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This catalog is designed to be used when applying for the Community Literature Initiative (CLI) Book Production Application.

Authors will select from the design samples for the following:

- **Cover Layout**
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- **Spine Layout**
- **Interior Text Layout**

As Authors have additional samples they'd like CLI to consider for use, they can attach .jpeg(s) of those design files in the application when prompted.

A sample selection could be:
- **COVER LAYOUT** | Art on Top + Text on Bottom
- **BACK-COVER LAYOUT** | Blurbs Only, Centered
- **SPINE LAYOUT** | Art + Text Overlay, Vertical
- **INTERIOR TEXT LAYOUT** | Table of Contents + Chapters & Author Bio + Picture & Text Only
PART ONE
COVER SAMPLES
SHORT STORIES BY CAROLINA RIVERA ESCAMILLA

“Carolina Rivera Escamilla’s stories are just those kinds of stories we so badly need to read and to know today.”

...after...

TELL US MARCELLUS

FIRST IN LINE: THE COLLECTED WRITINGS OF

IN LOVE AND GRACE

HOLLA IF YOU FEEL ME

Eréne Allen
the letting of a little water
poems and polaroids by Shakirah Peterson

LOVING A LIONESS
Poetry by Lucy Jones Fox
Heather Parker

PEACE IN THE POCKET

RUNAWAY
PART TWO
BACK-COVER SAMPLES
the light that came to humble citizen
came in a shift of knowing
when even her fancied sacrifices
faded away. It was the summer
she understood that she had not understood
and was not mistress even
of her own old eye; then
the man escaped throwing, away his tie and
the children grew legs and started walking and
she could see the peril of an unexamined life.
she closed her eyes, afraid to look for her
authenticity
but the light insists on itself in the world;
a voice from the nondead past started talking,
she closed her ears and it spilled out in her hand
“you might as well answer the door, my child,
the truth is famously knocking.”
SMALL WARS, LITTLE REVOLUTIONS

“How do we begin again? [Where] do we find such rebirth in ourselves? How many times must we burn before we are born again?”

These are the questions that Alyssa Matuchniak’s debut poetry collection, Small Wars, Little Revolutions, asks and attempts to answer. A second-generation biracial woman, Matuchniak’s collection is one intent on uncovering and exploring the multiple fluctuating truths of a body—the truth of womanhood, of multiethnic heritage, of racial identity obscured and redefined by an American home. Here, we examine where a body’s story begins and ends, and begins again—how it perpetually manifests itself in fractured faith, in bisected racial identity, in the fraught yet wondrous beauty of femininity. In poems of womanhood, poems of body and multiraciality, and poems wrestling with an ever-changing faith in all things corporeal and spiritual, Matuchniak grapples with the self and all the ways in which a body is scrutinized, questioned, and bisected.

ABOUT THE AUTHOR

Alyssa Matuchniak is a Southern Californian emerging on the poetry scene. A second-generation biracial American—the daughter of an Indian mother and an English-Polish father—she attends the Master’s in Teaching program at UCI and dreams of becoming “that kind of weird but cool” English teacher you hear about in stories. She’s not sure if she’s a poet yet, but she’s working on it. Her work deals primarily with questions on mixed-race identity, the space of the female body, and the meaning of home. Her poems have previously been published by Black Sparrow Press.
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   a. Marianne Faithfull
   b. The B-52s
   c. The Psychedelic Furs
   d. The Pretenders
   e. Pink
   f. The Cranberries
   g. The Pixies

3. THE MAKING OF A SIDE CHICK
   a. The Go-Go's
   b. The Bangles
   c. The Raines
   d. The Tubes
   e. The Human League
   f. The Monkees
   g. The Osmonds

4. DIANA
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   b. The Supremes
   c. The Marvelettes
   d. The Four Tops
   e. The Commodores
   f. The Jacksons
   g. The Isley Brothers

5. PEACHES
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   b. The Grateful Dead
   c. The Grateful Dead
   d. The Grateful Dead
   e. The Grateful Dead
   f. The Grateful Dead
   g. The Grateful Dead

6. WATERMELON MAN SYNDROME
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   b. The Jimi Hendrix Experience
   c. The Doors
   d. The Stooges
   e. The Velvet Underground
   f. The MC5
   g. The Jon Spencer Blues Explosion

7. A FATHER'S FIGHT
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   b. AC/DC
   c. The Who
   d. The Rolling Stones
   e. The Beatles
   f. Led Zeppelin
   g. Yes

8. STAR GAZING
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8. Monday at McKee
9. Ash Wednesday
10. Marilyn en Bleu
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42. You Asked Me to Write You a Poem about Coffee
43. Inhale
44. Remorse Meant Receiving the Message a Second Time
45. My Father Says
46. Onward Toward Unknowns
47. En Garde
48. Bon Appétit
49. Hard to Read: Part I
When Robert Frost became the first poet to read in the program of a presidential inauguration in 1961, he was already well regarded in the capital: he read and dined at the White House; the Attorney General assisted his successful campaign to release Ezra Pound, who was under indictment for treason, from St. Elizabeth’s Hospital; he was offered the Consultant in Poetry position by the Library of Congress; and the United States Senate passed a resolution naming Frost “America’s great poet-philosopher.” In the words of the poet William Meredith, the decision to include Frost in the inauguration “focused attention on Kennedy as a man of culture, as a man interested in culture.” Kennedy’s decision to include Frost, however, was more likely a personal gesture to the poet, who was responsible for much of the momentum early in the President’s campaign.

On March 26, 1959, prior to a gala to celebrate his 85th birthday, Frost gave a press conference at the Waldorf-Astoria hotel in New York City. Among the questions asked was one concerning the alleged decline of New England, to which Frost responded: “The next President of the United States will be from Boston. Does that sound as if New England is decaying?” Pressed to name who Frost meant, he replied:

**ABOUT THE POET**

Anne Marie Wells (she | her) completed the Community Literature Initiative program through the Sims Library of Poetry as part of the 2020-2021 cohort. She completed the summer 2020 poetry program through *Passenger Journal*. In 2021, she was accepted into *Room Magazine*’s writing mentorship program, studying under Téa Mutonji. She was selected as a 2020 and 2021 *Brain Mill Press* National Poetry Month Contest Editors’ Pick Poet. She earned the 2020 Milestone Award presented by Wyoming Writers, Inc. and the 2020 Rising Star Award presented by the Jackson Hole Chamber of Commerce.

She is a proud queer woman navigating the world with a chronic illness.
WE SPEND MONEY TO BECOME LESS OF WHO WE ARE.

I speak in voices, on the other side of the room. Parallel to the other words on the page. And I'm not sure if I'm reading or hearing or doing some other kind of writing. There are images of birds and flowers. And I feel like I'm in a dream. Or maybe I'm just dreaming.

I wake up and see myself in the mirror. I'm wearing clothes that don't belong to me. And I feel like I'm someone else. A different person. But I'm still myself. I'm still the same person.

The world is spinning and I feel like I'm falling. But I'm not really falling. I'm just looking down at the ground. And I feel like I'm in a dream. Or maybe I'm just dreaming.

I wake up and see myself in the mirror. I'm wearing clothes that don't belong to me. And I feel like I'm someone else. A different person. But I'm still myself. I'm still the same person.

THE PASSED AROUND CHILD

A mother's war

...
TEXT + ART

THE GIFT OUTRIGHT
By Louise Gluck & Germaine Greer

In Search For

The child was once before the child is.
Because not here where he is not here
Before your home for people. She is now
In the mirror of a Jenny, the memory of life-colours.
Running that he is not even committed by.
Running by eye we can come apart.
Knowing we are not belonging much to each
Told to be bound by that mint matter.
We are taking time to think of living
And that it is made in a garden.
Such are the hours of open corners.
Such a range of open corners: empty.
He is the type of many kinds of way.
She is the type of sadness forwards.
To the best market walking around,
The best market, empty, unopened.
Such of the way, sad or friends became.

Burrasane

On the girl comes to night and night I’m dreaming.
Drenched under the new clouded moon, sitting still alone.
Salt water has not left him to get strength.
Walking through chimney fire of darkness. A little packed out.

These corners - this keeps, expressing one apology.
This world of new ones domino to newness.
Continue every aspect of my style liking.

The depth of those walls, connected to mountain.
Stones, every stuff and lack of that.

The tiredness.

These memories I see.
Some strange possibility sing themselves between
Sitting, and fight to grip snipers within.

Getting up into scissors, in my soul, the wings.
Automation around me, piling up truly but slowly.

Tracing my father and father under earth.

By listening others.

Hound dog just wet.

I alone went to consider these memories
Back motions, each question. Back simulating a
Reflection of normal analogue, hands of self. Knowing
Any body knows that can only be solved by

Exhibition.

How to Survive

Don’t make too much eye contact with those deemed in their academics.
Don’t fall asleep in your own alone.

Don’t play with a toy in the park. Witness in everything risky.
Don’t get caught without your toys, or your child, or your sanity.

Don’t go anywhere near the water. Don’t swim, don’t dive, don’t

Don’t eat dark blue or bad trees.

Don’t eat the food of the house. Don’t eat the food.

Don’t pick up ice cream or ice cream.

Don’t eat the food of our neighbors.

Don’t eat the food of our neighbors.

Don’t eat the food of our neighbors.

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