencies high and low. What’s that you say, Barking Dog? ‘Inferior & menstrus’? Ha. Storm blowing this way is a book of smart songs that part the curtains of Paradise. Storm blowing this way, hip to brain, is a poet you’ll be reading for years. ‘O thuggish awakening’? Bring it on.”

—Steve Davenport, author of *Uncontainable Noise*

“The promise to ‘learn/more about the cosmos then apply/that knowledge to the arts’ could serve well as a maxim for these brilliant, adventuresome poems. Lillian-Yvonne Bertram is charting a wonderful new path through contemporary poetry. Touched but never bound by singular doctrines of narrative, lyric or experiment, her poems merge linguistic zeal with capacious imagination. *But a Storm is Blowing From Paradise* is a trailblazing debut, and Lillian-Yvonne Bertram is not simply a poet to watch, she is a poet to follow.”

—Terrance Hayes

Winner of the 2010 Benjamin Saltman Poetry Award, *But a Storm is Blowing From Paradise* emerges at a time when science is discovering more and more about the mystical particles that make up our universe and our bodies. Straddling the lyrical and experimental, these poems conjure and connect the cosmological, the carnal, and the personal in a country—and a universe—that is gobbling itself into oblivion. *But a Storm is Blowing From Paradise* is in love with the universe of language—its forms, its sounds, and even its static.



Lillian-Yvonne Bertram has been a Bread Loaf Writers’ Conference scholarship winner, a Cave Canem fellow, and a writer-in-residence at the Montana Artists Refuge. Her poetry has appeared in the *Harvard Review*, the *Mid-American Review*, the *Indiana Review*, and other journals. She received second place in *Narrative Magazine*’s poetry contest and has won *Gulf Coast Magazine*’s Donald Barthelme Prize for Short Prose. Bertram is a graduate of the writing programs at Carnegie Mellon and the University of Illinois at Urbana-Champaign. She is currently a Gaius Charles Bolin Fellow at Williams College.

March 2012

104 pages, 6 x 9, tradepaper

978-1-59709-168-8, \$17.95

Rights: Brit., dram., audio, trans.: Red Hen Press

We Did Not Fear the Father

New and Selected Poems

Charles Fort

PRAISE FOR CHARLES FORT

“... Consistently interesting—often luminous poetry.”

—*The New York Times Book Review*

PRAISE FOR WE DID NOT FEAR THE FATHER

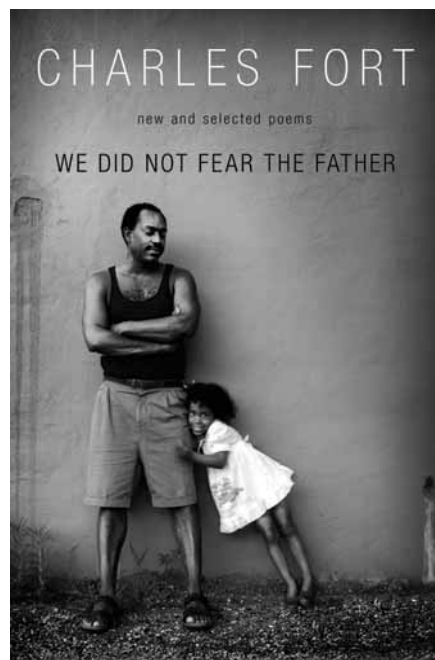
“In his poem entitled ‘Race War,’ Charles Fort concludes that ‘earth is not sufficient and earth is our only companion.’ But here is a poet who can weave magic out of that bleak fact. In *We Did Not Fear the Father*, I am made aware of the great blues tradition not only in American music but also in American culture: Fort is one of those ingenious improvisers who can take what little the world leaves him and transform it into tunefulness, forever staying ahead of all that would destroy him in realms both human and natural. Whether meditating on his wife’s tragic death, on the innocence of his sleeping child, on the sufferings of his brother, or whatever else, this writer’s way with rhythms and cadences, his simply astonishing command of forms (from prose poem to villanelle to free verse, blank verse and haiku), his plain greatness of heart: all these remind us that to the eye that would seek it and to the voice that would articulate it, beauty is an abiding thing. Charles Fort’s readers should rejoice once again to have his testimony to that glorious truth.”

—Sydney Lea, Poet Laureate of Vermont

“*We Did Not Fear the Father: New and Selected Poems* by Charles Fort is a powerful, sometimes an overwhelming, collection. It boils with passion in its observations about social justice; it murmurs its intimate but respectful love poems, and it weeps frankly and openly in the heart-tearing elegies. Every poem, every line, is charged with feeling. But these are not dithyrambic outpourings. There is a startling abundance of formal usages. Surrealism is employed for the musical violence with which it can color metaphors and there are jazz-rock-blues rhythms behind many of the phrasings. But there are also more traditional forms and variations, villanelles, modular poems in which lines and phrases can be transposed from one place to another so that the meanings of words, sentences, and even of rhythms change, and there are poems that build upon the words of other poets like Tennyson and Dickinson. Here is an amazing array of forms, both traditional and experimental, and these forms are forcefully expressive; they are not mere showpieces. I have known and admired Mr. Fort’s poems for some decades now, but much of the work here is new to me. I have been profoundly impressed—and moved.”

—Fred Chappell

We Did Not Fear the Father: New and Selected Poems contains the best of forty years of Charles Fort. Ranging easily through a dizzying array of forms—sonnets, villanelles, prose poems, sestinas, elegies, blank verse, haiku, and modular poems, for starters—Charles Fort here demonstrates, unequivocally, that he is a master of his craft. By turns surreal, tender, terrifying, absurd, and soulful, Fort’s work churns with passionate, forceful expression. He *owns* the masters.



Charles Fort is a visiting professor in creative writing at Oklahoma State University. His books include *The Town Clock Burning* (Carnegie Mellon University Press), *Mrs. Belladonna’s Supper Club Waltz: New and Selected Prose Poems* (Backwaters Press), *Darvil* (St. Andrews Press), and *Frankenstein Was A Negro* (Loganhouse Press). Fort’s poems have appeared in journals, periodicals, and anthologies such as *The Best American Poetry 2003*, *The Best American Poetry 2000*, *Best of Prose Poem International*, *The American Poetry Review*, *Georgia Review*, and *The Carnegie Mellon Anthology of Poetry*. He has received a literary award from the Poetry Society of America, an Open Voice Award from The Writer’s Voice (judged by Grace Paley), the Randall Jarrell Poetry Prize (judged by Fred Chappell), and The Mary Carolyn Davis Memorial Award. A past MacDowell fellow, Fort is currently at work on a novel: *The Last Black Hippie From Connecticut*.

March 2012

212 pages, 6 x 8.5, tradepaper

978-1-59709-172-5, \$24.95

Rights: Brit., dram., audio, trans.: Red Hen Press

Miracle Day

Mid-Life Songs

Poetry

Sebastian Matthews

PRAISE FOR MIRACLE DAY: MID-LIFE SONGS

“Sebastian Matthews’ poetry has an enviable and light-hearted spontaneity. He has a voice and an eye that act like velcro, picking up all the sights and sounds around him. His way of looking at the world, of observing the world without withdrawing from it, acknowledges and allows itself to be haunted by memory but still expresses and articulates a true gratitude for the present. Taken as a whole, his poetry is a moving record of how music through time, words through time, and people through time connect and console us.”

—Jennifer Grotz

“Sebastian Matthews has obviously listened with considerable care to great musicians, and he can reflect the rhythm of their art without aping it. He is able to float authoritatively like one of the accomplished soloists of jazz—Sonny Rollins, Bill Evans, John Coltrane. He focuses well, and when he gets rolling, he knows how to turn and ‘do’ things.”

—Paul Zimmer, *Georgia Review*

Miracle Day: Mid-Life Songs, Sebastian Matthews’ second book of poems, explores the main themes of midlife—sex and death, marriage and parenthood, work and play, friends and foes, travel and staying put. Moving back and forth between couplets and the single-stanza poem, Matthews writes about the world he is immersed in, whether listening in on an impromptu barbershop quartet with his son or driving through urban Philadelphia on a misguided whim. Matthews continues his interest in jazz and musicians but has broadened his palate to include ruminations on everything from the 1948 summer session at Black Mountain College to Jack Benny’s legendary corn-belt comedy routines.



Sebastian Matthews is the author of the poetry collection *We Generous* (Red Hen Press) and a memoir, *In My Father’s Footsteps* (W. W. Norton). He co-edited, with Stanley Plumly, *Search Party: Collected Poems of William Matthews* (a finalist for the Pulitzer Prize) and *New Hope for the Dead: Uncollected William Matthews*. Matthews teaches at Warren Wilson College and serves on the faculty of the Queens College Low-Residency MFA in Creative Writing program, as well as on the editorial board of *Q Ave Press*, makers of handmade poetry chapbooks. His work has appeared in journals such as the *Virginia Quarterly Review*, *American Poetry Review*, *The Atlantic Monthly*, and *Tin House*.

Also Available from Red Hen:

New Hope for the Dead, 978-1-59709-162-6 (catalog page 21)

We Generous, 978-1-59709-087-2

March 2012

104 pages, 6 x 9, trade paperback

978-1-59709-173-2, \$17.95

Rights: Brit., dram., audio, trans.: Red Hen Press

Steam Laundry

Poetry

Nicole Stellon O'Donnell

PRAISE FOR STEAM LAUNDRY

"In O'Donnell's narrative of familial and social history, we experience Alaska—its financial and romantic allure—and the gender disparities that defined frontier reality in the early 20th century. Readers meet Sarah Ellen Gibson, her marriage 'so new/I could hold it in my palm/like an egg still warm/from the henhouse.' We learn that 'where men prospect, women wash' and witness Gibson's struggle to 'wring/our living out of this frozen dirt.' O'Donnell's research yields unsparing details that vivify daily life in the Yukon Territory; she honors women who build laundries and roadhouses, making a place for themselves under unrelenting emotional and physical conditions. This book-length sequence will hold you in its spell."

—Robin Becker, author of *Domain of Perfect Affection*

"This collection of poems about those who came to the Yukon and Alaska over a century ago in search of gold and a better life is a compelling read. I could feel the bitter cold of the landscape and the desires and passions of the characters as I read poem after poem unable to put the book down until I reached the end. This is a book that deserves to be read."

—Tom Sexton, former Poet Laureate of Alaska

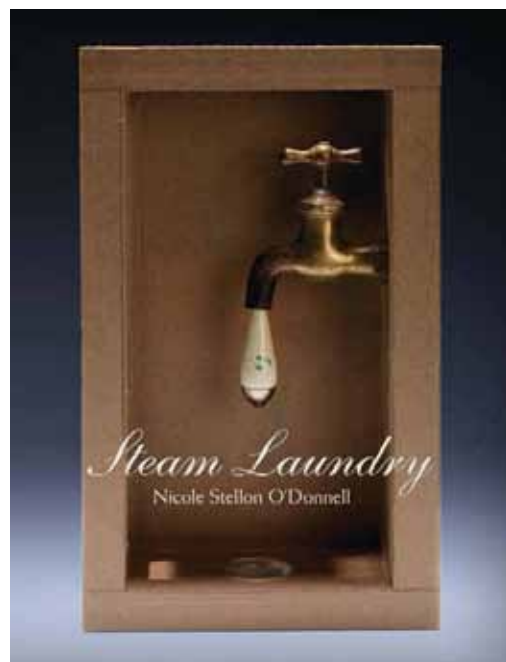
"*Steam Laundry* is a great story, poems that work research into narrative art. These are the stories of the earth, broken for gold, and of the women whose work doing laundry made possible difficult but ambitious lives. One family goes in search of gold. We readers find gold here in this brilliant book that won't be put down!"

—Hilda Raz, author of *TRANS* and *What Happens*

Steam Laundry is a novel in poems based on the true story of Sarah Ellen Gibson, a miner's wife during the Klondike and Alaska gold rushes. Her journey began as she followed her husband to Dawson City, Yukon Territory, in 1898. She stayed there three years as the town's boom and her marriage burned out. In 1903, she left her husband and sons to start over in Fairbanks, Alaska with another man. Based on archival research and incorporating historical documents and photographs, the poems approach the past through the ghosts of correspondence.

The poems, written in the voices of Gibson, her family members, and the people who knew her, take on love, loss, failure, and desire. Some confront the drama of failed marriages, troubled family relationships, and alcoholism. Others spin the dramatic details of hunting accidents and subarctic survival into compelling stories in verse. They embody the opposing voices of an era during which men and women struggled in different, but overlapping, universes.

By staring at Gibson through the spectral lenses of the people around her, the documents she left behind, and the vision of a contemporary poet, the particulars of Gibson's life are transformed into an exploration of the people history usually forgets. *Steam Laundry* offers the reader the chance to try on the dusty, mining-town overcoat of Gibson's life.



Nicole Stellon O'Donnell was born and raised on Chicago's South Side. In 1994, she moved to Fairbanks, Alaska, where she earned an MFA from the University of Alaska. She has lived in Alaska ever since. Her poems have appeared in *Prairie Schooner*, *Beloit Poetry Journal*, *The Women's Review of Books*, *Ice Floe*, *Cirque*, and other literary journals. Her nonfiction has appeared in the *Anchorage Daily News* and as commentaries for the Alaska Public Radio Network. She received an Individual Artist Award from the Rasmuson Foundation to support the writing of *Steam Laundry*.



Boreal Books

an imprint of Red Hen Press

March 2012

144 pages, 7 x 9, tradepaper

978-1-59709-228-9, \$19.95

Rights: Brit., dram., audio, trans.: Red Hen Press

The Scarlet Libretto

Opera Libretto

David Mason

PRAISE FOR THE SCARLET LIBRETTO

“Adapting a classic novel into an opera libretto is no mean feat, but poet David Mason has accomplished it with flair. In Mason’s *Scarlet Libretto*, Hawthorne’s classic novel emerges newly clothed in elegant, lyrical verse; its vivid characters and absorbing dramatic situations seem newly minted. A wordsmith of formidable dramatic gifts, Mason’s writing is a perfect foil for opera, and his collaboration with composer Lori Laitman is a perfect match. The chance to read Mason’s lyric libretto apart from Laitman’s brilliant score makes one appreciate how seamlessly words and music mesh in this opera. *The Scarlet Libretto* is a magical work by two like-minded artists who have created aural alchemy and produced an American opera that should become a classic repertory piece.”

—Carol Kimball

“Auden discovered in opera an ideal forum for the modern poet’s public and heroic voice. David Mason is a poetic dramatist of the first order, and his *Scarlet Libretto* not only renders Hawthorne’s masterpiece as memorable (and eminently singable!) verse. It fashions for the stage—and the page—one of America’s original myths with a brilliance that revivifies the past while remaining true to the present. That he has partnered with Lori Laitman, one of our finest contemporary composers, signals a classic in the making. But read it before you see it! Mason’s libretto is a dramatic poem with a flawless music all its own.”

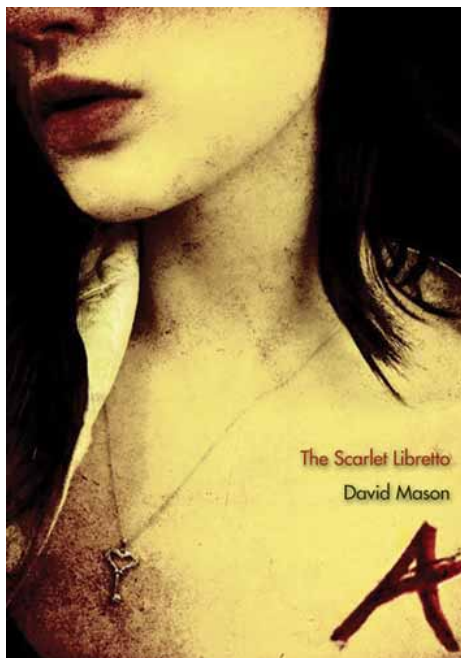
—David Yezzi

Words for Lori Laitman’s opera, *The Scarlet Letter*

Based on the story by Nathaniel Hawthorne

This canopy of trees
once sheltered us in love.
Why must we suffer here?
What must we prove?

Award-winning poet and librettist David Mason, author of *Ludlow* and other books, has given new life in verse to Hawthorne’s classic novel. By distilling the book’s narrative line and adding a charged lyricism of his own, Mason has created another magnificent work in his ongoing poetic portrait of America.



David Mason is the Poet Laureate of Colorado. His books of poems include *The Buried Houses* (winner of the Nicholas Roerich Poetry Prize), *The Country I Remember* (winner of the Alice Fay Di Castagnola Award), and *Arrivals*. His verse-novel, *Ludlow*, won the Colorado Book Award in 2007, and was named Best Poetry Book of the year by the *Contemporary Poetry Review* and the National Cowboy and Western Heritage Museum. It was also featured on the PBS NewsHour. Mason is the author of an essay collection, *The Poetry of Life and the Life of Poetry*, and a memoir, *News from the Village*, which appeared in 2010. A new collection of essays, *Two Minds of a Western Poet*, followed in 2011. He recently won the Thatcher Hoffman Smith Creativity in Motion Prize for the development of a new libretto. A former Fulbright fellow to Greece, he lives near the Garden of the Gods in Colorado Springs and teaches at Colorado College.

Also Available from Red Hen:

Ludlow, 978-1-59709-472-6 (catalog page 21)

News from the Village, 978-1-59709-471-9

March 2012

80 pages, 6 x 8.5, tradepaper

978-1-59709-170-1, \$16.95

Rights: Brit., dram., audio, trans.: Red Hen Press

The Geographer's Wife

Poetry

Bart Edelman

PRAISE FOR THE GEOGRAPHER'S WIFE

"The way magnetism draws the needle of a compass, yearning pulls the poems in this collection through the cardinal directions of a world in which time is not linear but circular, cyclical. Hunger draws lost loved ones to the table, calls lovers away from home and onto the open road. A peculiarly American manifest destiny directs Colonel Sanders to proselytize chicken trinity to the streets, while Raggedy Ann rips her stockings and aches for danger. Quirky characters, popular culture, and memory align here in a topography at once hilarious and haunting. Bart Edelman's *The Geographer's Wife* orients the reader in the body as a map of desire, where the individual life becomes a locus of its own, a point from which the world demarcates itself."

—Amy Sage Webb, editor, *Flint Hills Review*

"Bart Edelman's sixth book, *The Geographer's Wife*, is chock-full of stunning, stand-out poems. In 'Holiday,' the poet explores the soulful textures of loss present in the first Mother's Day after his mother has passed. In another, the poet compares modern dating to 'The New Math,' a system that has changed so profoundly as to make the addition of romance nearly impossible. In this collection, Bart Edelman is single-minded in his purpose. He takes in the popular language of America—East, North, South, and West—and creates buoyant melodies of 'coolness,' a popular verbal chill that also diagnoses our deepest troubles—contemporary isolation and a profound longing for love."

—Todd James Pierce, author of *Newsworld*, winner of the *Drue Heinz Literary Prize*

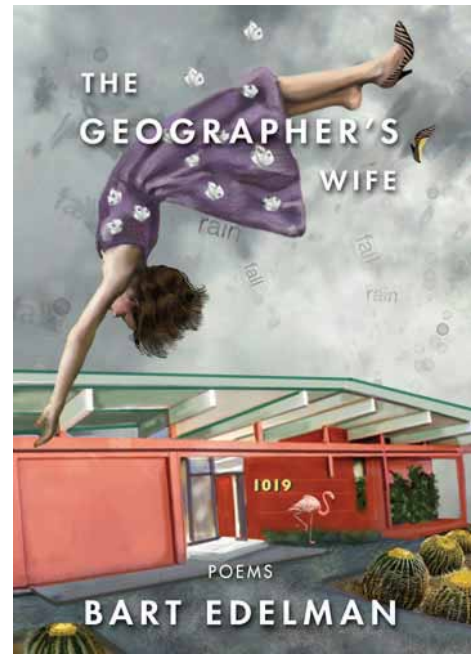
"Bart Edelman understands how words should taste, how sounds strung with precision can create a universe of meaning far beyond denotation. These poems are etched into mirrors—transparent, but with surprises built to stand up through reading after reading. You will see your reflection smiling back in recognition on every page. With a cast of characters ranging from acrobats on speed to lumberjacks with wings, *The Geographer's Wife* is an accomplished collection."

—Tom Chandler, Poet Laureate of Rhode Island emeritus

"I fell in love on first reading *The Geographer's Wife*. It promises and delivers—such riches to follow. Then I met Uncle Irv from 'The Contiguous 48' and was taken, forever. In this wonderful and wide-ranging collection of poems, Bart Edelman charts the elusive latitudes and longitudes of desire. With antic humor and often rueful insight, he takes the reader on an emotional journey through time and space. So leave your suitcase and your fears behind, pick up your compass and open the door. Adventure awaits!"

—Elizabeth Forsythe Hailey, author of *A Woman of Independent Means*

Bart Edelman's latest poetry collection, *The Geographer's Wife*, explores how our sense of environment creates and frames the world we choose to inhabit. The speakers in Edelman's poems find themselves in conflict with the world around them. The choices they make free them to discover a life full of promise, or cast them into uncertainty, or condemn them to regression. The landscapes they visit serve as both boundary and horizon. This sense of place—east, west, north, and south—directs the physical and spiritual movements we often take for granted, as we pass through the days and nights that dictate our journeys.



Bart Edelman is currently a professor of English at Glendale College, where he edits *Eclipse, A Literary Journal*. His poetry appears frequently in newspapers and journals, as well as in textbooks and anthologies published by City Lights Books, Etruscan Press, Harcourt Brace, McGraw-Hill, Simon & Schuster, Thomson/Heinle, the University of Iowa Press, and Wadsworth. He teaches poetry workshops across the United States and was poet-in-residence at Monroe College of the State University at New York. Collections of his work include *Crossing the Hackensack* (Prometheus Press, 1993), *Under Damaris' Dress* (Lightning Press, 1996), *Alphabet of Love* (Red Hen Press, 1999), *The Gentle Man* (Red Hen Press, 2001), and *The Last Mojito* (Red Hen Press, 2005). He was born in Paterson, New Jersey, and currently resides in Pasadena, California.

Also Available from Red Hen:

Alphabet of Love, 1-888996-09-9

The Gentle Man, 978-1-888996-09-9

The Last Mojito, 1-59709-12-X

March 2012

120 pages, 6 x 8.5, trade paperback

978-1-59709-169-5, \$19.95

Rights: Brit., dram., audio, trans.: Red Hen Press

The Owning Stone

2nd Edition

Poetry

Jim Peterson

PRAISE FOR THE OWNING STONE

"The stones that fill Jim Peterson's newest book of poems are varied and powerful: a stone named for a lost father; the burning stones of a mother's cancer; the cold stone that speaks to the artist, demanding to become part of the human world of roaches and rust stains and lust; the stone that glints with spiritual light. Peterson claims each one, warms it with his poet's careful hand, then sends it flying out into a world at once terrifying and beautiful. His language is rich, his metaphors striking, his voice startling honest and sure. *The Owning Stone*, Peterson's strongest book yet, is a cause for celebration."

—Rebecca McClanahan

"The poems in *The Owning Stone* look carefully, compassionately, and insightfully at the human condition. The fine language of Peterson's writing both creates and is inhabited by individual people with individual names, individual experiences and individual histories. They are people of our time who carry with them the desires, griefs and joys of people of all times. Thus the themes and circumstances of these poems are universal. Rich with imagery and illuminating detail, the poems in *The Owning Stone* capture the significance of seemingly ordinary moments and the extraordinary qualities of seemingly ordinary people, and Peterson accomplishes this with impressive talent and grace."

—Pattiann Rogers

"Jim Peterson's poems walk us through a world of lost sons, where teachings of hardwood forests and fish fries survive one generation, then another. Here you lose your Harley in a fit of reason, you lose your father to rogue blood cells. Each poem imprints itself on you, like a hard stone held tightly in your palm. They will own you. Peterson's voice is subtle, like the smooth, easy spin of a .32's chamber."

—Marcos Villatoro

What do you do when you can't throw away the stone that contains your dead father's possessive spirit? When a .38-caliber handgun comes knocking on your midnight door? When the woman you desire inhabits an ordinary world so alien to yours that you can only look at her when she's asleep? When all of the women of your town—mothers, daughters, sisters, grandmothers—run away and leave you alone with the other men? When the very best thing in your life is throwing a ball for your worshipful dog? When two young men wearing slim black ties show up at your door pushing bicycles and want nothing less than your soul? These provocative narrative poems—what Peterson prefers to call "situation poems"—attempt to provide answers to these and to many other such questions. With surprising yet apt metaphors and images, with language tightened to the point of breaking, the poems of this new edition of *The Owning Stone* dramatize the situations that capture and hold us, and the potential paths of escape and transcendence that can free us.



Jim Peterson is a poet, novelist, and playwright. His recent books have been published by Red Hen Press: *The Owning Stone* (2000, 2011, winner of the Benjamin Saltman Award), *Paper Crown* (novel, 2005), and *The Bob and Weave* (poetry, 2006). Other poetry collections include *The Man Who Grew Silent* (The Bench Press, 1989), *Carvings on a Prayer Tree* (Holocene Press, a chapbook, 1994), *An Afternoon With K* (Holocene Press, 1996), and *Jim Peterson's Greatest Hits 1984-2000* (Pudding House, 2000, 2003). His poems have appeared in such journals as *Poetry*, *Georgia Review*, *Prairie Schooner*, *Shenandoah*, *Poetry Northwest*, *Texas Review*, *Connecticut Review*, and many others. His plays have been produced in regional and college theatres. He and his wife have traveled in Peru studying Andean shamanic culture. When not writing or teaching, he enjoys riding his motorcycle around the country and hiking in its mountains, deserts, river canyons, and high plains. He is on the faculty of the University of Nebraska's Low-Residency MFA Program in Creative Writing and is writer-in-residence and Coordinator of Creative Writing at Randolph College in Lynchburg, Virginia, where he lives with his wife Harriet and their beloved Welsh Corgis, Dylan Thomas and Mama Kilys.

Also Available from Red Hen:

Paper Crown, 1-59709-007-7

The Bob & Weave, 1-888996-65-X

March 2012

104 pages, 5 x 8.5, tradepaper

978-1-59709-491-7, \$16.95

Rights: Brit., dram., audio, trans.: Red Hen Press

Covet

Poetry

Lynnell Edwards

PRAISE FOR COVET

“Lynnell Edwards’ third poetry collection, *Covet*, is a fascinating, wide-ranging examination of desire. From the small and antique—a ‘Tinderbox Chamberstick w/Flint and Cover,’ say, to the middle distance of ‘Available Light’ and everyday life, to the wild freedom of turkey vultures ‘soaring/each spring over Pine Mountain,’ her poems are witty, lyrical, commonsensical, and marvelously bold. This is a book worth coveting.”

—Kelly Cherry

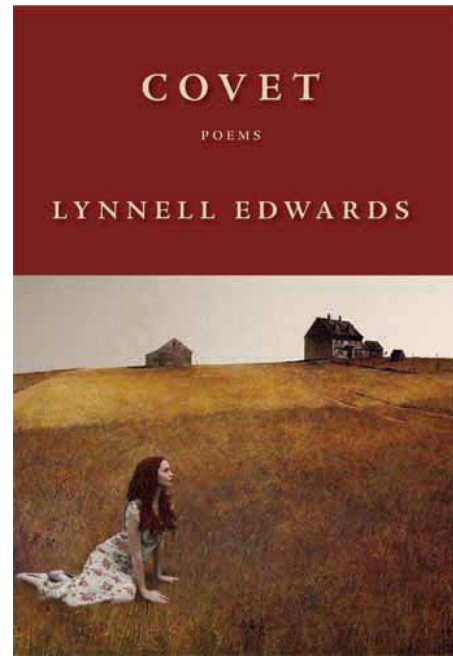
“Lynnell Edwards’ new collection of finely wrought poems invites us to join her pacing the quotidian, where the objects and furniture of other peoples’ lives can be as covetous as ghosts. Here we find ourselves settled and unsettled, able to touch the absence in the passages of joy. Such things as coyotes and domestic life are faced with wry humor and a ‘salted grace,’ and an age-dulled prism becomes a ‘lost slipper of light.’ This fine poet’s ability to ‘see into the life of things,’ as Wordsworth put it, makes her third book a quiet revelation and a necessary read.”

—David Mason

“Great beauty, these poems understand, often steals in unexpectedly—the bird through the window, the forsythia that erupts out of a wintry landscape. Again and again we encounter here ‘the breath of the ecstatic. . .’ Edwards knows how quickly the visions she seeks to capture fade to ‘ordinary pain.’ The trick—one these lovely poems manage over and over—is to be the camera ‘shutter’s click and whirl, imperceptible / as hummingbird’s wings.’ I finished these poems grateful for their acts of thievery, their coveting. What a beautiful and accomplished book.”

—Davis McCombs

covet (kúh-vit)v. tr.: to desire, esp. to desire eagerly, to wish for, long for. As in to covet another’s belongings, the ghosts of households and fixtures, their voices or warnings. Ex: she coveted the fine table, the rich furnishings of her neighbor’s home. As in to covet the past, a lost year, a lost life or one not lived. Ex: turning the photograph of her parents over in her hand, she imagined their happiness and coveted what might have been. As in to eagerly wish for the health, well-being of one for whom responsibility is given, or a child. Ex: she coveted, above all, happiness for her sons. Or, to want that (i.e. person) which one may not have, desire to possess another. Ex: thou shalt not covet.



Lynnell Major Edwards is the author of three collections of poetry, *Covet* (2011), *The Highwayman’s Wife* (2007) and *The Farmer’s Daughter* (2003), all from Red Hen Press. Her book reviews and short fiction have been published nationally in such journals as *Pleiades*, *The Hollins Critic*, *Connecticut Review*, *American Book Review*, and *New Madrid*. She is Associate Professor of English at Spalding University in Louisville, Kentucky. She also writes a books column for *Louisville Magazine* and is board member of InKY, inc. and sponsor of the monthly literary reading series InKY, which she co-produces.

Also Available from Red Hen:

The Farmer’s Daughter, 1-888996-74-9

The Highwayman’s Wife, 978-1-59709-075-9

October 2011

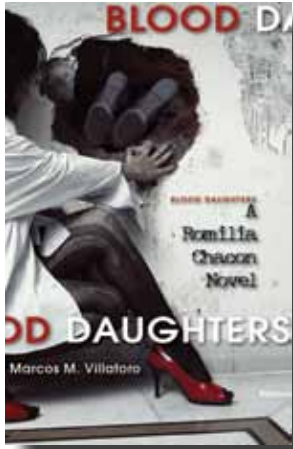
80 pages, 6 x 8.5, tradepaper

978-1-59709-171-8, \$16.95

Rights: Brit., dram., audio, trans.: Red Hen Press

Blood Daughters

A Romilia Chacón Novel
Novel
Marcos M. Villatoro



Marcos M. Villatoro now holds the Fletcher Jones Endowed Chair of Writing at Mount St. Mary's College in Los Angeles, where he lives.

"The sexually mutilated body of an adolescent girl, found just inside the U.S. at the California-Mexico border, leads FBI special agent Romilia Chacón to a horrific sex-slavery ring in the fourth entry in a compelling series. But Chacón's focus on the case can be diverted by personal relationships, notably with Karen Allende, the younger 'sister of her heart,' who provides a key tip while working naively on behalf of women who disappeared in the desert, and fellow agent Nancy Pearl, who has repeatedly lied to Romilia, her partner, but always has her back. Bilingual Salvadoran Chacón, an empathetic profiler able to visualize unspeakably violent acts, also has an out-of-control drinking habit to deal with, although her lust for Wild Turkey is well understood by her sympathetic yet firm supervisor. In the past, Chacón has hunted down serial killers and dealt with deaths of persons close to her, but the sociopaths she's after here add a new dimension to depravity. The graphic but never gratuitous violence is offset by the palpable humanity of the key characters in this hard-hitting, skillfully wrought crime novel. Fans of the genre not familiar with Villatoro's too-little-known series are in for a treat."

—*Booklist* (starred review)

"Sorrow runs deep through FBI agent Romilia Chacón. Not much surprises this Salvadoran American anymore; her career is taking its toll, and alcohol is her best friend. . . . Add child pornography rings to the chilling pile of U.S.-Mexico border crimes. . . . Villatoro is right in there with this gritty thriller."

—*Library Journal*

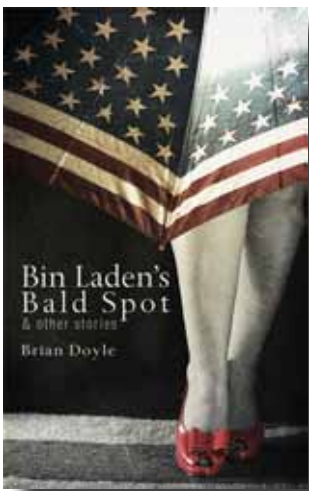
"Romilia Chacón is one of the most compelling characters in contemporary crime fiction, and Marcos M. Villatoro has brought her to life again with all of his considerable talent and skill. Dashing, stylish and at times harrowing, *Blood Daughters* may be his best novel yet. Bravo, Villatoro!"

—T. Jefferson Parker, author of *The Border Lords* and *Iron River*

October 2011 • 232 pages, 5.5 x 8.5, tradepaper • 978-1-59709-426-9, \$18.95 • Rights: Brit., dram.: Red Hen Press

Bin Laden's Bald Spot

& Other Stories
Short Fiction
Brian Doyle



Brian Doyle is the author of ten previous books, including the novel *Mink River*. He lives in Portland, Oregon.

"Conveying more sentiment and humor in a few paragraphs than many writers do over several pages, Doyle introduces a slew of memorable characters. . . . Doyle skillfully plays with words and phrasing, stringing intricate narratives through paragraph-long sentences."

—*Publishers Weekly*

"All 25 stories are filled with great voices, great moments and odd happenings: the man who was born on a Greyhound bus and eventually bought the company; Joseph Kennedy, telling all to a golf course bartender just minutes before the stroke that rendered him speechless; a man who takes up running to try to forget that his wife is having an affair and discovers that all the other runners on the street are also cuckolds. This is vintage Doyle, and it doesn't get much better."

—*Shelf Awareness*

"Book-ended by stories told by bin Laden's barber, Doyle's storytelling terrain is as expansive as that of short-fiction maestro Jim Shepard. . . . There is a potent resonance, signaling a heft and power that makes them unforgettable. . . . Brian Doyle is a writer to be ignored at your own peril."

—*The Daily Beast*

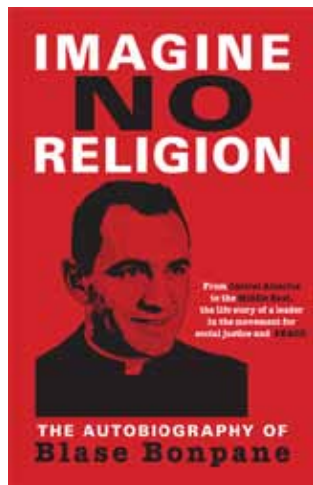
"Virginia Woolf addressed what she called the Common Reader—Brian Doyle doesn't have any of those. His readers turn instantly and preternaturally uncommon, seeing and feeling and noticing and knowing what they have never before taken in: a kind of laughing piercing antic holiness. To read Brian Doyle is to apprehend, all at once, the force that drives Mark Twain, and Walt Whitman, and James Joyce, and Emily Dickinson, and Francis of Assisi, and Jonah under his gourd. Brian Doyle is an extraordinary writer whose tales will endure. The sublime 'Waking the Bishop' is going to inhabit American anthologies forever and ever."

—Cynthia Ozick

October 2011 • 160 pages, 5 x 8, tradepaper • 978-1-59709-915-8, \$16.95 • Rights: Brit., trans., audio., dram.: Red Hen Press

Imagine No Religion

Autobiography
Blase Bonpane



Blase Bonpane was named “the most underrated humanist of the decade” by the *Los Angeles Weekly*. He lives in Santa Monica, California.

“Reading Bonpane’s memoir is like exploring a mini-history of liberal activism over the last 45 years. From Kent State to Rodney King, Bonpane seemed to always have a connection to the flashpoints in modern American history. The author is not afraid to speak his mind or tip sacred cows—e.g. ‘As is the case of Vietnam, Iraq, and Afghanistan, the Central American Wars were pure and simple state terrorism on the part of our country.’ Despite a heavy emphasis on the story of his activism, Bonpane always comes back to issues of religion, addressing his belief in liberation theology and in a universalist, non-sectarian adherence to faith. A fascinating read for students of modern American liberalism and foreign policy.”

—*Kirkus Reviews*

“Arguably the most important intellectual alive.”

—*The New York Times*

“I am often asked by young people, deeply disturbed by the state of the world, ‘What can I do to make this sad world a better place?’ An eloquent answer now is, ‘Read Blase Bonpane’s autobiography. If you can aspire to a fraction of what he has achieved, you will look back on a life well lived.’”

—Noam Chomsky

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Common Sense for the Twenty-First Century, 978-1-888996-56-2 (catalog page 17)

Civilization Is Possible, 978-1-59709-123-7

Guerillas of Peace: On the Air, 1-888996-25-0

October 2011 • 224 pages, 5.5 x 8.5, tradepaper • 978-1-59709-670-6, \$24.95 • Rights: Brit., trans., audio., dram.: Red Hen Press

Fade to Black

Novel
Josh Pryor



Dr. Josh Pryor is currently a member of the English faculty at Saddleback College in Mission Viejo, California.

“A beautifully crafted, adrenaline-drenched thriller, written with all the skill and passion of a master novelist.”

—T.C. Boyle

“A fast-paced, tightly-laced page turner with the fun of bitter cold, taut prose, scientists, and surprises. Pryor knows how to hang us over the cliff.”

—Aimee Bender

At the nexus of a top-secret government conspiracy to develop a doomsday-style bio-weapon, cutting edge science and ancient primal bloodlust collide when a team of ill-fated explorers unlocks the eons-old secrets of humankind’s savage evolutionary past lurking miles beneath the killing cold of Antarctica.

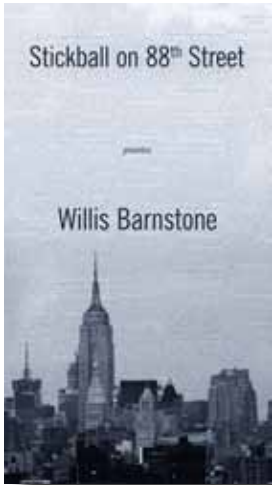
Dr. Claire Matthews, a disgraced evolutionary biologist, attempts to resurrect her career in the deadly wastes of earth’s most inhospitable climate. Claire must determine the role played by *S. iroquoisii*, an ancient microscopic organism critical in the evolution of primitive man, in the catastrophic accident that decimated the previous expedition, before her crew falls prey to a similar fate.

Claire and a joint team of military and civilian personnel undertake the gruesome task of piecing together the events that led to the massive explosion that destroyed the previous research station. As a nightmare of unimaginable proportions begins to coalesce, Claire is drawn ever deeper into a maze of deception and savage violence. Pitted against a primordial foe they can scarcely fathom, Claire and her colleagues must battle the cold, each other, and the growing madness within themselves to survive the infinite polar night.

October 2011 • 248 pages, 6 x 9, tradepaper • 978-1-59709-125-1, \$18.95 • Rights: Brit., trans., audio., dram.: Red Hen Press

Stickball on 88th Street

Poetry
Willis Barnstone



Willis Barnstone has received four Pulitzer nominations, a Guggenheim Fellowship, and a grant from the NEA. He divides his time between Bloomington, Indiana and Oakland, California.

“Four of the best things in America are Whitman’s *Leaves*, Herman Melville’s *Whale*, the sonnets of Barnstone’s *Secret Reader*, and my daily Corn Flakes—that rough poetry of morning.”

—**Jorge Luis Borges**

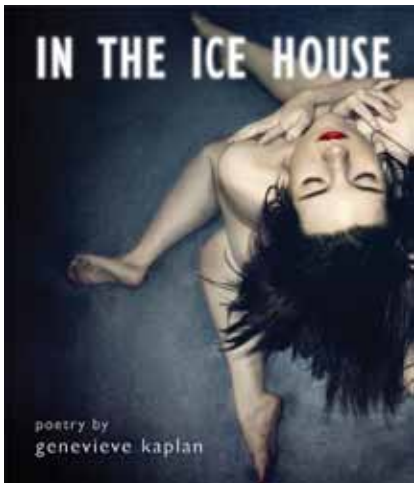
“*Stickball on 88th Street* is a sequence of poems written in the voice of a boy finding his way on the streets of New York in the late Thirties. Willis Barnstone, one of America’s major poets and translators, has given us an almost Joycean portrait of the artist coming of age as he moves from pre-adolescence into young manhood. Through his eyes we encounter a mysterious, greater world in the wilderness of the big city. Each poem in this unfolding narrative, lucid and astonishing, humorous or sad, exalted or tragic, takes us from one experience to another: street games, the beginning of friendships, first love, the labyrinth of family relationships, religious questions, fears and joys, all told in a young and wondering voice (a voice subtly informed with the wisdom of the elder poet). The poems are a vivid glimpse into a Depression America on the threshold of a World War and the record of the interior journey of a boy encountering those elements that would shape him into the artist and man he is to become. This is a marvelous book and a testament to the enduring power of love and imagination at the heart of poetry.”

—**Joseph Stroud, 2011 American Academy of Arts and Letters Poetry Award winner for *Of This World***

October 2011 • 104 pages, 5 x 9, tradepaper • 978-1-59709-477-1, \$17.95 • Rights: Brit., trans., audio., dram.: Red Hen Press

In the ice house

Poetry
Genevieve Kaplan



Genevieve Kaplan currently lives in Southern California, where she is pursuing a PhD in Literature and Creative Writing.

“Kaplan’s first collection of poetry somehow straddles the fence of simple and rich. The poet captures the natural world, how the changing of seasons looks and feels, and how it affects the confines of society. The chill in the air, as Kaplan describes it, come out of the page. ‘Branches shiver in the music./The ice cuts in the quick of things./The frantic outside.’ It is a beautiful marvel of nature at its coldest, through ice storms and frozen gardens, while also subtly following the birds, perhaps the true protagonists of this collection, who ‘Rise before the sun, rise with/the sun, constantly.’ Her poetry is radiant with a certain quiet wanderlust.”

—**Hey, Small Press!**

“The precise, crystalline lyrics of Genevieve Kaplan’s *In the ice house* reveal that wonder exists everywhere in the habits and habitations of domestic space. There is no beauty so small, so vernacular that it escapes the illumined attention of this gifted poet. These are poems to read the world by.”

—**Peter Gizzi**

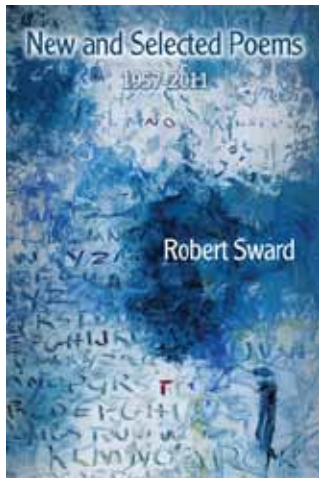
“We find ourselves wandering deep, deep into the world in this collection of sharp, startling poems—poems that often have a swerve at the end, sending us to the unexpected. The birds return, and the trees, and the ice, always the ice, but each time, new piercing details come into view. Though spare on the page, these pieces radiate a wealth born of Genevieve Kaplan’s unique and invaluable view of the world.”

—**Cole Swensen**

October 2011 • 88 pages, 6 x 7, tradepaper • 978-1-59709-462-7, \$16.95 • Rights: Brit., trans., audio., dram.: Red Hen Press

New and Selected Poems 1957-2011

Poetry
Robert Sward



Robert Sward has taught at Cornell University, the Iowa Writers' Workshop, and UC Santa Cruz. He lives in Santa Cruz, California.

"Lighthearted at times, but with the weight of grief, indifferent to fashion, terse at times, and trustworthy always."

—*Publishers Weekly*

"Robert Sward's poems are the result of a plunge into a never fully ironized, often hilarious sense of mysticism: they are the product of a restless, spiritually adventuresome sensibility masking itself as a stand-up comedian. This poet learned early that the comic, the 'zany,' was a mask by which one could assert oneself—through which one would be listened to. In his poems, the mask remains, but it is at the service of an essentially visionary impulse: 'the vision, the life that it requires.' Wonderful work."

—Jack Foley

"These are such funny, sad, generous poems—peopled with characters it's impossible not to love, especially Robert's podiatrist-Jewish-Rosicrucian father with his wisdom that bridges all dualities expounding on the feet and the soul, sex and death, the broken and the whole. In one poem, Robert asserts, *In a world of No, dogs are a Yes*. And in the world of poetry, this book is a resounding Yes. Read it when you're happy, but especially read it when you're depressed. You'll find yourself joining in with the many dogs in these poems, saying, *Woof, woof—in' woof!*"

—Ellen Bass

October 2011 • 200 pages, 6 x 9, trade paper • 978-1-59709-261-6, \$24.95 • Rights: Brit., audio., dram.: Red Hen Press; trans.: Robert Sward

The Cento: A Collection of Collage Poems

Poetry
Edited by Theresa Malphrus Welford



Theresa Malphrus Welford is currently working on several projects: creative nonfiction, poetry, and storybooks for children.

"Theresa Welford's anthology of poems in that curious form the cento is a true labor of love. In an array of patchwork poems by poets famous and poets new, *The Cento: A Collection of Collage Poems* reveals both the dangers of the form (creating chaos) and its rich rewards when performed with wit and creativity on the part of the poet (as in R. S. Gwynn's hilarious cannibalization of *The Norton Anthology of Poetry*). No one will supercede this achievement for a long time, I'd guess—maybe not for a hundred years."

—X.J. Kennedy

As Gertrude Stein might have put it, a cento is a collage is a mix tape is a video montage. *The Cento: A Collection of Collage Poems* (edited by Theresa Malphrus Welford), with an introduction by David Lehman, features centos, collage poems, and patchwork poems written by Nicole Andonov, Lorna Blake, Alex Cigale, Allan Douglass Coleman, Philip Dacey, Sharon Dolin, Annie Finch, Jack Foley, Kate Gale, Dana Gioia, Sam Gwynn, H. L. Hix, David Lehman, Eric Nelson, Catherine Tufariello, and many others.

Also Available from Red Hen:

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Chris Abani

"Masterfully conceived and often wrenching in the harsh details of its vignettes, *Daphne's Lot* reminds us of poetry's essential force—and constant triumph—in giving voice to the most trying of human circumstances. Chris Abani's new collection is a revelation and victory in every way."

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—Booklist

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There Are No Names for Red
Poetry & Paintings
Chris Abani & Percival Everett

"Chris Abani's poems remind us of what happens when moral boundaries are obliterated and the sacredness of life becomes a kind of cynical joke. But these poems also remind us of the human capacity for compassion and love in the face of unspeakable cruelty and fiendish conditions. Chris Abani and his poems matter to all."

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Common Sense for the Twenty-First Century
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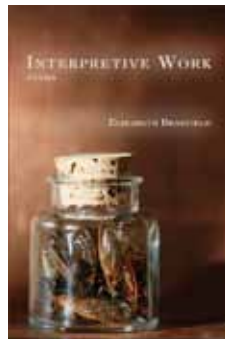
The Golem of Los Angeles
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"*The Golem of Los Angeles* gives us poetry full of pain, horror, despair—and beauty. Tony Barnstone gives new form and meaning to the parable, the sermon, the psalm, the sutra. The reader cries, yet laughs in delight."

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—The San Francisco Chronicle

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Give Over, Graymalkin

Poetry
Gaylord Brewer

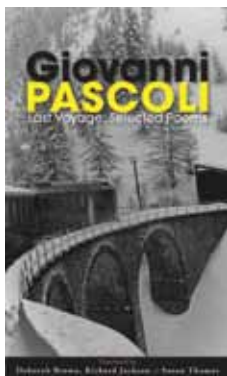
“His poems seem to move with a brute force of their own. Moments like these recall D. H. Lawrence and Ted Hughes, both of whom also remarked on a startling resemblance between the dark, unsettling opacity of animals and the imagination’s own darker, less conscious movements. These poems vibrate with a disturbing, powerful energy.”

—*Chautauqua Literary Journal*

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Poetry
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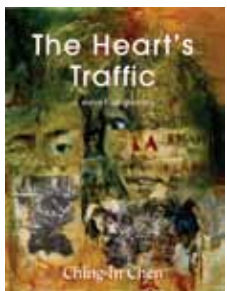
“The major portion of this ambitious translation is devoted to Pascoli’s revisionist version of Homer’s epic; in it Odysseus does not return home, slay the suitors and embrace his wife. Instead, he falls into a deep sleep, sails past Ithaka and is forced to revisit his former route, complete with heart-stopping adventures and profound grief. The narration is deft, elegaic, and intensely lyrical, making this book a pleasure to read.”

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“Yes, *Letters to Guns* is risky from cover to cover. Braiding ink to gunpowder, Constantine is a winner. The poet does not ‘suffer’ history; he ‘creates’ art, and his smart first book heralds vast hope for the future landscape of American English poetics.”

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A Measure's Hush

Poetry
Anne Coray

“Coray wears her influences boldly, dedicating this book to the poet Charles Wright, whose work was ‘the spirit behind many of these poems.’ At their best, these bear the inevitable comparison; at their weakest, they betray imitation. Both poets delight in describing nature, both are aware that any description is less than what it describes: ‘always the bold strokes saying / you cannot make meaning.’ But Coray’s poems, unlike Wright’s, are strongest when more populated. Elegies for a lost brother are particularly moving: ‘Brother, your time was a cut plum.’ So Coray takes her measure, and her cut is sharp.”

—*The Cleveland Plain Dealer*

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Suck on the Marrow

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Camille Dungy

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“This collection embraces the act of imagining acutely, whereby imagination becomes almost an action. In fact, *Suck on the Marrow* plots a path back to the Southern soil, to common people, back to a double-binding pathos of pain and beauty through language.”

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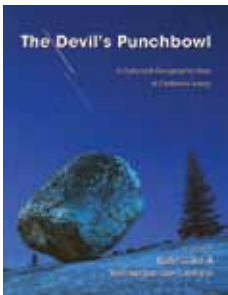
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Essays
Edited by Kate Gale & Veronique de Turenne

The Devil's Punchbowl is an anthology of essays commissioned from writers living in California, who were asked to reflect on an aspect of the state's geography, natural or man-made. Contributors include: James Brown, Thomas Curwen, Jenny Factor, Janet Fitch, Denise Hamilton, Charles Hood, Kate Gale, Dana Goodyear, Seth Greenland, Tim Z. Hernandez, Carolyn Kellogg, David Kipen, Patt Morrison, T. Jefferson Parker, Jenny Price, Rob Roberge, David St. John, Carolyn See, Lisa See, Kevin Starr, Louise Steinman, Deanne Stillman, Susan Straight, Scott Timberg, David L. Ulin, Lillian Vallee, D.J. Waldie, Pam Waterman, Gordon Wheeler, and Terry Wolverton.

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love belongs to those who do the feeling

Poetry/LGBT
Judy Grahn

2009 Lambda Literary Award Winner

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The Luckless Age

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Steve Kistulentz

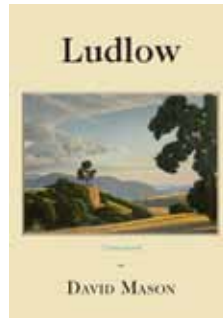
2009 Benjamin Saltman Award Winner

“*The Luckless Age* responds to a culture that constantly bombards us with brand names, celebrities, rock and roll rants and presidential lies, porn and war by bombarding back to give a counter-offense of testimony and song. Sprawling and discursive, expansive as stadium anthems and forceful as everclear, Steve Kistulentz’s poems have a hedonistic vigor of language and purpose. Reader, you can rest later.”

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Ludlow

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House Arrest

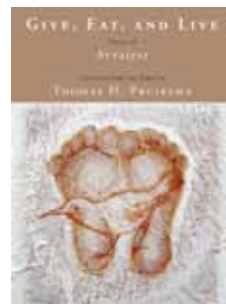
Novel
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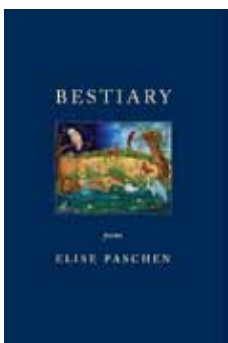
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Bestiary

Poetry
Elise Paschen

“The passionate, yet controlled, third volume from Paschen (*Infidelities*) pursues the likenesses between human beings and other sorts of beasts: Paschen watches domestic animals, visits zoos and backyards, and records the instincts that animate her, as lover, mother, daughter and citizen. . . . If we are animals, Paschen suggests, we are the animals who look hard at one another, the animals who remember and who mourn.”

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Ship of Fool

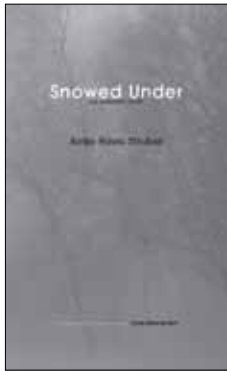
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“In his latest collection, *Ship of Fool*, William Trowbridge paddle-shocks life back into the old metaphor ‘hell on earth,’ and Hell is hilarious. . . . Trowbridge reflects the world we already know back on us in a way that stabs the gut and triggers that necessary painkiller, humor. Without that, we might go mad.”

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Snowed Under

Fiction/Translation
Antje Rávic Strubel
Translated by Zaia Alexander

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Poetry
Orlando White

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In Confidence

Poetry
Jim Tilley

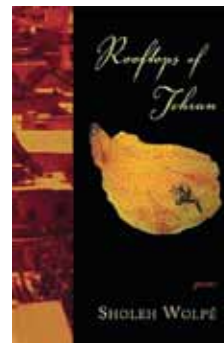
“Jim Tilley does confide in his readers here as he explores a refreshing variety of subjects—everything from the complexity of father-son and husband-wife relations to the more solvable problems of dark matter and the origins of the cosmos. But what wins our confidence is not his range but his steady hand on the poem and his steady gaze at the world.”

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The Los Angeles Review Vol. 10

The Los Angeles Review, established in 2003, is the voice of Los Angeles, and the voice of the nation. With its multitude of cultures, Los Angeles roils at the center of the cauldron of divergent literature emerging from the West Coast. Perhaps from this place something can emerge that speaks to the writer or singer or dancer or wild person in all of us, something disturbing, something alive, something of the possibility of what it could be to be human in the 21st century.

INTRODUCTION TO *THE LOS ANGELES REVIEW*, VOL. 10

We collect the stories of our time—in fiction, non-fiction, and poetry. Stories of regret, of apology, of what we missed. We've missed so much in our information-filled world: the dodo bird, an ocean full of seas, long evenings on porches.

The currency we exchange is no longer time by a loved one's bed; it's viral. We're pregnant with desire in these stories, but it's muddy desire. We don't know what for. Yet that sub-continent of desire is what pulls us forward into a world of science where everything should make sense, but doesn't.

I'm always surprised reading these pieces that, given the noise of our culture, so many people have taken the time to hover around the keys and write and to write so well, so viscerally of the stony path, the washed out tunnel. There are an amazing number of stories sent to us in which pets are the comfort character, as if we reach out for the shreds of nature left; there is no jungle, only a dog on a leash, a cat killing a bird, and coyotes watching.

"Six Hours Before the End" by Manuel Martinez is a post-apocalyptic world with a man and his wife living alone:

Meanwhile the boundaries of the Universe have pulled in more tightly around us, and there is so little space left for him to wander around in that we know he is long gone. Without him, there is no one but me left to make sense of the empty burdens of men, those bundles that we strain beneath until, nearly broken, we drop them to the ground and lay them bare and see that there is nothing to see.

Perhaps we've slipped past Flannery O'Connor into a world where love doesn't thread and braid us together in the same way, where too many of us are more hooked by avatars than by real people. Some might argue that Americans spend more time staring at a screen than at each other.

Laura Brown LaVoie writes in "A Strange Woman,"

And in the morning he left, legless through the garden, stirring the fog with his strides. She stood by the door watching him go, and then lingered in the garden for several minutes, gazing down at herself through the steam. Later that night Ed Greene asked what had become of the stranger: "Did you give him the old heave-ho?" And she laughed like nothing, and filled his mug, and helped him into his coat. In her home there is only this marionette behavior, this waving from the shore of every morning.



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October 2011

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