CONTENTS

FALL 2019

Pigs | Johanna Stoerrock ................................................. 2
The Rib Joint: A Memoir in Essays | Julia Koets ......................... 4
Fire Summer | Thuy Da Lam ...................................................... 6
Living Things | Landon Houle ..................................................... 8
Against the Wind | Jim Tilley ...................................................... 10
Like Wings, Your Hands | Elizabeth Earley .................. 12
Under Nushagak Bluff | Mia Heavener .................................................. 14
Oldguy: Superhero, The Complete Collection | William Trowbridge 16
Banjo Grease | Dennis Must ..................................................... 18

SPRING 2019 ................................................................. 20

The World Began With Yes | Erica Jong ...................... 20
The Question Authority | Rachel Cline ..................... 21
Flannelwood | Raymond Luczak ...................... 22
Bright Stain | Francesca Bell ...................... 23
Toward Antarctica | Elizabeth Bradfield .............. 24
Wild Honey, Tough Salt | Kim Stafford ...................... 25
Sunbathing on Tyrone Power’s Grave | Kim Dower ...................... 26
The Falls of the Wyona | David Brendan Hopes .............. 27
Sex & Taipei City | Yu-Han Chao ...................... 28
deciduous qween | Matty Layne Glasgow ................. 29
Rattlesnake Allegory | Joe Jiménez ...................... 30
Wayward | Katharine Coles ...................... 31
Peripheral Vision | Susan Kinsolving ...................... 32
Steller’s Orchid | Thomas McGuire .............. 33
Exuberance | Dolores Hayden ...................... 34
Praising the Paradox | Tina Schumann ...................... 35
Transatlantic Connections | Theresa Welford .............. 36
Adamantine | Naomi Foyle ...................... 37

IMPRINTS & SERIES .................................................. 39
SELECTED BACKLIST .................................................. 40
Pigs
A NOVEL

JOHANNA STOBEROCK

In the tradition of *Lord of the Flies*, *Pigs* is an exquisitely wrought fable about the excesses of the contemporary world.

Four children live on an island that serves as the repository for all the world’s garbage. Trash arrives, the children sort it, and then they feed it to a herd of insatiable pigs: a perfect system. But when a barrel washes ashore with a boy inside, the children must decide whether he is more of the world’s detritus, meant to be fed to the pigs, or whether he is one of them. Written in exquisitely wrought prose, *Pigs* asks questions about community, environmental responsibility, and the possibility of innocence.

“A lyrical, enthralling, and dark-inflected allegory, equal parts Italo Calvino, Angela Carter, and *Lord of the Flies*.”
—Jonathan Lethem, author of *A Gambler’s Anatomy* and *The Feral Detective*

“Powerful, metaphorical, as fantastical as it is true, Johanna Stoberock’s *Pigs* is a masterpiece. Stoberock scrutinizes mankind’s failure to tend to our planet, our children, and our fellow man, and the result is a terrifying, tremendous book, its darkness lit in unpredictable ways by campfires of compassion and hope. What a wise, searing novel for the twenty-first century.”
—Sharma Shields, author of *The Cassandra* and *The Sasquatch Hunter’s Almanac*

“*Pigs* looks unflinchingly at some of the scariest parts of our world—a changing climate, an ocean full of garbage, and us, the fragile animals. Yet within this, there is tremendous beauty and grace—Johanna Stoberock has written a kind of love song to survival, to life itself.”
—Ramona Ausubel, author of *Awayland* and *Sons and Daughters of Ease and Plenty*

**Johanna Stoberock** is the author of the novel *City of Ghosts*. Her honors include the James W. Hall Prize for Fiction, an Artist Trust GAP award, and a Jack Straw Fellowship. In 2016 she was named runner-up for the Italo Calvino Prize for Fiction. Her work has appeared in the *New York Times*, the *Best of the Net* anthology, and *Catamaran*, among others. She lives in Walla Walla, Washington, where she teaches at Whitman College. www.johannastoberock.com
The pigs ate everything. Kitchen scraps. Bitter lettuce from the garden. The stale and sticky contents of lunch boxes kids brought home from school. Toenail clippings. Hairballs pulled up from the drain. After the pigs were done, there weren’t even any teeth left over, not even any metal from cavities filled long ago.

They lived in a pen out back. The land was rocky but spacious, and the pen had been tucked in a corner out of sight for more years than any of the children could remember. It was made out of wood, gray, splintered boards nailed together in a haphazard way. Every five feet, the wood was anchored by posts. When you stood by the fence, the pigs lumbered over, grunting, and stuck their snouts out between the rickety slats. It wasn’t always that they expected food. Sometimes they just wanted their snouts scratched. Sometimes they just grunted happily and settled back down in the shade. There were six of them. They never fought. They seemed to smile when you approached. But you had to be quick. If you brought a bucket of slop for them and poured it out too slowly without moving your hand away, you never knew what could happen.

Luisa was missing a finger. Not an important one. Just her left-hand pinky, where she hadn’t moved away quickly enough one hot summer afternoon when she was feeding them shoes. It was summer every afternoon there. Soft and lazy and slow. The pinky came off in one clean bite before she even realized what was happening. She left with a feeling of shame, like it had been her fault the pig grabbed her finger. She wrapped her hand in her skirt and kept her mouth shut, and the stub didn’t start hurting until she lay down for the night.
Exploring the hazy line that can exist between friendship and desire, this memoir-in-essays is a coming out story that chronicles the childhood, adolescence, and early adulthood of Julia Koets, who grows up entrenched in religion in a small town in the South.

In this collection of linked, lyrical essays, Julia Koets writes, “When you date in secret, the pressure is different. You're weightless. You're stuck in between jumping and landing. You exist in midair. Your bones start to thin.” Growing up in a small town in the South, Julia and her childhood best friend, Laura, know the church as well as they know each other’s bodies—the California-shaped scar on Julia’s right knee, the tapered thinness of Laura’s fingers, the circumference of each other’s ponytails. When Laura’s family moves away in middle school and Julia gets a crush on the new priest’s daughter at their church, Julia starts to more fully realize the consequences of being anything but straight in the South. After college, when Julia and her best friend Kate wait tables at a rib joint in Julia’s hometown, they are forced to face the price of the secrets they’ve kept—from their families, each other, and themselves.

From astronaut Sally Ride’s obituary, to a UFO Welcome Center, to a shark tooth collection, to DC Comics’ Gay Ghost, this memoir-in-essays draws from mythology, religion, popular culture, and personal experience to examine how coming out is not a one-time act. At once heartrending and beautiful, The Rib Joint explores how fear and loss can inhabit our bodies and, contrastically, how naming our desire allows us to feel the heart beating in our chest.

“Engaging, poignant, and at times wryly humorous, this book explores gender and identity through the eyes of a sensitive and perceptive young woman growing up in the South. Julia Koets writes with vulnerability, warmth, and a lyrical style that pulls the reader straight through to the end.”

—Kristen Iversen, author of Full Body Burden

Julia Koets’s poetry collection, Hold Like Owls (University of South Carolina Press), won the 2011 South Carolina Poetry Book Prize judged by National Book Award Winner Nikky Finney, and her memoir-in-essays, The Rib Joint, won the 2017 Red Hen Press Nonfiction Book Award judged by Mark Doty. Her poems and essays have appeared or are forthcoming in Indiana Review, Creative Nonfiction, and the Los Angeles Review. She has an MFA in poetry from the University of South Carolina and a PhD in literature and creative writing from the University of Cincinnati. She currently teaches at Clemson University.
I didn’t have a hard childhood. I grew up in a middle-class household on a tree-lined street in a small town in South Carolina. In elementary school, I walked or rode my bike to school with my three best friends. After school, we biked to the pharmacy in the old town square to buy five-cent bubble gum and fountain cokes. We strolled through the aisles of the yellow pet shop on the corner, seeing how much the cane toad had grown in his aquarium tank since our last visit a few days before. I didn’t get picked on in school. My friends were the kind I could trust. In our backyard, my parents built my brother and me a tree house out of salvaged wood. I took a can of red paint from the shed, and my best friend Laura and I dipped our hands inside, up to our wrists. We pressed our red palms on the inside boards of the tree house so no one would forget us.

Sometimes, though, I felt a void inside me. The space started in my throat when I didn’t voice what I was thinking. When I knew that I couldn’t voice what I was thinking. The void moved down into my trachea, my lungs, my gallbladder, until stars started to form in my tissues, my veins. I was glowing with fear. I could only let myself think of a girl I liked, let my thoughts land on her, when no one else was around. I knew in the pit of my bones that when “Sweet Caroline” came on the radio in my mom’s Jeep Cherokee, I should feel ashamed for thinking about a girl I knew.

Growing up, I sat next to my mom on our small screened-in back porch after school and told her about my day, what we’d done in art class, a fight I’d had with my best friend, my doubts about religion. “Doubt isn’t a bad thing,” she always told me.

But I didn’t tell my mom that I might be gay. I thought that if I said the words out loud, I might never be able to take them back. So, I learned how to live in a void until my blood pressure became atmospheric, until my body shook and I couldn’t breathe.
Fire Summer
A NOVEL
THUY DA LAM

You can go home again.

When twenty-three-year-old Maia Trieu, a curator’s assistant at the Museum of Folklore & Rocks in Little Saigon, Orange County, is offered a research grant to Vietnam for the summer of 1991, she cannot refuse. The grant’s sponsor has one stipulation: Maia is to contact her great-aunt to pass on plans to overthrow the current government. The expatriates did not anticipate that Maia would become involved with excursions in search of her mother or attract an entourage: an American traveler, a government agent, an Amerasian singer, and a cat.

Maia carries out what she believes is her filial role to her late father, a former ARVN soldier, by returning to their homeland to continue the fight for an independent Vietnam. Along the way, however, she meets a cast of characters—historical and fictional, living and dead—who propel her on a journey of self-discovery through which she begins to understand what it means to love.

Fire Summer, an interplay of the fantastic and philosophical, illuminates the interconnectedness of lives, following four characters and a cat as they journey through an enduring land, from their fortuitous first meetings to love’s final acts.

“Fire Summer delivers a war-ravaged Vietnam rich in history, folklore, the tragedy of families torn asunder, and the beauty of Buddhist wisdom that connects the living and dead. Suspenseful, Thuy Da Lam’s story of Maia Trieu’s journey home is an impressive debut.”
—Charles Johnson, author of Middle Passage

“What is the shape of one’s life when one’s action is based on love?” So asks a character in Thuy Da Lam’s lyrical novel, Fire Summer, a work that shows us the Vietnam beyond the war movies. Lam deftly explores the slippery interplay between heritage and identity, history and duty, ultimately proving that each of us is so much more than the places we come from. An important debut.”
—Quan Barry, author of She Weeps Each Time You’re Born

Thuy Da Lam holds a BA in creative writing from Hamilton College and a PhD in English from UH Mānoa. She received the George A. Watrous Literary Prize for Fiction, a Myrtle Clark Writing Award, and the John Young Scholarship in the Arts. Her debut novel, Fire Summer, is a revision of her dissertation, part of which appeared in Lost Lake Folk Opera in commemoration of the fortieth anniversary of the end of the Vietnam War.
She was free at last. She gripped the railing of the now-abandoned fishing boat, its plank deck heaving beneath her feet. In the noon light, the distant island seemed to bob like a mossy green canteen on its side.

The captain and navigator, an old fisherman from a southeastern seaport of Vietnam they had escaped from a week before, had plunged in first. Others followed. The shoal of their black heads dipped and rose in the waves as the pouches and satchels strapped to their gaunt, sunburnt backs dispersed. A flock of seagulls circled and lit upon the crests to pick at the feast afloat on the South China Sea.

The woman looped the handles of her red basket around her shoulder. She was glad her few possessions were in tightly sealed jars and plastic bags. When she hoisted her leg onto the railing, she noticed someone had scratched the date on the wood. Bidon 12-18-1980. She slowly raised herself and pulled up her other leg. She crouched there, feeling the pitch and wallow of the boat. As her body moved, she balanced and stood up.

White sand encircled the hilly island like a strand of luminous, odd-shaped pearls. Farther inland, thatched-roof huts nestled beneath coconut palms that bowed toward the sea. She breathed in deeply, clasped her hands, and gazed into the water. She felt suddenly light.

She dove into a reflected sky.

As she submerged, the woman arched her back and lifted her head skyward to surface but slipped back instead. The ocean coursed through her body and pulled her down. The murmur of the sea lullabied her. She relaxed her grip, and the straps of her basket rose from her shoulder, scattering pictures of a husband on a bridge that hung across a river like a crescent moon and a daughter named after a blossom of the Lunar New Year. The ocean tugged at the woman’s fingers and spread her arms. She soared through the clear blue sky.
Living Things
A NOVEL
LANDON HOULE

A kaleidoscopic portrait of a rural Southern town where tragedy is met with candles, hymns, and the urge to leave and never look back.

Black Creek, South Carolina: a small town in the swamps that convinces itself that nothing bad has ever happened and nothing bad ever will. Black Creek is the sort of place where young girls roam the streets free to imagine who they are and who they’ll become. Where women sell pies and plants at the courthouse square. Where the fire department rescues cats from the tops of electric poles. And what trouble there is, they’ll tell you, stays past the town limits, in the run-down house-turned-strip-club and Lake Darpo, where certain birds are going extinct. These eleven closely related portraits show that the real threats have long taken root. Black Creek is a place of poignancy and absurdity, love and loss, loneliness and the brief charges of connection. Its residents will do almost anything to protect what they think is theirs.

“I love the way that Landon Houle writes. She is a stunning painter of unforgettable images, and she creates characters that I can swear I’ve met before, that I’ve known my whole life. Living Things is just that—totally alive and as real as your own memories. This is a writer to watch.”
—Dan Chaon, author of Ill Will

“Houle is a writer to watch. This stunning debut is filled with fresh, affecting stories connected by character and place. In the small town of Black Creek, we meet women and girls toiling ceaselessly to outrun or outsmart their own pasts, to operate just beyond their current abilities, poignantly reminding us that everyone wants the same thing—love, belonging, more.”
—Barb Johnson, author of More of This World or Maybe Another

Landon Houle’s collection of linked stories, Living Things, is the 2017 winner of the Red Hen Press Fiction Award. Her writing has won contests at Black Warrior Review, Crab Creek Review, Dogwood, and Permafrost. Other work has appeared in Baltimore Review, Crazyhorse, Natural Bridge, Harpur Palate, River Styx, The New Guard, and elsewhere. Landon was born in Brown County, Texas, and currently lives in Darlington, South Carolina. She is an assistant professor of English and creative writing at Francis Marion University, and she is the fiction editor at Raleigh Review.
Every Friday before Halloween, the fifth-grade class from Black Creek Elementary came to trick-or-treat at Twilight Nursing Home. It was one of those community outreach initiatives thought up by an ambitious first-year teacher who was no longer a teacher at all but instead worked as a part-time hairstylist who mainly just stood outside of the Klip and Kurl smoking Basic Menthol Light 100s. Still, the tradition was carried on by a group of haggard veteran teachers who, if nothing else, appreciated the chance to get out of the classroom.

They pushed the kids ahead, through the big glass doors and into the foyer that smelled like a nursing home, like coffee and white gravy and other less appealing fluids. And these boys and girls who had, that morning, been beyond excited to dress up as superheroes and magical fairies and glittery kitty cats were now petrified by what they were seeing—the masks which were really not masks at all but ancient human faces sneering in confusion, pain, or else a desperate attempt at joy; yellowed claws reaching out to pinch fat cheeks; and there, too, was all manner of amputation and scar and removal of nonessential parts like noses and the tops of ears, places where cancer liked to bud and bloom.

A few kids actually turned and ran away, and they had to be corralled and sternly spoken to by the teachers. Imagine she’s your grandmother, one teacher said. Imagine she’s you eighty years from now. Watching from the front desk, Bev wondered if there was something instinctual in the way the kids responded. She had a dog once that got into a pack of M&M’s. He’d eaten the colored coating off all the candies but had left the chocolate. He seemed to know it would hurt him, just as these kids, so new to their own lives, seemed naturally repelled by those so late in theirs.
Against the Wind
A NOVEL

JIM TILLEY

Against the Wind is a story of six characters’ second chances to make things right.

Against the Wind is an elegantly written story of relationships involving six principal characters, the strands of whose lives braid together after a chance reunion among three of them. A successful environmental lawyer is forced to take himself to task when he realizes that everything about his work has betrayed his core beliefs. A high school English teacher asks her former high school love to take up her environmental cause. A transgender adolescent male raised by his grandparents struggles to excel in a world hostile to his kind. A French-Canadian political science professor finds himself left with a choice between his cherished separatist cause and his marriage and family. An accomplished engineer is chronically unable to impress his more accomplished father sufficiently to be named head of the international wind technology company his father founded. The Quebec separatist party’s Minister of Natural Resources, a divorcée, finds herself caught between her French-Canadian lover and an unexpected English-Canadian suitor.

"Against the Wind is an intricate and elegantly compelling novel, notable for both its political and personal acuity. Jim Tilley writes with deep feeling for his characters and great command of his fascinating materials."
—Peter Ho Davies, author of The Fortunes

"Against the Wind is a big old-fashioned novel with contemporary concerns: gender, adultery, wind energy, business acquisitions. But at its heart, Jim Tilley’s debut novel is about the ageless concerns of love and loss and hope that we all share."
—Ann Hood, author of Kitchen Yarns: Notes on Life, Love, and Food

Against the Wind is Jim Tilley’s debut novel. He has published three full-length collections of poetry and a short memoir, The Elegant Solution. His writing has appeared in top literary journals, including Ploughshares, Virginia Quarterly Review, Alaska Quarterly Review, and Southern Review. In 2008, he won Sycamore Review’s Wabash Prize for Poetry. Jim earned a doctorate in physics from Harvard University. During his twenty-five-year career in insurance and investment banking, he wrote several prize-winning papers on finance and investments. He has recently published original mathematics research in various academic journals. He resides in Bedford Corners, New York.
The details are not unusual. He collapsed during the meeting; the paramedics arrived. They carried him on a stretcher down the freight elevator and gave him some nitroglycerin. Making it to the hospital on time without getting stuck in New York City traffic—that was a bit unusual. It turned out to be a minor heart attack. He stayed in the hospital less than a week, recovering from a routine procedure to install stents in two obstructed arteries. It was the longest he’d ever spent confined to a room.

It gave him time to think. That part is also unusual. Ralph had led a hard-charging life that had given him little time to think about anything other than work. Time he’d chosen not to take because he knew the answers to his important questions were not what he wanted to tell himself. It was easier to focus on the court cases at hand. The notion of a bucket list had never entered Ralph’s mind until the episode with his heart. But lying in bed all day with only the occasional stroll down over-lit hallways, he imagined the upcoming canoe trip, a reunion of old camp friends. They’d been hard to find after more than forty-five years, and sadly, harder to convince.

The past three months brought another reunion, this one by chance, although—reflecting on it in the hospital—Ralph suspected it was bound to have happened with three one-time grade-school friends coming together again: he and Lynn, high school sweethearts; he and Dieter, high school rivals, and Dieter the loser in the battle for Lynn’s affections. All thrown together in a fight over wind farms in the county where Lynn now lived.

All in all, the unfinished business of past lives was brought forward and played out, offering opportunities to put things right.
Like Wings, Your Hands
A NOVEL

ELIZABETH EARLEY

Both a philosophical novel and a coming-of-age story, Like Wings, Your Hands explores a mother-son relationship in the context of disability and interdependence.

Kalina, born in Bulgaria and now living in Boston, has always been a spiritual seeker. Her fourteen-year-old son, Marko, who has spina bifida and is partially paralyzed, shares her curiosity about larger metaphysical questions, but also has his own unique perspective on life: Marko perceives numbers as having colors, shapes, and textures—and they’re linked to emotions: embarrassment, for example, is fourteen; satisfaction is sixty-seven.

Kalina is determined to respect her son’s dignity and privacy as he embarks on the new terrain of adolescence, complicated as it is by his continued physical dependence on her care. She has other issues to wrestle with as well, including coming to understand her own life choices and her strained relationship with her father. Meanwhile, Marko, already expert at deep meditation, discovers a technique that allows him to experience a sense of boundlessness and also gain surprising insights into himself, his mother, and the grandfather he’s never met.

“In her frank, clear prose, Earley moves through multiple places and characters with startling ease, building a world at once honest and graceful.”
—Aimee Bender, author of The Color Master, a New York Times Notable book

“Like Wings, Your Hands takes us into a world that exists all around us, yet few of us even see. It’s a place of raw and heartbreaking human experience, and Elizabeth Earley has revealed its unique language: elemental, luminous, and beautiful.”
—Peter Nichols, author of The Rocks

Elizabeth Early is the publisher of Jaded Ibis, a feminist press publishing socially engaged literature. Her first novel, A Map of Everything (a Lambda Literary Award finalist), was inspired by her own experience growing up with a sister who had sustained a traumatic brain injury. Her writing continues to be informed by her interest in family dynamics, healing, disability rights, and the nature of consciousness. Earley has an MFA in fiction from Antioch University Los Angeles and lives in San Diego.
Marko sat in his room and stared at the wall to think. It had been a year since his dad had moved out and gone to California. Marko didn’t mind that his dad was gone. In fact, he preferred it to when they had all lived together. His mom and dad had fought a lot. And Marko didn’t get as much one-on-one attention from his mom when they all lived together. Sometimes he acted like he did mind because that would get him more attention, but he only did that a very few times when he was feeling extra lonely (number eleven) or extra uncomfortable (number fourteen). In fact, he didn’t even want as much one-on-one attention from his mom anymore. What he wanted was to know her—to know her one hundred percent, or at least eighty percent. He knew her only seventeen percent. His mom never talked to him about what she felt for anyone but him. She never talked about what made her afraid or lonely or what she wanted out of life. Marko knew that wasn’t malicious. She was doing it to protect him. She wanted him to feel safe, and if he knew she was fallible (which he knew she was), she worried he would not trust her.

Because he wanted to know her more, he started asking her questions. He would ask about her friends and if she was dating anyone, but she would answer with short, meaningless phrases like “So-and-so is a good person,” or “I’m not interested in dating.” When his questioning didn’t lead anywhere, he decided he would have to be a detective and find out for himself.
**Under Nushagak Bluff**

A NOVEL

MIA HEAVENER

Against the backdrop of the rising commercial fishing industry in an Alaskan Native village, *Under Nushagak Bluff* is a powerful mid-century tale of women, love, loss, resilience, and the unexpected strength found in storytelling.

In 1939, everything changes for Anne Girl when outsider John Nelson grounds his sailboat on the shores, into Anne Girl’s skiff, and into her life during a rare storm in the Alaskan fishing village of Nushagak. When Anne Girl and her mother, Marulia, find their skiff flattened by John’s boat, Anne Girl decides she both hates and wants him. Thus begins a generational saga of strong, stubborn Yup’ik women living in a village that has been divided between the new and the old, the bluff side and the missionary side, the cannery side and the subsistence side.

“This novel brilliantly explores the lives of one bloodline of Alaskan women struggling to make a home for themselves in a small fishing community. They embrace the dual impulses of the natural world to sustain and ruin them by guiding each other through epic struggles to secure food, warmth, and love. They share the wonder of what the tides deliver, secrets of how to handle the men who work the cannery, and the value of stories that connect you to the past. Full of passionate, unforgettable characters, and told with poetic prose and dreamlike laments, Heavener announces her Alaska-sized talent to the world.”

—Devin Murphy, author of national bestseller *The Boat Runner* and *Tiny Americans*

“Mia Heavener’s *Under Nushagak Bluff* shines like the first salmon of summer. An alluring and beautiful story of community and culture, Heavener delivers a tale that reveals the real heart of Alaska.”

—Don Rearden, author of *The Raven’s Gift*, and the hit memoir *Never Quit*

**Mia Heavener** is of Norwegian, Polish, and Yup’ik heritage. Her experience in rural Alaska is both personal and professional. After graduating from MIT with a degree in civil engineering, Mia returned home to design water and wastewater systems in Alaskan Native villages. During the summers, she commercial fishes with her family in Bristol Bay. She believes that everyone should have a good whiff of the tundra at least once in their life, if not twice. She has an MFA from Colorado State University. Her fiction has appeared in *Cortland Review* and *Willow Springs*.
When the salmon didn’t hit the beach, people panicked. Like a tundra fire, word spread about the lack of fish until even Anne Girl felt the worry settle in her blood, and she began to think about food all the time. The cannery continued to murmur that the salmon were sure to come, yet few people caught enough to even fill their fish racks. Anne Girl lost sleep along with the other villagers and often stood in her skiff, peering over the side to see if she could catch one by the tail. Just one, she thought. Just one more.

Sipping tundra tea and booze, the villagers talked about whether the smelts were going to arrive and who was the latest to shoot a caribou. “Where’s them damn caribou when you need them?” they asked each other. Others wondered out loud if anyone was planning to fish at another bay. “There’s none here, anyway. Who knows what happened to them fish? Go ask Old Paul, he might know,” some said.

It was because Old Paul knew things about the earth that most had forgotten. He knew the weather and the omens better than anyone on the beach, and so when Anne Girl found the strength, she walked to his house with the feather tucked in her qespeg.

Before she knocked, Anne Girl stood in Old Paul’s arctic entry and took in the rich smell of the smoked fish and dried meat. Little light spread itself along the darkened walls of the porch, but she could see the dried strips of caribou and salmon hanging on nails. She thought of her mother flying in the form of a raven and wondered whose turn it would be next. She breathed in deeply, filling her gut, and tapped on the door.
Oldguy: Superhero,  
The Complete Collection  
POEMS  
WRITTEN BY WILLIAM TROWBRIDGE  
ILLUSTRATED BY TIM MAYER  

From former Missouri Poet Laureate William Trowbridge comes the full and final seriocomic saga of over-the-hill superhero Oldguy and his quixotic misadventures, with comic book art by Tim Mayer.

Meet Oldguy: your regular aging superhero whose powers have dwindled over the years, and whose very mechanics are seriously fizzling. In seriocomic misadventures, Oldguy valiantly attempts to continue his former heroism in a somewhat wry version of Faulknerian endurance, defeating his enemies time and again—if not through superhuman abilities, then at least by “outliving the sons-a-bitches.” With comic book-style illustrations, Oldguy inhabits a space all to itself—not strictly a poetry collection, not quite a graphic novel—a hybrid sure to visually and aurally delight.

“When has geezerhood been handled so appealingly? (Well, except for those movies where Ann-Margret is inexplicably cast as a senior citizen.) Oldguy may exit the Oldguymobile creaking and farting, but comedian-con-simpatico Bill Trowbridge so ably superjuggles hijinks and empathy that, despite all the geriatric odds, a true American hero is born. Don’t know a ‘Packard’ from the ‘Oscar Meyer Wienermobile,’ or ‘Roundheads’ from ‘the Blob’? Then snap your trap shut, punk, and give a listen: Oldguy’s here to save your day.”

—Albert Goldbarth, recipient of two National Book Critics Circle awards

The former Poet Laureate of Missouri, William Trowbridge is the author of seven full poetry collections and five chapbooks. His poems have appeared in more than thirty-five anthologies and textbooks, as well as in numerous publications including The Writer’s Almanac, and American Life in Poetry, and his awards include an Academy of American Poets Prize, a Pushcart Prize, a Bread Loaf Writers’ Conference scholarship, a Camber Press Poetry Chapbook Award, and fellowships from the MacDowell Colony, Ragdale, Yaddo, and the Anderson Center. He lives in the Kansas City area, where he teaches in the University of Nebraska Low-residency MFA in Writing Program.

Tim Mayer is an artist working from Omaha, Nebraska. He has contributed art to projects such as The Anywhere Man, Midnight Circus, and Prophetica. He also teaches for the Art of Imagination program at the Ollie Webb Center.
OLDGUY: SUPERHERO,

feels like a young guy in a bad costume,
The arms and legs sag, and the waist’s
too tight. Where there should be a large S,
golden star, or lightning bolt, there’s what
looks like a zero, and on his trunks, Depend.

The boots look more like flannel slippers.
Some lout’s made off with his super-hearing
and X-ray vision, leaving only an Ampli Ear
and Coke-bottle lenses. Like certain sheep,
he doesn’t fly so much as plummet. He hasn’t
smashed through a good wall or door
since before he can remember, which is
a little after breakfast. Speeding bullets
and tall buildings must now be turtles
and molehills. He has no fear

of an erection lasting more than four hours,
but he’s depressed and often flatulent.
His best tactic, the long wait, accounts
for the demise of many a foe, that
or rambling on and on and on and on and on,

which can paralyze from as far as ten feet.
He’s not handsome like Clark Kent or rich
like Bruce Wayne, but in the prolonged run
he can be a deadly opponent, if he doesn’t
mix you up with someone else.

SPECIFICATIONS
Genre: Poetry / BISAC: Humor
September 3, 2019
978-1-888996-42-5 · $13.95
6 x 9 · 88pp · tradepaper
There is an inexplicable gravity in a small town. It can be read and enjoyed like a favorite book for most of its inhabitants. Comforting are its streets and institutions, its wedding and obituary announcements. Banjo Grease is about life and death in a mill town where at each epiphany and rite of passage, the narrator yields a ration of innocence. Characters portray class as a marker as strong as race and gender, and distrust that they will ever escape in their lifetimes. Faulkner uses the term “eager fatalism.” These stories’ cumulative effect asks: When exchanging naivete for worldliness, what is lost in denying one’s past?

“Dennis Must’s first collection of short stories is no ordinary debut but the mature work of a fully accomplished literary artist. Moreover, his originality, his deep irreverence, and his compassion for working-class men and women . . . Strivers and seekers of dreams, signal him as an inspired author in a new American grain—a visionary, poet, and realist.”
—Tom Jenks, editor (with Raymond Carver) of American Short Story Masterpieces

“These stories float through the reader like frozen images. Each one fits into the others unevenly as jagged glass. This is the essence of great fiction at the end of the century; Ray Carver and Thom Jones plowed into some stupendous force that whips along with a tilted wild energy.”
—Kate Gale, author of Goldilocks Zone

Dennis Must is the author of three novels: Brother Carnival (Red Hen Press, November 2018), The World’s Smallest Bible (Red Hen Press, March 2014), and Hush Now, Don’t Explain (Coffeetown Press, October 2014), as well as three short story collections: Going Dark (Coffeetown Press, 2016), Oh, Don’t Ask Why (Red Hen Press, 2007), and Banjo Grease (Creative Arts Book Company, 2000). He won the 2014 Dactyl Foundation Literary Fiction Award for Hush Now, Don’t Explain, and The World’s Smallest Bible was a 2014 USA Best Book Award Finalist in the Literary Fiction category. His plays have been produced Off-Off Broadway and he has been published in numerous anthologies and literary journals. He resides with his wife in Salem, Massachusetts.
The day Buddy ceased playing for the Rollerdrome all the regulars sat on the skate floor, the mirror ball chasing magenta, heliotrope, indigo and mustard-yellow lights circling the grand hanger in darkness, mechanical fireflies all on permanent tethers . . . It was the strangest melancholic night, almost masochistic for Buddy and the crowd. Some of the rollers had been attending regularly for the six years Buddy’d been playing. It wasn’t the skating so much as his cherubic face, his boyish laughter, and his Chet Baker’s girl-voice ballads that kept them coming back.

He was moving onto the big time now. No more sweat effluvium wafting up the skate floor, the silly mechanical *pas de deux*, the skate-dancing charades, the maestros who only chose to dance alone. Forty-year-old women with hair freshly dyed and sculpted up like an Eiffel tower, their sequined skate costumes causing the colored lights to swirl on their derrieres like the mirror ball on the ceiling. Or the men with pompadour-hair and cigarette packs—Lucky Strikes, mostly—rolled up in their T-shirt sleeves, tight trousers held up by plastic belts, doing those leaps into the air to the beat of Buddy’s sweet music, lost in their odeons, barbers and telephone clerks by days, stars in the Rollerdrome orbit at night—Oh, God, he wouldn’t miss them . . .

They wanted Buddy to sing to them. He had this “wish board” up in his booth that controlled every light on the floor, the speed of the mirror ball, the speaker system. Buddy Hart, the Master of the *mise en scene*, the Harlin County Artaud, the Rollerdrome wizard. Tonight they wanted Chet Baker.
The World Began With Yes

ERICA JONG

The World Began With Yes celebrates the importance of women and creativity.

Although she is known around the world as a novelist, Erica Jong has never stopped writing poetry—the source of all her work.

This new collection is a celebration of life despite the frightening perception that we may be bearing children on a doomed planet. Erica’s title is an homage to the Brazilian genius, Clarice Lispector, who was in love with life in a similarly tragic time.

How shall we rejoice in the midst of destruction? How shall we affirm in an age of nuclear bombs and unthinking dictators? How shall we nurture while others destroy? Dead toddlers wash up on Sappho’s beach. Refugees are imprisoned. What would the first great woman poet think of her beloved Island as a landing for drowned children? The Statue of Liberty used to greet “the huddled masses yearning to breathe free.” Now those masses are confronted by tear gas and prison camps. Never have we needed creativity of poets more.

“Get it and read it. You need it. We all need it. In this time of agitation and fear, you will fly with Erica Jong—she brings us back to what matters—the heart, the mind, the head, the imagination—the “Yes” of life.”

—Judy Collins

Erica Jong is a celebrated poet, novelist & essayist with over twenty-five published books that have been influential all over the world. Her most popular novel, Fear of Flying, celebrated its 40th anniversary in 2013. Never out of print, it has sold over thirty-five million copies translated into over forty-five languages including Chinese and Arabic. Her awards include the Fernanda Pivano Award for Literature in Italy (named for the critic who introduced Ernest Hemingway, Allen Ginsberg, and Erica Jong to the Italian public), the Sigmund Freud Award in Italy, the Deauville Literary Award in France, the United Nations Award for Excellence in Literature, and Poetry magazine’s Bess Hokin Prize (also won by Sylvia Plath and W.S. Merwin). Erica’s poetry has appeared in publications worldwide, including the New Yorker, the LA Times, the Paris Review, Haaretz, and many more. Erica lives in New York and Connecticut with her husband and two poodles.

SPECIFICATIONS

Genre: Poetry / BISAC: Love, Feminism
April 16, 2019
978-1-59709-846-5 · $16.95
6 x 9 · 96pp · tradepaper
The Question Authority
A NOVEL

RACHEL CLINE

A middle-aged woman enters into a negotiation with her childhood best friend and confronts the damage done by their eighth grade teacher, who molested them both.

Nora Buchbinder—formerly rich and now broke—would be the last woman in Brooklyn to claim #MeToo, but when a work assignment reunites her with her childhood best friend, Beth, she finds herself in a hall of mirrors. Was their eighth grade teacher Beth's lover or her rapist? Where were the grown-ups? What should justice look like, after so much time has passed? And what can Nora do, now?

Nora's memories, and Beth's, and those of their classmates, their former teacher, and members of his family, bring to light some of the ways we absorb and manage unbearable behavior. From denial to reinvention, self-pity to self-righteousness, endless questioning to intransigent certainty, readers will recognize the ripples sent into the lives of others by one broken man.

“A gripping, provocative story about bright young girls in thrall to a charismatic teacher, and his haunting impact on their adult lives. Set in two Brooklyns, that of the 1970s and of 2009, the novel adds depth and nuance to our ongoing conversation about #MeToo revelations. Cline’s characters are drawn with delightful wit and a keen eye, as well as a striking and profound tenderness for youthful innocence and longing. I devoured this novel, and it has stayed with me long after I turned the last page.”

—Kate Manning, author of My Notorious Life

Rachel Cline, author of the novels What to Keep and My Liar, has written for the New York Times, New York, More, SELF, and Tin House magazines, and is a produced screen and television writer. For five years, she was a screenwriting instructor at the University of Southern California and has taught fiction writing at New York University, Eugene Lang College, and Sarah Lawrence College. She has been a resident at Yaddo, a fellow at Sewanee, and a Girls Write Now mentor. She lives in Brooklyn Heights, a few blocks from where she grew up.

SPECIFICATIONS
Genre: Fiction / BISAC: Women, Crime
April 18, 2019
978-1-59709-898-4 · $15.95
5 x 8 · 224pp · tradepaper
Flannelwood
A NOVEL
RAYMOND LUCZAK

How could a wintry heart possess so much summer?

Spontaneous combustion occurs when Bill, a forty-year-old barista and a failed poet, meets James, a disabled factory worker and a daddy hunk, at an OctoBear Dance.

For six months they share weekends of incredible passion at James’s house up north in the country. Winter has never seemed hotter in their flannel sheets. But on the first day of spring James abruptly informs Bill over the phone that it’s not going to work out and hangs up. No further explanation: just the static of silence.

Feeling haunted like Djuna Barnes while she wrote her novel Nightwood in the 1930s, Bill searches for answers in his recollections of James and others who’d departed too early from his life. When he does discover why James left, the answer comes from a mysterious stranger with secrets of his own.

“Luczak has masterfully done what so many writers have only attempted—he’s not just paid homage to a favorite book, in this case Djuna Barnes’s Nightwood, but he’s also learned enough from it to rescue his protagonist from the echo of its fate. This is a wise and poetic book, with a breadth of thematic content ranging from disability and intimacy to profound questions about masculinity, alienation, and healing. Luczak has written a serious recounting of a profound love so rare these days—why, not since Djuna Barnes!”
—Trebor Healey, author of Faun and A Horse Named Sorrow

Raymond Luczak lost much of his hearing at the age of eight months and grew up in a hearing family of nine children in a small town in Michigan’s Upper Peninsula. He was not allowed to sign until he was fourteen years old. A proud Gallaudet University graduate, Luczak is the author and editor of over twenty books. Titles include The Kinda Fella I Am: Stories and QDA: A Queer Disability Anthology. His Deaf gay novel Men with Their Hands won first place in the Project: QueerLit Contest 2006. His work has been nominated nine times for the Pushcart Prize. Also a playwright, he lives in Minneapolis, Minnesota.
**Bright Stain**

**POEMS**

**FRANCESCA BELL**

Unapologetically sensual and forthright, *Bright Stain* explores desire, loss, faith, doubt, tenderness, and violence; and sex as experience, metaphor, and magnifying lens for relationships.

Unapologetically sensual and forthright, Bell explores desire, loss, faith, doubt, tenderness, and violence; and sex as experience, metaphor, and magnifying lens for relationships. *Bright Stain* may or may not become the *Sex and the City* of poetry, but this knock-your-socks-off debut will likely inspire debate—perhaps controversy—as it inhabits some startling points of view, including those of pedophile priests, serial killers, and prison inmates. Those who miss reading these breathtaking, visceral poems won’t know what their friends are raving about.

“How deeply gratifying to see Francesca Bell’s electric, erotic and completely ravishing debut collection, *Bright Stain*, at last in the world. For the past ten years she has been writing some of the most charged, subtle and yet devastating poems in American poetry. Many of these dramatic vignettes are laced with a rare sexual candor and a whip-smart emotional intelligence. *Bright Stain* is one of the most darkly elegant and luminous books of recent years; it is, in all ways, truly a wonder”

—David St. John

“How Francesca Bell’s poems are fierce and tender, passionate, compassionate, disturbing and delightful. Wide-ranging, finely-honed, smart and surprising, *Bright Stain* is a compelling debut collection!”

—Ellen Bass

Francesca Bell’s poems and translations appear in many journals, including *B O D Y, Massachusetts Review, New Ohio Review, North American Review, Poetry Northwest, Prairie Schooner*, and *Rattle*. She is the former poetry editor of *River Styx*, the translator of a collection of poems by Palestinian poet Shatha Abu Hnaish (Dar Fadaat, 2017).

**SPECIFICATIONS**

Genre: Poetry / BISAC: Love, Family, Grief, Feminism

**May 7, 2019**

978-1-59709-861-8 · $16.95

6 x 9 · 104pp · tradepaper
Toward Antarctica
An Exploration
POETRY

ELIZABETH BRADFIELD

A lyric travelogue of photographs and writing by poet-naturalist Elizabeth Bradfield, who guides on ecotour ships in Antarctica. This book sounds, challenges, documents, and queries one of the world’s most iconic wild places.

Using lyric writing and evocative photographs, *Toward Antarctica* documents and explores poet-naturalist Elizabeth Bradfield’s time working as a guide on ecotour boats traveling to Antarctica. Writes Paisley Rekdal, “*Toward Antarctica* is a travelogue, a meditation, a photo-essay, a documentary poem, an ode and an elegy. It is a work of eco- and cultural criticism, personal essay, history, and photojournalism.” Sara Wheeler, author of *Terra Incognita*, writes, “I wholeheartedly recommend this special book.” Bradfield’s insider’s view of the travel industry is both a love letter and a fearful query. By overlapping her own experiences with stories of explorers, facts about animals and ecology, insight into the dynamics “below decks,” and more, Bradfield provides a unique perspective on travel to the world’s “last wild place.”

Writer/naturalist Elizabeth Bradfield is the author of the poetry collections *Once Removed*, *Approaching Ice*, *Interpretive Work*, and *Toward Antarctica*. Her poems and essays have appeared in *The New Yorker, West Branch, Poetry, The Atlantic Monthly*, *Orion* and elsewhere. Winner of the Audre Lorde Prize from the Publishing Triangle, finalist for a Lambda Literary Award and the James Laughlin Award from the Academy of American Poets, her awards also include a Stegner Fellowship, a Bread Loaf Scholarship, and a residency at the Vermont Studio Center. Bradfield grew up in Tacoma, Washington, attended the University of Oregon, graduated from the University of Washington, and received her MFA from the University of Alaska, Anchorage. Founder and editor-in-chief of Broadside Press and a contributing editor at the *Alaska Quarterly Review*, she lives on Cape Cod with her partner, works as a naturalist/guide locally as well as on expedition ships around the globe, and is Associate Professor and co-director of creative writing at Brandeis University. www.ebradfield.com

SPECIFICATIONS
Genre: Poetry, Nonfiction / BISAC: Nature, Arctic/Antarctic, Eco-Literature, LGBT
May 9, 2019
978-1-59709-886-1 · $19.95
7.5 x 8.5 · 160pp · tradepaper
Wild Honey, Tough Salt

POEMS

KIM STAFFORD

Wild Honey, Tough Salt gathers citizen poems for tough times—with testaments for world community, spells for peace, earth blessings, and family consolations.

Wild Honey, Tough Salt offers a prismatic view of Earth citizenship, where we must be ambidextrous now. The book takes a stern look inward, calling for sturdy character and supple spirit, and a bold look outward, seeking ways to engage troubling grief. The book begins with poems that witness for a buoyant life in a difficult world: wandering New Orleans in a trance, savoring the life of artist Tove Jansson, reading the fine print on the Mexican peso and the Scottish five-pound note. Clues to untapped energy lie everywhere by the lens of poetry. The book then moves to considerations of the worst in us—torture and war. How to recruit a child soldier? How to be married to the heartless guard? What to say to a child enamored by bullets? In the third section, the book offers a spangle of poems blessing the earth: wren song, bud growth, river’s eager way with obstacles. And the final section offers poems of affection: infant clarities of home, long marriage in dog years, a consoling campfire in the yard when all seems lost. The book will soften your trouble, and give you spirit for the days ahead.

“Kim Stafford is the most humane poet going, devotedly writing every day, sharing encouragement and generous care everywhere. His eloquent lines, so deeply attentive to each moment, shimmer with breathtaking leaps and humble wisdom. They will help you live. Especially now.”

—Naomi Shihab Nye

Kim Stafford directs the Northwest Writing Institute at Lewis & Clark College. He is the author of a dozen books of poetry and prose, including The Muses Among Us and Early Morning: Remembering My Father, William Stafford. His most recent books are 100 Tricks Every Boy Can Do: How My Brother Disappeared, and Wind on the Waves: Stories from the Oregon Coast. His poems have appeared in the Atlantic, Harper’s, Virginia Quarterly Review, the Sun, and other magazines. He has taught writing in dozens of schools and community centers, and in Scotland, Italy, and Bhutan.
Sunbathing on Tyrone Power's Grave
POEMS
KIM DOWER

Her poems read like long-forgotten childhood fantasies or strange dreams confused with memories.

In Sunbathing on Tyrone Power’s Grave, Kim Dower explores all the colors in the landscape of death and its intersections with love, longing, obsession, sadness, joy, and beauty, revealing hidden truths with devastating honesty. Her fourth collection—heartbreaking, soaring, sad, and wise—bravely imagines another life beyond the one we all know.

From their alluring titles to their haunting last lines, the poems in this newest collection soothe, terrify, and always surprise, revealing the extraordinary within the ordinary—death flipped inside out.

Kim (Freilich) Dower, originally from New York City, received a BFA in Creative Writing from Emerson College, where she also taught creative writing. She has published three collections of poetry, all from Red Hen Press: Air Kissing on Mars (2010), which was on the Poetry Foundation’s Contemporary Best Sellers list and described by the Los Angeles Times as “sensual and evocative . . . seamlessly combining humor and heartache”; Slice of Moon (2013), called “unexpected and sublime” by O Magazine; and Last Train to the Missing Planet (2016), “full of worldly, humorous insights into life as it is,” according to Janet Fitch. Kim’s work has been nominated for two Pushcart Prizes and has been featured in the Academy of American Poets’ Poem A Day, Garrison Keillor’s The Writer’s Almanac, and Ted Kooser’s American Life in Poetry, as well as in Ploughshares, Barrow Street, Rattle, and Eclipse. Her poems are included in several anthologies, including Wide Awake: Poets of Los Angeles and Beyond (Beyond Baroque Books/Pacific Coast Poetry Series, 2015) and Coiled Serpent: Poets Arising from the Cultural Quakes & Shifts of Los Angeles (Tia Chucha Press). She teaches poetry in the BA program of Antioch University. Kim was City Poet Laureate of West Hollywood, California from October 2016 to October 2018.
The Falls of the Wyona
A NOVEL

DAVID BRENDAN HOPES

The Falls of the Wyona confronts friends growing up in Appalachia just after WWII not only with the material threat of the wilderness, but with the uncharted darkness of their own maturing hearts.

Four friends growing up on the banks of a wild Appalachian river just after WWII discover, almost at the same time, the dangerous, alluring Falls of the Wyona and the perils of their own maturing hearts. Seen through the eyes of his childhood friend Arden, football hero Vince falls in love with the new kid, Glen. They have no context for their feelings, and the next few years of high school become a tense, though sometimes funny, artifice of concealment. The first of three achieved novels by this author, this story is imbued with the magical atmosphere of Appalachian culture.

“Dave Hopes grants us entry into the wondrous, highly charged world of young male friendship once upon a time. The setting is lovely and nostalgic. I wanted to know all about it, and I even wished I could live there. But there is trouble underneath, and there are things that just cannot happen. Until they do. A pitch-perfect exploration of the terrors and pleasures of American adolescence.”
—David Pratt, author of Wallaçonia and Bob the Book

David Brendan Hopes is a poet, playwright, and painter living in Asheville, North Carolina. Originally from Ohio, Hopes taught at Hiram College, Syracuse University, Phillips Exeter Academy, and is now Professor of English at UNCA. His prize-winning plays have been produced in New York, Chicago, Los Angeles, Cincinnati, Seattle, and London, and his publications have been in venues as diverse as Audubon, the New Yorker, and Best American Poetry, 2016.

SPECIFICATIONS
Genre: Fiction, LGBT / BISAC: LGBT, Coming of Age
May 23, 2019
978-1-59709-893-9 · $15.95
5.5 x 5.8 · 208pp · tradepaper

A publishing series by Red Hen Press
Sex & Taipei City
SHORT STORIES

YU-HAN CHAO

Sex in Taipei City is not what one expects: it is repressed, traded for cash, vengeful, sometimes awkward and almost always secretive.

In Sex & Taipei City, a young Taiwanese man goes on his first real date with a British man he meets online, a uniformed schoolgirl sells her body for cash in an odd form of revenge, a grandfather becomes obsessed with Japanese porn, and a pregnant mistress offers her lover's wife five million NT in exchange for her to divorce her husband.

“From the fascinating quirks of food obsessions to the odd-but-seemingly-ordinary erotic moments of Taiwanese citizens, Yu-Han Chao’s Sex & Taipei City’s stories unfold a world of both the exotic and the familiar, captured in squirmy, disarming details. Teen pregnancies and forced marriages are accepted almost as a matter of course, as is the groping of a food stand/sex-worker, but Chao evokes the dignity and power of quiet tragedies, the lingering stigma of shame and what happens once a desire is given into, how it creates a desire-shadow. Funny, bold, and in moments, heartbreaking, these nineteen stories make up a stunning debut.”

—William J. Cobb, author of The Bird Saviors

Born and raised in Taipei, Taiwan, Yu-Han (Eugenia) Chao received her BA in Foreign Languages and Literatures from National Taiwan University and her MFA in fiction from Penn State University. The Backwaters Press published her poetry book, We Grow Old: Fifty-Three Love Poems, and Another Calligraphy Press, Dancing Girls Press and Boaat Press published her chapbooks. Her website is www.yuhanchao.com, and she maintains a blog about nursing and writing at yuhanchao.blogspot.com. She currently lives in California, where she works as a registered nurse and educator.
deciduous qween
POEMS
MATTY LAYNE GLASGOW

Trees are queer magic; just look at those queens.

Through the creaking of bedazzled branches and the soft rustle of jeweled leaves, *deciduous qween* explores the queer world all around us—how we, like our environment, wear and shed different identities in our performance as human, as drag queen, as ancient tree. This collection reveals in the natural world those ephemeral moments which reflect our own truths and confront our fear of death, of loneliness, and of failure. With an air of Southern Gothic mysticism, the poet reflects on a childhood spent in Houston’s bayous, an adolescence replete with curiosity and shame, and a young adulthood marred by the loss of his mother. How do our bodies and minds find equilibrium as we learn to let go, yet long to remember? The title poem, “deciduous qween, I–V,” binds the collection in a five-part sequence, pondering those things that are lost in the seasons of our lives: teeth, antlers, body, shape, and leaf. And it’s those sharp edges of loss and the scars they leave behind that linger here, like bark stripped from a swaying willow, or a family bereft of its matriarch.

“The Texas of Matty Layne Glasgow’s *deciduous qween* is big, teased out, and sequined, but it is also parched, prickly with violence and grief, and fire-gutted, its aspens “all char-soaked & done up with ash.” In poems as deft as they are refreshingly unguarded, Glasgow queers nature itself, revealing the possibilities in the landscape to be as complex and limitless as those of the self: “There’s a buzz in the air. / It’s the world unzipping.””

—Maggie Smith, author of *Good Bones*

**Matty Layne Glasgow** is the author of the poetry collection *deciduous qween*, selected by Richard Blanco as the winner of the Benjamin Saltman Award. He was runner-up for the Missouri Review’s 2017 Jeffrey E. Smith Editors’ Prize and finalist for Nimrod’s 2018 Pablo Neruda Prize. His poems have been nominated for the Pushcart Prize and Best of the Net anthologies and appear in the *Missouri Review, Crazyhorse, Collagist, BOAAT, Muzzle*, and elsewhere. He lives in Houston, Texas where he teaches with Writers in the Schools and adjuncts his life away.
Rattlesnake Allegory
POEMS
JOE JIMÉNEZ

From poems about the speaker’s relationship with loneliness after the suicide of his lover to poems about discovering that dark part of oneself that he never knew existed, this collection is about the transformations of a queer brown body and the echoes of those shifts found in South Texas’s feathers, shadows, and trees.

These poems are about “the moment inside the body / when joy is not born as much as it is made out of anything / the rest of the world doesn’t want.” Using land and South Texas’s flora and fauna as references, these poems explore aloneness and manhood as articulations of want, asking the reader to “take a moan by the hand, see what good it does.” Thematically, these poems address loss after transformative experiences, admitting to a reader, “All night I might fathom taking back / something precious / that somehow, / long ago, or not so long ago, I don’t know, / ripped off, / yanked from bone, / sloughed off like a husk.” These poems are about getting to know one’s body after being distanced from it, of recognizing a queer brown body inextricably belonging to lineages of loss, and then realizing that some new body has emerged from where the old parts were lost, or taken, as in the final sequence of four poems, “Lechuza Sketches,” where the speaker manifests the Tex-Mexican folkloric figure of a lechuza, the human-owl hybrid said to inhabit parts of South Texas and the Northern Mexican border. In the end, this is a collection of poems about more deeply engaging with one’s queerness, one’s brownness, and understanding that there are parts inside us we never knew existed, or as the Lechuza Sketches speaker offers, “In the world, some part of us is often / unseen / & not glorious. / But what if we are? / Glorious. Seen.”

Joe Jiménez is the author of the poetry collection The Possibilities of Mud and Bloodline, a young adult novel. Jiménez is the recipient of the 2016 Letras Latinas/Red Hen Press Poetry Prize. His poems have appeared on the PBS NewsHour and Lambda Literary sites. Jiménez was recently awarded a Lucas Artists Literary Artists Fellowship from 2017 to 2020. He lives in San Antonio, Texas, and is a member of the Macondo Writers Workshop. For more information, visit joejimenez.net.
Wayward

POEMS

KATHARINE COLES

In her seventh collection, *Wayward*, Katharine Coles uses small poems to take on big questions, including love, aging, death, the permeable boundaries of self, and how we know what we know.

*Wayward* begins with a poem, “How We Sing,” that makes explicit reference to poetic making and also to time and temporality. These concerns thread through the book’s three sections, unfolding for the most part seasonally, from summer to summer, though also backing up and considering time’s passage more holistically and from a distance, as in the elegies, the poems about aging and mortality, and the infinity erasures that both mark and bridge the section breaks. The poems as a whole, and especially the erasures, acknowledge how our experience of time is flexible, as is time itself (there can be different sizes of infinity, for example, as explored in “New Year Cento on Infinity and Mortality”). Within the large, abstract questions the poems address play out the intimate details of everyday life and love—that of spouses, parents and children, friends, and animal companions both wild and domestic. As *Wayward* begins located in time, it ends with a gesture “away,” outside time, in a poem of that title and a final infinity erasure that brings the collection full circle by joining that last poem with the first.

“In lines that augur the magic and power of her stunning new collection, *Wayward*, Katharine Coles likens how poets sing to ‘Riding / The backs of dragons.’ By turns earthy, deliciously witty, and dazzling, Coles writes a smart, fierce song of a poem, crafting with consummate formal rigor a volume that undertakes profound inquiry into being and nothingness. “Am I an empty room?” one erasure poem hauntingly asks, but refrains from answering, for as Coles remarks, gnomic as Dickinson herself, ‘Who / can never say.’”

—Cynthia Hogue, author of *In June the Labyrinth*

*Katharine Coles* is a Poet in Residence at the Natural History Museum of Utah and at the SLC Public Library for the Poets House program FIELD WORK, and was sent to Antarctica in 2010 to write poems under the auspices of the National Science Foundation’s Antarctic Artists and Writers Program (*The Earth Is Not Flat*, Red Hen 2012). She has received grants from the NEA and NEH and a 2012 Guggenheim Fellowship.

SPECIFICATIONS

Genre: Poetry / BISAC: Family, Love, Science

**June 25, 2019**

978-1-59709-895-3 · $17.95

6 x 9 · 112pp · tradepaper
Peripheral Vision

POEMS

SUSAN KINSOLVING

Peripheral Vision by poet Susan Kinsolving travels to many unexpected places: the ocean floor, a lunatic asylum, and to an ocularist for a glass eye.

Peripheral Vision travels to many unexpected places: the ocean floor, a lunatic asylum, and to an ocularist for a glass eye. The poet goes behind the scenes in a military hospital, an elementary school, and a disturbed family. Her poems were described in the New Yorker as “grand and almost terrifying.”

Exploring the world from many points of view, Kinsolving takes her readers to England, Hollywood, Wyoming, France, and Chile. In idiosyncratic homages, she invokes Neruda, Bishop, Clare, Frost, and Dickinson, along with Helen Keller and Odilon Redon. While referencing fact or history, she attacks with “a startling backhand of wit and irony,” as noted once in the New York Times Book Review.

Each poem demonstrates a keen love of language, its dimensions of meaning and musicality of sound. Each poem is a pleasure.

"Susan Kinsolving practices an enchanted speech that awakens us to the bright glare of surviving time, of passionate seeing, especially the natural world, and as mother, wife, and daughter, of an art that honors our fragile yet sturdy relationships. These poems, more than an enhanced book of hours or remembrance of things past, are invocations soaked in the fluencies of sound and enriched by a palpable intellect that gifts readers so much charm, sublimity, and humor."

—Major Jackson

Susan Kinsolving was born in Illinois, raised in New England, and educated in California. She has taught in the Bennington Writing Seminars, Southampton College, Willard-Cybulski Men's Prison, University of Connecticut, California Institute of the Arts, and Keystone Academy in Beijing, China. She has received poetry fellowships from France, Ireland, Italy, Scotland, Switzerland, New York, Illinois, and Wyoming. As a librettist, she has heard her works performed in New York, California, Italy, and the Netherlands. She is Poet-in-Residence at the Hotchkiss School in Connecticut.
Steller’s Orchid
A NOVEL

THOMAS MCGUIRE

A packet of letters discovered in the frame of an eighteenth-century Chinese painting starts a search in western Alaska for a remarkable orchid.

In 1924, Yale student John Lars Nelson takes ship on the SS Victoria, bound for Nome. He has been hired to do a plant survey, but his real mission is to find an orchid described by Georg Wilhelm Steller, the naturalist on Vitus Bering’s 1741 expedition. On the ship, John Lars encounters a young Aleut woman, Natasha Christiansen. Once in Nome he hires a pair of down-at-the-heels bootleggers to take him to the Shumagin Islands on their schooner, the Emilia Galotti. He quickly discovers that the two are not what they first seemed. In Bristol Bay he again encounters Natasha and she joins them but she and John are marooned shortly thereafter. They cross the Alaskan Peninsula on foot and then in a borrowed skiff reach Nagai Island, where Bering made his landfall two centuries before. They find the Emilia there, along with another ship, and the hunt for the orchid brings to a violent resolution an intrigue started many years before.

“...Steller’s Orchid is authentically Alaskan and refreshingly original. It belongs on the shelf with Eowyn Ivey’s To the Bright Edge of the World and Lynn Schooler’s Walking Home. I just finished Steller’s Orchid, and I enjoyed it so much that I’d like to read it again.”
—Heather Lende

Tom McGuire came to Alaska with two college friends. Fifty years later he still hasn’t found reason to leave. He has worked as a salmon fisherman, carpenter, and North Slope oilfield worker. He and his wife have raised four children in a house they built on the banks of the Chilkoot River. Grizzly bears are frequent visitors. Tom has also paddled thousands of miles down (and up) northern rivers. He has published a book, 99 Days on the Yukon, that describes a summerlong trip with legendary canoeist Charlie Wolf.

SPECIFICATIONS
Genre: Fiction / BISAC: Action & Adventure, Sea Stories
June 11, 2019
978-1-59709-860-1 · $15.95
5.5 x 8.5 · 280pp · tradepaper

An Imprint of Red Hen Press
Exuberance
POEMS

DOLORES HAYDEN

Dazzling poems set in the earliest years of aviation when daredevil women and men thrill spectators who have never seen an airplane.

Daredevil pilots Lincoln Beachey, Betty Scott, Harriet Quimby, Ruth Law, Ormer Locklear, Bessie Coleman, and Clyde Pangborn fly at carnival altitudes to thrill millions of spectators who have never seen an airplane. In a lyrical sequence of persona poems, the pilots in Exuberance wonder how the experience of moving through the air will transform life on the ground. They learn to name the clouds, size up the winds, mix an Aviation Cocktail, perform a strange field landing, and make an emergency jump.

“Intoxicated with the history of aviation, Dolores Hayden has written a work of historical imagination that is vocally energetic, psychologically acute, and musically sophisticated. In their love of physical risk and in their daredevil elan, the speakers in these poems keep faith with the mundane facts of flight as well as its spiritual intimations. The movement between lyrical speech and historical reflection gives us not only a portrait of the early years of the twentieth century, but a book in which technological advance is given a profoundly human voice.”

—Tom Sleigh, poet, dramatist, essayist, author of House of Fact, House of Ruin

Dolores Hayden, award-winning poet and historian of American landscapes, engages the lives of daredevil pilots, women and men from the earliest years of aviation, in Exuberance, her third poetry collection. Hayden’s poems have appeared in Poetry, The Common, Ecotone, Raritan, Shenandoah, The Yale Review, Southwest Review, Best American Poetry, and Poetry Daily. Author of American Yard (2004) and Nymph, Dun, and Spinner (2010), she’s received awards from the Poetry Society of America and the New England Poetry Club, and residencies in poetry from Djerassi, the Virginia Center for the Creative Arts, and Noepe. Professor of Architecture and American Studies Emerita at Yale University, Hayden has also been a Guggenheim fellow and won an American Library Association Notable Book Award for non-fiction.
Praising the Paradox

POEMS

TINA SCHUMANN

Poems about life/loss/childhood/concepts of self and the larger meanings of existence.

This full collection of fifty-six poems reflecting on the concept of self, loss, fragility, and the constructs we must create in order to face the transient nature of life was named a finalist in the National Poetry Series, The New Issues Poetry Prize, The Four Way Books Intro Prize, and others. It was also listed as a “remarkable work” in the Tupelo Press 2012 open submission period.

“Tina Schumann’s Praising the Paradox is a rich guidebook for a life—a grand companion. These deeply satisfying poems, with their lush images and fluid sound movements, unfold in elegance, settling the spirit. In every stanza, Schumann’s honest voice feels compelling and humble—what radiant resignation / to be so much / less than I / could have ever hoped for’—offering largeness of vision, grace, and enormous reading pleasure. ‘I simply left / blank spaces along the way; an ellipse here, a dash there.’ Nothing forced, nothing labored. What a treat.”


Tina Schumann is the author of the poetry collections As If (Parlor City Press, 2010), which was awarded the Stephen Dunn Poetry Prize, and Requiem: A Patrimony of Fugues (Diode Editions, 2017), which won the 2016 Diode Editions Chapbook Contest. She has been a finalist in the National Poetry Series, Four Way Books Intro Prize, and the New Issues Prize. She is the recipient of the 2009 American Poet Prize from The American Poetry Journal and a Pushcart nominee. She is the curator and editor of the anthology Two-Countries: U.S. Daughters & Sons of Immigrant Parents (Red Hen Press, 2017). Her poems have appeared in various publications and anthologies since 1999 including the American Journal of Poetry, Ascent, Cimarron Review, Crab Creek Review, Midwest Quarterly, Nimrod, Palabra, Parabola, Poemeleon, Poetry International, Terrain.org, and the Yale Journal for Humanities in Medicine. Read more about Tina at www.tinaschumann.com.

SPECIFICATIONS

| Genre: Poetry / BISAC: Family, Loss |
| July 9, 2019 |
| 978-1-59709-617-1 · $17.95 |
| 6 x 9 · 112pp · tradepaper |
In the 1950s, a group of brash young British writers coalesced into a controversial poetic and critical movement known simply as the Movement. In the 1980s, a group of brash young American writers coalesced into an equally controversial poetic and critical movement known as New Formalism. Especially since the British coalition known as The Movement was short-lived, surviving less than a decade, few people could have predicted that it would have an impact that was both far-reaching and long-lasting. This groundbreaking new study shows that the Movement lives on, in a very real way, in New Formalist poetics and poetry.

“Most laudable in this study of the ties between Britain’s the Movement and America’s New Formalism is Theresa Welford’s sensitivity to the complexity of poetic influence. She convincingly questions the legitimacy of airtight “schools” of poetry then shows how the boundaries between them are more porous than what was commonly thought. This critical study will send readers back to some of their favorite modern and contemporary poets with new eyes.”


Theresa Welford, who grew up in a small, working-class town near Savannah, Georgia, received a PhD in English Literature from the University of Essex in 2006. A two-time nominee for the Pushcart Prize, Theresa has published poetry, creative nonfiction, book chapters, and scholarly articles, as well as two edited collections of poetry: The Paradelle and The Cento (both published by Red Hen Press). She is currently working on two textbooks and a number of picture-book manuscripts. Theresa and her husband, Mark Welford, happily share their home in Statesboro, Georgia, with countless rescued animals (cats and dogs).
From odes to remarkable artists and activists, to a lyrical response to her own breast cancer treatment, Naomi Foyle’s third collection celebrates women’s tenacity and luster.

Deploying visual poetry, free verse, sonnets, the ballad, and spoken word rhythms, *Adamantine*’s opening sequence honours the achievements of outstanding women from Mohawk writer and performer Tekahionwake and Canadian painter Emily Carr to Anglo-Irish revolutionaries Eva Gore-Booth and Constance Markievicz; and eulogises unsung heroines including the prematurely deceased writer Emily Givner, the mothers and orators of West Belfast, and Pamela Jean George, a murdered young Aboriginal woman from Foyle’s home province of Saskatchewan. In this collection, tributes to Palestinian and Israeli prisoners of conscience—and to Arabic poetry—spring from troubled reflections on political violence. Elsewhere, a vividly imagined conversation between Old Testament wives imbues the collection with a deeper historical resonance, while personal pilgrimages lead the reader from chanteuse Nico’s graveyard in Berlin to the mass crematorium of Grenfell Tower. In its combination of theatrical flair and emotional vulnerability, the book’s final sequence, “The Cancer Breakthrough,” pays homage, not just to the poet’s resilience and relentless creativity, but to the power of loving community.

*Naomi Foyle* is a British-Canadian poet, essayist, verse dramatist, and novelist. Her poetry has appeared in journals and anthologies including *Poetry Review*, the *London Magazine*, *Poetry Ireland Review*, and *The Poetry of Sex* (Viking/Penguin). Her debut collection, *The Night Pavilion*, an Autumn 2008 Poetry Book Society Recommendation, was followed by *The World Cup* and five science fiction novels. Also the editor of *A Blade of Grass: New Palestinian Poetry*, Naomi Foyle lives in Brighton, UK, and lectures at the University of Chichester. Among her many accolades, she was awarded the 2014 Hryhorii Skovoroda Prize for her poetry and essays about Ukraine.
Arktoi Books

Arktoi Books publishes high-quality literary fiction and poetry by lesbian writers. The imprint was established in 2006 by editor Eloise Klein Healy.

Boreal Books

Boreal Books was established in 2008 to publish literature and fine art from Alaska. The imprint is edited by Peggy Shumaker, the former State Writer Laureate of Alaska.

DJS Books

DJS Books was formed in 2008 by Ming Di and a group of Chinese poets who tried to independently publish cutting-edge poetry books in China. DJS Books became an imprint of Red Hen Press in 2013.

Letras Latinas

Letras Latinas, the literary initiative of the University of Notre Dame’s Institute for Latino Studies, in partnership with Red Hen Press, is pleased to support the publication of a second or third full-length book of poems by a Latinx poet. The series is edited by Francisco Aragón.

Pighog Press


Story Line Press

Founded in 1982 and acquired as an imprint by Red Hen Press in 2016, Story Line Press publishes poetry with a focus on Formalism.

Quill

Quill publishes literary prose by a queer (LGBTQ) author once per year, chosen by rotating judges through award submissions. The series was founded in 2015 by Tobi Harper.

XENO Books

Xeno Books is an imprint that publishes quirky, well-crafted titles that don’t fall within the boundaries of Red Hen’s regular literary program.
The Perpetual Motion Machine
Brittany Ackerman
Memoir · 152pp · tradepaper
978-1-59709-691-1 · $15.95

Bad Stories: What the Hell Just Happened to Our Country
Steve Almond
Nonfiction · 272pp · tradepaper
978-1-59709-226-5 · $16.95

Dante in China
John Barr
Poetry · 96pp · casebound
978-1-59709-356-9 · $24.95

A Slice From the Cake Made of Air
Lilian-Yvonne Bertram
Fiction · 88pp · tradepaper
978-1-59709-341-5 · $15.95

If Not For This
Pete Fromm
Fiction · 240pp · tradepaper
978-1-59709-538-9 · $15.95

Scissors, Paper, Stone
Martha K. Davis
Fiction · 312pp · tradepaper
978-1-59709-046-9 · $16.95

Air Kissing on Mars
Kim Dower
Poetry · 136pp · tradepaper
978-1-59709-166-4 · $18.95

Last Train to the Missing Planet
Kim Dower
Poetry · 152pp · tradepaper
978-1-59709-353-8 · $17.95

Slice of Moon
Kim Dower
Nonfiction · 104pp · tradepaper
978-1-59709-971-4 · $18.95

The Mighty Currawongs
Brian Doyle
Fiction · 152pp · tradepaper
978-1-59709-052-0 · $15.95

Suck on the Marrow
Camille T. Dungy
Poetry · 88pp · tradepaper
978-1-59709-468-9 · $18.95

Weather Woman
Cai Emmons
Fiction · 360pp · tradepaper
978-1-59709-600-3 · $16.95

The Book of Training by Colonel Hap Thompson
Percival Everett
Poetry · 48pp · tradepaper
978-1-59709-529-5 · $16.95

re: f (gesture)
Percival Everett
Poetry · 72pp · tradepaper
978-1-59709-024-7 · $16.95

Swimming Swimmers
Percival Everett
Poetry · 72pp · tradepaper
978-1-59709-075-7 · $14.95

Swimming
Percival Everett
Poetry · 72pp · tradepaper
978-1-59709-057-5 · $14.95

Trout’s Lie
Percival Everett
Poetry · 72pp · tradepaper
978-1-59709-098-1 · $16.95

Water & Salt
Lena Khalaf Tuffaha
Poetry · 104pp · tradepaper
978-1-59709-092-9 · $17.95

Wild Surmise
Eloise Klein Healy
Poetry · 248pp · tradepaper
978-1-59709-759-8 · $19.95

Thoughts of a Tall Man
Dawson Laffey
Fiction · 256pp · tradepaper
978-1-59709-497-3 · $18.95

The Meaning of Names
Karen Gettert Shoemaker
Fiction · 232pp · tradepaper
978-1-59709-959-2 · $15.95

Hanging On Our Own Bones
Judy Grahn
Poetry · 152pp · tradepaper
978-0-9890361-3-9 · $18.95

love belongs to those who do the feeling
Judy Grahn
Poetry · 272pp · tradepaper
978-1-59709-121-3 · $21.95

Losing Beck
Susan Hahn
Fiction · 352pp · tradepaper
978-1-59709-631-7 · $15.95

The Meaning of Names
Karen Gettert Shoemaker
Fiction · 232pp · tradepaper
978-1-59709-959-2 · $15.95

love belongs to those who do the feeling
Judy Grahn
Poetry · 272pp · tradepaper
978-1-59709-121-3 · $21.95

Losing Beck
Susan Hahn
Fiction · 352pp · tradepaper
978-1-59709-631-7 · $15.95

After the Dam
Amy Hassinger
Fiction · 342pp · tradepaper
978-1-59709-753-6 · $16.95

As Burning Leaves
Gabriel Jesiolowski
Poetry · 80pp · tradepaper
978-1-59709-025-4 · $16.95

Confessions of a Barefaced Woman
Allison Joseph
Poetry · 118pp · tradepaper
978-1-59709-609-6 · $17.95

Cake Time
Siel Ju
Fiction · 224pp · tradepaper
978-1-59709-031-5 · $15.95

Patter
Douglas Kearney
Poetry · 96pp · tradepaper
978-1-59709-580-8 · $17.95

Water & Salt
Lena Khalaf Tuffaha
Poetry · 104pp · tradepaper
978-1-59709-092-9 · $17.95

Wild Surmise
Eloise Klein Healy
Poetry · 248pp · tradepaper
978-1-59709-759-8 · $19.95

Thoughts of a Tall Man
Dawson Laffey
Fiction · 256pp · tradepaper
978-1-59709-497-3 · $18.95
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Genre</th>
<th>Pages</th>
<th>Format</th>
<th>ISBN</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Run Away to the Yard</td>
<td>Lisa C. Krueger</td>
<td>Poetry</td>
<td>80</td>
<td>Tradepaper</td>
<td>978-1-59709-026-1</td>
<td>$17.95</td>
</tr>
<tr>
<td>Birds of Paradise Lost</td>
<td>Andrew Lam</td>
<td>Fiction</td>
<td>218</td>
<td>Tradepaper</td>
<td>978-1-59709-268-5</td>
<td>$15.95</td>
</tr>
<tr>
<td>Bigfoots in Paradise</td>
<td>Doug Lawson</td>
<td>Fiction</td>
<td>216</td>
<td>Tradepaper</td>
<td>978-1-59709-692-8</td>
<td>$15.95</td>
</tr>
<tr>
<td>The Weight of Light</td>
<td>Gary Lemons</td>
<td>Poetry</td>
<td>136</td>
<td>Tradepaper</td>
<td>978-1-59709-047-6</td>
<td>$18.95</td>
</tr>
<tr>
<td>52 Men</td>
<td>Louise Wareham Leonard</td>
<td>Fiction</td>
<td>120</td>
<td>Tradepaper</td>
<td>978-1-59709-996-7</td>
<td>$15.95</td>
</tr>
<tr>
<td>Song of Two Worlds</td>
<td>Alan Lightman</td>
<td>Poetry</td>
<td>160</td>
<td>Tradepaper</td>
<td>978-1-59709-032-2</td>
<td>$18.95</td>
</tr>
<tr>
<td>Testify</td>
<td>Douglas Manuel</td>
<td>Poetry</td>
<td>96</td>
<td>Tradepaper</td>
<td>978-1-59709-045-2</td>
<td>$17.95</td>
</tr>
<tr>
<td>Beginner’s Guide to a Head-On</td>
<td>Sebastian Matthews</td>
<td>Memoir-in-poems</td>
<td>84pp</td>
<td>Tradepaper</td>
<td>978-1-59709-602-7</td>
<td>$15.95</td>
</tr>
<tr>
<td>Kinship of Clover</td>
<td>Ellen Meeropol</td>
<td>Fiction</td>
<td>272</td>
<td>Tradepaper</td>
<td>978-1-59709-381-1</td>
<td>$16.95</td>
</tr>
<tr>
<td>Brother Carnival</td>
<td>Dennis Must</td>
<td>Fiction</td>
<td>216</td>
<td>Tradepaper</td>
<td>978-1-59709-684-3</td>
<td>$15.95</td>
</tr>
<tr>
<td>Oh, Don’t Ask Why (1st Edition)</td>
<td>Dennis Must</td>
<td>Fiction</td>
<td>160</td>
<td>Tradepaper</td>
<td>978-1-59709-082-2</td>
<td>$15.95</td>
</tr>
<tr>
<td>The World’s Smallest Bible</td>
<td>Dennis Must</td>
<td>Fiction</td>
<td>200</td>
<td>Tradepaper</td>
<td>978-1-59709-972-1</td>
<td>$15.95</td>
</tr>
<tr>
<td>The Nightlife</td>
<td>Elise Paschen</td>
<td>Poetry</td>
<td>80</td>
<td>Tradepaper</td>
<td>978-1-59709-027-8</td>
<td>$16.95</td>
</tr>
<tr>
<td>Eat Less Water</td>
<td>Florencia Ramirez</td>
<td>Nonfiction</td>
<td>248</td>
<td>Tradepaper</td>
<td>978-1-59709-039-1</td>
<td>$17.95</td>
</tr>
<tr>
<td>When the World Breaks Open</td>
<td>Seema Reza</td>
<td>Memoir</td>
<td>248</td>
<td>Tradepaper</td>
<td>978-1-59709-744-4</td>
<td>$15.95</td>
</tr>
<tr>
<td>Power Made Us Swoon</td>
<td>Brynn Saito</td>
<td>Poetry</td>
<td>80</td>
<td>Tradepaper</td>
<td>978-1-59709-991-2</td>
<td>$11.95</td>
</tr>
<tr>
<td>Beasts Behave in Foreign Land</td>
<td>Ruth Irupé Sanabria</td>
<td>Poetry</td>
<td>88</td>
<td>Tradepaper</td>
<td>978-1-59709-763-5</td>
<td>$16.95</td>
</tr>
<tr>
<td>Becoming Earth (1st Edition)</td>
<td>Eva Saulitis</td>
<td>Memoir</td>
<td>144</td>
<td>Casebound</td>
<td>978-1-59709-903-5</td>
<td>$18.95</td>
</tr>
<tr>
<td>Two Countries</td>
<td>Tina Schumann</td>
<td>Nonfiction</td>
<td>384</td>
<td>Tradepaper</td>
<td>978-1-59709-606-5</td>
<td>$18.95</td>
</tr>
<tr>
<td>Self-ish</td>
<td>Chloe Schwenke</td>
<td>Memoir</td>
<td>26</td>
<td>Tradepaper</td>
<td>978-1-59709-608-9</td>
<td>$17.95</td>
</tr>
<tr>
<td>Blaze</td>
<td>Peggy Shumaker</td>
<td>Poetry</td>
<td>156</td>
<td>Tradepaper</td>
<td>978-1-59709-053-7</td>
<td>$29.95</td>
</tr>
<tr>
<td>Cairn: New and Selected</td>
<td>Peggy Shumaker</td>
<td>Poetry</td>
<td>40</td>
<td>Casebound</td>
<td>978-1-59709-054-4</td>
<td>$39.95</td>
</tr>
<tr>
<td>Gnawed Bones</td>
<td>Peggy Shumaker</td>
<td>Poetry</td>
<td>120</td>
<td>Tradepaper</td>
<td>978-1-59709-156-5</td>
<td>$19.95</td>
</tr>
<tr>
<td>Toucan Nest: Poems of Costa Rica</td>
<td>Peggy Shumaker</td>
<td>Poetry</td>
<td>112</td>
<td>Tradepaper</td>
<td>978-1-59709-263-0</td>
<td>$17.95</td>
</tr>
<tr>
<td>Sugar Land</td>
<td>Tammy Lynne Stoner</td>
<td>Fiction</td>
<td>344</td>
<td>Tradepaper</td>
<td>978-1-59709-627-0</td>
<td>$16.95</td>
</tr>
<tr>
<td>Work &amp; Days (2nd Edition)</td>
<td>Tess Taylor</td>
<td>Poetry</td>
<td>76</td>
<td>Tradepaper</td>
<td>978-1-59709-673-7</td>
<td>$11.95</td>
</tr>
<tr>
<td>In Confidence</td>
<td>Jim Tilley</td>
<td>Poetry</td>
<td>120</td>
<td>Casebound</td>
<td>978-1-59709-109-1</td>
<td>$26.95</td>
</tr>
<tr>
<td>Lessons from Summer Camp</td>
<td>Jim Tilley</td>
<td>Poetry</td>
<td>304</td>
<td>Tradepaper</td>
<td>978-1-59709-384-2</td>
<td>$24.95</td>
</tr>
<tr>
<td>Vanishing Point</td>
<td>William Trowbridge</td>
<td>Poetry</td>
<td>144</td>
<td>Tradepaper</td>
<td>978-1-59709-365-1</td>
<td>$19.95</td>
</tr>
<tr>
<td>Basic Vocabulary</td>
<td>Amy Uyematsu</td>
<td>Poetry</td>
<td>104</td>
<td>Tradepaper</td>
<td>978-1-59709-728-4</td>
<td>$15.95</td>
</tr>
<tr>
<td>My Body Is a Book of Rules</td>
<td>Elissa Washuta</td>
<td>Memoir</td>
<td>208</td>
<td>Tradepaper</td>
<td>978-1-59709-969-1</td>
<td>$16.95</td>
</tr>
</tbody>
</table>
MISSION
Red Hen Press is committed to publishing works of literary excellence, supporting diversity, and promoting literacy. We seek a community of readers and writers actively engaged in the essential human practice known as literature.

BOARD OF DIRECTORS
Ann Beman (Chair)
Mark E. Cull
Gary Edelstone
Kate Gale
Linda Horioka
Georgia Jeffries
Linda Kunik
Lester Graves Lennon
Bianca Richards
Andrew Seiple

MANAGING EDITOR
Kate Gale

PUBLISHER
Mark E. Cull

DEPUTY/MARKETING DIRECTOR
Tobi Harper

MEDIA MANAGER
Monica Fernandez

DEVELOPMENT ASSOCIATE
Nicolas Niño

PRODUCTION ASSOCIATE
Natasha McClellan

EDITORIAL/DEVELOPMENT ASSISTANT
Rebeccah Sanhueza

MARKETING ASSISTANT
Tansica Sunkamaneevongse

BOOKKEEPER
Amanda De Vries

LEAD DESIGNER
Caitlin Sacks
INDIVIDUALS
We encourage you to ask for Red Hen titles at your local bookstore. If you are unable to obtain a Red Hen title from your local retailer, please visit the IndieBound website at indiebound.com, or call the Red Hen Press office at 626-356-4760. Red Hen titles are also available at Barnes & Noble and Amazon.com.

BOOKSTORE, LIBRARY, AND WHOLESALE ORDERS
Red Hen Press titles are distributed to the book trade by Ingram Publisher Services (IPS), an exclusive distribution entity. All bookstore and library wholesale orders should be directed to our regular distributor or to a wholesaler or jobber of your choice.

To order: IPS accepts orders a variety of ways, including Ingram's ordering tools ipage®, phone, fax, and e-mail. Terms on IPS orders are the same regardless of the ordering method.

ipage®: ipage.ingramcontent.com | Phone: 800-252-7012 | Fax: 800-838-1149
E-mail: customer.service@ingrampublisherservices.com
ACCESS (automated stock checking and ordering line): 800-961-8031

Returns: Eligible IPS distributed titles may be returned to Ingram's Chambersburg facility where they will be sorted and credited accordingly.

UK ORDERS
Titles from Red Hen Press and its imprints are distributed in the United Kingdom by Central Books through Signature Book Representation.

To order: Please direct all UK orders through Signature Book Representation.

Phone: 0845 862 1730 | Email: sales@signaturebooksuk.com

INSTRUCTORS
Desk copies: We are pleased to provide desk copies free of charge to instructors who have adopted a title for classroom use. Send your request on official school letterhead listing your school’s address, course name, anticipated class enrollment, and class starting date.

Please send all desk copy requests to Red Hen Press, P.O. Box 40820, Pasadena, CA 91114 or to marketing@redhen.org.

REVIEW COPIES, PERMISSIONS, AND SUBSIDIARY RIGHTS
Please contact the Red Hen Press marketing director at marketing@redhen.org.

EVENTS
For information on booking a Red Hen author for your venue, please contact the Red Hen Press media manager at media@redhen.org.