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Reviews. Bio. In their first book of poetry since 2007, legendary poet, critic, and novelist Eileen Myles creates poet and poem anew as they push the boundaries of their craft ever closer to the enigmatic core.

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Eileen Myles has published more than a dozen books of

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poetry, criticism, and fiction. She lives in New York. About the Author Eileen Myles was born in Cambridge, Mass. in 1949, was educated in catholic schools, graduated from U. Mass. (Boston) in 1971, and moved to New York City in 1974 to be a poet.

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~~Eileen Myles~~

Snowflake and Different Streets. Eileen Myles □ poetry actively, consciously pursues the tangential thought. In her new dual collection of poems, Snowflake and Different Streets, the text glides into the tangent like she has no sense of return, like she's just floating.

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Eileen Myles (born December 9, 1949) is an American poet and writer who has produced more than twenty volumes of poetry, fiction, nonfiction, libretti, plays, and performance pieces over the last three decades. Novelist Dennis Cooper has described Myles as "one of the savviest and most restless intellects in contemporary literature." In 2012, Myles received a Guggenheim Fellowship to complete ...

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In different streets, the poet returns home, to t. In her first

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book of poetry since 2007, legendary poet, critic, and novelist Eileen Myles creates poet and poem anew as she pushes the boundaries of her craft ever closer to the enigmatic core. Snowflake finds the poet awash in an extended and distressed landscape mediated by technology and its distortion of time and space.

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New poems that hurtle through time and space from an irrefutable force in American poetry.

The new poetry collection from the award-winning author of Chelsea Girls reads like "an arrival, a voice always becoming, unpinnable and queer" (Natalie Diaz, New York Times Book Review). The first all-new collection of poems from Eileen Myles since 2011's Snowflake/different streets, Evolution follows the author's critically acclaimed Afterglow (a dog

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memoir), as well as a volume of selected poems, *I Must Be Living Twice*. In these new poems, we find the eminent, exuberant writer at the forefront of American literature, upending genre in a new vernacular that radiates insight, purpose, and risk while channeling of Quakers, Fresca, and cell phones. This long-awaited new collection *Flaplopes* forward in the strutting style of the witnessing and sincere, but gorgeously nonaustere, poet in New York. The gift of *Evolution* is its bold depiction of the textually-rendered *Flaplopes*—Eileen (Kenyon Review). A New York Times Book Review Editors' Choice

Loosely following Dante's epic by fashioning her own riveting account into three distinct parts, Eileen Myles brings her unparalleled brand of raw intellect and insight to her latest novel, *The Inferno*. The first part of the story, mesmerizing readers with its ripple of memoir, tells the saga (or hell) of a poet girl. The second, on the surface, provides instruction on how to write a poem—but it also pulls a clever bait-and-switch by informing readers how to become a lesbian as well. Myles's exposition of "lesbianity," in fact, includes six pages of female genitalia that rival anything Henry Miller ever produced. The third and final part of the book is a fictional proposal to a funding organization in which the author obliges the foundation's request to supply them with her career narrative, but instead of the tedious sanitized version, she offers a bluntly truthful one. Full of travel disasters, bad readings of wonderful poems, and death, this last section is Myles's Purgatorio—a litany chronicling the career of a poet and her writing life. Myles's rebellious spirit is fully present here as she injects her signature blurring of memoir and fiction, poem and essay, to reinforce her status as one of America's most groundbreaking writers. This eagerly anticipated follow-up to her landmark *Cool for You* will not

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disappoint fans of Myles or of modern literature itself.

Sexy, cool, and uncompromising--secures Myles' eminence as America's most fearless poet.

[Myles] has a good time journeying through Hell, and like a hip Virgil, . . . is happy to show us the way. NPR In this raucous meditation, Eileen Myles offers an intimate glimpse into creativity's immediacy. With erudition and wit, Myles recounts their early years as an awakening writer; existential struggles with landlords; storied moments with neighbors, friends, and lovers; and the textures and identities of cities and the country that reveal the nature of writing as presence in time. For Myles, time's "optic quality" is what enables writing in the first place—as attention, as devotion, as excess. It is this chronologized vision that enables the writer to love the world as it presently is, lending love a linguistic permanence amid social and political systems that threaten to eradicate it. Irreverent, generous, and always insightful, For Now is a candid record of the creative process from one of our most beloved artists.

A collection of thrilling verse, including both new poems and beloved favorites, from the celebrated poet, modern cult icon, and author of *Chelsea Girls*. Eileen Myles' work is known for its blend of reality and fiction, the sublime and the ephemeral. Her work opens readers to astonishing new considerations of familiar places, like the East Village in her iconic *Chelsea Girls*, and invites them into lush—and sometimes horrid—dream worlds, imbuing the landscapes of her writing with the vividness and energy of fantasy. *I Must Be Living Twice* brings together selections from the poet's previous work with a set of bold new poems that reflect her sardonic, unapologetic, and fiercely intellectual literary voice. Steeped

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in the culture of New York City, Myles' milieu, *I Must Be Living Twice* is a prism refracting a radical world and a compelling life.

The Ship We Built is an expertly told epistolary middle grade novel about a trans boy learning to stand up for himself--especially to those he loves--and the power of finding a friend who treasures him for all that he is. "Incredibly good; by turns raw, sweet, horrifying, tender, and hopeful."--Laurie Halse Anderson, NYT bestselling and award-winning author of *Speak* and *SHOUT* Sometimes I have trouble filling out tests when the name part feels like a test too. . . . When I write letters, I love that you have to read all of my thoughts and stories before I say any name at all. You have to make it to the very end to know. Rowan has too many secrets to write down in the pages of a diary. And if he did, he wouldn't want anyone he knows to read them. He understands who he is and what he likes, but it's not safe for others to find out. Now the kids at school say Rowan's too different to spend time with. He's not the "right kind" of girl, and he's not the "right kind" of boy. His mom ignores him. And at night, his dad hurts him in ways he's not ready to talk about yet. Then Rowan discovers another way to share his secrets: letters. Letters he attaches to balloons and releases into the universe, hoping someone new will read them and understand. But when he befriends a classmate who knows what it's like to be lonely and scared, even at home, Rowan realizes there might already be a person he can trust right by his side.

Perhaps Bernadette Mayer's greatest work, *Midwinter Day* was written on December 22, 1978, at 100 Main Street, in Lenox, Massachusetts. "Midwinter Day", as Alice Notley notes, "is an epic poem about a daily routine". In six parts, *Midwinter Day* takes us from awakening and emerging from

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dreams through the whole day -- morning, afternoon, evening, night -- to dreams again: "a plain introduction to modes of love and reason, / Then to end I guess with love, a method to this winter season / Now I've said this love it's all I can remember / Of Midwinter Day the twenty-second of December".

Celebrity gossip meets history in this compulsively readable collection from BuzzFeed reporter Anne Helen Peterson. This guide to film stars and their deepest secrets is sure to top your list for movie gifts and appeal to fans of classic cinema and hollywood history alike. Believe it or not, America's fascination with celebrity culture was thriving well before the days of TMZ, Cardi B, Kanye's tweets, and the #metoo allegations that have gripped Hollywood. And the stars of yesteryear? They weren't always the saints that we make them out to be. BuzzFeed's Anne Helen Petersen, author of *Too Fat, Too Slutty, Too Loud*, is here to set the record straight. Pulling little-known gems from the archives of film history, Petersen reveals eyebrow-raising information, including: • The smear campaign against the original It Girl, Clara Bow, started by her best friend • The heartbreaking story of Montgomery Clift's rapid rise to fame, the car accident that destroyed his face, and the "long suicide" that followed • Fatty Arbuckle's descent from Hollywood royalty, fueled by allegations of a boozy orgy turned violent assault • Why Mae West was arrested and jailed for "indecent charges" • And much more Part biography, part cultural history, these stories cover the stuff that films are made of: love, sex, drugs, illegitimate children, illicit affairs, and botched cover-ups. But it's not all just tawdry gossip in the pages of this book. The stories are all contextualized within the boundaries of film, cultural, political, and gender history, making for a read that will inform as it entertains. Based on

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Petersen's beloved column on the Hairpin, but featuring 100% new content, Scandals of Classic Hollywood is sensationalism made smart.

Grainy and stripped down, this gritty novel traces the downbeat progress of a tough, queer girl growing up in working-class Boston by "a cult figure to a generation of post-punk females forming their own literary avant-garde" (The New York Times). Why can't I live right now. Because I am not rich, I am not a saint. But I do know this: not all of us were sent here to work. The first published novel of legendary poet and performer Eileen Myles follows a queer female growing up in working-class Boston, straining against the institutions that hold her: family, Catholic school, jobs at a camp, at a nursing home, at a school for developmentally disabled adult males. She wants to be an astronaut. Instead, she becomes a poet and journeys through a series of low-end schools, pathetic jobs, and unmade beds. Schooled by mean and memorable Catholic nuns, this tomboy heroine stumbles and dreams her way through the painful corridors of family, early sexual encounters, and an eye-opening series of jobs caring for the sick and insane--the abandoned wards of the state. This is a book hell-bent on telling the truth about poor women, and how they do (and do not) get out of the hands of their families and the state. Without artifice or pseudonym, protagonist Eileen Myles boldly sets down a rich and graphic account of female experience in this world. Free-ranging and deadpan, tragic and joyful, this is a book about women, gender, class, bodies, escape, and what it means to be "inside." Never more relevant, and now with an introduction by Chris Kraus. "Eileen Myles is a genius!"--Dorothy Allison