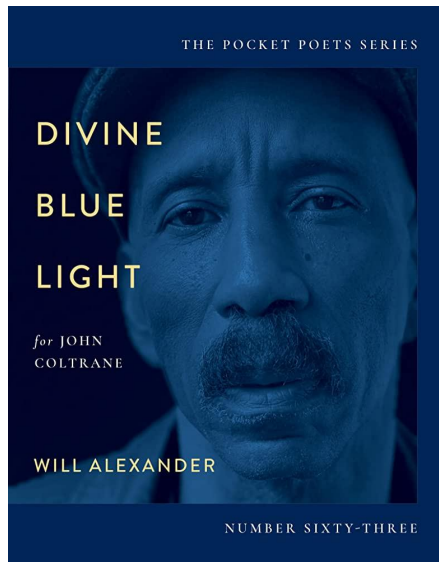


**Divine Blue Light (for John Coltrane): Poet Poets Series No. 63 by Will Alexander**

ISBN-13: 9780872868700

Publish Date: 11/29/2022



*From Will Alexander, finalist for the 2022 Pulitzer Prize in Poetry, a new collection of poems from the intersection between surrealism and afro-futurism, where Césaire meets Sun Ra. Divine Blue Light further affirms Alexander's status as one of the most unique and innovative voices in contemporary poetry.*

\*One of Publishers Weekly's Top 10 Notable Poetry Books for Fall 2022!

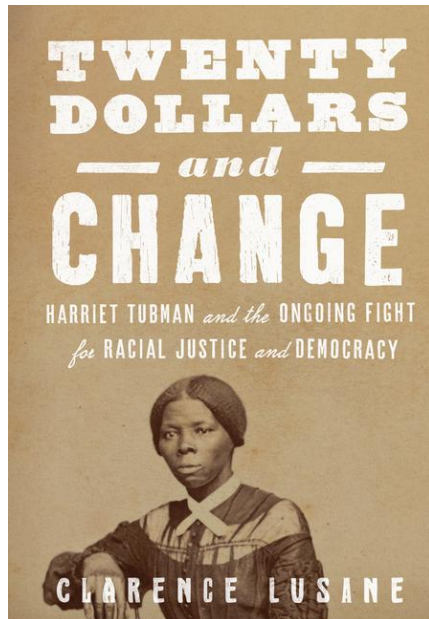
\* "Since the 1980s, the Los Angeles-based Alexander has mixed politics with mesmeric, oracular lines." –The New York Times

Against the ruins of a contemporary globalist discourse, which he denounces as a "lingual theocracy of super-imposed rationality," Will Alexander's poems constitute an alternative cartography that draws upon omnivorous reading—in subjects from biology to astronomy to history to philosophy—amalgamating their diverse vocabularies into an impossible instrument only he can play. Divine Blue Light is anchored by three major works: the opening "Condoned to Disappearance," a meditation on the heteronymic exploits of Portuguese modernist Fernando Pessoa; the closing "Imprecation as Mirage," a poem channeling an Indonesian man; and the title poem, an anthemic ode to the jazz saxophonist John Coltrane. Other key pieces include "Accessing Gertrude Bell," a critique of one of the designers of the modern state of Iraq; "Deficits: Chaïm Soutine & Joan Miró," in homage to two Jewish artists forced to flee the Nazi invasion of France; and "According to Stellar Scale," a compact lyric that traveled to space with astronaut Sian Proctor. The newest installment in our Pocket Poets Series, Divine Blue Light confirms Alexander's status among the foremost surrealists writing in English today.

**Twenty Dollars and Change: Harriet Tubman and the Ongoing Fight for Racial Justice and Democracy by Clarence Lusane**

ISBN-13: 9780872868854

Publish Date: 11/22/2022



*Twenty Dollars and Change places Harriet Tubman's life and legacy in a long tradition of resistance, illuminating the ongoing struggle to realize a democracy in which her emancipatory vision prevails.*

America is in the throes of a historic reckoning with racism, with the battle for control over official narratives at ground zero. Across the country, politicians, city councils, and school boards are engaged in a highly polarized debate about whose accomplishments should be recognized, and whose point of view should be included in the telling of America's history.

In *Twenty Dollars and Change*, political scientist Clarence Lusane, author of the acclaimed *The Black History of the White House*, writes from a basic premise: Racist historical narratives and pervasive social inequities are inextricably linked—changing one can transform the other. Taking up the debate over the future of the twenty-dollar bill, Lusane uses the question of Harriet Tubman vs. Andrew Jackson as a lens through which to view the current state of our nation's ongoing reckoning with the legacies of slavery and foundational white supremacy. He places the struggle to confront unjust social conditions in direct connection with the push to transform our public symbols, making it plain that any choice of whose life deserves to be remembered and honored is a direct reflection of whose basic rights are deemed worthy of protection, and whose are not.

## **What's Good: Notes on Rap and Language by Daniel Levin Becker**

ISBN-13: 9780872868762

Publish Date: 02/01/2022

Please note that City Lights has non-exclusive right to publish World translation rights for this title through August 2023.



\* A NEW YORKER & GLOBE AND MAIL BEST BOOK OF THE YEAR

\* “*What’s Good* is, among a great many other things, a byproduct of joyful obsession and immersion into both language and sound, an intersection that offers a rich and expansive land upon which to play.” —Hanif Abdurraqib, author of *A Little Devil in America: Notes in Praise of Black Performance*

\* “... an often hilarious, surprisingly moving and always joyful paean to rap’s relationship to words.” —Jayson Greene, *The New York Times*

“Rap, he is not afraid to say, is as close to a universal tongue as we have.” —Adam Gopnik, *The New Yorker*

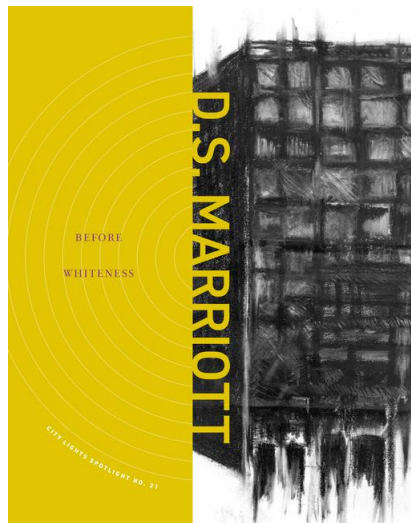
*What’s Good* is a work of passionate lyrical analysis, a set of freewheeling liner notes, and a love letter to the most vital American art form of the last half century. Over a series of short chapters, each centered on a different lyric, Daniel Levin Becker considers how rap’s use of language operates and evolves at levels ranging from the local (slang, rhyme) to the analytical (quotation, transcription) to the philosophical (morality, criticism, irony), celebrating the pleasures and perils of any attempt to decipher its meaning-making technologies.

Ranging from Sugarhill Gang to UGK to Young M.A, Rakim to Rick Ross to Rae Sremmurd, Jay-Z to Drake to Snoop Dogg, *What’s Good* reads with the momentum of a deftly curated mixtape, drawing you into the conversation and teaching you to read it as it goes. A book for committed hip-hop heads, curious neophytes, armchair linguists, and everyone in between.

**Before Whiteness: City Lights Spotlight No. 21 By D.S. Marriott**

ISBN-13: 9780872868847

Publish Date: 04/26/2022



*Volume 21 in the City Lights Spotlight Poetry Series: A searing indictment of anti-Black social and political violence by British Jamaican poet and leading scholar of Afro-pessimism D.S. Marriott.*

A book that turns Blackness into a question of reading, of inscribing and decoding Blackness in poetry, *Before Whiteness* ranges from medieval Beowulf to contemporary UK grime. Born in Britain but now living in the U.S., D.S. Marriott trains his analytical gaze on grim American subjects like the Middle Passage and lynchings, yet also finds inspiration in African American poets and artists. The book ends with “Another Burning,” a mournful elegy for the victims of the 2017 Grenfell Tower fire in London and stirring rebuke of the structural racism of contemporary UK society.

“In *Before Whiteness*, Marriott inhabits the names we remember, such as Lester Young and Dambudzo Marechera, and victims of the Grenfell Tower fire, names we never knew. All of them people who have no place at the table where the Human family feasts. ‘Blackness /’ Marriott reminds us, ‘wasn’t in the language—we saw it / being evacuated / but we still inhabited / the ashes.’ These are not poems for the faint of heart, or those in need of denouncements. But with the evocative language of a wordsmith and the fearless insights of a philosopher, these poems guide us through the inner life of social death.”—Frank B. Wilderson III, author of *Afropessimism*

**Get the Money!: Collected Prose (1961-1983) by Ted Berrigan, Edited by Edward Berrigan, Anselm Berrigan, Alice Notley and Nick Sturm**

ISBN-13: 9780872868953

Publish Date: 09/20/2022



*A monumental event in American poetry, Get the Money! brings together the essential prose writings of iconic New York School poet Ted Berrigan.*

“Ted Berrigan was a leader of the New York School; his crazy energy embodied that movement and the city itself.”—John Ashbery, author of *Self-Portrait in a Convex Mirror*

“Get the Money!” was Ted Berrigan’s mantra for the paid writing gigs he took on in support of his career as a poet. This long-awaited collection of his essential prose draws upon the many essays, reviews, introductions, and other texts he produced for hire, as well as material from his journals, travelogues, and assorted, unclassifiable creative texts. *Get the Money!* documents Berrigan’s innovative poetics and techniques, as well as the creative milieu of poets—centered around New York’s Poetry Project—for whom he served as both nurturer and catalyst. Highlights include his journals from the ’60s, depicting his early poetic discoveries and bohemian activities in New York; the previously unpublished “Some Notes About ‘C,’ ” an account of his mimeo magazine that serves as a de facto memoir of the early days of the second-generation New York School; a moving and prescient obituary, “Frank O’Hara Dead at 40”; book “reviews” consisting of poems entirely collaged from lines in the book; art reviews of friends and collaborators like Joe Brainard, George Schneeman, and Jane Freilicher; and his notorious “Interviews” with John Cage and John Ashbery, both of which were completely fabricated. *Get the Money!* provides a view into the development of Berrigan’s aesthetics in real time, as he captures the heady excitement of the era and champions the poets and artists he loves.