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Tupelo Press is an award-winning independent literary press that publishes fine fiction, nonfiction, and poetry in books that are a joy to hold as well as read. We are a registered 501(c)3 nonprofit organization and rely on public support to fulfill our mission to publish extraordinary work that may be outside the realm of large commercial publishers. Donations are welcome and are tax-deductible.



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A celebration of the collective poetic process, the MLP is being written, couplet by couplet, by readers and writers around the world, and published online by Tupelo Press. Your contribution is part of the dynamic synergy of this unique art form. www.tupelopress.org/the-million-line-poem/

Tupelo Quarterly

Tupelo Press discovers luminous writers, gives each author the vessel of a beautiful book, and speaks to the diversity of influences upon contemporary art and culture. *Tupelo Quarterly* extends and expands upon that vision in a digital milieu, publishing work by emerging and established writers and artists of many sensibilities and styles. *Tupelo Quarterly* cultivates a generous artistic community, celebrates intellectual curiosity and creative risk, and presumes abundance. We hold the gate open, not closed. <http://tupeloquarterly.com>

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from *Kill Class*

War Catalogues

Soldiers collect Et number:
pigment, hair, jade,
roasted meat, timber,
cum. The enemy's
flute; the face

of an enemy
as he holds his young;
the enemy's face the moment
it's harmed. The woods

are a class in what
they can take. The country
is fat. We eat
from its side.

Kill Class

Poems by Nomi Stone

July Open Reading Period Selection

Kill Class is based on two years of fieldwork by Nomi Stone in mock Middle Eastern villages at military bases across the United States. The speaker in these poems, an anthropologist, is both witnessing and participating in combat-training exercises staged at “Pineland,” a simulated country in the woods of the American South, where those of Middle Eastern origin are hired to theatricalize war, repetitively pretending to bargain and mourn and die. *Kill Class* has the texture and fidelity of documentary, revealing in new ways an American culture of war.

“Stone’s language sears through the simulation to the actual war, lighting a long fuse of image and utterance that detonates, finally, in the imagination of what we have become . . . *Kill Class* is a rare achievement.” —Carolyn Forché

“What an unexpected and absorbing book.”

—Adrian Matejka

“*Kill Class* is unsettling, arresting, essential. The poems insist we listen to war’s distant cry, its close sigh, to the wreckage of language . . . Nomi Stone is an invaluable voice.”

—Nathalie Handal

Nomi Stone is also the author of the poetry collection *Stranger’s Notebook* (TriQuarterly, 2008). She is a Postdoctoral Research Fellow in Anthropology at Princeton University and has an MFA from Warren Wilson College. Her poems have appeared in *The New Republic*, *The New England Review*, *The Best American Poetry 2016*, and *Poetry Northwest*.

\$17.95 Trade Paperback
ISBN 978-1-946482-19-8
February 1, 2019

The Book of LIFE

Poems by Joseph Campana

July Open Reading Period Selection

The Book of LIFE finds inspiration in the pages of *LIFE* magazine, from its origin in the great depression to its demise amid the Apollo missions, with many milestones between: the Korean War and Cuban missile crisis, the Vietnam War and immolation of Thich Quang Duc, and the Kennedy and King assassinations. *LIFE*'s compendium of the American century stretches from its initial cover, Margaret Bourke-White's photo of the Fort Peck Dam in Montana, to its final, year-in-review issue covering the lunar mission, with an image of the Earth that awakened a planetary consciousness. Joseph Campana locates an individual life in the churning wake of great events, as a poet persists in the hope of reawakening the past.

Praise for the work of Joseph Campana:

"Joseph Campana's *The Book of Faces* is an extraordinary debut . . . not the expected fare but something finer, more provocative, enchanting and rich." —Alice Fulton

"Campana's poems haunt, instruct, and console me."

—David Wojahn

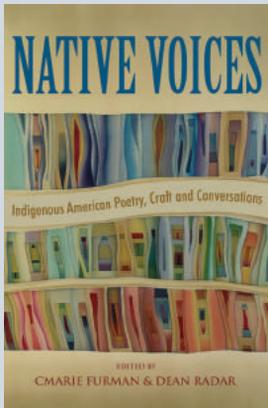
In addition to his poems, **Joseph Campana** is an arts critic and scholar of Renaissance literature. He is author of two previous collections of poetry, *The Book of Faces* (Graywolf, 2005) and *Natural Selections* (Iowa, 2012). He has received prizes from the *Southwest Review* and *Prairie Schooner* and fellowships from the National Endowment for the Arts, Houston Arts Alliance, and Bread Loaf Writers' Conference. He holds an endowed chair in English at Rice University in Houston.



from *The Book of LIFE*

Someone's always talking about it. The hope of pointing to it, of a finger curling around like it might caress a trigger. Not fire but water: first mover, all-engulfing. This was where the trouble was bound to arise. No need to breathe: you're surrounded. In the book of the life you imagine you lead, somewhere must be written, "Here it begins." When did the terror come or was that always the way beginning was supposed to feel? Water the concealer, water the deliverer, water the deep. Before the rivers rose up at a command, before the unities of time and place were assembled, someone stood terrified before the vast wash of the new wondering, *What's starting up? Who is about to begin?*

\$17.95 Trade Paperback
ISBN 978-1-946482-20-4
March 1, 2019



from *Native Voices*

Lost Highway by Celia Bland

when his pops made him scrape
that
chicken smush
from the barn's sawdust, he
caught a glimpse of a
blood bead on the bird's
flattened beak
beautiful red as the opening
he'd cut:
her mouth open
to a strangling language
slipping
like steam
into her silence.
The throat bone
bleached
as the plastic rings binding
a six-pack of beer
making him thirsty.
He felt
the uplift of flight.
Bird bone, where could he go?
And it was blood answered him.

\$19.95 Trade Paperback
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April 1, 2019

Native Voices:

Indigenous American Poetry, Craft and Conversations

An anthology edited by **CMarie Fuhrman** and **Dean Rader**

Tupelo Press is excited to offer the most comprehensive gathering of Indigenous American poetry and prose ever published.

Native Voices includes seminal works by forty-two poets, beginning with those born in the 1930s and '40s and followed by groundbreaking pieces by successors to the present moment. Alongside the featured poems this innovative anthology includes essays about poetic craft and key influences.

Featuring forty-two poets, including Carter Revard, Simon Ortiz, Leslie Marmon Silko, Adrian C. Louis, Luci Tapahonso, Joy Harjo, Heid Erdrich, Sherwin Bitsui, Laura Da', Esther G. Belin, Craig Santos Perez, Michael Wasson, Orlando White, and Layli Long Soldier.

CMarie Fuhrman's poetry and prose has appeared in *Yellow Medicine Review*, *Cutthroat*, *Whitefish Review*, *High Desert Journal*, and *Taos Journal of Poetry and Art*. She has recently edited Broadside Press's translation issue and been awarded the 2019 Grace Paley Fellowship from Under the Volcano. She is a graduate of the University of Idaho's MFA program, where she continues to coordinate the Indigenous Knowledge for Effective Education Program. She is of Southern Ute and Italian heritage and has lived most of her life in the Rocky Mountains.

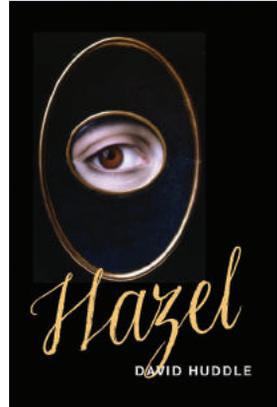
Dean Rader is author of *Engaged Resistance: Contemporary American Indian Art, Literature, and Film from Alcatraz to the NMAI* (Texas, 2011), winner of the Beatrice Medicine Award for Excellence in American Indian Scholarship, and co-editor of *Speak to Me Words: Essays on Contemporary American Indian Poetry* (Arizona Press, 2001). He is a professor at the University of San Francisco.

Hazel

A novel by David Huddle

David Huddle's twenty-first book, *Hazel* is a portrait of a woman both ordinary and exceptional, composed in glimpses of her life from child to elder. Hazel is a loner and somewhat of a pill. Although she's not likeable in the regular ways, she's rigorously honest in the way she examines her world, and in relationships with a few other people. Hazel's nephew John Robert is captivated by the mystery of such a uniquely serious person. He assembles episodes from Hazel's life, and the novel reveals a lifelong struggle by someone whose integrity is absolute. Huddle proves the complete life of almost anyone would be profoundly complex if seen whole.

David Huddle is the author of more than twenty previous books, including fiction, essays, and poetry. His novel *Nothing Can Make Me Do This* (Tupelo, 2011) won the Library of Virginia Award for Fiction, and his *Black Snake at the Family Reunion* won the PEN New England Award for Poetry. He teaches at the Bread Loaf School of English and the Rainier Writing Workshop. A native of Ivanhoe, Virginia, Huddle has lived in Vermont for over four decades.

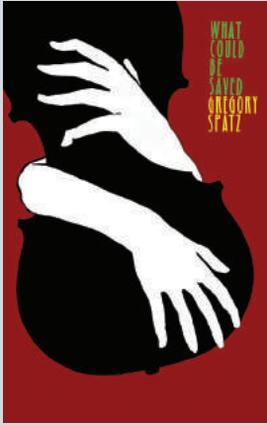


from *Hazel*

When Felton asked her to go to the Golden Gloves, Hazel asked him to tell her more. She was fifteen. She'd never heard of Golden Gloves and didn't know what they were. When he explained, she was mildly interested and said yes. He'd asked her as if they were pals and did things like that together all the time. But of course they weren't and they didn't.

Hazel wouldn't have allowed herself to think so at the time, but she could hardly bear most of the people around her. Or for that matter most aspects of her life. She thought the misery she felt all the time was her fault. Felton's invitation was the first evidence she'd had that somebody her age might want to do something with her.

\$17.95 Trade Paperback
ISBN 978-1-946482-21-1
May 1, 2019



What Could Be Saved

Short fiction by Gregory Spatz

Going where most readers have never been — past the workshop door, behind the curtain to the hidden rehearsal space, and into the back room of a pawn shop or dealer's office, Gregory Spatz's new book delves deeply into the world of those who build, play, and sell (or steal) violins. This is a realm of obsession, of high-stakes sales and thefts, and of rapturous but also desperate performance escapades. Dense with detail, and peopled with a fabulously particular (yes, eccentric) ensemble cast, the linked pieces in *What Could Be Saved* (two of novella length, and two stories) have the intense force and beauty of chamber music.

Gregory Spatz is the author of the novels *Inukshuk*, *Fiddler's Dream*, and *No One But Us*, and of the story collections *Half as Happy* and *Wonderful Tricks*. His stories have appeared in the *New Yorker*, *Glimmer Train*, *Kenyon Review* and *New England Review*, and his nonfiction articles and reviews have appeared in *Poets and Writers* and the *Oxford American*. He teaches at Eastern Washington University in Spokane, Washington, and plays fiddle in the twice Juno-nominated bluegrass band John Reichman and the Jaybirds.

from *What Could Be Saved*

Between tests, and most notably when the owner slid open the door to bring another violin, letting in sounds from the shop as he entered—voices, a door jingling open and shut, and from down the hall sounds of another ongoing trial, a concert cellist whose notoriety the owner had mentioned in passing (and in a manner Paul felt certain was meant to assess their worldliness or humility with regard to concert cellists)—he had to realize that he was back where he'd sworn to himself he'd never be: in a violin shop. In a room surrounded with violins. A very nice, formally but austere appointed room, formerly the den or sitting room of a grand-style miner's mansion, he guessed, with pocket doors and a plaster floret at the center of the ceiling like an upside down cake, floors thickly carpeted to deaden overtones . . . but still, a room full of violins.

\$17.95 Trade Paperback
ISBN 978-1-946482-17-4
June 1, 2019

RECENTLY RELEASED

Xeixa: Fourteen Catalan Poets

Poetry anthology edited by Marlon L. Fick and Francisca Esteve

During the post-civil war era, General Francisco Franco's fascist government forbade the people of Spain's Catalonia region from speaking, reading, and writing in Catalan, a crime punishable by imprisonment or execution. Throughout these years, the work of Catalan poets could only be found via the underground.

Marlon L. Fick and Francisca Esteve traveled to meet each of the poets featured in this anthology, embarking on the long road of joy, pain, and friendship that is the work of translation. These fourteen poets, like fourteen blackbirds, provide keen angles of perception in beautiful and lyrical poetry, sometimes ecstatic, sometimes nostalgic, and always engaging, until now almost entirely unknown to U.S. readers.

Marlon L. Fick holds a BA from the University of Kansas, an MA from New York University, and PhD from the University of Kansas. He is author of three poetry collections published in Mexico and of the novel *The Nowhere Man* (Jaded Ibis, 2015), and editor/translator of *The River Is Wide / El río es ancho: Twenty Mexican Poets* (New Mexico, 2005). He now teaches at the University of Texas–Permian Basin.

Francisca Esteve was born in Spain in València, grew up in Barcelona, and joined the anti-fascist resistance movement that struggled to keep Catalan culture alive. She trained at Escuela de Artes Aplicadas Massana and became a painter, eventually immigrating to Mexico City. After she and Marlon Fick married, they lived in China before coming to live in the United States in 2014.



from *Xeixa: Fourteen Catalan Poets*

All the Seas by Rosa Font Massot

To be one field means to be all fields
with flowers and wheat or apple trees
and pomegranates by the road.

To be a sea means being all seas,
the essence of blue in serene inlets
and to navigate forever without a
course.

To be a branch is to be all branches,
birch and ash, willow and cypress—
to draw new paths in unexplored
skies.

One book is all books:
light of the cosmos, letters of
thousands
of existing alphabets, lost or not yet
come to be.

One voice is the voice of all those
who do not speak,
the voice of the forgotten, the
voiceless:

it is yours and mine.

One living being is all living beings:
The eyes of one are all eyes,
the hands, all hands.

We live in each voice, die in each
body.

\$19.95 Trade Paperback
ISBN 978-1-946482-16-7
Available now



Fire Season

Poetry by Patrick Coleman

Winner of the Berkshire Prize for a First or Second Book of Poetry

Occasioned by the birth of a first child and originally spoken aloud into a digital audio recorder on the poet's long commute between the art museum where he worked and his home in a neighborhood burned in the Witch Creek Fire of 2007, each of the poems in Patrick Coleman's first book resists the confusions of twenty-first-century parenthood, marriage, art, and commerce. By turns conversational and anxious, metaphysical and self-mocking, celebratory yet permeated by an awareness of life's flickering ephemerality, *Fire Season* is a search for gratitude among reasons to be afraid—and proof that a person can pass through the fires and come out the other side alive.

“The poems in *Fire Season* are full of friction—common word touching common word ... They are also philosophical and personal. Patrick Coleman is tuned in to landscape, language, and humanity, each poem casual as office talk and heightened by their proximity to art and by the force of the sentence—such arresting sentences.” —Carol Frost, judge for the Berkshire Prize

Patrick Coleman is the assistant director of the Arthur C. Clarke Center for Human Imagination at the University of California—San Diego. He holds a BA from the University of California—Irvine and an MFA from Indiana University, and was editor/contributor for the exhibition catalogue *The Art of Music* and a contributor to *Into India: South Asian Paintings* from the San Diego Museum of Art. His first novel *The Churchgoer* will be published by Harper Perennial in 2019. He lives in Ramona, California, with his wife and two daughters.

from *Fire Season*

In the grasslands they put an airport. There's always a good reason. The grasses are dry, golden around the coyotes, late summer. On the drive to work, exhausted, I see two large white planes—heavy-bottomed, boat-like—pass low. On the tails and fuselage are wide orange stripes. They're going to drop water on the wildfires, the wildfires that rained ash over fifty miles onto the hood of my car, the hood of my car that was up to keep rats from chewing the wires, the wires that they've chewed anyways. My wife saw the fire start from where she nursed on the couch. The lightning of a summer thunderstorm that came in from the desert struck the mountain two ranges over. This is in southern California. We have a baby. There's always a fire somewhere, and we spend our days pacing out the distances between there and now.

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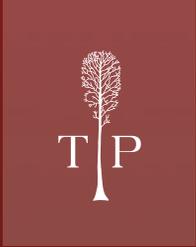
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