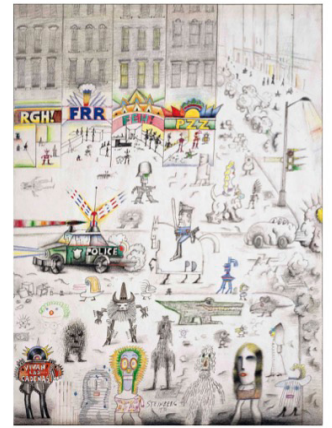


Today in the Taxi Poems by Sean Singer \$19.95 | April 2022 | ISBN: 978-1-946482-69-3

"Sean Singer's radiant and challenging body of work involves, much like Whitman's, nothing less than the ongoing interrogation of what a poem is. In this way his books are startlingly alive... I love in this work the sense that I am the grateful recipient of Singer's jazzy curation as I move from page to page. *Today in the Taxi* is threaded through with quotes from Kafka, facts about jazz musicians, musings from various thinkers, from a Cathar fragment to Martin Buber to Arthur Eddington to an anonymous comedian. The taxi is at once a real taxi and the microcosm of a world—at times the speaker seems almost like Charon ferrying his passengers, as the nameless from all walks and stages of life step in and out his taxi. I am reminded of Calvino's *Invisible Cities*, of Sebald's *The Rings of Saturn*... *Today in the Taxi* is intricate, plain, suggestive, deeply respectful of the reader, and utterly absorbing. Like *Honey and Smoke* before it, which was one of the best poetry books of the last decade, this is work of the highest order." —Laurie Sheck

Sean Singer was born in Guadalajara, Jalisco, Mexico, in 1974. A former New York City taxi driver, he has an MFA from Washington University in St. Louis and a Ph.D. in American Studies from Rutgers University-Newark, and has been awarded a fellowship from the National Endowment for the Arts. Singer is the author of two prior collections of poetry: *Honey & Smoke* and *Discography*, which won the Yale Series of Younger Poets prize and the Norma Farber First Book Award from the Poetry Society of America. He offers editorial services at seansingerpoetry.com.

TODAY IN THE TAXI

SEAN SINGER

**American Massif** Poems by Nicholas Regiacorte \$19.95 | May 2022 | ISBN: 978-1-946482-70-9

American Massif follows the first stages of one American Mastodon in his attempts to evolve. His life begins to resemble a human life. His mother appears human. His wife and children, human. His own birthplace and childhood. His appetites, sins, faith, cynicism, big plans. All apparently human. At the same time, all of these things are relinquished or increasingly subject to the story of his own extinction.

The massif's landscapes are as varied as pinewoods, clay hills and prairie, but grow more abstract. In his naive way, A.M. moves through or ponders the Higgs Field, art, national and family states of emergency. From his own house to an airport, from volcano to museum, he goes foraging for images good enough to eat, for friends, for antidotes to apocalypse.

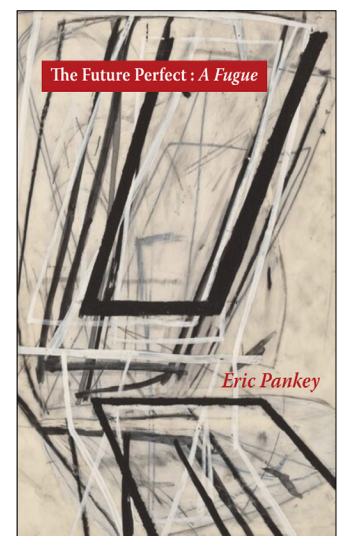
Perhaps no more human by the end, A.M. still bears his "girth and melancholy," though having shed some of the illusions, like vestiges, with which he started. Dazed as much as sobered, he feels himself released into the world like a new habitat—however threatened. Rather, like the Pompeian who returns to her city, the Mastodon comes into his own.

Nicholas Regiacorte was born and raised in southern Maine. Since that time, he's lived in Florida, gone to college in Virginia, worked on roofing crews, worked in a deli, and earned his MFA in poetry from the University of Iowa. He's had the good fortune to live in Italy, once on a Fulbright year in Campania, the second time as a Visiting Professor in Florence. His poems have appeared in *14 Hills*, *Copper Nickel*, *New American Writing*, *Descant*, *Bennington Review*, and elsewhere. He currently teaches at Knox College, in Galesburg, Illinois, where he lives with wife and two little boys.

The Future Perfect: A Fugue Poem by Eric Pankey \$17.95 | Aug 2022 | ISBN: 978-1-946482-71-6

"In *The Future Perfect: A Fugue*, Eric Pankey tells us 'what matters is the miscellany,' our 'unkempt days loosely stitched to the next....' Still, he'll confess, 'one could lose sleep making sense of the grab bag of all the this and the that.' How can we not 'project into the future,' not 'see the past as portent?' he writes. 'How does one avoid thinking about the void?' One disquieting question follows upon another in this chapbook's single polyphonic poem. In lieu of answers, Pankey offers us the pleasure of his ever-gorgeous music. From such a virtuoso, 'these notes, these intervals' are all we could ask for." —Allison Funk

Eric Pankey is the author of numerous books of poems, most recently *Augury* and *Crow-Work*. His poetry, essays, and reviews have appeared widely in such journals and anthologies as *the New Yorker*, *Kenyon Review*, *Iowa Review*, and *Poetry Daily*, as well as several anthologies, including *Best American Poetry*. A recipient of the Walt Whitman Award, Pankey has been awarded fellowships from the John Simon Guggenheim Memorial Foundation, the National Endowment for the Arts, and the Ingram Merrill Foundation. A 1983 graduate of the Iowa Writer's Workshop, he is a professor of English and the Heritage Chair in Writing at George Mason University and resides in Fairfax, Virginia.



**Rewild** Poems by Meredith Stricker

\$21.95 | Sept 2022 | ISBN: 978-1-946482-72-3

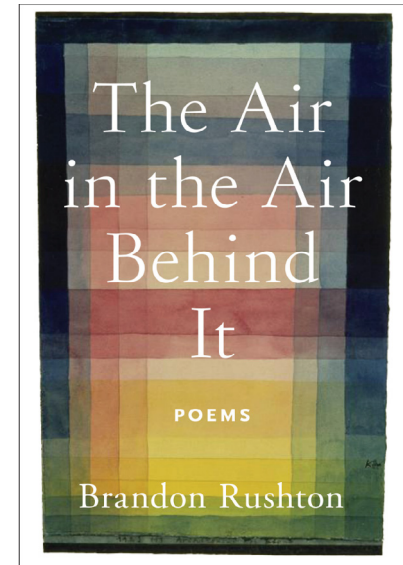
Rewild is a collection of documentary lyric poetry that explores places that, having been ravaged by war and environmental plunder, have since been abandoned to regenerate and restore. At this moment where we find ourselves in the Anthropocene, the poems hover between ruin and restoration. They open ways we can ask transformative questions and turn ourselves into these questions that begin to tunnel through difficulty and despair into “another spreadsheet than human ... chromosomal and intricate”. To begin to unbuy ourselves, to rewild our communal lives

Meredith Stricker is a visual artist and poet working in cross-genre media. She is the author of five poetry collections, recipient of the National Poetry Series Award and co-director of visual poetry studio in Big Sur, a design collaborative focusing on architecture and site-specific projects bringing together artists, writers, musicians and experimental forms.

The Air in the Air Behind It Poems by Brandon Rushton \$21.95 | Sept 2022 | ISBN: 978-1-946482-75-4

“This is a book of water. Of weather. Of a voice languaging thought through a line, a stanza, a page. Space. Through modes of being human—temporary stoppages of energy called ‘father,’ ‘daughter,’ ‘lover,’ ‘commuter,’ ‘scientist,’ ‘cashier.’ On micro and macro scales these poems register cycles of coming into one existence and passing into another: ‘A widower on a highway west/ of here faces the idea that his lover, is now, just particles/ his headlights pass through.’ Even massive things are permeable and subject to transformation: ‘The land splits open and the street/ of cars slides single-filed, straight in.’ Brandon Rushton’s *The Air in the Air Behind It* understands, and leads us to understand, we are bound to each other, and to this earth, because all is change. This is a book that holds such truths, necessary to weathering our time.” — Karla Kelsey

Brandon Rushton was born and raised in Michigan. A recipient of awards from Gulf Coast and Ninth Letter, his poems appear widely in publications like *The Southern Review*, *Denver Quarterly*, *Pleiades*, *Bennington Review*, and *Passages North*. His essays have appeared in *Alaska Quarterly Review* and the critical anthology, *A Field Guide to the Poetry of Theodore Roethke*. After earning his MFA from the University of South Carolina, he joined the writing faculty at the College of Charleston. In the fall of 2020, he began as a Visiting Professor of Writing at Grand Valley State University in Grand Rapids, Michigan. With Josh English, he co-founded the poetry journal *Oxidant* | *Engine*.

**Ore Choir** Poems by Katy Didden
Illustrations by Kevin Tseng

\$24.95 | Oct 2022 | ISBN: 978-1-946482-74-7

Part miracle, part oracle, in these poems lava speaks “with the focus of a burning glass,” lighting lyric core samples through geo-historical and cultural texts about Iceland. Shifting the ground so “nouns are never still,” the lava reveals how language itself is a record of collisions: poem as matter, sound as forge, form as friction. And what does it mean to be human in the face of such ancient forces, especially as climate change unsettles the earth that anchors us? By the light of the “sphere’s credo,” can we, too, be remade?

Katy Didden is the author of a previous poetry collection, *The Glacier’s Wake* (Pleiades Press, 2013). Her poems and essays have appeared most recently in *Sewanee Review*, *West Branch*, *Public Books*, and *Ós Pressan*. She teaches Poetry and Creative Writing and the Environment at Ball State University.

Kevin Tseng was born and raised in Thousand Oaks, California and studied biology and fine art at Washington University in St. Louis, Missouri. He currently lives in Whitefish, Montana.

