

NEW TITLES AND SELECTED BACKLIST

RED HEN PRESS

FALL 2011





Red Hen Press

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ABOUT US

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. The mission of Red Hen Press is to commit to literary excellence, support diversity, and promote literacy. It is our endeavor to create a place for literature to thrive in a cutting edge market. It is our desire to build a community of writers who will actively participate in supporting this mission.

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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ACKNOWLEDGMENTS

Past financial supporters of Red Hen Press include the following organizations: The Ahmanson Foundation, Amgen, Cisco Systems, the Annenberg Foundation, the Cotsen Family Foundation, the David Family Foundation, the Florida Arts Council, the Lannan Foundation, the macy's Foundation, Metal Spinnings Consultants, New Visions Foundation, the Staples Education Foundation and the Weingart Foundation.

The California Arts Council, the Dwight Stuart Youth Fund, Los Angeles County Arts Commission, the Los Angeles Department of Cultural Affairs, the James Irvine Foundation, the Meta and George Rosenberg Foundation, the Kinder Morgan Foundation, the National Endowment for the Arts, the Rose Hills Foundation, the National Endowment for the Arts, Sony Pictures Entertainment, and Target partially support Red Hen Press.

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Blood Daughters

A Romilia Chacón Novel

Novel

Marcos M. Villatoro

PRAISE FOR THE ROMILIA CHACÓN NOVELS

“Sexy, fast-paced and satisfyingly violent . . . The simmering tension between Romilia and her criminal admirer will leave readers eagerly anticipating the fourth book in this gritty procedural series.” —*Publisher’s Weekly*

“A neat, Hitchcockian thriller . . . let’s hope there are real FBI agents as brilliant as Romilia Chacón.” —*Washington Post*

“Romilia Chacón is smart, sexy (and how do you say ‘feisty’ in Spanish?) . . . Marcos Villatoro catches her voice and attitude so perfectly that we hope to read many more books about Chacón.” —*Chicago Tribune*

“An extended, action-filled and entertaining battle of wits on both sides of—and under—the border.” —*Library Journal*

“Villatoro’s lyrical writing style provides the perfect vehicle for describing his fascinatingly flawed Salvadoran protagonist . . . this is a compelling, character-driven novel in which Villatoro generates tremendous sympathy for his complex and very human heroine.” —*Booklist*

“Charles Dickens, or more recently, Joyce Carol Oates and Margaret Atwood, have used the crime novel to eloquently express themselves . . . add to the chorus the name of Marcos M. Villatoro . . . Villatoro has immersed himself in the police procedural form and has delivered a story that is enlivened by an enigmatic protagonist one hopes to see again . . . one of the best novels—mystery or otherwise—you’ll read this year.” —*Los Angeles Times Book Review*

A child dies on the border between California and Mexico. This is nothing new: immigrants die crossing the border all the time, escaping from poverty and violence in Latin America. They bake in the desert. But this death is different. Someone has taken body parts from the child.

FBI Agent Romilia Chacón, a Salvadoran American, follows this case into a world that swallows her with its horror, a world that exists alongside ours, where children are bought and sold like cattle and shipped to men all across the country. The dealers in this blackest of markets have no moral barometer, only a lust for cash. And one among them has taken murder to a level beyond serial killing.

Romilia comes to this case already broken: the man she loved and yet had to hunt—drug runner Tekún Umán, a regular on the FBI’s Most Wanted List—is gone. Romilia has two friends, her partner Nancy Pearl—who lives a double life between the Feds and the cartels—and a bottle of booze. Romilia’s mother is on her back to get sober; her son drifts further and further away. And the killer is taking away pieces of Romilia’s life, day by day.



Marcos M. Villatoro is the author of nine books. He has won numerous prizes, including two Emmy Awards for his PBS Television essays. His first Romilia Chacón thriller was a *Los Angeles Times* Best Book of 2001.

Villatoro was born in San Francisco and raised in Tennessee. He has spent much of his life in Central America (in his other country, El Salvador). Villatoro is a graduate of the Iowa Writers’ Workshop, and now holds the Fletcher Jones Endowed Chair of Writing at Mount St. Mary’s College in Los Angeles, where he lives.

The Romilia Chacón books have been published in five languages: English, German, Russian, Portuguese, and Japanese.

October 2011

232 pages, 5.5 x 8.5, tradepaper

978-1-59709-426-9, \$18.95

Rights: Brit., dram.: Red Hen Press

Audio, trans.: Georges Borchardt Inc.

Bin Laden's Bald Spot

& other stories

Short Fiction

Brian Doyle

PRAISE FOR *BIN LADEN'S BALD SPOT & OTHER STORIES*

"Virginia Wolff 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 Assis, and Jonah under his gourd. Brian Doyle an extraordinary writer whose tales will endure." —**Cynthia Ozick**

PRAISE FOR BRIAN DOYLE

"Brian Doyle's writing is driven by his passion for the human, touchable, daily life, and equally for the untouchable mystery of all else . . . his gratitude, his sweet lyrical reaching, is a gift to us all." —**Mary Oliver**

Welcome to the peculiar and headlong world of Brian Doyle's fiction, where the odd is happening all the time, reported upon by characters of every sort and stripe. Swirling voices and skeins of story, laughter and rage, ferocious attention to detail and sweeping nuttiness, tears and chortling—these stories will remind readers of the late giant David Foster Wallace in their straightforward accounts of anything-but-straightforward events; of modern short story pioneer Raymond Carver, a bit, in their blunt, unadorned dialogue; and of Julia Whitty, a bit, in their willingness to believe what is happening, even if it absolutely shouldn't be.

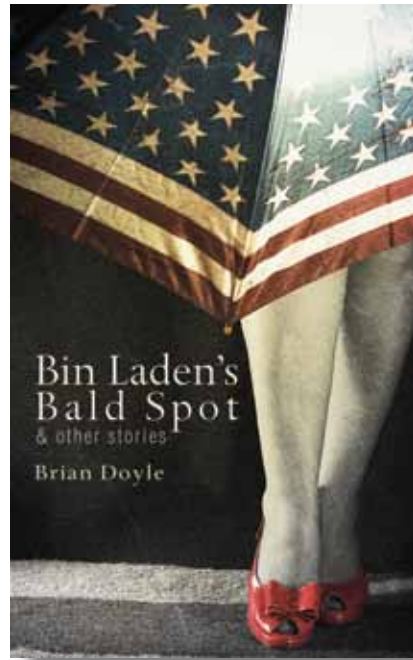
Funny, piercing, unique, memorable, this is a collection of stories readers will find nearly impossible to forget. Along the way, readers will meet:

. . . The barber who shaves the heads of the thugs in Bin Laden's cave and who tells cheerful stories of life with the preening video-obsessed leader, who has a bald spot shaped just like Iceland.

. . . The late Joseph Kennedy, who pours out his heart to a golf-course bartender moments before the stroke that silenced him forever.

. . . A man who discovers his wife having an affair, takes up running to grapple with his emotions, and discovers everyone else on the road is a cuckold too.

. . . A man born on a Greyhound bus, who eventually buys the entire Greyhound Bus Company and revolutionizes Western civilization.



Brian Doyle is the editor of *Portland Magazine* at the University of Portland, in Oregon—the best university magazine in America, according to *Newsweek*, and “the best spiritual magazine in the country,” according to Annie Dillard.

Doyle is the author of ten previous books: five collections of essays, two nonfiction books (*The Grail*, about a year in an Oregon vineyard, and *The Wet Engine*, about the “muddles and musics of the heart”), two collections of short prose, and the sprawling novel *Mink River*, which *Publisher's Weekly* called an “original, postmodern, shimmering tapestry of smalltown life.”

Doyle is a four-time finalist for the Oregon Book Award, and his essays have appeared in *The Atlantic Monthly*, *Harper's*, *Orion*, *The American Scholar*, and in newspapers and magazines around the world. His essays have also been reprinted in the annual *Best American Essays*, *Best American Science & Nature Writing*, and *Best American Spiritual Writing* anthologies. Among various honors for his work are a Catholic Book Award, two Pushcart Prizes, and a 2008 Award in Literature from the American Academy of Arts and Letters.

He once made the all-star team in a Boston men's basketball league, and that was a *really tough league*. He lives near Portland, Oregon with his wife and children.

October 2011

160 pages, 5 x 8, tradepaper

978-1-59709-915-8, \$16.95

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

Fade to Black

Novel

Josh Pryor

PRAISE FOR *FADE TO BLACK*

“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**

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

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.

When disgraced evolutionary biologist Dr. Claire Matthews is asked to accompany a group of leading scientists on a fact-finding expedition to Antarctica to investigate a tragic accident, she is naturally suspicious. Her checkered past and ongoing professional exile are more than enough to convince her that any offer made by the charismatic and scheming Dr. Ethan Hatcher merits serious skepticism.

Despite her doubts, Claire cannot turn her back on her close friend and colleague Alan Whitehurst. Killed under mysterious circumstances weeks earlier with the members of the first expedition, Alan deserves better than an anonymous death in Earth’s harshest and most unforgiving environment. While the expedition promises Claire an unwelcome reunion with an array of personal demons, it also presents her with a golden opportunity to resurrect a once-promising career. Proving the existence of *S. iroquoisii*, an ancient microscopic organism critical in the evolution of primitive man, would mean the culmination of her life’s work and a triumphant return for one of the scientific community’s brightest prodigies.

To earn her keep, Claire must determine the role *S. iroquoisii* played in the catastrophic accident that decimated the previous expedition, before her crew falls prey to a similar fate. Employing the latest in forensic investigation, 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.



Professor **Josh Pryor** earned his PhD in Literature and Creative Writing at the University of Southern California and is currently a member of the English faculty at Saddleback College in Mission Viejo, California. His deep fascination with the natural world and cutting edge science is evident in much of his work, including the nationally recognized novel *Monkey in the Middle*. Though primarily a fiction writer, Josh is most intrigued by the complex nature of reality and humankind’s role in the universe. In his spare time, Josh extensively researches alternative theories in cryptozoology, history, evolution and technology. Currently, Josh is researching a book of historical fiction chronicling the life and work of famed occultist, Aleister Crowley, of whom he is a direct descendant.

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

PRAISE FOR WILLIS BARNSTONE

"I think Willis Barnstone has been appointed a special angel to bring the 'other' to our attention, to show how it is done. He illuminates the spirit for us and he clarifies the unclarifiable . . . I think he does it by beating his wings." —**Gerald Stern**

"Willis Barnstone has a problem: He's too good. Everything he writes, from his invaluable *The Other Bible*, a compendium of holy texts no writer should be without, through his brilliant translations and beautiful poems, is a breathtaking achievement." —**Carolyn Kizer**

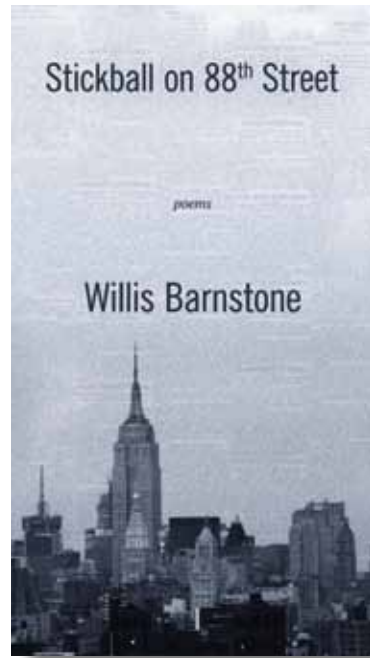
"Four of the best things in America are Whitman's *Leaves*, Herman Melville's *Whale*, the sonnets of Barnstone's *Secret Reader*, and my daily Corn Flakes—that rough poetry of morning." —**Jorge Luis Borges**

Comic, tragic, colorful, and adventurous, *Stickball on 88th Street* is a sequence of thirty-four narrative poems that follows its speaker from boyhood to college. It's a memory book, bound with vignettes of school, family life, and the streets of New York City, as well as Maine and Mexico, culminating with a swan dive in Colorado. It reads like a novel or memoir, with characters, setting, and plot.

Stickball employs an original form, neither free verse nor traditionally formal, but rather lexical. Instead of meter and syllable counts, the book uses individual words as its units of measure. Each quatrain has twenty words: six each in the first two lines, four each in the last two lines. This form imposes no ponderous regularity, allowing for a swift narrative flow. It was written over the course of thirteen days in August, 1977, and has remained unchanged since then.

From "Stickball on 88th Street"

I'm not much good at stickball
and the kids are tough. Somehow
it's my turn. In
comes the rubber ball
slowly in a dream like a
planet that won't spin. It comes
close, a blazing milky
rubber pea. I swing.



A highly decorated poet and translator, **Willis Barnstone** has received four Pulitzer nominations, a Guggenheim Fellowship, the Emily Dickinson Award of the Poetry Society of America, the W. H. Auden Award of the New York State Council on the Arts, the Midland Authors Award, as well as grants from the NEA and NEH. His work has appeared in magazines including *APR*, *Harper's*, *The New York Review of Books*, *Paris Review*, *Poetry*, *The Nation*, *The New Yorker*, and *The Times Literary Supplement*.

He has translated Sappho, Borges, Machado, Neruda, Mao Zedong, St. John of the Cross, Rilke, and many others, as well as the *Gnostic Bible* and the *Restored New Testament*. He taught in Greece during the Civil War, Argentina during the Dirty War, and China during the Cultural Revolution.

Formerly the O'Connor Professor of Greek at Colgate University, he is now Distinguished Professor of Comparative Literature at Indiana University. He divides his time between Bloomington, Indiana and Oakland, California.

October 2011

104 pages, 5 x 9, tradepaper

978-1-59709-477-1, \$17.95

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

Imagine No Religion

Autobiography

Blase Bonpane

PRAISE FOR BLASE BONPANE

“One of the kindest and most generous human beings I have had the privilege to know. In my view he’s truly earned the Nobel Peace Prize. If we had a few more like him, the world would be a far more peaceful place.” —**Oliver Stone**

“I first became aware of Blase in the mid-eighties, when he and Theresa were working with the poor and disenfranchised in Central America. He has been a source of inspiration for me ever since. His unrelenting commitment to peace and justice is as extraordinary as his life. He is my personal hero.” —**Paul Haggis**

“Blase helps us to understand that the unconventional wisdom of the ages is far more valuable than the conventional hype of the moment.” —**Martin Sheen**

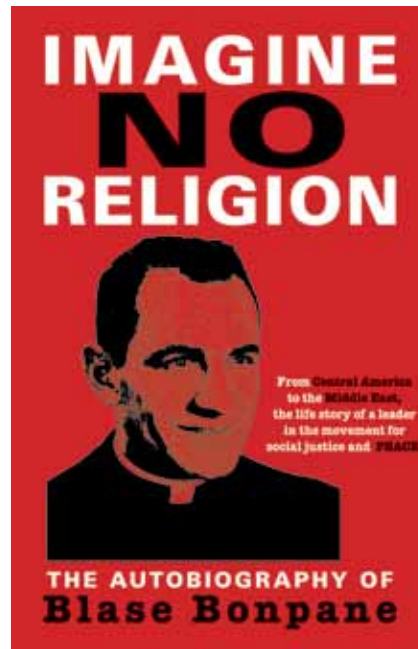
“I am often asked by young people, deeply disturbed by the state of the world, ‘What can I do to make this sad world a better place?’ An eloquent answer now is, ‘Read Blase Bonpane’s autobiography. If you can aspire to a fraction of what he has achieved, you will look back on a life well lived.’” —**Noam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

This is the personal story of the life of Blase Bonpane, a vanguard practitioner of liberation theology and a former Maryknoll priest.

Blase’s odyssey takes us from his high school and college years, through his service in Guatemala during a violent revolution, to his expulsion from that country for “subversion.” After receiving a gag order from the Church, which he could not in good conscience accept, Blase met with the editorial board of the *Washington Post* and released all of the material he had regarding the U.S. military presence in Guatemala. This action led to his separation from the Maryknoll Fathers.

Blase then accepted a teaching post at UCLA. While serving in academia, he met the former Maryknoll Sister Theresa Killeen, who had served in Southern Chile. They married in 1970. Their adventures include: Working directly with Cesar Chávez at his headquarters in La Paz, California, building solidarity with the Central American Revolution, forming the Office of the Americas, working in the forefront of the international movement for justice and peace, and raising two children.

Blase worked on the ground for international peace in Mexico, Guatemala, El Salvador, Nicaragua, Costa Rica, Honduras, Panama, Columbia, Ecuador, Cuba, Columbia, Japan, and Iraq. He led the U.S. contingent of the International March for Peace in Central America from Panama to Mexico in 1985–1986.



Blase Bonpane is the director of the Office of the Americas. He has served on the faculties of UCLA and California State University Northridge. His articles have been published internationally, and he has worked as a contributor to the *Los Angeles Times* and *The New York Times*.

Blase previously served as a Maryknoll Missioner in Guatemala during the revolutionary conflict of the 1960s. As a result of his work in peasant organization, he was expelled from that country in 1967. On his return to the United States, Blase and his family lived at the headquarters of United Farm Workers with Cesar Chávez, where Blase was editor of UFW publications.

He is host of the weekly radio program *World Focus* on Pacifica Radio (KPFK, Los Angeles). Blase previously hosted the program *World Focus* on Time/Warner TV Educational and Public Access Channels. He was named “the most underrated humanist of the decade” by the *Los Angeles Weekly*. In 2006, he was awarded the Distinguished Peace Leadership Award by the Nuclear Age Peace Foundation.

His previous books include: *Civilization is Possible* (Red Hen Press, 2008); *Common Sense for the Twenty-first Century* (2004); *Guerrillas of Peace: On the Air* (2000); and *Guerrillas of Peace: Liberation Theology and the Central American Revolution* (iUniverse, 2000, 3rd edition). He lives in Santa Monica, California.

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

In the ice house

Poetry

Genevieve Kaplan

Winner of the A Room of Her Own Foundation's
To the Lighthouse Publication Prize

PRAISE FOR *IN THE ICE HOUSE*

"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 Swenson**

Genevieve Kaplan's *In the ice house* offers an innovative meditation on domestic life and the physical world that surrounds it, chronicling "at least the beginnings of some disaster" taking place in a landscape that "had no symmetry." Deftly channeling poets like Wallace Stevens and John Ashbery, as well as invoking Kaplan's own distinct poetic sensibility, these poems reveal an atmospheric and wondrous world filled with odd and compelling images. Readers confront the menace of the ordinary, "the whale-faced spout of the drainpipe, the cluck / of the chicken-bird" and how "the light attacks / the window and the stress of the shining / does not ease." The poet's insistent evocation of elemental images—the birds, the ice, the water—becomes almost incantatory, as the speaker seeks escape from "the frantic outside" she's trapped within. Kaplan's sky "has the depth / of an ocean," and this book deeply articulates how "silence is the only word that can replace loss." Moving artfully between internal desires and incisive observations of the external, these stunning poems radiate with both heat and ice.

The landscape

Granted, the flowers will take hold,
what is yet rising will ease somehow. From here,

the light attacks
the window and the stress of the shining
does not ease.



Born and raised in the San Francisco Bay Area, **Genevieve Kaplan** is a graduate of UC Santa Cruz and the Iowa Writers Workshop. She currently lives in Southern California where she is pursuing a PhD in Literature and Creative Writing. Her poems often reflect on domestic scenes, as well as look outward to consider the natural world of California with a discerning eye, while her critical work builds on her experience with book arts and visual media, examining the state of the book through its production and presentation, with attention toward how this relates to trends in contemporary poetry.

The founding editor of the Toad Press International Chapbook Series, which publishes literary translations, Kaplan is also working on Gold Line Press, a perfect-bound chapbook series, with her fellow graduate students at USC, and was co-editor of an anthology, *The Loudest Voice: Volume 1*. Her poems and essays have been published in numerous journals, including *Jubilat*, *Gulf Coast*, *Jacket*, *Copper Nickel*, *Fence*, and *Northwest Review*. Winner of the A Room of Her Own Foundation's To the Lighthouse Publication Prize, *In the ice house* is her first book of poetry.

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

PRAISE FOR *NEW AND SELECTED*

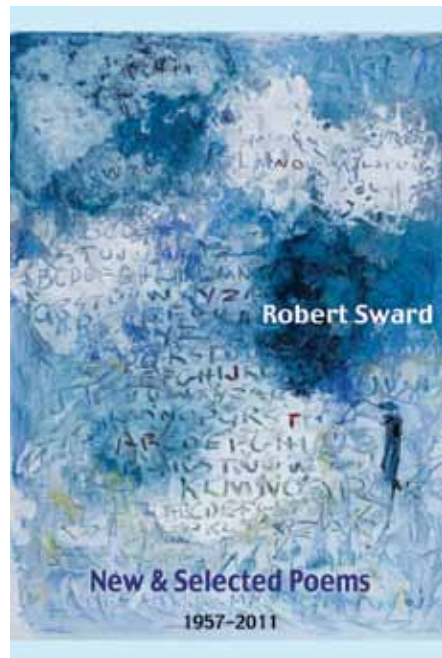
"Robert Sward's poems are the result of a plunge into a never fully ironized, often hilarious sense of mysticism: they are the product of a restless, spiritually adventuresome sensibility masking itself as a stand-up comedian. This poet learned early that the comic, the 'zany,' was a mask by which one 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, wooff—in' wooff!'" —**Ellen Bass**

New and Selected is culled from Robert Sward's newest and best works, including both previously unpublished poems and selections from his 20+ books of poetry. It is the definitive Sward collection, exhibiting his outwardly zany and fanciful, inwardly serious, troubled and questioning poems. They cover the territory Sward has tread so well—love, divorce, multiple marriages, aging, loss, and the challenge of bringing up children in a highly unstable world—in his lifelong search for the liberating illumination of *IT*.

MARRIAGE #3

Again? That's it.
This time marriage divorces you.
Just walk, walk now, keep walking.
Dr. Neusome's son eats and becomes sensible.
Horse radish, bagels, lox, cream cheese—
A mensch. Honorable.
But you, horseradish turns into what?
Divorce.
Bagels into divorce. Cream cheese
into divorce.



Robert Sward has taught at Cornell University, the Iowa Writers' Workshop, and UC Santa Cruz. A Fulbright Scholar and Guggenheim Fellow, he was chosen by Lucille Clifton to receive a Villa Montalvo Literary Arts Award. Among his 30 books are *Four Incarnations* (Coffee House Press), *Heavenly Sex, God is in the Cracks* (Black Moss Press), and *Rosicrucian in the Basement*. He is also the author of *The Toronto Islands*, a best-selling illustrated history of a close-knit community and historic area in the heart of Toronto.

Born and raised in Chicago, Sward served in the US Navy in the combat zone during the Korean War and later worked for CBC Radio and as book reviewer and feature writer for *The Toronto Star* and *The Globe & Mail*. He lives in Santa Cruz, California.

October 2011

200 pages, 6 x 9, tradepaper

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

PRAISE FOR *THE CENTO*:

“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.

This hypothetical description is fitting in a number of ways. Although the cento form is ancient—in existence since at least the days of Virgil and Homer—it was also used to striking effect in the Modern era: Consider, for example, T. S. Eliot’s *The Waste Land* and Ezra Pound’s *Cantos*.

More recent centos include John Ashbery’s “The Dong with the Luminous Nose,” Peter Gizzi’s “Ode: Salute to The New York School 1950-1970” (a libretto), Connie Hershey’s “Ecstatic Permutations,” and the “Split This Rock Poetry Festival—Cento, March 23, 2008” (a collaborative protest poem delivered in front of the White House).

The Cento: A Collection of Collage Poems, edited by Theresa Malphrus Welford and with an introduction by David Lehman, features an extensive sampling of 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.

From “Santa Fe Soul Cento,” by Debbie Brody

Don’t speak of things no one can believe in
on the corner of a heavy heart.
Spread wide, shaking the ground.
Make the Mardi Gras small enough
so it fits under the table
at rest where you began
Resist drowning altogether,
light a candle.
Even your silence holds a sort of prayer.



Theresa Malphrus Welford, who hails from a working-class background in the state of Georgia, has taught at the University of Georgia, Louisiana State University, Western Carolina University, and the University of Cincinnati. At Georgia Southern, where she currently teaches, she has developed a number of writing courses, including Writing the Animal and Writing the Undead. The students in Theresa’s First-Year Writing and Creative Writing courses regularly participate in Books of Hope, in which they research, write, and illustrate books for young readers in Uganda, Africa. She and her husband are very involved with local animal-rescue groups, and are the happy parents of nine beasts, former rescues all.

Theresa is currently working on several projects: creative nonfiction, poetry, and storybooks for children. She has published poetry, essays, articles, book chapters, as well as *The Paradelle: An Anthology* (Red Hen Press, 2005).

October 2011

240 pages, 6 x 9, trade paperback

978-1-59709-132-9, \$24.95

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

The Luckless Age

Poetry

Steve Kistulentz

Winner of the 2009 Benjamin Saltman Award

PRAISE FOR *THE LUCKLESS AGE*

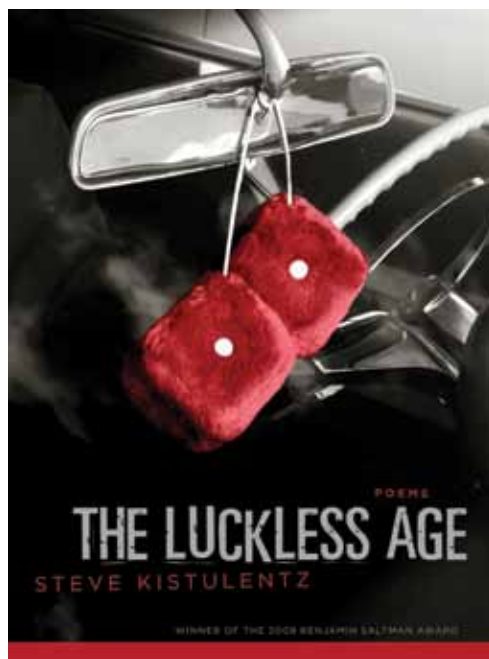
"If a reader is lucky, he or she will get to savor the dark, sardonic wit of Steve Kistulentz's debut collection, *The Luckless Age*. Readers will admire this book's end-of-the-century elegance, its lean necessity, its tenderness for those seemingly transient riffs that are actually burned into our brains. Note well that this book is no cutesy pop culture sparklefest—it has a deeper, richer feel than that. It's the burnt bulb beneath the neon shimmer, the last leavings after a night of bruises and blues. Yes, the songs he remembers are familiar, but they've never haunted me quite this way before." —Allison Joseph

"What a lush book, one that teems with life the way the Amazon Basin does; there's poison everywhere but vitality, too. Steve Kistulentz watches the sun sink past America's smokestacks and the dying dreams of its citizens, and then, through the power of his lines, he makes it come up again, revealing a world of bruised beauty. There's an unstoppable life force at work in these poems, one so powerful it'll outlive language itself." —David Kirby

"Why do broken boys pick up guitars?' To make ecstatic music, as Steve Kistulentz does in these ardent, amped-up, reckless rock n' roll poems. From Lou Reed to the Knack, Skylab to Soupy Sales, *The Luckless Age* captures the wicked energy and anarchic entropy of American culture and so gives voice to an age, a place, a human life. This is an auspicious and heartily welcome debut." —Campbell McGrath

"*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." —Dean Young

The Luckless Age stands at the end of the nuclear era, a bridge between the anxiety of the Cold War and the false hope of "morning in America." It tours the beautiful desolation of America's urban nightscape, as reported from the mosh pit and the boardroom, the bedroom and the bar. Its voice emerges above the white noise of modern broadcasting to paint a portrait of America at once brutal, honest, and yet hopeful at its core. *The Luckless Age* is a celebration of the intricate rituals we build to connect with our lovers, our rivals, and our past.



Steve Kistulentz's poetry has appeared in such literary magazines as the *Antioch*, *Black Warrior*, *Crab Orchard*, *New England Review*, *New Letters*, and *Quarterly West*. His work was selected for inclusion in the *Best New Poets* anthology, edited by former Poet Laureate of the United States Mark Strand, and he is a two-time winner of the Academy of American Poets John Mackay Shaw Prize. He holds graduate degrees from Johns Hopkins University, the University of Iowa Writers' Workshop, and Florida State University. He was born and raised in the Washington, DC area, and now teaches Creative Writing and Literature at Millsaps College in Jackson, Mississippi, where he lives. *The Luckless Age* is his first book.

 Benjamin Saltman Award Winner
Final Judge: Nick Flynn

February 2011

80 pages, 6 x 8, tradepaper

978-1-59709-494-8, \$16.95

The Alphabet Conspiracy

Poetry/LGBT

Rita Mae Reese

PRAISE FOR *THE ALPHABET CONSPIRACY*

“Rita Mae’s work artfully addresses itself to the way children are taught to enter—and then become trapped by—a world constructed of language.” —**Mark Doty**

“Rita Mae Reese’s poems often begin with the alphabet, with meditations on the origins of words, with quirks and ticks of diction and lexicography. But these are only starting points for a collection that is at times playful and harrowing, lush and disturbing. Whether she adopts the voices of prostitutes meditating on the word ‘brothel,’ a mythic sin-eater wondering about the taste of innocence, a tragic accident in a coal mine, or a woman recollecting a near drowning, Rita Mae Reese writes with skill, subtlety, and sonic complexity. More than this, though, her poems are far-reaching, reflecting always on the divine, on the meaning of death, desire, and the afterlife, and on situations of true moral, often historical, complexity. These are expertly crafted, deeply moving poems.” —**Kevin Prufer**

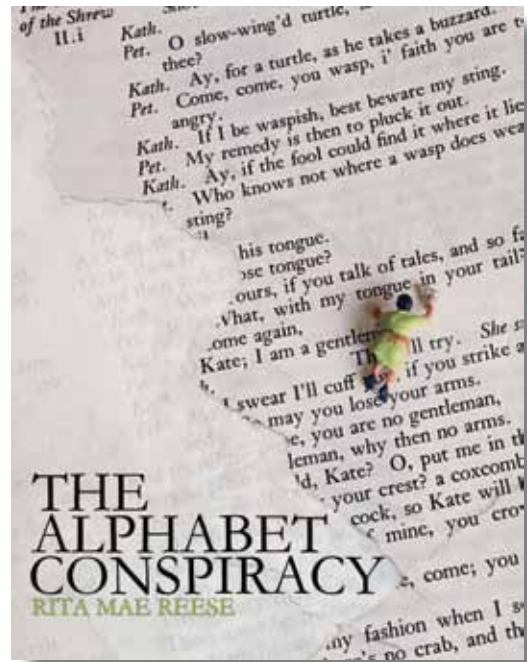
The Alphabet Conspiracy takes its name from a 1950s-era school filmstrip of the same title. With a cast that includes patron saints for country girls and criminals, a Revolutionary War hero, the Wolfman, a sin-eater, John Wayne, and Johnny Cash, these poems swagger and sulk through an educational film turned film noir, replete with femme fatales in love.

Rita Mae Reese digs beneath the surface of dictionary entries to uncover their secrets and to discover some of her own, as in the poem “Womanless,” stemming from a headword in *Webster’s Tenth New Collegiate Dictionary* for which there is no entry:

And what about me? When I look in a mirror,
I see the parts of a woman; but if womanless
Can include me, then womanless like me too,
For a few months here—not in paradise of course,
But close enough—until you. Then nothing was close

Enough . . .

The Alphabet Conspiracy is about the ways in which language itself can function as a plot, keeping us estranged from ourselves, but also about the way it can be used as a tool for recovering our truest selves.



Rita Mae Reese has received a Rona Jaffe Foundation Writers’ Award, a Stegner fellowship, and a “Discovery”/The Nation award. Her work has been nominated for a Pushcart Prize and has appeared in journals and anthologies including *The Normal School*, *Imaginative Writing*, *From Where You Dream*, *Blackbird*, *New England Review*, *The Southern Review*, and *The Nation*. She lives in Madison, Wisconsin with her family.



Arktoi Books
an imprint of Red Hen Press

February 2011

80 pages, 7 x 9, tradepaper

978-0-9800407-3-9, \$17.95

A Measure's Hush

Poetry

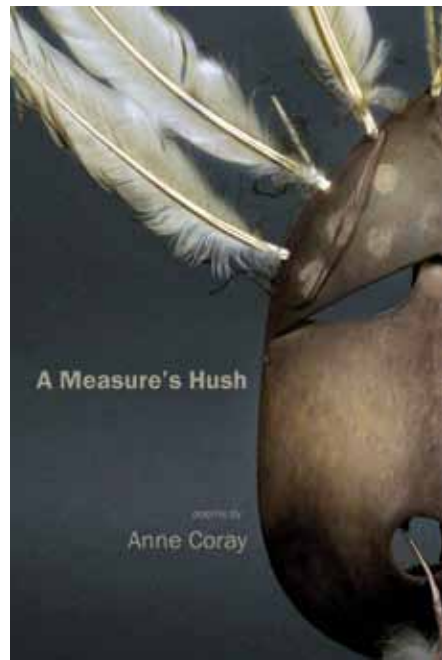
Anne Coray

PRAISE FOR *A MEASURE'S HUSH*

"Coray is a poet who lives with wind and knows—however much the roots of things might tunnel and take hold—we will be borne off. Her new poems move through depths of elegy: the green scrub and drought of southwestern Alaska; the loss of a brother; meditations on paint and richnesses of gray, on language and everything it cannot capture. She is always attentive to the way the world resists vision. Snow falls on snow, a white bird rests in a white field, the ground '[does] not rise in greeting.' Through a radiant patience, Coray is present for those moments when something cracks and the air spills into crystal ash, the fern in the rain 'breathes the silver message.' Without self-pity, and with immense trust, she shows us, sometimes quietly, how death arranges us to live." —**Joanna Klink, author of *Circadian***

"Anne Coray's poems are quiet epiphanies. She is at home writing about nature, art, mortality, history, and myth. Wind is her most insistent metaphor—appropriately so for a poet who lives on a remote lakeside in southwest Alaska. She wants a language that can contain the wind, and often finds it—sometimes a gentle breeze, sometimes a tempestuous storm. I'm very happy to have *A Measure's Hush* on my poetry shelf." —**Fred Moramarco, Founding Editor, *Poetry International***

In these lyrical meditations on fame and death, Anne Coray celebrates the making of art and the gifts of language while reminding us that worldly pursuits are folly. These are poems for the bereaved, to be read at funerals and wakes or during the course of any ordinary day, offering insights on loss and longing that are oddly comforting. Oddly, because there are deep and oftentimes contradictory emotions at play here, but also hard-won reconciliation.



Anne Coray is the author of *Bone Strings* (Scarlet Tanager Books), co-author of *Lake Clark National Park* (Alaska Geographic Association), and co-editor of *Crosscurrents North: Alaskans on the Environment* (University of Alaska Press). Her poetry has appeared in *The Southern Review*, *Poetry*, *North American Review*, *Connecticut Review*, *The Women's Review of Books*, in several anthologies, and on the Verse Daily website. She has been a finalist with White Pine Press, Carnegie Mellon, Rooster Hill Press, Water Press & Media, and Bright Hill Press. A two-time Pushcart Prize nominee, Coray is the recipient of grants and a fellowship from the Alaska State Council on the Arts and an individual artist project award from the Rasmuson Foundation. She lives at her birthplace on remote Qizhkeh Vena (Lake Clark) in southwest Alaska.



Boreal Books

an imprint of Red Hen Press

April 2011

96 pages, 6 x 9, trade paperback

978-1-59709-463-4, **\$18.95**

Give Over, Graymalkin

Poetry

Gaylord Brewer

PRAISE FOR *GIVE OVER, GRAYMALKIN*

"If there is such a being as a meditative sensualist, Gaylord Brewer is that person. His poems in *Give Over, Graymalkin* register and explore the pleasures and foibles of a fully lived life, and do so with language that is always exact and poised, and finally unflinching. He thinks out loud for us, and we find ourselves immersed in a world enlarged so that we can recognize it, in which joy and regret are companions." —**Stephen Dunn**

PRAISE FOR 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*

"Rarely is Brewer satisfied to hand the reader some delicately-wrought epiphany without, at the very last moment, tipping it ever so slightly toward black comedy: thus his cynicism, and thus his emotional honesty. What's most remarkable is the way Brewer presses such chiseled, economical lines into the service of a voice that is so flexible, lively, and dramatic . . ." —*Cold Mountain Review*

From python hunting to Swami Keerti's laughing meditation, from a death in the family to a burial on the rural acres where he's stood his ground for a decade, Gaylord Brewer extends and explodes his career-long obsessions in *Give Over, Graymalkin*. This eighth collection of poems is a journal of loss and recovery, departure and surprising return, fleeting hours in a world diminished yet wondrous. Seas writhe with uncharted beasts. Horsemen gather, conflagrant beneath sword and cross. From India to France to Spain, to the birdsong and day lilies of his unruly garden, Brewer continues as poetic conquistador mapping our longing, melancholy, and joy. With his characteristic wit and compassion, signature sculpted lines, and incantatory vigor, buried metaphors arise, holy days pass, toasts are raised, suns set over the desert of the animate dead. And the weary traveler? He approaches a dark corridor that may or may not be the way home.



Gaylord Brewer is a professor at Middle Tennessee State University, where he founded and edits the literary journal *Poems & Plays*. His most recent books include *Give Over, Graymalkin* (2011), his eighth poetry collection, and the comic novella *Octavius the 1st* (2008), both from Red Hen Press. He has published 800 poems in journals and anthologies, such as *Best American Poetry* and *The Bedford Introduction to Literature*. Among his recent residencies were the Global Arts Village (India) and Can Serrat and the Fundación Valparaíso (both in Spain). He also teaches in the low-residency Master of Fine Arts program at Murray State University and has taught in Russia, Kenya, and the Czech Republic. In 2009, he was awarded an Individual Artist Fellowship in Poetry from the Tennessee Arts Commission. He lives in Lascassas, Tennessee.

February 2011

120 pages, 6 x 9, tradepaper

978-1-59709-493-1, **\$19.95**

Accounted For

Poetry

Jeannine Savard

PRAISE FOR *ACCOUNTED FOR*

"It is odd how the old Kabbalists, when interpreting our dreams, focused on the search for lost innocence. This is the very brilliant villain or motive in Jeannine Savard's fourth collection of poems, *Accounted For*. These poems hurl imaginal pictures across a musical membranous tablet of time past and time future. Rilke thought this was the genius of *The Children's Hour*: Things to hear, things to see, and the original terror. What an important and memorable book this is!" —**Norman Dubie**

"What Jeannine Savard accounts for in her new book is a complex range of human experience and emotion, in poems marked by their urgency and their fierce music. Schooled in the harsh lessons of history, deeply read in Buddhism, and blessed with an unerring instinct for the revelatory detail, she discovers meaning everywhere, from the scuttling of a lizard in the sand to the musings of a clerk at The Quick Stop to the *Book of Changes*, and records it with love and fidelity. This is a book of wisdom literature for a dark and frantic time, a radiant field in which 'Everything's here for us, and nothing is ours.' What strange and instructive consolation Jeannine Savard offers in these poems—and what light." —**Christopher Merrill**

Accounted For is a collection of lyrical poems voiced by a multi-faceted persona negotiating the transience of self and the social and psychological illusions of time. Other selves are encountered—mirrored, intimated, drawn, or fully detailed, each opening a view to the fractures of psyche. Prayers, dreams, invocations, and meditations suggest a relationship with the Unseen that can breach the natural world with the power of image. Endless contingency and depth of vision characterize these poems, open wholly to the mysteries of life and death.



Jeannine Savard received her MA in English/Creative Writing from the University of New Hampshire. She is Associate Professor of English at Arizona State University and has taught in the MFA Creative Writing Program there for the past 25 years. Her work has appeared in numerous journals and magazines. She is a former winner of the Arizona Poetry Prize, the Jerome J. Shestack Prize for Poetry, as well as a winner of the University of Utah Press Poetry Competition, and the Carnegie-Mellon University Press Poetry Competition. Her first book of poems was recently selected by Carnegie-Mellon to appear in their Classic Contemporary Series of Poetry. Her third book of poems, *My Hand Upon Your Name*, was published by Red Hen Press in 2004. She lives in Tempe, Arizona.

February 2011

88 pages, 6 x 9, tradepaper

978-1-59709-489-4, **\$17.95**

The Hundred Fathom Curve

Poetry

John Barr

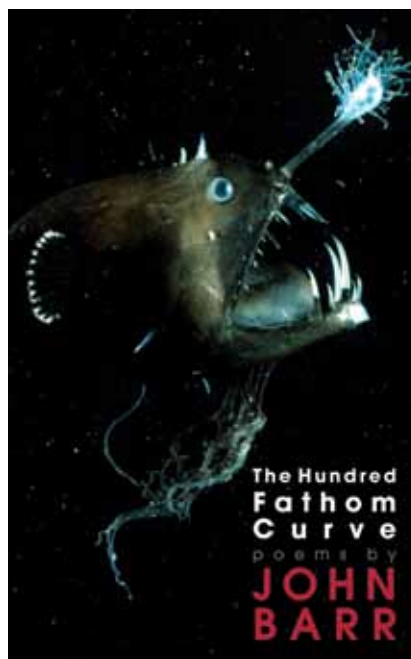
PRAISE FOR *THE HUNDRED FATHOM CURVE*

“John Barr is a poet of elegant saying rather than singing, and his subjects are the familiar guiding stars of our common life: love, its presence or absence; war; the physical world; and, especially, as in the quiet but profound requiem ‘The Dial Painters’, the investigative empathy toward others that keeps us civilized. Still, in these precise and thoughtful meditations, the music of spontaneity and rejoicing (that is of course behind everything) must from time to time break out: ‘I live in a settlement of two hundred bones,’ he writes of himself; or remembers his father, with his ham radios, wanting to ‘travel in the company of life;’ or, with delicious humor, imagines the yard wisteria ‘Offspring of wistful and hysteria.’”

“These are poems to read more than once; John Barr is excellent company at every visit. He is in fact an extraordinary man, both a poet of passion and the most delicate workmanship, and a man of the material world, especially the world of finance and diplomacy—where, I dare say, passion and delicate workmanship are also necessities. We, who honor literature, also live in the world—and it is to our betterment twice, then, that John Barr’s excitement, exactitude, and caring are so large and devotional—thus he twice renders the world good service, including, in his poems for sure, much pleasure, good thought, and happiness.” —**Mary Oliver**

“‘Nothing has a right to the space it occupies’ says John Barr in one of his poems, and this tough-minded remark is typical of the skeptical eye his work casts upon the thousand-thinged world. Barr’s speaker is wary of what is ‘arty and not true’ and is often in despair to see ‘what one must do to excel.’ Nonetheless these poems are full of admiration for creation, and the created—geological schist and Hudson River divers, spiderwebs and hydroelectric dams. *The Hundred Fathom Curve* is a panoramic suite, meditating on means and ends, interrelationships; nature and history. Lucid, discursive, taut in phrasemaking, lit by memorable images, these poems are lively, probing and finally convey the pleasures of an especially thoughtful and wide-ranging amazement.” —**Tony Hoagland**

The Hundred Fathom Curve chronicles the search for an American identity from the Vietnam War to 9/11. The poems, drawn from five previous collections and published over 40 years, include Barr’s eyewitness accounts as a Navy veteran of Vietnam, and as a New Yorker who was present at 9/11. They explore the boundary of what is human with all that is not, and find things never to be as they seem. They follow the journey from nature into art, and the efforts of the artist to discover what it means to be human.



The poems of **John Barr** have appeared in many magazines, and have been published in six collections: *The War Zone* (1989), *Natural Wonders* (1991), *The Dial Painters* (1994), *Centennial Suite* (1998), all by Warwick Press; and *The Hundred Fathom Curve* (1997), and *Grace* (1999), by Story Line Press. Barr is President Emeritus of the Poetry Society of America, has taught in the Graduate Writing Program at Sarah Lawrence College, and was appointed, in 2004, the first president of The Poetry Foundation, publisher of *Poetry* magazine. He lives in New Haven, Connecticut.

February 2011

120 pages, 6 x 9, tradepaper

978-1-59709-497-9, **\$19.95**

120 pages, 6 x 9, clothbound

978-1-59709-093-3, **\$26.95**

Vocabulary of Silence

Poetry

Veronica Golos

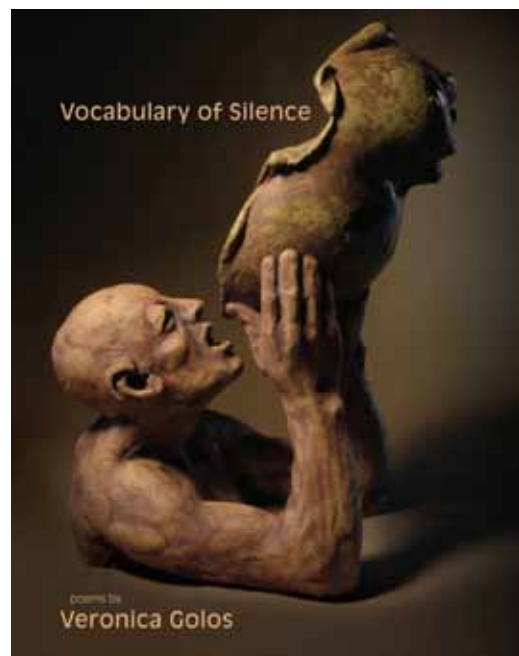
PRAISE FOR *VOCABULARY OF SILENCE*

"It's a difficult thing to write about war—especially so the one you're not really in, not in the dirty part. Poet Veronica Golos takes the fragments, the bits and pieces that reach us from the battlefield, and weaves them with a morality and a sorrow, to make us understand both our helplessness and our responsibility. *Vocabulary of Silence* finds the cracks in our liberal armor and helps us feel our own shame." —**Barbara Nimri Aziz, author of *Swimming up the Tigris: Real Life Encounters with Iraq* and founder of Radius of Arab American Writers**

"In this ambitious second book, Golos responds to the U.S. invasion of Iraq with poems that just as readily evoke the Hindu creator-destroyer goddess Kali. 'I offer grief,' her speaker declares, 'I know its gravity.' Yet the energy pouring from these poems is palpable. At her best, they are a surging dark cloth and at the corner of each is a nail meant to hold the lines in place, such that the whole daring enterprise billows from the page." —**Sawnie Morris, winner of the 2010 Poetry Society of America's George Bogin Memorial Award and the 2007 New Mexico Book Award**

"Language fails. Eden in ruin. Golos is a serious poet, luminous and brave. She watches our ghosts. Her poetry is wild in walled spaces, tunnels through which much comes: Iraq and America, Israel and Palestine, silence and shouting, war and prayer, light and violence, Mexico and New Mexico, the current news of the day and the essential news of the past and future. Golos is a poet who tells us both who we are and why we are. In her powerfully realized poems, she speaks of an immeasurable emptiness that could destroy us or—perhaps, save us." —**Angelo Verga, author of six collections of poetry and curator, Cornelia Street Café Reading Series, NYC**

Poet Veronica Golos has created a conundrum—a *Vocabulary of Silence* that acts as a kind of zen koan for the reader: a negative space, an echo chamber, a mirror. Witnessing from afar the continuing wars in Iraq and Afghanistan conducted by the country in which she lives, the poet also witnesses herself, and struggles to find words to carry the weight of her felt responsibility. Golos then empties her beautifully wrought poems into the vast silence, filling it with the names of the dead and the living.



Veronica Golos is an award-winning curator and teacher for *Poets & Writers*, Poet's House, and 92nd St Y/Makor in New York City. Golos' work has been published and anthologized nationally and internationally, and adapted for theatrical productions in New York City's Theatre Row and the Claremont Theological Seminary in California. Her poetry was the centerpiece of *My Land is Me*, a four-artist multimedia exhibit in Taos, New Mexico, where she lives, that questioned the western view of the Veil.

February 2011

96 pages, 7 x 9, tradepaper

978-1-59709-498-6, **\$18.95**

In Confidence

Poetry

Jim Tilley

PRAISE FOR *IN CONFIDENCE*

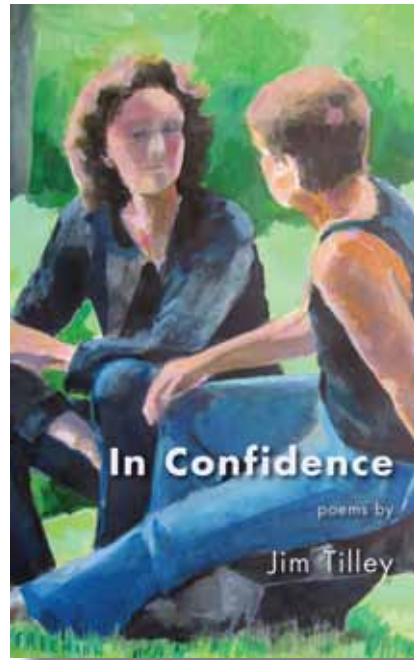
“Jim Tilley does confide in his readers here as he explores a refreshing variety of subjects—everything from the complexity of father-son and husband-wife relations to the more solvable problems of dark matter and the origins of the cosmos. But what wins our confidence is not his range but his steady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

“At first glance, Jim Tilley’s *In Confidence* seems to consist of calm, graceful poems of upper-middle-class domesticity, but turkey vultures wait in the yard and many stories have unhappy endings. Instead the poems are about trying to maintain ‘this fragile equilibrium’ like a tightrope walker tip-toeing above a lion’s den. One sees the quiet elegance is all that keeps one from shouting, ‘Watch out!’ These are finely crafted poems in which readers will find bits and pieces of their own lives.” —**Stephen Dobyns**

“In Jim Tilley’s *In Confidence*, we see the internal and external workings of the world through a mature poet’s multifaceted lens. Crafting his poems with formal care, Tilley always aims for ‘the clearest vision one can imagine,’ whether looking through the intricacies of scientific reasoning, the ‘perennial memories’ that accompany aging, or the unexpected, undeniable logic of ‘the metaphor out there in the snow.’” —**Claudia Emerson**

“Jim Tilley is a bracing and quietly confident writer, able to consistently surprise us, whether in missives from domestic life, topical poems, or poems which quirkily address what he calls ‘the big questions.’ These are wry, bittersweet, and unobtrusively instructive poems in the tradition of Wilbur, Schuyler, and Dunn, and they are very much worth reading.” —**David Wojahn**

In Confidence is Jim Tilley’s first book of poems, ranging from lyric to narrative in form. About half of the sixty poems are open-form sonnets, most of which fit a broad theme of personal and societal “dislocation.” The collection covers a variety of subjects, from father-son and husband-wife relationships to issues of politics, the economy, and the environment. Many of the stories have unhappy endings. Several of the poems are presented in pairs with the same underlying setting or situation but markedly different development, exhibiting a kind of “quantum” picture with both states existing at the same time, a neat trick executed as only a former physicist could. This is a book of poems in which readers will find bits and pieces of their own lives.



Jim Tilley earned a doctorate in physics from Harvard University and retired ten years ago after a 25-year career in insurance and investment banking. His poems have been published in several top literary journals and magazines. He has won the Sycamore Review’s Wabash Prize for Poetry and the New England Poetry Club’s Firman Houghton Award. Four of his poems have been nominated for a Pushcart Prize. He lives in Bedford Corners, New York.

February 2011

120 pages, 6 x 9, tradepaper

978-1-59709-473-3, **\$19.95**

120 pages, 6 x 9, clothbound

978-1-59709-109-1, **\$26.95**

Ship of Fool

Poetry

William Trowbridge

PRAISE FOR *SHIP OF FOOL*

“Anyone who’s delighted in Bill Trowbridge’s Kong or slaughterhouse poems knows he can whip up an extended poetic sequence like nobody’s beeswax . . . and in *Ship of Fool* he’s done it again, a witty soufflé of Trowbridgian verbiage, with chewy nuggets of gravitas therein, a paean to the lovable bumbling stumbling shlemiel in all of us.” —**Albert Goldbarth**

“Already known as one of America’s best and wittiest poets, William Trowbridge has, in *Ship of Fool*, found the perfect vessel to convey his vision: comic, tender, wry, compassionate, full of insight and rueful understanding of what it means to carry on, cream pies in the face, pants falling down as the Green Weenie rampages through our foolish, beautiful lives.” —**Charles Harper Webb**

“I laughed out loud reading William Trowbridge’s new collection, *Ship of Fool*. In the delightfully absurd experiences of Fool, an angel with a big heart for humanity, it’s easy to see ourselves—the joys and heartbreaks, successes and failures of our ordinary lives underscored by chance, mishap, all the accidents of history to which we are bound. The past rears up in these poems, often homely and uncomfortable, tempered by Trowbridge’s fine wit and unsentimental tenderness. As with the best humor, mirth and despair are twinned here—the truth of our human condition to which Trowbridge turns again and again with his wise and empathetic vision.” —**Natasha Trethewey**

Ship of Fool is a collection of free verse poetry recounting the misadventures of a man named Fool, of the archetype fool, a species which can be traced back to the earliest myths and stories. To borrow from Yiddish comedy, he is a combination of *schlemiel* and *schlimazel*. The *schlemiel* is a bungler who’s always accidentally breaking things and spilling stuff on people, while the *schlimazel* is a sad sack who’s always getting his things broken and getting stuff spilled on him. Fool is both. These serio-comic poems trace his escapades throughout history, in realms both earthly and celestial.



William Trowbridge's poetry collections are *Ship of Fool*, *Enter Dark Stranger*, *O Paradise*, *Flickers*, and *The Complete Book of Kong*. His poems have appeared in such periodicals as *The Gettysburg Review*, *The Iowa Review*, *The Georgia Review*, *Poetry*, *Boulevard*, and *New Letters*. He lives in the Kansas City area and teaches in the University of Nebraska's low-residency MFA writing program.

February 2011

96 pages, 6 x 9, tradepaper

978-1-59709-446-7, **\$18.95**

House Arrest

Novel

Ellen Meeropol

PRAISE FOR *HOUSE ARREST*

“Meeropol’s work is thoughtful and tightly composed, unflinching in taking on challenging subjects and deliberating uneasy ethical conundrums.” —**Publisher’s Weekly**

“A smart, edgy page-turner with characters who get under our skin . . . This multi-genre novel defies easy classification. Part medical mystery, morality tale and psychological drama, it’s above all a terrific read.” —**The Portland Press Herald**

“A great story that is beautifully written . . . with a gripping back story and an emotional and psychological trajectory that was one of the beating hearts of the narrative . . . *House Arrest* offers a sophisticated and nuanced approach to questions I like to ponder: How can we live fully and meaningfully outside of the usual boxes that are offered up to us?” —**Psychology Today**

“The novel explores moral dilemmas on a very personal level. In real life, Meeropol has a unique vantage point; she is the wife of Robert Meeropol, who was 6 years old when his parents, Julius and Ethel Rosenberg, were executed for passing atomic secrets to the Soviet Union.” —**Boston Globe**

“Ellen Meeropol’s courageous debut novel explores what it means to live by the principle of compassion, even in defiance of the rules and the rule-makers. It is about the power of ceremony, the hard road to healing, survival and transcendence in the face of unbearable loss. Meeropol, herself a longtime nurse and activist, brings an authentic voice to this moving tale of the ethical and political choices faced by health care practitioners, and by all of us.” —**Martín Espada, The Republic of Poetry**

“Ellen Meeropol’s debut novel, *House Arrest*, marks a major milestone in her career as a writer. Most remarkable is that, now in her 60s, she didn’t start writing full-time until six years ago. Her transition from nurse practitioner to novelist proves, as 19th century author George Eliot said, ‘It’s never too late to be who you might have been.’ ” —**Rita Marks, The Republican**

House Arrest is a novel that explores the fraught relationship between home-care nurse Emily Klein and her pregnant ward, Pippa Glenning, a young Isis cult member under house arrest for the death of her daughter during a Solstice ceremony. Despite their differences, Emily and Pippa’s friendship grows. Emily’s friends—her cousin Anna with whom she lives, Anna’s ex-husband Sam, and her best friend Gina—all warn Emily that Pippa is trouble. Set in Springfield, Massachusetts and on an island in Penobscot Bay, the story is told from the alternating points of view of Emily, Pippa, Sam, and Gina. These four views all center on the theme of political activism and its consequences, especially when politics become personal. *House Arrest* explores the meaning of family loyalty when beliefs conflict, and questions the necessity of sometimes breaking rules to serve justice.



A literary late bloomer, **Ellen Meeropol** began writing fiction in her fifties when she was working as a nurse practitioner in a pediatric hospital. Since leaving her nursing practice in 2005, Ellen has worked as the publicist and book-group coordinator for an independent bookstore and taught fiction workshops. She is a founding member of the Rosenberg Fund for Children and author of the script for their dramatic program *Celebrate*, which has been produced in four cities, most recently in 2007 starring Eve Ensler, David Strathairn, and Angela Davis. Drawing material from her twin passions of medical ethics and political activism, her fiction explores characters at the intersection of political turmoil and family life. Ellen holds an MFA in Creative Writing from the Stonecoast Program at the University of Southern Maine. Her stories have appeared in *Bridges*, *Portland Magazine*, *Pedestal*, *Patchwork Journal*, and *The Women’s Times*. *House Arrest* is her first novel. She lives in western Massachusetts.

February 2011

216 pages, 6 x 9, tradepaper

978-1-59709-499-3, **\$24.95**

Rights: Brit., trans., 1st ser., audio., dram.: Red Hen Press

Swimming Swimmers Swimming

Poetry

Percival Everett

PRAISE FOR PERCIVAL EVERETT

“ . . . An author who dances with language as effortlessly as Fred Astaire . . . ” —**Daniel Quinn, author of *Ismael***

“ . . . Artful and literate, Everett explores the philosophical, the metaphysical, the physical and the psychological boundaries of human life . . . ” —**Terry D’Auray**

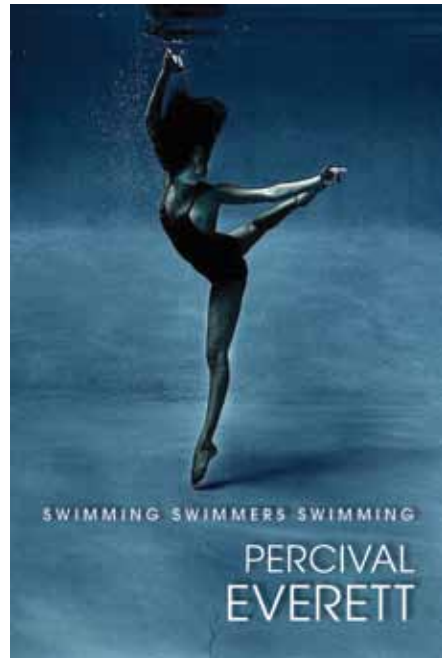
“ . . . Everett achieves a primal sense of dislocation, forcing us to question how we determine the limits of the human . . . ” —**Sven Birkets, *The New York Times***

“ . . . The audacious, uncategorizable Everett. He mixes genre and tone with absolute abandon, never does the same song twice. Brilliant . . . ” —***The Boston Globe***

These poems question the sounds that are meaning. They interrogate where meaning resides and whether they are in any way, rigidly or loosely, wed to the words that carry it. There is a nod toward logic and at once an acceptance of its limits. These poems are landscapes, the meaning altering with the movement of clouds, with the changing light. Irony sometimes is the way we can be earnest.

Canter Counter Canter

Can't keep the reins, hold the reins, die.
Can't keep the reins, hold the reins, die.
Pull the reins, tug the reins, pull,
See-saw, pull, tug the reins, yaw,
Feel the reins, forgive the reins,
Hold the reins, die.



Percival Everett is the author of sixteen novels, three collections of short fiction, and two volumes of poetry. He is the recipient of the PEN Center USA Award for Fiction, the Academy Award from the American Academy of Arts and Letters, the Hurston/Wright Legacy Award, the PEN/Oakland-Josephine Miles Award for Excellence in Literature, and a New American Writing Award. His stories have been included in the Pushcart Prize Anthology and *Best American Short Stories*. He has served as a judge for, among others, the 1997 National Book Award for fiction and the PEN/Faulkner Award for Fiction in 1991. He teaches fiction writing and critical theory and is currently Distinguished Professor of English at the University of Southern California. He lives in Los Angeles.

April 2011

72 pages, 6 x 9, tradepaper

978-1-59709-478-8, **\$15.95**

Selected Backlist

Gnawed Bones

PEGGY SHUMAKER
ALASKA STATE WRITER LAUREATE

“Good heavens, what a book. No, rather good earth, good sad mortal body, what a book. Shumaker writes without blame, but with utter clarity and precision and story-telling skill about places on earth and our place among them—Alaska, Hawaii, the saguaro-studded desert—and about foxes, deer, swallows, who co-inhabit with us ‘under a sun / more agitated / this year than the last,’ then about the father who wanted to fly, the mother who wanted to die. Finally she comes to her own brush with death. I couldn’t stop reading, sometimes weeping, always awed. Whatever Shumaker touches is thick with life, death, and the blessing of her words.”

—Alicia Ostriker

Poetry, 120 pages, Tradepaper
(978-1-59709-156-5), \$19.95

Blaze

PEGGY SHUMAKER
ALASKA STATE WRITER LAUREATE
PAINTINGS BY KESLER WOODWARD

Savoring Alaskan landscapes by way of birch trees has become Kes Woodward’s trademark. This collection brings together thirty years of his birch portraits and forest close-ups. Over those same thirty years, poet Peggy Shumaker has traveled inner landscapes via images drawn from two deserts—the Sonoran and the Subarctic. Her poems embody the harsh beauty of heat and cold, the force of true extremes. Wounded trees, marked paths, slashes of color. Bursts of passions, licks of flame. The sensual spirits of two imaginations at work fuel this this volume.

Poetry/Art, 160 pages
Tradepaper, (978-1-59709-053-7), \$29.95
Clothbound, (978-1-59709-054-4), \$39.95

Suck on the Marrow

CAMILLE DUNGY

“Camille Dungy’s important new collection, *Suck on the Marrow*, explores the lives of African Americans in the 19th century, illuminating parts of slave and free black experience that are often overlooked. Plainspoken and unflinching, these poems enter the interior landscapes of the characters’ psyches to examine the nature of desire and longing and loss. With restraint and wry wit, Dungy shows us these things underscored by ownership and commodity. Foregrounding the stories of people for whom fewer records have been left, *Suck on the Marrow* offers us a fuller view of our collective American experience.”

—Natasha Trethewey

Poetry, 88 pages, Tradepaper
(978-1-59709-468-9), \$18.95

The Early Posthumous Work

STEVEN BARTHELME

A collection of essays and occasional pieces on gambling, teaching, snakes, dogs, cars, hitchhiking, marriage and sophistication, memory and work, and a dozen other subjects. One essay announces that the two-dollar bill can buy happiness and reports some resistance to this discovery. Another studies the art of life as a ne’er-do-well, a sort of prequel to the “slacker” phenomenon, written and published in Austin, Texas. In yet another essay, everyone’s first name is Philip (except the comet). Certain liberties are taken with the form. Pieces originally appeared in the *New York Times Magazine*, the *Los Angeles Times*, *Oxford American*, the *Texas Observer*, *Connecticut Review*, *Apalachee Quarterly*, and other newspapers, magazines, and anthologies.

Essays, 192 pages, Tradepaper
(978-1-59709-388-0), \$17.95

Or Consequence

CYNTHIA HOGUE

“Always a pioneer, with *Or Consequence* Cynthia Hogue enters new realms of visionary, speculative intelligence. She has become a student of ‘nubilous, light-flecked water,’ of consciousness as ontological and historical field. Her brilliantly complex poems vibrate with the absorptions and surprise of unbidden confrontations. They are supremely attentive fictions, awake to the reciprocities of love, power, karma, listening, trust, and memory, accountable to the expansive transformations of generosity and the most nuanced particulates of thought and feeling . . . This is a poetry of conscience, but Hogue’s witnessing is delicate rather than didactic, rich with insurrections of mind and language. She is, moreover, an intensely visual poet whose subtle and various use of white space recalls the many forms of emptiness enumerated in Buddhism. I can think of no recent book that better suggests the turbulent and sublime possibilities of poetry.”

—Alice Fulton

Poetry, 104 pages, Tradepaper
(978-1-59709-476-4), \$18.95

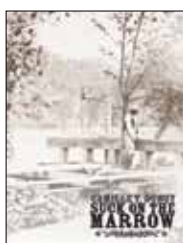
Letters to Guns

BRENDAN CONSTANTINE

“In the hands of Brendan Constantine poetry is a weapon. That much is obvious. But one never knows, his poems will explode with bullets or flowers because Constantine is both guerilla fighter and beguiling jester. Melancholy, hysterical, literary, musical—the insights, like the forms (epistles, odes, annotated poems), of *Letters to Guns* are unpredictable, innovative and above all gripping. I am as helpless as anyone looking down the barrel of a gun. These poems are dangerous fun!”

—Terrance Hayes

Poetry, 80 pages, Tradepaper
(978-1-59709-138-1), \$17.95



My Life in Clothes

SUMMER BRENNER

"Clothing is the organising principle of these stories. In any given one—there are 26 in the collection—a garment might function as a linchpin, a metaphor, a riddle or the perfect atmospheric touch . . . Ms Brenner's prose is rhythmic, and she unerringly locates the universal in the very specific. She does wonders with odd surrounds, like a Jewish social club in Atlanta, or a flute-playing swami's tent, or a cinema house full of teenagers. And she pushes small moments to satisfying places . . . These stories tend to go exactly where a reader wishes without being predictable. Ms Brenner expertly handles our expectations, curiosities and desires. It shouldn't be long before Ms Brenner finally gets the attention she deserves."

—*The Economist*

**Short Stories, 128 pages, Tradepaper
(978-1-59709-163-3), \$18.95**

Among the Goddesses

ANNIE FINCH

"*Among the Goddesses* is a bold experiment. Magical, mystical, musical, it charts a woman's journey that reverses the journey of Odysseus. What is it to be aided by goddesses, if we are women? What is it to face death, and to cause death? How do we become ourselves? 'Isis, Astarte, Diana, Hecate, Demeter, Kali, Innanna' may be the mileposts of any woman's journey toward freedom."

—Alicia Ostriker, author of

No Heaven and *The Book of Seventy*

**Poetry/Libretto, 88 pages, Tradepaper
(978-1-59709-161-9), \$17.95**

The Last Jewish Virgin

JANICE EIDUS

"Fiction is subject to viruses, and the vampire bug strikes the unlikeliest writers. Witty and incisive Eidus has always drawn our attention to the divide between fantasy and reality, emphasizing the inescapability of the latter. She now reverses direction... Eidus pours it on in this read-without-stopping tale of Jewish and feminist identities assaulted by raw sexual magnetism and otherworldly powers. A smart, vampy, campy send-up."

—*Booklist*

"Vampires are a staple of literature, but Janice Eidus takes them in a whole other direction. *The Last Jewish Virgin* tells the story of Lilith Zeremba, a young Jewish woman seeking her own way through life, and finds herself drawn between two men . . . an intriguing read that will prove hard to put down with its originality."

—*Midwest Book Review*

**Novel, 160 pages, Tradepaper
(978-1-59709-393-4), \$24.95**

Never Let Me Go

CHUCK ROSENTHAL

In 1964, Chuck Rosenthal was a thirteen-year-old boy whose dream was to make his grade school basketball team. *Never Let Me Go* tells the true story of how a college professor who coached grade school basketball as a hobby became the man who held that dream in his hands; became Rosenthal's coach and his mentor; how he made Rosenthal his student, his confidant, and eventually his sexual partner, and how that teenager, trapped in the cycle of loyalty, betrayal, denial, secrecy and abuse, found the inner resources to escape and take the first steps toward adulthood.

**Fiction/Memoir, 208 pages, Tradepaper
(1-888996-93-5), \$17.95**

Love in Tennessee

JOHN BOWERS

Love in Tennessee is a fictional memoir of the author's growing up in small town in East Tennessee. From earliest memory he dreamed of the larger world outside, especially the glowing, beckoning lights of New York, but the lessons he learned, essentially in the varieties of love—its sorrows, dramas, and ennoblements—he learned in his long-lost hometown.

"John's voice is the finest of that grand southern literary tradition. It whispers softly in your ears, yet resonating loudly with your heart. The kind that you wish will never cease; the kind that should last forever. This is a gem that shines quietly, but brightly."

—Da Chen

**Novel, 208 pages, Tradepaper
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Lift

REBECCA K. O'CONNOR

"Lift is not simply the story of one woman's desire to understand and control her world through the art of falconry—it is a story of holding on, of letting go, of recognizing and allowing the competing forces in our lives to sustain and shape us. Predator and prey, what is loved and what is hated, what we must accept and what we must reject—each of these dichotomies becomes Rebecca O'Connor's quarry. This memoir is a beautiful and poignant story of love, loss, and redemption. In a landscape that tests her ability to withstand the everyday vigors of survival, O'Connor lets the bird of her heart fly free."

—Kim Barnes

**Memoir, 208 pages, Tradepaper
(978-1-59709-460-3), \$18.95**



New Hope for the Dead: Uncollected William Matthews

EDITED BY SEBASTIAN MATTHEWS
& STANLEY PLUMLY

"William Matthews was a ubiquitous, humane and regal presence in American poetry for thirty years, and the room is sparser since he left. His famous melancholy and droll wit, diversely represented here, were larger than life, and warmer.

"As a poet, Matthews practices a brilliant American version of Horatianism. Like those of Horace, Matthews' best poems are meditations so urbane and sincere, so fluently civilized, they do the impossible—restore the sullied reputation of rationality. His metaphors are superb, his knowledge dark and alive, his pitch perfect. He was and is the all around poet. He still has a lot of love to give."

—Tony Hoagland

Poetry/Literature, 280 pages, Trade paperback
(978-1-59709-162-6), \$24.95

Illuminating Fiction

Today's Best Writers of Fiction

INTERVIEWS BY SHERRY ELLIS

These interviews include questions drawn from the text of the authors' work, questions about narrative voice, character, place, point of view, plot, revision, questions about the arc of the story/novel, questions about writing process, questions about the trajectory of the writers' careers, and questions about the role and importance of writing courses and mentoring. The reader is thereby able to gain an intimate and specific understanding of the writers' words and craft, and what was going on in the authors' minds as they created their novels, short stories, and poems.

Nonfiction/Literature

224 pages, Trade paperback

(978-1-59709-068-1), \$19.95

Air Kissing on Mars

KIM DOWER

"Sometimes miracles happen: a gifted, already accomplished young poet puts away her poems for years, even decades, and then the poems begin to pour forth again—tumultuous, wild with poetry's particular fever (the Russians call it Nightingale Fever). But, but, sometimes—tempered by a rich inner life, fed by wisdom and knowledge one gets walking up and down upon the earth with all of one's senses fully alert, tempered by years of caring for others—sometimes, this fever can turn into art, as it has here, in poem after poem. This combination: a crazy young poet and a grown-up (still a little bit crazy) poet makes a rare and astonishing first book, which is more like a seventh or eighth book! As aforementioned: it's a kind of miracle, I tell you, a kind of miracle!"

—Thomas Lux

Poetry, 136 pages, Trade paperback
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The Girl with Two Left Breasts

D.V. GLENN

"When the post-Carver short story declared war on interiority and elaboration, someone failed to notify D.V. Glenn. He loans his hallucinatory and fecund style to characters who find themselves in scenes one imagines would have been limned by Dostoevsky's, Kafka's and Ralph Ellison's narrators, had they survived into the period we blithely call 'post-modern.' Glenn's stories are united by a mixture of lucidity and the sobering humor found in stories written by Phillip Roth and Sherman Alexie, moments born of the exhaustion that comes from fighting the good fight."

—Zoran Kuzmanovich,

Professor of English and Editor of *Nabokov Studies*

Short stories, 256 pages, Trade paperback
(978-1-59709-139-8), \$24.95

The Devil's Punchbowl

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 • Terry Wolverton

Essays, 216 pages, Trade paperback
(978-1-59709-164-0), \$25.95

Cut Away

CATHERINE KIRKWOOD

"A story whose characters are intriguing, complicated, and all searching for something or someone. You can't help caring for them in the best possible way—without judgment; and you can't help reading on late into the night to unravel the intriguing connections between them."

—Judith Barrington

"Erotic, dark and intense . . . An original, thrilling debut."

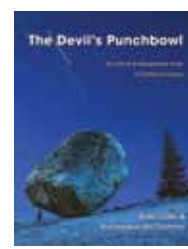
—Alexander Chee

"Like a surgeon's knife, Kirkwood's writing is precise, direct and unsentimental. Indeed, the novel cuts deeply."

—Helena Maria Viramontes

Arktoi Books

Novel/LGBT, 152 pages, Trade paperback
(978-0-9800407-9-1), \$16.95



Ludlow

2007 Colorado Book Award Winner

DAVID MASON
POET LAUREATE OF COLORADO

"A true verse novel (real verse, real novel), David Mason's *Ludlow* revisits one of the cruelest, bloodiest chapters in the history of American labor and state and corporate injustice: the Ludlow coal field massacre of 1914, in which eighteen men, women, and children of coal mining families were killed by the Colorado National Guard. Within a driving narrative that never loses momentum, Mason's deftly drawn characters, both historical and fictional, take on the lineaments of Dorothea Lange's photographs. With *Ludlow*, reminiscent in its political and dramatic power of Steinbeck's *In Dubious Battle*, Mason confirms his reputation as one of America's finest poets and a master of narrative."

—B. H. Fairchild

Poetry, 232 pages, Tradepaper
(978-1-59709-472-6), \$24.95

Some Help from the Dead

ALLY ACKER

"Ally Acker, this fearless, shameless, generous, magnificent poet who marries herself to 'wind, birds, breath,' to women, to a dead father, to reality and surreal painting—in language sleek as a feather, magic as the moon—Ally who celebrates whatever love she can find, 'whatever terrible price love exacts,' and speaks in the voice of the goddess they've tried to silence—Ally who assures us 'now, the time has come / Time for the new animals / to be born'—and yes, we are those animals, and Ally Acker is a prophetess."

—Alicia Ostriker, author of *No Heaven* and
The Book of Seventy

Poetry, 136 pages, Tradepaper
(978-1-59709-519-8), \$22.95

News from the Village

DAVID MASON

"This is the story of a youthful romance with Greece that matures into a deeper love and understanding of a complex and conflicted country and its neighbors. It begins in an Eden-like year of sun, sea, wine, love and gardening in a sleepy village, the slow and childlike naming of things in a strange tongue. Mason combines the strengths of a poet and a novelist, describing the wild beauties of the landscape and village life circumscribed by tradition. The locals call Mason and his young bride *ta paidia*, 'the children,' and we slowly discover the snake in the heart of this paradise is not temptation, but willful innocence. Returning to Greece sixteen years after this idyll, Mason realizes he must confront shifting politics, village tensions, family tragedy, and history with blood on its hands before he can love Greece as she is rather than as he would have her be. Along the way, he introduces us to a rich cast of writers and ex-pats, shepherds and urbanites—and travels that stretch from the Rockies to the Bosphorus—the journey of a lifetime."

—AE Stallings

Memoir, 312 pages, Tradepaper
(978-1-59709-471-9), \$20.95

Wisteria

KWAME DAWES

". . . the Caribbean is finding a big new voice of alarm in Kwame Dawes."

—Kamau Braithwaite

". . . rooted and sound, both in its vibrancy and direction. He writes poetry as it ought to be written."

—*World Literature Today*

"Dawes is opening up a new aesthetic space in Caribbean Poetry."

—David Dabydeen

Poetry, 96 pages, Tradepaper
(978-1-59709-059-9), \$18.95

Working Backwards from the Worst Moment of My Life

ROB ROBERGE

"These fiercely original small works explore the roughest off-road trail of men's lives, a place where the road to redemption has long ago been left behind, and all that's left is grief and violent action. Bathed in a prose of sensual texture—the taste of barbed wire, the roar of rusted engines, the scent of blood and dust and madness—Roberge's collection blooms in the mind long after the last page has been turned."

—Janet Fitch, author of

White Oleander and *Paint it Black*

Short Stories, 112 pages, Tradepaper
(978-1-59709-165-7), \$19.95

love belongs to those who do the feeling

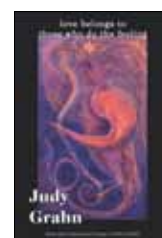
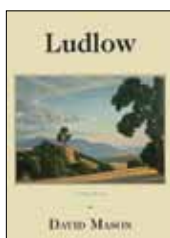
2009 Lambda Literary Award Winner

JUDY GRAHN

"Judy Grahn takes her title from a poem commemorating the death of her first lover, but *love belongs to those who do the feeling* is far from elegiac. It bursts with life energy. Grahn writes of the erotic as 'a force between artists . . . an infusion of energy fueling the desire for change.' Grahn's mentor Gertrude Stein insisted that the poet had to work 'in the excitingness of pure being'; she must 'get back that intensity into the language' . . . The poems in *love belongs to those who do the feeling* might be thought of as the longing for community, but if you read them carefully you will see that in fact they are themselves community. "They cannot live alone any more than we can."

—Jack Foley

Poetry/LGBT, 272 pages, Tradepaper
(978-1-59709-121-3), \$21.95



There Are No Names for Red

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.”

—Ronald Gottesman, Professor Emeritus, University of Southern California and Editor of the *Norton Anthology of American Literature*

Poetry & Art, 56 pages, Trade paperback (978-1-59709-457-3), \$17.95

Cooling Board: A Long Playing Poem

MITCHELL L.H. DOUGLAS

“At a time when most series writing has been reduced to metaphor’d-fact and young poets, in the pursuit of the bleached mask of Post Race cultural aesthetics, have lost their kinship to the nuances of the oral tradition, let alone soulful journeys into Soul, comes *Cooling Board*, a passionate, layered plea and low swing into the Go Tell It Corner and MountainBottom of human genius, its lineage, tutelage, maturation, triumphs, loves and losses. Whatever Soul is, it’s all here—struggling through the pain of secular impulse. Mitchell Douglas deepens, inward, the extensions of prosody, adding inspired improvisation to the unknown knowns of persona, collective and personal. *Cooling Board* might just be the last necessary series, the one with church-basement and chart-topping swagger, the one that amens the rise and alternate takes the fall.”

—Thomas Sayers Ellis
author of *Skin Inc.*

Poetry, 112 pages, Trade paperback (978-1-59709-140-4), \$19.95

Give, Eat, and Live

Poems of Avvaiyar

TRANSLATED BY THOMAS PRUIKSMA

Give, Eat, and Live is a selection of poems translated from the 12th century Tamil poet Avvaiyar, arguably one of the most important female poets in Tamil’s 2,500 years of literary history, and certainly one of the best known, of any gender.

“Thomas Pruiksma’s translations present ancient, wisdom-teaching poems in luminous, sparkling English as lively and rich as they must have been in the 12th century Tamil of their author, Avvaiyar. Read these poems; eat these poems; give them away; live with them. They are a joy.”

—Sam Hamill

Poetry/Translation (Tamil) 72 pages, Trade paperback (978-1-59709-097-1), \$17.95

Tongue

2008 Benjamin Saltman Award Winner

RACHEL CONTRENI FLYNN

“Rachel Contreni Flynn, the winner of this year’s Benjamin Saltman Award, honors us with the grace of her language, her strength of purpose as a poet, and the uncluttered emotional honesty of her work. These poems chronicle the stark contrasts that mark the lives of two sisters. A quirky adolescence and early adulthood is thrust upon one while the other’s life is measured out in slow ounces. I was captured by this passionate and loving recounting of tragic years and dislocations.”

—Eloise Klein Healy

Poetry, 96 pages, Trade paperback (978-1-59709-475-7), \$18.95

Last Voyage: Selected Poems of Giovanni Pascoli

TRANSLATED BY DEBORAH BROWN,

RICHARD JACKSON & SUSAN THOMAS

“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, elegiac, and intensely lyrical, making this book a pleasure to read.”

—Maxine Kumin

“. . . the translations sensitively, empathetically impart Pascoli’s sensitive, ruminative mood in full”

Poems, 200 pages, Trade paperback (978-1-59709-487-0), \$22.95

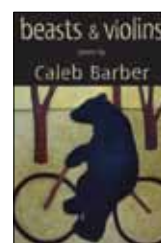
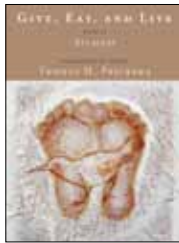
Beasts and Violins

CALEB BARBER

“Lorca wrote of the sphinx dropping ‘a stone roof on the lyrical butterflies.’ Barber’s uncompromising dialogues with the animal side of being human, similarly crushes our illusions, our too pretty notions of ourselves. In razor’s edge language, Caleb Barber breaks open the mad harmonica of our unreasonable hungers, our tender fumbings, and our unpredictable natures. What I greatly admire, however, is that he is writer enough to leave us with an uneasy feeling of having been demolished and perhaps not exactly rebuilt—or not anyhow in a lyrical, transformative way, but rather in the solid and fecund way of mushrooms gathered as bounty from sites of decay.”

—Tess Gallagher

Poetry, 104 pages, Trade paperback (978-1-59709-469-6), \$19.95



Beneath Stars Long Extinct

RON EGATZ

"I'm really taken with *Beneath Stars Long Extinct*. I've never read poems quite like these: poems at once sardonic and sad and celebratory as they detail a late 20th Century-early 21st Century unmarried male searching for and finding, yes, true love. But along with this passionate search comes Ron Egatz's beautifully rendered stories of others: a hitch-hiking father who meets George Raft, women who die young, lonely near-failure rockers. Egatz's vibrant and extremely tactile poems conduct us into the urban world of choices and relationships in such an expert way that his fascinations become ours. How he illumines our age is not unlike how F. Scott Fitzgerald illuminated and defined his . . . I should add that each poem is able to stand alone even while each provides another facet to the book's central searching motifs. Consequently, there are an unusual number of 'keeper' poems here . . . necessary poems in this most compelling and necessary collection."

—Dick Allen

Poetry, 112 pages, Tradepaper
(978-1-59709-486-3), \$18.95

No Other Paradise

KURT BROWN

"At the climax of Kurt Brown's evocative meditations on everything from nature and news to baloney, there is his astonishing title poem. A walk through a teeming cityscape inhabited by the memorable likes of Miss Donna, 'Mystical Astrologist,' this Whitmanesque celebration of the turbulent here-and-now powerfully conveys Brown's vision of the fleeting, sensory moment, a view summed up in his echoing line: don't let go."

—Kimiko Hahn

Poetry, 88 pages, Tradepaper
(978-1-59709-488-7), \$18.95

Double Moon

MARGO KLASS & FRANK SOOS

At the heart of *Double Moon* is a collaboration involving the complex interplay between two spirited minds. Each of Margo Klass's box constructions is an invitation to enter among objects in space and make of them what one might. Frank Soos has taken up that invitation. Margo's constructions and Frank's responses talk to each other, sometimes agreeably, sometimes ironically, sometimes earnestly, and sometimes flippantly.

"Open *Double Moon* and enter a temple of alcoves and altars to quiet restoration. Ordinary objects tell extraordinary stories. The world's orphaned items, fragments and forgotten stories are arranged in dignified contemplation. Long after you close this book a part of you will remain, kneeling at the altar of memory."

—Asia Freeman, artist and Director of Bunnell Street Gallery, Homer, Alaska

Boreal Books
Constructions/Conversations,
80 pages, Tradepaper
(978-1-59709-141-1), \$19.95

Type O Negative

JOËL B. TAN

"It seems funny to praise the people in a book of poetry, for poetry is supposed to have been cleansed of the human, denatured, forced to wear the mask of the 'impersonal,' but in Joël Tan's work you have an enormous hall of living pictures, vigorous as those in Melvin Tolson's "Harlem Gallery" forty years back. Chief among equals is Tan's portrait of his stepfather, and the fiery, sexual energy the man exudes lights the book on fire, singses your fingers on its lava-rich pages. At turns abrupt and languorous, harsh and seductive, Tan's verse in *Type O Negative* flows like no other in contemporary California writing."

—Kevin Killian

Poetry/LGBT, 112 pages, Tradepaper
(978-1-59709-018-6), \$19.95

Bone Light

ORLANDO WHITE

"Orlando White's poetry glimmers with Diné notions of 'thought creating thought' while re-configuring sad (language) into floating archipelagos of states which mutate into flashes of images that compel and startle. His work then peels forth a new perception of what language might be if we eliminate our own desires to maintain stasis in a changed world. *Bone Light* is an occasion marking the illumination of the body's silence, the blank areas in which our breathing shadows the stains of letters punched onto the surface of a blank page, where the poet pages back a blank sound, filling it with the 'open dark' as he 'amputates one letter to fix another' so that we too may be changed in act of the recoding of language."

—Sherwin Bitsui

Poetry, 64 pages, Tradepaper
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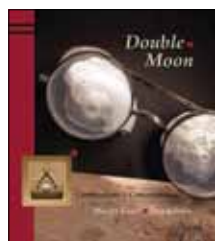
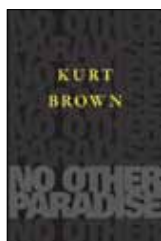
Unthinkable: Selected Poems

IRENE MCKINNEY
POET LAUREATE OF WEST VIRGINIA

"Irene McKinney's *Unthinkable: Selected Poems*, represents three decades of direct, forceful, vernacular, work addressed to us, her readers and listeners, in tones of deep, honest intimacy. McKinney's poems embody the rhythms of speech, not written discourse, and her themes are timeless: connection with the land, with seasons and animals, with people, with loss and grief and joy. Like Wislawa Szymborska or Ruth Stone, McKinney is an independent spirit powered by clarity and compassion. Grounded in Appalachian history, geography, custom, her poems draw on a wide range of poetic and spiritual traditions and tell truths we immediately recognize as universal. McKinney, a major American poet, is represented here in the breadth and depth of her achievement. *Unthinkable* is a revelation."

—Jayne Anne Phillips

Poetry, 192 pages, Tradepaper
(978-1-59709-069-8), \$23.95



The Los Angeles Review Vol. 9

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. 9*

As I read this new issue of *The Los Angeles Review* what comes to mind is *Brave New World*, the safe horizons of indoor games, perfectly sculpted bodies and *Soma*. I think of Ursula K. LeGuin and “Those Who Walk Away from Omelas,” of calm protected worlds, Thousand Oaks, suburbs of America, gated communities, and those of us who choose to step outside them, live outside, those of us who choose to live, to write, to breathe. These are the stories of people who have tasted actual danger, without the bravado of Hemingway.

No, this is the writing of the raw, the experienced; the 21st century is a century in which there is no plot. The wise men don't find the star, or Bethlehem. They get to Santa Monica, to the ocean; there are a lot of homeless people and nobody cares. That's the story. No solution.

There is always, as in Huxley's book, the division between us and them. This division finds its way into many of these stories, as if us and them has become the division that defines how we see ourselves. Who are the us? Who them? In these stories, race, class, and gender divide us.

These are stories and poems that try to figure out what America is becoming, what the legacy will be of a country with a terrible history of slavery, of colonialism, of brutality against Native Americans, of two centuries of war which never ends culminating in a corporate America ruled by the haves, squeezing out the have-nots, more like Huxley's world than we care to admit, that story.

Somehow the piece that brings home the whole issue for me is one by Thomas Patrick Levy. It sums up the best of the America we dreamed we had with the one we actually have. It's called “In Your Dreams You Are Not Afraid of Corn.”

In your dreams you are not afraid of corn. You turn around and the field opens. A parking lot, a baseball diamond. Your uncle carries a large rock on a string over his shoulder. There is a fire inside a cave full of men and in the distance a blue mobile home moves down the thin road. You are alone and the noise of bugs is stuck like cotton in your ears. When you wake you are still in your dream and I am not sleeping next to you. Shelves of canned corn cover the walls of your room. A line of ants moves up the bed post. You are very alone and a mutilated dog is scratching at the screen door.



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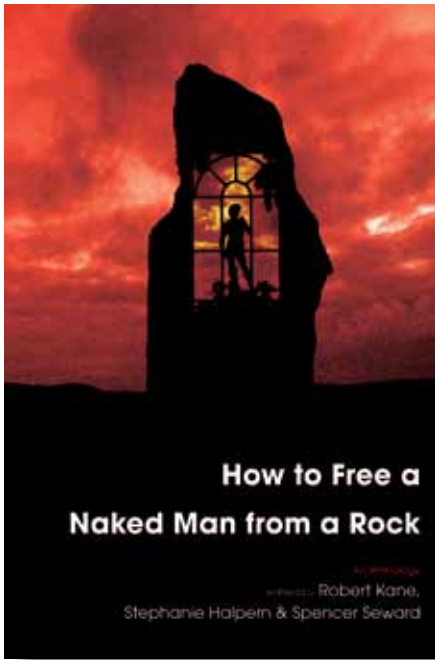
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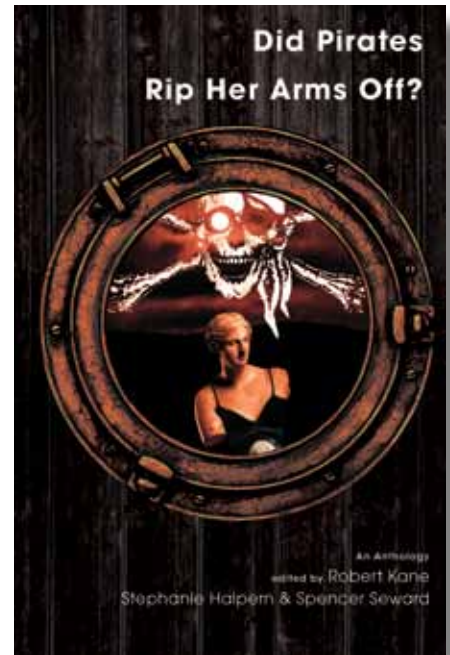
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