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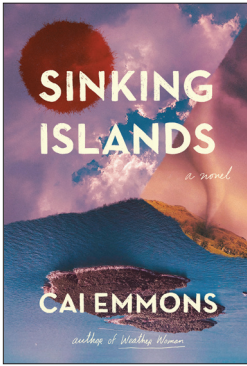
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## Sinking Islands

NOVEL

CAI EMMONS

A scientist who has the power to influence the Earth's forces tries to teach her skill to kindred souls from around the world.

*Sinking Islands* continues the story of Bronwyn Artair, a scientist who possesses the power to influence the natural forces of the Earth. After several successful interventions, including one in Siberia, she has gone into hiding, worried about unintended consequences of her actions, as well as

about the ethics of operating solo. But circumstances call her to action again, and an idea takes shape: What if she could impart her skill to other people? Gathering a few kindred souls from climate-troubled places around the world—Felipe from São Paulo, where drought conditions are creating strains on day-to-day life; Analu and his daughter Penina from a sinking island in the South Pacific; and Patty from the tornado-ridden plains of Kansas—she takes them to the wilds of Northern New Hampshire where she tries to teach them her skill. The novel, realistic but for the single fantastical element, explores how we might become more attuned to the Earth and act more collaboratively to solve the enormity of our climate problem.

“With a dazzling array of characters and locations and just enough magic to surprise and enchant us, *Sinking Islands* explores how connection, mentorship, and dedication might alter the course of lives and planet. This novel is an ecofeminist gem.”

—Sharma Shields, author of *The Cassandra*

“This prescient tale of a not-too-distant eco-dystopia will have readers on the edge of their seats. Shifting between vivid characters and far-flung settings, *Sinking Islands* spins a potent story about what happens when the unbelievable becomes reality, when the earth goes mad and takes all of us along for the ride. A captivating read.”

—Diana Abu-Jaber, author of *Birds of Paradise*

**Cai Emmons** is the author of four novels—*His Mother's Son*, *The Stylist*, *Weather Woman*, *Sinking Islands*—and a story collection, *Vanishing*. She holds a BA from Yale University and two MFAs from New York University in film and from the University of Oregon in fiction. Before turning to fiction, Emmons wrote plays and screenplays. Winner of a Student Academy Award, an Oregon Book Award, and the Leapfrog Fiction Prize, and a finalist for the *Narrative Magazine* and *Missouri Review* fiction prizes, she has taught at a variety of institutions, most recently in the Creative Writing Program at the University of Oregon. She lives in Eugene, Oregon.

She was eight years old, and at the start of her third-grade year, her hair began to fall out. It thinned slowly at first, but after a couple of months she had no hair at all, and by Christmas, she was entirely bald. Her mother took her to the doctor, and she was given some medicines and a cream to apply to her scalp at night, but nothing worked, the hair would not grow back. Strangers assumed she had cancer, and her classmates were merciless, teasing her even after she got a Shirley Temple wig, especially then. She stopped wearing the wig. Baldie, Goon, Tater-tot, Penis-head, her classmates taunted, despite the teachers' warnings.

The pretty dresses her mother bought her to compensate, the fancy patent leather shoes, the Barbie dolls, nothing helped. When she wasn't in school, she went to her room with coloring books and Barbies whose heads she'd shaved so they'd look like her. What changed things was when her father came home one day with a radio. A radio for her alone, to take to her room and play whenever she wanted. She played it all the time. She discovered Country and Western singers like Patsy Cline and Emmylou Harris, and folk singers like Joan Baez and Judy Collins. She began to sing along with them, learning the words to certain songs. Her voice was good and the more she sang the better it got.

At the end of her third-grade year, she got up at the final assembly and sang a solo, "Amazing Grace," hairless and proud. No one had a voice like she did. Everyone was astonished. They adored her singing. She understood she was one of a kind. And that summer, her hair grew back, a darker shade of blonde, thick and wavy.

Would she have found singing if her hair hadn't fallen out? Maybe, maybe not. But she always says this to herself: You might have to lose something you like if you want to find something better. Why is it that human beings hold on, putting on blinders, getting so terribly attached to how things are when change is the only rule?

#### **SPECIFICATIONS**

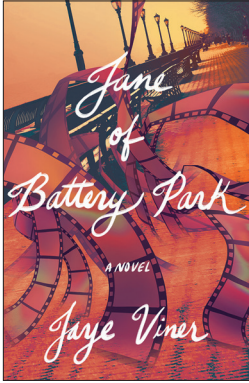
Fiction / Women, Nature and the Environment, Travel

**September 14, 2021**

978-1-59709-324-8 · \$17.95

5.5 x 8.5 · 304pp · tradepaper

**Standalone sequel  
to *Weather Woman***



## Jane of Battery Park

NOVEL

JAYE VINER

Sometimes escape means knowing when to stop running.

Jane is a Los Angeles nurse who grew up in a Christian cult that puts celebrities on trial for their sins. Daniel is a has-been actor whose career ended when the cult family members nearly killed him for flirting with her. Eight years after a romantic meet-cute in Battery Park, both search for someone to fill the gap they imagine the other could've

filled if given the chance. Jane compulsively goes on dates with every self-professed expert in art, music, and food hoping they will teach her the nuances of the culture she couldn't access in her youth. Daniel looks for a girlfriend who will accept the disabilities left from the cult attack. A loving woman will prove to Daniel's blockbuster star brother, Steve, that he's capable of a supporting role in Steve's upcoming movie and relaunching Daniel's career. When a chance encounter unexpectedly reunites them, Jane and Daniel not only see another chance at the love they lost, but an opportunity to create the lives they've always wanted. The only question is whether their families will let them.

*"Unorthodox in the Heartland—Like Esty in the new Netflix miniseries, Jane of Battery Park is on the run from her suffocating religious community and from her husband and brother. And she, too, dreams of becoming a musician. The comparison stops here; she didn't grow up in New York City among Hasidim, but in the Midwest in a punishing, ultraconservative cult of fundamentalist warriors/terrorists. Still, the energy and spirit of Jaye Viner's novel, which is also a compelling political thriller, is just as infectious, terrifying, and poignant."*

—Catherine Texier, author of *Breakup*

*"A touching love story superimposed on a tale from America's dark side. Jane of Battery Park has the propulsiveness and gripping plot twists of a thriller but also meditates deeply on loss, belonging, and redemption."*

—Jennie Melamed, author of *Gather the Daughters*

**Jaye Viner** was born in Kobe, Japan, and raised in the Great Plains. She has spent her life exploring other cultures both near and far. She has two master's degrees from the University of Nebraska and plenty of nonprofessional experience, studying the art of conveying meaning to an audience of readers. Her free time is spent at the salon maintaining her blue hair. She also worships her cats and cooks. Find pictures of food, queen cat, and small borg cat on Instagram @Jaye\_Viner or Twitter @JayeViner. This is her first (published) novel. She lives in Omaha, Nebraska.

First, she stopped at Taco Bell for lunch, then she drove through Starbucks for what turned out to be a poorly blended Frappuccino. She jabbed at the ice chunks as she drove. Drivers honked their horns and passed her, furious for no apparent reason. There was that billboard again, the woman who looked like Jane gazing at her perfect sleeping child. She made Jane want to throw things. She cultivated fantasies of objects flying end over end through the air, splatting, thudding, crashing.

At the gas station off the hospital exit, she stopped and bought three fistfuls of little bottles of Wild Turkey whiskey. The gas station guy asked if she wouldn't rather just buy a pint. Jane laughed in his face. "A pint? A pint! I'm going to work, you moron."

He gave her a look; she felt the need to clarify.

"I'm not going to drink at work, but I *need* these . . . for later."

The gas station attendant's right hand moved beneath the counter like he was reaching for the alarm.

"Don't you hate that billboard? Someone should complain. That's not how it is you know, being a parent."

The guy pretended he didn't know what she was talking about.

Jane drove the rest of the way to the hospital with the bottles in her lap, one hand keeping them in place, one hand steering. One or two accidentally found their way into her purse as she parked. Jane patted the knobs of their bottoms poking against the canvas as she walked across the parking garage. One never knew when some lowlife or the gas station guy could break into your car, and Jane didn't want all her little bottles to disappear without her.

Alma waited at the elevator. "Where the frack have you been?" Her hair was a tangled mass amplifying every movement of her head. "I've been calling you." A rush of tears flooded her eyes. She choked on a sob.

"I'm here now, relax." Jane sensed a nervous anticipation in the air, a conspiring of the universe. It occurred to her that only men had the power to make Alma this upset.

"I've done something terrible. You have to help me make it right."

#### SPECIFICATIONS

Fiction / Family, Religious, Cult

**August 31, 2021**

978-1-59709-117-6 · \$16.95

5.5 x 8.5 · 248pp · tradepaper

DEBUT  
AUTHOR



# Underneath

NOVEL

LILY HOANG

Martha Johnson wants to be a good mother and a devoted wife. It's all she's ever wanted in life, and she tries her very best, but when her husband threatens to leave her, her desperation reveals only one strategy that can save her family, punish her ungrateful husband, and earn power: murder.

Over a five-year period, Martha Johnson murders her four children, one by one, in order to punish her husband when they argue, but Martha is no ordinary serial killer. She murders her children by using the bulk of her 250-pound body to suffocate them. Unlike other fictionalized true-crime novels, *Underneath* neither valorizes nor focuses on the specific acts of violence. Instead, it attempts to understand how feelings of powerlessness, the residue of trauma, and the need to find justice in a world that refuses to give a fat body justice finds its only respite through murder.

"Somewhere on a continuum between Donald Barthelme's *The Dead Father* to A. M. Homes's *The End of Alice*, Lily Hoang appears armed to the teeth, ready to slay. Her playful innovation of the depths of remorse, humiliation, desperation, and other states of degradation where lesser authors fear to tread proves once again that not only is this high priestess capable of anything, but you had better look alive because you're about to be bewitched. Fearless, brilliant, and incessant, *Underneath* is both a page-turner and a beast, one that gets you high on the terror of being alive."

—Blake Butler, author of *Alice Knott*

"In this story, the television is forever broadcasting the game show, *Press Your Luck*. "No Whammies!" our story's murderer often reminds. The Technicolor game of chance back-grounding the drama snaps into its divinatory mode as the question of who gets to survive and who doesn't saturates the frame. Lily Hoang's masterful writing in *Underneath* creates a haunted house inside of which we confront not only the tyranny of bad mothers, but the systems that aid in their creation."

—Selah Saterstrom, author of *Ideal Suggestions and Slab*

**Lily Hoang** is the author of five books, including *A Bestiary* (finalist for a PEN USA Non-fiction Book Award) and *Changing* (recipient of a PEN Open Books Award). She has been a Mellon Fellow at Rhodes University in South Africa, a Distinguished Visiting Writer at Cornell College, and a Cultural Exchange Faculty Fellow at Wuhan University in China. To date, she has taught creative writing on five continents. She currently teaches in the MFA Program at UC San Diego. She lives in San Diego, California.

In three days, everything will be different.

In three days, all of Martha's curiosities will be fulfilled. She will know everything she has ever wanted to know; she will be content.

In three days, Martha will put down Little Jimmy, just like she does every day, once at ten and once at a quarter to three, and three days from now, Martha will also feel tired, so very tired.

Imagination is a grand thing, but when obsession forces compulsion into action, something else comes out. It's kind of like a fight between what's imagined and what's real, like which one might taste better in the end. And for Martha, the realness of the moment will feel right, transcendent: it will feel like her very first victory. It will feel like the whole of the weight of her body put on top of Little Jimmy, and it will feel special, like nothing she's ever felt before, and her husband will have to get the next beer himself. She will repose her body on top of his for a while. She will have herself a little nap, with her son's small body lodged between the folds of her back.

In three days' time.

No sooner and no further into the future than anyone might predict, either. But no one could've predicted this. Even after death, this story is always a surprise.

Afterward, Kenny says, "I'm sorry, babe. I love you." He puts his arms through Martha's arms and kisses the back of her head.

Martha says, "Oh, Kenny."

#### **SPECIFICATIONS**

Fiction / Contemporary Women, Family, Murder, Feminist

**October 12, 2021**

978-1-63628-004-2 · \$16.95

5.5 x 8.5 · 264pp · tradepaper





## From the Caves

SHORT STORIES

THEA PRIETO

To escape the choking heat of deep summer, Sky and his family survive on stories of the dead in an underground darkness at the end of the world.

Environmental catastrophe has driven four people inside the dark throat of a cave: Sky, a child coming of age; Tie, pregnant and grieving; Mark, a young man poised to assume primacy; and Teller, an elder, holder of stories. As the devastating heat of summer grows, so does the poison in Teller's injured leg and the danger of Tie's imminent labor, food and water dwindling while the future becomes increasingly dependent on the words Sky gleans from the dead, stories pieced together from recycled knowledge, fragmented histories, and half-buried creation myths. *From the Caves* presents the past, present, and future in tandem, reshaping ancient and modern ideas of death and motherhood, grief and hope, endings and beginnings.

"As parched as J. G. Ballard's *The Burning World*, *From the Caves* is about persistence in the face of collapse and disaster, the roles we fall into in relation to one another, and how we rise to meet new roles when necessity demands. An oddly hopeful yet quietly brutal book about living past the end of the world."

—Brian Evenson, author of *The Glassy, Burning Floor of Hell*

"*From the Caves* is a striking, suspenseful novella about calamity, transformation, and the stories we tell to keep ourselves alive. Thea Prieto's haunting vision resonates evocatively with our own present and future on an imperiled Earth."

—Leni Zumas, author of *Red Clocks*

**Thea Prieto** is a recipient of the Laurels Award Fellowship, as well as a finalist for the international Edwin L. Stockton, Jr. Award and *Glimmer Train's* Short Story Award for New Writers. She writes and edits for *Poets & Writers*, *Propeller Magazine*, and *The Gravity of the Thing*, and her work has also appeared at *New Orleans Review*, *Longreads*, *Entropy*, *The Masters Review*, and elsewhere. She lives in Portland, Oregon, where she teaches creative writing at Portland State University and Portland Community College. *From the Caves* is her first book.



Sky's heartbeat calms as the shifting firelight pulls the others out of the greasy dark—orange noses and foreheads, mouths smeared with grime. The scar across Mark's nose has a moving shadow of its own, a ghost hiding in the grooved line between his crooked eyebrows, his hazy eyes. Brother. Powerful. Besides his bubbled sunburns and the new, dark wisps on his breastbone, Mark has changed the least since the last fire. Tie's square face, framed by all her long, brown knots of hair, is now much sharper, her slender shoulders narrower, than her large, ripe stomach that rests wide in her lap. The rippling firelight makes her belly look like a water drop about to fall from a fingertip, like a smooth stone Sky wants to roll in his hands, but the light also shows the deep gaps between Teller's shuddering ribs. Teller's clenched jaw makes strings of his cheek and neck muscles, and the hair on his upper lip shines with sweat. Should not, should not have slipped and let metal poison climb up the cut in his foot, Sky tells himself. He has commanded the thought into his mind for many nights, bracing himself in the blackness. At least Teller has already outlived Song, thinks Sky, and just as Song's empty body was dragged outside the cave, soon so will Teller's.

#### SPECIFICATIONS

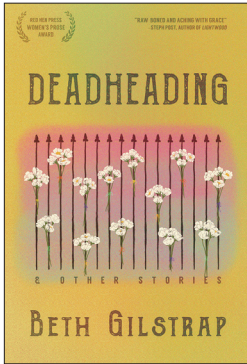
Fiction / Dystopia, Environment, Family

**August 10, 2021**

978-1-63628-002-8 · \$14.95

5 x 8 · 144pp · tradepaper





## Deadheading and Other Stories

SHORT STORIES

BETH GILSTRAP

From the brokenhearted to the afflicted, the women in these often macabre stories fight like hell to find their voices and survive the darkness inherent in the modern South.

Irrevocably tied to the Carolinas, these stories tell tales of the woebegone, their obsessions with decay, and the haunting ache of the region itself—the land of the dwindling pines, the isolation inherent in the mountains and foothills, and the loneliness of boomtowns. Predominantly working-class women challenge the status quo by rejecting any lingering expectations or romantic notions of Southern femininity. Small businesses are failing. Factories are closing. Money is tight. The threat of violence lingers for women and girls. Through their collective grief, heartache, and unsettling circumstances, many of these characters become feral and hell-bent on survival. Gilstrap's prose teems with wildness and lyricism, showing the Southern gothic tradition of storytelling is alive and feverishly unwell in the twenty-first century.

“Beth Gilstrap is a grand storyteller, and her lush, endearing *Deadheading and Other Stories* is a marvel. Steeped in despair, Gilstrap's characters are lonely, wistful folk—trapped, dripping with longing, saturated with anguish and melancholy—who carve out necessary spaces of personhood in the tiny corners of their lives: making coffee, digging hands in the dirt, frying eggs in gobs of butter, reminiscing about days gone by. These characters are terrae incarnate—of this earth, drudged from it, molded and shaped by its rivers and valleys and the winding roads that go on and on, who, yet, are ever seeking, never quite settled. In this enchanting collection—with language and plotting so beautifully crafted, it stings—Gilstrap delivers us through darkness toward a hanging promise of hope, a glinting bit of fortune that might, yet, be within reach.”

—Robert James Russell, author of *Mesilla* and *Sea of Trees*

“Beth Gilstrap doesn't write stories. She creates worlds. Living, breathing, meticulously crafted ecosystems we can walk and breathe in. Around every corner is someone familiar, some bleeding wound that hasn't quite healed, some inhabitant walking through their lives independent of our gaze. These are heartbreaking worlds, but nonetheless beautiful.”

—Jared Yates Sexton, author of *The Man They Wanted Me to Be*

**Beth Gilstrap** is the author of *I Am Barbarella* (2015) from Twelve Winters Press. Her work has been selected as Longform.org's “Fiction Pick of the Week” and chosen by Dan Chaon for inclusion in the *Best Microfiction Anthology 2019*. She holds an MFA from Chatham University. Her stories, essays, and hybrids have appeared in *Ninth Letter*, the *Minnesota Review*, *Denver Quarterly*, *Gulf Stream Lit*, and *Wigleaf*, among others. She lives in Charlotte, North Carolina, with a house full of critters.

## From “Still Soft, Still Whole”

I wore stargazer lilies in my hair the day me and Beau got married. Dee had separated my hair into six ponytails, three on each side of the part right down the middle. I remember saying maybe we should leave it; that way, my hair would look as wonky as I felt. But she twisted each set of six together and fastened them under the opposite ear. It was so tight I thought it must’ve taken a couple years off the worry lines on my forehead. But then she tucked the lilies in and I stared at a pretty little creature in the mirror I didn’t hardly recognize. The glitter. The makeup. It was all too much.

“All you’re missing is your wings,” Dee said.

When I baby-stepped it down the aisle in my mermaid dress, I tried to focus on sweet Beau’s green eyes and long lashes, what we’d done in the back of my truck two nights back, Taylor Swift playing on the radio, the chilled wind on my knees. But my hair was a halo of smells reminding me of Daddy’s midsummer funeral. Sprays of lilies wilting in the heat and all of us hungover from sitting up with him in Mama’s front parlor. Daddy was a fighting mixture born to Irish immigrants who’d settled in Appalachia. All of them washed in the blood of the lamb and whatnot. Worn out hymnals and a hand-me-down King James. Jesus’s words in red. It might seem weird to outsiders to have a wake in the house, but Daddy wanted what Daddy wanted. Wrote it down. Had it notarized. *Put the coffin next to the piano. You might have to move it to the right a tad, but it’ll fit. I measured the thing myself.* I should have known it would all go to hell because when me and Beau were lighting our eternal flame candle, all I could think of was Daddy’s waxen fingers and the smudgy rouge on his dead cheeks.

### SPECIFICATIONS

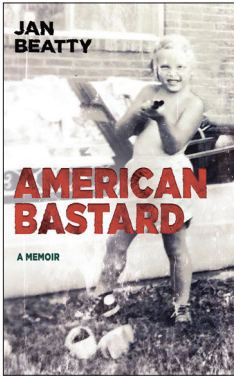
Short Stories / Southern, Contemporary, Women, Rural

**October 5, 2021**

978-1-63628-000-4 • \$15.95

5 x 8 • 232pp • tradepaper





## American Bastard

MEMOIR

JAN BEATTY

A lyrical inquiry into the life of being a bastard, sandblasting the myth of the “chosen baby.”

This memoir travels across literal continents—and continents of desire as Beatty finds her birthfather, a Canadian hockey player who’s won three Stanley Cups—and her birthmother, a working-class woman from Pittsburgh. This is not the whitewashed story, but the real story, where Beatty writes

through complete erasure: loss of name and history, and a culture based on the currency of gratitude as expected payment from the adoptee. *American Bastard* sandblasts the exaltation of adoption in Western culture and the myth of the “chosen baby.” This journey into the relationship of place and body compels and unhinges, with the link between identity and blood history as its driving force. Issues of class and struggle run throughout this book, this narrative river between blood and continents, between work and desire.

*“American Bastard dares and succeeds at reimagining and redefining memoir as a genre where stream of consciousness meets essay, meets magical realism, meets reportage, meets poetry to create an epic mosaic only possible through the literary genius of Jan Beatty. And as if that weren’t enough, an enthralling yet gracious exposé about adoption that confronts and educates us through a voice that is at times tender and broken, at times angry and fierce, but always unflinchingly honest with herself, the people in her life, and her readers.*

—Richard Blanco, author of *The Prince of Los Cocuyos: A Miami Memoir*

*“I don’t think I’ve ever read a book like this one. I hadn’t known some live haunted by their own blood ghosts. It will be medicine for those wounded by their own births and illuminating for anyone who thought they understood notions of home and kin. It’s as if Beatty’s lived homesick for herself. *American Bastard* is as brutal and beautiful as Beatty’s poetry. A surgery of the self. Precise and invasive, exploratory and celebratory, debilitating and transformational.”*

—Sandra Cisneros, author of *The House on Mango Street*

Jan Beatty’s sixth book, *The Body Wars* (2020), was published by the University of Pittsburgh Press. Books include *Jackknife: New and Collected Poems* (2018 Paterson Prize) named by Sandra Cisneros on *LitHub* as her favorite book of 2019. Awards include the Agnes Lynch Starrett Poetry Prize, Discovery/The Nation Prize finalist, Pablo Neruda Prize for Poetry, \$10,000 Artists Grant from the Pittsburgh Foundation, and a \$15,000 Creative Achievement Award in Literature from the Heinz Foundation. She directs creative writing and the Madwomen in the Attic Workshops at Carlow University in Pittsburgh, Pennsylvania, and is Distinguished Writer in Residence in the MFA program.

*After the tearing and rolling, you are an infant somewhere. In a crib, in a roomful of cribs? Someone is taking care of you. You don't know who. Who is the person who picks you up? Is it a woman? Is it a nun? There is no story in sight, no same loving face, blood-of-my-blood face. The smells, the feel of the rolling and tearing are gone—gone where? No face who has your face. No way of knowing who is who, what hands are these? Why are they different every time? There is no bonding taking place. The story is fractured here and forever after. Then strangers come to gaze at you, touch you, wonder about you. They decide to pluck you out of there and make you theirs. These strangers will take your name away and hide it. The government will cooperate. It will take months and months for this baby trade to be completed—a baby in exchange for money. Meanwhile, someone is feeding you. Is it a kind person? What do they smell like? (You will never know these hands again.) You will be taken to a strange place.*

*People will start calling you the lucky one, the chosen baby; no one sees that your story is gone, that you are being handed off like a football. From now on, everyone will pretend that your first story never existed, they will act and want you to act as if you are one of them—their blood, their faces, their world. You know that to survive, you will have to do this, you will have to pass. But your new “mother” has dark hair and brown eyes, your “father” has dark hair—their noses are not like yours, your white blonde hair shines sickly like the odd light in a bad painting. Later, you look at your cousins, they have beautiful long eyelashes—all of them—the same. You value how others resemble others—*

*—you long for it. In first grade, you refuse to make a family tree. Your “parents” and teacher suggest you make one based on your new family. You refuse.*

#### **SPECIFICATIONS**

Personal Memoir / Family, Adoption, Identity

**October 19, 2021**

978-1-59709-878-6 • \$15.95

5 x 8 • 216pp • tradepaper





## The Book of Timothy: The Devil, My Brother, and Me

MEMOIR

JOAN NOCKELS WILSON

Like Mark Doty's *Heaven's Coast*, *The Book of Timothy* weaves a lyric voice into a difficult subject matter; in this case, a sister's attempt to extract a confession from the Catholic priest who abused her brother.

Set in Rome, Chicago, and Anchorage, and spanning thirty years from crime to confrontation, *The Book of Timothy* recounts in lyric movements a sister's journey, partly through trickery, but eventually through truth, to gain a long-absent admission from the priest who abused her brother. While on that journey, Nockels Wilson, a former prosecutor, confronts not only the priest, but her personal quest for vengeance. She further seeks an understanding of how the first Book of Timothy, the work of St. Paul, contributed to the silencing of women in her once loved Catholic Church. This *Book of Timothy* promises to take the reader on a quest for justice and down a path of unexpected coincidences that ends where it first began: out of a great love for a brother and in the power of first memory.

"Prosecutor, marathoner, and heartbroken sister Joan Nockels Wilson combines investigatory skills, endurance, and a thirst for answers—possibly even revenge—in a harrowing quest to track down and confront the priest who molested her brother. Wilson's stunning memoir succeeds on multiple levels, evoking a Chicago childhood steeped in firefighting lore, the Cubs and Catholic ritual, while also transporting us to modern-day Rome and the Vatican, places rich in beauty and hypocrisy. Some books are disturbing, yet should be read regardless. This one equally unnerves and uplifts, using both pathos and dark humor to illuminate the plight of a writer dedicated to family, complex faith, and the tireless pursuit of understanding."

—Andromeda Romano-Lax, author of *Behave* and *Plum Rains*

"Searching, righteous, uncompromising—this is a powerful tribute to a brother's courage, a sister's perseverance. . . . *The Book of Timothy* transforms into a book of redemption."

—Alison Smith, bestselling author of *Name All the Animals: A Memoir*

**Joan Nockels Wilson** is a writer and lawyer. A native of Chicago and a forever-learner, she has studied at Northwestern University; University of California, Berkeley; Lewis and Clark College; and the University of Alaska. She holds a Master's of Fine Arts in creative nonfiction, is a Rasmuson Foundation Individual Artist award winner, and is a member of the Breadloaf community of writers. Her work has appeared in literary journals and audio shows, most recently *Cirque* and *Arctic Entries*. She lives with her husband, daughter, and a vizsla named Vivian in Anchorage, Alaska. This is her first book.

And I am burdened.

\*

I'm shoeboxes full of photos, file folders of newspapers, and banker's boxes of litigation files. What my mother has removed, I've gathered.

I've filled suitcases with fading Polaroids, home movies, and carousels of Kodak-moment slides. I did so, I thought, to say at least one person has not forgotten; at least one person has the self-assigned job of remembering the parts that burn.

My inventory is divided in two: *Before* and *After*.

*Before*. Eight-millimeter film of young parents pulling their three-year-old son's sled down an unplowed street after an April snow. They lift the boy into the air and swing him in everlasting circles. They never saw this coming. *After*. The father's arm around his sixteen-year-old son on prom night. The boy bristles at the touch.

*Before*. A black-and-white photograph of my grandparents raising glassfuls of warmed brandy to welcome whatever New Year was captured. *After*. The priest sits on an upholstered chair in their den. A child's hand—face out of frame—reaches toward him.

I could keep going, sorting memories into their separate heaps, but a time will come when he is everywhere. My parents' twenty-fifth anniversary. My brother's graduation. My grandmother's wake. Hell, even my own wedding. In the years before ... he is what's to come. He's the reason Tim can't look at any childhood photo of himself without tears. Should his smile be captured, say a small moment of joy, he runs, screen door thwacking at his ever-present exit.

#### SPECIFICATIONS

Personal Memoir / Religion, Sexual Abuse, Family Justice

**November 9, 2021**

978-1-59709-932-5 • \$18.95

6 x 9 • 320pp • tradepaper



An Imprint of Red Hen Press



## I Was a Bell

POEMS

M. SOLEDAD CABALLERO

In this collection, Caballero imagines how memory frames and reshapes the present, how memory illuminates and limits the stories of ourselves, and how, despite the passage of time, primal moments in the past are the ghosts and echoes of our present.

These poems interweave an early childhood lived in another country and in another language with experiences of immigration and family histories in the United States. They create connections between a child's naïve perspective of dictatorship and an adult perspective informed by bodily illness and political knowledge. Ultimately, Caballero traces a lineage of memory, exploring how present moments unearth the past that ripples through them. This collection does not reconcile the past and the present. Instead, these poems remind us that how we ask questions about ourselves, our histories, and our bodies is what creates our identities, our traumas, and our future hopes and possibilities.

*"I Was a Bell is a triumph, a gutting cry of love and longing for all that migration sows and uproots in the survivors of exile. In retracing her family's story of leaving Chile under Pinochet to 1980s Oklahoma, M. Soledad Caballero gives soaring voice to the ways history, memory, and the collective weight of our disappeared lives silenced, but never unheard, in our bodies and hearts. It's hard to express how much these poems made unnamed parts of me feel seen."*

—Natalia Sylvester, author of *Everyone Knows You Go Home* and *Chasing the Sun*

*"Caballero bears unflinching witness to the emotional trauma inherited from war-ravaged Chile to the exiled plains of Oklahoma. As though to witness is to love. These poems negotiate the transitions of language, memory, country, her battle with cancer, counterbalancing the violence from which she fled with a transformative devotion to details."*

—Richard Blanco, author of *How to Love a Country*

**M. Soledad Caballero** is a professor of English at Allegheny College. Her scholarly work focuses on British Romanticism, travel writing, postcolonial literatures, WGSS, and interdisciplinarity. She is a CantoMundo fellow, has been nominated for two Pushcart Prizes, has been a finalist for the Missouri Review's Jeffery E. Smith Editors' Prize in poetry, the Mississippi Review's annual Editors' prize, the Lucille Medwick Memorial Award, and the Ruth Stone Poetry Prize. Her poem "Myths We Tell" won the 2019 Joy Harjo Poetry Prize for *Cutthroat: a Journal of the Arts*. She is a co-recipient of a National Endowment for the Humanities Connections Grant, as well as a Great Lakes Colleges Association Expanding Collaborations Initiative Grant. Her first poetry collection won the 2019 Benjamin Saltman Poetry Award sponsored by Red Hen Press. Caballero splits her time between Meadville and Pittsburgh, Pennsylvania.



## What You are Doing is Living

It is deep growing. Your body the culprit. It spreads.  
Not like water or the sun across a sharp blue sky.

It is more the mush of crabs after the tide has come and gone,  
leaving its ravages on the beach to ache against the heat

drying up the wet bodies into pulp. Too much life. That is  
what the doctor says. Many routes of muscles, blood

to dance with, invade. So many ways to make mountains  
of death. There are marks. Afterthoughts. Stretch of color.

Strangeness. Messages to find if you are paying attention.  
Not that you usually do. The symbols are hard to read.

Crawl around silent. You have no time for the bombs stuck  
inside the guts of things. Your bones. Your heart. Your liver.

Why look for the marrow. So much to look for in living.  
Or so you thought. You really cannot be prepared.

The phone calls, the tests, the blood you watch creep out  
into glass vials. There are so many of these moments

you forget what you are doing is living.

### SPECIFICATIONS

Poetry / Hispanic & Latina, Family

**September 7, 2021**

978-1-59709-490-0 · \$16.95

6 x 9 · 96pp · tradepaper





## Everything Never Comes Your Way

POEMS

NICOLE STELLON O'DONNELL

An exploration of the landscapes of memory, argument, and wilderness.

In her third collection, Nicole Stellon O'Donnell explores the landscapes of memory, argument, and wilderness. These poems deconstruct memoir, dig at the roots of philosophical argumentation, and critique the role of the poet as an observer of the natural world. From manicured baseball fields to the debate podium, from the lobby of the public pool to the hallowed Alaskan cabin where John Haines once sat down to write, these poems push against the notion that the solitary self is the arbiter of truth.

"There are other doors. Even some we contain," writes Nicole Stellon O'Donnell in this intricate series of poems, by turns spare and expansive, lineated and prose. They're all here—all the doors she promises, each one propped deftly ajar. I trust few writers like I trust O'Donnell to reckon honestly with the hybrid self. This book honors both the speaker's hard interior weather and all the landscapes against which her life-dramas are cast. Part memoir, part meditation, and part literary confrontation, this speaker's voice is ultimately a teacher's voice, nuanced and discerning. Among her teachings, I cherish these especially: how to "imagine the gray empty of after," how to "lean toward the quickly / deepening sky," how to "Be wrong well."

—Julie Marie Wade, author of *Just an Ordinary Woman Breathing*

"What do we leave out, what do we include—as we fashion a poetry, as we forge a life? These are the questions of Nicole Stellon O'Donnell's elliptical and beguiling *Everything Never Comes Your Way*. Ranging from picking crowberries to battling a daughter's cancer, from the struggle to write as a mother and an Alaskan, O'Donnell challenges us and herself both to do "everything we can do" and to "be wrong well." "Let what little / I am allowed to offer / be a thread," she writes, and in this book we see an artist using that thread to weave, out of the disparate, her world. This is a book to savor."

—Tess Taylor, author of *Rift Zone*

**Nicole Stellon O'Donnell** is the author of two previous collections of poetry, *Steam Laundry* and *You Are No Longer in Trouble*. Her poems have appeared in *Prairie Schooner*, *Beloit Poetry Journal*, *Passages North*, and other literary journals. She received both an Individual Artist Award and an Artist Fellowship from the Rasmuson Foundation, as well as a Boochever Fellowship and an Alaska Literary Award from the Alaska Arts and Culture Foundation. Her teaching has been recognized with a Fulbright Distinguished Award in Teaching and a Heinemann Fellowship. She lives and writes in Fairbanks, Alaska.

## Advice to the Young Right Fielder

Hold the glove to your face,  
cupping your chin.  
Peek through the holes  
and the world will telescope out.

See your mother sitting in the stands.  
See the pitcher swoop her fast arm.  
Breathe in warm glove.

You have been put here  
because you are good  
at being wrong.

Be wrong well.

Catalog the dandelions,  
the lumpy lawn,  
the foul line's chalky trace,  
the cloud that rises from first base.

Stand, unready,  
in the green nothing  
you have been allotted.  
Close your eyes.  
Don't worry.

Everything never  
comes your way.

### SPECIFICATIONS

Poetry / Alaskan, Nature

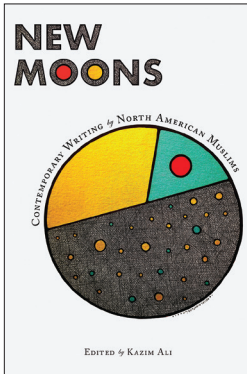
**August 17, 2021**

978-1-59709-924-0 · \$16.95

6 x 9 · 88pp · tradepaper



An Imprint of Red Hen Press



## New Moons: Contemporary Writing by North American Muslims

ANTHOLOGY

EDITED BY KAZIM ALI

A dynamic collection of contemporary fiction, poetry, and nonfiction by North American Muslims.

The goal with this anthology is to represent that full range of contemporary expressions of Islam, as well as a full range of genres—poetry, fiction, essay, memoir, political writing, cultural writing, and of course plenty of texts which mix and match and blur all of these modes . . . the trajectories between the pieces—like that of *kismet*—will be multiple, nonlinear, abstract. The Muslim community is plural and contradictory. This collection of voices ought to be symphony and cacophony at once, like the body of Muslims as they are today.

What makes an anthology like this interesting are precisely the reasons it would seem on the surface to be irrelevant. Each of the writers contained in this anthology brings their own relationship with Islam to the page. It is not always apparent from writer to writer how they are positioning themselves within the context of Islam. This collection includes the religious of all stripes; practicing and nonpracticing; the cultural Muslim; the secular Muslim; the feminist Muslim; Muslims of various gender identities, sexualities, and national origins. The writers within are converts, reverts, “good” Muslims, “bad” Muslims, born Muslim, ex-Muslim, and trying-to-be or failing-to-be Muslim. I choose to refute any ghost of a “trajectory” by structuring the anthology in alphabetical order. In this sense, the architecture that is created will be by chance divination—the alphabet being as magical and ordinary an ordering system as any other.

—Kazim Ali

**Kazim Ali** was born in the United Kingdom and has lived transnationally in the United States, Canada, India, France, and the Middle East. His books encompass multiple genres, including several volumes of poetry, novels, and translations. He is currently a professor of literature at the University of California, San Diego. His newest books are a volume of three long poems entitled *The Voice of Sheila Chandra* and a memoir of his Canadian childhood, *Northern Light: Power, Land, and the Memory of Water*.

Excerpt by contributor, Tarfia Faizullah

## Infinity Ghazal Beginning with Lice and Never Ending with Lies

For Hasna Henna and the Rohingya

Lice? My aunt once drew a comb through my hair steady;  
she wouldn't let what feeds on blood eat my inner tree.

Where now is the word for such intimacy? I know it still,  
but all I see are jungles burnt of our rarest trees.

My point is: it takes a while to say, "I am a fire hazard," or,  
"a household of rare birds" is another way to say tree.

I wrote one draft of this poem, then she died. Will I  
forget her name, Hasna Henna? Let's smell a tree;

night-blooming jasmine, o-so-heavenly! A sapling  
succeeds by flourishing from a tree's seed.

How else to perfume these needs we breathe? A sapling  
of course = a small and soft tree (i.e. baby tree).

I grieve the rice she fed me off a palm leaf.  
Only now can I fully marvel: how finely formed is a tree!

Someone I loved said to stop with the oceans in my poems—  
well, oceans + oceans + oceans! We drown so many trees.

(Night blooming tree = baby tree = once and future tree.)  
Lately, all I think about are trees.

Read this again to replace tree with refugee.  
Tarfia = joy in the margins + one who lies to protect trees.

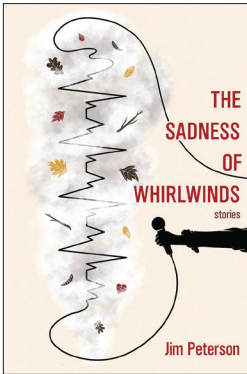
### SPECIFICATIONS

Anthology / North American Muslims

**November 16, 2021**

978-1-63628-006-6 · \$22.95

6 x 9 · 360pp · tradepaper



## The Sadness of Whirlwinds

SHORT STORIES

JIM PETERSON

The stories lead readers through inscrutable realms of both the known and the unknown, provoking them to challenge their own notions of love, death, truth, and reality.

*The Sadness of Whirlwinds* explores the world as we know it but tinged with magical possibilities that challenge our expectations. A small dog leads a man into the backyard of a blind woman who has drawn him forth from a forgotten past. A man becomes trapped between walls in his favorite restaurant. The author of a book of questions meets the author of a book that has the answers. An encounter with Mr. Death offers insights into Mrs. Birth. A woman unhappy with her life enters into an exploration of the world of whirlwinds. A man decides he must leave his dog lying beside him on the couch in order to enter the Inward City. A man travels to the remote and eccentric country of Fallada and meets the beautiful, bewildering woman known as Keeva. A woman must break through the boundaries of her comfortable grief in order to face an irascible man and unravel the mystery of her stolen dog. These and other explorations into the unknown make up the character of this new collection by Jim Peterson. Mysterious and challenging, these tales invite readers to their own inquiries into the nature of reality.

*"The Sadness of Whirlwinds is a fantastic book of fictions. At times magical and humorous, sad and heartbreaking, compelling and dramatic—Jim Peterson's writing celebrates what James Dickey once called "the creative possibilities of the lie." Peterson dares to write the impossible. His characters, and their desires, are so immediate and alive that I believe anything they imagine or experience, no matter how extraordinary."*

—Fred Arroyo, author of *Sown in Earth: Essays of Memory and Belonging*

**Jim Peterson** has published three poetry chapbooks and seven full-length collections of poetry, most recently *The Horse Who Bears Me Away* from Red Hen Press in 2020. His collection, *The Owning Stone*, won Red Hen's Benjamin Saltman Poetry Award in 1999. His poems have been published in more than eighty journals, including *Georgia Review*, *Poetry*, *Shenandoah*, *Poetry Northwest*, *Prairie Schooner*, and *South Dakota Review*. His novel, *Paper Crown*, was published by Red Hen in 2005 and is now available on Audible. His stories have appeared in such journals as *Los Angeles Review*, *South Dakota Review*, and *Laurel Review*. Several of his plays have won regional awards and have been produced in college and regional theaters; *The Shadow Adjuster* was published by Palmetto Play Service in 1997. Peterson was Coordinator of Creative Writing and Writer in Residence for many years at Randolph College in Virginia. He is currently on the faculty at the University of Nebraska Omaha's Low-Res MFA Program in Creative Writing. He lives with his charismatic corgi, Mama Kilya, in Lynchburg, Virginia.

For the first time, I noticed a piece of paper on the table onto which something had been scribbled. I sat down and slid it toward me. “Please take the paintings. They are portraits of you.” It was not her handwriting. How could I know if it was telling me her wishes? And her paintings were not about me at all.

I looked back up at the paintings on the walls of this room. Seven of them in all, eight counting the one left upstairs. I remembered that the paintings I had first seen in this room on that day when we first made love had slowly been replaced over time. Her older paintings were sold or hung in galleries or stored. The newer ones showed up here. That half-representative, expressionistic style remained, however. Like her others, these were portraits of a kind. I got up, wiped some tears from my face, and took a slow tour of the paintings. Sure enough, some personage was being subtly unveiled. It would never have occurred to me that they represented me. Whenever I had asked her about the subject of her paintings, she’d always said she made something up, or they were self-portraits, or they portrayed some animal. It suddenly dawned on me that none of those descriptions necessarily excluded me. The mate you choose is a portrait of you. We do make up things about our mates; we don’t see them accurately. And our mates are animals. Keeva’s brush strokes were confident and strong. Beneath the surfaces of paint, the remote contours of a face or body emerged, the transmission of an emotion. At a glance, these paintings appeared to be similar. With a deeper look, I saw how different each was. There was a violent underpinning in some of them. An angular cloud of controlling pressure. I saw it again and again. And all I could do was to sit back down and weep.

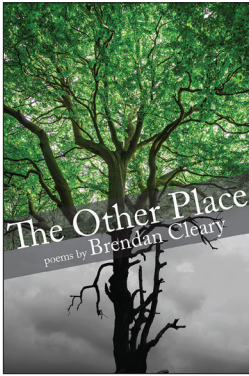
#### **SPECIFICATIONS**

Short Stories / Magical Realism

**November 2, 2021**

978-1-63628-009-7 • \$17.95

6 x 9 • 264pp • tradepaper



## The Other Place

POEMS

BRENDAN CLEARY

Through a series of love letters and individual poems that are both conversational and extraordinary, Cleary beautifully explores the ghosts of his past and what it means to experience a loss, promising to leave readers dewy-eyed with a deep yearning for more.

Three sequences comprise Cleary's poetry collection, each poem bleeding into the next to achieve an aggregate effect.

Always more at home with creating poetic sequences rather than individual lyrics, Cleary fondly reflects on the sad loss of his family, lost love, and the uncertainty of the future. He paints the seaside town of his youthful Ulster with nostalgic elegy, carves the elusive Esme from the shadows with sly, sardonic humor, and shapes the spirit with life-affirming humanity. Cleary's is a collection effusing the joy of being alive, the kind that allays grief or the prospect of going to "the other place."

**Brendan Cleary** is originally from County Antrim, Ireland. He grew up at the height of the so-called "Troubles." His collection, *The Irish Card* (Bloodaxe Books 1993), explores his sense of being an "inner émigré" following his move to England in the late seventies. He was the founder-editor of *The Echo Room* magazine and press and has been an abiding presence in the UK poetry scene for over thirty-five years. He has published many full-length collections and chapbooks and performed his poems extensively throughout Great Britain. Tall Lighthouse Press has just reissued *Goin' Down Slow: Selected poems 1885-2010*. His last collection, *Face* from Pighog Press, was critically acclaimed. He has also published collections from Bloodaxe and Wrecking Ball Press. He lives and writes in Brighton where, until recently, he worked as a poetry tutor & Blues/Soul/Country DJ.



## 1) Number 55

please don't think me strange  
I used to live here  
& would like to wander about  
in the upstairs rooms

in my dreams I've counted  
every step from Mama's bedroom  
up to mine & then Martin's  
in the attic with the wardrobe outside

& you'll have changed the place  
yet I won't mind  
so long as you let me  
breathe in my past again

### SPECIFICATIONS

Poetry / United Kingdom, Grief, Spiritual

**September 28, 2021**

978-1-90630-953-4 · \$16.95

6 x 9 · 80pp · tradepaper



Pighog Press  
An Imprint of Red Hen Press



## Buy Me Love

NOVEL

MARTHA COOLEY

**A novel about chance, trust, and a lottery ticket.**

How does luck operate in a life? In *Buy Me Love*, a poet resigned to a middling existence impulsively purchases a lottery ticket. Simultaneously, and quite by chance, she meets an unusual man and boy at her gym. Her brother, an alcoholic composer whose girlfriend died in a terrorist bombing, is the only person she tells when she discovers

she's won the one hundred million dollar jackpot. As she rides the emotional rollercoaster on which she's inadvertently put herself—opening herself up to new risks and uncertainties, pleasure and pain—a young street artist whose own brother is missing performs a set of peculiarly subversive art acts. The workings of vicissitude, larky and lacerating alike, propel this richly rewarding novel by the author of the best-selling *The Archivist*.

“Money—its seductive force, the love of it, its weird immaterial nature, the good it can do, and the risk that having it could obliterate who you are—is everyone’s suave adversary in Martha Cooley’s penetrating novel. She has drawn each of these characters with striking uniqueness. They could all use a bit more money. But it’s the possibility of suddenly having a lot more that fills the story with such danger and hope. If you got everything you wanted, would you still want it? And would you still be you?”

—Salvatore Scibona, author of *The Volunteer*

**Martha Cooley** is the author of *The Archivist* (Little, Brown), a national bestseller published in a dozen foreign markets, *Thirty-Three Swoons* (Little, Brown), a memoir, *Guesswork* (Catapult), and a co-translation of Antonio Tabucchi’s short story collection *Time Ages in a Hurry* (Archipelago Books). Her essays and short fiction have appeared in numerous literary magazines, including *A Public Space*, *AGNI*, *Literary Hub*, *The Common*, and the *Los Angeles Review of Books*. She is a professor of English at Adelphi University.

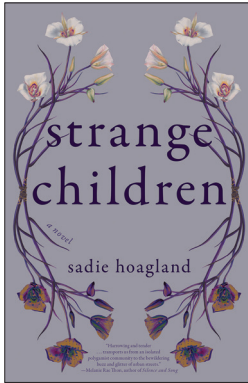
### SPECIFICATIONS

Fiction / Women, Family, LGBT, Undiscovered Identity

**June 01, 2021**

978-1-59709-120-6 · \$17.95

6 x 9 · 272pp · tradepaper



## Strange Children

NOVEL

SADIE HOAGLAND

In a polygamist commune in the desert, a fourteen-year-old boy and a twelve-year-old girl fall in love and consummate that love, breaking religious law. They are caught, and a year later, she gives birth to his father's child while the boy commits murder four hundred miles away—a crime that will slowly unravel the community.

Told by eight adolescent narrators, this is a story of how people use faith to justify cruelty, and how redemption can come from unexpected places. Though seemingly powerless in the face of their fundamentalist religion, these “strange children” shift into the central framework of their world as they come of age.

“Sadie Hoagland’s vast imaginative compassion gives her uncanny access to the minds and bodies of eight strange children, their histories of abuse and longing for transcendence. I fell in love eight times, bearing the children’s pain, witnessing their afflictions. Through their mesmerizing, gorgeously lyrical language, the reader shares the joyful mysteries of spiritual desire, the ecstasies of secret faith, and the terrifying thrill of subversive reinvention. Harrowing and tender, this fiercely intense, exquisitely composed novel transports us from an isolated polygamist community in the wild desert of southern Utah to the bewildering buzz and glitter of urban streets in Salt Lake City, from the raptures of adolescent love to the violent extremes of sexual obsession. If we are biased, if we cling to comfortable misconceptions about people who live beyond our experience, these magnificently beautiful children will pierce and transfigure us.”

—Melanie Rae Thon, author of *Silence and Song*

**Sadie Hoagland** has a PhD in fiction from the University of Utah and an MA in Creative Writing/Fiction from UC Davis. She is the author of *American Grief in Four Stages*, a short story collection published by West Virginia University Press. Her work has also appeared in the *Alice Blue Review*, *The Black Herald*, *Mikrokosmos Journal*, *South Dakota Review*, *Sakura Review*, *Grist Journal*, *Oyez Review*, *Passages North*, *Five Points*, *The Fabulist*, *South Carolina Review* and elsewhere. She is a former editor of *Quarterly West* and currently teaches fiction at the University of Louisiana at Lafayette.

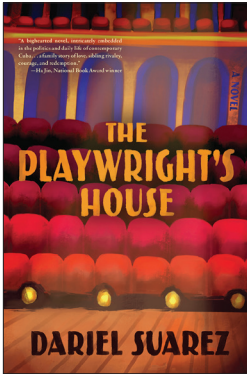
### SPECIFICATIONS

Fiction / Small Town, Religion, Family

**May 18, 2021**

978-1-59709-116-9 · \$17.95

5.5 x 8.5 · 312pp · trade paper



## The Playwright's House

NOVEL

DARIEL SUAREZ

When a renowned Cuban theater director is arrested under mysterious circumstances, a successful young lawyer and his estranged brother must overcome their family's tragic past and confront their country's unforgiving political reality in order to free their father.

Happily married, backed by a powerful mentor, and with career prospects that would take him abroad, Serguey has more than any young Cuban lawyer could ask for. But when his estranged brother Victor appears with news that their father—famed theater director Felipe Blanco—has been detained for what he suspects are political reasons, Serguey's privileged life is suddenly shaken.

*"The Playwright's House is a bighearted novel, intricately embedded in the politics and daily life of contemporary Cuba. It is also a family story of love, sibling rivalry, courage, and redemption. Suarez writes with energy, exuberance, and psychological acuity. The straightforward prose adds gravity and earnestness to this remarkable novel."*

—Ha Jin, National Book Award winner and author of *War Trash*

**Dariel Suarez** was born in Havana, Cuba, and immigrated to the United States with his family in 1997. His debut story collection, *A Kind of Solitude*, received the 2017 Spokane Prize for Short Fiction and the 2019 International Latino Book Award for Best Collection of Short Stories. Dariel is an inaugural City of Boston Artist Fellow and Education Director at GrubStreet. His prose has appeared in numerous publications, including the *Threepenny Review*, *Prairie Schooner*, the *Kenyon Review*, and the *Caribbean Writer*, where he was awarded the First Lady Cecile de Jongh Literary Prize. Dariel earned his MFA in Fiction at Boston University and currently resides in the Boston area with his wife and daughter.

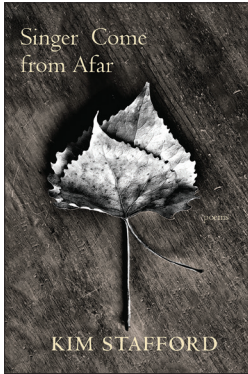
### SPECIFICATIONS

Fiction / Hispanic American, Cuban, Family

**June 15, 2021**

978-1-59709-114-5 · \$18.95

6 x 9 · 336pp · trade paperback



## Singer Come from Afar

POEMS

KIM STAFFORD

Poems that challenge, sustain, and forgive.

The five sections in Kim Stafford's *Singer Come from Afar* hold poems that summon war and peace, pandemic struggles, Earth imperatives, a seeker's spirit, and forge kinship. The former poet laureate of Oregon, Stafford has shared poems from this book in libraries, prisons, on reservations, with veterans, immigrants, homeless families, legislators, and students in schools. He writes for hidden heroes, resonant places, and for our chance to converge in spite of differences.

"Be home here in beauty and bounty," writes Kim Stafford, in the poem "Revising Genesis," from his newest collection *Singer Come from Afar*: "make Earth / your wise guide, each creature teaching miracles of being / in wing and song." And this is a collection of bright wings and wild songs, of home and history and place and gentle invitation. Yet don't think this gentleness doesn't stand shoulder to shoulder with a fierce commitment to peace and justice, with a deep and abiding moral vision. Truly, Kim Stafford is a singer, a seer, a prophet helping us write anew our stories of creation."

—Joe Wilkins, author of *Fall Back Down When I Die* and *When We Were Birds*

**Kim Stafford** is a writer and teacher in Oregon, and founding director of the Northwest Writing Institute at Lewis & Clark College. His poetry titles include *A Gypsy's History of the World* (Copper Canyon Press), and *Wild Honey, Tough Salt* (Red Hen Press). He has published a biography, *Early Morning: Remembering My Father, William Stafford* (Graywolf Press), *We Got Here Together* (a children's book from Harcourt-Brace), and a book about writing and teaching: *The Muses Among Us: Eloquent Listening and Other Pleasures of the Writer's Craft* (University of Georgia Press). Poems in this book have appeared in *The Orion*, *Pilgrimage*, *Terrain*, *World Literature Today*, and featured on *The Writer's Almanac*. His books have received Pacific Northwest Booksellers awards, and a Citation for Excellence from the Western States Book Awards. Stafford has received two NEA Creative Writing Fellowships in poetry and has taught writing in Scotland, Italy, Mexico, and Bhutan. He co-founded the annual Fishtrap Writers Gathering in Oregon and teaches regularly at the Richard Hugo House in Seattle.

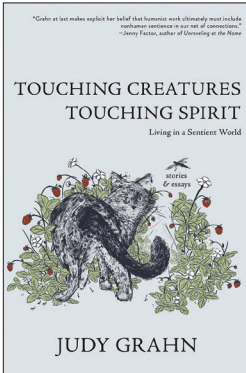
### SPECIFICATIONS

Poetry / Nature, Spiritual

April 06, 2021

978-1-59709-888-5 • \$16.95

6 x 9 • 136pp • tradepaper



## Touching Creatures, Touching Spirit

MEMOIR & SHORT STORIES

JUDY GRAHN

These true stories illustrate that we live in an interactive, aware world in which the creatures around us in our neighborhoods know us and sometimes reach across to us, empathically and helpfully.

Implications are that all beings live in a possible “common mind” from which our mass culture has disconnected, but which is only a heartbeat and some concentrated attention away. This mind encompasses microbial life and insects as well as creatures and extends to nonmaterial intelligence as well—that is to say, spirit.

“With a poet’s deep inquisitiveness, Judy Grahn dares to study, imagine, and document the ways creatures communicate across species as well as the nature of consciousness itself. An enticing mix of nonfiction, fiction, and philosophy, *Touching Creatures* opens into a wide realm of storytelling that can only be reached with a big heart and a vast curiosity.”

—Lucy Jane Bledsoe, winner of two fellowships from the National Science Foundation

**Judy Grahn** is a poet, writer, teacher, and cultural theorist; foremother of feminist, gay, and lesbian liberation movements and of the field of women’s spirituality. Earlier nonfiction books include *Another Mother Tongue: Gay Words, Gay Worlds, and Blood, Bread, and Roses: How Menstruation Created the World*. Her memoir is *A Simple Revolution: The Making of an Activist Poet*. Two collections of her poetry from Red Hen Press, and also *The Judy Grahn Reader* from Aunt Lute Books, are available. In 2000, she received her PhD from the California Institute of Integral Studies, where she is Distinguished Associated Professor. In 1996, The Judy Grahn Award for Lesbian Nonfiction was established by Publishing Triangle in New York; in 2016, the My Good Judy art and scholar residency was established in New Orleans. Grahn’s work has been anthologized in collections from W. W. Norton & Company, Penguin Books, Penngrove, and Oxford University Press, among many others. She has received several lifetime achievement and foremother awards and has been Grand Marshall of two Gay Pride Parades. The Commonality Institute promotes her work overall, while a Metaformia journal archive at [www.metaformia.org](http://www.metaformia.org), retains articles on her Metaformic Theory. Her love of creatures and spirit is lifetime. She lives with her spouse in Palo Alto, CA

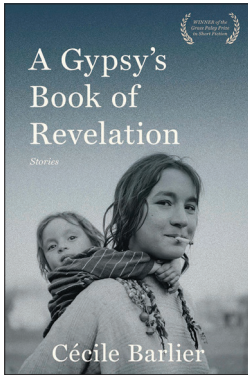
### SPECIFICATIONS

Short Stories and Essays / Animals, Nature

**May 25, 2021**

978-1-59709-118-3 · \$16.95

5.5 x 8.5 · 208pp · tradepaper ·



## A Gypsy's Book of Revelation

SHORT STORIES

CÉCILE BARLIER

A short story collection that explores the weirdness of the human experience: physical transformations and experiments, adolescence and old-age, extreme forms of love, from Japan to Poland through Pasadena.

*A Gypsy's Book of Revelation* is a collection of stories with an astonishing range of styles and subject matters. A woman visits her cremation from inside the body of her dead self, a competitive couple trains as free-divers, a mother leaves her son behind on top of a mountain, a very pregnant woman experiences a peculiar relationship with a priest-to-be: these stories are full of surprising experimentation that strikes a deeply compelling balance between the real and the bizarre. Embodying unusual premises and worlds, these stories are also fearlessly nontraditional in their structure and approach. These voices haunt, tease and dare while never providing fully fledged answers. Each story is its own unique thing, a small but profound nod to the human condition.

"It is truly a book of revelations, magical realism turned upside down and inside out. The imagination here is extraordinary: an old woman's last thoughts on her way to being cremated, a mother who loses her son on a freeway, and a woman in deep conversation with all her dead relatives on her way home for the first time in decades. . . Does writing on this level change us? The answer is yes, and so much so I'm seeing everything through Barlier's eyes, a lasting gift of wonders."

—Philip Schultz

**Cécile Barlier** was born in France and received her master's degree from the Sorbonne University in Paris. For over two decades, she has lived in the United States, raising two daughters and working alongside her husband Pierre as an entrepreneur. She lives in Lafayette, California. Three of her short stories—"A Gypsy's Book of Revelation," "Forgetting," and "M.R.I."—have been nominated for the Pushcart Prize. "Forgetting" is featured in Epiphany's 30th Anniversary Anthology. Other work has been widely featured (or is forthcoming) in a variety of literary magazines, including Amarillo Bay, Valparaiso Fiction Review, Cerise Press, and Delmarva Review

### SPECIFICATIONS

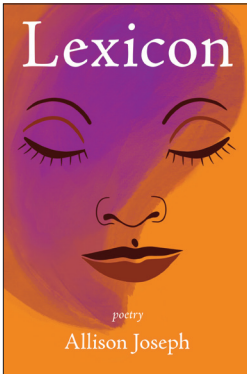
Fiction / Short Stories, Gypsy Life

**April 06, 2021**

978-1-888996-87-6 • \$15.95

5 x 8 • 216pp • tradepaper





## Lexicon

POEMS

ALLISON JOSEPH

A worthy successor to Allison Joseph's award-winning breakthrough, *Confessions of a Barefaced Woman*. Joseph loves language, though as a black woman, it doesn't always love her back. Still, she persists—with language as friend and foe.

This time around, this self-professed “barefaced woman” is setting her sighs/sights on language and what it does for and with and to her. Joseph loves language, making it her slippery passion in poems about childhood griefs and fashion faux pas, movie musicals and empty airports, “rules” for writing and rules for reading. Though Joseph loves language, it doesn't always love her back—but in her wise, readable, and imaginative way, she persists while documenting the minefields of racism and sexism. Joseph finds joy in the most unlikely of places, and in *Lexicon*, her adoration for the written word lets us see those places in sharp and evocative relief. All hail this bounty, this *Lexicon*!

“*Lexicon* is an investigation of form rendered in a uniquely sensual, sensory exploration of language whose depth and breadth encompass a multitude of poetic, lyric, and linguistic traditions that reflect the dialects, cultures, and communities in which Allison Joseph is fluent. The iambic beat of the English language is at the heart of her verse whose fluidity and sonic play deliver a cornucopia of lines grounded in a meditation on embodiment, class, race, gender, sexuality, time, and place.”

—Wendy Chin-Tanner, author of *Anyone Will Tell You*

**Allison Joseph** lives in Carbondale, Illinois, where she is a professor of English and director of the MFA Program in Creative Writing at Southern Illinois University. She serves as poetry editor of *Crab Orchard Review*. Her books include *My Father's Kites* (Steel Toe Books), *Trace Particles* (Backbone Press), *Little Epiphanies* (NightBallet Press), *Mercurial* (Mayapple Press), *Mortal Rewards* (White Violet Press), *Multitudes* (Word Poetry), *The Purpose of Hands* (Glass Lyre Press), *Double Identity* (Singing Bone Press), *Corporal Muse* (Sibling Rivalry Press), and *What Once You Loved* (Barefoot Muse Press). Her most recent full-length collection, *Confessions of a Barefaced Woman*, was published by Red Hen Press in June 2018.

### SPECIFICATIONS

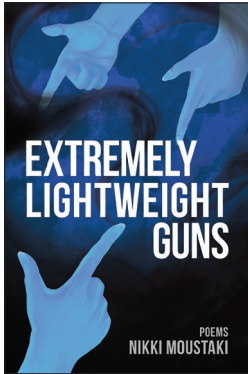
Poetry / African American, Grief, Feminism

**April 27, 2021**

978-1-59709-717-8 · \$16.95

6 x 9 · 104pp · tradepaper





## Extremely Lightweight Guns

POEMS

NIKKI MOUSTAKI

A bold debut collection that explores femininity in contexts that grapple with violence, mental illness, loss, love, and relationships.

Nikki Moustaki investigates these themes through a variety of provocative narratives, settings, and forms: from a prose poem about a gun shop owner ranting about the Second Amendment, to more intimate lyrical poems, to the intense stamina of three long poems that anchor the book in three striking and imaginative settings—the disintegration of an abusive relationship in a backdrop of often-surreally connected narratives; diary-like entries featuring three generations of superstitious women living without men in a strange world of their own creation; and a dressmaker trying to make sense of his changing world while dealing with his ill wife. This nuanced work is intense and articulate, crafted largely by shattering traditional poetic elements, creating new forms, and driving language that never surrenders.

“I stand in awe and praise of this ambitious collection, possessed by an ardent determination to challenge our assumptions about what a poem is, or ought to be, and meant to dare us to rethink poetry and all its possibilities. Moustaki’s pure reverence and fascination for experimentation gives rise to poems that recast language, narrative, and voice, leaving us suspended, entranced, enraptured by the genius of her pure, undoubtable imagination.”

—Richard Blanco, Presidential Inaugural Poet, author of *How to Love a Country*

**Nikki Moustaki** is the recipient of a National Endowment for the Arts grant in poetry and the author of *The Bird Market of Paris: A Memoir* and *The Complete Idiot's Guide to Writing Poetry*. She has written for *Good Housekeeping*, the *New York Times*, *Publishers Weekly*, the *Miami Herald*, and the *Village Voice*, among others. She holds an MA in poetry from New York University, an MFA in poetry from Indiana University, and an MFA in fiction from New York University. Her poetry, fiction, and essays have appeared in various literary magazines, anthologies, and college textbooks. She splits her time between Miami Beach and New York City.

### SPECIFICATIONS

Poetry / Women, Feminism, Mental Illness, Politics

**April 20, 2021**

978-1-59709-113-8 · \$15.95

6 x 9 · 72pp · tradepaper



## Ghost in a Black Girl's Throat

POEMS

KHALISA RAE

An honest incantation and a forthright song to women of color grappling with the ever present horrors and histories of the South.

What happens when a midwestern girl migrates to a haunted Southern town, whose river is a graveyard, whose streets bear the names of southern slave owners? How can she build a home where Confederate symbols strategically stand in the center of town? A heart-wrenching reconciliation and confrontation of the living, breathing ghosts that awaken black women each day. This collection summons multiple hauntings—ghosts of matriarchs that came before, those that were slain, and those that continue to speak to us, but also those horrors women of color strive to put to rest. This book calls out for women to speak their truth in hopes of settling the ghosts or at least being at peace with them.

“This powerful collection bears witness to the fraught overlap between women’s bodies and minds. *Ghost in a Black Girl’s Throat* reframes the black body politic as sacrament, benediction, delicacy, and tenderness.”

—Jaki Shelton Green, author of *I Want to Undie You*

**Khalisa Rae** is a queer rights activist, freelance writer and editor, and educator in Durham, North Carolina, and a graduate of the Queens University MFA program. Her recent work has been seen in PANK, Sundog Lit, Crab Fat, Damaged Goods Press, Red Room Poetry’s New Shoots poetry anthology, Glass, Brave Voices, Luna Luna, The Hellebore, Homology Lit, Honey & Lime, Tishman Review, Obsidian, and ROSES Lit, among others. She was a finalist in the Furious Flower Gwendolyn Brooks Poetry Prize and a winner of the Fem Lit Magazine Contest, Voicemail Poetry Contest, and the White Stag Publishing Contest. She is Managing Equity and Inclusion Editor of Carve Magazine and Consulting Poetry Editor for Kissing Dynamite. Her chapbook *Real Girls Real Problems* was recently adapted into a play production entitled *7+ Deadly Sins of Being a Woman*, and *Unlearning Eden* is forthcoming from White Stag Publishing in summer 2021. She is currently the Writing Center Director at Shaw University and the newest writer for B\*tch Media and TheBody.com magazine.

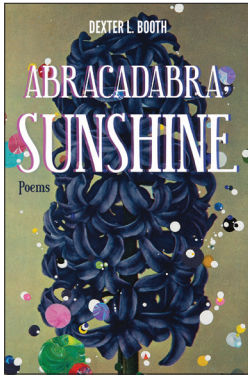
### SPECIFICATIONS

Poetry / African American, Grief, LGBT

April 13, 2021

978-1-59709-885-4 · \$16.95

6 x 9 · 96pp · tradepaper



## Abracadabra, Sunshine

POEMS

DEXTER L. BOOTH

A collection of epistolary poems written to friends, family, and (ex)lovers. It is a book about how we learn to navigate the different kinds of love (individual/self, familial, platonic, romantic) and the ultimate power of love in the face of human suffering. It is about both the small- and large-scale tragedies we encounter in life and the lengths to which human beings will go in our search for freedom and understanding.

*Abracadabra, Sunshine* is a series of ever-turning letters written to lovers, friends, and family as a testament to human perseverance and to art-making as a continuous defiance against the often overwhelming complexities and hardships of existence. Darting from the Czech Republic to the Andromeda Galaxy, from the films of Godard to the tales of the Brothers Grimm and the Terracotta Army of Qin Shi Huang, these poems foreground our animal need for love and connection against the background of our historical obsession with destruction. By turns dour and deeply hopeful, Booth's poems extol the communal and healing powers of vulnerability and love.

"Mysterious, lovely, and written with sensitivity and craftsmanship, Dexter L. Booth's second book is about what it means to care for one another in a world where 'sorrow is often camouflaged by the body.' Booth's genius is that he is able, through perfectly constructed images of imaginative depth, to relay a pervasive sense of compassion, clarity, and awe."

—Sandra Simonds, author of *Atopia*

**Dexter L. Booth** is the author of *Scratching the Ghost* (Graywolf Press, 2013), which won the 2012 Cave Canem Poetry Prize and was selected by Major Jackson. Booth's poems have been included in the anthologies *The Best American Poetry 2015* (edited by Sherman Alexie), *The Burden of Light: Poems on Illness and Loss*, and *The Golden Shovel Anthology* honoring Gwendolyn Brooks. Booth was a finalist for 2016–2017 COG Poetry Award. He was awarded an artist residency at Yaddo in 2017 and another at the MacDowell Colony in 2018. Booth is currently a contributing editor for *Waxwing Journal*, a PhD candidate and Provost Fellow at the University of Southern California, and a professor in the Ashland University MFA program.

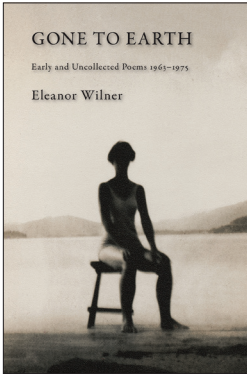
### SPECIFICATIONS

Poetry / African American

July 20, 2021

978-1-59709-447-4 · \$16.95

6 x 9 · 128pp · tradepaper



## Gone to Earth

EARLY AND UNCOLLECTED POEMS 1963-1975

ELEANOR WILNER

These early, uncollected poems reveal the opening stages of a life's work guided by confidence in the imagination's visionary powers of change.

*Gone to Earth* brings to light, late in the long, distinguished career of poet Eleanor Wilner, her early uncollected poems—an unveiling of the first stages of a vital, imaginative process, in whose evocative, imagistic landscapes is enacted a drama of emergence from entrapment. In the often painful drama of new birth, from the deadly strictures and oppressions of the older social forms, come the living forces undermining them—new life seeded out of a decaying order: “a wet nose/breaks the earth, and sniffs the river air.” Written during the poet’s immersion in the civil rights movement and the protests against the Vietnam war, an inner liberating struggle is tuned to a collective channel where communal memory and vision are undergoing transformation.

“The distinguished poet Eleanor Wilner is widely celebrated for the chiseled elegance of her verse and the breadth of her vision. Wilner can sizzle with outrage as she exposes the sordid roots of violence and greed, or distill the substance of critical mythopoeis into essential poetry. We see qualities in the early poetry collected in this volume—the profound ethical sensibility, the meticulous observations of nature and society, the stringent wit—that will come to define this great poet’s mature work. In these sparkling poems, we discover her fierce compassion in incipient form. *Gone to Earth* is a beautiful gift of a book!”  
—Cynthia Hogue

**Eleanor Wilner** has published eight books of poetry, most recently *Before Our Eyes: New and Selected Poems* (Princeton University Press, 2019) and *Tourist in Hell* (University of Chicago Press). Her awards include the 2019 Frost Medal for distinguished lifetime achievement from the Poetry Society of America, fellowships from the MacArthur Foundation and the NEA, the Juniper Prize, and three Pushcart prizes. Her poems appear in more than fifty anthologies, including *Best American Poetry* 2014, 2016. She has taught for many years for the MFA Program for Writers at Warren Wilson College.

### SPECIFICATIONS

Poetry / Women, Politics, Nature

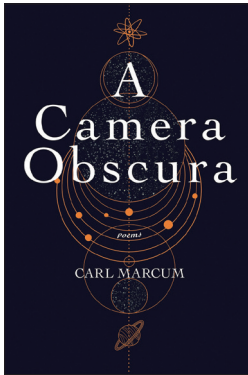
May 11, 2021

978-1-59709-922-6 · \$16.95

6 x 9 · 112pp · tradepaper



Crooked Hearts Press  
An Imprint of Red Hen Press



## A Camera Obscura

POEMS

CARL MARCUM

This collection charts a trajectory through the solar system of art, science, and faith to allay the displacement of living.

From the edge of a singularity and across desert roads at night, *A Camera Obscura* teleports its readers through deep space nebulae and the constructs of cityscapes to arrive at what it means to “see.” Lovers embrace in sonnets and meditations move through artworks and Hubble Telescope

images as these poems employ ekphrastic visions to balance the profound displacements in the most mundane aspects of our lives with science, fact, faith, and song. In the ceremonial blades of Aztec sacrifice and the anonymity of undocumented lives, these poems accrete into a solar system of images seen true, seen askance, seen in error, seen entire. *A Camera Obscura* is the dark room of the imagination where signum—the sign, the act—becomes the tangible testaments of living.

“I have been a fan of Carl Marcum’s work for years. His first book, *Cue Lazarus*, rented a room in my head for a while. It’s great to have him back in there, kicking the furniture around. *Orale, poeta!*”

—Luis Alberto Urrea, author of *The House of Broken Angels*

**Carl Marcum** is a Chicano poet from Tucson, Arizona. He is the author of the collection *Cue Lazarus*, and his poems have appeared in the anthologies *The Wind Shifts: New Latino Poetry* and *Latinx Rising: An Anthology of Latinx Science Fiction & Fantasy*. He received his MFA from the University of Arizona and was a Wallace Stegner Fellow at Stanford University. Marcum has been awarded fellowships from the National Endowment for the Arts, the Illinois Arts Council, and the Taos Writers Conference. He served as a Canto Mundo Fellow from 2011–2015. Marcum taught for many years at DePaul University in Chicago and now lives in Pittsburgh, Pennsylvania, where he is the managing director of a small engineering and environmental consulting firm in the Marcellus Shale.

### SPECIFICATIONS

Poetry / Hispanic American

June 29, 2021

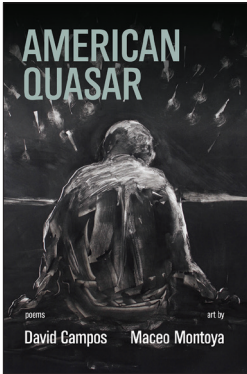
978-1-59709-481-8 • \$16.95

6 x 9 • 112pp • tradepaper



2019  
Letras Latinas  
Award

A publishing series by Red Hen Press



## American Quasar

POEMS

DAVID CAMPOS & MACEO MONTOYA

A visual-textual collaboration that addresses personal and political trauma, the emotional craters left by family, and the ways in which one learns to love not only as son, brother, student, or lover, but from the space one occupies as “citizen.”

What began as an exploration of the precipice of violence evolved into an excavation of self, a deep meditation on how country, family, and trauma affect the ability to love. The images and words build a poetic space where the body is understood in both physical and celestial terms, giving a spiritual dimension to the collection’s larger claim that the political is personal.

*“American Quasar looks in rather than out, registering the catastrophe of our times in the merest activities of our most intimate selves. It’s a book of spiritual exercises, and its ruminations are ragged, memorable, desperate prayers.”*

—Katie Peterson, author of *A Piece of Good News*

**David Campos** is the son of Mexican immigrants, a CantoMundo Fellow, and the author of *Furious Dusk* (University of Notre Dame Press 2015) which won the Andres Montoya Poetry Prize. His poems and other works have appeared in *Prairie Schooner*, the *American Poetry Review*, *Ploughshares*, and *Queen Mob’s Teahouse* among many others. He teaches English at Fresno City College. For more information, visit his website at [www.davidcampos.com](http://www.davidcampos.com).

**Maceo Montoya’s** paintings, drawings, and prints have been featured in exhibitions and publications throughout the country as well as internationally. He has published three works of fiction: *The Scoundrel and the Optimist* (2010), *The Deportation of Wopper Barraza* (2014) and *You Must Fight Them: A Novella and Stories* (2015), as well as *Letters to the Poet from His Brother* (2014), a hybrid book combining images, prose poems, and essays. His most recent publication is *Chicano Movement for Beginners*, a work of graphic nonfiction. Montoya is an associate professor in the Chicana/o Studies Department at UC Davis. More information about his work can be found at [www.maceomontoya.com](http://www.maceomontoya.com).

### SPECIFICATIONS

Poetry / Hispanic American, Art

June 22, 2021

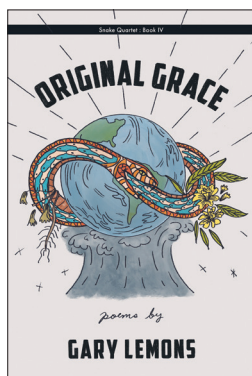
978-1-59709-448-1 · \$16.95

6 x 9 · 88pp · tradepaper



Letras Latinas

A publishing series by Red Hen Press



## Snake IV: Original Grace

POEMS

GARY LEMONS

A collection that intends to bring into awareness through poetry how and why irresponsible human stewardship of Mother Earth has pushed nearly all lifeforms to the vanishing point.

*Original Grace* completes the modern epic myth/reality of the Snake Quartet. In it the journey from destruction leads through the darkened rooms of an enormous house where occasionally out the windows creatures both past present and future appear—asking for help or solace or trying to break the glass to get in. But the house is made of poetry and is unassailable unlike those who live in it. By this time Snake has undergone the transformations from sole survivor into the mythic voice of the collective with all their throats open and in full song. She has undergone the movement from original gender into all genders. The rough linguistic artifacts left from the first book—the dialects and fogginess she experienced living both in and out of a dream—slowly becomes more coherent as she learns to filter the collective voices back into her personal speech. .

“In *Original Grace*, the amazing conclusion to the Snake Quartet, Gary Lemons has found a deep syntactical pulse in the language that mixes witnessing with hallucination—arching across this series of books, I have to observe that the imagination working here is not only compassionate but it weeps for us all. And yet the passage through imagination lifts us in just the way Blake intended when he took a large rake to the King’s messenger. I love these insurrections of mind. Taken as one book or as a whole the Snake Quartet is a relevant and signal accomplishment. Praise no blame!”

—Norman Dubie

*Original Grace* is the fourth book in the Snake Quartet and the eighth collection of poetry published by **Gary Lemons**. Gary worked many jobs mostly involving hard labor outdoors to underwrite his life as a poet but the one dearest to his heart is planting over 500,000 trees in the logged-off high elevation forests of the Pacific Northwest. He attended the Undergraduate Poetry Workshop at the U. of Iowa where he studied with John Berryman, Donald Justice, Marvin Bell, and Norman Dubie. He now teaches yoga at Tenderpaws Yoga Studio owned jointly with his wife Nöle Giulini.

### SPECIFICATIONS

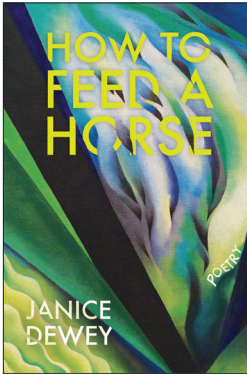
Poetry / Nature, Native American

**May 25, 2021**

978-1-59709-115-2 · \$16.95

6 x 9 · 136pp · tradepaper





## How to Feed a Horse

POEMS

JANICE DEWEY

Janice Dewey's poems swerve out of her Southwestern cattle ranch and into the larger world, emphasizing the private, the humorous, the Earth, and a woman-centered vision.

*How to Feed a Horse* is a manuscript in three parts: One, "Ranch Poems," activities, contemplations, awareness of the creek environment. Two, "Numerology," disparate poems that invite us to consider the absurd in our language, politics, history, and human relationships. Three, "Her(e)," conversations with a network of women, some imagined, some historic, some intimate. The author's preoccupations with climate change and our deteriorating planetary environment surface as she gives herself over to be witness to the landscape, its decline and perseverance, its glory and rich legacy. The poems are also love poems; they show the ecstasy and shock of the now.

*"How to Feed a Horse* conjures the extraordinary beauty of a certain diminishing but surviving West. Dusty hills, canyon wrens, scurrying quail, horses, 'biting flies,' the ranch, the tree, the sky—all are memorialized in these meticulously observed, beautifully crafted poems. Dewey's remarkable first book is a testimony to the power of the lyric to 'crack . . . language alive with memory holes,' to make us look again and think again at what we may be losing, what may already be lost. So smart, so moving! Brava Janice!"

—Karen Brennan, author of *little dark*

Janice Dewey's career in literature and teaching began at a young age with scholarships to live and study in both Argentina (American Field Service) and Chile (Fulbright). She interviewed and published about Jorge Luis Borges and shook Pablo Neruda's hand after one of his readings in Santiago. She has taught Spanish, women's studies, humanities, and contemporary poetry at the University of Arizona and its Poetry Center for decades and made the documentary video *Waist-High in the World* about disability writer Nancy Mairs, which is available on YouTube. This is her first book at age seventy-three.

### SPECIFICATIONS

Poetry / Women, Politics, Nature

May 11, 2021

978-1-59709-866-3 • \$16.95

6 x 9 • 80pp • tradepaper



Crooked Hearts Press  
An Imprint of Red Hen Press



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# Imprints & Series

## Red Hen Press

### Arktoi Books



established in 2006 by editor Eloise Klein Healy.

Arktoi Books publishes high-quality literary fiction and poetry by lesbian writers. The imprint was

### Boreal Books



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.

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### 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.

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### 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.

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### 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.

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### Pighog Press



Pighog Press is an award-winning publisher originally based in Brighton, England. After its acquisition as an imprint by Red Hen Press in 2014, Pighog Press has continued to distribute through Central Books in the U.K. and Europe.

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### 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 poetic form and narrative.

### 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.

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### Crooked Hearts Press



Crooked Hearts Press is an imprint of Red Hen books. Using W. H. Auden's admonition that "You shall love your crooked neighbor / With your crooked heart," our goal is to publish unusual, passionate, and, yes, crooked voices. Our focus is women writers over fifty-five.

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**Daphne's Lot**

**Chris Abani**

Poetry · 112pp · tradepaper  
978-1-888996-62-3 · \$18.95

**There Are No Names for Red**

**Chris Abani**

Poetry · 56pp · tradepaper  
978-1-59709-457-3 · \$16.95

**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

**After Rûben**

**Francisco Arag n**

Poetry · 160pp · tradepaper  
978-1-59709-857-1 · \$17.95

**Dante in China**

**John Barr**

Poetry · 96pp · casebound  
978-1-59709-356-9 · \$24.95

**Trash Mountain**

**Bradley Bazzle**

Fiction · 240pp · tradepaper  
978-1-59709-910-3 · \$16.95

**Bright Stain**

**Francesca Bell**

Poetry · 104pp · tradepaper  
978-1-59709-861-8 · \$16.95

**A Slice From the Cake Made Out of Air**

**Lillian-Yvonne Bertram**

Poetry · 88pp · tradepaper  
978-1-59709-341-5 · \$15.95

**Toward Antarctica**

**Elizabeth Bradfield**

Poetry · 160pp · tradepaper  
978-1-59709-886-1 · \$19.95

**LA Fiction Anthology**

**Ed. by John Brantingham & Kate Gale**

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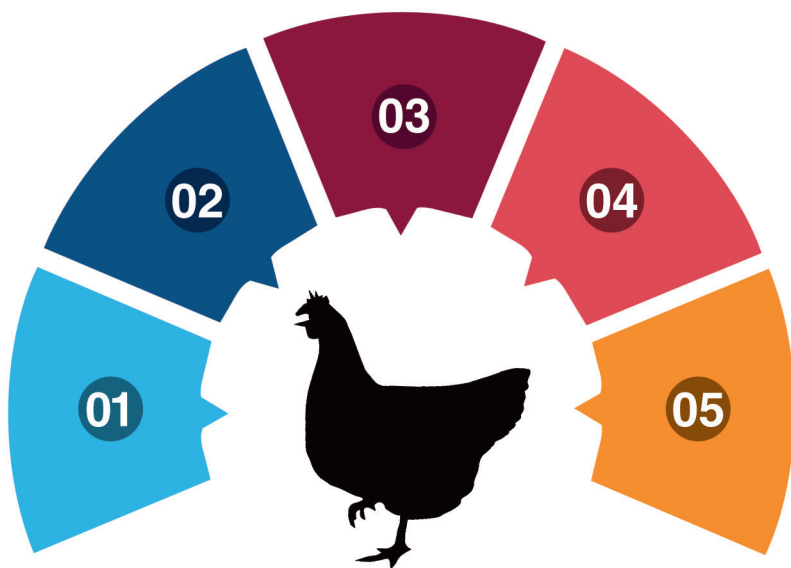
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