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bone Penguin

"yrsa daley-ward's bone is a symphony of breaking and mending. . . . she lays her hands on the pulse of the thing. . . . an expert storyteller. of the rarest. and purest kind." —nayyirah waheed, author of salt. From the celebrated poet Yrsa Daley-Ward, a poignant collection of poems about the heart, life, and the inner

self. Foreword by Kiese Laymon, author of *Heavy: An American Memoir*. Bone. Visceral. Close to. Stark. The poems in Yrsa Daley-Ward's collection bone are exactly that: reflections on a particular life honed to their essence—so clear and pared-down, they become universal. From navigating the oft competing worlds of religion and desire, to balancing society's expectations with the raw experience of being a woman in the world; from detailing the experiences of growing up as a first generation black British woman, to working through situations of dependence and abuse; from finding solace in the echoing caverns of depression and loss, to exploring the vulnerability and redemption in falling in love, each of the raw and immediate poems in Daley-Ward's bone resonates to the core of what it means to be human. "You will come away bruised. You will come away bruised but this will give you poetry."

The How

Notes on the Great Work of Meeting Yourself *Penguin*

From the acclaimed poet behind bone, an exploration of how we can meet our truest selves, the ones we've always been meant to become. Yrsa Daley-Ward's words have resonated with hundreds of thousands of readers--through her books of poetry and memoir, bone and *The Terrible*; through her writing for Beyoncé on *Black Is King*; and through her always illuminating Instagram posts. Now, in *The How*, Yrsa encourages readers to begin, as she puts it, the great work of meeting ourselves. This isn't the self we've built up in response to our surroundings, or the self we manufacture to please the people around us, but instead, our most intimate self, the one we visit in dreams, the one that calls to us from a glimmering future. With a mix of short lyrical musings and her signature stunning poetry, Yrsa gently takes readers by the hand, encouraging them to join her as she explores how we can remove our filters, and see and feel more of who we really are behind the preconceived notions of propriety and manners we've accumulated with age. With a beautiful design and intriguing meditations, *The How* can be used to start conversations, to prompt writing, to delve deeper--whether you're solo, or with friends, on your feet or writing from the solace of home.

The Terrible

A Storyteller's Memoir *Penguin*

Winner of the PEN Ackerley Prize • Longlisted for the 2019 PEN Open Book Award "Devastating and lyrical." —The New York Times "Suspenseful and affecting." —The New Yorker From the celebrated poet behind bone, a collection of poems that tells a story of coming-of-age, uncovering the cruelty and beauty of the world, going under, and finding redemption. Through her signature sharp, searing poems, this is the story of Yrsa Daley-Ward and all the things that happened. "Even the terrible things. And God, there were terrible things." It's about her childhood in the northwest of England with her beautiful, careworn mother Marcia; the man formerly known as Dad (half fun, half frightening); and her little brother Roo, who sees things written in the stars. It's also about the surreal magic of adolescence, about growing up and discovering the power and fear of sexuality, about pitch-gray days of pills and powder and connection. It's about damage and pain, but also joy. With raw intensity and shocking honesty, *The Terrible* is a collection of poems that tells the story of what it means to lose yourself and find your voice. "You may not run away from the thing that you are because it comes and comes and comes as sure as you breathe."

Salt. *CreateSpace*
Poems.

Nejma

all of theunsleeping. gold sweeping. poems.i have in my hands.

Zimbabwe *Createspace Independent Publishing Platform*

Zimbabwe is the first collection of poetry from Zimbabwean born, UK based writer Tapiwa Mugabe. This collection introduces a fresh and bold voice into the rich current that is emerging from young African millennial artists.

Life of the Party

Poems *Dial Press Trade Paperback*

A dazzling debut collection of raw and explosive poems about growing up in a sexist, sensationalized world, from a thrilling new feminist voice. i'm a good girl, bad girl, dream girl, sad girl girl next door sunbathing in the driveway i wanna be them all at once, i wanna be all the girls I've ever loved —from "Girl" Lauded for the power of her writing and having attracted an online fan base of millions for her extraordinary spoken-word performances, Olivia Gatwood now weaves together her own coming-of-age with an investigation into our culture's romanticization of violence against women. At times blistering and riotous, at times soulful and exuberant, *Life of the Party* explores the boundary between what is real and what is imagined in a life saturated with fear. Gatwood asks, How does a girl grow into a woman in a world racked by violence? Where is the line between perpetrator and victim? In precise, searing language, she illustrates how what happens to our bodies can make us who we are. Praise for *Life of the Party* "Delicately devastating, this book will make us all 'feel less alone in the dark.'" —Miel Bredouw, writer and comedian, *Punch Up the Jam* "Gatwood writes about the women who were forgotten and the men who got off too easy with an effortlessness and empathy and anger that yanked every emotion on the spectrum out of me. Imagine, we get to live in the age of Olivia Gatwood. Goddamn." —Jamie Loftus, writer and comedian, *Boss Whom Is Girl and The Bechdel Cast* "I've read every poem in *Life of the Party*. I've read each of them more than once. In some parts of the book the spine is already breaking because I've spent so much time poring over it and losing hours in this world Olivia Gatwood has partly created, but partly just invited the reader to enter on their own, caution signs be damned. This book is enlightening, inspiring, igniting, and f***ing scary. I loved every word on every page with a ferocity that frightened me." —Madeline Brewer, actress, *The Handmaid's Tale*, *Orange Is the New Black*, and *Cam*

I Hope this Reaches Her in Time *Createspace Independent Publishing Platform*

you have a message from r.h. Sin

Renaissance *Beacon Press (MA)*

A vibrant and powerful collection of poetry delves into the realms of love, family, death, and rebirth by rejoicing in the promise of the future and surveying the past.

The Crown Ain't Worth Much *Button Poetry*

The Crown Ain't Worth Much, Hanif Willis-Abdurraqib's first full-length collection, is a sharp and vulnerable portrayal of city life in the United States. A regular columnist for MTV.com, Abdurraqib brings his interest in pop culture to these poems, analyzing race, gender, family, and the love that finally holds us together even as it threatens to break us. Terrance Hayes writes that Abdurraqib

"bridges the bravado and bling of praise with the blood and tears of elegy." The poems in this collection are challenging and accessible at once, as they seek to render real human voices in moments of tragedy and celebration.

Somebody Else Sold the World *Penguin*

A resonant new collection on love and persistence from the author of *The Big Smoke*, a finalist for the National Book Award and the Pulitzer Prize. The poems in Adrian Matejka's newest and fifth collection, *Somebody Else Sold the World*, meditate on the ways we exist in an uncontrollable world: in love and its aftermaths, in families that divide themselves, in protest-filled streets, in isolation as routines become obsolete because of lockdown orders and curfews. *Somebody Else* uses past and future touchstones like pop songs, love notes, and imaginary gossip to illuminate those moments of splendor that persist even in exhaustion. These poems show that there are many possibilities of brightness and hope, even in the middle of pandemics and revolutions.

Putney

A Novel *HarperCollins*

In the spirit of Zoë Heller's *Notes on a Scandal* and Tom Perrotta's *Mrs. Fletcher*, an explosive and thought-provoking novel about the far-reaching repercussions of an illicit relationship between a young girl and a man twenty years her senior. A rising star in the London arts scene of the early 1970s, gifted composer Ralph Boyd is approached by renowned novelist Edmund Greenslay to score a stage adaptation of his most famous work. Welcomed into Greenslay's sprawling bohemian house in Putney, an artistic and prosperous district in southwest London, the musical wunderkind is introduced to Edmund's beautiful activist wife Ellie, his aloof son Theo, and his nine-year-old daughter Daphne, who quickly becomes Ralph's muse. Ralph showers Daphne with tokens of his affection—clandestine gifts and secret notes. In a home that is exciting but often lonely, Daphne finds Ralph to be a dazzling companion. Their bond remains strong even after Ralph becomes a husband and father, and though Ralph worships Daphne, he does not touch her. But in the summer of 1976, when Ralph accompanies thirteen-year-old Daphne alone to meet her parents in Greece, their relationship intensifies irrevocably. One person knows of their passionate trysts: Daphne's best friend Jane, whose awe of the intoxicating Greenslay family ensures her silence. Forty years later Daphne is back in London. After years lost to decadence and drug abuse, she is struggling to create a normal, stable life for herself and her adolescent daughter. When circumstances bring her back in touch with her long-lost friend, Jane, their reunion inevitably turns to Ralph, now a world-famous musician also living in the city. Daphne's recollections of her childhood and her growing anxiety over her own young daughter eventually lead to an explosive realization that propels her to confront Ralph and their years spent together. Masterfully told from three diverse viewpoints—victim, perpetrator, and witness—Putney is a subtle and enormously powerful novel about consent, agency, and what we tell ourselves to justify what we do, and what others do to us.

Fairytales for Lost Children *Angelica Entertainment Limited*

FAIRYTALES FOR LOST CHILDREN is narrated by people constantly on the verge of self-revelation. These characters - young, gay and lesbian Somalis - must navigate the complexities of family, identity and the immigrant experience as they tumble towards freedom. Set in Kenya, Somalia and South London, these stories are imbued with pathos, passion and linguistic

playfulness, marking the arrival of a singular new voice in contemporary fiction. Praise for FAIRYTALES FOR LOST CHILDREN: 'Fantastic writing. I am most highly impressed. I've read some of the stories more than once and saw in each of them plenty of talent everywhere - in every sinew and vein.' - NURUDDIN FARAH 'There is nothing more humbling than good writing except when the author is fiercely beautiful and ferociously generous of heart. That Diriye Osman should possess so much talent is only fair in light of his goodness. Read this book.' - MESHELL NDEGEOCELLO - 'The characters in these fairy tales are displaced in multiple, complicated ways. But Osman's storytelling creates a shelter for them; a warm place which is both real and imaginary, in which they find political, sexual, and ultimately psychic liberation.' - ALISON BECHDEL 'East Africa. South London. Queer. Displaced. Mentally Ill. My excitement over Osman and his writing comes, in part, out of delight at the impossibility of categorisation.' - ELLAH ALLFREY *The Telegraph*

Teaching My Mother How to Give Birth *Lightning Source Incorporated*

"Literary pointillism on a funky-out canvas."

The Caged Owl

New and Selected Poems *Copper Canyon Press*

Long-awaited selected poems from a poet who shapes what threatens to misshape him.

Selected Poems of Stephen Spender *Faber & Faber*

Stephen Spender, the son of a journalist, was born in London in 1909. He was educated at University College, Oxford, where he met, among others, W. H. Auden, Christopher Isherwood and Louis MacNeice, with whom he was to develop a poetics of engagement, writing powerfully of the confusion and alarm of 1930s Europe. He visited Spain during the Civil War, in 1937, where he assisted the Republican cause with propaganda activity. His post-war memoir *World within World* was recognised as one of the most illuminating literary autobiographies to have come out of the 1930s and 1940s, distilling a distinctively personal, humanistic socialism. His poetry has been praised for its exploratory candour, its personal approach to the stresses of modernity, and its exact portraiture of social and political upheaval. Grey Gowrie's new selection offers a timely and incisive revaluation of Spender's substantial poetic corpus.

Dwarf Bamboo

"Marilyn Chin's poems depict the Asian American struggle with assimilation and describe the resulting alienation or acceptance with astonishing honesty and clarity"--Back cover.

Lace Bone Beast *Createspace Independent Publishing Platform*

Here is emptiness. Here is a mouth after a recent excavation, black with soot, devoid of kisses. Here are hands, trembling against the soft ache of morning, here are eyes, wet, wide, half-full of sky and loneliness. Here is belly, back, femur, spine, ragged and smooth all at once, all at once. Here are dreams, ink black and speckled, lost behind the eyes. Here is a muted elegy, crow's feet feathered over the eyes like lace. Here are the last strains of a dirge, wild, discordant, free.

Falling Through Love

Poems *Andrews Mcmeel+ORM*

"Beautiful . . . Kichloo speaks to predecessors as diverse as Seamus Heaney and (fellow doctor-poet) Rafael Campo in a

series of lovely, compelling poems.” —Chaya Bhuvaneswar, author of *White Dancing Elephants* *Falling Through Love* submerges readers into Akif Kichloo’s deeply personal yet widely resonant experiences, exploring relationships in their most exposed and honest states. Written in a variety of poetic forms—free verse, rhyme, prose, and visual poetry—*Falling Through Love* takes the reader on a poignant journey with the writer, about charting one’s own path in life, investigating failure, family dynamics, and love. Looking at life backward and forward simultaneously, this collection brings forth new perspectives on what it means to be alive, to have made mistakes, to have fought for an identity, to have loved and lost and then loved and lost again. “*Falling Through Love* is a brilliant and unapologetic exploration of faith, loss, mental illness, and the many facets of love. Kichloo’s compelling storytelling will remind you of the push and pull of love.” —K.Y. Robinson, author of *Submerge* “Reading *Falling Through Love* felt like what I imagine Alice felt like falling into Wonderland—it’s beautiful (almost overwhelmingly so), evokes a remarkable variety and amount of emotions, and ultimately causes you to look inward towards yourself . . . The poems and artwork throughout *Falling Through Love* create an emotional journey that you can’t help but relate to.” —Juliette Sebock, *Nightingale & Sparrow Literary Magazine*

The Terrible

A Storyteller's Memoir *Penguin*

Winner of the PEN Ackerley Prize • Longlisted for the 2019 PEN Open Book Award “Devastating and lyrical.” —The New York Times “Suspenseful and affecting.” —The New Yorker From the celebrated poet behind *bone*, a collection of poems that tells a story of coming-of-age, uncovering the cruelty and beauty of the world, going under, and finding redemption Through her signature sharp, searing poems, this is the story of Yrsa Daley-Ward and all the things that happened. “Even the terrible things. And God, there were terrible things.” It’s about her childhood in the northwest of England with her beautiful, careworn mother Marcia; the man formerly known as Dad (half fun, half frightening); and her little brother Roo, who sees things written in the stars. It’s also about the surreal magic of adolescence, about growing up and discovering the power and fear of sexuality, about pitch-gray days of pills and powder and connection. It’s about damage and pain, but also joy. With raw intensity and shocking honesty, *The Terrible* is a collection of poems that tells the story of what it means to lose yourself and find your voice. “You may not run away from the thing that you are because it comes and comes and comes as sure as you breathe.”

Poems That Touch the Heart *Doubleday*

With over 650,000 copies in print, *Poems That Touch The Heart* is America's most popular collection of inspirational verse.

Hey Ladies!

The Story of 8 Best Friends, 1 Year, and Way, Way Too Many Emails *Abrams*

Based on the column of the same name that appeared in *The Toast*, *Hey Ladies!* is a laugh-out-loud read that follows a fictitious group of eight 20-and-30-something female friends for one year of holidays, summer house rentals, dates, brunches, breakups, and, of course, the planning of a disastrous wedding. This instantly relatable story is told entirely through emails, texts, DMs, and every other form of communication known to man. The women in the book are stand-ins for annoying friends that we all have. There’s Nicole, who’s always broke and tries to pay for

things in Forever21 gift cards. There’s Katie, the self-important budding journalist, who thinks a retweet and a byline are the same thing. And there’s Jen, the DIY suburban bride-to-be. With a perfectly pitched sardonic tone, *Hey Ladies!* will have you cringing and laughing as you recognize your own friends, and even yourself.

Broken Wishbones and Empty Spaces *Createspace Independent Publishing Platform*

This book is not for healing, it is a shelter for your breaking you will leave but you'll leave whole. This prolific collection of poems; -Broken Wishbones & Empty Spaces- explains what it means to be broken, how it feels to be broken, and how it feels to thirst for love while being broken. It is a book that understands and justifies the melancholy in love. Yet amidst this hurt, it still acknowledges love as a good thing, if only we could find it, give it, and take it the right way. -Broken Wishbones & Empty Spaces- heals a reader simply by acknowledgment. It skillfully teaches how to gracefully bear love's forlorn. Pyrokardia's second collection of poetry couldn't have been written in a better way and it is a perfect comrade and companion to his first collection titled -A Beautiful Mess-.

The Sobbing School *Penguin*

The debut collection from a 2021 Whiting Award and Guggenheim Fellow recipient whose “astounding, dolorous, rejoicing voice is indispensable” (Tracy K. Smith) *The Sobbing School*, Joshua Bennett’s mesmerizing debut collection of poetry, presents songs for the living and the dead that destabilize and de-familiarize representations of black history and contemporary black experience. What animates these poems is a desire to assert life, and interiority, where there is said to be none. Figures as widely divergent as Bobby Brown, Martin Heidegger, and the 19th-century performance artist Henry Box Brown, as well as Bennett’s own family and childhood best friends, appear and are placed in conversation in order to show that there is always a world beyond what we are socialized to see value in, always alternative ways of thinking about relation that explode easy binaries.

I Hate Everyone, Except You *Simon and Schuster*

From the bestselling author, beloved television host, and “arbiter of style and good taste in all areas” (People) comes a hilariously candid, deliciously snarky collection of essays about his journey from awkward kid to slightly-less-awkward adult. Clinton Kelly is probably best known for teaching women how to make their butts look smaller. But in *I Hate Everyone, Except You*, he reveals some heretofore-unknown secrets about himself, like that he’s a finicky connoisseur of 1980s pornography, a disillusioned critic of New Jersey’s premier water parks, and perhaps the world’s least enthused high-school commencement speaker. Whether he’s throwing his baby sister in the air to jumpstart her cheerleading career or heroically rescuing his best friend from death by mud bath, Clinton leaps life’s social hurdles with aplomb. With his signature wit and relatable voice, he shares his unique ability to navigate the stickiest of situations, like find true love in a crowded gay bar or deciding whether it’s acceptable to eat chicken wings with a fork on live television (spoiler: it’s not). Clinton delves into all these outrageous topics—and many more—in this thoroughly unabashedly frank and uproarious collection.

Milk and Honey *Andrews McMeel Publishing*

The book is divided into four chapters, and each chapter serves a different purpose. Deals with a different pain. Heals a different

heartache. *Milk and Honey* takes readers through a journey of the most bitter moments in life and finds sweetness in them because there is sweetness everywhere if you are just willing to look.

Our Numbered Days *Button Poetry*

"When you're dumb enough for long enough, you're gonna meet someone too smart to love you, and they're gonna love you anyway, and it's gonna go so poorly," Neil Hilborn writes in his debut full-length collection, *OUR NUMBERED DAYS*. In 2013, Hilborn's poem "OCD" went viral, and has amassed over 11 million views to date. While this collection ruminates on love, heartbreak, and mental illness, these poems are anything but saccharine. Hilborn uses the same humor and self-deprecation that propelled "OCD" to success in order to make his unmatched vulnerability all the more powerful. Ultimately, Hilborn is a poet of the people: his work is accessible, honest, and entertaining; a revitalizing entry in contemporary poetry.

No Matter the Wreckage *SCB Distributors*

Top selling poet Sarah Kay releases her debut collection of work from the first decade of her career. Following the success of her breakout poem, "B," *No Matter the Wreckage* presents readers with new and beloved work that showcases Kay's skill for celebrating family, love, travel, history, and unlikely love affairs between inanimate objects ("Toothbrush to the Bicycle Tire"). Both fresh and wise, Kay's poetry allows readers to join in on her journey of discovering herself and the world around her. - 2011 TED speaker (recording has been viewed 3 million times online) - First book, "B" was ranked #1 Bestselling Poetry Book on Amazon - Featured on HBO, American Public Radio, Huffington Post, CNN.com, etc. - Founder and Co-Director of Project VOICE

Black Girl, Call Home *Berkley*

"A literary coming-of-age poetry collection, an ode to the places we call home, and a piercingly intimate deconstruction of daughterhood, *Black Girl, Call Home* is a love letter to the wandering black girl and a vital companion to any woman on a journey to find truth, belonging, and healing. As a competitive spoken-word poet who draws large crowds of people, Jasmine Mans's collection is divided into six sections, each with a corresponding active telephone number where she has recorded excerpts of her poems. You can listen now, just dial! Using poetry to bring change to the world with positive agitation and hoping to prompt dialogue where there is normally fear, poet Jasmine Mans explores the intersection of race, feminism, and queer identity in her latest collection *Black Girl, Call Home*..."--

New Daughters of Africa

An International Anthology of Writing by Women of African Descent *HarperCollins*

The companion to the classic anthology *Daughters of Africa*—a major international collection that brings together the work of more than 200 women writers of African descent, celebrating their artistry and showcasing their contributions to modern literature and international culture. Contributors include: Chimamanda Ngozi Adichie • Yaa Daley Ward • Edwidge Danticat • Phillippa Yaa De Villiers • Esi Edugyan • Eve Ewing • Nikki Finney • Roxane Gay • Margo Jefferson • Barbara Jenkins • Imbolo Mbue • Nnedi Okorafor • Chinelo Okparanta • Minna Salami • Zadie Smith • and more! Twenty-five years ago, Margaret Busby's *Daughters of Africa* was published to international acclaim and hailed as "an extraordinary body of achievement . . . a vital document of lost history" (*Sunday Times*) and "the ultimate reference guide" (*Washington Post*). New

Daughters of Africa continues that tradition for a new generation. This magnificent follow-up to the original landmark anthology brings together fresh and vibrant voices that have emerged from across the globe in the past two decades, from Antigua to Zimbabwe and Angola to the United States. Key figures, including Margo Jefferson, Nawal El Saadawi, Edwidge Danticat, and Zadie Smith, join popular contemporaries such as Chimamanda Ngozi Adichie, Imbolo Mbue, Yrsa Daley-Ward, Taiye Selasi, and Chinelo Okparanta in celebrating the heritage that unites them. Each of the pieces in this remarkable collection demonstrates an uplifting sense of sisterhood, honors the strong links that endure from generation to generation, and addresses the common obstacles female writers of color face as they negotiate issues of race, gender, and class and address vital matters of independence, freedom, and oppression. A glorious portrayal of the richness, magnitude, and range of these visionary writers, *New Daughters of Africa* spans a range of genres—autobiography, memoir, oral history, letters, diaries, short stories, novels, poetry, drama, humor, politics, journalism, essays, and speeches—demonstrating the diversity and extraordinary literary achievements of black women who remain underrepresented, and whose contributions continue to be underrated in world culture today.

Necessities of Life

Poems, 1962-1965

Tongues of Fire *Random House*

** WINNER OF THE LAUREL PRIZE 2021 ** **A SPECTATOR AND IRISH TIMES BOOK OF THE YEAR 2020** **SHORTLISTED FOR THE SUNDAY TIMES / UNIVERSITY OF WARWICK YOUNG WRITER OF THE YEAR AWARD 2020** **SHORTLISTED FOR THE JOHN POLLARD FOUNDATION INTERNATIONAL POETRY PRIZE 2021** **SHORTLISTED FOR THE DALKEY LITERARY EMERGING WRITER OF THE YEAR AWARD 2021** A remarkable first collection by an important new poet In this collection, Seán Hewitt gives us poems of a rare musicality and grace. By turns searing and meditative, these are lyrics concerned with the matter of the world, its physicality, but also attuned to the proximity of each moment, each thing, to the spiritual. Here, there is sex, grief, and loss, but also a committed dedication to life, hope and renewal. Drawing on the religious, the sacred and the profane, this is a collection in which men meet in the woods, where matter is corrupted and remade. There are prayers, hymns, vespers, incantations, and longer poems which attempt to propel themselves towards the transcendent. In this book, there is always the sense of fragility allied with strength, a violence harnessed and unleashed. The collection ends with a series of elegies for the poet's father: in the face of despair, we are met with a fierce brightness, and a reclamation of the spiritual. 'This is when / we make God, and speak in his voice.' Paying close attention to altered states and the consolations and strangeness of the natural world, this is the first book from a major poet.

Goldenrod

Poems *Simon and Schuster*

"To read Maggie Smith is to embrace the achingly precious beauty of the present moment." —Time From the award-winning poet and bestselling author of *Keep Moving* and *Good Bones*, a stunning poetry collection that celebrates the beauty and messiness of life. With her breakout bestseller *Keep Moving*, Maggie Smith captured the nation with her "meditations on kindness and hope" (NPR). Now, with *Goldenrod*, the award-winning poet returns with a powerful collection of poems that

look at parenthood, solitude, love, and memory. Pulling objects from everyday life—a hallway mirror, a rock found in her son’s pocket, a field of goldenrods at the side of the road—she reveals the magic of the present moment. Only Maggie Smith could turn an autocorrect mistake into a line of poetry, musing that her phone “doesn’t observe / the high holidays, autocorrecting / shana tova to shaman tobacco, / Rosh Hashanah to rose has hands.” Slate called Smith’s “superpower as a writer” her “ability to find the perfect concrete metaphor for inchoate human emotions and explore it with empathy and honesty.” The poems in *Goldenrod* celebrate the contours of daily life, explore and delight in the space between thought and experience, and remind us that we decide what is beautiful.

Calling a Wolf a Wolf *Alice James Books*

"The struggle from late youth on, with and without God, agony, narcotics and love is a torment rarely recorded with such sustained eloquence and passion as you will find in this collection." --Fanny Howe This highly-anticipated debut boldly confronts addiction and courses the strenuous path of recovery, beginning in the wilds of the mind. Poems confront craving, control, the constant battle of alcoholism and sobriety, and the questioning of the self and its instincts within the context of this never-ending fight. From "Stop Me If You've Heard This One Before" Sometimes you just have to leave whatever's real to you, you have to clomp through fields and kick the caps off all the toadstools. Sometimes you have to march all the way to Galilee or the literal foot of God himself before you realize you've already passed the place where you were supposed to die. I can no longer remember the being afraid, only that it came to an end. Kaveh Akbar is the founding editor of *Divedapper*. His poems appear recently or soon in *The New Yorker*, *Poetry*, *APR*, *Tin House*, *Ploughshares*, *PBS NewsHour*, and elsewhere. The recipient of a 2016 Ruth Lilly and Dorothy Sargent Rosenberg Fellowship from the Poetry Foundation and the Lucille Medwick Memorial Award from the Poetry Society of America, Akbar was born in Tehran, Iran, and currently lives and teaches in Florida.

Don't Call Us Dead

Poems

The highly anticipated second collection by Danez Smith—"Hallelujah is an understatement" (Patricia Smith) Award-winning poet Danez Smith is a groundbreaking force, celebrated for deft lyrics, urgent subjects, and performative power. *Don't Call Us Dead* opens with a heartrending sequence that imagines an afterlife for black men shot by police, a place where suspicion, violence, and grief are forgotten and replaced with the safety, love, and longevity they deserved here on earth. Smith turns then to desire, mortality—the dangers experienced in skin and body and blood—and a diagnosis of HIV positive. "Some of us are killed / in pieces," Smith writes, "some of us all at once." *Don't Call Us Dead* is an astonishing and ambitious collection, one that confronts, praises, and rebukes America—"Dear White America"—where every day is too often a funeral and not often enough a miracle.

Postcolonial Love Poem

Poems *Graywolf Press*

Natalie Diaz's highly anticipated follow-up to *When My Brother Was an Aztec*, winner of an American Book Award *Postcolonial Love Poem* is an anthem of desire against erasure. Natalie Diaz's brilliant second collection demands that every body carried in its pages—bodies of language, land, rivers, suffering brothers,

enemies, and lovers—be touched and held as beloveds. Through these poems, the wounds inflicted by America onto an indigenous people are allowed to bloom pleasure and tenderness: "Let me call my anxiety, desire, then. / Let me call it, a garden." In this new lyrical landscape, the bodies of indigenous, Latinx, black, and brown women are simultaneously the body politic and the body ecstatic. In claiming this autonomy of desire, language is pushed to its dark edges, the astonishing dunefields and forests where pleasure and love are both grief and joy, violence and sensuality. Diaz defies the conditions from which she writes, a nation whose creation predicated the diminishment and ultimate erasure of bodies like hers and the people she loves: "I am doing my best to not become a museum / of myself. I am doing my best to breathe in and out. // I am begging: Let me be lonely but not invisible." *Postcolonial Love Poem* unravels notions of American goodness and creates something more powerful than hope—in it, a future is built, future being a matrix of the choices we make now, and in these poems, Diaz chooses love.

Heavy

An American Memoir *Simon and Schuster*

Named a Best Book of 2018 by the New York Times, Publishers Weekly, NPR, Broadly, BuzzFeed (Nonfiction), The Undeclared, Library Journal (Biography/Memoirs), The Washington Post (Nonfiction), Southern Living (Southern), Entertainment Weekly, and The New York Times Critics In this powerful, provocative, and universally lauded memoir—winner of the Andrew Carnegie Medal and finalist for the Kirkus Prize—genre-bending essayist and novelist Kiese Laymon "provocatively meditates on his trauma growing up as a black man, and in turn crafts an essential polemic against American moral rot" (Entertainment Weekly). In *Heavy*, Laymon writes eloquently and honestly about growing up a hard-headed black son to a complicated and brilliant black mother in Jackson, Mississippi. From his early experiences of sexual violence, to his suspension from college, to time in New York as a college professor, Laymon charts his complex relationship with his mother, grandmother, anorexia, obesity, sex, writing, and ultimately gambling. *Heavy* is a "gorgeous, gutting...generous" (The New York Times) memoir that combines personal stories with piercing intellect to reflect both on the strife of American society and on Laymon's experiences with abuse. By attempting to name secrets and lies he and his mother spent a lifetime avoiding, he asks us to confront the terrifying possibility that few in this nation actually know how to responsibly love, and even fewer want to live under the weight of actually becoming free. "A book for people who appreciated Roxane Gay's memoir *Hunger*" (Milwaukee Journal Sentinel), *Heavy* is defiant yet vulnerable, an insightful, often comical exploration of weight, identity, art, friendship, and family through years of haunting implosions and long reverberations. "You won't be able to put [this memoir] down...It is packed with reminders of how black dreams get skewed and deferred, yet are also pregnant with the possibility that a kind of redemption may lie in intimate grappling with black realities" (The Atlantic).

Night Sky with Exit Wounds *Copper Canyon Press*

Winner of the 2016 Whiting Award One of Publishers Weekly's "Most Anticipated Books of Spring 2016" One of Lit Hub's "10 must-read poetry collections for April" "Reading *Vuong* is like watching a fish move: he manages the varied currents of English with muscled intuition. His poems are by turns graceful and wonderstruck. His lines are both long and short, his pose narrative and lyric, his diction formal and insouciant. From the outside, *Vuong* has fashioned a poetry of inclusion."—The New

Yorker "Night Sky with Exit Wounds establishes Vuong as a fierce new talent to be reckoned with...This book is a masterpiece that captures, with elegance, the raw sorrows and joys of human existence."—Buzzfeed's "Most Exciting New Books of 2016" "This original, sprightly wordsmith of tumbling pulsing phrases pushes poetry to a new level...A stunning introduction to a young poet who writes with both assurance and vulnerability. Visceral, tender and lyrical, fleet and agile, these poems unflinchingly face the legacies of violence and cultural displacement but they also assume a position of wonder before the world."—2016 Whiting Award citation "Night Sky with Exit Wounds is the kind of book that soon becomes worn with love. You will want to crease every page to come back to it, to underline every other line because each word resonates with power."—LitHub "Vuong's powerful voice explores passion, violence, history, identity—all with a tremendous humanity."—Slate "In his impressive debut collection, Vuong, a 2014 Ruth Lilly fellow, writes beauty into—and culls from—individual, familial, and historical traumas. Vuong exists as both observer and observed throughout the book as he explores deeply personal themes such as poverty, depression, queer sexuality, domestic abuse, and the various forms of violence inflicted on his family during the Vietnam War. Poems float and strike in equal measure as the poet strives to transform pain into clarity. Managing this balance becomes the crux of the collection, as when he writes, 'Your father is only your father/ until one of you forgets. Like how the spine/ won't remember its wings/ no matter how many times our knees/ kiss the pavement.'"—Publishers Weekly "What a treasure [Ocean Vuong] is to us. What a perfume he's crushed and rendered of his heart and soul. What a gift this book is."—Li-Young Lee Torso of Air Suppose you do change your life. & the body is more than a portion of night—sealed with bruises. Suppose you woke & found your shadow replaced by a black wolf. The boy, beautiful & gone. So you take the knife to the wall instead. You carve & carve until a coin of light appears & you get to look in, at last, on happiness. The eye staring back from the other side— waiting. Born in

Saigon, Vietnam, Ocean Vuong attended Brooklyn College. He is the author of two chapbooks as well as a full-length collection, *Night Sky with Exit Wounds*. A 2014 Ruth Lilly Fellow and winner of the 2016 Whiting Award, Ocean Vuong lives in New York City, New York.

The Lioness Awakens

Poems *Castle Point Books*

The *Lioness Awakens* is an illustrated work of short poems with a bite. Lauren Eden writes provocative poetry about love, sexuality, heartbreak, and feminism, combined in a creative expression of female empowerment and confidence...

All Our Pretty Songs

A Novel *St. Martin's Griffin*

This is a story about love, but not the kind of love you think. You'll see... In the lush and magical Pacific Northwest live two best friends who grew up like sisters: charismatic, mercurial, and beautiful Aurora, and the devoted, watchful narrator. Each of them is incomplete without the other. But their unbreakable bond is challenged when a mysterious and gifted musician named Jack comes between them. His music is like nothing I have ever heard. It is like the ocean surging, the wind that blows across the open water, the far call of gulls. Suddenly, each girl must decide what matters most: friendship, or love. What both girls don't know is that the stakes are even higher than either of them could have imagined. They're not the only ones who have noticed Jack's gift; his music has awakened an ancient evil—and a world both above and below which may not be mythical at all. We have paved over the ancient world but that does not mean we have erased it. The real and the mystical; the romantic and the heartbreaking all begin to swirl together in *All Our Pretty Songs*, Sarah McCarry's brilliant debut, carrying the two on journey that is both enthralling and terrifying. And it's up to the narrator to protect the people she loves—if she can.