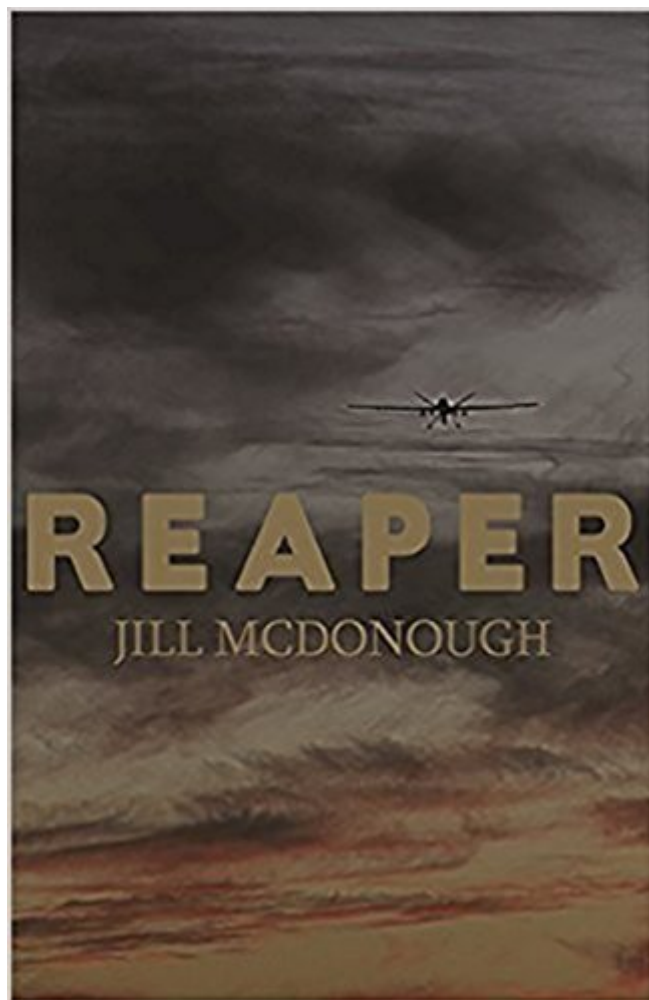


The book was found

Reaper



Synopsis

"Reaper knocked me flat with its utter breathlessness. . . . McDonough paints a stark picture of a soulless tomorrow ruled by the technologies of convenience— a tomorrow we just might stop if we could."—Patricia Smith

These dark, straightforward poems showcase the power of technology by painting a vivid picture of America's expanding drone program and the havoc we wreak and then ignore around the globe. McDonough offers the past, present, and future as non-linear timelines, and explores how the intersection between man and machine is starting to blur, and how we're losing qualities essential to being human.

From "My Sister Wants to Buy My Dad a Drone For Father's Day":

What a pain in the ass to have a sister like me, who won't just fork over her share of the dough. Who has to feel dumb ways about things, distracted by names like DarkStar, Scan Eagle, Shadow, Wasp Block. Who doesn't want a toy airplane with a camera? My dad is not going to shoot suspected insurgents, hover over his neighbors' homes for days. Technology is fungible. Also really cool. Drones don't kill people, people et cetera. People drown in water. But I still want to drink it.

Jill McDonough is the winner of a 2014 Lannan Literary Fellowship and three Pushcart prizes. She's received fellowships from the National Endowment for the Arts, the Fine Arts Work Center, the New York Public Library, the Library of Congress, and Stanford's Stegner program, and taught incarcerated college students through Boston University's Prison Education Program for thirteen years. Her work has appeared in Poetry, Slate, The Nation, The Threepenny Review, and Best American Poetry. She directs the MFA program at UMass-Boston and 24 Pearl Street, the Fine Arts Work Center online.

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Customer Reviews

The winner of a 2014 Lannan Literary Fellowship and three Pushcart prizes, Jill McDonough is the author of *Habeas Corpus* (Salt, 2008), *Oh, James!* (Seven Kitchens, 2012), and *Where You Live* (Salt, 2012). The recipient of fellowships from the National Endowment for the Arts, the Fine Arts Work Center, the New York Public Library, the Library of Congress, and Stanford's Stegner program, she taught incarcerated college students through Boston University's Prison Education Program for thirteen years. Her work has appeared in *Poetry*, *Slate*, *The Nation*, *The Threepenny Review*, and *Best American Poetry*. She directs the MFA program at UMass-Boston and 24 Pearl Street, the Fine Arts Work Center online.

I loved it. The subject matter does not excite the happy, but the balance of death with life is met. Jill McDonough has a way to see the complete story of life in modern weaponry, a life we can enjoy.

With a casual, even flirtatious tone the poet lures us into reflections around the wonder and damage of our latest technology, featuring drones and robots. McDonough's villanelles with their leaden yet feverish repetition especially make the triumph and the terror of drones vivid. Then again some poems become celebrations around relationships or the land. Read this book fearlessly to find heartening humanity among our love of weapons.

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