

Quale Press

2013

www.quale.com

Initially starting with the quarterly literary magazine *key satch(el)* in 1997, Quale Press LLC has been publishing chapbooks and small collections of prose poetry.

The magazine *key satch(el)* ceased publication in 1999 and morphed into *edition key satch(el)*, a series of small books of prose poetry.

The *edition key satch(el)* series was discontinued after 2001. Starting in 2004, Quale Press LLC has been publishing book-length collections of prose poetry, writings on prose poetry, fiction and progressive (political) poetry.

In addition, Quale Press LLC is actively seeking out neglected works from the past and reissuing them.



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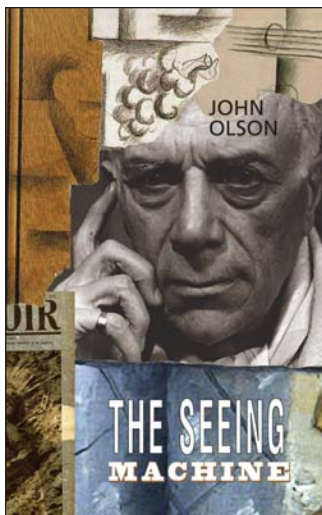
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ISBN: 978-1-935835-07-3

Perfect bound, \$18.00

November 2012

5.25 x 8 inches, 254 pages

FICTION

The Seeing Machine

A NOVEL BY JOHN OLSON

For noted poet John Olson, the French painter Georges Braque embodies “the seeing machine”—one of many artists who challenged the accepted views of perception and expression during the early twentieth century. Imaging Braque’s life from the First World War until his death, Olson’s lyric and charged prose delves into Braque’s mind after he endures a serious head wound in WWI, and then struggles to resume his art—to resume his alternate way of seeing. In *The Seeing Machine*, Olson lets the reader experience what he imagines Braque saw. Braque’s Cubistic ideas of multiple perspective, disjunction and collage leap from the page. The story is not so much Braque’s life but rather with Olson’s exploration of Braque’s deep fascination with the dynamism of sight and the stories inherent in color. Braque was a more solitary and private man

(than, say, Picasso), and through his fascination with all sorts of expression, developed close relationships with such prominent French writers as Francis Ponge, Pierre Reverdy and Max Jacob. War figures throughout the novel as a deterrent to artistic and spiritual consciousness, and the presentation of the fascism of the 1930s/1940s is pertinent to understanding the fascistic tendencies of our own era.

John Olson is the author of nine books of poetry and prose poetry: *Larynx Galaxy*, *Backscatter: New and Selected Work*, *The Night I Dropped Shakespeare on the Cat*, *Oxbow Kazoo*, *Free Stream Velocity*, *Echo Regime*, *Eggs & Mirrors*, *Logo Lagoon*, and *Swarm of Edges*. *Souls of Wind*, *The Nothing That Is* and *The Seeing Machine* are his novels.



FROM THE SEEING MACHINE...

He opened his eyes. It was night. But no. It wasn't. It only seemed like night. The smoke was that thick. He pushed himself up the side of a trench, his brain like a grapefruit all juice and membrane, reality cracked and fissured. He tried to plot a course and walk but he couldn't stand without getting dizzy and puking red fluid. Blood. He clung to a locomotive of will. Felt the wet of an intestine touched by rain slither into the greater confusion which was once a man's body. A biplane spiraled down in smoke and flames and crashed. He could hear the whine of another and then saw it dive toward the ground, wobble its wings as if in salute, then ascend sharply toward the sun and disappear...



ISBN: 978-1-935835-08-0

Perfect bound, \$15.00

November 2012

5 x 8 inches, 67 pages

PROSE POETRY

*A Clear Sound book from Quale Press
also available from Ingram, and listed
in the Espresso Book Machine catalog.*

Algorithms

JOHN ALLMAN

John Allman's prose poems in *Algorithms* go forth in a kind of *wanderjahr* to discover or be discovered. These prose poems possess a different kind of urgency, a vitality that almost defies boundaries, a freedom to span discourses and leap across vocabularies. Allman is free to follow his mindful wanderings, landing us in Croatia in 1991, navigating with Columbus in 1492, witnessing a drug bust, watching his wife's root canal, and examining the frozen remains of princess in Siberia. At the same time, the notion of an algorithm, the idea that, given a certain origin, a thing in process must become x or y , provides a way of understanding that each poem encompasses a fate, destined to become only itself—in essence, that boundaries are inherent in being. Ultimately, this points to Allman's unresolved conundrum: the desire to be something

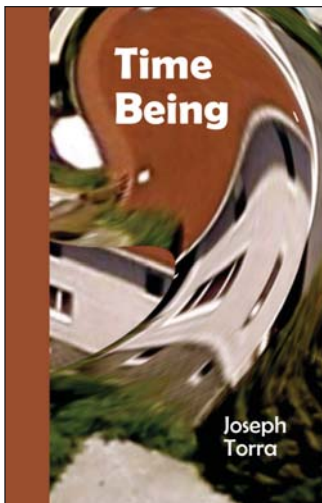
beyond one's self, but one can never escape one's own being, and its limits—for what then would *I* and *Not-I* be?

John Allman taught at Cazenovia College and Rockland Community College of the State University of New York. He is retired and lives in Katonah, New York, with his wife, Eileen, also a writer. He was twice awarded National Endowment for the Arts Creative Writing Fellowships in Poetry. He is the author of many collections of poetry and is also of a collection of fiction.



CROWS

“Today,” she said, “the crows look like Hasidim,” and I saw them in the maple, wearing black hats, their long curls like scrolls of text coming loose from their heads. One of them flew to a topmost branch and swayed on the tips of his feet. Another tilted his head and made a chuckling noise in the voice of a robin. She looked out and said, “There’s no sense in misery, when juncos share this bounty with cardinals”—the feeder atop its long pole wobbling above the husks of seeds, a mild spongy earth. I saw laborers pushing wheelbarrows, dark bandanas around their necks, sweat trickling down their forearms. A bishop blessed them from his balcony and red buds fell upon his garments. I saw a hawk grooming himself under his wing in the leafless catalpa tree, the sun gleaming on his beak, his nostril-hole a permanent wound. Then everyone flew off at once. “That’s the way it is,” she said later, her nightgown open, breasts full in the moonlight. I saw a man with chapped lips at her nipples and I burned, oh, how I burned.



ISBN: 978-1-935835-06-6

Perfect bound, \$16.00

April 2012

5 x 8 inches, 148 pages

PROSE POETRY/LONG POEM/MEMOIR

Time Being

JOSEPH TORRA

Written between December 2006 and December 2007, this long poem/journal/improvisation records in one long rush a year's worth of observations and events. Torra's eyes and ears are alert to fatherhood, family, food, writing, art, music, the urban environment, and much more. In every way, his improvisation *Time Being* attunes the reader to the rhythm of life.

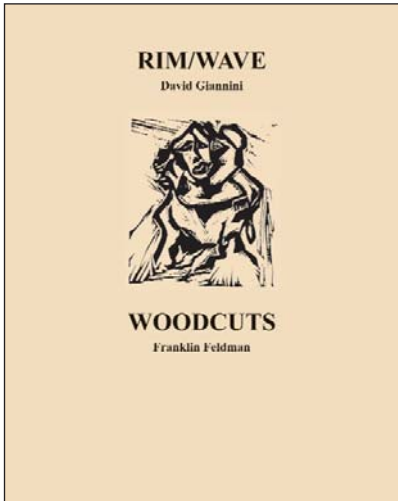
Joseph Torra is the author of numerous novels and books of poetry. Titles include *Gas Station*, *Tony Luongo*, *My Ground*, *The Bystander's Scrapbook*, *After the Chinese*, *Call Me Waiter*

and *What's So Funny*. He published *lift* magazine in the early 1990s, and served on the editorial board at Pressed Wafer Press. He lives in Somerville, Mass., with his wife and daughters. Besides *Time Being*, he has also published a novel, *They Say*, and a prose poetry collection, *Watteau Sky*, with Quale Press.



FROM TIME BEING

...running playing jumping books pens China
dolls walking eating talking stylish run fast
excellent likes pizza sweet happy drawing think-
ing trying ideas paper pencils colors helping
writing learning poetic exotic the body of the
missing American soldier found floating in the
river we'll talk with his grief-stricken parents
roses burst on our lone shabby bush yes I will
work the lights for the grades five through eight
annual talent show today Celeste readies for her
Kung Fu orange belt test Julia critiques her in
tighten your elbow get down lower in Horse
Position turn your left foot when you kick with
your right slow down pay attention to the
details all I got was my eyes gouged it goes to
show there is no life and no death and I a fool
trying to catch the sun can't be Donne been
dead a long time Molly phones says the head
doctor falls asleep during morning meetings last
night a patient walked off the unit and nobody
noticed grass trees and plants spring to life early
tomato Bunker Hill Monument shrouded in
grey fog bones discovered in tunnels under a
local historic cemetery two loads towels two bed
linens...



ISBN: 978-1-935835-05-9

Perfect bound, \$18.00

January 2012

8 x 10 inches, 140 pages

PROSE POETRY/POETRY/ART

Rim/Wave

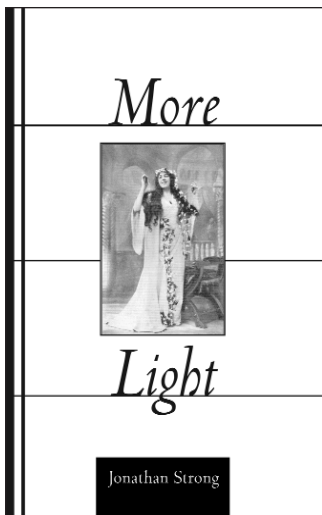
**POEMS BY DAVID GIANNINI &
WOODCUTS BY FRANKLIN FELDMAN**

Rim is a man who works and thinks mainly with his body, a thinking farmhand, someone who labors physically and sees through things to a deeper level or core at times making spiritual sense also. *Rim* is a story, a prosepoem, and a metaphysical investigation as one occasion. The sense of poetry in the prose comes through both constant juxtaposition of images and rhythmic qualities created through line-breaks and word-savorings. *Rim* breaks down usual notions of inside/outside, linear/non-linear, and creates a way of felling human “place” in a larger animate continuum.

This book is one of storied life and of collage. Each part of the story is interrupted or disrupted by sudden insertions of words (in boldface) from the separate books and authors listed in the Glossolalia (a pun on Glossary) to effect a “speaking in tongues” throughout the work. This book asks the reader to follow a story and simultaneously allow insistent “voices” to break in. Any presumed parallels to the disease of schizophrenia should be immediately thrown out. The book may be read alone or read aloud by at least two people.

This volume also includes the first publication of *To the Wave, Poetry at Seacoasts*, a complete book in honor of ocean and what sense of things the author has found on and around various coastal beaches in the United States, including experiences of things both easily observed and not readily seen. It is a lyrical, metaphysical and loving exploration made of notes, aphorisms, collages, poems and prosepoem sections building (as waves do) toward final destinations. The title also indicates a way of bowing “to the wave” that is the next and the next physical presence within great ocean, but also “to the wave” that is the ultimate, imagined, engulfing totality anyone may feel and find.

David Giannini most recently published collections of poetry include *AZ Two* (Adastra Press), a “Featured Book” in the 2009 Massachusetts Poetry Festival; *Within Eternity* (Feral Press/Prehensile Pencil, 2011); and *How Else?* (Longhouse Publishers). His work has appeared in national and international literary magazines and anthologies. **Franklin Feldman** has worked in all forms of graphic art—intaglio, relief, serigraph, and lithography. Indian Mountain Press has published a number of his limited edition and one-of-a-kind artist books.



ISBN: 978-1-935835-04-2

Perfect bound, \$19.00

December 2011

6 x 9 inches, 355 pages

FICTION

More Light

A NOVEL BY JONATHAN STRONG

More Light is a musical fantasia, in major and minor keys, of the generations at a crossroads and how the stories within our stories weave about us as we grow and change and remember. Iva Sturtevant, a soprano of some repute in provincial European opera houses, has returned to her childhood home to tend her ailing parents. Iva's brother, Leo Sturtevant, who has never left Josephine, Illinois, has recently been dismissed from his social service job, suspected of inappropriate behavior. Now, awaiting the inevitable disappearance of the oldest generation, Iva entertains Leo with tales from her obscure romantic operas, and Leo entices his big sister to read an old 1960s paperback about the world's last heterosexual, a novel dear to him for its mirror image of his own plight in a tiny rural town. This old novel even inspires Leo to write

something himself, in secret, a mystery story about twin boys, one of them accused of a violent crime.

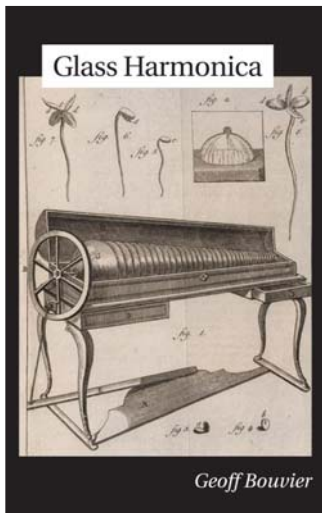
More Light draws from Jonathan Strong's lifelong interest in opera, as well as childhood summers in northwestern Illinois. While writing fiction, he has also arranged performing editions of several Gilbert and/or Sullivan operas. He has taught for more than forty years, chiefly at Tufts University and the Bread Loaf School of English, and has published a dozen highly praised books. His most recent novels include *Drawn from Life* (Quale Press), *Consolation* (Pressed Wafer), and *A Circle Around Her* (Zoland Books), as well as the forthcoming *Hawkweed and Indian Paint-brush*. Strong lives in Rockport, Massachusetts, and in summers travels to the farmlands of Vermont and the Midwest.



Photo: Marcus Kaiser

FROM MORE LIGHT

In the early morning before anyone else was up, Leo drove off in his little car into the hills. He did not know why he wanted to go for a ride after only one cup of coffee and before sunlight had hit the front of the house, but off he went. Pascal would be the next up, because for him it was mid-day in Paris. Leo did not want to talk to him alone. He was upset about what his oldest nephew had taken upon himself to do. Leo himself could never have managed to convince Dad to come home. The last time he drove him through Josephine, he had said, "I won't be seeing this beautiful place anymore," something like that. No, it was, "I thought I'd have more time here." After that, Dad did not want to see the old house ever again. He had said good-bye to it as he had said good-bye to Mom...



ISBN: 978-1-935835-03-5

Perfect bound, \$14.00

July 2011

5 x 8 inches, 92 pages

PROSE POETRY

Glass Harmonica

GEOFF BOUVIER

When does the song become the singer? Is the instrument the conduit of the song, or the one who sings? In each of *Glass Harmonica*'s rigorous texts, an intense formal density of aural, grammatical, cultural, and structural echoes takes on how the presence of an appreciating but critical "I" can alter the expressive registers of what might be called the "language of information." Prosaically clear and direct, yet also poetically motivated and performed, this verbal music shows us how prose can speak an almost colloquial lyricism, creating imaginative locations where an "I" might reside, make sense, and finally even sing its own individual songs, with the aim of transforming otherwise impersonal codes and signs into the real sights and trued sounds of a more civilized humanity.

Geoff Bouvier's first book, *Living Room*, was selected by Heather McHugh as the 2005 APR/Honickman Prize winner and was published by Copper Canyon Press. In 2009, he served as the poet-in-residence at the University of California-Berkeley. For five years, he wrote long-form magazine journalism with *The San Diego Reader*, publishing over fifty cover stories in that time. His poems have appeared in numerous journals, including *American Poetry Review*, *Boston Review*, *Denver Quarterly*, *jubilat*, *New American Writing*, and *VOLT*.



YCLEPT EPONYMOUS

Was emerging dirty as I'd groped the known
specifics spouting sudden words-of-mouth. A
cellar door wedged off its hinge. In hearing,
then, bones beneath my house removed
addressed me; they taught, and I spelled them.
Again and again. Out old untold grounds...

A world—arbitrary earthy nouns—won
free then beyond mention. Around the turns?
Uncertain dips and climbs.

They're now unnamed, but come calms,
may resemble ensembles, not ignorant paucities
of paths. Grace, no doubt, and hardly thinking
need function. Limpid lucid lessons in tuition
bathe.



ISBN: 978-1-935835-02-8

Perfect bound, \$15.00

May 2011

5 x 8 inches, 102 pages

PROSE POETRY/FICTION/MEMOIR

Field Report

DENNIS BARONE

Field Report begins in affirmation and ends in doubt. Between start and finish there are archaic dictions and near-invented languages, simplistic jokes that a seven-year-old might tell and visions of what might be astonishments. One sentence states: “What wondrous things words” — what, the optimal word here, turns the statement toward a question, one left long unanswered. The twenty stories in this book comprise a field report filed by an anthropologist, providing a concise and complete outline of culture as seen through the tri-lens of sensation, perception and vision. Along the way some pancakes, frogs and gelato get mixed into our favorite pot — or is it plot? One particularly effusive informant offers a wealth of information — passionate in its despair, and the

reader might find it — in response — not too late to consider the world presented in *Field Report* with a touch of mercy.

Dennis Barone's work has appeared in the *Chicago Review*, *The Prose Poem: An International Journal*, and *Quarter After Eight* among others. Barone has edited numerous collections and published several books of fiction, including *Temple*

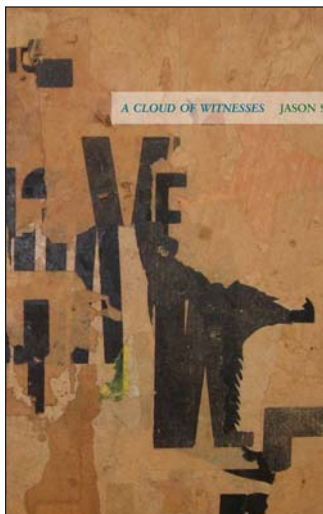


of the Rat and *Echoes*. In 1992 he held the Thomas Jefferson Chair, a distinguished lecturing award in the Netherlands. He currently teaches at St. Joseph's College in Connecticut. Quale Press has published many of his works: *Field Report*, *North Arrow*, *Precise Machine*, *Walking Backwards* and *The Disguise of Events*.

FROM THE ROOK, THE RAMPANT LION, AND THE CROWN

We turned out the gate of the late nineteenth-century Liberty style Villa Spinelli, turned left up the Via Costantinopoli, then right onto the Via Foria and made our way to the highway out of the city. We noted concrete slab housing that makes Soviet architecture look brilliant, the surprising size of the Alfa Romeo auto factory, and then farmers' verdant fields.

Felice narrated, telling us some things we had heard before, some new, and some that we could not understand. He said that Liveri is a wealthy town for it grows and harvests the hazelnuts for Perugia candies. But as we exited the highway and entered the outskirts of Nola, the region appeared more blighted than blessed. This industrial region must be the toxic "triangle of death" that I had read about...



ISBN: 978-1-935835-01-1

Perfect Bound, \$13.00

December 2010

5 x 8 inches, 62 pages

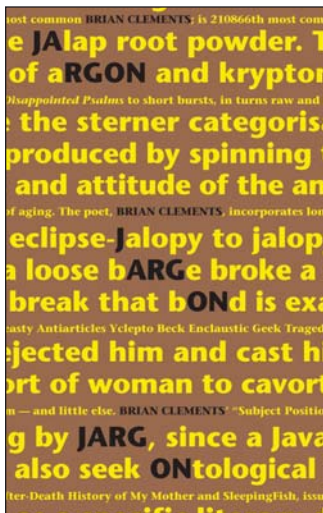
PROSE POETRY

A Cloud of Witnesses

JASON STUMPF

A Cloud of Witnesses is a verse-novel that is not in verse and isn't a novel. In this collection, the reader fumbles through the murk of life in search of sense and of the other. The reader will misplace objects and learn trivia about venomous snakes, as well as come upon love and write their family histories in Morse code. Each poem is a chapter born of misremembered plots and of an affinity for the many texts it echoes. This book takes place in aftermath. Imagination and memory intertwine. A vow of love is a confrontation of death where "To love someone you must dream about them dying." *A Cloud of Witnesses* is for those who live and travel in books — for those who dwell in Victorian landscapes, those who have written letters by hand, watchers of old films, those who get lost but continue, those who get lost on purpose. It's enough to warm a cold, postmodern heart.

ISBN: 978-1-935835-00-4
Perfect Bound, \$14.00
December 2010
5 x 8 inches, 132 pages
PROSE POETRY



Jargon

BRIAN CLEMENTS

All too aware of language's inability to reveal real answers or to calm the cold and hard world we inhabit, in *Jargon* Brian Clements nonetheless revels in the places where we settle into "language's sly do-overs," into meaning — communication, identity, the making of art, religion and its replacements, each other — hoping to emerge from the dark places of the universe (*e quindi uscimmo*) to see again sunlight. The prose poems in *Jargon* are haunted by the ghosts of form, rhetoric, narrative, argument—the cultural forms that make the world familiar yet tend to abandon us when we need them most (such as in times of war, or in times of economic collapse). Like its prequel, *And How to End It* (Quale Press, 2009) this book seems to rise *ab nihilo* in search of a beginning and an end — a cause and a purpose.



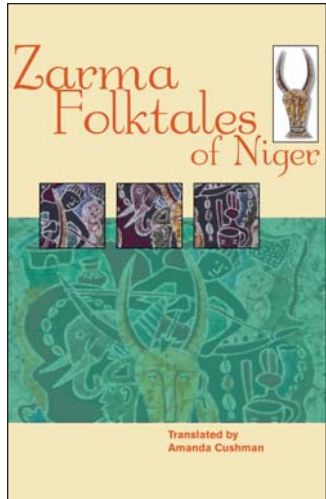
ISBN: 978-0-9792999-9-5
Perfect Bound, \$13.00
March 2010
5.5 x 7.75 inches, 74 pages
PROSE POETRY

(nevertheless enjoyment

ELIZABETH BRYANT

With vivid language that denies easily attained unambiguous and unlayered emotion, the poems in *(nevertheless enjoyment)* examine and reexamine what satisfaction means through the lens of intimate experience. From “[s]lumps in the middle where history is” to “[t]he drab-colored female being more of a challenge,” Elizabeth Bryant portrays details of life’s challenges in surprising and, at times, unsettling terms. Central to this work of serial prose poetry is the concept of *jouissance*, sometimes loosely translated as “enjoyment.” Bryant uses the word to convey not only pleasure, happiness, achievement and satisfaction, but also fixation, difficulty, obstruction and conflict. These nuanced poems convey the sense that a precise understanding of *jouissance* is elusive and may be fully perceived only in hindsight.

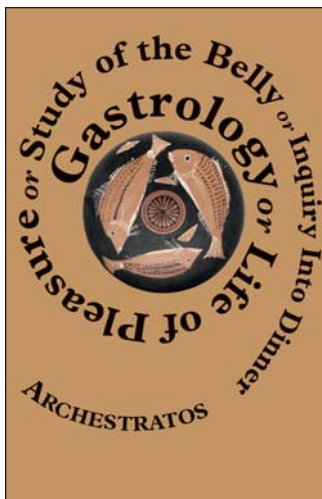
ISBN: 978-0-9792999-8-8
Perfect Bound, \$14.00
March 2010
5 x 7 inches
95 pages plus introduction
FICTION/FOLKTALES



Zarma Folktales of Niger

TRANSLATED BY AMANDA CUSHMAN

Zarma Folktales of Niger presents in English the folklore of the Zarma, a lesser-known tribe of West Africa. These tales run the gamut from teaching ethical and moral lessons to portraying tricksters to naming animals to farting contests to having fun. Humor and an emphasis on living justly bind the stories together. So far there have been few mentions of the Zarma people in Western texts, and little sign of their folklore, until now. While many English translations of African folklore exist already, they are mainly restricted to better-known cultures. *Zarma Folktales of Niger* captures the reality of the culture that created the tales, preserving what might otherwise have been lost from the oral tradition. Unlike similar collections of African folklore, *Zarma Folktales of Niger* provides the cultural and historical context necessary to truly appreciate and understand these tales.



ISBN: 978-0-9792999-6-4

Perfect Bound, \$13.00

December 2009

4 x 6 inches, 86 pages

PROSE POETRY/

CLASSICS/COOKING

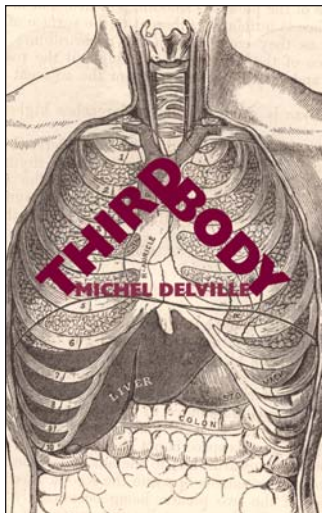
Gastrology or Life of Pleasure or Study of the Belly or Inquiry Into Dinner

ARCHESTRATOS

Translated by Gian Lombardo

Gastrology or Life of Pleasure or Study of the Belly or Inquiry Into Dinner is one of the Western world's first cookbooks, if one could find pig-fish ("Braise its head but add no seasoning") or Toronaian saw-tooth shark ("Sprinkle with cumin and roast with a pinch of salt"). It's also a travelogue of ancient Greek port-towns, and a guide to the prejudices of the day ("Don't let any Siracusan, or Italian for that matter, get near when you're cooking"). Most of all, this book is a testament to the ways in which, since the beginnings of Western civilization, people have been taking serious and sensual pleasure in the food they eat.

ISBN: 978-0-9792999-7-1
Perfect Bound, \$13.00
November 2009
5.5 x 8.5 inches, 70 pages
PROSE POETRY

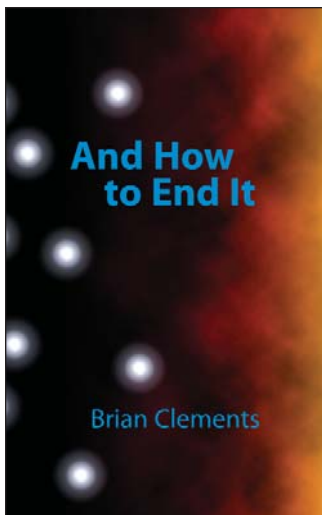


Third Body

MICHEL DELVILLE

Translated from the French by Gian Lombardo

In *Third Body*, Michel Delville continues in the tradition of Belgian prose poetry exemplified by such prose poets as Henri Michaux, Géo Norge, and Eugène Savitzkaya. These writers honorably and admirably extend the francophone tradition of the prose poem as started in nineteenth century France by Aloysius Bertrand and Charles Baudelaire. Like these forbears and contemporaries, Delville utilizes the prose poem as a way to access profound poetic sentiments and provide trenchant social commentary through prosaic means — “To convert our ideas into material things.” This conversion requires an understanding not simply of the material conditions Delville wishes to elucidate but also the ways in which political shifts play out on an intimate human scale, and vice versa.



ISBN: 978-0-9792999-4-0

Perfect bound, \$14.00

December 2008

5 x 8 inches, 122 pages

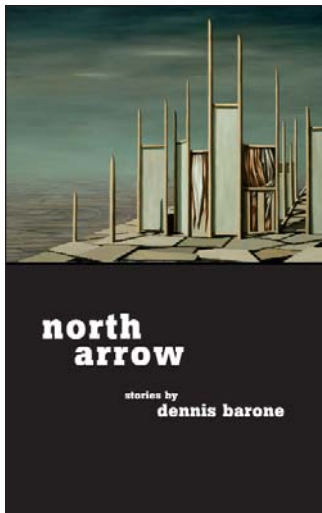
PROSE POETRY

And How to End It

BRIAN CLEMENTS

The prose poems in Brian Clements's *And How to End It* spin with the urgency of a society, a globe, a universe, careening toward a crisis point. "The worst will happen," Clements warns us, and images of rubble, of death, of Guantanamo, populate these pages. Still, the masterful ways that Clements shapes language defies the nihilism his writing might portend; amidst the uncomfortable images and difficult questions, these prose poems confound and sparkle with precision, juxtaposition, moments of beauty. In Clements's dangerous-yet-alluring world, politics can't be separated from art can't be separated from language can't be separated from the small, hopeful ways of living our lives.

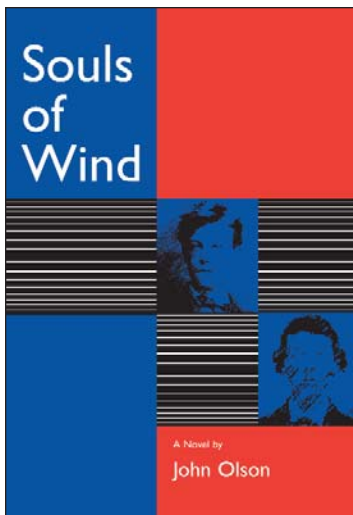
ISBN: 978-0-9792999-5-7
Perfect bound, \$15.00
December 2008
5 x 8 inches, 140 pages
FICTION/MEMOIR/PROSE POETRY



North Arrow

DENNIS BARONE

North Arrow's seventeen stories traverse stylistic, emotional, and geographical landscapes. From New Jersey to the Netherlands to abstract poetic terrain, Dennis Barone places his characters in situations where they're forced to confront the nature of memory, of change, and of finding one's way in a society that can be hostile to those who circumvent its meager expectations. Barone creates space for the reader to sidle up next to his characters — an ambitious film director in a secret, proto-Hollywood New Jersey of the past; a young woman trying to make her way as a large-animal veterinarian in the Netherlands — as they are faced with decisions that will determine not only their own identities, but the stamp they will leave on the world.



ISBN: 978-0-9792999-2-6
Perfect bound, \$16.00
September 2008
5.5 x 8 inches, 262 pages
FICTION

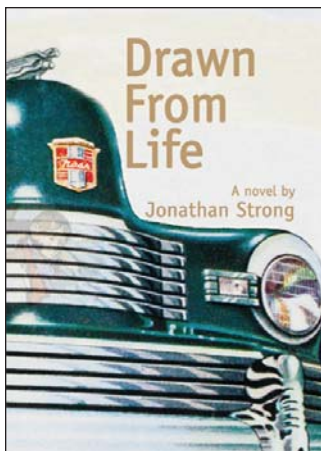
*On The Believer's short list
for Book of the Year, 2008.*

Souls of Wind

JOHN OLSON

If the philosophy textbook you kept from college managed to conceive a child with a dime-store Western, you'd find yourself in possession of *Souls of Wind*, a novel where Arthur Rimbaud sits across a dining car table from a pistol-twirling Billy the Kid; where "All Along the Watchtower" is composed and sung around a campfire one hundred years before Bob Dylan is even born, and where persistent attempts to photograph a man result in the small, perfect image of a hummingbird. John Olson, with his story of Rimbaud's inner agitation and quest for beatitude in post-Civil War America, creates a novel of historical surrealism; Rimbaud takes to the frontier in an odyssey of heart, heat, and radical hunger with a paleontologist and his Nietzsche-loving daughter, seeking mammoth bones, enlightenment, and adventure.

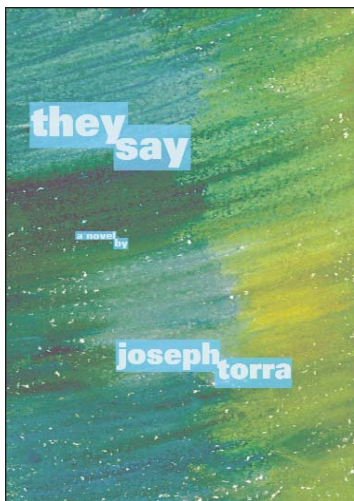
ISBN: 978-0-9792999-3-3
Perfect bound, \$17.00
September 2008
5 x 7 inches, 302 pages
FICTION



Drawn From Life

JONATHAN STRONG

Like the erotic line drawings of its protagonist, Peter, *Drawn From Life* insists on presenting the reader with a sexual world that is both beautifully rendered and unrelenting in its honesty. Peter, able to name all makes of cars on the road at the age of three, cannot name what makes him unhappy as he struggles to achieve artistic and emotional happiness in life. His quest leads him to the East Coast, where he finds himself unable to draw or love men in the ways he wants to. The novel traces his aesthetic and erotic development, augmenting the themes of his youth with its final chapters, which find Peter in possession of his grandmother's farm, a barn full of Nashes, DeSotos and Kaisers, and a reclusive ex-convict of a boyfriend with whom to navigate the pleasures of middle age.



ISBN: 978-0-9792999-0-2

Perfect bound, \$15.00

December 2007

5 x 7 inches, 176 pages

FICTION

They Say

JOSEPH TORRA

They Say is a novel about a working-class, first-generation Italian family living in the Boston area in the first half of the 20th century, centering on the family's struggles over oldest brother Louie, whose early artistic genius and political passions deteriorate into delusion and severe mental illness. Narrated by various siblings in this sprawling family, their stories have the intimacy and drama of a conversation told around the kitchen table — and like any living, breathing family tale, the brothers' and sisters' stories intersect, run parallel, contradict each other, fill in each other's gaps. Theirs are stories of love and luck, as well as poverty, death, illness, and domestic abuse.

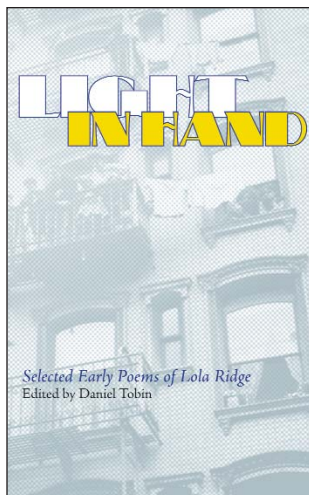
ISBN: 978-0-9792999-1-9

Perfect bound, \$15.00

December 2007

5 x 7.75 inches, 102 pages

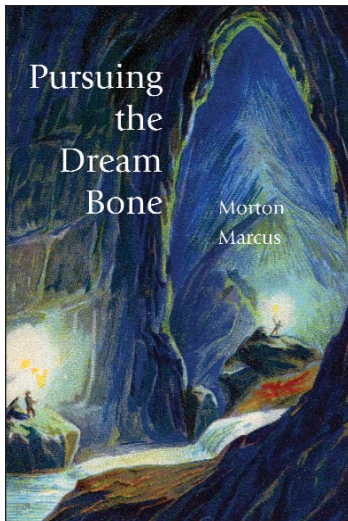
POETRY



Light in Hand: Selected Early Poems of Lola Ridge

EDITED BY DANIEL TOBIN

Lola Ridge, poet, editor and passionate crusader for social justice, was a fixture of the New York literary avant-garde in the early 20th century. Ridge's outspoken political views and vivid, original verse earned her a place of prominence amidst such left-wing reformers and artists as Kay Boyle, John Dos Passos, and Harold Loeb, as well as luminaries of modernist American poetry including William Carlos Williams and Hart Crane. However, since her death in 1941, Ridge's writing has become little more than a footnote to the history of American modernist poetry.



ISBN: 978-0-9744503-9-1

Perfect bound, \$14.00

May 2007

5 x 7.5 inches, 126 pages

PROSE POETRY

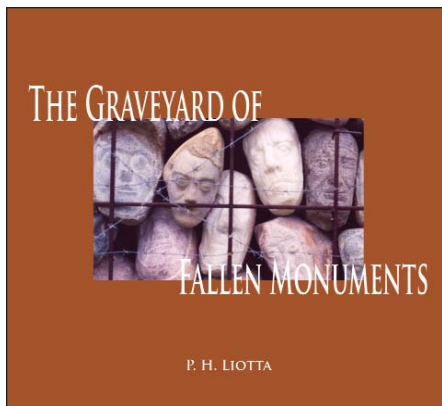
Pursuing the Dream Bone

MORTON MARCUS

Pursuing the Dream Bone is a new collection of prose poetry from Morton Marcus. Reflecting on everything from the mundane to the sacred, Marcus explores issues of family, identity, loss and the simple joys of everyday life. His style — by turns witty, poignant and compassionate — remains fresh and accessible. More personal than his other prose poem books, *Pursuing the Dream Bone* continues Marcus's parable-like examination of the human condition in pieces that are alternately antic, whimsical, somber and elegiac. As Al Young has said about Morton Marcus's previous prose poems, "I couldn't get enough of this delectable stuff, and there is nothing like it anywhere."

ISBN: 978-0-9744503-8-4
Perfect bound, \$16.00
June 2007
8.25 x 7.25 inches, 96 pages
PROSE POETRY/POETRY

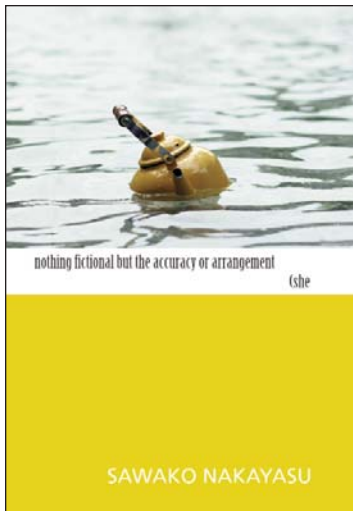
*Awarded the Robert H.
Winner Memorial Award
from the Poetry Society of
America for poems in this
volume.*



The Graveyard of Fallen Monuments

P. H. LIOTTA

The Graveyard of Fallen Monuments is a personal history of the author's humanity. Comprising over a quarter century's work of poems, from a memoir-in-verse of a near fatal ascent of Iran's mythic Mount Damavand to reflections on the current disasters in the Middle East and Southwest Asia, this book is both a personal and a political statement. While the focus is often on personal, often incredible experience, Liotta never moves far from the issue of family — especially concerns for the future of his daughter, Gaia. In a larger sense, of course, this book is finally an expression for the "larger" Gaia, the earth itself, and mother of us all.



ISBN: 978-0-9744503-6-0

Perfect bound, \$12.00

March 2006

5.5 x 8 inches, 74 pages

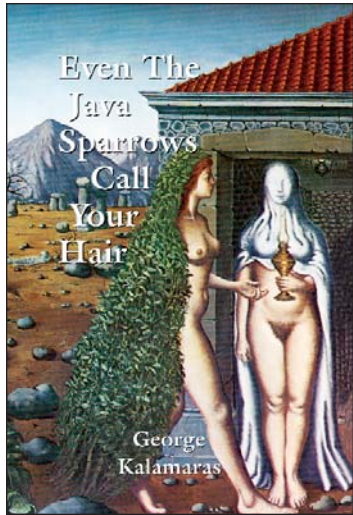
PROSE POETRY

nothing fictional but the accuracy or arrangement (she)

SAWAKO NAKAYASU

nothing fictional but the accuracy or arrangement (she) catalogs women moving through the world. These women move through mundane activities — tossing out spoiled food, watering plants — that branch out into infinite dimensions of consciousness, memory and sensory experience. The subject herself — simply “she” — is relegated to the title page, allowing the reader to experience her impressions and actions unmediated. From this vantage point, at once disembodied and deeply felt, the stories read with their own resonant clarity, as if viewed through a body of water, the bottom visible but shifting and refracted, shimmering always.

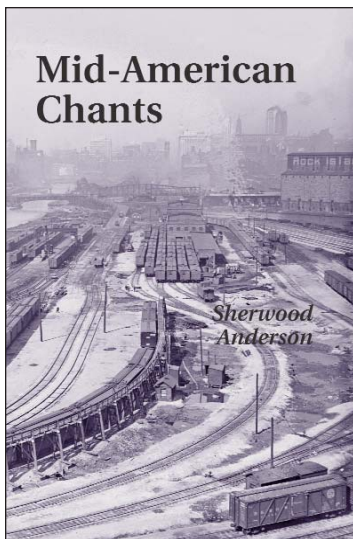
ISBN: 978-0-9744503-2-2
Perfect bound, \$14.00
December 2004
5.25 x 8 inches, 108 pages
PROSE POETRY



Even the Java Sparrows Call Your Hair

GEORGE KALAMARAS

Even the Java Sparrows Call Your Hair is a bright book amidst dark times. Witness a young woman birthing a perfectly oval egg or learn the ropes of the Wang Wei Board Game, taking on the role of a lute or a panda chewing bamboo. Kalamaras's electric poems move delicately between Eastern mystic thought, surrealism and meditations on the human body and soul. Kalamaras uses language as the primary vehicle of spiritual and emotive transformation — a language deeply rooted in the practice of meditation and the insights of a reciprocal vision of the interanimation of all things.



ISBN: 978-0-9744503-4-6

Perfect bound, \$13.00

Reissue Date: March 2006

5.25 x 8 inches, 84 pages

POETRY

Mid-American Chants

SHERWOOD ANDERSON

Originally published in 1918, *Mid-American Chants* is Sherwood Anderson's first book of poems. Undeniably influenced by Walt Whitman, Anderson seeks in this collection to sing of the "heart" (geographically) of the United States, and to sing of the rising age of industrialism. The lines are long, and the rhythms almost prosaic; in fact, some view these poems as prototypical American prose poems.

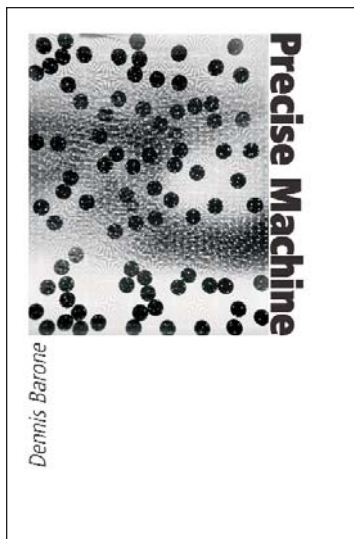
ISBN: 978-0-9744503-7-7

Perfect bound, \$14.00

March 2006

5 x 8 inches, 116 pages

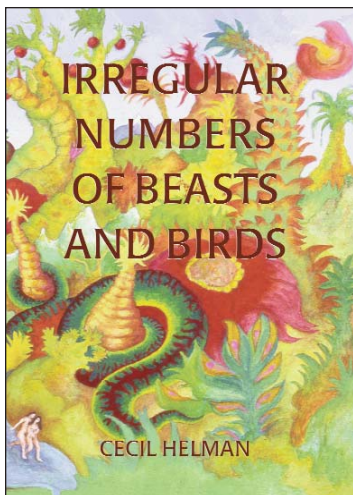
FICTION/PROSE POETRY



Precise Machine

DENNIS BARONE

Precise Machine is a collection of poetic fictions that swell with simultaneous dimensions. The pieces take us around the globe and through history, weaving an epic of moments large and small: a bike's flat tire, a teenage comeuppance, an Italian city destroyed by plague. The prose seduces and derails, then ensnares again. Barone invites us to inhabit his stories and also to retreat to the periphery to query how experience itself is recorded, catalogued and remembered. Infused not with certitude but with the far more human condition of ambivalence, these parables do not patronize.



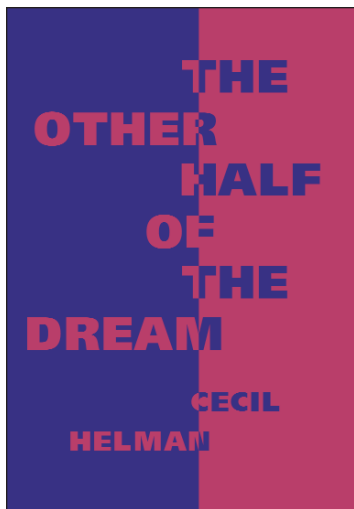
ISBN: 978-0-9744503-5-3
Perfect bound, \$12.00
March 2006
5 x 7 inches, 102 pages
PROSE POETRY

Irregular Numbers of Beasts and Birds

CECIL HELMAN

Irregular Numbers of Beasts and Birds is a collection of portraits, odes and ruminations about life's major and minor disasters and recoveries. In vivid, unsentimental prose, Helman draws individual resonance from universal themes, and a sense of shared humanity that is drawn from the infinitesimally specific. Helman emphasizes the cyclical nature of life — the volume is divided into four sections based on seasons — as well as the human tendency to repeat the “same old stories” over and over again. At the same time, he reminds us that every lived moment is truly its own.

ISBN: 978-0-9744503-1-5
Perfect bound, \$12.00
December 2004
5 x 7 inches, 94 pages
PROSE POETRY



The Other Half of the Dream

CECIL HELMAN

The Other Half of the Dream is a collection of prose poems — and of prose written as poetry — that carry the reader into a parallel world of dreamlike possibilities. It's a surreal world of humour and wonder, but also at times one of absurdity and paranoia. The images of this doppelganger universe are drawn not only from the visions and dreams of the subconscious, but also from a sense of the mysteries that lie hidden at the very periphery of the dream itself.



ISBN: 978-0-9744503-0-8

Perfect bound, \$12.00

September 2004

6 x 4.625 inches, 64 pages

PROSE POETRY

Rules of Solitude

EUGÈNE SAVITZKAYA

Translated from the French by Gian Lombardo

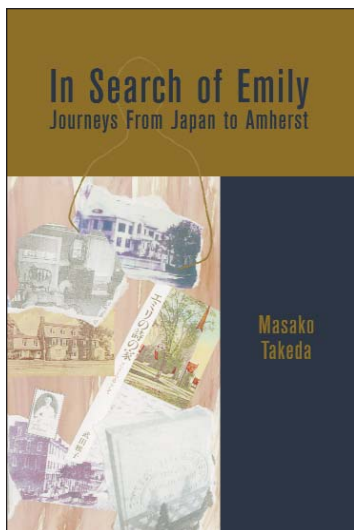
“Radiant as the helix, perishable as the potato,” the prose poems in *Rules of Solitude* require you to read slowly — but not for their syntactical complexity. The very simplicity of the language points to something bigger, starker and more beautiful lurking beyond the page. Savitzkaya’s *Rules of Solitude* explores the interconnectedness of the universe and individual isolation. If *Duino Elegies* were prose blocks, if Rilke’s penchant for the cosmic were tempered by the grotesque, you could then achieve the delineations of the soul etched by Savitzkaya.

ISBN: 978-0-9744503-3-9

Perfect bound, \$17.00

July 2005

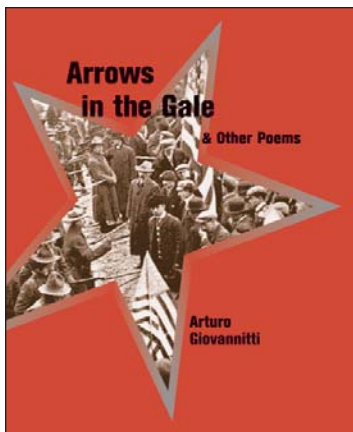
6 x 9 inches, 170 pages
literary memoir



In Search of Emily: Journeys From Japan to Amherst

MASAKO TAKEDA

In Search of Emily: Journeys From Japan to Amherst is Masako Takeda's account of several journeys to the United States from Japan to study the poetry, and life, of Emily Dickinson. Takeda not only recounts how she discovered the places Dickinson lived, but she also relates how Dickinson touches her life and the lives of people she meets along the way. Takeda explores her relation to her native Japan from her vantage point in the United States and what it means to live abroad as a Japanese woman. She also tackles the problem of learning, living and writing in a second language.



ISBN: 978-0-9700663-9-8

Perfect bound, \$16.00

September 2004

7 x 8.5 inches, 150 pages

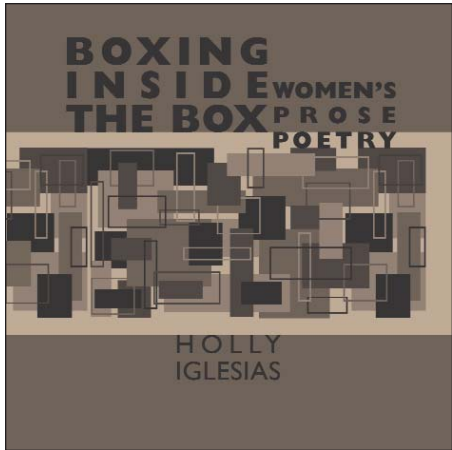
POETRY/PROSE POETRY

Arrows in the Gale & Other Poems

ARTURO GIOVANNITTI

A radical socialist, pacifist and poet, Arturo Giovannitti made prominent, but largely forgotten, contributions to American arts and letters during the first part of the 20th century. Giovannitti's extremely long and loose Whitmanesque lines, as well as his eulogy "The Death of Flavio Venanzi," "The Bankrupt's Suicide" and "Scientist," provide a key piece in understanding the development of the prose poem in the United States. This volume comprises the collected poems that he wrote in English. *Arrows in the Gale* was originally published in 1914. Giovannitti's other poems in English were collected and published in 1962 in a volume together with *Arrows in the Gale*.

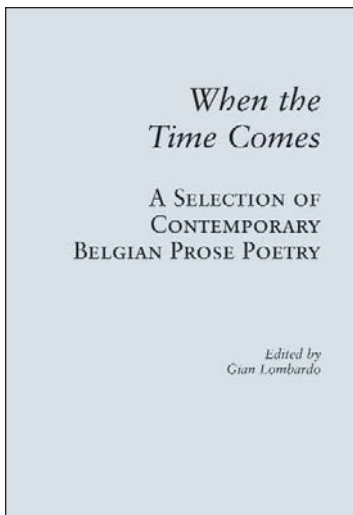
ISBN: 978-0-9700663-8-1
Perfect bound, \$16.00
December 2004
6 x 6 inches, 134 pages
LITERARY CRITICISM



Boxing Inside the Box: Women's Prose Poetry

HOLLY IGLESIAS

Boxing Inside the Box: Women's Prose Poetry is a creative/critical work proposing “women’s prose poetry” as a form distinct from that widely touted as “definitive” in journals, anthologies and critical texts. Iglesias believes that the shape of prose poems — a simple box — serves as a powerful metaphor for gender roles that constrain and contain women. Unlike most of their male counterparts who produce disembodied, ironic and surrealist prose poems, women write from within this genre-defiant box works that are at once lyrical and embattled, sensual and menacing.



ISBN: 978-0-9700663-2-9
Perfect bound, \$12.00
2001
5.5 x 8.5 inches, 68 pages
(ISSN: 1527-9579, Vol. 2, No. 1-4)
PROSE POETRY

When the Time Comes: A Selection of Contemporary Belgian Prose Poetry

EDITED BY GIAN LOMBARDO

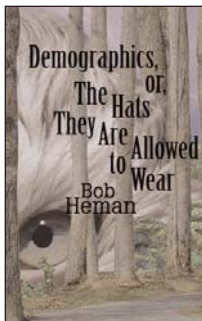
When the Time Comes: A Selection of Contemporary Belgian Prose Poetry features the work of nine poets, translated from the French and Flemish. Many of these poets appear here in English for the first time. Included are works by Michel Delville, Gaspard Hons, Karel Logist, Leonard Nolens, Carl Norac, Hughes C. Pernath, Eugène Savitzkaya, Erik Spinoy, and Dirk van Bastalaere.

Translators are Christopher Sawyer-Lauçanno, Nicholas Altenbernd, Patricia Pruitt and Gian Lombardo.

eBook, PDF format/April 2009
Free download at www.quale.com/Demographics_BH.html
5 x 7 inches, 112 pages
PROSE POETRY

Demographics, or, The Hats They Are Allowed to Wear

BOB HEMAN

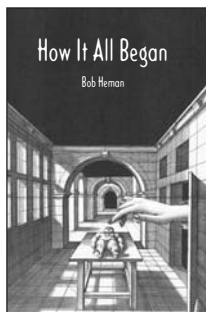


When is a door a door that is not a door? When is a door a door that is a door that is not a door? Bob Heman's prose poems in *Demographics, or, The Hats They Are Allowed to Wear* appear to be neat containers for singular thoughts, descriptions of objects or ideas. Strung together, these containers form a narrative, an allegory, perhaps, of men and forest and animals and ocean and stones, of the beginning or the end of time.

e-Book, PDF format
Free download at
www.quale.com/How_BH.html
January 2007
4 x 6 inches, 54 pages
PROSE POETRY

How It All Began

BOB HEMAN



How It All Began collects prose poems that Bob Heman wrote between 1975 and 1990. Some are swift, surreal stories, parables taut with specificity, while others are microscopic meditations on the elements that make us up: air, words, “electrons... always in motion.” With warmth and acuity, Heman leads us to these alternative terrains — diverting the reader from a life “too flat and predictable.”

*Flemish School,
Old Paris, &
Night & Its Spells*

ALOYSIUS
BERTRAND

ISBN: 978-0-9656161-7-1
Saddle-stitched, \$5.00
Winter 2000
5.5 x 8.5 inches, 40 pages
(ISSN: 1527-9579, Vol. 1, No. 1)
PROSE POETRY

Flemish School, Old Paris, & Night & Its Spells

ALOYSIUS BERTRAND

This volume includes the first three sections, or “books,” of Alyosius Bertrand’s *Gaspard of the Night: Fantasies in the Manner of Rembrandt and Callot*, which is credited as being the first Western example of the modern prose poem. Written in the early 19th century, but mimicking life centuries before, the modern reader is presented with what a mirror does best: presenting both ugliness and beauty.

*All
in All*

LAURA
CHESTER

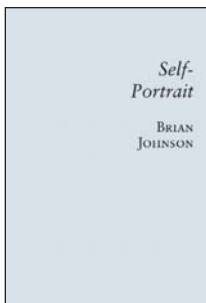
ISBN: 978-0-9656161-8-8
Saddle-stitched, \$5.00
Spring 2000
5.5 x 8.5 inches, 40 pages
(ISSN: 1527-9579, Vol. 1, No. 2)
PROSE POETRY

All in All

LAURA CHESTER

All in All is a collection of prose poem memoirs of growing up on a Midwest lakeside combined with period photographs. Recalling a “past that can’t crumble,” the prose poems and images create a haunting collage of a childhood and the memories “that they stir up . . . recollections of other incantations.”

ISBN: 978-0-9656161-9-5
Saddle-stitched, \$5.00
Summer 2000
5.5 x 8.5 inches, 24 pages
(ISSN: 1527-9579, Vol. 1, No. 3)
PROSE POETRY

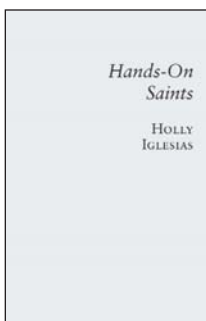


Self-Portrait

BRIAN JOHNSON

Self-Portrait is a tour of a psyche that is alternately hopeful, despairing, restless, nostalgic and grandiose. Personal memories mingle with fables, prayers, pastoral lyrics and movie stills to reveal a self with many pasts and many guises. Ranging from childhood fantasies of terrestrial and sexual exploration to adult recognitions of failure, *Self-Portrait* bears witness to one person's search for clarity and fulfillment.

ISBN: 978-0-9700663-0-5
Saddle-stitched, \$5.00
Fall 2000
5.5 x 8.5 inches, 28 pages
(ISSN: 1527-9579, Vol. 1, No. 4)
PROSE POETRY



Hands-On Saints

HOLLY IGLESIAS

Hands-On Saints creates a revisionist hagiography. A chalice crafted of lesser metals, a taste of redemption in an unlikely mixture of sacred and profane. Saints outside the canon, unbeatified and bruised, coarse and clueless, deserving of heaven for their very flaws; as well as authorized saints, who offer dubious rewards at a terrible cost. An occasion of grace manifest in sacraments of rupture and awe.

Representation

LIZ
WALDNER

ISBN: 978-0-9700663-4-3
Saddle-stitched, \$5.00
Summer 2002
5.5 x 8.5 inches, 20 pages
(ISSN: 1527-9579, Vol. 3, No. 2)
PROSE POETRY

Representation

LIZ WALDNER

In *Representation*, language meets deity as seamlessly as pens blossom into one-winged angels and a wave in a physics lab carries out Christ's commandment to perfection. What seems simple is never arbitrary, and line by line the reader discovers they have been led into surprising but welcome territory.

Side-Ways

DAVID
GIANNINI

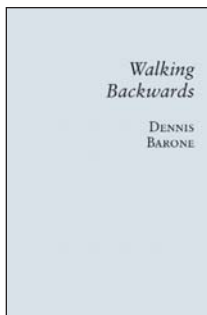
ISBN: 978-0-9700663-5-0
Saddle-stitched, \$5.00
Fall 2002
5.5 x 8.5 inches, 28 pages
(ISSN: 1527-9579, Vol. 3, No. 2)
PROSE POETRY

Side-Ways

DAVID GIANNINI

In *Side-Ways*, by David Giannini, we are left with the fragments of a world that have fashioned themselves into their own inexplicable order. Things change incompletely, laying bare their more primal aspects while striving for the new. Men “become raw statues savage and fractal” and a young woman drifts into a cirrus cloud while her hands remain behind.

ISBN: 978-0-9700663-6-7
Saddle-stitched, \$5.00
Winter 2002
5.5 x 8.5 inches, 32 pages
(ISSN: 1527-9579, Vol. 3, No. 4)
PROSE POETRY/FICTION

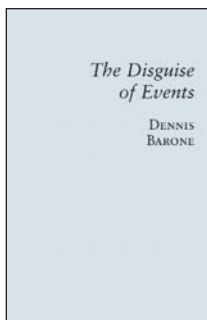


Walking Backwards

DENNIS BARONE

In *Walking Backwards*, life leans into the absurd to laugh while quietly relishing the beauty of a private thought. Loosely organized around an Italian-American theme, the characters and voices of these pieces consider the merits of Fergus Falls, being a gladiator or a poet, 45-minute operas and the quest for a “new hit song.”

ISBN: 978-0-9700663-3-6
Saddle-stitched, \$5.00
Spring 2002
5.5 x 8.5 inches, 16 pages
(ISSN: 1527-9579, Vol. 3, No. 1)
PROSE POETRY/FICTION



The Disguise of Events

DENNIS BARONE

In *The Disguise of Events*, a chaos of assorted experiences and references resolve themselves into a heap of strange voices and conundrums. Outsiders and critics chime in mercilessly like a rowdy crowd awaiting an execution; scenes stand in for other scenes in eclectic flashes — nymphs are forced to inhabit body after body — all as if to assert that “choice remains ever out of our control.”

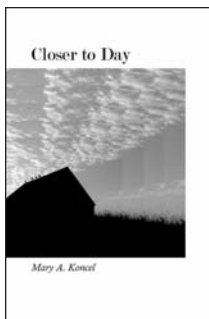


ISBN: 978-0-9656161-4-0
Saddle-stitched, \$5.00
1999
4.125 x 11 inches, 24 pages
PROSE POETRY/POETRY

Watteau Sky

ED BARRETT & JOSEPH TORRA

Each piece of work in Joseph Torra's *The Letters to Ed* and Ed Barrett's *Practical Lullabies for Joe* was written in a "correspondence" (in both literal and Baudelairean senses) between the two writers. Sometimes the one would emulate aspects of the other's writing; sometimes one would pick up on a phrase, or intonation, from the other. Much like a jazz improvisation, each piece builds on another.



ISBN: 978-0-9656161-5-7
Saddle-stitched, \$5.00
1999
5.5 x 8.5 inches, 28 pages
PROSE POETRY

Closer to Day

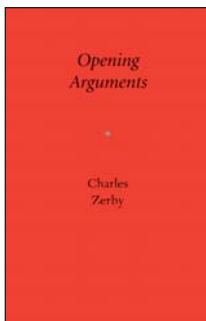
MARY A. KONCEL

Weaving through sleep, dream and sleeplessness, Koncel's prose poems bring us, with each reading, a little bit "closer to day." There's always an attentive eye on the folk who live close to the earth, the earth's animals as well as fellow humans. Read these pieces and appreciate lyricism merged with humor and sadness.

ISBN: 978-0-9700663-7-4
Saddle-stitched, \$6.00
2003
5.5 x 8.5 inches, 32 pages
POETRY

Opening Arguments

CHARLES ZERBY



The poems of *Opening Arguments* reveal a world that is both beautiful and diminishing. The natural world stubbornly stands ground, though everything else shifts: “once red staying red, / and redly resighting winter well into winter, / these berries are the hard facts of their bushes.” These changes and the resistance to them are not callous, however, for even “[air] is newly vulnerable” in the scope of these poems.

ISBN: 978-0-9656161-3-3
Saddle-stitched, \$5.00
1998
5.5 x 8.5 inches, 28 pages
PROSE POETRY

Sewing Her Hand to the Face of the Fleeting

LIZ BRENNAN



Using her observations on growing up, falling into love, visiting friends — even on the “discovery” of the New World and an invasion of bears, Liz Brennan does some amazing things with language in her collection of 22 prose poems. No one pushes syntax to its limit better.

Forthcoming Titles

Atmospherics, prose poems by Lohren Green, *Available summer 2013*

The Rainy Season Diaries, prose poems by Jennifer Reimer, *Available summer 2013*

A Swift Passage, stories and prose poems by Barbara Henning, *Available summer 2013*

A Book of Common Rituals, prose poems by Brian Clements, *Available late 2013/early 2014*

Memoir, poems by Dennis Barone, *Available 2014*

His Neighbors, a novel by Jonathan Strong, *Available 2014*

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