

An aerial photograph of a coastal landscape. A winding road or path is visible, leading towards a small boat in the water. The terrain is a mix of dark and light patches, possibly representing different types of vegetation or land use. The overall tone is somewhat muted and naturalistic.

Quale Press

Spring 2009

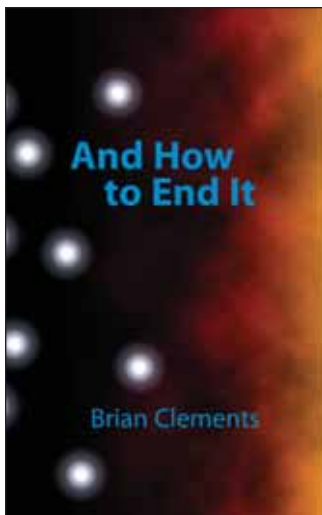
Initially starting with the quarterly literary magazine *key satch(el)* in 1997, Quale Press LLC has been publishing chapbooks and small collections of prose poetry.

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.





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.

Brian Clements is the author of several collections of poetry, including *Disappointed Psalms* and *Essays Against Ruin*. Clements is also editor of the independent press Firewheel Editions and of its flagship publication, *Sentence: A Journal of Prose Poetics*. He is Professor of Writing, Linguistics, and Creative Process at Western Connecticut State University and Coordinator of WestConn's MFA in Professional Writing.

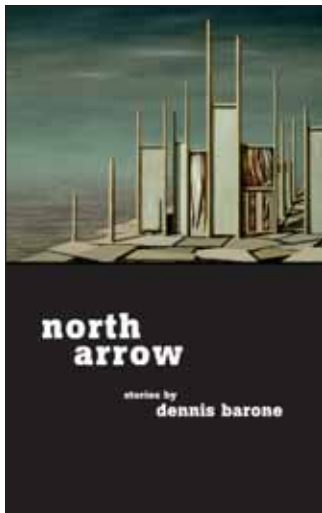


"THE STORY OF A STORY"

You want to break out into a bang of sparks, but every time the story is told makes the next time harder—crisis of faith, crisis of name. What doesn't get said is too big to see, and that's the way it goes; the words don't come because they have to be somewhere else. What you really think gets left in the trash, Xed out.

It was never a choice; the landscape plotted you. You have to come from somewhere, and we can't all be from Italy.

But there are two other rooms, by most reports: one full of verbs and the other full of nouns. When you close your eyes and step into the adjectival dark, the adverbial forest of property deeds and family trees rustles under each step. Then you're on the lawn again, slightly less drunk, at the other end of a narrative you never knew began, gawking at your hands like they're someone else's, staring at your reflection in the leaf-swell: putting it all together, keeping it all apart.



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's stories are instructive, but their morals are not clear-cut or pedantic. Rather, 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.

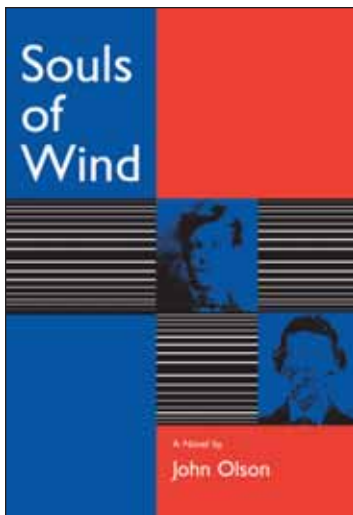
Dennis Barone's work has appeared in the *Chicago Review*, *The Prose Poem: An International Journal*, and *Quarter After Eight* among others. Barone has edited numerous collections and published several books of fiction, including *Temple of the Rat* and *Echoes*. In 1992 he held the Thomas Jefferson Chair, a distinguished lecturing award in the Netherlands. He is a Professor of English at Saint Joseph College in West Hartford, Connecticut.



FROM THE STORY "NORTH ARROW". . .

Out the window of the speeding train the ship yards, warehouses, and oil storage tanks soon gave way to the sandy soil of the nature preserve west of Hilversum. Jacqueline sat slouched in the orange vinyl-coated seat of the non-smoking car with her feet propped up on the seat in front of her, propped up between Mel's legs. Neither of them said much. He had obviously wanted to ask her for quite sometime why she never told Robert and Betty that he was an electrician and when he finally did ask, after a number of false starts, he said no more. Her answer did not satisfy him, nor had she been satisfied by it. Yes, she had been caught in a bit of unfair omission, hastiness, and arrogance. This surprised her and she, too, grew tired and was content to stare out the window at the trees, fields, houses that they passed.

They looked at the world in opposite ways. From where she sat she saw where they were going while from where he sat he saw where they had been. . .



ISBN: 978-0-9792999-2-6

Perfect bound, \$16.00

September 2008

5.5 x 8 inches, 262 pages

FICTION

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.

John Olson is the author of eight books of poetry and prose poetry, including *Backscatter: New and Selected Work*, *The Night I Dropped Shakespeare on the Cat*, *Oxbow Kazoo*, *Free Stream Velocity*, *Logo Lagoon*, and *Swarm of Edges*. He has held many jobs over the years, including 19 years with a mailing service, and is currently occupied as a free lance writer. Some of his articles and essays have appeared in *The Stranger* and the *Seattle Weekly*.



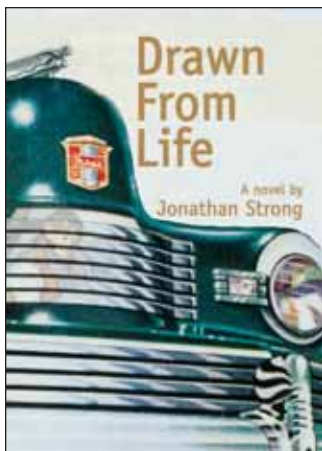
FROM THE BOOK. . .

A young man appeared and asked if he could share Arthur's table. The man — who was barely a man at all and counterbalanced his evident youth with a brassy camaraderie, a quick and limber finesse — gazed at Arthur with an enthralling, contagious smile.

“*Bien sûr*,” said Arthur, politely, but with great inward irritation. These infernal Americans are so damned garrulous, he thought. I should have gone to Africa. This trip is a mistake.

Arthur gestured to the man to sit down. “*Asseyez-vous*, please, sit down.”

The man slid into the chair opposite Arthur's side of the table; he moved with the grace of a cougar, and was dressed in a brain-tanned buckskin bib shirt with deer antler buttons and delicate floral beadwork, dark wool pants, black stovepipe boots with a derby toe and a Morocco kid leg, and a “Boss of the Plains” Stetson with a four-inch brim and a four-inch crown. Two Colts were stuck in his belt, the handles positioned forward. He looked about twenty. . .



ISBN: 978-0-9792999-3-3

Perfect bound, \$17.00

September 2008

5 x 7 inches, 302 pages

FICTION

Drawn From Life

JONATHAN STRONG

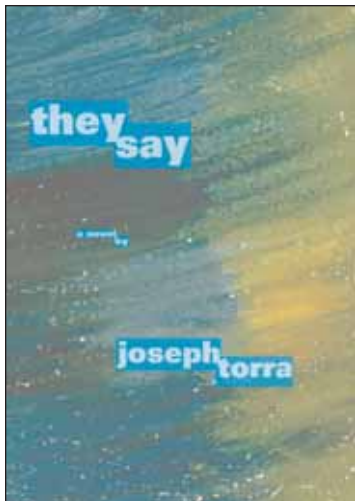
Like the erotic line drawings of its protagonist, Peter, *Drawn From Life* insists on presenting the reader with a sexual world that is both beautifully rendered and unrelenting in its honesty. Peter, able to name all makes of cars on the road at the age of three, cannot name what makes him unhappy as 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.

Jonathan Strong grew up in Illinois and now lives in Rockport, Massachusetts. He teaches fiction writing at Tufts University and the Bread Loaf School of English. He has also taught at Harvard University, the University of Massachusetts, Boston, and Wellesley College. He has received the Rosenthal Award of the National Institute of Arts and Letters, two O. Henry awards, and two grants from the National Endowment for the Arts. His fiction has appeared in *Partisan Review*, *Esquire*, *Shenandoah*, *The Atlantic*, *TriQuarterly*, and *Transatlantic Review* among others. *Drawn From Life* is his tenth book.



FROM THE BOOK. . .

Pete sat out in Gramma's meadow and sketched. He was in the dappled shade of the great spreading oak tree along the edge of where Lemuel always kept a mown swath, but the meadow itself was high in grass and fluttering cabbage whites. The hot summer air was blowing across from Iowa and moving on east bringing thunderstorms surely by sunset. Pete loved the sense of weather building up to do something. He wanted his sketches today to catch that. It amazed him how he could draw an invisible thing like a breeze by the way he drew leaves and grasses, a dance in the delicate tips of the oak leaves, a turning in the elms, a twirl of tufts. Everything he made in stillness actually moved. . .



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.

Praise for Joseph Torra's previous publications:

"If words were lug nuts, he'd spin them in ways the guys down at the garage never dreamed of."

—New York Times Book Review

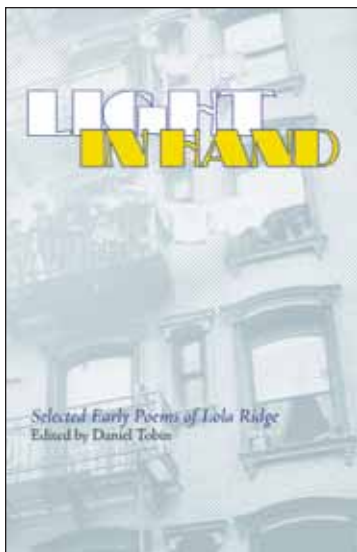
"A brilliant read." —Esquire

Joseph Torra is the author of numerous novels and books of poetry. Titles include *Gas Station*, *Tony Luongo*, *My Ground*, *The Bystander's Scrapbook* and *After the Chinese*. He published *lift* magazine in the early 1990s, and serves on the editorial board at Pressed Wafer Press. He lives in Somerville, Mass., with his wife and daughters.



FROM THE BOOK. . .

1908 My brother Louie was born. He was so handsome. When he was young in those old photos Mama had. The blond hair and blue eyes he got from Mama. Dolly had too. The first two born. They called her Dolly she was so beautiful. They was old enough to be our parents. Louie and Dolly was. Mama just kept having kids. Dolly took dancing and Mama had photos of her. In the dance costumes all made up. Like a little movie star. In them days the first-born got the attention. She was pregnant every two years. Mama was. They was special the first two. Papa went all out for them. He had a candy store. In the basement. Penny candy. By the time I remember Louie was already. Married and out of the house. . .



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.

Light in Hand offers selections from Ridge's first three volumes of poetry: *The Ghetto and Other Poems*, *Sun-Up and Other Poems*, and *Red Flag*. The poems in this volume showcase Ridge's critical yet compassionate eye for the world around her, from the Jewish ghetto of the Lower East Side to the bloody frontlines of World War I. Rich with finely-drawn details of person and place, Ridge's poems marry a materialist political sensibility with a deep spiritual belief in the ability of humankind to transcend the world's havoc and strife. As Ridge writes in "Obliteration" of "The emptily effacing air, / That has closed upon so many cries... / Yet holds in its blue vacuum / No bleached white evidence," it is often the work of history to bury the cries of the oppressed, as well as those who try to speak out against injustice.

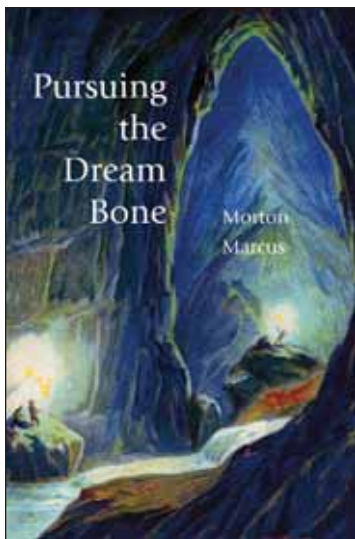


This volume is edited and features an introduction by **Daniel Tobin**, Chair of the Writing, Literature, and Publishing Department at Emerson College in Boston. Tobin is the author of three books of poems, *Where the World Is Made* (University Press of New England, 1999), *Double Life* (Louisiana State University Press, 2004), and *The Narrows* (Four Way Books, 2005).



DÉBRIS

I love those spirits
That men stand off and point at,
Or shudder and hood up their souls—
Those ruined ones,
Where Liberty has lodged an hour
And passed like flame,
Bursting asunder the too small house.



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

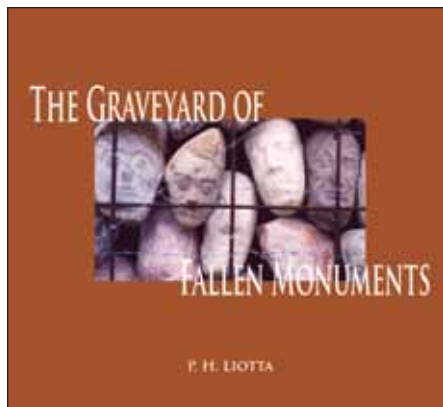
Perfect bound, \$16.00

June 2007

8.25 x 7.25 inches, 96 pages

PROSE POETRY/POETRY

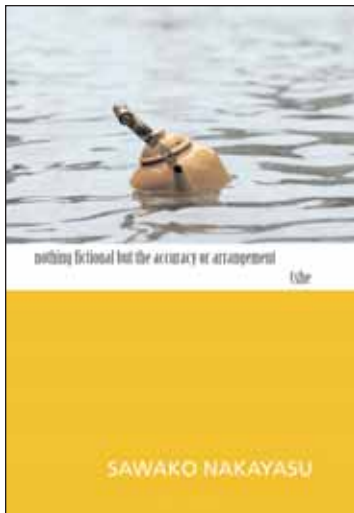
*Awarded the Robert H.
Winner Memorial Award
from the Poetry Society of
America for poems in this
volume.*



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

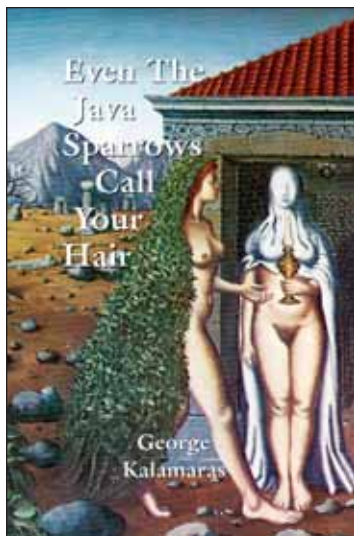
PROSE POETRY

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.

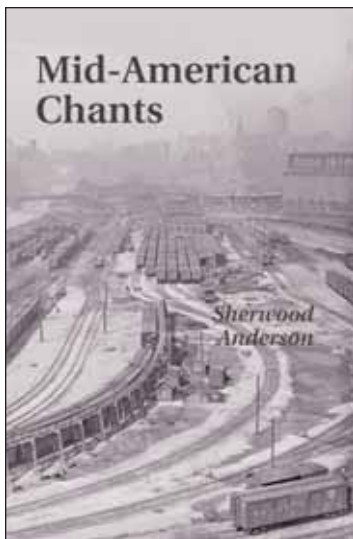
ISBN: 978-0-9744503-2-2
Perfect bound, \$14.00
December 2004
5.25 x 8 inches, 108 pages
PROSE POETRY



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.

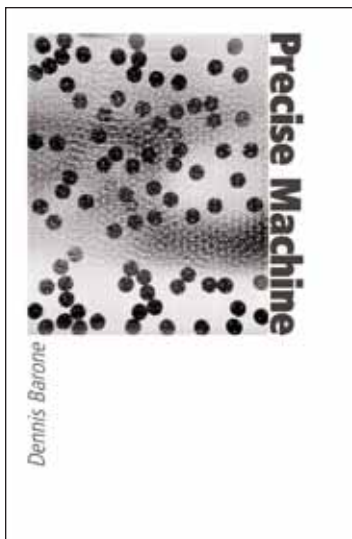
ISBN: 978-0-9744503-7-7

Perfect bound, \$14.00

March 2006

5 x 8 inches, 116 pages

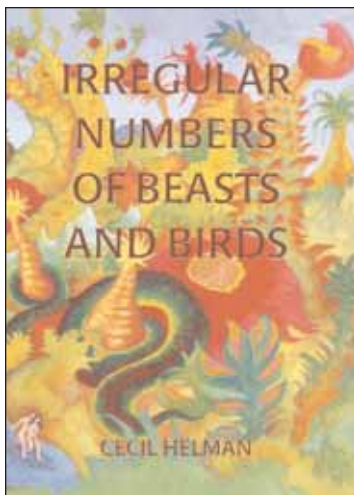
FICTION/PROSE POETRY



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.



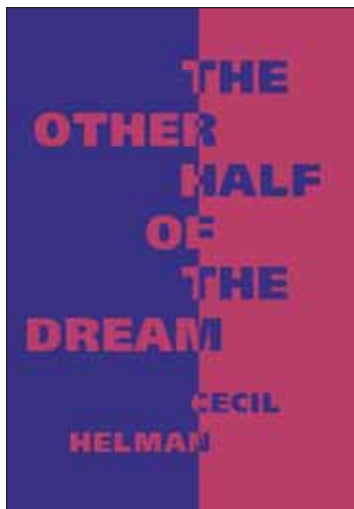
ISBN: 978-0-9744503-5-3
Perfect bound, \$12.00
March 2006
5 x 7 inches, 102 pages
PROSE POETRY

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

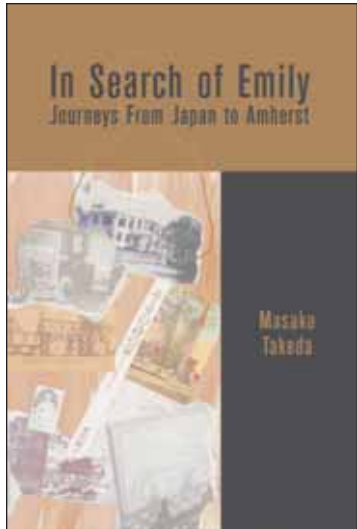
“Radiant as the helix, perishable as the potato,” the prose poems in *Rules of Solitude* require you to read slowly — but not for their syntactical complexity. The very simplicity of the language points to something bigger, starker and more beautiful lurking beyond the page. Savitzkaya’s *Rules of Solitude* 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

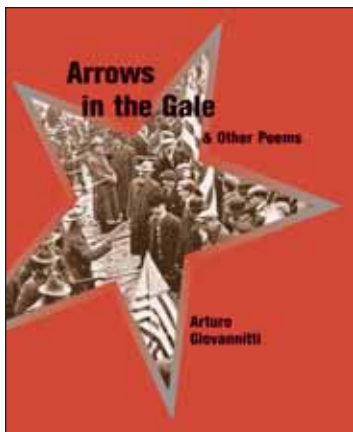
6 x 9 inches, 170 pages
literary memoir



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.



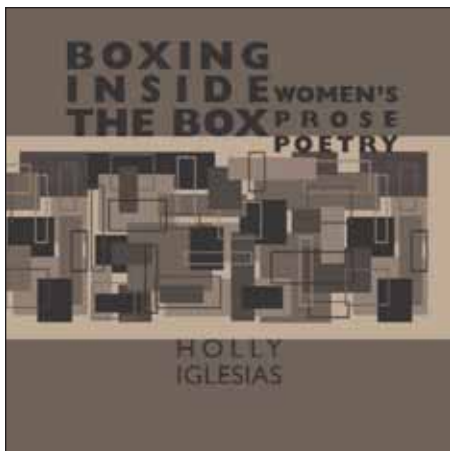
ISBN: 978-0-9700663-9-8
Perfect bound, \$16.00
September 2004
7 x 8.5 inches, 150 pages
POETRY/PROSE POETRY

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*.

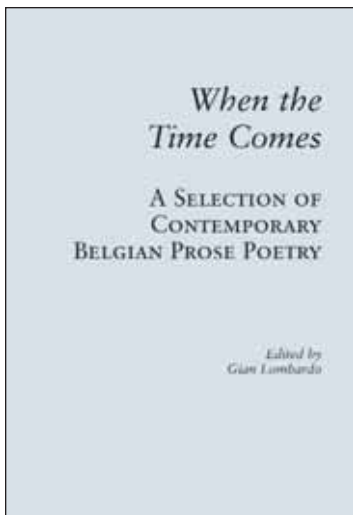
ISBN: 978-0-9700663-8-1
Perfect bound, \$16.00
December 2004
6 x 6 inches, 134 pages
LITERARY CRITICISM



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

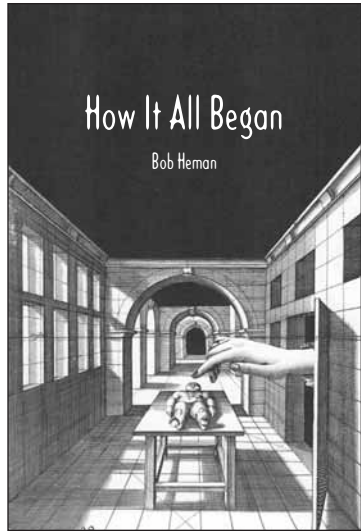
When the Time Comes: A Selection of Contemporary Belgian Prose Poetry

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.

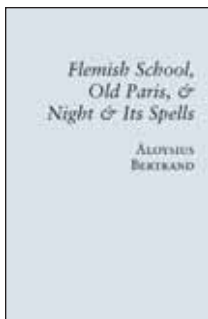
e-Book, PDF format
Free download at
www.quale.com/How_BH.html
January 2007
4 x 6 inches, 54 pages
PROSE POETRY



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 crisp, incisive language, Heman calls into question the security of surfaces, of reality as we know it. Bodies and assumptions are turned inside out — a maybe-pregnant woman vomits into her husband’s hat, an excavation under a “yellow brick road” reveals not the expected “little people,” but a 1946 Buick with an “unusually dead” couple in the back seat. With warmth and acuity, Heman leads us to these unexpected layers, these alternative terrains diverting the reader from a life “too flat and predictable.”

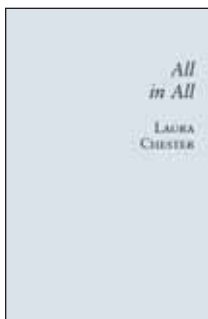


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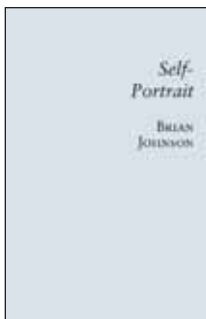
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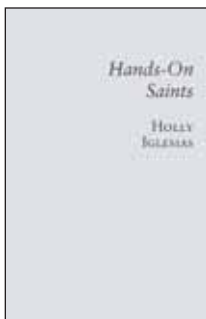


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BRIAN JOHNSON

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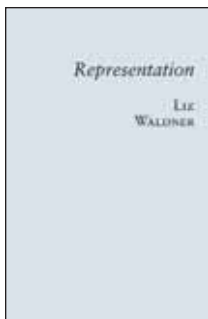
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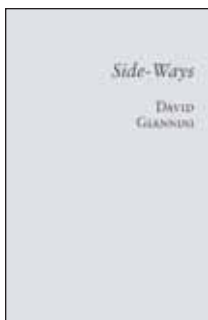


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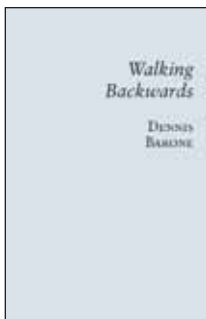
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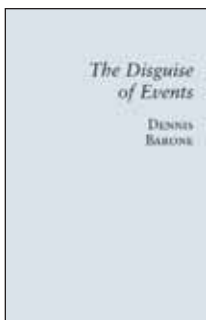


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DENNIS BARONE

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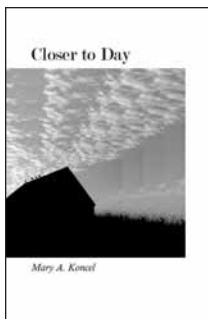


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CHARLES ZERBY



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