

# Get Free Somebody Up There Hates You Hollis Seamon Free Download Pdf

*Somebody Up There Hates You Corporeality* *Somebody Up There Hates You Say What You Will (Able Muse Book Award for Poetry)* *Leaving Camustianavaig* *The Air You Breathe* *Flesh The Bard & Scheherazade* *Keep Company* *Someday This Pain Will Be Useful to You* *Olive Kitteridge* *Catch You Later, Traitor* *Walking in on People (Able Muse Book Award)* *My Name Is Resolute* *Unconventional Warfare (Special Forces, Book 1)* *God Hates Us All* *Progressions of the Mind* *Body Work* *Here Lies Daniel Tate* *Sarah Bishop* *Stolen Greed: A Confession - Poems* *Heaven from Steam: Poems In Code* *Hold Me Closer* *Last Wishes* *Eruption!* *The Juvie* *Three And after All* *Daring to Write* *The Witch Demands a Retraction* *Taking Shape - carmina figurata* *Breath Control* *New Jersey Noir - Cape May* *The Book of Secrets* *Saint Worm* *Compositions of the Dead* *Playing Flutes - Poems* *The Book of Night Women* *The Dark Gnu and Other Poems* *Eternal Bonds, True Contracts*

In 1988, a retired schoolteacher named Pius Fernandes receives an old diary found in the back room of an East African shop. Written in 1913 by a British colonial administrator, the diary captivates Fernandes, who begins to research the coded history he encounters in its terse, laconic entries. What he uncovers is a story of forbidden liaisons and simmering vengeance, family secrets and cultural exiles--a story that leads him on an investigative journey through his own past and Africa's. Discover the secret missions behind America's greatest conflicts. Danny Manion has been fighting his entire life. Sometimes with his fists. Sometimes with his words. But when his actions finally land him in real trouble, he can't fight the judge who offers him a choice: jail... or the army. Turns out there's a perfect place for him in the US military: the Studies and Observation Group (SOG), an elite volunteer-only task force comprised of US Air Force Commandos, Army Green Berets, Navy SEALs, and even a CIA agent or two. With the SOG's focus on covert action and psychological warfare, Danny is guaranteed an unusual tour of duty, and a hugely dangerous one. Fortunately, the very same qualities that got him in trouble at home make him a

natural-born commando in a secret war. Even if almost nobody knows he's there. National Book Award finalist Chris Lynch begins a new, explosive fiction series based on the real-life, top-secret history of US black ops. Chemo, radiation, a zillion surgeries, watching my mom age twenty years in twenty months: if that's part of the Big Dude's plan, then it's pretty obvious, isn't it? Somebody up there hates you. Smart-mouthed and funny, sometimes raunchy, Richard Casey is in most ways a typical seventeen-year-old. Except Richie has cancer, and he's spending his final days in a hospice unit. His mother, his doctors, and the hospice staff are determined to keep Richie alive as long as possible. But in this place where people go to die, Richie has his own plans for how to make the most of the life he has left. The critically acclaimed show, *Californication*, is one of Showtime's highest rated programs. Averaging about two million viewers an episode, it is the most successfully rated freshman series in Showtime history. A Golden Globe nominee for Best Television Series (Comedy or Musical), *Californication* features an electric, likeable cast, led by actor David Duchovny, who won a Golden Globe for his performance playing Hank Moody. *God Hates Us All* is the novel written by Duchovny's character, Hank Moody, which in the show is turned into a Hollywood film entitled *A Crazy Little Thing Called Love*. Timed to coincide with the premiere of the Season 3 of the hit series, this will allow fans an extra, backstage look at the concept of the show not available through episodes. Barbara Ellen Sorensen's *Compositions of the Dead Playing Flutes* embraces the many joys of spirit and flesh, while acknowledging that death is an ever-present shadow. Her lyrics sometime sear, sometime soar, and are rooted in nature and her lived environment—arroyos, tundra, riparian forests—and further abroad in Haiti and Milan. These poems sing of the body both beautiful and bountiful, and contrapuntally lament trials of illness and surgery. The spirit of her lost son pervades her musings. Incantatory and mystical, she offers us “bells and charms/ that only girls can cast out like handfuls of sugar/ across any universe,/ any threshold.” This collection richly rewards its reader. Its release is an event to celebrate. **PRAISE FOR COMPOSITIONS OF THE DEAD PLAYING FLUTES:** Barbara Ellen Sorensen's *Compositions of the Dead Playing Flutes* is a book of stunning wakefulness. For it is a wake, but at the same time a celebration, one that focuses on places where the dead were once most alive, places where we are most acutely seen and heard. Here they are deserts, seascapes, landscapes with families. Like the bird wings that so often lift this stunning debut, Sorensen's flight is full of gravity: “One day you are as light/ as a bird, and then/ you are not.” We stay aloft by living, by insisting on the protean body of the world. Sorensen's gift is elegy's clear song, how it may conjure grace from serious illness, car crash, the loss of a child. “The universe bears no flatness. Even its horizon is curved toward repetition. Your death is a

horizon. I run to slip over its edge.” Yet we don’t, we stay. By honoring, each to each, our essential complexity, Sorensen reminds us love’s true service is survival. —Matthew Cooperman These poems are attentive, scrupulous, and transforming, as they range from the sensuous to the spiritual . . . Opened in body and spirit, the poet embraces her worlds, and she offers back this poetry, which shimmers in its urgent, delicate balance. —Veronica Patterson (from the foreword) Barbara Ellen Sorensen is a lyric poet in the sense that any fabulist might be called lyric—a modern Ovid offering metamorphoses of the triumphs and ashes of human existence in a voice at once deeply personal and entirely of us all. Mystic, mythographer, trickster and elegiast, Sorensen engages subjects that would be ashes in the mouth of a lesser poet—relief work in Haiti, brain surgery, and most devastatingly, the death of a son—with Orphic transformation and the deep truth of stories we tell ourselves by the fire to keep ourselves alive. From the formal mastery of poems like “My Lithium, My Heart” to the exquisite free verse of “Doubting Cremation” (“the beauty of a body/ torn twice from mine, because all mothers/ repeat the births of children who die”), Sorensen gives us, in her *Compositions of the Dead Playing Flutes*, the record of her epic travels, her trips to the underworld, and along with that, the words that will save us. —Suzanne Paola

“In *Breath Control*, Maryann Corbett explores the intimacy of touch and the expansive world that opens up beyond that touch.”--Page 4 of cover.

With this new Latino literary collection Erika M. Martínez has brought together twenty-five engaging narratives written by Dominican women and women of Dominican descent living in the United States. The first volume of its kind, *Daring to Write* offers readers a wide array of works on a range of topics, including love and family, identity and belonging, immigration and the meaning of home. The resonant voices in this compilation reveal experiences that have been largely invisible until now. The volume opens with a foreword by Julia Alvarez and includes short stories, novel excerpts, memoirs, and personal essays and features work by established writers such as Angie Cruz and Nelly Rosario, alongside works by emerging writers. Narratives originally written in Spanish appear in English for the first time, translated by Achy Obejas. An important contribution to Latino/a studies, these writings will introduce readers to a new collection of rich literature.

Contributors: Marivell Contreras, Kersy Corporan, Angie Cruz, Rhina P. Espailat, Delta Eusebio, Noris Eusebio-Pol, Yalitza Ferreras, Carolina González, Farah Hallal, Ángela Hernández, Juleyka Lantigua-Williams, Ana-Maurine Lara, Erika M. Martínez, Miriam Mejía, Riamny Méndez, Jeannette Miller, Sheilly Núñez, Jina Ortiz, Sofia Quintero, Dulce María Reyes Bonilla, Lissette Rojas, Nelly Rosario, Ludin Santana, Leonor Suarez, and Sherezada (Chiqui) Vicioso

Wendy Vidlock’s *The Dark Gnu and Other Poems* plays, jokes, teaches, admonishes, yields to the ecstatic, and strays into the shadowy

where “If not for the dark, / no / spark.” All of this is heightened by striking full-color illustrations from the author herself. There are stories that come and go in a couple of blinks, and stories that linger and juggle their way from hut to the market, to the fair, on a “swaying dappled mare,” to get to all the good to be had or done. Mother Goose, myth, folklore, chants, lyrics and narratives are well-represented. Like *Nevertheless*, Videlock’s first collection also from Able Muse Press, *The Dark Gnu* abounds with fun, quirks, wit, and wisdom, but this time to enchant and enlighten children of all ages. **PRAISE FOR THE DARK GNU AND OTHER POEMS:** Wendy Videlock’s poems contain laughing pears, rhyming coyotes, and jaded wind. In reading this book, I found myself laughing and gasping in equal measures. And cursing, as well, because Videlock is so damn good and I’m so damn jealous of her talent. She is one of my very favorite poets. —Sherman Alexie Reminiscent in some ways of Shel Silverstein’s classic collections, Videlock’s new book, *The Dark Gnu and Other Poems*, supplements sly whimsy with mystery and a hint of tragedy. These poems remind readers “of all inconceivable ages” that not all problems have solutions and that some narratives end in mystery rather than in resolution. *The Dark Gnu* is enhanced by the author’s illustrations that deepen the allure of the poems. The voice is unmistakably Videlock’s, but in this new collection we hear the echoes of Lewis Carroll and Edward Gorey. These are the sorts of poems that children will demand to hear again and again and that parents will want to recite to each other and to their friends. —Jeremy Telman From the author of the National Book Award finalist *Black Leopard, Red Wolf* and the WINNER of the 2015 Man Booker Prize for *A Brief History of Seven Killings* “An undeniable success.” — The New York Times Book Review A true triumph of voice and storytelling, *The Book of Night Women* rings with both profound authenticity and a distinctly contemporary energy. It is the story of Lilith, born into slavery on a Jamaican sugar plantation at the end of the eighteenth century. Even at her birth, the slave women around her recognize a dark power that they- and she-will come to both revere and fear. The Night Women, as they call themselves, have long been plotting a slave revolt, and as Lilith comes of age they see her as the key to their plans. But when she begins to understand her own feelings, desires, and identity, Lilith starts to push at the edges of what is imaginable for the life of a slave woman, and risks becoming the conspiracy’s weak link. But the real revelation of the book-the secret to the stirring imagery and insistent prose-is Marlon James himself, a young writer at once breathtakingly daring and wholly in command of his craft. Left alone after the deaths of her father and brother who take opposite sides in the War for Independence, and fleeing from the British who seek to arrest her, Sarah Bishop struggles to shape a new life for herself in the wilderness. “[A] glorious, glittery saga of friendship and loss... I read *The Air You Breathe* in two nights. (One might say I

inhaled it.)" --NPR "Echoes of Elena Ferrante resound in this sumptuous saga."--O, The Oprah Magazine "Enveloping...Peebles understands the shifting currents of female friendship, and she writes so vividly about samba that you close the book certain its heroine's voices must exist beyond the page." - People

The story of an intense female friendship fueled by affection, envy and pride--and each woman's fear that she would be nothing without the other. Some friendships, like romance, have the feeling of fate. Skinny, nine-year-old orphaned Dores is working in the kitchen of a sugar plantation in 1930s Brazil when in walks a girl who changes everything. Graça, the spoiled daughter of a wealthy sugar baron, is clever, well fed, pretty, and thrillingly ill behaved. Born to wildly different worlds, Dores and Graça quickly bond over shared mischief, and then, on a deeper level, over music. One has a voice like a songbird; the other feels melodies in her soul and composes lyrics to match. Music will become their shared passion, the source of their partnership and their rivalry, and for each, the only way out of the life to which each was born. But only one of the two is destined to be a star. Their intimate, volatile bond will determine each of their fortunes--and haunt their memories. Traveling from Brazil's inland sugar plantations to the rowdy streets of Rio de Janeiro's famous Lapa neighborhood, from Los Angeles during the Golden Age of Hollywood back to the irresistible drumbeat of home, *The Air You Breathe* unfurls a moving portrait of a lifelong friendship--its unparalleled rewards and lasting losses--and considers what we owe to the relationships that shape our lives. An eclectic mix of shapes and subjects populate *Taking Shape*—Jan D. Hodge's full-length collection of carmina figurata (sometimes called shaped poems, pattern poetry, or figure poems). Hodge's many masterpieces include depictions of a saxophone, a Madonna and Child, a combination piano/guillotine, and other silhouettes of amazing difficulty and detail. These poems are not only visually stunning, they are also sonically beautiful, and retain a transcendent freedom while conforming to both illustrative and metrical constraints. *Taking Shape* is a visual feast of inspired poetry.

**PRAISE FOR TAKING SHAPE:** Are not all printed formal poems shaped poems? The sonnet, the hymn, the sestina, and the ghazal all have characteristic shapes rather like boxes that confine their subjects. In Jan D. Hodge's *Taking Shape* the subjects have burst from their cages and confront us immediately with what they are. Then the words they are made of can reveal their inner beings. The long closure of "Spring" describes the best way to read these poems. I have long known what prayer is, but I never knew what one looked like until I read "Madonna and Child." — Fred Chappell, author of *The Fred Chappell Reader*

Here is a perfect matching of shapes and poetry. Through a wide-ranging array of subjects and tones, Hodge's mastery of language within such challenging constraints is truly impressive. Syntax and rhythm, metaphor and symbol (see for instance "The

One That Got Away” or “The Lesson of the Snow”), conversational snippets and quatrains, are surprisingly nuanced. Even the occasional poems—wedding, elegy, Valentine’s day, Halloween, Christmas, an early morning poetry reading—find new things to say and striking ways to say them. These poems reward reading again and again. — Robert J. Conley, author of *Mountain Windsong*

Jan D. Hodge is the master par excellence of *carmina figurata*. In *Taking Shape* you’ll see such word-pictures as the Chinese ideogram for spring; a harpsichord poised before a guillotine; a still life with quill pen and ink bottle, T-square and drafting triangle. More amazing still, Hodge forms many of the intricate images with metered language—in one case in medieval alliterative verse! In a poem about baseball Hodge writes, “forgiveness/ is the best/ we dare hope for in this bruised world/ the thinnest/ chance that lets us somehow/ slide home free”; here “only by grace . . . can we be safe.” Hodge knows of grace, his poems are full of grace, and *Taking Shape*, like grace itself, is a gift of utter beauty. — Vince Gotera, Editor, *North American Review*

*Someday This Pain Will Be Useful to You* is the story of James Sveck, a sophisticated, vulnerable young man with a deep appreciation for the world and no idea how to live in it. James is eighteen, the child of divorced parents living in Manhattan. Articulate, sensitive, and cynical, he rejects all of the assumptions that govern the adult world around him—including the expectation that he will go to college in the fall. He would prefer to move to an old house in a small town somewhere in the Midwest. *Someday This Pain Will Be Useful to You* takes place over a few broiling days in the summer of 2003 as James confides in his sympathetic grandmother, stymies his canny therapist, deplores his pretentious sister, and devises a fake online identity in order to pursue his crush on a much older coworker. Nothing turns out how he'd expected. “Possibly one of the all-time great New York books, not to mention an archly comic gem” (Peter Gadol, *LA Weekly*), *Someday This Pain Will Be Useful to You* is the insightful, powerfully moving story of a young man questioning his times, his family, his world, and himself.

*Pinocchio Runs for Office*, *The Peeved Piper*, *Not So Snow White* and so many more in this twisted collection of adult fairy tales! This hilarious collection of poems by Melissa Balmain puts a grown-up, contemporary spin on the stories and characters we all learned as children, from Little Red Riding Hood, to the Three Bears, the Pied Piper, and Cinderella; each delightfully depicted in full-color by Ron Barrett, (*Cloudy with a Chance of Meatballs*) one of the best and award winning illustrators in the business.

*Early Praise for The Witch Demands a Retraction*: “If you’re looking for the perfect bedtime poetry to send your little ones peacefully to dreamland, keep moving. In *The Witch Demands a Retraction*, Melissa Balmain’s poetic retakes of classic fairytales, ‘happy endings’ means something else, and Mama Bear finds a clue in her bed that

Goldilocks was not after the porridge. Witty, cringey, and hilarious. For every parent who wants a break from sincerity, and for every bad aunt or uncle looking for the perfect gift - this is your book." - Tom Bodett, author and NPR personality "This is an extremely irresponsible book - imprudent, unconscionable, certain to emotionally scar impressionable children for life. I highly recommend it." - Gene Weingarten, syndicated humor columnist, The Washington Post "Like Leopold and Loeb, Balmain and Barrett are a pair that will go down in history-not that I'm implying anything. It's just that when the right pair gets together at the right time, great things happen. And if a cousin or two had to die for this book? Totally worth it." - Michael Gerber, Publisher, The American Bystander "Does anyone say, 'OH NO SHE DI-INT!' anymore? Because that will be your response to basically every poem in this treat of a book. Balmain turns every fairy tale on its head and shows us its panties, none the worse for wear. Just don't be drinking anything while you read, because these verses are a recipe for spit takes. Balmain has a warped mind and astonishing wit matched thoroughly by her warm heart. Come for the fart joke, stay for the sly and bawdy feminism."- Faith Salie, comedian, author, journalist, seen & heard on CBS, NPR & PBS In The Bard and Scheherazade Keep Company, Jan D. Hodge shows impressive formal dexterity, and inventive use of the double dactyl. He turns the difficult form on its head as it transforms into a narrative vehicle, retelling the great classics—the plays of Shakespeare, the One Thousand and One Nights stories from the Islamic Golden Age (as recounted by the legendary Scheherazade to the sultan Shahrayar), and the series of medieval European folktales about the trickster, Reynard the Fox. Hodge's versification of these classic masterpieces manages to liberate this restrictive form and yet sustain its strict rules. This delightfully witty, quirky, playful collection reads naturally, while remaining lexicographically bounteous. PRAISE FOR THE BARD AND SCHEHERAZADE KEEP COMPANY: Jan D. Hodge has given us an astonishing book—as remarkable a tour de force as ever I've seen. I wouldn't have thought that witty verse form, the double dactyl, could be used to tell a story, but modifying the pattern only slightly, Hodge retells some celebrated stories in enjoyable style—Shakespeare plays, six tales from the Arabian Nights, and the popular medieval legend of Reynard the Fox. You don't have to admire poetic ingenuity to read them with pleasure, but I'm all dumb doglike admiration at Hodge's spectacular triumph. —X.J. Kennedy Jan D. Hodge's mastery of the double dactyl is nothing short of stunning. Open this book at random, and you will find the form perfectly used, the language both natural and original, and the wit a delight. From Romeo to Reynard, you're going to love these poems. —Gail White Jan D. Hodge has renovated the most challenging of light verse forms and transformed it into a vehicle for poems that revisit classic works of literature. Hodge's deft handling

of meter and intermittent quirky notes create a sense of intimacy between the reader and the poet that is both enjoyable and rare in today's poetry. —A.M. Juster "At 11:35 p.m., as Radio Armero played cheerful music, a towering wave of mud and rocks bulldozed through the village, roaring like a squadron of fighter jets." Twenty-three thousand people died in the 1985 eruption of Colombia's Nevado del Ruiz. Today, more than one billion people worldwide live in volcanic danger zones. In this riveting nonfiction book—filled with spectacular photographs and sidebars—Rusch reveals the perilous, adrenaline-fueled, life-saving work of an international volcano crisis team (VDAP) and the sleeping giants they study, from Colombia to the Philippines, from Chile to Indonesia. Captured by pirates in Jamaica and sold into slavery in New England, Resolute Talbot and her siblings are taught to spin and weave before Resolute finds herself alone in a harsh Lexington culture torn by a brewing Revolutionary War. 50,000 first printing. Rob Wright's *Last Wishes* is eclectic and delves into mining grit and lifestyle as fluently as it does into spiritual hopes and despairs, or the mind's lucidity and aberrations. Well-traveled in time and place, *Last Wishes'* culturally diverse characters and scenes--framed in Philadelphia, Fort Meyers, Manhattan, São Paulo, Kowloon, Majdanek, or elsewhere--are memorable or miserable. Accounts of ghosts and hauntings, imagined or real, include heart-stopping witness narratives of the Holocaust and other atrocities. This is a seasoned inaugural collection--a special honoree for the 2019 Able Muse Book Award. PRAISE FOR LAST WISHES Rob Wright's poems in *Last Wishes* ache with a quiet, exquisite music. Whether at the edge of the forest, or before a mirror regarding his own face, or at the limit of what a son can feel for his father, Wright calls us to join him on his search for order and meaning, even as he questions what he finds: "The shell that holds all grief and memory, / in chains of molecules that make a mind, / will turn back into atoms, hungry, free. / We're spirits caught inside our skin and hair-- / ephemeral our dramas, spun from air." Such is the breathtaking beauty of *Last Wishes*, to long for what seems so close and yet, in the end, we cannot know. --Rafael Campo, author of *Comfort Measures Only: New and Selected Poems* One of Wright's gifts is the age-old poetic magic of conveying beauty in what might at first appear to offer up nothing but ugliness. . . . It is fitting that one of the titles here is "Prologue for an Imaginary Play," because Wright's poems often are, in essence, little plays. The landscapes here are never static; like a photographer, or a cinematographer, Wright captures his subjects at their most revealing in a flash. Scenes are arranged and rendered at the moment of greatest drama and tension. --Alison Hicks (from the foreword), author of *You Who Took the Boat Out ?* The first poem in *Last Wishes* describes in evocatively exact and gritty detail a landscape of abandoned mines, and ends with the poet's mind reaching out toward the



miners who once worked there: "I thought/ how hunger drives a man to crawl beneath/ the brittle crust that shuts out sun and sky." Moments like this are repeated again and again throughout this obsessively compelling book—a surface (often enough a fairly bleak one) is described in richly precise detail, and out of it pasts, ghosts, the dead, revenants and spectral appearances emerge with a kind of beckoning, unreachable clarity that is at times wistful and at times brutal. If these poems were photographs most of them would be in grimmest black and white, but they would make a most marvelously enthralling exhibition. —Dick Davis, author of *Faces of Love: Hafez and the Poets of Shiraz*

Gecko doesn't want to go back to Juvenile Detention, but trouble somehow always finds him... Graham "Gecko" Fosse drove the getaway car for a robbery he didn't even know was going down. But that doesn't keep him out of Juvie — the worst place he has ever been. It's a place where its inmates, some convicted teenage killers, could easily write an encyclopedia on how to inflict pain. Thankfully, do-gooder Douglas Healy shows up, giving Gecko a chance to swap the slammer for a halfway house lived in by two other young criminals. There are just three crucial conditions — the three boys must stay in school and out of trouble, all while staying on Social Services' good side. Or else it's back to Juvie for all of them. But Terence seems bent on getting himself into trouble — the boys catch him sneaking down the fire escape, off to pull another heist. If only their fight hadn't gotten physical and Healy hadn't wound up in the hospital with amnesia. If only Gecko wasn't falling for a girl whose dad's best friend was the Deputy Police chief. And that's just the beginning of their problems. One thing's for certain: if the boys are found out, their second chance will be their last...

John Beaton's *Leaving Camustianavaig* celebrates nature and coexistence and harmony with it, be it in his childhood Scotland, or his adopted homeland of Vancouver Island, with musings distilling the very essence of headwaters, wilderness, forest, mountains, the sea. Beaton's masterfully crafted metrical poetry is deployed with linguistic prowess in a showcase of given and nonce forms—sonnet, sestina, triolet, villanelle, and others. The accounts of home and community, of the outdoors, or of eking a living from land and river are heartwarming and memorable. Along with its lyrical elegies of belonging, uprootedness, and reminiscences, this is a rapturous debut collection not to be missed.

**PRAISE FOR LEAVING CAMUSTIANAVAIG:** John Beaton has a gift for writing formal poetry so well composed that the meter and rhyme are subsumed in the poems. This collection spans a life, starting with a childhood set in the Scottish Highlands where he was raised, and imbues the setting with irresistible vitality. Beginning with family, mortality, legacy, and loss, the poems then journey throughout a land passionately loved and gloriously brought to life. Poems about his adopted homeland in Vancouver Island maintain this unity and involvement in the

natural world. The viewpoint may be human, but the land is a sentient thing. Its creatures act out their deepest impulses and are woven into the human experience until it becomes impossible to separate our existence from the cycles of nature. If you share a passion for, or even just a fascination with, the outdoors, the call of the wild, and the natural world as an extension of living and loving, you will treasure this book. — Vera Ignatowitsch, editor-in-chief of *Better Than Starbucks* From the Isle of Raasay with its “spray-sodden Hebrideans” to Vancouver Island half a world west, where salmon silver the rivers and wolves “tear savage furrows down the nightscape,” Beaton brings readers into an unforgettable world where past and present weave together like tapestry. — James R. Babb, former editor of *Gray’s Sporting Journal* I want to hold this book high and broadcast its power. It is to be reread and savoured. John Beaton’s words loup out of the mythic river, combining and recombining in the rainbowed spray of it; questioning, celebrating, lamenting and informing in myriad ways as they twist and birl, howl and skirl, laugh and greet, shedding light and love on the human condition through the prism of Scotland’s ancient past and its present—to which I resonate as a Scottish fiddler who is fortunate enough to stumble into certain universal truths through the lens of the Scottish condition. Maybe I could undertake to compose an equivalent piece of music—a symphony, a suite, a thousand fiddle tunes—but any such attempt would come short because a master poet is at work here, on a large canvas. Herein lies an efficacious, loving, joyous use of language that transcends depth. This collection of poetry is the soaring song cycle of a bard in top form and it will accompany me on my journey from this point on. — Alasdair Fraser, Scottish fiddler and composer

**ABOUT THE AUTHOR:** John Beaton’s poetry is metrical and has been widely published in media as diverse as *Able Muse* and *Gray’s Sporting Journal*. He wrote a monthly poetry page for several years for the magazine *Eyes on BC* and served for four years as moderator of one of the internet’s most reputable poetry workshops, *Eratosphere*. He recites his poems from memory as a spoken word performer and a poet member of the band *Celtic Chaos*. His poetry has won several awards, including the 2015 *String Poet Prize* and the 2012 *Able Muse Write Prize for Poetry*. He is a retired actuary who was raised in the Scottish Highlands and lives in Qualicum Beach on Vancouver Island, Canada. A stunning debut novel with an intriguing literary hook: written in part as a letter from a victim to her abductor. Sensitive, sharp, captivating! Gemma, 16, is on layover at Bangkok Airport, en route with her parents to a vacation in Vietnam. She steps away for just a second, to get a cup of coffee. Ty--rugged, tan, too old, oddly familiar--pays for Gemma’s drink. And drugs it. They talk. Their hands touch. And before Gemma knows what’s happening, Ty takes her. Steals her away. The unknowing object of a long obsession, Gemma has been kidnapped by her stalker and brought to the

desolate Australian Outback. *STOLEN* is her gripping story of survival, of how she has to come to terms with her living nightmare--or die trying to fight it. *Greed: A Confession* showcases D.R. Goodman's honed sensitivity to the human experience and the natural world around us. Her sensible scientific background melds with a meditative outlook: "this// is a vertebra/ from a cow.// It will win no prize./ It is just the childish wonder/ from which the rest derives." This collection is a wellspring of keen observations, insight and secrets of nature, freely spilling out for those greedy for knowledge and enlightenment—as in the immediacy of "a certain joy/ that depends on nothing" and "wraps a tightness around your heart." Here is a masterfully crafted finalist for the 2013 Able Muse Book Award—one brimming with delight, wit and insight. **PRAISE FOR GREED: A CONFESSION** I feel incredibly fortunate to have learned of D. R. Goodman's poetry. Her technical control and powers of observation are extraordinary; diction, meter, and rhyming, superb. Writing about an egret, she details its "mind,/ a laser-focused eye, the weight of will"—attributes that apply equally to the poet. In "Autumn in a Place Without Winter," she says, "The season brings/ no clarity, but this: we're here, alive. . . ." This poet is alive to everything. You want this book. It's terrific. —Kelly Cherry Goodman is greedy for things of this world—not in the rapacious, bottom-line manner of plutocrats, misers, and Wall Street brokers but for the enlightenment of the senses and the enrichment of her poetry. She's sharing the wealth she accumulates. —John Drury (from the foreword) At the core of *Greed: A Confession* are natural ironies, or disjunctures, or improbabilities replete with intrigue. The poems are frames through which we view the events. D.R. Goodman is a scientist of natural history, which, for her, includes human experience. The poet shows us how to see. The deep pleasure she takes in the process displays itself, with characteristic irony, in "A Certain Joy." —Clive Matson D.R. Goodman's carefully crafted poems register a deep appreciation of the intricate meanings emanating from Nature's tangible riches. "Depth cannot hide" from Goodman's keen eye. "And so it flutters, sings,/ Betrays itself upon the face of things." From the sudden appearance of a hundred tiny, freshly metamorphosed frogs, to ginkgo leaves' brilliant, moonlit gold that "spurs imagination to those old/ heroic, dangerous quests of greed and sin," the wondrous wealth of existence evokes joy that compels the poet to confess her "greed" in the presence of such good fortune. Even the blithe partake of a "certain joy"—certain: particular and definite—that is not attained or stumbled upon; it simply is—the gift of being: "There is a certain joy/ that depends on nothing./ One inhabits it./ It is there in the day/ when you walk out, whether chill and gray/ or magnified by light, and you inhale it." Complex yet accessible, these formal and free-verse poems gift us with abundant insights to enjoy. —Beth Houston Uses legal and literary resources to explore Shakespeare's

use of the law and its instruments in the problem plays. In *Code* was born out of Maryann Corbett's years of work for the Minnesota Legislature, with a nonpartisan office that mandated that she maintain a public silence about politics. In poems that go from elegiac to fiery to funny, she examines behind-the-scenes legislative labor and the people who do it, the tensions of working for government in a climate hostile to government, and the buildings and grounds that put a beautiful face on a history full of ambiguities. This well-honed collection, Corbett's fifth, reflects on doublespeak and public poses; on coworkers and commutes; on legalese, courts, and elections; on news and history; and at last on retirement—through poems masterfully deployed in a dazzling array of forms: including the prose poem, the sonnet, the ghazal, the villanelle, and the canzone. Maryann Corbett is a candid, wistful, purposeful, and meditative poet in command of her craft. Of her years working for the Minnesota Legislature, Maryann Corbett writes in *Rattle*: "There was the frisson supplied by the constant presence of the media, the satisfaction of believing one's work served the public, the thrill of working with smart, motivated people, the pleasure of being surrounded by the striking buildings and gardens of the Capitol grounds, the sense of history. There was also the uncomfortable awareness that with every legislative session there are winners and losers, and that the same battles for justice are fought, and often lost, by the same people, year after year." *In Code* features poems that reflect on both those pleasures and that discomfort, as in these lines from "Seven Little Poems about Making Laws": Capitol café: German proverbs, whitewashed since 1917, are restored to view with bright applause. Old hatreds have new objects now. PRAISE FOR MARYANN CORBETT: Ned Balbo: . . . an extraordinary poet. Tony Barnstone: . . . metrical poetry infused with gorgeous imagery and the vernacular of our scientized world. Richard Wilbur: . . . accurate and delightful. Rhina P. Espailat: . . . every section touches me and keeps calling me back. A.M. Juster: . . . wit without meanness, warmth without sentimentality, and craft without pretension. Geoffrey Brock: . . . one of the best-kept secrets of American poetry. Marilyn Taylor: . . . poignant, perceptive, exquisitely formed poems . . . a poet to be genuinely grateful for. Peter Campion: . . . a poet of the first order. Willis Barnstone: . . . a newborn Robert Frost, with a wicked eye for contemporary life. Susan McLean: . . . a stunner. ABOUT THE AUTHOR: Maryann Corbett earned a doctorate in English in 1981, with a specialization in medieval literature and linguistics. She expected to be teaching Beowulf and Chaucer and the history of the English language. Instead, she spent almost thirty-five years working for the Minnesota Legislature, helping attorneys to write in plain English and coordinating the creation of finding aids for the law. She is the author of five books of poetry and is a past winner of the Richard Wilbur Award and the Willis Barnstone Translation Prize. Her work is widely

published in journals on both sides of the Atlantic and is included in anthologies like *Measure for Measure: An Anthology of Poetic Meters* and *The Best American Poetry 2018*. In exquisitely crafted poems, Len Krisak's *Say What You Will* muses on a wide range of topics, in present-day and historic settings and relevance: ancient Tiberius, modern-day Halloween, cinema icons, and famous artwork, to name a few. Also included are accomplished translations that bring alive the meaning, feeling, and rhythm of the originals. These are poems delightfully wrought in masterful metrical poetry—nonce forms, sonnet, cento, quatrains, and others. This winner of the 2020 Able Muse Book Award is a collection filled with enlightenment, wonder, and inspiration. PRAISE FOR SAY WHAT YOU WILL With unerring artistry, Len Krisak's poems in *Say What You Will* extend an invitation with enormous erudition, sure, but equally with wit and charm, solemnity and grace, in this exquisite book. —Greg Williamson, author of *A Most Marvelous Piece of Luck* In Len Krisak's *Say What You Will*, a voice comes to us from out of the Midwest, by way of ancient Italy. A formidable translator of Vergil and Horace, Krisak is attuned to echoes lingering in those gorgeous classical ruins that will outlast our century's bravest new structures. He's also attuned to the here-and-now in all its incongruities, a place where (in Krisak's hands) Chinese takeout turns out to rhyme with stakeout. These are footloose poems, happily ambling here and there, so the reader is hardly surprised if on one page you're in Russia and in another you're contemplating the Boston subway, or if one of Vermeer's silent beauties winds up beside the silent film star Louise Brooks. *Say What You Will* is a smart and kindly book. —Brad Leithauser, 2020 Able Muse Book Award judge, author of *Rhyme's Rooms* Readers should welcome *Say What You Will*, the newest book of accessible but challenging poems by Len Krisak. His subjects range from high culture to pop culture, and his well-crafted translations range from the ancient Greeks to Montale. This is one of the best collections of poetry in this pandemic year. —A. M. Juster, author of *Wonder and Wrath*

**AUTHOR:** Len Krisak graduated from the University of Michigan in 1970 and took his MA from Brandeis University in 1974. In Massachusetts, he worked as a textbook editor and English teacher at Brandeis, Northeastern University, Bentley University, and Stonehill College before retiring in 2010 to write poems and translate. David Berman's posthumous collection *Progressions of the Mind* abounds in sagacity, empathy, and wit. Often in sonnet form, this former lawyer's meditations on humanity may be poignant or humorous, but they are always entertaining. He deftly interrogates commonplace notions of morality, religious beliefs, and human frailties and resilience. Readers of this collection will understand why Berman was such a respected and beloved figure among the Powow River Poets. PRAISE FOR PROGRESSIONS OF THE MIND David Berman's drive, character and intelligence took him from a Florida orphanage

to Harvard Law School, as well as the poetry workshops of Robert Lowell and Archibald MacLeish. His poems-witty, introspective, and impeccably crafted-always reflect a deep love of language and empathy for other people. -A.M. Juster, author of *Wonder and Wrath In Progressions of the Mind*, David Berman's first full-length collection, published posthumously, the reader new to his work will discover technical proficiency of the highest order in the writing of formal verse, and also encounter a restless, relentlessly probing, rigorously disciplined intellect devoted to learning, not for learning's sake so much as for how learning can clarify, justify, and endeavor to make sense of one unique and complex life. Like Wallace Stevens, David Berman lived a secret life of poetry, and wrote prolifically. These poems, selected and arranged by David himself in 2009, provide only a representative sampling of his vast body of work, yet can serve to introduce this extraordinary and gifted writer to those who did not have the good fortune to know him as a colleague, a fellow poet, and a cherished friend. -Bruce Bennett, author of *Just Another Day in Just Our Town* In language clear as the finest diamonds, with a surgeon's precision and a philosopher's devotion to honest, complex thought, the late David Berman put together a collection of flawlessly wrought poems both dazzling and sobering. They include accounts of criminal behavior, often in the voice of the perpetrator (Berman was a prominent lawyer); subtle, revealing exchanges with the living and the dead; portraits tender and not so tender; vulnerable, candid self-examination; unexpected views of religion, and wit capable of shocking as it pierces the target. This record of a thoroughly "examined" life by a highly intelligent man known for his reserve is a book to learn from, and to treasure. - Rhina P. Espailat, author of *And After All ABOUT THE AUTHOR: David Berman (1934-2017)* was born on September 11, 1934, in New York City and raised in Hollywood, Florida. He was licensed as an attorney in 1963. From 1967 until his death, he had a private practice in the Boston area with an emphasis on business litigation. While at Harvard, he was frequently published in the *Harvard Advocate*. Over the years, Berman published poems in literary journals such as the *Formalist*, *Piedmont Literary Review*, *Sparrow*, *Orbis*, *lamps and Trochees*, and *Pivot*. He also published three chapbooks: *Future Imperfect* (State Street Press, 1982), *Slippage* (Robert L. Barth, 1996), and *David Berman: Greatest Hits 1965-2002* (Pudding House, 2002). A student of Robert Lowell and Archibald MacLeish, Berman was a longtime member of the *Powow River Poets* of Newbury, Massachusetts. In addition, he was a member of the *Harvard Club*, a trustee of the *Cantata Singers*, and *Vice Échanson* and *Vice Conseiller Gastronomique Honoraire* of the Boston chapter of *La Confrérie de la Chaîne des Rôtisseurs*. He passed away on June 22, 2017, after battling cancer for several months. *Saint Worm*, Hailey Leithauser's second poetry collection, collects-warmly, wickedly-earthly and unearthly creatures, including

human beings. Her sparkingly inimitable style mates the serious with the playful, yielding a treasury of quirkiness, inventive turns of phrase, wordplay, and expansive diction. This is a collection unlike any other. From Newbery Medalist Avi comes the thrilling and suspenseful story of an ordinary American family who falls under suspicion during the 1950s Red Scare. It's 1951, and twelve-year-old Pete Collison is a regular kid who loves detective stories and radio crime dramas. When an FBI agent shows up at Pete's doorstep, accusing Pete's father of being a Communist, Pete is caught in a real-life mystery. Could there really be Commies in his family? PRAISE FOR CATCH YOU LATER, TRAITOR: "Suspenseful . . . Authentic period details--such as popular radio programs and the ongoing rivalry between the Dodgers and the Giants--add a colorful backdrop to Pete's quest as he navigates the murky gray area between truth and fiction. An excellent introduction to the frenzy of the McCarthy era." —Publishers Weekly, starred review "Avi, a master of historical fiction, vividly recreates not only the neighborhoods and pop culture of period Brooklyn, but the runaway paranoia that dominated daily life in the early years of the Cold War. With each clue Pete uncovers, the tension picks up, engaging readers in solving the dual mystery of his father's past and identifying his accuser whose name is kept a well-concealed surprise until the last moment . . . As a mystery, historical fiction, and love letter to 1950s Brooklyn, this novel succeeds on every level." —School Library Journal, starred review "Avi's tale of one Brooklyn family living in a time of intolerance effectively explores the natures of suspicion, loyalty, and freedom, following a young protagonist who comes to learn the importance of freedom of speech and 'staying true to your own thoughts.'" —The Horn Book Magazine "An involving, twisty mystery, grounded by the palpable emotional threat of Pete's father being taken away. An accomplished historical mystery by one of kid lit's most reliable craftspeople." —Booklist "Thought-provoking . . . Avi builds Pete's story, told in the first person, with page-turning tension and memorable characters that will leave readers with a strong sense of the insidious power wielded by the FBI and McCarthyites." —Kirkus Reviews A Spring 2015 Kids' Indie Next List Pick A Junior Library Guild Selection In Melissa Balmain's *Walking in on People*, the serious is lightened with a generous serving of wit and humor, and the lighthearted is enriched with abundant wisdom. She shows us how poetry can be fun yet grounded in everyday challenges and triumphs, with subjects ranging from the current and hip (Facebook posts, online dating, layoffs, retail therapy, cell-phone apps, trans fat), to the traditional and time-tested (marriage, child-rearing, love, death). Through it all, her craft is masterful, with a formal dexterity deployed with precision in a showcase of forms such as the villanelle, ballad, triolet, nonce, and the sonnet. It is little wonder then that *Walking in on People* is the winner of the 2013 Able Muse Book Award, as selected by the

final judge, X.J. Kennedy. This is a collection that will not only entertain thoroughly, but also enlighten and reward the reader. PRAISE FOR WALKING IN ON PEOPLE: Walking in on People grabbed me with its very title, and it never let go. Poetry these days is rarely so entertaining, so beautifully crafted, so sharp of eye, yet so wise and warm of heart. Melissa Balmain keenly perceives faults in people and in our popular culture, with piercing wit but never bitterness. Don't miss the wonderful "Lament," on what it takes to write a best seller, or "The Marital Bed," a love poem with naturalistic detail. She really commands her art. Indeed, I think any poet who rhymes lobsters and Jersey mobsters deserves to have an equestrian statue of herself erected in Bangor or Newark or both. — X.J. Kennedy (Judge, 2013 Able Muse Book Award)

Melissa Balmain's poems add to the rhythmic bounce of light verse a darker, more cutting humor. The result is an infectious, often hilarious blend of the sweet and the lethal, the charming and the acidic. — Billy Collins So many of the poems in Melissa Balmain's triumphant debut lodge themselves in that Frostian zone where they are hard to get rid of. They recur in the mind in moments of hilarity and pathos, of exaltation and mortification, and they never let us go. — David Yezzi (from the foreword)

Accessible and entertaining poetry doesn't often prevail over the grim personal memoir in poetry contests, but this time the judges were smart. They went for Melissa Balmain's stylish and always metrically perfect wit. You can relate to this poetry if you have ever: longed to save the restaurant lobsters from their fate, lost your lover to his electronic devices, faced the fact that babies are ugly and toddlers suppress your genius, or (of course) walked in on people in all the wrong places. With diverse forms, inventive rhymes, the right word always chosen and a sense of humor always in evidence—you really have no excuse not to buy this book. — Gail White

Rhina P. Espaillat's *And after All* meditates on the passage of time. The perspective sweeps from the panorama of foreign landmarks to the close view of a lover's feet in failing health, held and cared for. *And after All* displays the wit, wisdom, subtle voice, and supple mastery of forms that have established Espaillat as a contemporary master. This long-awaited collection from Espaillat is a treat not to be missed. PRAISE FOR AND AFTER ALL

Rhina P. Espaillat's *And After All* combines the formal fluency of Richard Wilbur, the precision of Elizabeth Bishop, and the easy conversational tones of Frank O'Hara, and yet her poems speak in a voice that is distinctively her own. They address the loss of loved ones and loved things of the world, but their extraordinary empathy and gentle wit keep them from becoming depressing or sentimental. Savor this book and share it with people you love. —A. M. Juster, author of *Sleaze & Slander: New and Selected Comic Verse, 1995–2015*

Rhina P. Espaillat, more than any living poet in English, gives ordinary language the glow of the sacred. Workaday words, trite with custom like thin coins, accrue



new resonance and weight; plain objects are haloed with aureoles like figures in gold mosaics. Saints with their visions used to do this: wave away the veils that separate our shallow perceptions from a deeper reality. But not everyone is granted visions. How much harder it is to use the same words we all use and misuse, the same objects we all touch and ignore, common experiences we dismiss, and, by using words with precision, using the serendipity of rhyme, and the convention of metrical patterns, to give the reader the experience of revelation. Craft is not the opposite of inspiration, Espaillat reminds us, it is the only way to it. —A. E. Stallings, author of *Olives* For most of its poems *And After All* is, as the title indicates, deeply elegiac in tone. There are many poignant evocations of the past in the book, rich with quotidian surface detail but always suffused with undemonstrative but palpably real emotion. A poem about the poet's grandmother, a tough no-nonsense farmer's wife who described how cows inarticulately but unmistakably grieved when they realized their calves were to be slaughtered, ends with the line, "She told it simply, but she faltered there." In its quiet pathos the line seems to sum up much of the book; exactness, no fuss, unforced fidelity to the anecdote, but the tremor of poignant empathy always present. A very eloquent collection of beautifully crafted poems, and one that it is hard to read dry-eyed. —Dick Davis, author of *Love in Another Language* A young runaway is welcomed into the arms of an affluent family after he takes on the identity of the family's missing son Daniel, only to slowly realize that the family knows more about Daniel's disappearance than they're letting on. After solving the assassination case of his beloved uncle, Colt finds himself truly alone, ditched by his girlfriend. However, there's not much respite or time for introspection for him: he's called on again to solve a new murder case, along with a suspiciously related cold case. What follows is another gripping tale in the backdrop of the Garden State's sights and scenes, including its picturesque beaches, casinos, and the rural Pine Barrens. In *New Jersey Noir: Cape May—Book Two* of his *Jack Colt Murder Mystery Novels* series—William Baer continues to enchant and spellbind. **PRAISE FOR NEW JERSEY NOIR: CAPE MAY:** In *Jack Colt*, William Baer gives us a private detective perfectly suited for the Garden State: gritty, charming in spite of himself, sidesplittingly hilarious and incomparably authentic. Baer proves himself the Sinatra of Noir, the Edison of Intrigue, the Springsteen of Suspense—and a rightful heir to Hammett and Chandler. Far more fun than a night out in Atlantic City or a weekend at the Jersey Shore. — Jacob M. Appel, author of *Millard Salter's Last Day* **PRAISE FOR WILLIAM BAER:** "New Jersey Noir introduces an ultracool hometown detective from Paterson, set perfectly in his well-detailed locales. The writing is crisp, sarcastic, wryly funny, steeped in New Jersey lore and anecdotes that add great historical and cultural dimensions to its mystery." — Robin Farrell Edmunds, *Foreword Reviews*

(Five-star review) “A brilliant debut novel . . . precise prose, perfect pacing, stunning imagery, complex characterization, grand historical and cultural contexts, and a superb sense of place.” — Hollis Seamon, author of *Somebody Up There Hates You* “Not since Donna Tartt’s *The Secret History* have I read a novel as mesmerizing, engrossing, and delectable as William Baer’s *New Jersey Noir*. In prose as fast-moving as a bullet, Baer compels the reader to keep flipping pages more and more rapidly. The writing is taut and gut-wrenching.” — Terri Brown-Davidson, author of *Marie, Marie, Hold On Tight* “Baer evokes a cinematic chiaroscuro New Jersey—specifically Paterson—its history and politics limned over a baseline of Springsteen, doo-wop, and Whitney Houston.” — Dennis Must, author of *Hush Now, Don’t Explain ABOUT THE AUTHOR: William Baer, a recent Guggenheim fellow, is the author of twenty-two books including New Jersey Noir; Times Square and Other Stories; One-and-Twenty Tales; Companion; The Ballad Rode into Town; Formal Salutations: New & Selected Poems; Classic American Films; and The Unfortunates (recipient of the T.S. Eliot Award). A former Fulbright in Portugal, he’s also received the Jack Nicholson Screenwriting Award and a Creative Writing Fellowship in fiction from the National Endowment for the Arts. Carol Light’s Heaven from Steam, a finalist for the 2012 Able Muse Book Award, moves effortlessly from the humorous to the serious, from mundane concerns to sublime. She writes as convincingly of carnal pleasures as of spiritual mysteries. Light’s playful energy is imbued with pleasing rhythms and sonic patterns. With surprising wordplay and associations, she renders complex vistas as understandable simplicities, finds fresh, inventive turns of phrase that will remain with the reader. Her multifarious themes include questions of faith, divorce, childbearing, cathedrals, the Pacific Northwest, the Prairies, Italy—especially Rome—and beyond. This visionary debut collection will delight the discerning lover of poetry. PRAISE FOR HEAVEN FROM STEAM: Carol Light’s Heaven from Steam is an extraordinary book, formally adept and wonderfully inventive. Light is a poet of arresting images and stunning sound effects; she needs just a few short lines to make even the old symbol of a sunrise worth our attention (“Pink lamé sundogs/ bodyguard/ the bigwig’s dazzled rise”). However perfect her details, though, and however sublime her phrases, it’s Light’s restless intelligence that keeps me returning to her work. Here’s a poet who inhabits, rather than frames the world; a poet of gestures, whose mind and heart are in motion, whether it’s a shrugged shoulder, or rolled eyes, or an open-armed embrace. Heaven from Steam is a thrilling debut. —Jason Whitmarsh The book is marked by a lightness of touch. The overall effect is playful. . . . But she strikes another tone entirely in the crowning sonnet sequence, “Vicolo del Divino Amore” . . . the nimbleness with which she weaves and unweaves her lines and imagery around the birth of a yearned-for*

child. —Brad Leithauser (from the foreword) In one of his “Dream Song” poems, John Berryman writes, “The glories of the world struck me, made me aria, once.” Carol Light, in *Heaven from Steam*, performs arias again and again; her songs are equal parts rapturous (“the sun ignites the lantern world”) and disquieting (“billboards blaze/ the end of days”). She takes up the Etruscan dead and the soon-to-be-living (“my one wish kicked/ and stitched herself into the world”), and she does so in lines that are musical and moving and often quite funny. She makes a magnificent debut. Upon finishing the book, readers will demand (like Goethe on his deathbed), “More Light!” — Cody Walker

Although these poems span landscapes from the Pacific Northwest to Italy, their true settings are interior, the complex terrain of an acutely observant and questioning mind. At times playful, at times philosophical, at times filled with longing, they take us past gulls and bell buoys, cathedrals and cobblestone piazzas, to the mysteries that surround us—and they do it all with stunning formal dexterity. *Heaven from Steam* marks the debut of a vivid poet already at ease with her art. —Linda Bierds

Dying of cancer in a hospice, seventeen-year-old prankster Richard has big plans for his final days. WINNER OF THE PULITZER PRIZE • THE EMMY AWARD—WINNING HBO MINISERIES STARRING FRANCES MCDORMAND, RICHARD JENKINS, AND BILL MURRAY

In a voice more powerful and passionate than ever before, New York Times bestselling author Elizabeth Strout binds together thirteen rich, luminous narratives into a book with the heft of a novel, through the presence of one larger-than-life, unforgettable character: Olive Kitteridge. At the edge of the continent, Crosby, Maine, may seem like nowhere, but seen through this brilliant writer’s eyes, it’s in essence the whole world, and the lives that are lived there are filled with all of the grand human drama—desire, despair, jealousy, hope, and love. At times stern, at other times patient, at times perceptive, at other times in sad denial, Olive Kitteridge, a retired schoolteacher, deplores the changes in her little town and in the world at large, but she doesn’t always recognize the changes in those around her: a lounge musician haunted by a past romance: a former student who has lost the will to live: Olive’s own adult child, who feels tyrannized by her irrational sensitivities; and Henry, who finds his loyalty to his marriage both a blessing and a curse. As the townspeople grapple with their problems, mild and dire, Olive is brought to a deeper understanding of herself and her life—sometimes painfully, but always with ruthless honesty. Olive Kitteridge offers profound insights into the human condition—its conflicts, its tragedies and joys, and the endurance it requires. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY People • USA Today • The Atlantic • The Washington Post Book World • Seattle Post-Intelligencer • Entertainment Weekly • The Christian Science Monitor • San Francisco Chronicle • Salon • San Antonio Express-News • Chicago Tribune •

The Wall Street Journal “Perceptive, deeply empathetic . . . Olive is the axis around which these thirteen complex, relentlessly human narratives spin themselves into Elizabeth Strout’s unforgettable novel in stories.”—O: The Oprah Magazine “Fiction lovers, remember this name: Olive Kitteridge. . . . You’ll never forget her. . . . [Elizabeth Strout] constructs her stories with rich irony and moments of genuine surprise and intense emotion. . . . Glorious, powerful stuff.”—USA Today BONUS: This edition includes an excerpt from Elizabeth Strout’s *The Burgess Boys*. “No, I’ve never left my body,” says Alice in the first tale in this rich collection of fifteen stories. She might well be speaking for all the women and girls that prize-winning author Hollis Seamon grounds so firmly in the real physical world. Her wry humor laces together tales that include a Smuckers jar full of sins, a metropolitan children’s hospital full of gypsies, an antique chest full of small bones, a river full of pregnancies. Seamon captures the felt substance of women’s lives, where all things imaginary, mystical, or uncanny are never completely separated from the crisp sharp chop of vegetables or the sweaty rim of a steering wheel, never far from actual blood and fat, sinew and bone.--Publisher description. Larger-than-life character Tiny Cooper, from John Green and David Levithan’s bestselling novel *Will Grayson, Will Grayson*, finally tells his own story the only way he knows how - as a stupendous musical. In this novel-in-musical-form, readers will experience all of *Hold Me Closer*, the autobiographical musical written by and starring Tiny Cooper. Filled with humour, pain, and ‘big, lively, belty’ musical numbers, readers will finally learn Tiny’s full story, from his birth and childhood to his quest for love and his infamous eighteen ex-boyfriends. David Levithan is an award-winning and New York Times-bestselling author of young adult books, including *Every Day*, *How They Met*, *Two Boys Kissing*, *Nick and Norah’s Infinite Playlist* (with Rachel Cohn) and *Will Grayson, Will Grayson* (with John Green). He lives in New Jersey and spends his days in New York, editing and publishing other people’s books. ‘Levithan has turned in another star turn with a book that is witty, wise, and well worthy of an encore.’ Booklist ‘Tiny Cooper was one of the most memorable characters of recent YA books and it’s great to see him getting one of his own.’ New Zealand Herald ‘A welcome addition to progressive library collections.’ School Library Journal ‘Broadway, are you listening?’ Publishers Weekly ‘Yes, it’s finally here...If you don’t know Tiny Cooper already, get to know him ASAP.’ Bustle ‘Glorious, loud, sparkly fun.’ Bookie Monster, blog Fiction. In *CORPOREALITY*, Hollis Seamon’s latest fiction collection, we meet the cat lady, the professor dealing with a plagiarist while coping with personal hardships, sibling rivalry of the unnaturally cursed kind, the dog that goes beyond everyday dog sense and scent to protect its owners. These are some of the eclectic characters and settings that make *CORPOREALITY* irresistible and difficult to put down once

you've started reading. Like her preceding collection *Body Work* and mystery novel *Flesh*, this book is a testament to Seamon's ample gifts as a storyteller. "Hollis Seamon's *CORPOREALITY* is a wonderful collection of stories, dazzling and unsentimental, full of everyday tragedies, fairy-tale motifs, and rambunctious, life-affirming characters who stand up to bullies and to fate, whether in a hospice, a flophouse, or a university classroom. It's a feast of language that you won't soon forget."—Alan Davis

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