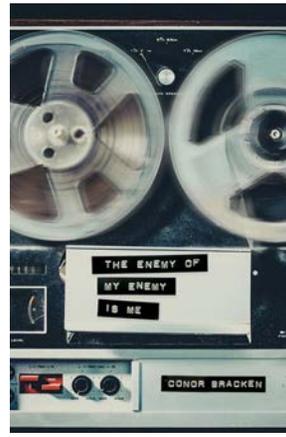


What does it mean to move away from the shadow of one's mother, parents, or family in order to come into being within this world? As collective memory within the Black diaspora has been ruptured, *GHETTOCLAUSTROPHOBIA* time travels by creating and recapturing memory from a fractured past to survive in the present and envision a future. In her first full-length collection *GHETTOCLAUSTROPHOBIA: Dreamin of Mama While Trying to Speak Woman in Woke Tongues*, Shanta Lee Gander navigates between formal and vernacular styles to introduce the reader to a myriad of subjects such as scientific facts that link butterflies to female sexuality and vulnerability; whispers of classical Greek myth; H.P. Lovecraft's fantastical creature, Cthulhu; and



poems explore how stories—fairy tales, family memories, myths, and dreams—tell us, and let us tell each other, who we are, and what's wild and sacred in our connections. From “the beast your mother made/ who scans



maggots but taut as lyre strings—that twitch and fizz inside events as homegrown as school shootings and as distant as the execution of medieval French heretics. Everywhere, though, there are bodies: the stout slouch of Henry

able to curb. There is no hero here, only a song that turns towards and away from reckoning with the costs the neo-imperial world order extracts from bodies both supine and thrashing. These poems flicker like fire and billow like night's velvet curtain, which you can “roughen with one hand / and smooth with the other.”

*BABE* is about owning the room. It's about physical touch. It's about dancing (actually, grinding) on a heart-shaped bed and starring as the leading lady of the film (no matter how risqué it gets). At the core of this collection, the Chinese American speaker questions the conventions around her, dating back to her origin story as a Hong Kongese child who would get up to stretch in the middle of Cantonese class. As an adult, she



**Yours is a tongue tuned to tellin  
stitch stories  
darn trauma  
weave joy**

**And for the unwritten the neva said,  
the neva seen...**

**Raise up as if dead**

# New Titles

the traces of African mythmaking and telling. Beneath the intensity, longing, seeking, wondering, and the ‘tell-it-like-it-is’ voice that sometimes tussles with sadness, there is a movement of sass and a will that refuses to say that it has been broken. Gander leaves a door ajar in this ongoing conversation of the Black female body that walks the spaces of the individual within a collective; the tensions between inherited and hidden narratives; and the present within a history and future that is still being imagined.

Sally Rosen Kindred's third book, *Where the Wolf*, is a wood where a girl-turned-woman, a daughter-turned-mother, goes walking, searching for the warm fur, the hackles and hurts—past and future—inside her. These

hood and bed,” to the ghost-guard summoned by a child on the night her family fractures, to the teenage son who transforms into “beauty, his dread-body,” the beings in these poems are themselves stories, spells: alchemized through language, always becoming, bearing hope and loss. They fragment in anxiety, and form into new wilderness. They open themselves to reconstruction, redemption. Through it all, “Wolf is the ghost of a hurt remembering itself. Is She. You can hear Her between trees.” These poems are a calling out—through meadows, emptied houses, dark skies—to wolf and self, parent and child, girl and woman, love and grief.

In his debut collection of poems, Conor Bracken traces the nerves of toxic masculinity—white as

Kissinger in a towel, a headless snake writhing in a footwell, a cantor with a beautiful voice and an inexorable need to be touched. And then there's the body of our speaker: “white and alive and in love” and damaged by the same ravenous appetites he isn't always

questions her fate since the family fortune teller screwed her over with a lazy fortune, yet got her brother's completely spot-on. She triple sonnets her way through confrontations of queerphobia in her family, the trauma from a past relationship with a significantly older man, and the constant male gaze. She pays homage to the first girls who ever loved her in this analysis of sexuality, queerness, popular culture, and resilience. She's baby forever.

[www.diodeeditions.com](http://www.diodeeditions.com)



**POETRY**

*Faraway Places* resides in the spaces between the wild and the tamed, from orchid gardens and immense seas to caged birds and high alpine landscapes. It resists narrative and instead inhabits the residues of experience. It may be a private dictionary: “Those / who know the lore can use them / to find their way / in the world.” Haunted and searching, these poems navigate the distances between light and shadow, secrets and silence.



*Special Delivery* holds a variety of poetic forms, missives to which the speaker doesn't expect a reply. The addressees—including the Phaistos disk, Caitlyn Jenner, and the wind—cannot or will not answer, but the reader is invited to take their place. Gender, sexual orientation, and the environment provide contexts for epistemological questions that pepper these poems of longing and wonder, of pique and wit.



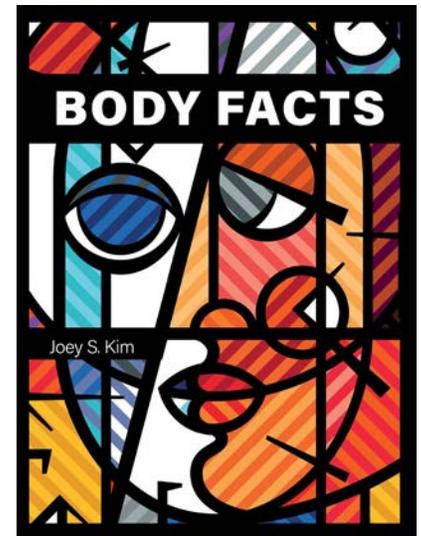
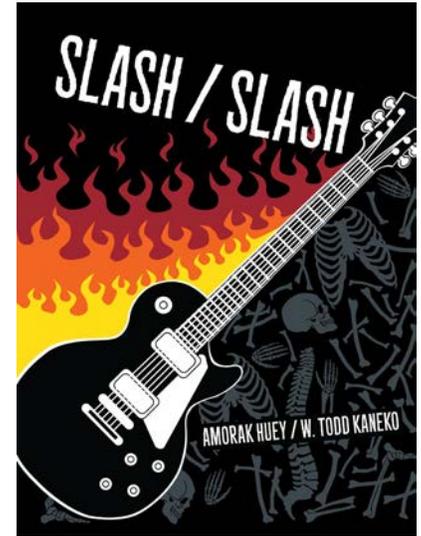
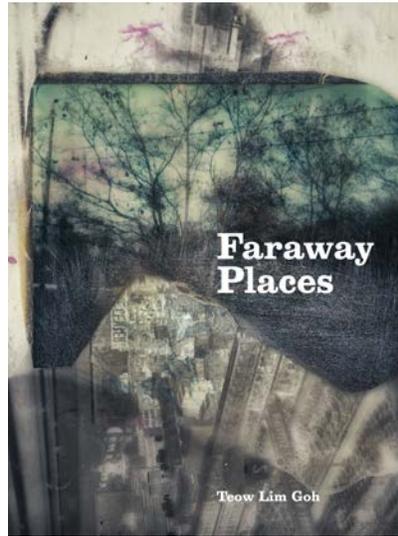
The collaboratively written poems in *Slash / Slash* explore identity, masculinity, fame, and music. Partly a mythologized biography of heavy metal guitarist Slash, partly a fictionalized story of the complex relationship between Slash and his longtime bandmate Axl Rose, these poems dive into unanswerable questions. What does it mean to be larger than life? What matters more: the music you make or whether someone is listening? What is the difference between who you are and who you become?



*Body Facts* tells the story of a speaker who is Korean, American, woman, and body. It weaves together Korean history and aesthetics, the speaker's childhood and family stories, U.S. foreign policy with North Korea, and the things we do and shouldn't do to our bodies.

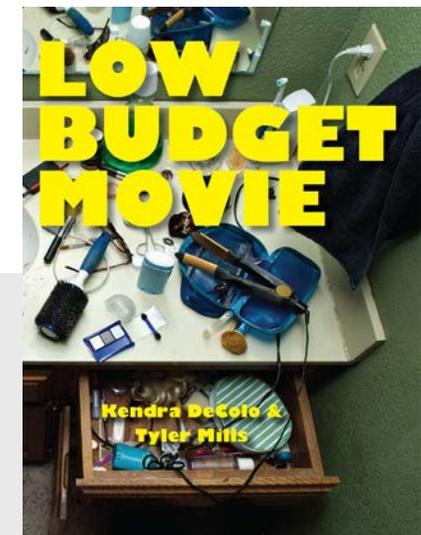


*Low Budget Movie* weaves together the voices of two contemporary poets into a singular persona who sings about vintage guitars, movie props, Dunkin' Donuts, misogyny, the male gaze, low budget movies, and the unexpected glitter caught in the cracks of it all.



Visit the Diode Editions catalog for new and forthcoming titles like Teow Lim Goh's *Faraway Places* and Kendra DeColo and Tyler Mills' *Low Budget* movie.

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# New Chapbook Titles

**Wear your most earnest look. Wear a watch.**

**Wear a shirt that says, *I did not ask***

***for this.* If you wear a skirt with diamond stripes up the seam, the receptionist**

**will say, *You look cute.* Does this mean you look stalkable?**



POETRY