

Pizza Poet Good Pizza Great Pizza

Renee Gladman

Wind in a Box Terrance Hayes, 2006-03-28 The third collection of poetry from the author of *Lighthouse*, winner of the 2010 National Book Award Watch for the new collection of poetry from Terrance Hayes, *American Sonnets for My Past and Future Assassin*, coming in June of 2018 Terrance Hayes is an elegant and adventurous writer with disarming humor, grace, tenderness, and brilliant turns of phrase. He is very much interested in what it means to be an artist and a black man. In his first collection, *Muscular Music*, he took the reader through a living library of cultural icons, from Shaft and Fat Albert to John Coltrane and Miles Davis. His second collection, *Hip Logic*, continued these explorations of popular culture, fatherhood, cultural heritage, and loss. *Wind in a Box*, Hayes's resonant new collection, continues his interest in how traditions (of poetry and culture alike) can be simultaneously upended and embraced. The struggle for freedom (the wind) within containment (the box) is the unifying motif as Hayes explores how identity is shaped by race, heritage, and spirituality. This new book displays not only what the Los Angeles Times calls the range of a bold virtuoso, but also the imaginative fervor of a poet in love with poetry.

Pizza, Pigs, and Poetry Jack Prelutsky, 2008 The author gives you the inside scoop on writing poetry and shows you how you can turn your own experiences and stories about your family, your pets, and your friends into poems. He offers tips, advice, and secrets about writing and provides some fun exercises to help you get started (or unstuck). You'll also get a behind-the-scenes look at the ingredients of some of his most popular poems.--From publisher description.

Serious Eater Ed Levine, 2019-06-11 A hilarious and moving story of unconventional entrepreneurialism, passion, and guts. --Danny Meyer, CEO of Union Square Hospitality Group; Founder of Shake Shack; Author of *Setting the Table* Original recipes by J. Kenji López-Alt of The Food Lab and Stella Parks of BraveTart James Beard Award-winning founder of Serious Eats Ed Levine finally tells the mouthwatering and heartstopping story of building--and almost losing--one of the most acclaimed and beloved food sites in the world. In 2005, Ed Levine was a freelance food writer with an unlikely dream: to control his own fate and create a different kind of food publication. He wanted to unearth the world's best bagels, the best burgers, the best hot dogs--the best of everything edible. To build something for people like him who took everything edible seriously, from the tasting menu at Per Se and omakase feasts at Nobu down to mass-market candy, fast food burgers, and instant ramen. Against all sane advice, he created a blog for \$100 and called it...Serious Eats. The site quickly became a

home for obsessives who didn't take themselves too seriously. Intrepid staffers feasted on every dumpling in Chinatown and sampled every item on In-N-Out's secret menu. Talented recipe developers like The Food Lab's J. Kenji López-Alt and Stella Parks, aka BraveTart, attracted cult followings. Even as Serious Eats became better-known--even beloved and respected--every day felt like it could be its last. Ed secured handshake deals from investors and would-be acquirers over lunch only to have them renege after dessert. He put his marriage, career, and relationships with friends and family at risk through his stubborn refusal to let his dream die. He prayed that the ride would never end. But if it did, that he would make it out alive. This is the moving story of making a glorious, weird, and wonderful dream come true. It's the story of one food obsessive who followed a passion to terrifying, thrilling, and mouthwatering places--and all the serious eats along the way. Praise for Serious Eater Read[s] more like a carefully crafted novel than a real person's life. --from the foreword by J. Kenji López-Alt Wild, wacky, and entertaining...The book makes you hungry for Ed to succeed...and for lunch. --Christina Tosi, founder of Milk Bar Serious Eater is seriously good!...you'll be so glad [Ed] invited you to a seat at his table. --Ree Drummond, author of The Pioneer Woman Cooks After decades of spreading the good food gospel we get a glimpse of the missionary behind the mission. --Dan Barber, chef, Blue Hill and Blue Hill at Stone Barns

A Pizza the Size of the Sun Jack Prelutsky, 2003 A wonderfully rich, varied, funny and clever collection. Humour at its best from one of America's funniest poets. Please remove seal before using this product, the sign on the box clearly read. I don't have a seal, but I'm taking no chances - I'll toss out my walrus instead. Find out why there are zebras on the ceiling, pizza down your pants, why Dan's the invisible man and wrestling with an octopus is not a good idea, why gerbils are bedraggled and emus are definitely not for approaching... Join the wacky world of Jack Prelutsky.

Chamber Music Jan Zwicky, 2015-01-02 Arcing across thirty years and seven volumes, Jan Zwicky's poetry has always been acutely musical (and sensitive to the silence out of which music comes). In the compositions in Chamber Music, the first anthology of Zwicky's poems, one may perceive the attunement of her vocations: poet, philosopher, violinist. Her poetry both praises and relinquishes the earth, bearing witness to the fierce skies of the prairies and the freezing rain of the West Coast. Enacting the virtue of clarity prized and defended by her explicitly philosophical work, this poetry is both resonant and integrated. It is also formally diverse, ranging from the singular focus of the lyric ode to suites of variations and fugal structures, from polyphonic textures to the sprawling reach of narrative gestures. Throughout, one feels the deft hand of an adept using powerful metaphors to explore themes of colonial violence, environmental devastation, spiritual catastrophe, and transformation. Resisting Western philosophy's exclusion of imagination from civic life, Zwicky's poetry is noteworthy for the tension it achieves between the abstract and the personal, the general and the particular. Meditating repeatedly on themes of love and grief, this poetry is at once passionately committed to the lucidity of its utterances and the fidelity of its images.

The Gospel of the Bleeding Woman Katie Manning, 2013-05-28 The Gospel of the Bleeding Woman imagines a life for

an interesting, unnamed biblical character: the bleeding woman who touches Jesus in three of the gospel accounts. The first half of this poetry collection is biblical/historical fiction; the second half, after the healing touch, moves into the realm of speculative fantasy (because faith is a strange, strange thing).

Calamities Renee Gladman, 2020-07-28 WINNER of the 2017 Firecracker Award for Nonfiction from CLMP A collection of linked essays concerned with the life and mind of the writer by one of the most original voices in contemporary literature. Each essay takes a day as its point of inquiry, observing the body as it moves through time, architecture, and space, gradually demanding a new logic and level of consciousness from the narrator and reader.

Aimless Love Billy Collins, 2013-10-22 NEW YORK TIMES BESTSELLER “America’s favorite poet.”—The Wall Street Journal From the two-term Poet Laureate of the United States Billy Collins comes his first volume of new and selected poems in twelve years. *Aimless Love* combines fifty new poems with generous selections from his four most recent books—*Nine Horses*, *The Trouble with Poetry*, *Ballistics*, and *Horoscopes for the Dead*. Collins’s unmistakable voice, which brings together plain speech with imaginative surprise, is clearly heard on every page, reminding us how he has managed to enrich the tapestry of contemporary poetry and greatly expand its audience. His work is featured in top literary magazines such as *The New Yorker*, *Poetry*, and *The Atlantic*, and he sells out reading venues all across the country. Appearing regularly in *The Best American Poetry* series, his poems appeal to readers and live audiences far and wide and have been translated into more than a dozen languages. By turns playful, ironic, and serious, Collins’s poetry captures the nuances of everyday life while leading the reader into zones of inspired wonder. In the poet’s own words, he hopes that his poems “begin in Kansas and end in Oz.” Touching on the themes of love, loss, joy, and poetry itself, these poems showcase the best work of this “poet of plenitude, irony, and Augustan grace” (*The New Yorker*). Envoy Go, little book, out of this house and into the world, carriage made of paper rolling toward town bearing a single passenger beyond the reach of this jittery pen and far from the desk and the nosy gooseneck lamp. It is time to decamp, put on a jacket and venture outside, time to be regarded by other eyes, bound to be held in foreign hands. So off you go, infants of the brain, with a wave and some bits of fatherly advice: stay out as late as you like, don’t bother to call or write, and talk to as many strangers as you can. Praise for *Aimless Love* “[Billy Collins] is able, with precious few words, to make me cry. Or laugh out loud. He is a remarkable artist. To have such power in such an abbreviated form is deeply inspiring.”—J. J. Abrams, *The New York Times Book Review* “His work is poignant, straightforward, usually funny and imaginative, also nuanced and surprising. It bears repeated reading and reading aloud.”—*The Plain Dealer* “Collins has earned almost rock-star status. . . . He knows how to write layered, subtly witty poems that anyone can understand and appreciate—even those who don’t normally like poetry. . . . The Collins in these pages is distinctive, evocative, and knows how to make the genre fresh and relevant.”—*The Christian Science Monitor* “Collins’s new poems contain everything you’ve come to expect from a Billy Collins poem. They stand solidly on even ground, chiseled and

unbreakable. Their phrasing is elegant, the humor is alive, and the speaker continues to stroll at his own pace through the plainness of American life.”—The Daily Beast “[Collins’s] poetry presents simple observations, which create a shared experience between Collins and his readers, while further revealing how he takes life’s everyday humdrum experiences and makes them vibrant.”—The Times Leader

Do Pizza Samples Really Exist? Briane Pagel, 2010-02-16 Why will paying attention to Paris Hilton destroy the universe? How can one number be better than the other? Are saber teeth really necessary for a good movie monster? Would Hollywood as we know it exist if not for Jennifer Aniston's hair? These questions and more are asked, and answered, in the only book that dares to explain how jellybeans are related to the apocalypse. Essays on pop culture, things that are The Best, and life show a provocative, and hilarious, way of looking at the world.

A Poet’s Choice Pascal R. Politano, 2019-11-14 A Poet’s Choice comprises new poems and a collection selected by the author from his earlier books of poetry. The Writer’s Digest, in awarding him a first prize for unrhymed poetry, had this to say: “[His] poetry offers gracefully presented traditional language, [is] well-ordered, rhythmic and concise. It avoids prosy explanations, poetized clichés, and the mundane sentimental phrases that can often mar a poem’s possible elegance.” Following such predecessors as Edgar Allan Poe, H.P. Lovecraft, and Robert James Waller (whose self-published book *Love in Black and White* became the hit film *The Bridges of Madison County*), Politano has self-published all his books. This marks his fifteenth book in print. Politano tells us that ... “[His] poetry, like all art, should be enjoyed by the greatest number of people...a poem shouldn’t be so personal...so “private” that no one except yourself or the person for whom you wrote it...can understand it well enough to be able to appreciate it.”

The Visible Planets Aly Pierce, 2020-01-17 Poetry. Women's Studies, LGBTQIA Studies. THE VISIBLE PLANETS is a celebration and a eulogy of galactic proportions. Simultaneously an exploration of universal joy and the mourning of a lost sister, Aly Pierce's THE VISIBLE PLANETS is a reminder of all the beauty in this fleeting life. Utilizing the cosmos and its celestial bodies, Pierce exposes the juxtaposing starlight and black holes inherent in every human. Along the way the reader meets a colorful cast of characters (including Jupiter, Neptune, Mars, and Phobos) who all have their own flaws, insecurities, and desires just like anybody in this universe. THE VISIBLE PLANETS request the reader to love as deeply as they can while they have the time and space because eventually every star must fade no matter how bright it is. Space can be a cold abyss, or it can be a tender darkness where we remake what haunts us. 'It's hard to make progress / with old science' but I dare you to tell me Aly Pierce's poems don't draw on all the former stories told about the stars to make a new cosmos where every planet or moon is a person we know intimately. These poems circle the unknown until we recognize it as already part of us. I read them & feel smaller than I realized I was, but what a gift to find the known universe granular as it travels through Pierce's lens, at once exploding & perfected by attention. Here, the vocabulary of particle physics, of math, of medicine, of

humility, of grief, of orbit, is a limitless love language we all have in common.-Emily O'Neill

What the Living Do: Poems Marie Howe, 1999-04-17 A deeply beautiful book, with the fierce galloping pace of a great novel.—Liz Rosenberg Boston Globe Informed by the death of a beloved brother, here are the stories of childhood, its thicket of sex and sorrow and joy, boys and girls growing into men and women, stories of a brother who in his dying could teach how to be most alive. *What the Living Do* reflects a new form of confessional poetry, one shared to some degree by other women poets such as Sharon Olds and Jane Kenyon. Unlike the earlier confessional poetry of Plath, Lowell, Sexton et al., Howe's writing is not so much a moan or a shriek as a song. It is a genuinely feminine form . . . a poetry of intimacy, witness, honesty, and relation (Boston Globe).

When the Chant Comes Kay Ulanday Barrett, 2016-06-07 Kay Ulanday Barrett has been bringing his unique poetry to audiences for over a decade, unpicking vital political questions around race, sickness and disability and gender, and chronicling the everydayness of life in the U.S. Empire with humor, poignancy and inimitable vitality. Now at last a generous selection of his work will be available in print. Each of these poems is a brilliant little story. Taken together, they show a master craftsman at the top of his game. Pre-order them now.

False Spring Darren Bifford, 2018 Poems about commitment and catastrophe, from a voice of intense lyrical skepticism and wonderful tonal mobility. *False Spring*, Darren Bifford's second collection of poetry, is a book largely concerned with various forms of collapse and cultural disintegration. These are poems of considerable weight and great energy at once, so that the impression is of a large-muscled animal that is also nimble. They are the work of an engaged moral imagination, alive with the conceptual issues of the times embedded in experience; their philosophical import speaks out of the poetic act itself. Bifford seems always in active conversation, dialogue, dispute with figures from literary and classical traditions. There is also a set of translations of a Polish poet of Bifford's invention, which permit him to write, Pessoa-like, in another voice--even if it shares a few features (as a disillusioned Pole writing of general collapse) with his own. While non-confessional in intent, the poems do attend to the inner pitch--like a white noise--which the events of the world sound. The book thus contends with a nostalgia for old forms without belying any sustained confidence in their veracity. It's like in a cartoon, all the forest fires Leapfrogging fires. Small civilizations caught In the dirty, say they're sorry and plead their cases Ad hoc and brilliantly. Scared as shit Is my summary. (from *Habitable Earth in the Last Analysis*)

Community Garden for Lonely Girls Christine Shan Shan Hou, 2017 Poetry. Christine Shan Shan Hou's newest collection of poems, *COMMUNITY GARDEN FOR LONELY GIRLS* depicts a journey that traverses imagined histories and various states of consciousness. In Hou's poems, the now moves with such glacial intensity--folkloric myth and cultural detail are weaved together in animated modulation. These poems assert that desire for the unknown is pertinent to understanding one's identity and survival: I know I could die, but if / I could be anything // I would be an aquarium full of / colorful fish and deep //

breathing, / You know // like nude and / without age. Like a feminist spiritual quest or the act of a messenger delivering consequential information to a participant community, Hou's poems shape shift while simultaneously evoking its changeability: I open my legs and a saint comes out / like a tiny blessing. Here, the subtle, gross, and causal body get in alignment despite the complexities and controversies of living a life. Enough dilly-dallying. The love is coming.

When I Grow Up I Want to be a List of Further Possibilities Chen Chen, 2017 This award-winning debut interrogates the fragile, inherited ways of approaching love and family from Asian American, immigrant, and queer perspectives.

The Altar of Innocence Ann Bracken, 2015 The Altar of Innocence is about a mother who is an unfilled artist and a daughter who struggles to untangle the web of her mother's depression, alcoholism, and suicide attempt. As the daughter grows into a woman, she experiences her own confrontation with depression and a crumbling marriage. Deeply dissatisfied with the explanation of depression as a chemical imbalance in the brain, she peers into her own dark night of the soul and undertakes a spiritual journey. In order to finally claim her voice, she must overcome the patriarchy of the mental health system, challenge her treatment options, and navigate an increasingly difficult relationship with her husband. The poems in *The Altar of Innocence* come from my heart and from the sincere desire to share my journey in the hopes that others may find courage and inspiration. Ann Bracken creates a vibrant dialogue with her reader. Her emotional vocabulary is wholeheartedly offered to us like a gift to the world. Bracken's strength comes from an equilibrium between idea and performance—interior and exterior lives, smartly drawn. With a strong voice, vitally engaged, she presents characters and behavior without judgment. Poetry is the vehicle that makes us laugh and cry at her *Altar of Innocence*. Grace Cavalieri, poet and producer of the radio show *The Poet and the Poem* from the Library of Congress *The Altar of Innocence* offers readers a rare and compassionate look at depression. By telling her mother's story and sharing her own, Ann Bracken takes us on an intimate journey through two generations of mental illness and ultimate healing. Readers will find hope in her journey. Laura Shovan, writer and publisher of Little Patuxent Review

Good Bones Maggie Smith, 2017 Featuring *Good Bones*, called Official Poem of 2016 by Public Radio International
The Hypnotiser Michael Rosen, 1998

East of Anywhere: Six Unlikely Poets on a Journey to Heal Rick Thorpe, 2019-04-18 Therapist George Samuel creates an experimental form of group therapy for men dealing with grief. The men: a non-stereotypical bouncer, an ex-cop turned farmer, a quirky programmer, a clever history teacher, a carefree college kid, and an antagonistic redneck, are asked to write poems and take pictures on a given topic weekly. Right before the sessions are about to begin, Dr. Samuel dies. After some persuading, his son, George Jr., takes over. George Jr. is not a therapist but an elementary teacher. The poems and dialogue are revealing, interesting, and more often than not comical. The grief the men are experiencing is not revealed to the last chapter, and even then, there is humor. *East of Anywhere* is optimistic, entertaining and a reminder of the healing

power of art, honesty, and friendship.

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