

Our Andromeda Brenda Shaughnessy

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Interior with Sudden Joy

How does a contemporary woman with a career as a poet, professor, and editor experience motherhood with one small child, another soon to be born, and her own mother suddenly diagnosed with a brain tumor and Alzheimer's? The dichotomy between life as a mother and life as an artist and professional is a major theme in modern literature because often the two seem irreconcilable. In *Bring Down the Little Birds*, Carmen Giménez Smith faces this seeming irreconcilability head-on, offering a powerful and necessary lyric memoir to shed light on the

difficulties and joys of being a mother juggling work, art, raising children, pregnancy, and being a daughter to an ailing mother, and, perhaps most important, offering a rigorous and intensely imaginative contemplation on the concept of motherhood as such. Writing in fragmented yet coherent sections, the author shares with us her interior monologue, affording the reader a uniquely honest, insightful, and deeply personal glimpse into a woman's first and second journeys into motherhood. Giménez Smith begins *Bring Down the Little Birds* by detailing the relationship with her own mother, from whom her own concept of motherhood originated, a conception the author continually reevaluates and questions over the course of the book. Combining fragments of thought, daydreams, entries from notebooks both real and imaginary, and real-life experiences, Giménez Smith interrogates everything involved in becoming and being a mother for both the first and second time, from wondering what her children will one day know about her own "secret life" to meditations on the physical effects of pregnancy as well as the myths, the nostalgia, and the glorification of motherhood. While Giménez Smith incorporates universal experiences of motherhood that other authors have detailed throughout literature, what separates her book from these many others is that her reflections are captured in a style that establishes an intimacy and immediacy between author and reader through which we come to know the secret life of a mother and are made to question our own conception of what motherhood really means.

Sun Bear

Belmont

Zion, the latest collection of poems by TJ Jarrett, is the poignant study of the resonating effects of the civil rights movement on one family. Jarrett lovingly explores the minutiae of mortality and race across three generations of “Dark Girls” who have come together one summer to grieve and to remember as one of them passes to the farther shore—a place beyond retribution, where there is only forgiveness. The Mississippi of Jarrett’s collection is alive with fireflies and locusts and murders of crows; yet for some, it is a wasteland of unanswered prayers, burning evenings, and the shades of dead or disappeared loved ones. There, the dark nights of the soul weigh long and heavy, and “every heart has its solstice, and its ache is unrelenting.” Yet much as every solstice has an equinox, every time to kill has a time to forgive. Throughout the volume, the author imagines opportunities for compassion on multiple levels, from sweeping pardons to the most intimate of mercies. Jarrett’s faceless narrator confesses the past through conversation and exploration with notorious Mississippi governor Theodore Bilbo: two minds, two hearts, two races at last face to face. At once brutal and achingly tender, Jarrett’s volume itself is a vibrant and musical body, singing to all its parts.

The Math Campers

Perhaps Bernadette Mayer's greatest work, *Midwinter Day* was written on December 22, 1978, at 100 Main Street, in Lenox, Massachusetts. "Midwinter Day", as Alice Notley notes, "is an epic poem about a daily routine". In six parts, *Midwinter Day* takes us from awakening and emerging from dreams through the whole day -- morning, afternoon, evening, night -- to dreams again: "a plain introduction to modes of love and reason, / Then to end I guess with love, a method to this winter season / Now I've said this love it's all I can remember / Of Midwinter Day the twenty-second of December".

Envelope Poems

Born into a family of corpse washers, Jawad abandons tradition by enrolling in Baghdad's Academy of Fine Arts to study sculpting, but the conditions caused by Saddam Hussein's oppressive rule force a return home to the family business.

An Afterlife

From Midwestern bars to Brooklyn apartments, narrative poems that find millennials adrift--in political upheaval and personal crisis--and trying to find their way back to one another Winner of the 2018 National Poetry Series competition, selected by Brenda Shaughnessy These poems tell the story of a generation in crisis: at odds with its own ideals, precariously (or just un-) employed, and absolutely terrified of seeing itself in the planet's future. Is our contemporary moment pure tragedy, or a dark joke?

Can it be both? Cutting back and forth in time and ranging between elegiac lyrics and autobiographical accounts of a group of poets moving from Iowa to Brooklyn in the years just before and after the 2016 election, *Fear of Description* reinvigorates the prose poem, exploring the slippery terrain between grief and friendship, artifice and technology, writing and ritual, hauntings and obsessions--searching for joy in art but instead finding it in pitch darkness.

Obscenely Yours

An Afterlife, a debut novel, follows a young couple, Ilya and Ruby, who first meet in a displaced persons camp in Germany after the War. Both are lone survivors of their families as they travel to America to forge a future together.

A Woman of Property

Poetry. "Copeland's *TRANSCENDENTAL TELEMARKETER* contains beautiful lyrics of emotion and meditation, but it also contains rants against war and violence, and all the while it swings us from the U.S. to Japan to Afghanistan, from Islam to Buddhism to Christianity It's compelling, playful, and well-crafted."—William Allegrezza "Beth Copeland's poems are music. She combines powerful alliteration ('following blue rivers of blood / flowing back to the heart') with unobtrusive rhyme ('silver wolves / howl, owls hoot'). Occasional use of form seems to grow from the poem. Asia influences Copeland's writing; as in Japanese poetry, nature imagery becomes

philosophy. Fresh juxtapositions 'explode like poppies from the barrels of guns.' Color commands our vision: 'the violet wave of light around the Japanese iris.' We hear, mystically, 'the Earth's vibrations / converge in a single note.' Read this book several times—each visit will uncover a different layer."—Anne-Adele Wight "Beth Copeland's TRANSCENDENTAL TELEMARKETER lifts language beyond its typical meanings, lets it 'whirl like a spinning top set loose on the sidewalk,' until language and meaning split—the way the 'I' does in the poems — 'I break in two: one girl stays on the bed while the other one floats to the ceiling to watch.' With rare prowess, Copeland crafts these poems, delivering 'the equator in that Ouija world,' 'death' as a 'potent aphrodisiac.'"—Debrah Morkun

Brother

"Shaughnessy's particular genius . . . is utterly poetic, but essayistic in scope."—The New Yorker "Brenda Shaughnessy's work is a good place to start for any passionate woman feeling daunted by poetry." —Cosmopolitan "Shaughnessy's voice is smart, sexy, self-aware, hip . . . consistently wry, and ever savvy."—Harvard Review Subversions of idiom and cliché punctuate Shaughnessy's fourth collection as she approaches middle age and revisits the memories, romances, and music of adolescence. So Much Synth is a brave and ferocious collection composed of equal parts femininity, pain, pleasure, and synthesizer. While Shaughnessy tenderly winces at her youthful excesses, we humbly catch glimpses

of our own. From "Never Ever": Late is a synonym for dead which is a euphemism for ever. Ever is a double-edged word, at once itself and its own opposite: always and always some other time. In the category of cleave, then. To cut and to cling to, somewhat mournfully... Brenda Shaughnessy was born in Okinawa, Japan and grew up in Southern California. She is the author of three books of poetry, including *Human Dark with Sugar*, winner of the James Laughlin Award and finalist for the National Book Critics Circle Award, and *Our Andromeda*, which was a New York Times Book Review "100 Notable Books of 2013." She is an assistant professor of English at Rutgers University, Newark, and lives in Brooklyn, New York.

Cenzontle

The new poetry collection by Stephen Burt, "one of the most gifted poets of his generation" (Frank Bidart) *An NPR Best Book of 2013 * A Publishers Weekly Top 10 Poetry Book of Spring 2013 * Our skills are finally in demand. If you mock us, Pan, In whom we also believe, do it As gently as you can. --from "The People on the Bus" In Belmont, Stephen Burt maps out the joys and the limits of the life he has chosen, the life that chose him, examining and reimagining parenthood, marriage, adulthood, and suburbia alongside a brace of wild or pretty alternatives: the impossible life of a girl raised by cats, the disappointed lives of would-be rock stars, and the real life to which he returns, with his family, in the town that gives the book its name, driving home in an ode-worthy silver Subaru. Can a life be invented the way a

poem can? What does it mean for a precocious child, or a responsible grown-up, to depict the world we want? With wit, beauty, tenderness, and virtuosity, these poems define the precarious end of extended adolescence, and then ask what stands beyond.

To Keep Love Blurry

The multi-award winning Dickman twins are from America's outstanding generation of younger poets. Their poetry lives take different expression. Matthew writes with the ebullience of Frank O'Hara, Allen Ginsberg and Jack Kerouac; Michael with the control of William Carlos Williams and Emily Dickinson. But they are unified by the unflinching, remarkable verse they wrote when their older brother took his own life. It is these moving, grieving but life-affirming poems that solely comprise this dual-authored volume.

The British Homoeopathic Review

Never before published, this autobiographical novel captures the politics and passion of the Spanish Civil War.

Words Dance

"A new edition of American contemporary poetry" --

The Octopus Museum

Through cunning observation, storytelling, fierceness & a deep passion for wrangling words & arresting

images, 24 poets, 5 photographers & 1 painter have unzipped their chests to share their fiery spirits with you, inviting your fire to mingle with their fire. There's a fire inside all of us & I say, let it burn. Meet the wild arsonists: COVER ART: Tamara Phillips FEATURED ARTIST: Alli Woods Frederick POEMS BY: * Clementine von Radics * Jeanann Verlee * * Alizabeth Rasmussen * A. Razor * * Sheri L. Wright * Leanne Banks * * Carrie Rudzinski * Olivia Hamilton Jones * * Donna-Marie Riley * John Dorsey * * Ellie Di Julio * Genevieve Salazar * * Lori-Lyn Hurley * Amanda Oaks * * Gregory Luce * Heather Bell * * Desireé Dallagiacomo * Jay Sizemore * * Meggie Royer * Hosho McCreesh * * Melanie Faith * Rebecca Schumejda * * Miriam M. * Shinji Moon * PHOTOGRAPHY BY: * Dyamond Robinson-Patlyek * Amy Radbill * * Patricia Christakos * Kat Falcon *

Best New Poets 2013

A Finalist for the Los Angeles Times Book Prize A new book from a poet whose work is "wild with imagination, unafraid, ambitious, inventive" (Jorie Graham) Located in a menacing, gothic landscape, the poems that comprise A Woman of Property draw formal and imaginative boundaries against boundless mortal threat, but as all borders are vulnerable, this ominous collection ultimately stages an urgent and deeply imperiled boundary dispute where haunting, illusion, the presence of the past, and disembodied voices only further unsettle questions of material and spiritual possession. This is a theatrical book of dilapidated houses and overgrown gardens, of

passageways and thresholds, edges, prosceniums, unearthings, and root systems. The unstable property lines here rove from heaven to hell, troubling proportion and upsetting propriety in the name of unfathomable propagation. Are all the gates in this book folly? Are the walls too easily scaled to hold anything back or impose self-confinement? What won't a poem do to get to the other side?

Unpeopled Eden

This astonishing, self-assured debut leads us on an exploration to the stars and back, begging us to reconsider our boundaries of self, time, space, and knowledge. The speaker writes, “the universe/is an arrow/without end/and it asks only one question;/How dare you?” Zig-zagging through the realms of nature, science, and religion, one finds St. Francis sighing in the corner of a studio apartment, tides that are caused by millions of oysters “gasping in unison,” an ark filled with women in its stables, and prayers that reach God fastest by balloon. There’s pathos: “When my new lover tells me I’m correct to love him, I/realize the sound isn’t metal at all. It’s not the coins rattling/ on concrete, but the fingers scraping to pick them up.” And humor, too: “even the sun’s been sighing Not you again/when it sees me.” After reading this far-reaching, inventive collection, we too are startled, space struck, our pockets gloriously “filled with space dust.”

Nepantla

This collection of bold and scathingly beautiful feminist poems imagines what comes after our current age of environmental destruction, racism, sexism, and divisive politics. Informed by Brenda Shaughnessy's craft as a poet and her worst fears as a mother, the poems in *The Octopus Museum* blaze forth from her pen: in these pages, we see that what was once a generalized fear for our children (car accidents, falling from a tree) is now hyper-reasonable, specific, and multiple: school shootings, nuclear attack, loss of health care, a polluted planet. As Shaughnessy conjures our potential future, she movingly (and often with humor) envisions an age where cephalopods might rule over humankind, a fate she suggests we may just deserve after destroying their oceans. These heartbreaking, terrified poems are the battle cry of a woman who is fighting for the survival of the world she loves, and a stirring exhibition of who we are as a civilization.

Citizen

Winner of the William Carlos Williams Award

National Book Critics Circle Award Finalist *Included in The New York Times Best Poetry of 2016* *Named one of The Washington Post's Best Poetry Collections of 2016* * Longlisted for the National Book Award*

"Blackacre" is a centuries-old legal fiction—a placeholder name for a hypothetical estate.

Treacherously lush or alluringly bleak, these poems reframe their subjects as landscape, as legacy—a bereavement, an intimacy, a racial identity, a pubescence, a culpability, a diagnosis. With a

surveyor's keenest tools, Youn marks the boundaries of the given, what we have been allotted: acreage that has been ruthlessly fenced, previously tenanted, ploughed and harvested, enriched and depleted. In the title sequence, the poet gleans a second crop from the field of Milton's great sonnet on his blindness: a lyric meditation on her barrenness, on her own desire—her own struggle—to conceive a child. What happens when the transformative imagination comes up against the limits of unalterable fact?

Necessary Stranger

Built from the lives and stories of undocumented immigrants, these mournful, mystical poems are artifact, a cry for remembrance

The Corpse Washer

* Finalist for the National Book Award in Poetry * * Winner of the National Book Critics Circle Award in Poetry * Finalist for the National Book Critics Circle Award in Criticism * Winner of the NAACP Image Award * Winner of the L.A. Times Book Prize * Winner of the PEN Open Book Award * ONE OF THE BEST BOOKS OF THE YEAR: The New Yorker, Boston Globe, The Atlantic, BuzzFeed, NPR. Los Angeles Times, Publishers Weekly, Slate, Time Out New York, Vulture, Refinery 29, and many more . . . A provocative meditation on race, Claudia Rankine's long-awaited follow up to her groundbreaking book Don't Let Me Be Lonely: An American Lyric. Claudia Rankine's bold

new book recounts mounting racial aggressions in ongoing encounters in twenty-first-century daily life and in the media. Some of these encounters are slights, seeming slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams and the soccer field with Zinedine Zidane, online, on TV--everywhere, all the time. The accumulative stresses come to bear on a person's ability to speak, perform, and stay alive. Our addressability is tied to the state of our belonging, Rankine argues, as are our assumptions and expectations of citizenship. In essay, image, and poetry, *Citizen* is a powerful testament to the individual and collective effects of racism in our contemporary, often named "post-race" society.

The Gorgeous Nothings

Poetry. Graham Foust's third book offers agile poems of dread and humor. Robert Creeley writes, "These poems move in close to luxuriant circles, round and round each particular syllable, neither hurrying nor dragging behind--just there. At times there seems an almost physical presence to them, a third dimension, which is substance." Foust is also the author of *AS IN EVERY DEAFNESS* and *LEAVE THE ROOM TO ITSELF*, available from SPD. He teaches Creative Writing at Saint Mary's College of California.

Soft Targets

The fourth collection from the celebrated American

poet and editor, Matthew Zapruder. Matthew Zapruder's poems begin in the faint inkling, in the bloom of thought, and then unfold into wide-reaching meditations on what it means to live in the contemporary moment, among plastic, statistics, and diet soda. Written in a direct, conversational style, the poems in *Sun Bear* display full-force why Zapruder is one of the most popular poets in America. From "I Drink Bronze Light": Great American summer lakes right now I am flying above you through a rare cloudless transparent sky back to the city where it is always cold even in summer the round hole I press my face against shows only a blue expanse with white sails below speckled exactly the way the Aegean would have been three thousand years ago if one could have seen it from above maybe riding in the dark claw of a god who didn't care. . . .

Love the Stranger

Features full-color reproductions of the reclusive poet's writings on scraps of envelopes exactly as she wrote them, and accompanying transcriptions of fifty-two of these works.

If One of Us Should Fall

Praise for earlier editions: "[These poets] prove that American poetry has the strength and vision to move beyond the MFA environment in order to reshape and reflect past traditions."-- *Bloomsbury Review* "This collection stands out among the crowd claiming to represent emergent poets. Much of the editing and

preliminary reading was done by emerging poets themselves, which results in an anthology that's fresh and eclectic, and may actually represent a significant portion of the best new poetry being written by the next generation. [Best New Poets] assures the reader that poetry, even in a generation of text messaging and MP3 players, is still alive and well. The youthfulness of the anthology, combined with the wide scope of its contents, is apparent in the poems, which are edgy and daring."-- Virginia Quarterly Review Entering its eighth year, Best New Poets has established itself as a crucial venue for rising poets and a valuable resource for poetry lovers. The only publication of its kind, this annual anthology is made up exclusively of work by writers who have not yet published a full-length book. The poems included in this eclectic sampling represent the best from the many that have been nominated by the country's top literary magazines and writing programs, as well as some two thousand additional poems submitted through an open online competition. The work of the fifty writers represented here provides the best perspective available on the continuing vitality of poetry as it is being practiced today.

The Year of Magical Thinking: The Play

Mark Doty calls *Obscenely Yours* "a thrilling book: crackingly alive, brilliant, and absolutely fearless."

Zion

Winner of the 2007 James Laughlin Award as the best

second book published in the United States.

Fear of Description

The Next Illogical Step In Love Poetry "The next illogical step in love poetry The most inscrutable beautiful names in this world always do sound like diseases. It is because they are engorged. G., I am a fool. What we feel in the solar plexus wrecks us. Halfway squatting on a crate where feeling happened. Caresses." --from "Dear Gonglya," At once hyper-contemporary and archaic, erotic, indecorous, and extravagant like nobody else, Brenda Shaughnessy seeks outrageous avenues of access to the heart, "This strumpet muscle under your breast describing / you minutely, Volupt, volupt."

Bring Down the Little Birds

Poetry. Top Debut Collection of 2015, Poets and Writers. "This is a book of great beauty and of terrible suspicion regarding that beauty. This is a poet of intensifying linguistic gift and of terrible suspicion regarding that gift. Is there, yet, an Auto-Voyeuristic school of poetry? If not, then Jay Deshpande's troubling and gorgeous LOVE THE STRANGER—'watch yourself grow muscle in your failures / and hate it'—could be the founding document."—Josh Bell "Deshpande tracks those moments when we become strange to ourselves, when indecision and failure wrench us open. He writes with a kind of glowing, dreamlike clarity about desire, distraction, regret—the ways we rush past ourselves, the ways we hurt each

other. This book is full of searching and light."—Joanna Klink "Elegant, dreamy, and hauntingly charismatic, Deshpande's poems captivate the way the recordings of their patron saint Chet Baker do, insisting time after time that exceptional artistry can spin even radical loneliness and excruciating sensitivity into music that radiates and affirms. Provoking 'a hunger become so animal' then tranquilizing it with 'orchestrated moonlight,' LOVE THE STRANGER is a book, a shady neighborhood, and a mood that readers will return to again and again."—Timothy Donnelly

Human Dark with Sugar

A father and husband's meditation on love, adolescence, and the mysterious mechanisms of poetic creation, from the acclaimed poet. The poet's art is revealed in stages in this "making-of" book, where we watch as poems take shape--first as dreams or memories, then as drafts, and finally as completed works set loose on the world. In the long poem "Must We Mean What We Say," a woman reader narrates in prose the circumstances behind poems and snippets of poems she receives in letters from a stranger. Who made up whom? Chiasson, an acclaimed poetry critic, has invented a remarkable structure where the reader and a poet speak to one another, across the void of silence and mystery. He is also the father of teenaged sons, and this volume continues the autobiographical arc of his prior, celebrated volumes. One long section is about the age of thirteen and the dawning of desire, while the title poem looks at the crucial age of

fifteen and the existential threat of climate change and gun violence, which alters the calculus of adolescence. Though the outlook is bleak, these poems register the glories of our moment: that there are places where boys can kiss each other and not be afraid; that small communities are rousing and taking care of each other; that teenagers have mobilized for a better world. All of these works emerge from the secretive imagination of a father as he measures his own adolescence against that of his sons and explores the complex bedrock of marriage. Chiasson sees a perilous world both navigated and enriched by the passionate young and by the parents--and poets--who care for them.

Space Struck

Starred Review in Publishers Weekly: "Through the cadence of these poems, which sometimes resemble lullabies in their dreaminess and gorgeous lyricism, Landau captures the ways humans persist, despite our collective anxiety, in our longing for 'something tender, something that might bloom.'" Deborah Landau's fourth book of poetry, *Soft Targets*, draws a bullseye on humanity's vulnerable flesh and corrupted world. In this ambitious lyric sequence, the speaker's fear of annihilation expands beyond the self to an imperiled planet on which all inhabitants are "soft targets." Her melancholic examinations recall life's uncanny ability to transform ordinary places—subways, cafes, street corners—into sites of intense significance that weigh heavily on the modern mind. "O you who want to slaughter us, we'll be dead

soon/enough what's the rush," Landau writes, contemplating a world beset by political tumult, random violence, terror attacks, and climate change. Still there are the ordinary and abundant pleasures of day-to-day living, though the tender exchanges of friendship and love play out against a backdrop of 21st century threats with historical echoes, as neo-Nazis marching in the United States recall her grandmother's flight from Nazi Germany.

Transcendental Telemarketer

Confronting hard realities, Shaughnessy's heart opens wide as she explores parallel universes and writes a utopian Andromeda of her imagination.

Brenda Is in the Room and Other Poems

Winner of the Cave Canem Poetry Prize "Nicole Terez Dutton's fierce and formidable debut throbs with restless beauty and a lyrical undercurrent that is both empowered and unpredictable. Every poem is unsettling in that delicious way that changes and challenges the reader. There is nothing here that does not hurtle forward." —Patricia Smith

Dirt Eaters

Another gorgeous copublication with the Christine Burgin Gallery, Emily Dickinson's Envelope Poems is a compact clothbound gift book, a full-color selection from The Gorgeous Nothings. Although a very prolific poet—and arguably America's greatest—Emily

Dickinson (1830–1886) published fewer than a dozen of her eighteen hundred poems. Instead, she created at home small handmade books. When, in her later years, she stopped producing these, she was still writing a great deal, and at her death she left behind many poems, drafts, and letters. It is among the makeshift and fragile manuscripts of Dickinson's later writings that we find the envelope poems gathered here. These manuscripts on envelopes (recycled by the poet with marked New England thrift) were written with the full powers of her late, most radical period. Intensely alive, these envelope poems are charged with a special poignancy—addressed to no one and everyone at once. Full-color facsimiles are accompanied by Marta L. Werner and Jen Bervin's pioneering transcriptions of Dickinson's handwriting. Their transcriptions allow us to read the texts, while the facsimiles let us see exactly what Dickinson wrote (the variant words, crossings-out, dashes, directional fields, spaces, columns, and overlapping planes). This fixed-layout ebook is an exact replica of the print edition, and requires a color screen to properly display the high-resolution images it contains. For this reason, *Envelope Poems* is not available on devices with e-ink screens, such as Kindle Paperwhite. We apologize for any inconvenience.

So Much Synth

Winner of the 2007 Colorado Prize for Poetry
Published by the Center for Literary Publishing at
Colorado State University

Blackacre

Winner of the 2007 Kathryn A. Morton Prize in Poetry, selected by Jane Hirshfield

Midwinter Day

“this happened on December 30, 2003. That may seem a while ago but it won’t when it happens to you . . .” In this dramatic adaptation of her award-winning, bestselling memoir (which Michiko Kakutani in *The New York Times* called “an indelible portrait of loss and grief . . . a haunting portrait of a four-decade-long marriage), Joan Didion transforms the story of the sudden and unexpected loss of her husband and their only daughter into a stunning and powerful one-woman play. The first theatrical production of *The Year of Magical Thinking* opened at the Booth Theatre on March 29, 2007, starring Vanessa Redgrave and directed by David Hare. From the Trade Paperback edition.

Beasts for the Chase

When Amelia Morris saw a towering, beautiful chocolate cake in *Bon Appétit* and took the recipe home to recreate it for a Christmas day brunch she was hosting, it resulted in a terrible (but tasty) mess that had to be served in an oversize bowl. It was also a revelation. Both delicious and damaged, it seemed a physical metaphor for the many curious and unexpected situations she's found herself in throughout her life, from her brief career as a six-year-

old wrestler to her Brady Bunch-style family (minus the housekeeper and the familial harmony) to her ill-fated twenty-something job at the School of Rock in Los Angeles. As a way to bring order to chaos and in search of a more meaningful lifestyle, she finds herself more and more at home in the kitchen, where she begins to learn that even if the results of her culinary efforts fall well short of the standard set by glossy food magazines, they can still bring satisfaction (and sustenance) to her and her family and friends. Full of hilarious observations about food, family, unemployment, romance, and the extremes of modern L.A., and featuring recipes as basic as Toasted Cheerios and as advanced as *gâteau de crêpes*, *BON APPÉTÉ* is sure to resonate with anyone who has tried and failed, and been all the better for it.

Our Andromeda

"The brilliance of these poems is how they renovate not only poetry but language, without pretense, without the declaration of war, without summoning the ghost of Shakespeare in any but the most charming ways. I could live in the mind of these poems and never want to leave." --D.A. Powell
With these refreshingly human, formal, playful, and heart-wrenching poems, Teicher not only proves that form may be adapted to fit a contemporary idiom, but that he's built his own 'Life Studies' within the confessional tradition, one which pushes against his predecessors' self-aware and often selfish use of confession, successfully re-energizing the sense of a

real life behind the voice." --The Rumpus One of Coldfront's Top Ten Poetry Books of 2012, To Keep Love Blurry, "open[s] a world of poems that ask obsessive questions of choice and consequence. These are poems of an interior that reimagines the past, pays tribute to predecessors, and above all, values frankness above artifice?The poems are severe in their honesty, which makes them riveting."

--Coldfront To Keep Love Blurry is about the charged and troubled spaces between intimately connected people: husbands and wives, parents and children, writers and readers. These poems include sonnets, villanelles, and long poems, as well as two poetic prose pieces, tracing how a son becomes a husband and then a father. Robert Lowell is a constant figure throughout the book, which borrows its four-part structure from that poet's seminal Life Studies. Craig Morgan Teicher won the Colorado Prize for Poetry. He is poetry reviews editor for Publishers Weekly magazine and served as vice president on the board of the National Book Critics Circle.

Savage Coast

Poetry. Winner of the Snowbound Chapbook Award. "A lush, fierce, primal work in which the broken world still rotates and orbits--not for us as we could project, not as a metaphor for redemption--but we get to ride on it anyway. Eliza Rotterman has a voice unlike any other and familiar too: she writes, in finely faceted jewels of language set in strong lines that cut as they connect, of a woman in her body / a woman on this planet ever-aware, observing everything, suffering,

believing, tracking, clocking, ticking, as she must.
"The poet explodes her being for her poetry--nothing escapes--and she gives that explosion to the reader, in the form of exquisite, precise, deep beauty. I could not be more grateful that this gift was made and held faithfully to its purpose: to show us the chaos at the heart of desire, the raw stillness at the center of hope."--Brenda Shaughnessy

Bon Appetempt

"This publication was produced in conjunction with Lambda Literary."--title page verso.

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