

## Depression Other Magic Tricks

Depression & Other Magic Tricks is the debut book by Sabrina Benaim, one of the most-viewed performance poets of all time, whose poem "Explaining My Depression to My Mother" has become a cultural phenomenon with over 50,000,000 views. Depression & Other Magic Tricks explores themes of mental health, love, and family. It is a documentation of struggle and triumph, a celebration of daily life and of living. Benaim's wit, empathy, and gift for language produce a work of endless wonder.

From one of the most-viewed spoken word poets of all time, a poetry collection exploring themes of loneliness, anxiety and longing, while also celebrating the gifts that come with being alone—the chance to live on your own terms, to learn to love yourself without any distractions, and to become your own biggest champion. Over the past few years, Sabrina Benaim toured nonstop across North America and beyond in support of her first book, Depression & Other Magic Tricks, performing, connecting with readers, and leading writing workshops. People constantly thank Sabrina for giving them the confidence and language they needed to acknowledge their own mental health struggles and ask for help, as well as for providing them with a safe refuge. Then, suddenly, Sabrina's long-term relationship ended, the world went into lockdown, and her mother fell ill. Living alone in a different country, with nowhere else to go, Sabrina returned to the page. Unfurling over the course of July 2020—a blisteringly hot month spent in isolation—and in 75 original poems, *I Love You, Call Me Back* dares to embrace loneliness in all its permutations: the sorrow of getting your mother's voicemail when you call to say "I love you"; the bittersweetness when your dog takes up your ex's side of the bed; the joy

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of eating ice cream for dinner and singing badly, loudly. Here, Sabrina attempts to work out who she is when nobody else is around, and she comes out the other side with a whole new sense of strength and self-worth. I Love You, Call Me Back is an ode to Sabrina's mom, a celebration of life in the face of so many unknowns, and the cathartic, healing balm we all need right now and for years to come. In her words, "Sometimes self-care is just surviving." And that's okay. Sabrina shows us that there's beauty and courage in that, too.

Phil Kaye's debut collection is a stunning tribute to growing up, and all of the challenges and celebrations of the passing of time, as jagged as it may be. Kaye takes the reader on a journey from a complex but iridescent childhood, drawing them into adolescence, and finally on to adulthood. There are first kisses, lost friendships, hair blowing in the wind while driving the vastness of an empty road, and the author positioned in the middle, trying to make sense of it all. Readers will find joy and vulnerability, in equal measure. Date & Time is a welcoming story, which freezes the calendar and allows us all to live in our best moments.

&&LDIV&&R&&LDIV&&R&&LP style="MARGIN: 0in 0in 0pt"&&R Illusionist, escape artist, movie star, aviator, and spy—Harry Houdini was all these and an international celebrity and the world's most famous magician. This fascinating biography looks at all the facets of Houdini's amazing life and includes 21 magic tricks and illusions for a hands-on learning experience. Children will be inspired by this Jewish immigrant who grew up in poverty and, through perseverance and hard work, went on to become one of the most popular and successful entertainers of all time. Houdini was an artist who created his acts carefully, practicing them for years in some cases. He performed such seemingly impossible stunts as escaping several sets of handcuffs and ropes after jumping off a bridge into a flowing river. &&L/P&&R&&LP

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style="MARGIN: 0in 0in 0pt"&&R &&L/P&&R&&LP style="MARGIN: 0in 0in 0pt"&&R Kids will learn how he devised his most legendary stunts and will also learn the science and logic behind many of Houdini's acts including his famous milk can escape. Kids can amaze their family and friends with these simple, entertaining, and fun tricks and illusions: &&L/P&&R Stepping through an index card Performing an odd number trick Making a coin appear Mind reading with a secret code Making a magic box Lifting a person with one hand Making a talking board And much more &&LP style="MARGIN: 0in 0in 0pt"&&R &&L/P&&R&&L/DIV&&R&&L/DIV&&R

We Slept Here is a case study in vulnerability and honesty. In this sequence of memoir-esque poems, Sierra DeMulder pulls at the threads of a past abusive relationship and the long road to forgiveness. The poems themselves become that which was taken from her. These are hard poems, made up of clarity and healing, which attempt to share some of their peace with the world.

Depression & Other Magic Tricks Button Poetry

Language so often fails us. In his highly anticipated follow up to Helium, Francisco has created his own words for the things we cannot give name to. English is the shiniest hammer I own, but it's also the only thing in my toolbox. Nolexi noun no·lex-i | \ n?-lek-si \ Definition of nolexi: 1 : a word or phrase that does not exist or has no direct translation in a particular language I'll Fly Away uses Francisco's invented lexicon as the palette to paint an intimate portrait of Black life in America — one that praises joy and grace without shying away from the hard truths confronting all of us today.

Ain't Never Not Been Black foregrounds Black pleasure Black pain and Black love in

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unflinchingly Black ways. Engaging with themes of masculinity, racism, love, and joy, Johnson is at once critical and creative. His spoken word performance transfers effortlessly to the page, with poems that will encompass you. This is a book about blackness and survival, and how in America these are inseparable. In a world of individualism, who can you hold close? In a world of danger, what makes you feel safe? From a poem written in the form of a syllabus, to another about the time his grandmother literally saved his life, Johnson's creative expression is constantly enacting the feminist mantra, "the personal is political."

Neil Hilborn's highly anticipated second collection of poems, *The Future*, invites readers to find comfort in hard nights and better days. Filled with nostalgia, love, heartbreak, and the author's signature wry examinations of mental health, this book helps explain what lives inside us, what we struggle to define. Written on the road over two years of touring, *The Future* is rugged, genuine, and relatable. Grabbing attention like gravity, Hilborn reminds readers that no matter how far away we get, we eventually all drift back together. These poems are fireworks for the numb. In the author's own words, *The Future* is a blue sky and a full tank of gas, and in it, we are alive.

From a sweeping narrative arc to intimate snapshots of daily life, *Clay Vessels* ambitiously explores the mystery of the demands and bonds of love across generations of a family. The litany of small, seemingly insignificant sacrifices made; the hope and courage of endurance in the face of fear and the inevitability of suffering and loss; and the fact that there is everything to gain in the way in which we pour ourselves out for others comes to life in these pages. There is a treasure that lies within us that is far

beyond our ability to safeguard, keep, or even esteem properly. This narrative poem in three parts helps us to feel this mystery alive in our hearts as well as in our very bones. Andrea Gibson's latest collection is a masterful showcase from the poet whose writing and performances have captured the hearts of millions. With artful and nuanced looks at gender, romance, loss, and family, *Lord of the Butterflies* is a new peak in Gibson's career. Each emotion here is deft and delicate, resting inside of imagery heavy enough to sink the heart, while giving the body wings to soar.

In the vein of poetry collections like *Milk and Honey* and *Adulthood*, this compilation of short, powerful poems from teen Instagram sensation @poeticpoison perfectly captures the human experience. In *Light Filters In*, Caroline Kaufman—known as @poeticpoison—does what she does best: reflects our own experiences back at us and makes us feel less alone, one exquisite and insightful piece at a time. She writes about giving up too much of yourself to someone else, not fitting in, endlessly Googling “how to be happy,” and ultimately figuring out who you are. This collection features completely new material plus some fan favorites from Caroline's account. Filled with haunting, spare pieces of original art, *Light Filters In* will thrill existing fans and newcomers alike. it's okay if some things are always out of reach. if you could carry all the stars in the palm of your hand, they wouldn't be half as breathtaking

*Love & Vodka* is Christina Strigas' third poetry book. This book is written for all the hearts that shatter, that are transparent, that crack, rebuild and see truth. This is for the

souls that connect through words. The poems in this book will make you breathless from their honesty. This poetry collection is full of poems that will make you contemplate the magic of connections disconnections, rejection, love, drinking, pain, marriage, loneliness, honor and the perils of living so many lifetimes in one. Delve into poetry head first and read passages over again to connect. This book has a modern feel with an ancient way of writing. Inspired by Anne Sexton, Sylvia Plath and modern poets such as Mary Oliver and Billy Collins to name a few, Christina Strigas uses stream of consciousness to devour themes and words and spurt them forth into a poem. A contemporary poetry book that will not disappoint you and that will restore your faith into the power of poetry again.

This is the first book by actress, poet, and feminist Blythe Baird. In 2014, she represented Chicago as the youngest competitor at the National Poetry Slam. Her work has been published or featured by The Huffington Post, Write Bloody, EverydayFeminism, Button Poetry, Chicago Literati, Banango Street, and Wicked Banshee, among others.

From despair comes loathing, from loathing comes solitude, from solitude comes wisdom, from wisdom comes growth, and from growth sprouts a new perspective on life. This is the core of *The Feeling May Remain: The icebergs of pain, loss, and grief, submerged in the ocean of love, self-care, and healing.* *The Feeling May Remain* brings the first substantial collection of Akif Kichloo's work to the public. The title

Feeling May Remain can be interpreted as an adjective or as a short declarative sentence, something to think about right away. Amidst the uncertainties of this amazing, terrible, magical, horrible yet beautiful life, as Akif puts it, his writing brings new perspectives to existence, with poems that range from cute and sexy to stark and dead serious, hence speaking in more than one way to the sensibilities of his readers from all over the globe.

Singer's highly anticipated debut book collects and transforms work from his ten years as a mainstay of the NYC poetry scene. With work that ranges from the laugh out loud funny to the silence and rage of loss, Forgive Yourself These Tiny Acts of Self-Destruction is a must read. As the book unfolds Jared guides the reader through fresh takes on the discussion of body image and body positivity side by side with all too familiar discussions of mental health, anxiety and suicide. It explores the complex cloth that is American culture and New York in particular, taking extra time to examine his identity as a Jewish American and how that underpins the authors daily experience. Forgive Yourself is a modern handbook for finding yourself and your place without losing your way.

Afterwards is a book about the things that come after trauma. It encompasses the different kinds of grief— primarily the loss of a friend to suicide, but also the loss of an important relationship, and dealing with some loss related to family. There are frank discussions of mental illness and the spectrum of emotions that come with

moving forward.

Nothing is Okay is the second full-length poetry collection by Rachel Wiley, whose work simultaneously deconstructs the lies that we were taught about our bodies and our beings, and builds new ways of viewing ourselves. As she delves into queerness, feminism, fatness, dating, and race, Wiley molds these topics into a punching critique of culture and a celebration of self. A fat positive activist, Wiley's work soars and challenges the bounds of bodies and hearts, and the ways we carry them.

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The debut poetry chapbook from Patrick Roche, Wait 30 Minutes investigates topics of love, loss, sexuality, memory, family, mental health, substance abuse, body image, and the intersections of all of those and more. This collection contains poems which have garnered Roche over 5 million views through videos



of his performances, as well as new poems previously unheard or unpublished. Desireé Dallagiacomo's debut book grapples with the intersections of family and mental health. Sink asks and answers hard questions about grief, lineage, death and all manner of inheritance. What is one left with when they come from a family that has nothing to its name but loss? Throughout, Dallagiacomo weighs the cost of what it is to be alive and a woman in a landscape that makes being alive and a woman uninviting. Sink approaches grief and depression not as a tourist, but instead with the power and nuance of someone who has survived and made the most of their survival.

One of the most original performance poets of her generation, Melissa Lozada-Oliva has captivated crowds across the country and online with her vivid narratives. Humorous and biting, personal and communal, self-deprecating and unapologetically self-loving, *peluda* (meaning “hairy” or “hairy beast”) is the poet at her best. The book explores the relationship between femininity and body hair as well as the intersections of family, class, the immigrant experience, Latina identity, and much more, all through Lozada-Oliva’s unique lens and striking voice. *Peluda* is a powerful testimony on body image and the triumph over taboo. A poetry collection pulling from the author's personal narrative to take the reader on a journey through family, mental health, grief, pop culture, body image, queer

identity, love, joy, memory, myth, and magic. The collection follows a trajectory of 1) exploring identity, avoidance, escapism, and shame, then 2) facing and confronting fears, shame, grief, and self-image, and finally 3) breaking down stigma, searching for joy, finding self-acceptance, and the value of storytelling and sharing as a tool to connect, love, and choose progress.

One of the most recognizable young poets in America, Olivia Gatwood dazzles with her tribute to contemporary American womanhood in her debut book, *New American Best Friend*. Gatwood's poems deftly deconstruct traditional stereotypes. The focus shifts from childhood to adulthood, gender to sexuality, violence to joy. And always and inexorably, the book moves toward celebration, culminating in a series of odes: odes to the body, to tough women, to embracing your own journey in all its failures and triumphs.

The book is divided into four chapters, and each chapter serves a different purpose. Deals with a different pain. Heals a different heartache. *Milk and Honey* takes readers through a journey of the most bitter moments in life and finds sweetness in them because there is sweetness everywhere if you are just willing to look.

The top-selling queer poet in America, Andrea Gibson's *Pansy* balances themes of love, gender, politics, sexuality, illness, family and forgiveness with stunning imagery and a fierce willingness to delve into the exploration of what it means to truly heal. Each

turn of the page represents both that which has been forgotten and that which is yet to be released. While this book is a rally cry for political action, it is also a celebration of wonder and longing and love.

A dazzling debut collection of raw and explosive poems about growing up in a sexist, sensationalized world, from a thrilling new feminist voice. *i'm a good girl, bad girl, dream girl, sad girl* girl next door sunbathing in the driveway *i wanna be them all at once, i wanna be all the girls i've ever loved* —from “*Girl*” Lauded for the power of her writing and having attracted an online fan base of millions for her extraordinary spoken-word performances, Olivia Gatwood now weaves together her own coming-of-age with an investigation into our culture’s romanticization of violence against women. At times blistering and riotous, at times soulful and exuberant, *Life of the Party* explores the boundary between what is real and what is imagined in a life saturated with fear. Gatwood asks, How does a girl grow into a woman in a world racked by violence? Where is the line between perpetrator and victim? In precise, searing language, she illustrates how what happens to our bodies can make us who we are. Praise for *Life of the Party* “Delicately devastating, this book will make us all ‘feel less alone in the dark.’” —Miel Bredouw, writer and comedian, *Punch Up the Jam* “Gatwood writes about the women who were forgotten and the men who got off too easy with an effortlessness and empathy and anger that yanked every emotion on the spectrum out of me. Imagine, we get to live in the age of Olivia Gatwood. Goddamn.” —Jamie Loftus,

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writer and comedian, *Boss Whom Is Girl* and *The Bechdel Cast* “I’ve read every poem in *Life of the Party*. I’ve read each of them more than once. In some parts of the book the spine is already breaking because I’ve spent so much time poring over it and losing hours in this world Olivia Gatwood has partly created, but partly just invited the reader to enter on their own, caution signs be damned. This book is enlightening, inspiring, igniting, and f\*\*\*ing scary. I loved every word on every page with a ferocity that frightened me.”—Madeline Brewer, actress, *The Handmaid’s Tale*, *Orange Is the New Black*, and *Cam*

**OF WHAT FUTURE ARE THESE THE WILD, EARLY DAYS?** An exploration of the role that artists play in resisting authoritarianism with a sci-fi twist. In poetry, dialogue and visual art the book follows two wandering poets as they make their way from village to village, across a prison colony moon full of exiled rebels, robots, and storytellers. Part post-apocalyptic road journal, part alternate universe history of Hip Hop, and part "Letters to a Young Poet"-style toolkit for emerging poets and aspiring movement-builders, it's also a one-of-a-kind practitioners' take on poetry, power, and possibility.

**NOT A LOT OF REASONS TO SING** is a: -post-apocalyptic road journal -alternate universe history of Hip Hop -"Letters to a Young Poet" -toolkit for emerging poets and aspiring movement-builders it's also a one-of-a-kind practitioners' take on poetry, power, and possibility.

Rachel Wiley, an author who holds many intersecting identities has written *Fat Girl*

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Finishing School as a love letter to her living body. When confronted with fatphobia, racism, misogyny, and shame each poem chooses self love, despite society's expectations of conformity. More than just a book about one single identity Fat Girl Finishing School makes intersectionality dimensional. This is a book steeped in experience, every story is striking, powerful, and unmistakably palpable.

Jacqui Germain's poems in *When the Ghosts Come Ashore* situate St. Louis as the archetypal American city: it's here she explores the intersections of race, gender, and violence, here she finds the ghosts of those who still hunger for freedom. But Germain still carves out space for love. As Phillip B. Williams writes of these poems, "Placelessness is the place, leaving only the unsafety of flesh as a hideout. Black presences break from the margins and pierce through these hard lyrics."

Written after the death of his mother, Donte Collins's *Autopsy* establishes the poet as one of the most important voices in the next generation of American poetry. As the book unfolds, the reader journeys alongside the author through grief and healing. Named the Most Promising Young Poet in the country by the Academy of American Poets, Collins's work has consistently wowed audiences. *Autopsy* propels that work onto the national stage. In the words of the author, the book is a spring thaw -- the new life alongside the old, the good cry and the release after.

"Forgive my bluntness, but...Goddamn, Sam Sax can write some poems. Devastating, comic, inventive, weird, dangerous, smart as hell. I could talk about the diction

sometimes glass and sometimes bouquet. Or the syntax jagged here, balletic there. Or the metaphors, good lord. But the bottom line is that when reading the poems in *A GUIDE TO UNDESSING YOUR MONSTERS*, one after the next, I kept saying to myself, probably twisting my face a little bit or squirming in my seat, "Goddamn, Sam Sax can write some poems." Ross Gay

"[A] jewel of a debut . . . abundantly satisfying."—Jia Tolentino, *The New Yorker*  
**NAMED ONE OF THE BEST BOOKS OF THE YEAR BY KIRKUS REVIEWS • A**  
witty, intelligent novel of an American woman on the edge, by a brilliant new voice in fiction—"the glorious love child of Ottessa Moshfegh and Sally Rooney" (Publishers Weekly, starred review) As an adjunct professor of English in New York City with no hope of finding a permanent position, Dorothy feels "like a janitor in the temple who continued to sweep because she had nowhere else to be but who had lost her belief in the essential sanctity of the enterprise." No one but her boyfriend knows that she's just had a miscarriage, not even her therapists—Dorothy has two of them. Nor can she bring herself to tell the other women in her life: her friends, her doctor, her mentor, her mother. The freedom not to be a mother is one of the victories of feminism. So why does she feel like a failure? Piercingly intelligent and darkly funny, *The Life of the Mind* is a novel about endings: of youth, of professional aspiration, of possibility, of the illusion

that our minds can ever free us from the tyranny of our bodies. And yet Dorothy's mind is all she has to make sense of a world largely out of her control, one where disaster looms and is already here, where things happen but there is no plot. There is meaning, however, if Dorothy figures out where to look, and as the weeks pass and the bleeding subsides, she finds it in the most unlikely places, from a Las Vegas poolside to a living room karaoke session. In literature—as Dorothy well knows—stories end. But life, as they say, goes on. Grammy nominated singer/songwriter Jhené Aiko Efuru Chilombo has developed and refined a method of emoting through writing. *2Fish* is a collection of intimate poems (and a few short stories) written by Chilombo from adolescence to adulthood, in no particular order. The book details Chilombo's thoughts in their most raw and honest form taken directly from a collection of notebooks she has kept since age 12.

"When you're dumb enough for long enough, you're gonna meet someone too smart to love you, and they're gonna love you anyway, and it's gonna go so poorly," Neil Hilborn writes in his debut full-length collection, *OUR NUMBERED DAYS*. In 2013, Hilborn's poem "OCD" went viral, and has amassed over 11 million views to date. While this collection ruminates on love, heartbreak, and mental illness, these poems are anything but saccharine. Hilborn uses the same

humor and self-deprecation that propelled "OCD" to success in order to make his unmatched vulnerability all the more powerful. Ultimately, Hilborn is a poet of the people: his work is accessible, honest, and entertaining; a revitalizing entry in contemporary poetry.

Jeanann Verlee's second book, *Said the Manic to the Muse*, takes a deeper, more focused look at the erratic, whimsical, ominous, and sometimes perilous ways manic depression functions. Introduced through the careful prophecy of three archetypes: Medea, Jezebel, and Kali—each a woman largely misrepresented and wholly misunderstood—these poems detail the story of one woman's struggle to maintain both strength and sanity in the face of abandonment and aging. From dangerous trysts and barroom brawls to "grief-induced psychosis," *Said the Manic to the Muse* recounts the year she lost everything, including her mind.

A hybrid text that deals most urgently in the articulation of growth and grief. After the loss of his mother, Omar Holmon re-learns how to live by immersing himself in popular culture, becoming well-versed in using the many modes of pop culture to spell out his emotions. This book is made up of both poems and essays, drenched in both sadness and unmistakable humor. Teeming with references that are touchable, no matter what you do or don't know, this book feels warm



and inviting.

Blythe Baird's *If My Body Could Speak* is a celebration of girlhood and all of its struggles and triumphs. In poems that dig deep into sexuality, acceptance of the body, survival of trauma, and learning to love yourself in spite of everything telling you not to, Baird's voice is a rich addition to her generation. Searing, soaring, and heartbreaking, *If My Body Could Speak* balances the softness of femininity with the sharpness that girls are forced to become. Includes poems such as "Girl Code 101", "When the Fat Girl Gets Skinny", and "Pocket-Sized Feminism" that have been watched by millions online.

*Swallowtail*, a collection of poetry by Brenna Twohy is a deep dive into the dissection of popular culture, and how the brightness and horrors of it can be mirrors into the daily lived experiences of women in America.

*Helium* is the debut poetry collection by internet phenom Rudy Francisco, whose work has defined poetry for a generation of new readers. Rudy's poems and quotes have been viewed and shared millions of times as he has traveled the country and the world performing for sell-out crowds. *Helium* is filled with work that is simultaneously personal and political, blending love poems, self-reflection, and biting cultural critique on class, race and gender into an unforgettable whole. Ultimately, Rudy's work rises above the chaos to offer a fresh and positive

perspective of shared humanity and beauty.

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