

Family Life Story Line Press Poetry Series

Finding My Way Home Heidi Seaborn

2018-03-09 Acclaimed poet Heidi Seaborn's debut chapbook *Finding My Way Home* explores what it means to be lost, feel loss and to undertake the journey to find the people, history and place that embodies home.

CLOSE ENCOUNTERS Down Home Pamela Yenser 2021-02-12 "Everything abandoned comes alive" Pamela Yenser writes in *CLOSE ENCOUNTERS Down Home*, which becomes an invocation for resilience in a world filled with disaster at every turn: whether it's the wreckage of flying saucers in Roswell, or a brother and a mother who are irrevocably changed after a complicated birth, or an abusive father who is always in the driver's seat-whether it's by plane or car. Yenser does the difficult work of reckoning with trauma and the "family / history slamming the lid on truth." And though there's comfort in escape, and beauty to be found in the landscapes these poems traverse in a wide range of traditional and open poetic forms, Yenser reminds us "As long as you live / you won't forget," and there's danger everywhere. Lucky for us, we have a wonderful guide who knows her way around language and line, and is cunning enough to "have razor blades sewn / into the hem of every poem." -Gary Jackson Pamela Yenser is a learned poet who knows the context, history, and texts of literature. Here she uses her supple and strict prosody to tell a family story about an abusive, daredevil father, a denying-praying mother, her "little retarded brother" ("She is her brother's keeper") and more. In airplanes and Airstream trailers "one catastrophe after another" happens to mark a childhood where "Visions of the devil / made you tithe, trade in the family silver." This astonishing chapbook delivers one revelation after another in poems exquisitely structured: "The past is a trap the Jaws of Life / can't break," she writes, "... but isn't this the work a poet is meant to do?" One poem in exact rhyming couplets is called "In the Garden of Demented Parents." Another, also in couplets, ends: "Look! I have razor blades sewn / into the hem of every poem." Read this

brilliant and triumphant chapbook by a poet who limns the tragedy and triumph of her life. -Hilda Raz Pamela Yenser's brave and tender poems spin together family history, personal resilience, and imaginative perseverance "sharp as that wreckage/ strewn like tinsel on glitter-/fields of tumbled rock" (as she writes in the title poem). Encompassing everything from a "bad weather balloon made of Kryptonite" to "a pineapple/ ruffled doily," Yenser juxtaposes the images and dreams of the otherworldly and the day-to-day life while also writing deeply of love and survival, monsters and angels, magic tricks and memories. This is a captivating and sparkling collection. -Caryn Mirriam-Goldberg Pamela Yenser's *CLOSE ENCOUNTERS* refers to, yes, the Roswell UFO, as well as family relationships that are a parallel encounter. The poems' narrator sees the flying saucer wreckage as a four-year-old. She writes about this iconic disruption of the skies as a way to reveal the workings of memory itself. This is an exciting personal fable that blends journalism, verse, and narration. -Denise Lowe

Permanent Change of Station Lisa Stice 2018 ESSENTIAL INSIGHTS INTO THE SECRET LIVES OF MILITARY FAMILIES! ... A PERFECT GIFT OF POETRY FOR MILITARY FAMILY, FRIENDS, AND VETERANS! In her electric second collection, Lisa Stice (author of the previously published "Uniform," Aldrich Press, 2016) lovingly interrogates and illuminates life in a military family. Together with her toddler daughter and little dog Seamus, she explores the in-betweens of separation and connection, and the quest for finding one's place in the world. With humor and grace, Stice's signature style frequently involves the borrowing of words from texts she finds readily at hand, including quotations from Sun Tzu's "The Art of War," and Dr. Seuss's "The Sneetches." In her new poems, the family's beloved Norwich Terrier also often appears as sentry, companion, and guide. Her close observations of childhood magic and household routines, quietly set against ever-present question-marks of war and displacement, are essential and timely insights

into the modern military family experience," says the publisher. "If you've ever been a military kid, parent, or spouse—regardless of age or era—you'll find a welcome home in her words."

World of Wonders Aimee Nezhukumatathil 2020-09-08 "A poet celebrates the wonders of nature in a collection of essays that could almost serve as a coming-of-age memoir." —Kirkus Reviews As a child, Nezhukumatathil called many places home: the grounds of a Kansas mental institution, where her Filipina mother was a doctor; the open skies and tall mountains of Arizona, where she hiked with her Indian father; and the chillier climes of western New York and Ohio. But no matter where she was transplanted—no matter how awkward the fit or forbidding the landscape—she was able to turn to our world's fierce and funny creatures for guidance. "What the peacock can do," she tells us, "is remind you of a home you will run away from and run back to all your life." The axolotl teaches us to smile, even in the face of unkindness; the touch-me-not plant shows us how to shake off unwanted advances; the narwhal demonstrates how to survive in hostile environments. Even in the strange and the unlovely, Nezhukumatathil finds beauty and kinship. For it is this way with wonder: it requires that we are curious enough to look past the distractions in order to fully appreciate the world's gifts. Warm, lyrical, and gorgeously illustrated by Fumi Nakamura, *World of Wonders* is a book of sustenance and joy. Praise for *World of Wonders* Barnes & Noble 2020 Book of the Year An NPR Best Book of 2020 An Esquire Best Book of 2020 A Publishers Weekly "Big Indie Book of Fall 2020" A BuzzFeed Best Book of Fall 2020 "Hands-down one of the most beautiful books of the year." —NPR "A timely story about love, identity and belonging." —New York Times Book Review "A truly wonderful essay collection." —Roxane Gay, *The Audacity of Quiet Money* Robert McDowell 2019-07-16 This book-length poem chronicles a family's experience from the 1950s through the 1990s. The 1950s section was selected by Donald Hall for inclusion in the Best American Poetry series. The poet's first full-length collection, *Quiet Money*'s New Edition consists almost exclusively of longer narrative poems, including the title poem about a bootlegger/pilot who flew the

Atlantic solo before Charles Lindbergh. This piece is often cited as one of the most important poems of the 1980s and the movement to revive storytelling in verse.

Small Press Record of Books in Print Len Fulton 1993

Looking After: Poems Ann Taylor 2024-02-10 This collection explores many subjects that demand looking after - family, artistic achievements including literature, the natural world, memories, history, and others that call for tending to. It also focuses on the complexities of this engagement - when easy, when difficult, when the subjects are shaded by emotion or the effects of time. Then too there is the looking after, as in afterwards, the reflection on things gone by. These poems cover a broad range - small personal experiences to the grander occasions of life, and the memories of life. They explore the multi-faceted subject of alert custodianship - the necessity of paying daily attention, while at the same time tending to the past already lived.

Body of Life Elizabeth Alexander 1996 Tia Chucha Press is proud to reprint Elizabeth Alexander's "Body of Life," first published in 1996 and a collection that stands as a testament to the well-wrought line with the deeply threaded elements of history, ancestors, jazz, and family that mark the rare power inherent in Ms. Alexander's work. Her selection as the Inaugural Poet for 44th President of the United States, Barack Obama is well deserved—she is one of the most fresh and vital voices in American literature today.

Life Lines Jean Scarborough 2008-10 Jean Scarborough's poetry collection offers poems that capture special moments in family life with great affection, warmth, and a sharp eye for the telling detail. Whether it's a parent's nervousness after a teen obtains his driver's license depicted in *Growing Up* or the pain felt after the death of a spouse so vividly detailed in *Not Me Without You*, *Life Lines* offers verse that is generous in spirit and truly touching.

Waking My Mother Angela Alaimo O'Donnell 2013-08 Angela Alaimo O'Donnell's *WAKING MY MOTHER* reaches through memory to truth, enlarging family history and stories of her mother's life into connections that twine us all: story, spirit, family. "If art is what we do to

break bread with the dead (Auden), and rhyme and meter are the table manners (Heaney), then Angela Alaimo O'Donnell's hard-won, well-wrought, acoustically sumptuous poems set forth a proper feast: haunting, abundant, free of pieties. As with any good wake, here the living and the dead behold one another. The kinship is astonishing."—Thomas Lynch

Storyteller in Times Square Caryl Johnston 2023-06-23 Storyteller in Times Square opens with a visit to New York and the ruins of the World Trade Center. Thus begins a poetry collection that reflects in subtle and surprising ways the post World War II history of the United States. Without being either “political” or “ideological,” the poet employs concise and often disciplined forms of language to touch upon deeper matters of destiny and feeling. Our lives, our deeds, our ideas—all of these have consequences for how we treat our land and each other. The moments of lyricism and humor help us to keep our balance. And the perspective is important, for these poems are about paying attention to reality. Can we pay attention to the voices of history submerged in our wake, swirling behind us? Perhaps that question in essence is what these poems ask of us.

Unaccompanied Javier Zamora 2018-05-01 New York Times Bestselling Author of *Solito* "Every line resonates with a wind that crosses oceans."—Jamaal May "Zamora's work is real life turned into myth and myth made real life." —Glappitnova Javier Zamora was nine years old when he traveled unaccompanied 4,000 miles, across multiple borders, from El Salvador to the United States to be reunited with his parents. This dramatic and hope-filled poetry debut humanizes the highly charged and polarizing rhetoric of border-crossing; assesses borderland politics, race, and immigration on a profoundly personal level; and simultaneously remembers and imagines a birth country that's been left behind. Through an unflinching gaze, plainspoken diction, and a combination of Spanish and English, *Unaccompanied* crosses rugged terrain where families are lost and reunited, coyotes lead migrants astray, and "the thin white man let us drink from a hose / while pointing his shotgun." From "Let Me Try Again": He knew we weren't Mexican. He must've remembered his family coming over the border,

or the border coming over them, because he drove us to the border and told us next time, rest at least five days, don't trust anyone calling themselves coyotes, bring more tortillas, sardines, Alhambra. He knew we would try again. And again—like everyone does. Javier Zamora was born in El Salvador and immigrated to the United States at the age of nine. He earned a BA at UC-Berkeley, an MFA at New York University, and is a 2016–2018 Wallace Stegner Fellow at Stanford University.

Home Iman Mersal 2020-09-08 *Home: New Arabic Poems on Everyday Life*, the second book in Two Lines Press's Calico series, explores the intimate world of everyday life, its agonies and delights, through the work of poets from Egypt, Palestine, Tunisia, Iraq, and more.

Second Rain Elise Hempel 2016-08-29 In *Second Rain*, Elise Hempel gleans anecdotes of uncommon poignancy from the seemingly commonplace, and crafts them into memorable poems. Family settings and the world of nature are captured and shaped into insight through the poet's discerning eyes: here an only child in her room with a lone and captive katydid; here a feisty grandmother in the hospital; here a father fond of household projects, building two swimming pools, a basketball hoop in the driveway, and transforming the yard into a skating rink. This inspirational debut collection, charged with nostalgia and longing, is fittingly finalist in the 2015 Able Muse Book Award. PRAISE FOR SECOND RAIN: The apparently domestic poems in *Second Rain* (poems about family, gardening, dogs, birds, and a few memorable tigers) deliver enough controlled intensity “to shake the trees all down.” A special gift of Elise Hempel's art is to evoke and suggest passions without spelling them out; we readers get to unscramble the anagram, to find the ache—and our own corresponding ache—beneath the poised surface. —Rachel Hadas, author of *Questions in the Vestibule* [Elise Hempel's] curiosity and insights singled her out as special, but her ability to shape her feelings into words remains what I find most unique . . . From the opening title poem on, this is a book about the often ignored, simple gifts that come to us, like “the second rain that comes/ when the first is over,” that “gentle scattering of drops” the breeze shakes down

from the trees and “briefly blesses you.” —Bruce Guernsey (from the foreword), author of *From Rain: Poems, 1970-2010* From the title poem on, Elise Hempel’s *Second Rain* matches form with feeling, delivering insights that seem at once inevitable and necessary. Her sense of the sonnet—its grace and shape—lends quiet force to what’s remembered and observed, from a pet shop crow to memories of now-absent loved ones, mother-daughter conflicts to the ambiguities of language itself. Like the flock of geese described in one poem here, Hempel’s collection succeeds in many “different keys.”

—James Scruton, author of *Thrift Through* admirably controlled and marvelously controlling language, the compressed imagery in Elise Hempel’s powerfully compact poems subtly evokes emotional responses, while the poet also smartly engages readers with an authentic and persuasive voice. Indeed, to borrow a phrase from the eighth and final line in the collection’s title poem, each piece in *Second Rain* “briefly blesses you.” —Edward Byrne, author of *Seeded Light*

Blond Boy Lucia May 2014-05-01 “Lucia weaves [her father’s] story into her own through poetry that is brutally honest while being ‘bathed in the light’ of forgiveness . . . with a glance, a gesture, an image that glows vividly on the page.”

—Linda Back McKay, author of *The Next Best Thing* and *Out of the Shadows: Stories of Adoption and Reunion* “. . . the tragic and amazing story of her father’s survival in Nazi-occupied Poland . . . comes wonderfully alive in all its mesmerizing detail. These memories will dance in our minds for a long time.” —Mary Logue, author of *Hand Work* and *Trees* “Miss May escaped the quicksand of her father’s cruelty through art, music and literature. She writes exquisite poetry that shines light in the darkness.” —Robert O. Fisch, author of *Light from the Yellow Star: A Lesson of Love from the Holocaust* and *The Sky Is Not the Limit* “. . . we see how the lucky and the unlucky in this single family lose or find their strength . . . This collection is blunt in its truth telling, and ambitious in its range. I won’t forget these poems.” —Deborah Keenan, author of *From Tiger to Prayer* and so she had the world Lucia Piaskowiak May writes without any sentimentality whatsoever about her father’s life

in World War II Poland and about the shadow he cast over her own life. She compresses enormous emotion into tense spare lines to create poetry that is fierce and true. —Keith Maillard, author of *The Clarinet Polka*

Life on Mars Tracy K. Smith 2017-01-10 Winner of the 2012 Pulitzer Prize * Poet Laureate of the United States * * A New York Times Notable Book of 2011 and New York Times Book Review Editors' Choice * * A New Yorker, Library Journal and Publishers Weekly Best Book of the Year * New poetry by the award-winning poet Tracy K. Smith, whose “lyric brilliance and political impulses never falter” (Publishers Weekly, starred review) You lie there kicking like a baby, waiting for God himself To lift you past the rungs of your crib. What Would your life say if it could talk? —from “No Fly Zone” With allusions to David Bowie and interplanetary travel, *Life on Mars* imagines a soundtrack for the universe to accompany the discoveries, failures, and oddities of human existence. In these brilliant new poems, Tracy K. Smith envisions a sci-fi future sucked clean of any real dangers, contemplates the dark matter that keeps people both close and distant, and revisits the kitschy concepts like “love” and “illness” now relegated to the Museum of Obsolescence. These poems reveal the realities of life lived here, on the ground, where a daughter is imprisoned in the basement by her own father, where celebrities and pop stars walk among us, and where the poet herself loses her father, one of the engineers who worked on the Hubble Space Telescope. With this remarkable third collection, Smith establishes herself among the best poets of her generation.

Daughters of Bone Jessica Temple 2021-02-18 *Daughters of Bone* explores the landscapes and people of the South. Drawing on personal and collective history, these poems explore the relationships between place, people, history, culture, and language. Subjects include family and relationships, especially between women of different generations, means of handling grief, and travel and return. Photographs or physical objects often work as keys to memories of events or people from the past. Particular locations or landscapes likewise serve as reminders. This collection questions the meaning of “home” and “family.” It mythologizes the author’s own

history as she searches for her place within it.

Been to Yesterdays Lee Bennett Hopkins 1995

A collection of poems about one boy's family life.

Family Talks Kevin J. McDaniel 2017-07-21

An Ear to the Ground Marie Harris 1989 A

multicultural anthology of contemporary American poetry, featuring works by over one hundred famous and lesser-known writers, including Gwendolyn Brooks, Sandra Cisneros, Simon Ortiz, and Ray A. Young Bear.

Home Is Not a Country Safia Elhillo

2022-02-22 LONGLISTED FOR THE NATIONAL BOOK AWARD "Nothing short of magic."

—Elizabeth Acevedo, New York Times

bestselling author of *The Poet X* From the acclaimed poet featured on Forbes Africa's "30 Under 30" list, this powerful novel-in-verse captures one girl, caught between cultures, on an unexpected journey to face the ephemeral girl she might have been. Woven through with moments of lyrical beauty, this is a tender meditation on family, belonging, and home. my mother meant to name me for her favorite flower its sweetness garlands made for pretty girls i imagine her yasmeeen bright & alive & i ache to have been born her instead Nima wishes she were someone else. She doesn't feel understood by her mother, who grew up in a different land. She doesn't feel accepted in her suburban town; yet somehow, she isn't different enough to belong elsewhere. Her best friend, Haitham, is the only person with whom she can truly be herself. Until she can't, and suddenly her only refuge is gone. As the ground is pulled out from under her, Nima must grapple with the phantom of a life not chosen—the name her parents meant to give her at birth—Yasmeeen. But that other name, that other girl, might be more real than Nima knows. And the life Nima wishes were someone else's. . . is one she will need to fight for with a fierceness she never knew she possessed.

The Family Plot Linda McCauley Freeman

2022-03-31 *The Family Plot*, by Linda McCauley Freeman, portrays one American girlhood against the background of a complex family history,

Family Gathering Fred Chappell 2000-09-01

The occasion might be a holiday or a wedding, a christening or a funeral, and a family is gathered on the eve to eat, drink, talk, and cast eyes upon

each other. Like all relations, the extended family in Fred Chappell's *Family Gathering* has its foibles and strengths—oddballs and know-it-alls, hussies and historians, sparring spouses and model marriages. More than anything, this family loves gossip. Chappell portrays its members one and all in a series of sharply limned character sketches. In this crowd of strangers we may find personalities familiar, maybe too familiar. Perhaps we may even find a glimpse or two of ourselves. Framed by the observations of Elizabeth, "age eight, / Priss-proud in her finery and bored / Bored bored," the collection introduces ebullient Cousin Marjorie, self-satisfied Uncle Einar, evasive Cousin Liliias, cunning Aunt Wilma, aged Uncle Nahum, convivial Uncle Hobart, confusing Aunt Alicia—set down in poems terse, witty, sympathetic, thoughtful, and satiric. Cousin Elmer "tends the family tree, / Shaping it to topiary rare / And strange as he trims a little here and there / And lops some ugly branches drastically." Cousin Lola "charts her paramours / On a performance scale from One to Ten / And then announces publicly the scores." Uncle Brit "cuts you off before you say / Two sentences and lets you know / He knows already what you think / And what you think is pretty dumb." And Aunt Agnes, ever forgiving, "recognizes what we are, / Yet holds us in affection / As steadfast as the morning star, / As if our faults had no connection / With the persons we are within." Although there is no continuous story line, the poems in *Family Gathering* almost amount to a piece of fiction. We leave these lines with full knowledge of the characters—their personalities, prejudices, idiosyncrasies, and intricate relationships with one another. Chappell gives us gossip, but also gossip parodied. If your family is like most, sparks of recognition will leap from every page. With results like those of the Polaroids taken by the family photographer, Chappell "makes us look as scary / As old woodcuts in a bestiary— / But maybe, after all, that's us." Varied, humorous, and, above all, true, *Family Gathering* is pure mean fun.

Louder Birds Angela Voras-Hills 2020-02-15

Angela Voras-Hills's *Louder Birds*, her debut collection of poetry, is a beautiful study of the natural world, motherhood, and the inherent desire for meaning. This collection of complex

lyric poems holds a haunting absence at its center, an absence that is “impossible to navigate.” Yet Voras-Hills presses on, untangling the distinctions that surround her (human and animal, domestic and wild) with both bravery and respect. She writes, “The boundaries between home and the road / are insecure: it’s impossible to navigate this landscape. / We’ve all been in the presence of something dark / and have chosen not to seek shelter.” As the poet hones in on naming the void, her surroundings grow more threatening—but not once does she surrender or turn back. Voras-Hills’s poems are smart enough to know the distinctions themselves are tenuous at best, and wise enough to know that we must always pay our dues to the world beyond our door. Wondrous, ruminative, and revelatory, *Louder Birds* is a collection that is not to be missed.

insignificant B. Elizabeth Beck 2013-04

Unflinching could be one way to describe this debut collection. Raw could be another, as these unfiltered poems are thick with the pulp of anger and cast a narrative that stings. There is a mess that an uncle and a father and fort-building, prep-school boys could make of a girl's body, but after, there is also the truth and what it can wield. Here, you will not find perfect poems, no, but you will find a perfect kind of courage, a bravery that quite unpredictably signs off with something any survivor would do well to learn: “Live well. The cliché is true. It is the best revenge.” -Nickole Brown, author of “Sister” In her inaugural full-length collection, Elizabeth Beck proves herself an earnest and courageous new voice. *insignificant* kaleidoscopes through a spectrum of emotion rooted in agonizing depths of cloistered pain. Reflective, instructive, and intimate, these poems lament, luxuriate, and sometimes they just let loose and howl. Beck unflinchingly empties every pocket and drawer, cracks up every floorboard, committed to not only exploring but living alongside the specters of her past. -Bianca Spriggs, *Affrilachian Poet*; author of *Kaffir Lily* In *insignificant*, Elizabeth Beck provides compelling witness to the violence—and its tragic after-effects—that too many girls suffer, without the ability to give it this kind of important voice. In stunning imagery, Beck sheds light on what can only be called crimes

against humanity. -Sue William Silverman, author of *Because I Remember Terror, Father, I Remember You*

Line Drives Brooke Horvath 2002 “We wait for baseball all winter long,” Bill Littlefield wrote in *Boston Magazine* a decade ago, “or rather, we remember it and anticipate it at the same time. We re-create what we have known and we imagine what we are going to do next. Maybe that's what poets do, too.” Poetry and baseball are occasions for well-put passion and expressive pondering, and just as passionate attention transforms the prose of everyday life into poetry, it also transforms this game we write about, play, or watch. Editors Brooke Horvath and Tim Wiles unite their own passion for baseball and poetry in this collection, *Line Drives: 100 Contemporary Baseball Poems*, providing a forum for ninety-two poets. Line after line, like baseball itself game after game and season after season, these poems manage to make the old and the familiar new and surprising. The poems in these pages invite interrogation, and the reader—like the true baseball fan—must be willing to play the game, for these poems are fun, fresh, angry, nostalgic, meditative, and meant to be read aloud. They are keen on taking us deeply into baseball as sport and intent on offering countless metaphors for exploring history, religion, love, family, and self-identity. Each poem delivers images of pure beauty as the poets speak of murder and ghost runners and old ball gloves, of baseball as a tie that binds families—and indeed the nation—together, of the game as a stage upon which no-nonsense grit and skill are routinely displayed, and of the delight experienced in being one amid a mindlessly happy crowd. This book is true to the game's long season and to the lives of those the game engages.

The Diviners Robert McDowell 2019-07-23 The poet's first full-length collection, *Quiet Money's* New Edition consists almost exclusively of longer narrative poems, including the title poem about a bootlegger/pilot who flew the Atlantic solo before Charles Lindbergh. This piece is often cited as one of the most important poems of the 1980s and the movement to revive storytelling in verse.

Selling the Family Nancy Kay Peterson 2021-01-08 *Selling the Family* shares the

reflections of a sole surviving family member as she sorts several generations of belongings for a final estate auction, a quintessential experience in rural America. The setting is a 33-acre property in southwestern Wisconsin, a forested coulee on the Mississippi River, but the story is reflective of any rural setting in the Upper Midwest. Nancy Kay Peterson recounts the deaths of her immediate family and watches an auctioneer's staff organize the sale of what to the family were thoughtfully acquired possessions collected over several lifespans. She sees childhood treasures tossed together for bundled bids, her father's WWII memorabilia appraised, gifts given laid out for re-sale, unsaleable household goods thrown into the trash. As the staff works, Nancy "saves" what she can by giving items away to friends - "grandmother's quilts and doilies, never used egg coddlers, silver appetizer forks, Norwegian sweaters." She picks up useful items like poster putty, but also rescues the unnecessary -- her sister's small wooden puffin and her brother-in-law's Norwegian bottle opener. As she watches the meaningful property in her relatives' eyes being transformed into merchandise to be sold or simply trashed, Nancy relives the memories she will never again be able to share with someone else who remembers them, too. Just before the auction, she strews the ashes of her sister and brother-in-law on the land they loved, and as she walks the property one last time, she examines the depth of her grief. While the story is melancholy, it's telling is honest, rather than sentimental, cathartic, rather than debilitating, and ends, as it must, on a thin note of joy and gratitude for the love once shared.

City Life Frederick Feirstein 2021-07-06 This collection of poetry by the editor of EXPANSIVE POETRY, focuses on life in New York--in language alternately hip, and nostalgic, the ten characters in "Nomads" focus on abortion, divorce, the forces threatening the neighborhoods, and the need to preserve the family; in "The Psychiatrist At the Cocktail Party: A Dramatic Sequence," Feirstein presents in formal verse a hilarious, and disturbing cast of urban professionals, sexual bandits, opportunists and international terrorists.

Family Snapshot As a Poem in Time G. H. Mosson 2019-02-08 The book opens with the

title poem featuring snapshots of a new parent with a daughter and son, seen through the lens of someone parsing honesty out of the web of memory. The book closes with children's poems about the moon, stars, and dawn. This relatable work should bridge readers of poetry with new parents looking to read, share, and enjoy.

Family Life Colette Inez 1988

Portraits of Life M. Lee Adamz 2022-08 A chapbook combining artworks with poetry inspired by the paintings. The poems cover such subjects as nature, memory, ritual, social justice, death, and family. The paintings are by April M. Rimpo and Elaine Weiner-Reed. The poets are: M. Lee Adamz, Cliff Bernier, Ann Bracken, Pamela Brunell, Angela H. Dale, Scot Ehrhardt, Hiram Larew, Kari Ann Martindale, Ann Quinn, Patti Ross, and Terri Simon.

The Long Road Home Martin Lammon 2020-03-20 Martin Lammon's long-awaited second collection, *The Long Road Home*, gathers poems of joy and heartache that ultimately celebrate those unexpected discoveries which make a life's story worth telling.

Room Swept Home Remica Bingham-Risher 2024-02-06 In a strange twist of kismet, Remica Bingham-Risher's paternal great-great-great grandmother, Minnie Lee Fowlkes, is interviewed for the Works Progress Administration Slave Narratives in Petersburg, Virginia in 1937, and her maternal grandmother, Mary Knight, is sent to Petersburg in 1941, diagnosed with "water on the brain"—postpartum depression being an ongoing mystery—nine days after birthing her first child. Braiding meticulous archival research with Womanist scholarship and her hallmark lyrical precision, Bingham-Risher's latest collection of poems treads the murky waters of race, lineage, faith, mental health, women's rights, and the violent reckoning that inhabits the discrepancy between lived versus textbook history, asking: What do we inherit when trauma is at the core of our fractured living? Utilizing primary and secondary sources, Bingham-Risher weaves together a richly textured vision of her foremothers' everyday and exceptional living: two very different women at opposite ends of their lives, converging upon the same space and time. The lives these women inhabit and generations they fostered add infinite layers to

the fabric of the American tapestry. Room Swept Home serves as a gloriously rendered portrait of all that is held in the line between the private and public, the investigative and generative, the self and those who came before us.

Becoming an Ancestor Lucille Day 2015 Poetry. "BECOMING AN ANCESTOR carries us from the very beginning of this great clock-universe through human migrations to the bitter end, where however a horned lark is singing beside a field of silver hairgrass in winter. When this confluence produces Lucille Lang Day, who sings the world as both a family member and a scientist, and her daughters and grandchildren, they appear in the life-lines of her poems both as the homecoming of historical pilgrimages and as intertwining swirls of DNA. Here too the endings can be bitter as family members slip away. But the music of her poetry remains."--Emily Grosholz "The poems in BECOMING AN ANCESTOR begin in autobiography, move into history, and branch backward and forward through genealogy, offering instruction on the natural world along the way. Lucille Lang Day recreates her ancestors with scrupulous detail and often stunning images until her poems read like the history of anyone 'born of the myths of Europe/and North America.' These myths propel Day to tell us of migrations, mutations, secrets, heartbreak, disappointments, defiance, death, and resilience--in other words, of life in all its complexity as she shows us all 'which way is home' in our shared fate of becoming ancestors."--Lynne Knight "Soulfully thrilling, the poems in BECOMING AN ANCESTOR constitute--historically, geographically, emotionally, caringly--a mindful poet's family picture album. Following centuries of fateful migrations, Lucille Lang Day becomes the California teller of tales that wow us with her own intimate versions of how need, time and again, restores our lives to living streams of love."--Al Young "At the poetic heart of Lucille Lang Day's BECOMING AN ANCESTOR is a series of vivid historical poems starting in the early 1600s when 13-year-old Elizabeth sails to Plymouth on the Mayflower. Rowland is in the Gold Rush, Nathan in the Union Army. Old maid Angenette has an out-of-wedlock baby with a Wampanoag Indian. The ancestors tell Day, 'Welcome home. The elders have been waiting

for you./Listen to their drums, the beat/of your own heart.' As the poet comes closer to BECOMING AN ANCESTOR herself, she details her losses and her fears, and she worries whether she is creating a masterpiece or an old pot. Read this old pot, and you will find the hand of a master."--Penelope Scambly Schott

Friends of the Family Lynn Freed 2000 In the third book of our fiction reprint series, Marion, a beautiful middle-aged doctor from San Francisco, reinvents her life with the help of her teenage daughter's exotic music teacher. Married to a talented and supportive husband, Marion should have felt that she had it all, but it wasn't until she had an illustrious affair with a family friend that she knew the true feeling of passion. Freed's prose pleases both mind and spirit?--Los Angeles Times Lynn Freed is the author of four novels, including *The Bungalow* and *Homeground*, both brought back into print by Story Line Press. She has been the recipient of numerous fellowships, including an NEA and a Guggenheim. A native of South Africa, she now resides in Sonoma, California.

Comets Annie Klier Newcomer 2022-02-25 Annie Klier Newcomer's debut collection speaks to the world's propensity to awe us in concert with all we love and lose. In writing about family, whether close at hand or long-gone, she explores the ties that bind, the grief that travels with us, and the love that remains. Looking to the larger human family, she writes a poem about integration, "Some stories never end," and to the cosmos, considering the cycles of comets. This lyrical collection invites us to consider the paths we live, like comets arching across time. -Caryn Mirriam-Goldberg, Kansas Poet Laureate Emerita, author *How Time Moves* Annie Newcomer's first poetry collection brims with insight and attention to the rich, often fraught details of childhood and the struggles of adult life. Nuanced, compassionate and alert, Newcomer's poems shine a loving light on an American family's history while casting their nets much wider than the few individuals they are ostensibly about. Whether recalling a disabled sister's short life, musing over crazily hoarding neighbors, or discovering a husband's secret love of poetry, Newcomer's gentle wisdom permeates what it means to be alive in uncertain times. -Laura Chalar, Uruguayan poet & author

of The Guardian Angel of Lawyers and Unlearning Annie Newcomer writes with keen awareness of family bonds. In so doing she uncovers a web of potent memories wrapped up inside them. Not satisfied to stop at personal reflection, however, her poetic intention seeks to remind the reader that there are wrongs in this world and we each have social and political responsibilities to consider when weighing fairness and justice. This is the season for Annie's voice to be heard among poets. -Bruce McClain, Poet, Writer, Illustrator, forthcoming art & poetry book, Elder Leaf

Take Me Home Sarah Levine 2020-10-16

Our Imaginary Childhood Sara Watson 2023-03-31 Our Imaginary Childhood, Sara Watson's vivid new chapbook, takes on the task of narrating childhood through the offbeat, precocious voices of eleven siblings growing up helter-skelter. The mother and father drink and "spend whole days in bed." "They love us, but they have headaches," the unnamed central narrator says, and later adds, "Every family needs a storyteller, otherwise the family is a secret." The slow reveal of this family's secret pries open the brief, compact form of the chapbook. The ending of OUR IMAGINARY CHILDHOOD is worthy of a novella. This is a very poignant and intelligent debut. -Lynn Emanuel The magic of Sara Watson's Our Imaginary Childhood collects in coffee cans, dirty spoons, crows' nests, and graveyards. This is a family ghost story where the ghosts are alive, playing house or playing dead in a home filled with love and haunted by alcoholism. But in the mailbox or under a rock or beneath a tree there is always a secret password, a key to the kingdom of hazy orange kid dreams. Each of these prose poems is a tiny wonder. -Rochelle Hurt

Paying for Gas with Quarters Aly Allen 2023-10-09 In her debut full-length collection of poetry, Paying for Gas with Quarters, U.S. Army veteran Aly Allen explores and illuminates the war in Afghanistan, wartime and childhood traumas, and post-war parenthood. Allen deployed to Afghanistan as a broadcast journalist with the U.S. 10th Mountain Division. A divorced parent of two, Allen is neurodivergent, as are her kids. She also is diagnosed with Post-Traumatic Stress Disorder

(PTSD). She recently began gender-transition, after years of sobriety and therapy. Allen's writing often ponders the effects war has on her children and first wife. Soldiers and veterans are directly affected by wartime experiences, she says, but how many others inherit these wounds? Many of Allen's poems thrust readers into the midst of daily chaos-whether in the parental or soldierly gaze-weaving attempts to navigate parent-child relationships both present and past, wrestling with grief and guilt, but also growing in hope toward stability and healing. HERE'S WHAT OTHERS ARE SAYING: "War, family, life, and death collide in this collection. Allen's reverberating lines beat with ear-splitting blasts of beauty." -Jason Poudrier, author of Red Fields ♦♦♦♦♦ "No / matter the changes / they never feel / correct'. The odyssey of Aly Allen's Paying for Gas with Quarters takes the reader through the trials of parenthood, adult relationships, a military career, transitioning into civilian life, and discovering self-identity through it all. Her debut collection challenges memory and the present to hold beauty and pain together in one vision, just like a field of poppies blooming in a field to honor what was lost and what should be celebrated." -Lisa Stice, author of FORCES, Permanent Change of Station, and other poetry collections ♦♦♦♦♦ "Aly Allen's words awaken us to the parallels of military and war to parenthood. The messy, entangled chaos that is inevitably life-changing. She is unafraid to reveal her human-ness through these poems, the places 'Where I-am becomes where I-am-lost.' Paying for Gas with Quarters weaves together complex truths: War changes us and yet leaves us longing, still, for connection." -Jessi M. Atherton, author of The Time War Takes: Poems ♦♦♦♦♦ "New war voices bring new war stories! Aly Allen's clear-eyed poems of battles are tinged with humor and hope. Regardless of their own circumstances and life-experiences, readers will surely be comforted with this revelation: We are all in this together. We are each deserving of grace." -Randy Brown, author of Welcome to FOB Haiku: War Poems from Inside the Wire ♦♦♦♦♦ "In Paying for Gas with Quarters, Aly Allen weaves the chaos of war into the fabric of parenthood. Her poems crash like mortar fire over the reader in staccato bursts of heart-wrenching emotion. She finds commonalities

between the everyday isolation of parenting, and the 'composed vibrations' of battle. This collection is at once a quiet elegy and a defiant war cry that reminds readers how fragile-and valuable-life is." -Gary Reddin, author of An Abridged History of American Violence and Quantum Entanglement

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