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How can we “make do” when we don’t have much? And how do our mothers teach us to survive? These questions sit at the heart of Jane Wong’s Meet Me Tonight in Atlantic City, a debut memoir that highlights the stories of working-class and low-income Chinese immigrants, particularly women.

Exploring themes of immigration, diaspora, gendered expectations, intergenerational trauma, class and labor, and subversive pride, Wong asks what it means to have grown up at her family’s Chinese American take-out restaurant, essentially living in a strip mall. She recalls her father’s gambling addiction, which led to the failure of the restaurant, and investigates casinos targeting immigrant communities. She explores her mother’s search for unlicensed dentists in NYC’s Chinatown to fix her fake teeth, and examines beauty standards for women of color, whitening products, and her stint in New Jersey pageants. Equal parts personal story and sociopolitical investigation, with prose that is lyrical, powerful, and full of both pain and beauty, Meet Me Tonight in Atlantic City is a radiant and hard-won memoir that seeks equity, visibility, and radical joy.

JANE WONG is the author of How to Not Be Afraid of Everything from Alice James Books (2021) and Overpour from Action Books (2016). She holds an MFA in Poetry from the University of Iowa and a PhD in English from the University of Washington and is an Associate Professor of Creative Writing at Western Washington University. Her poems can be found in places such as Best American Nonrequired Reading 2019, Best American Poetry 2015, POETRY, and others, and her essays have appeared in places such as McSweeney’s, Black Warrior Review, Ecotone, and The Common. A Kundiman fellow, she is the recipient of a Pushcart Prize and fellowships and residencies from the US Fulbright Program, the Fine Arts Work Center, Bread Loaf, and others.
A Silent Treatment
by JEANNIE VANASCO

From the acclaimed author of Things We Didn’t Talk About When I Was a Girl and The Glass Eye, Jeannie Vanasco’s A Silent Treatment delivers a poignant and piercing study of silence that demands to be heard.

After moving in with her four years ago, Jeannie Vanasco’s mother stopped speaking to her at any perceived slight. Her shortest period of silence lasted two weeks. But now, it’s been almost six months and her mother still isn’t speaking to her. To distract herself from the quiet and avoid her greatest fear—that her mother will never speak to her again—Vanasco dives into the research and study of punitive silence.

A Silent Treatment blends memoir, criticism, historical overview, and reporting to chart the history of silence as punishment to examine how people have tactically inflicted silence on others and consider the psychological effects on its perpetrators. Vanasco’s meditations—built off formal interviews, first-person historical accounts, and casual exchanges—encourage us to look more deeply at our assumptions about silence, its pervasiveness, the ways we excuse our use of it, and its potential benefits to social causes. Fiercely intelligent, deeply felt, and revelatory, Vanasco’s investigations range from the digital age back to Ancient Rome, from social media bans to solitary confinement, to the public bridling of women accused of spreading gossip, and self-inflicted punishment, getting to the heart of how a certain kind of quiet affects us all.

JEANNIE VANASCO is the author of the memoirs Things We Didn’t Talk About When I Was a Girl—which was named a New York Times Editors’ Choice and a best book of the year by TIME, Esquire, and Kirkus, among others—and The Glass Eye, which Poets & Writers called one of the five best literary nonfiction debuts of the year. Her third book, A Silent Treatment, is forthcoming. Her essays have appeared in The Believer, The New York Times, The Times Literary Supplement, and elsewhere. They cover subjects as wide-ranging as artificial eyes in fiction, artists named after dead siblings, nineteenth-century house-moving, and the history of erasure literature. Her poetry honors include an Emerging Poets Fellowship from Poets House and an Amy Award from Poets & Writers. Born and raised in Sandusky, Ohio, she lives in Baltimore and is an assistant professor of English at Towson University.
About Trees
by KATIE HOLTEN

“Inspired by forests, trees, leaves, and seeds, About Trees invites readers to discover a breathtaking language. In this gorgeously illustrated and deeply thoughtful collection, Katie Holten gifts readers her “Tree Alphabet” and uses it to masterfully translate and illuminate loved, lost, and new, original writing in praise of the natural world. Holten invites readers on a journey from “primeval atoms” and cave paintings to the death of a 3,500 year-old cypress tree, from Tree Clocks in Mongolia and forest fragments in the Amazon to the language of fossil poetry, unearthing a grove of beautiful stories along the way. Featuring writings from Plato, James Gleick, Natalie Jeremijenko, Elizabeth Kolbert, Ursula K. Le Guin, Robert Macfarlane, Zadie Smith, and Radiohead, among many others, Holten imbues each selection with an abiding love and reverence for the magic of trees.

As our species adapts to life in the Anthropocene, About Trees considers our relationship with language and landscape, resulting in an astonishing fusion of storytelling and art and a deeply beautiful celebration of trees through the ages.

KATIE HOLTEN is a visual artist and environmental activist based in New York City and Ardee. The recipient of numerous grants and fellowships, including a Fulbright Scholarship, Pollock Krasner Award, and multiple bursaries from the Arts Council of Ireland, Holten is a recent MacDowell Fellow.

Jeff VanderMeer

About Trees is a beautiful revelation, a calming and wonderful source of comfort and inspiration from the green world all around us. I love it so much.”

—JEFF VANDERMEER
Growing up in a New Jersey factory town in the 1980s, Daisy Hernández believed that her aunt had become deathly ill from eating an apple. No one in her family, in either the United States or Colombia, spoke of infectious diseases. Even into her thirties, she only knew that her aunt had died of Chagas, a rare and devastating illness that affects the heart and digestive system. But as Hernández dug deeper, she discovered that Chagas—or the kissing bug disease—is more prevalent in the United States than the Zika virus.

After her aunt’s death, Hernández began searching for answers. Crisscrossing the country, she interviewed patients, doctors, epidemiologists, and even veterinarians with the Department of Defense. She learned that in the United States more than three hundred thousand people in the Latinx community have Chagas, and that outside of Latin America, this is the only country with the native insects—the “kissing bugs”—that carry the Chagas parasite.

Through unsparring, gripping, and humane portraits, Hernández chronicles a story vast in scope and urgent in its implications, exposing how poverty, racism, and public policies have conspired to keep this disease hidden. A riveting and nuanced investigation into racial politics and for-profit healthcare in the United States, The Kissing Bug reveals the intimate history of a marginalized disease and connects us to the lives at the center of it all.

Daisy Hernández is a former reporter for The New York Times. Hernández edited ColorLines, a newsmagazine on race and politics, and has written about Chagas disease for National Geographic, The Atlantic, Slate, and Guernica, and for NPR’s All Things Considered and Code Switch. She is a professor at Miami University in Ohio.
The Way She Feels
A Life on the Borderline in Pictures & Pieces

a memoir by COURTNEY COOK

“A tender, relatable book from a commanding new voice.”
—BUSTLE

“Candid.... depicts [mental health issues] with humor and vulnerability.”
—PUBLISHERS WEEKLY

“The Way She Feels is a lifeline to anyone who’s ever felt alone.”
—PIPER WEISS,
author of You All Grow Up and Leave Me

JUNE 2021
Rights: World • Materials: Finished Book • 236 pages

A witty and one-of-a-kind debut graphic memoir detailing the life of a girl with Borderline Personality Disorder finding her way—and herself—one day at a time.

What does it feel like to fall in love too hard and too fast, to hate yourself in equal and opposite measure? To live in such fear of rejection that you drive friends and lovers away? Welcome to my world. I’m Courtney, and I have Borderline Personality Disorder (BPD), along with four million other people in the United States. Though I’ve shown every classic symptom of the disorder since childhood, I wasn’t properly diagnosed until nearly a decade later, because the prevailing theory is that most people simply “grow out of it.” Not me.

In my illustrated memoir The Way She Feels, I want to share what it’s been like to live and love with this disorder. Not just the hospitalizations, treatments, and residential therapy, but the moments I found comfort in cereal, the color pink, or mini corn dogs; the days I couldn’t style my hair because I thought the blow-dryer was going to hurt me; the peace I found when someone I love held me. This is a book about vulnerability, honesty, acceptance, and how to speak openly—not only with doctors, co-patients, friends, family, or partners, but also with ourselves.

COURTNEY COOK is a writer, illustrator, teacher, and lover of naps. Courtney attended University of Michigan during her undergraduate career, studying creative writing & literature, and art & design, and recently graduated from the University of California, Riverside, with her MFA in creative nonfiction.
A New York Times Editors’ Choice and Best Book of the Year at TIME, Esquire, Amazon, Kirkus, and Electric Literature

“Gorgeous, harrowing, heartbreaking.”
—CARMEN MARIA MACHADO, BUSTLE

“About violence and forgiveness, about friendship and the unwanted title of victim, about digging deeper and deeper to seek answers.”
—THE NEW YORK TIMES BOOK REVIEW

Jeannie Vanasco has had the same nightmare since she was a teenager. It is always about him: one of her closest high school friends, a boy named Mark. A boy who raped her. When her nightmares worsen, Jeannie decides—after fourteen years of silence—to reach out to Mark. He agrees to talk on the record and meet in person.

Jeannie details her friendship with Mark before and after the assault, asking the brave and urgent question: Is it possible for a good person to commit a terrible act? Jeannie interviews Mark, exploring how rape has impacted his life as well as her own.

Unflinching and courageous, Things We Didn’t Talk About When I Was a Girl is part memoir, part true crime record, and part testament to the strength of female friendships—a recounting and reckoning that will inspire us to ask harder questions, push towards deeper understanding, and continue a necessary and long overdue conversation.

JEANNIE VANASCO is the author of the memoir The Glass Eye (Tin House, 2017). Her work has appeared in The Believer, The New York Times Modern Love, Tin House, and elsewhere. She lives in Baltimore and is an assistant professor at Towson University. Things We Didn’t Talk About When I Was a Girl is her second book.
Grow Your Own
Understanding, Cultivating, and Enjoying Cannabis
by Nichole Graf, Micah Sherman, David Stein, & Liz Crain

“Grow Your Own: Understanding, Cultivating, and Enjoying Cannabis helps you do exactly as advertised, with easy-to-follow, elegantly illustrated instructions.”

—Esquire

“A perfect present for all cannabis lovers.”

—Rolling Stone

The benefits of cannabis are undeniable—medicinally, sure, but also for stress, for creativity, and for relaxation. And as any homebrewer, winemaker, or backyard gardener can tell you, there’s a particular joy in doing it yourself.

Whether you’re new to cannabis and need to walk through the basics, or you’re an experienced grower looking to hone your techniques, Grow Your Own provides all the background and instruction you need to set up a grow space, raise your plants, and harvest your buds. It will teach you how to choose a strain based on its flavors and effects, how to manage insects and molds without the use of pesticides, and how to mix just the right soil. But Grow Your Own will also give you a primer on the myriad ways to enjoy cannabis—from carving an apple pipe to punching up your favorite brownie recipe. With photography, visual aids, and illustrations from Allen Crawford (Whitman Illuminated), Grow Your Own makes cultivating cannabis as accessible as it is rewarding.

Honest, intelligent, and approachable, Grow Your Own combats the inaccurate stereotypes that are again being used to bolster the case for prohibition.

David Stein, Nichole Graf, and Micah Sherman are owners of Raven, a recreational cannabis company in Washington state that prides itself on producing environmentally and socially responsible organic cannabis and cannabis-infused products, and guaranteeing good vibes. Liz Crain is the author of Toro Bravo: Stories, Recipes, No Bull, and A Food Lover’s Guide to Portland.
In the late seventies, at the age of eighteen and with a seventh-grade education, Dolly Freed wrote *Possum Living* about the five years she and her father lived off the land on a half-acre lot outside of Philadelphia. At the time of its publication in 1978, *Possum Living* became an instant classic, known for its plucky narration and no-nonsense practical advice on how to quit the rat race and live frugally. In her delightful, straightforward, and irreverent style, Freed guides readers on how to buy and maintain a home, raise and grow their own food, cope with the law, stay healthy, save money, and more, all in the name of self-reliant, independent living.

Forty years later, *Possum Living* remains an essential guide to going off the grid. This updated edition includes an introduction by Novella Carpenter, and new wisdom from Freed on aging, used cars, emergency funds, and how to get back in touch with yourself. *Possum Living*, says Freed, is about how to cook; to go fishing; to be with family, friends, and neighbors; to forage for wild berries; to enjoy a hobby; to relax; or, even better, to do nothing at all. Some of the best living, she reminds us, happens in possum time.

Following her success as an author, DOLLY FREED grew up to be a NASA aerospace engineer. She put herself through college after she aced the SATs with an education she received from the public library. She has also been an environmental educator, business owner, and college professor. She lives in Texas with her husband and two children.

“Dolly Freed is my hero. . . . [If] this smart, engaging, funny, and frank manifesto doesn’t make you want to quit the rat race at least a little bit, then you must be one big, fat rat.”

—VICE

“A paean to self-sufficiency.”

—COLUMBIA JOURNALISM REVIEW
A captivating and transporting travel novel, *Scorpionfish* reveals how what we leave behind may be exactly what we've been looking for all along.

After the unexpected deaths of her parents, young academic Mira returns to her childhood home in Athens. On her first night back, she encounters a new neighbor, a longtime ship captain who has found himself, for the first time in years, no longer at sea. As one summer night tumbles into another, Mira and the Captain’s voices drift across the balconies of their apartments, disclosing details and stories: of careers, of families, of love.

For Mira, love has so often meant Aris, an ex-boyfriend and rising Greek politician who has recently become engaged to a movie star. There is, too, her love for her dear friend Nefeli—a well-known queer artist who came of age during the military dictatorship—as well as Dimitra and Fady, a couple caring for a young refugee boy. Undergirding each relationship is the love that these characters have for Athens, a beautiful but complicated city that is equal parts lushness and sharp edges.

*Scorpionfish* is a map of how—and where—we find our true selves: in the pull of the sea, the sway of late-night bar music, the risk and promise of art, and—perhaps most of all—in the sparkling, electric, summertime charge of endless possibility.

Award-winning author Natalie Bakopoulos weaves a story of vulnerability, desire, and bittersweet truth, unraveling old ways of living and, in the end, creating something new.

“Filled with nostalgia and a simmering grace.”
—THE DAILY BEAST

“Bakopoulos expertly weaves a narrative about the ways in which our identity is intimately tethered with those of the people around us, and the places from where we all come. Her language is lucid and precise, yet still easy to lose yourself in—it’s only when you finish that you realize how much of Mira’s story now feels lost inside you, embedded, like it’s been written on your skin.”
—REFINERY29

**JULY 2020**
Rights: World English
Materials: Finished Book · 256 pages

NATALIE BAKOPOULOS is the author of *The Green Shore* (Simon & Schuster, 2012), and her work has appeared in *Tin House*, *The Iowa Review*, *The New York Times*, *Granta*, *Ploughshares*, and *O. Henry Prize Stories*. She's an assistant professor of creative writing at Wayne State University and a faculty member of the summer program Writing Workshops in Greece. She lives in Detroit, Michigan.
31 years after workers first broke ground, the magnificent Hotel Neversink in the Catskills finally opens to the public. Then a young boy disappears. This mysterious vanishing—and the ones that follow—will brand the lives of three generations. At the root of it all is Asher Sikorsky, the ambitious and ruthless patriarch whose purchase of the hotel in 1931 set a haunting legacy into motion. His daughter Jeanie sees the Hotel Neversink into its most lucrative era, but also its darkest. Decades later, Asher’s grandchildren grapple with the family’s heritage in their own ways: Len fights to keep the failing, dilapidated hotel alive, and Alice sets out to finally uncover the murderer’s identity.

Told by an unforgettable chorus of Sikorsky family members—a matriarch, a hotel maid, a traveling comedian, the hotel detective, and many others—The Hotel Neversink is the gripping portrait of a Jewish family in the Catskills over the course of a century. With an unerring eye and with prose both comic and tragic, Adam O’Fallon Price details one man’s struggle for greatness, no matter the cost, and a long-held family secret that threatens to undo it all.

Price has written a compelling chronicle of grand dreams and dark secrets.”
—Library Journal, Starred Review

“The storytelling structure that Price has constructed will leave the reader slackjawed and eager to reread.”
—Star Tribune

ADAM O’FALLON PRICE is a writing teacher and staff writer for The Millions. His work has been published in The Paris Review, VICE, The Iowa Review, Glimmer Train, EPOCH, The Kenyon Review Online, and many other places. His first novel, The Grand Tour, was published in 2016. He lives in Carrboro, North Carolina.

Rights: World English
Materials: Finished Book • 288 pages

AUGUST 2019
Gabrielle Bates’s debut poetry collection, *Judas Goat*, plumbs the frightening, intoxicating, and sacred subterran of intimate relationships. In wondrous moves, the poems encounter Abrahamic scriptures, domesticated animals eyeing the wild, and truck beds full of stained glass. Haunted by the risks that desire necessitates, *Judas Goat* holds readers close and whispers its unforgettable lines.

**GABRIELLE BATES** is a writer and visual artist from Birmingham, Alabama, currently living in Seattle. Co-host of *The Poet Salon* podcast, she currently serves as the social media manager of Seattle’s Open Books: A Poem Emporium, a poetry instructor for Hugo House, and a University of Washington teaching fellow. She also volunteers as a poetry mentor for *The Adroit Journal* and teaches for Seattle’s Writers in the Schools program. Her poetry has been in *The New Yorker, Poetry Magazine, American Poetry Review*, and other publications.

**WINTER 2023**

Rights: World

Materials: Full Manuscript · 75 pages
“A hard-won, triumphant debut.”
—CARL PHILLIPS, author of Then the War

“It’s thrilling to discover a book you know you’ll revisit for the rest of your life.”
—KAVEH AKBAR, author of Pilgrim Bell

With lush and deeply intimate language, Jayme Ringleb’s debut collection So Tall It Ends in Heaven explores sexuality, estrangement, and the distances we travel for love.

Following the end of a marriage, the book’s queer southern speaker tries to restore a relationship with his father. His father lives across an ocean, but more keeps them apart than just that: the father rejected his son long ago after learning that his son is gay. The poems search for answers across the United States and Europe, in and out of historical imagination, as the speaker struggles to separate his understanding of devotion and belonging from the constant losses in his life. Drawing from—and subverting—the formal traditions of love poems, parables, and elegies, the collection claims a vital space for one’s own solace. “Nobody will love you / like this poem does,” the speaker says; “Tell this poem / what you want. // Anything.”

In turns that are ruminative, funny, and tender, So Tall It Ends in Heaven questions what and whom one lets go of by coming out—can love, in all its complexities, ever be uncoupled from grief?

JAYME RINGLEB is a queer writer raised in the southern United States and northern Italy. Jayme’s poems have appeared recently in Poetry, Kenyon Review, Gulf Coast, and Ploughshares. An assistant professor of English at Meredith College, Jayme lives in Raleigh, North Carolina.

“Tremendous. . . . bearing haunting revelations and a beauty that cuts deep.”
—NATALIE SHAPERO, author of Popular Longing

“Brilliant. . . . flawlessly renders both the macro and micro wonders of the universe.”
—PAIGE LEWIS, author of Space Struck

So Tall It Ends in Heaven
poems by JAYME RINGLEB

SEPTEMBER 2022
Rights: World
Materials: Galley • 96 pages
What is Otherwise Infinite
poems by BIANCA STONE

“In short lyrics and long poems, Stone unflinchingly faces her depths, finding surprising light in a dark and frightening time. I feel befriended by this generous book, which understands that, in some ways, happiness and sadness are also the same: ‘I have nothing to give but tears, of which one/is too much and a whole sea/ not enough.’”

—CRAIG MORGAN TEICHER, author of Welcome to Sonnetville, New Jersey

“This is like moral baroque and also an invitation to make things. I feel enclosed by something guiding here in these poems which feels deeply experienced and it may sound corny but I think Bianca Stone is raising the possibility that writing poems (or writing these poems) is an opportunity to give. Does that constitute a philosophy or a craft. She’s making that.”

—EILEEN MYLES, author of For Now

Written in four sections with incisive and vivid lyrical language, Bianca Stone’s What is Otherwise Infinite considers how we find our place in the world through themes of philosophy, religion, environment, myth, and psychology. “I deal only in the hardest pain-revivers, symbols and tongues,” writes Stone. “I want to tell you only / in the intimacy of our discomfort.”

Populated by Archangels, limping in paradise; by allergies of the soul; the intimacy and danger of motherhood; psychic wounds; and dirty, dirty chocolate layer cake, What is Otherwise Infinite deftly examines our inherent and inherited ideas of how to live, and the experience of the Self—which on one hand is so intensely personal, and on the other, universal.

BIANCA STONE is the author of The Möbius Strip Club of Grief (Tin House, 2018), Someone Else’s Wedding Vows (Octopus Books and Tin House, 2014), and Poetry Comics from the Book of Hours (Pleiades Press, 2016).

She teaches poetry in Vermont, where she is Creative Director at the Ruth Stone House.
“To read through these poems is to be reminded again and again of our true allegiance to each other.”

—FROM THE INTRODUCTION BY JULIA ALVAREZ

With a powerful and poignant introduction from Julia Alvarez, Resistencia: Poems of Protest and Revolution is an extraordinary collection, rooted in a strong tradition of protest poetry and voiced by icons of the movement and some of the most exciting writers today. The poets of Resistencia explore feminist, queer, Indigenous, and ecological themes alongside historically prominent protests against imperialism, dictatorships, and economic inequality. Within this momentous collection, poets representing every Latin American country grapple with identity, place, and belonging, resisting easy definitions to render a nuanced and complex portrait of language in rebellion.

Included in English translation alongside their original language, the fifty-four poems in Resistencia are a testament to the art of translation as much as the act of resistance. An all-star team of translators, including former US Poet Laureate Juan Felipe Herrera along with young, emerging talent, have made many of the poems available for the first time to an English-speaking audience. Urgent, timely, and absolutely essential, these poems inspire us all to embrace our most fearless selves and unite against all forms of tyranny and oppression.

RED POPPY is dedicated to promoting the power of Latin American poetry to not only evoke emotions, but to shift social consciousness, sparking both individual and collective change. More information is available at www.redpoppy.net.

“Resistencia could not be more timely. It is a stunning collection of revelations and witness. . . . Indispensable.”

—LUIS ALBERTO URREA, author of The House of Broken Angels

“Resistencia is alive with bravery, feminism, strength, agency, protest, power, and hope.”

—MS. MAGAZINE

SEPTEMBER 2020

Rights: World (Rights sold: Spain, Sonámbulos Ediciones)

Materials: Finished Book ∙ 264 pages
Anodyne
poems by KHADIJAH QUEEN

“Khadijah Queen outdoes herself with captivating poems examining the dualities of joy and pain, love and loss, knowing and ignorance.”
— MS. MAGAZINE

“Her lines dance, yes, but they also stumble, pick themselves back up, stop and start in ways that call to mind an inventive M.C. riding a dozen different beats in succession.”
— T: THE NEW YORK TIMES STYLE MAGAZINE

“Insightful on every level, Anodyne will stay with you long after you turn its final page.”
— BUSTLE

In language that is dynamic, powerful, and delicate, Anodyne brilliantly maps the self across time, across landscape, across love.

The poems that make up Anodyne consider the small moments that enrapture us alongside the daily threats of cataclysm. Khadijah Queen writes: “in everything alive a disturbance”—and that disturbance can be positive or negative, a distraction or a necessary shift. Formally dynamic and searingly personal, Anodyne asks us to recognize of the echoes of history that litter the landscape of our bodies as we navigate a complex terrain of survival and longing. With an intimate and multivocal dexterity, these poems acknowledge the simultaneous existence of joy and devastation, knowledge and ignorance, grief and love, endurance and failure—all of the contrast and serendipity that comes with the experience of being human. If the body is a world, or a metaphor for the world, for what disappears and what remains, for what we feel and what we cover up, then how do we balance fate and choice, pleasure and pain? Through a combination of formal lyrics, delicate experiments, sharp rants, musical litany, and moments of wit that uplift and unsettle, Queen’s poems show us the terrible consequences and stunning miracles of how we choose to live.

KHADIJAH QUEEN is the author of Conduit, Black Peculiar, Fearful Beloved, Non-Sequitur, and I’m So Fine: A List of Famous Men & What I Had On, a finalist for the National Poetry Series, the Balcones Poetry Prize, and the CLMP Firecracker award in Fiction. She is an assistant professor of creative writing at University of Colorado at Boulder, and serves as core faculty for the low-residency Mile-High MFA program at Regis University.
In an era of rising nationalism and geopolitical instability, Megan Fernandes’s *Good Boys* offers a complex portrait of messy feminist rage, negotiations with race and travel, and existential dread in the Anthropocene. The collection follows a restless, nery, cosmically abandoned speaker failing at the aspirational markers of adulthood as she flips from city to city, from enchantment to disgust, always reemerging—just barely—on the trains and bridges and barstools of New York City. A child of the Indian ocean diaspora, Fernandes enacts the humor and devastation of what it means to exist as a body of contradictions. Her interpretations are muddied. Her feminism is accusatory, messy. Her homelands are theoretical and rootless. The poet converses with goats and throws a fit at a tarot reading; she loves the intimacy of strangers during turbulent plane rides and has dark fantasies about the “hydrogen fruit” of nuclear fallout. Ultimately, these poems possess an affection for the doomed: false beloveds, the hounded earth, civilizations intent on their own ruin. Fernandes skillfully interrogates where to put our fury and, more importantly, where to direct our mercy.

*Megan Fernandes* is the author of *The Kingdom and After*. Her work has been published in *The New Yorker, Tin House, Ploughshares, Pank, Guernica*, and the Academy of American Poets, among others. She is a poetry reader for *The Rumpus* and an Assistant Professor of English at Lafayette College. She holds a PhD in English from the University of California, Santa Barbara, and an MFA in poetry from Boston University. She lives in New York City.

“Ferocious, vulnerable, funny, ambitious, and deeply rigorous.”

—*Kaveh Akbar*, author of *Pilgrim Bell*

*Good Boys* enacts a fierce but tangled logic in which no one—least of all the speaker herself—is beyond reproach.

“*Good Boys* is a firecracker book full of sharp, imaginative, heart-full poems about tarot, running in the suburbs, goats, cities, nuclear fallout, and bigger things like identity, family, race, and feminism. If *Broad City* and Carmen Maria Machado had a poetry baby, it would be *Good Boys*.”

—*Bomb Magazine*

“This tremendous collection of poems centers feminism, racism, and rage in all its imperfections, contradictions and candor.”

—*Ms. Magazine*
Feed
a poem by TOMMY PICO

“Feed, Pico’s latest collection . . . will stop you in your tracks.”
—O, THE OPRAH MAGAZINE

“Restless, intimate and exhilarating.”
—THE NEW YORK TIMES

“[Feed] is endlessly inventive and stays fun while bringing the heat and weight of a world we’re all helplessly watching burn down. As his character/AKA Teebs says of Oakland rapper Too $hort, the same is true of Tommy Pico in this book and in general: Vigor is the art he argues for.”
—TOMMY ORANGE, author of There There

Feed is the fourth book in the Teebs tetralogy. It’s an epistolary recipe for the main character, a poem of nourishment, and a jaunty walk through New York’s High Line park, with the lines, stanzas, paragraphs, dialogue, and registers approximating the park’s cultivated gardens of wildness. Among its questions, Feed asks what’s the difference between being alone and being lonely? Can you ever really be friends with an ex? How do you make perfect mac & cheese? Feed is an ode of reconciliation to the wild inconsistencies of a northeast spring, a frustrating season of back-and-forth, of thaw and blizzard, but with a faith that even amidst the mess, it knows where it’s going.

TOMMY “TEEBS” PICO is a poet, podcaster, and TV writer. The winner of a 2018 Whiting Award, he is the author of the books IRL, Nature Poem, Junk, Feed, and the zine series Hey, Teebs. Originally from the Kumeyaay nation, he now splits his time between Los Angeles and Brooklyn. He co-curates the reading series Poets with Attitude, co-hosts the podcasts Food 4 Thot and Scream, Queer!, is poetry editor at Catapult Magazine, writes on the TV shows Reservation Dogs and Resident Alien, and is a contributing editor at Literary Hub.
A Fortune for Your Disaster
poems by HANIF ABDURRAQIB

“I n his much-anticipated follow-up to The Crown Ain’t Worth Much, poet, essayist, music critic, and New York Times bestselling author Hanif Abdurraqib has written a book of poems about how one rebuilds oneself after a heartbreak, the kind that renders them a different version of themselves than the one they knew. It’s a book about a mother’s death, and finally admitting that Michael Jordan pushed off in the ’98 finals. It’s about forgiveness, and how none of the author’s black friends wanted to listen to “Don’t Stop Believin’. “ It’s about wrestling with histories, personal and shared, and how black people can write about flowers at a time like this. Abdurraqib writes across different tones and registers, with humor and sadness, and uses touchstones from the world outside—from Marvin Gaye to Nikola Tesla to his neighbor’s dogs—to create a mirror, inside of which every angle presents a new possibility.”

HANIF ABDURRAQIB is a poet, essayist, and cultural critic from Columbus, Ohio. His first poetry collection, The Crown Ain’t Worth Much, was named a finalist for the Eric Hoffer Book Award and was nominated for a Hurston/Wright Legacy Award. His collection of essays, They Can’t Kill Us Until They Kill Us, was named a best book of 2017 by Buzzfeed; Esquire; NPR; O, The Oprah Magazine; and Pitchfork, among others. His most recent book is A Little Devil in America.

“A riveting and poetic. . . . Abdurraqib’s gift is his ability to flip from a wide angle to a zoom with ease. He is a five-tool writer.”

—THE WASHINGTON POST

“Funny, painful, precise, desperate, and loving. . . . Not a day has sounded the same since I read him.”

—GREIL MARCUS,
Village Voice

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