

Lost And By Jeff Griffin

Tim, I just finished reading your book. I teared up 3 times and laughed twice. You have done an amazing job! I was thinking to myself how you and Karen are handling all of the changes with such grace. The two of you are such an amazing team and have developed such strong communication skills- you two could probably host a course for other married couples. Another poignant moment for me was on the page where you wrote We also informed our family that we had the disease that did not have a cure... I think the we in that statement is so true. . . . your book- have you anticipated how you will share it? You may want to consider both the MDA and ALSA (ALS Association) as outlets to share your story and tips. I also think you should pass this along to some of your neurology providers. I think your Prologue is an exceptional teaching tool for medical professionals. I still cant stop thinking about how you continually think about your blessings- I am going to tear up again and I am not a crier! I thank you for allowing yourself to be vulnerable and sharing your experiences. You are lucky to have found Karen, and she is lucky to have found you. Amy Callan, OTR, DOT \ Outpatient Occupational Therapy Supervisor

What is the place of individual genius in a global world of hyper-information— a world in which, as Walter Benjamin predicted more than seventy years ago, everyone is potentially an author? For poets in such a climate, "originality" begins to take a back seat to what can be done with other people's words—framing, citing, recycling, and otherwise mediating available words and sentences, and sometimes entire texts. Marjorie Perloff here explores this intriguing development in contemporary poetry: the embrace of "unoriginal" writing. Paradoxically, she argues, such citational and often constraint-based poetry is more accessible and, in a sense, "personal" than was the hermetic poetry of the 1980s and 90s. Perloff traces this poetics of "unoriginal genius" from its paradigmatic work, Benjamin's encyclopedic Arcades Project, a book largely made up of citations. She discusses the processes of choice, framing, and reconfiguration in the work of Brazilian Concretism and Oulipo, both movements now understood as precursors of such hybrid citational texts as Charles Bernstein's opera libretto Shadowtime and Susan Howe's documentary lyric sequence The Midnight. Perloff also finds that the new syncretism extends to language: for example, to the French-Norwegian Caroline Bergvall writing in English and the Japanese Yoko Tawada, in German. Unoriginal Genius concludes with a discussion of Kenneth Goldsmith's conceptualist book Traffic—a seemingly "pure" radio transcript of one holiday weekend's worth of traffic reports. In these instances and many others, Perloff shows us "poetry by other means" of great ingenuity, wit, and complexity.

"Mofina is one of the best thriller writers in the business."—Library Journal A loving family, fracturing under pressure... Jeff Griffin, a mechanic, and his wife, Sarah, travel from Montana to Manhattan to give their nine-year-old son, Cole, his dream vacation as they secretly face the heart-wrenching turmoil that has them teetering on divorce. In the wake of their heartbreak, a mother and son disappear... While sightseeing near Times Square, Jeff steps into a store to buy batteries for their camera—but upon returning to the street he finds that Sarah and Cole have vanished. A frantic father searches for clues as time ticks down... Battling his anguish and police suspicions, Jeff fights to rescue Sarah and Cole. He knows now that the love he and Sarah have is worth saving. But he could lose the chance to tell her amid growing fears that they have become entangled in an unfolding plot that could have global consequences. Originally published in 2012.

“Don’t miss Search for Her, the newest thrill-ride from Rick Mofina!”

Reveling in the paradox of the formal prose poem, Donna Stonecipher’s Transaction Histories gathers together six series of poems that explore the disobedient incongruities of aesthetics and emotions. Stonecipher’s carefully sculpted forms and exacting language are held in tension with an unruly imagination to provoke a vision of experience densely layered with bodies impinging upon and altering each other, engaging in transactions that unfold in poetically complex and emotionally startling ways. By turns wry and melancholic, playful and acerbic, erotically charged and politically skeptical, Stonecipher’s poems marry a deeply felt lyricism to a fascination with the mechanisms of narrative. The result is akin to Roland Barthes’s notion of “the novelistic”: writing that flirts with the gestures and spaces of the novel without the trappings of plot, character, or action. Narrative fragments dart in and out of sight, spectral figures and motifs recur in fugal patterns, and habits of ruthless observation are brought to bear on the details of both intimate life and social organization. Stonecipher lays claim to a stylistic achievement and vision that are entirely her own, transparent and elusive, casual in address and rigorous in design. Whether training its eye on fetishized polar bears, illegal garbage dumping, or ideological debates around rose chintz wallpaper, Transaction Histories tracks the fitful and tragicomic relationships that exist among objects, landscapes, texts, and people, and lays bare the ways in which our transactions keep our lives going.

The Lost Sermons of C. H. Spurgeon Volume I — Collector's Edition

A Critical Edition of His Earliest Outlines and Sermons between 1851 and 1854

Untitled RG

Poetry by Other Means in the New Century

bodys

Reports for 1888/90, 1892/94-1894/96, 1903/04- include Bulletin of the Michigan Fish Commission, no. [1]-7 also issued separately.

An explosive look at the NFL Draft from the inside out that exposes the multilayered feeding frenzy that swarms around America's top college players. The Draft follows a handful of NFL hopefuls through the ups and downs of the 2004 college football season and the predraft process, culminating with the 2005 draft. Among the prospects are Virginia defensive end Chris Canty, who overcomes a devastating early-season knee injury to reestablish himself as a top draft hopeful, only to suffer a detached retina in a nightclub skirmish; and Fred Gibson, a talented but rail-thin Georgia wide receiver who struggles to put on the weight needed to go over the middle in the NFL. It's a complex environment, with college coaches attempting to protect their "student-athletes" from exploitation (while fully aware that they can only remain competitive if they attract NFL-caliber players to their schools), along with sports agents and NFL scouts trying to stay a step ahead of their competition. These parties provide a multi-angled view of the world of emerging NFL talent. The reader follows the season through the eyes of a host of power players and scouts,

from veteran agent Pat Dye Jr. to Jerry Maguire clone Jack Scharf, to the coaching divisions of Florida State University and the University of Virginia---headed by longtime Bill Parcells disciple Al Groh. Also central to the narrative are the Atlanta Falcons and executives Rich McKay and Tim Ruskell (now with Seattle), who use a character-based evaluation system to set their draft board. These parallel stories weave together, culminating in draft weekend, to create a gripping and fascinating look at a world few see from the inside.

In 1857, Charles Spurgeon—the most popular preacher in the Victorian world—promised his readers that he would publish his earliest sermons. For almost 160 years, these sermons have been lost to history. Beginning in January 2017, B&H Academic will start releasing a multi-volume set that includes full-color facsimiles, transcriptions, contextual and biographical introductions, and editorial annotations. Written for scholars, pastors, and students alike, *The Lost Sermons of C.H. Spurgeon* will add approximately 10% more material to Spurgeon's body of literature and will constitute the first critical edition of any of Spurgeon's works. *Please note that the price difference between Vol. 1 and Vols. 2-12 is due to the addition of a 100 page critical introduction to the series.

As time beings, what we have is the time being, the present moment, however compromised, however shattered. Buchanan's characteristic combination of wry humor, nerve, empathy, wisdom, and outrage exposes the laughably absurd and the evisceratingly tragic all at once.

The Lost Sermons of C. H. Spurgeon Volume III

The Texas Criminal Reports

Rank

The Waker's Corridor

Lost and

Accompanied by quirky line drawings by Spanish illustrator Erica Salcedo, this is a gently humorous and remarkably informative nature-adventure story about an unlikely pointy-nosed hero with big dreams and an even bigger heart. After he nearly drowns in a parking-lot puddle, Dinnn Needles is fearful of many things, including flying. When his four hundred siblings swarm off without him, he finds time to dream —about family stories, a lost brother, adventure in *The Wild* and, above all, how to be cool. At school in an abandoned air-conditioner, Dinnn learns about the deadly Pondhawk dragonfly and other dangers that lie beyond his home under a drive-in theater screen. But Dinnn never really takes to city life. Lonely and left out, he is filled with an unexplained longing. He sips spilled cola from abandoned pop cans, but it is not as tasty as flower nectar. He tries to make friends with the local street mosquitoes, but that just lands him in a sewer filled with spiders and water snakes. He hears about the red mini-van that brought his parents together and wonders about his extended family in the country. He even finds a great black jacket in a roadside ditch, but it doesn't make him cool. And

then one day, as fate would have it, the red mini-van reappears, giving Dinnn a chance to visit to his relatives in The Wild, where new perils await an inexperienced city mosquito — being struck by a raindrop, zapped by a porch light or snapped up by a hungry fish at dusk. But in the end Dinnn discovers that being cool is a matter of what you do, especially for one's friends and family, including two new brothers. Correlates to the Common Core State Standards in English Language Arts: CCSS.ELA-LITERACY.RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events

The Lost Sermons of C.H. Spurgeon is the first critical edition of any of Spurgeon's works, shedding light on Spurgeon's early sermons which have never been published.

At once original, strange, funny, and unnerving, Shane Book's Congotronic takes the reader into unstable territory, where multiple layers of voice, diction, and music collide. Some of these poems have the sparse directness of a kind of bleak prayer; others mingle the earthbound rhythms of hip-hop with the will-to-transcendence of high Romanticism. Harnessing techniques of the cinematic and audio arts, Book's poems splice, sample, collage, and jump-cut language from an array of sources, including slave narratives, Western philosophy, hip hop lyrics, and the diaries of plantation owners. In fusing disparate texts, each poem in this collection attempts to create a community in language. Thus, at its core, the project is utopic—or more precisely, to borrow from Duke Ellington—the project is “blutopic.” The book's anchoring series contains an apocryphal narrative grounded in the journey of the Middle Passage and an older mythic history from the West African epic of Sundiata. Here elements of Afrofuturism coagulate with an R&B grin as social forces challenge a sense of personhood, prompting free-jazz inflected conversations between the pieces of a shattered, polyvocal self. Here is a world poet of the Sonic Global South sheathed in a Northern Hemispheric glow suit, high “on Coltrane, on Zeus” but also on the old and new schools of Descartes, M.I.A., Cecil Taylor, Gilbert Ryle, Freud, and Jay Z, among others—or as one poem puts it, the “aural truths.”

Official Book Club Selection is Kathy Griffin unplugged, uncensored, and unafraid to dish about what really happens on the road, away from the cameras, and at the star party after the show. (It's also her big chance to score that coveted book club endorsement she's always wanted. Are you there, Oprah? It's me, Kathy.) Kathy Griffin has won Emmys for her reality show Kathy Griffin: My Life on the D-List, been nominated for a Grammy, worked and walked every red carpet known to man, and rung in the New Year with Anderson Cooper. But the legions of fans who pack Kathy's sold-out comedy shows have heard only part of her remarkable story. Writing with her trademark wit, the feisty comic settles a few old scores, celebrates the friends and mentors who helped her claw her way to the top, and shares insider gossip about celebrity behavior—the good, the bad, and the very ugly. She recounts the crazy ups and downs of her own career and introduces us to some of the supertalented people she encountered before they got famous (or, in some cases, after fame went to their heads). Word to the wise: If you've ever crossed Kathy Griffin at some point in your life, check the index for your name. Along the way, Kathy reveals intimate details about her life before and after she made the big time. She opens up about everything from growing up with a dysfunctional family in suburban Illinois to bombing as a young comedian in L.A., from her well-publicized plastic surgery disasters to her highly publicized divorce, and more. Only in this book will you learn

how the dinner table is the best training ground for a career in stand-up, how speaking your mind can bite you on the ass and buy you a house, and which people in Kathy's life have taught her the most valuable lessons-both inside and outside the entertainment industry. And as if all that wasn't enough, there are also dozens of exclusive and somewhat embarrassing photos from Kathy's own collection-featuring the diva of the D List herself, with her old nose as well as her new one, plus celebrity friends, foes, frenemies, and hangers-on for you to gawk at. Refreshingly candid, unflinchingly honest, and full of hilarious "Did she really say that?" moments, Official Book Club Selection will make you laugh until you cry, or just puke up a little bit.

Biennial Report of the State Board of Fish Commissioners ...

Killing Mr. Griffin

I'mpossible: Desire, Dream, Do

They Disappeared

The Draft

When three U.S. tankers are hijacked by Somali pirates at the height of Mexican drug cartel violence in Laredo and El Paso, a vindictive U.S. President raises suspicions about his increasing instability by targeting forcibly retired Colonel Charley Castillo and his former team, many of whom have been forced into hiding. Reprint.

"I guess an iceflow came through / to take the road," writes Aaron McCollough in Rank, a richly strange sequence of poems in which forces of nature, mind, spirit, and language partake of each other in vibrant and shifting ways. "I can only guess that would / destroy these remains slowly," McCollough continues. Indeed, Rank seeks to recover sources of imaginative meaning from the unsettled remnants of lyric tradition, seeking out possibilities for belief and sustenance in the echoes of lapsed poetic speech and song. In language that is dense, allusive, by turns trancelike and mordantly funny, McCollough descends into the ranks of disintegrating organic life and finds elemental processes of regeneration underway, "ivy suckers climbing / the knock kneed craning bridge / to that bright food." This is work that emerges in the aftermath of declining systems of hierarchy and order, a site marked by the overlapping of occult practices and postmodern physics, tense meditation, and economic anonymity. McCollough gives rise to a voice that is as much vegetative as human, as deeply embedded in the loam of cultural memory as it is new, original, and lavishly daring.

"I had a clock it woke all day," writes Jonathan Thirkield at the outset of The Waker's Corridor, a book that charts an assiduous attempt to recover lost time. Housed in elaborate and varied formal architectures, these poems navigate the disorder and gaps left by the violence of loss. All measures

of time -- psychological, personal, historical, numerical -- collide and overlap in intensely lyrical verse. What results is a journey that winds through shifting lands and interiors, across theatrical stages and city streets, into voices and objects that emerge in sudden, vivid relief, and just as quickly disappear. By turns dreamlike and sternly rational, arcane and contemporary, intimate and dramatic, it is a book of blinding, austere, and beautiful awakenings. There are worlds we can imagine, but we live in this one: contingent and absurd. In her first full-length collection, Sarah V. Schweig aims to capture something essential and universal about this faulted inheritance. These poems operate on the notion that the lyric can be discovered in scattered headlines, office-wide emails, road signs—the detritus of the everyday. But a poem doesn't stop at found fragments; it creates something from them. These poems question and re-question what can be truthfully said, rediscovering the lyric in the very process of thinking, revising, and re-envisioning.

Texas Trade Review and Industrial Record
The Student's Guide to London
A Year Inside the NFL's Search for Talent
Take Nothing With You
Biennial Report

With their extravagant musicality, Triplett's poems explore the thinning lines between responsibility and complicity, the tangled "supply chain" that unnervingly connects the domestic to the political, personal memory to social practice, and age-old familial discords to our new place in the anthropocentric world. Equal parts celebration and lament for the mechanisms we shape and are shaped by, these poetic acts reveal the poet as an entangled mediator among registers of public and private, intimate and historical, voicings. Here we traffic in the blessings and burdens of the human will to shape a world. What's more, as we follow these linked enchainings of the deeply en-worlded citizen, we reawaken to the central paradox of our time, the need to refuse easy answers, to stay open, trilling, between these necessary notes of critique and of compassion.

As creators of and instructors in the U. of Dayton's London Communication Program, the authors playfully but earnestly present studying abroad as students' welcome time off for good behavior, and London as the quintessential venue for that experience. Part I makes the case for this academic adventure and suggests means of funding it; Part II addresses study opportunities in specific disciplines without ignoring sightseeing. Annotation copyrighted by Book News, Inc., Portland, OR

In 1857, Charles Spurgeon—the most popular preacher in the Victorian world—promised his readers that he would publish his earliest sermons. For almost 160 years, these sermons were lost to history. Beginning with this inaugural volume, these rediscovered sermons can finally be read, studied, and enjoyed by the millions around the world who admire Spurgeon's spiritual insights and literary grace. This multi-volume set includes full-color facsimiles of Spurgeon's original handwriting, transcriptions of his outlines and sermons, biographical introductions, and editorial commentary that further illuminate Spurgeon's work. Taken together, *The Lost Sermons of C. H. Spurgeon* will add approximately 10 percent more material to Spurgeon's total body of literature, making it a must-have for pastors and scholars as well as the multitude of Spurgeon enthusiasts around the world. Volume 1 contains an

introduction to the series, an overview of Spurgeon's life and times, seventy-eight sermons he preached itinerantly and as pastor of Waterbeach Chapel, and an analysis of these sermons by editor and Spurgeon scholar Christian T. George.

Lost and University of Iowa Press

Supply Chain

Biennial Report of the State Board of Fish Commissioners

Patty Griffin Guitar Collection (Songbook)

Ascension Theory

Time Being

Trickster opens with a crank call to the reader: "How was I to know / You were thin, your garden / Was covered in smoke / That you sat in your house / Coughing?" Over the course of these beautiful and eerily accomplished poems, Potts's reader is taken on a journey that is at once time-scarred and resolutely contemporary, earthy and haunted, moving from estrangement to reconciliation. Amidst a deepening sense of crisis, the Trickster of Potts's imagination emerges as aggressor, prankster, victim, and healer, forging resilient music from the afflictions of the mind's "infested nest." Trickster veers quickly from meditation and narrative to song, plunging the reader into a liminal world of dreams, archaic lyrics, and fables, populated with figures ranging from the Hawk and Worm, the Cat and Dove, to Cold and Death. It is a wilderness in which all things are alive: "a blade of grass / equal to the suffering / of a lifetime." Yet it is also a place of menace, "where a fly with one wing, keeps / tipping over in the grass, where / the ants will have him." Whether or not the Trickster reaches utopia, he reckons with the world that is achievable on earth and in words, "those dreams of woods / relayed to you."

Ever since he was a child sitting in the back of his parents' car, Jeff Griffin has been taking explorative journeys into the desert. In 2007, as an art student, he started wandering the back roads of the Mojave Desert with the purpose of looking for a place to reflect in the harshly beautiful surroundings. What he found were widely scattered postmodern ruins—abandoned trailers and campers and improvised structures—whose vanished occupants had left behind, in their trash, an archaeological record of astonishing richness and poignancy. Lost and is both a chronicle of Griffin's obsessive journeying and a portal into a world of dispossessed people and enduring desires. Comprised entirely of unaltered reproductions of extraordinary found materials—drawings, charts, questionnaires, compulsively detailed letters, legal documents, jottings, journal entries, stunningly vivid and mysterious photographs—this is a work of sociological and literary daring that defies categorization. Part documentary history, part

literary adventure, part mystical detective story, Griffin's immersion in extremity has yielded wrenching annals of the modes and manners in which lost people inscribe their psychic, sexual, religious, and economic yearnings. At the core of the work is a collection of poems, mostly handwritten and composed without pretense to literary sophistication, that give direct expression to the abiding impulse to tap language's transformative potential. Assembled with deep regard for the dignity of its collective group of anonymous authors, Lost and is a book of profound conceptual originality—an engrossing, shocking, and tender work of art that strives to awaken voices from the wilderness of the inexpressible.

An Atria Book. Atria Books has a great book for every reader.

The secretary of state has been kidnapped by Islamic extremists and his only hope for survival is a reconstituted Presidential Agent team in this revival of W. E. B. Griffin's New York Times bestselling series. Secretary of State Frank Malone has been kidnapped from his Cairo hotel—his security detail wiped out. President Natalie Cohen is left with several unacceptable options. It's time to think outside the box, and that can only mean one thing: the revival of the Presidential Agent program. Cohen calls for Charley Castillo to come out of retirement to direct a new Presidential Agent, one Captain P. K. "Pick" McCoy, USMC. Charley may be too old to kick down doors and take names, but Killer McCoy is just the man to get the job done. Together, they will track the kidnapped secretary from Cairo to sub-Saharan Africa. The only problem is that one man can't hope to win against an army of terrorists...good thing there are two of them.

The Creature from Jekyll Island

The Lost Sermons of C. H. Spurgeon Volume I

Trickster

His Earliest Outlines and Sermons Between 1851 and 1854

A Memoir According to Kathy Griffin

The sun's rays filtered in from the partially opened shades of the plane. They lit up the world in front of me and warmed my soul, knowing I was almost to my destination. The beautiful golden light replaced the grey and hazy cobwebs from my eyes, revealing the most spectacular scene I had ever seen in my entire life. I looked out the small seven-inch window and witnessed something that I'll never forget! I beheld something in this magnificent world that the majority of people never get to see. I was looking out at Mount Everest, the world's highest peak! I was at the tail end of a three-flight journey with two layovers in between, nearly logging twenty-four hours of flight time. I hadn't gotten any real sleep in the last thirty-six hours. My bloodshot eyes were heavy, my mind was slow and sluggish, and my body was even slower in response. How did I get here? I thought to myself. Am I d-r-e-a-m-i-n-g? As Lao and Confucius once said, "A journey of one-thousand miles

begins with one step." My story is about inspiring you to take your own journey one step at a time. It's about dreaming and accomplishing the impossible. It's not only about aiming for the sky and reaching for the stars but enjoying the journey along the way. Begin your personal journey today, press forward to the top, and don't you ever stop. As you move toward your dreams, there will be obstacles and setbacks along the way; don't be afraid. You can get to the top of your world by following the signs and guide posts within these pages. You can do it with others! You can do it with me! We can do it together, one step at a time! " Impossible!" - Jeff Griffin

From beloved author Lois Duncan comes a frightening novel about a group of students who set out to teach their malicious teacher a lesson -- only to learn that one of them could be a killer. Mr. Griffin is the strictest teacher at Del Norte High, with a penchant for endless projects and humiliating students. Even straight-A student Susan can't believe how mean he is to her crush, Dave, and to the charismatic Mark Kinney. So when Dave asks Susan to help a group of students teach Mr. Griffin a lesson of their own, she goes along with them. After all, it's a harmless prank, right? But things don't go according to plan. When one "accident" leads to another and people begin to die, Susan and her friends must face the awful truth: one of them is a killer.

Between 1968 - 1980 Led Zeppelin performed over 500 concerts in every corner of the world, establishing themselves as the most popular live rock attraction of their era. This book explores in great detail the in-concert history of one of the most successful bands of all time. (Guitar Recorded Versions). Note-for-note guitar transcriptions with tab for 16 songs from the rich repertoire of this popular and respected singer-songwriter. Includes: Be Careful * Blue Sky * Change * Chief * Goodbye * Let Him Fly * Long Ride Home * Mad Mission * Makin' Pies * Mary * Moses * One Big Love * Poor Man's House * Rain * Sweet Lorraine * and Tony, plus a biography and photos of Griffin.

Cases Argued and Adjudged in the Court of Criminal Appeals of the State of Texas

Hazardous Duty

Led Zeppelin: The Concert File

A Handbook for People Whose Arms and Hands Don't Work Anymore

The Lost Sermons of C. H. Spurgeon Volume II

In this book, Jeff Griffin provides a straightforward appraisal of the current and prospective job outlook. Griffin provides a complete overview of the physical, psychological, and flight experience requirements; civilian and military training options; and the job hunting process. Readers will also find a wealth of tips for surviving new-hire training, simulator checks, and the all-important first-year evaluations as an airline pilot.

Christy McCauley has returned to West Virginia at last, but her homecoming quickly turns into a surreal nightmare. In the deep hollows and woods of rural Augusta County, something unspeakable is slaughtering people in the dark of night. Authorities don't know if its human or animal, or how to stop it. Christy and her friends only know they must hunt it and destroy it, before it kills again.

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introductions, and editorial annotations. Written for scholars, pastors, and students alike, *The Lost Sermons of C. H. Spurgeon* will add approximately 10 percent more material to Spurgeon's body of literature.

Vanessa Roveto's debut collection, *bodys*, is a work of stunning strangeness, force, and audacity, generated by—and degenerating toward—the unanswerable question at the heart of poetic speech: What does it mean to be “a person?” A dizzying hybrid of poetry and prose, post-human analytics and ribaldry, spiritual autobiography, and grim satire, Roveto lends exacting voice to “a most complicated vocabulary of feeling-your-feelings.” Viscerally drawn to forbidden states and suspicious of its own desires, *bodys* is literature as high-risk, low-tech radiology, mapping the dim edges of identity and identification: “Brain scans indicated the moral center and the disgust center overlap on the mind field.” Roveto's sentences hurtle forward with withering disjunctive energy, laying down traps of wordplay, tacking toward and veering away from syntactical targets, trying-on and sloughing-off pronoun positions with abandon. Yet for all its postmodern bravado—and irreverence, and frequent scary hilarity—*bodys* remains abidingly attached to exploring the problem of a human speaker addressing itself to another, and colliding with its own otherness along the way. It is the same problem—articulation as disarticulation—that animates the great Renaissance sonnet sequences, from which *bodys* is affectionately, and perversely, descended. What is *bodys*—what are *bodys*—anyway? A dysfunction in the body's ability to multiply itself? A dysmorphic take on the body's sense of its reality? A dystopian vision of a world in which boundaries between selves and others have been overwhelmed by commerce, surveillance, medical technology, nihilistic agitprop?

“Last night one of the girls asked about the relationship between a body and nobody,” Roveto writes. “It was the beautiful question.”

Official Book Club Selection

A Second Look at the Federal Reserve

The Express Gazette

W. E. B. Griffin *Rogue Asset* by Andrews & Wilson

Becoming an Airline Pilot

“This meditation,” writes Christopher Bolin in *Ascension Theory*, “is about appearing without notes between us: / it is practice for presenting oneself to God.” Bolin's stark and masterful debut collection records a deeply moving attempt to restore poetry to the possibilities of redemptive action. The physical and emotional landscapes of these poems, rendered with clear-eyed precision, are beyond the reaches of protection and consolation: tundra, frozen sea, barren woodlands, sky littered with satellite trash, fields marked by abandoned, makeshift shrines, sick rooms, vacant reaches that provide in every direction // for sensing // the second coming.” Bolin's eye and mind are acutely tuned to the edges of broken

and vistas, to the mysterious remnants out of which meaningful speech might be reconstituted. These poems unfold of beautiful, crystalline absence, one that is nearly depopulated, as though encountered in the aftermath of an unnatural violence to the land and to the soul. In poems of prodigious elegance and anxious control, Bolin evokes influences as diverse as Robert Frost, James Wright, Robert Hass, George Oppen, and Robert Creeley, while fashioning his own original and urgent idiom, one that both theorizes and tests the prospects of imaginative ascension, and finds "new locutions for referencing / sky."

The Mosquito Brothers
Can't Scratch That Itch
Monster Story
Unoriginal Genius
Poems