2017 RELEASES

etruscan press
Etruscan Press is a nonprofit organization producing and promoting books that nurture a dialogue among genres and cultures. We encourage you to join and support our mission. For more information, visit our website or email us at books@etruscanpress.org.

A Note From the Executive Director . . .


Word doesn’t belong to anyone. It contains multitudes. It is distant as the moon, present as silence. It follows no the. It isn’t even an it. But our national crisis reveals that language itself is essential and endangered. In this peril, Americans who read and think and care have something more than craft or commerce to answer to. Word.

The last word? Etruscan demurs. But these are our books. We believe they are needed, now more than ever. You have our word.

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Cover image: In the Cemetery of the Orange Trees
Designed by Carey Schwartzburt
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**Luz Bones**

**Poetry**

**MYRNA STONE**

**Available April 2017**

The wild, intense, and fiercely crafted sonnets and other poems in *Luz Bones* taken together read like an epic, a journey through time and the psyche that is both novelistic and lyrical. The range of voices—among them Martin Luther’s, John James Audubon’s, Hans Christian Andersen’s, and Eng and Chang Bunker’s—and the unity of the voice which orchestrates them, is focused here on nothing less than an exploration of mortality and what might lie just beyond it.

“In her chisled arrangement of dramatic monologues, Myrna Stone brackets her historical imaginations in poems of personal loss, as if to make of intimate tragedy an ‘earthen door’ that leads deep into and away from lives long past.” - Bruce Bond, author of *The Other Sky*.

Myrna Stone is the author of five books of poetry, including *In the Present Tense: Portraits of My Father*, which was a finalist for the 2014 Ohioana Book Award in Poetry. She has received Ohio Arts Council Grants, and the 2001 Ohio Poet of the Year Award.

6 x 9 | 112 pp | US $16.95 | 978-0-9977455-1-1

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**Rain Inscription**

**Poetry**

**H. L. HIX**

**Available June 2017**

H. L. Hix’s *Rain Inscription* gives vivid testimony to the paradox that human making is both lasting and fleeting. Its three sections (a sonnet-sequence Q&A with contemporary cultural studies, a renewal of the sayings of Herakleitos and Jesus, and a group of dialogues with contemporary artists) extend an already capacious dialogue beyond its prior limit.

“Harvey Hix is a philosopher with a gift for—which is to say, a gift for getting lost in—song.” - Christian Wiman

H. L. Hix has published twelve books with Etruscan Press, including *Chromatic* (2006), a finalist for the National Book Award.

6 x 9 | 138 pp | US $18.00 | 978-0-9977455-0-4
**All the Difference**

**Memoir**

PATRICIA HORVATH

Available July 2017

Patricia Horvath’s *All the Difference* is a lyric account of her experiences with severe scoliosis that sings the connective tissue between her physical disability and her powerful interior. Wry and breathtakingly poignant, this meditative, inspirational memoir delves into that most invisible, vital structure: identity, whose shaping and disfigurement makes all the difference in our lives.

“These compelling narratives ask essential and existential questions. While battling with the fragility of her body, Patricia Horvath became an observant, witty, and fearless writer. Writing with a delicate, yet steely lyricism, Horvath gives us a memoir that is not about how we endure, but how we decide to live.” –Marita Golden, author of *Migrations of the Heart*

Patricia Horvath’s stories and essays have been published widely in literary journals, and she is the recipient of New York Foundation for the Arts Fellowships in both fiction and literary nonfiction. Horvath also received *Bellevue Literary Review’s* Goldenberg Prize in Fiction that was accorded a Pushcart Prize Special Mention.

6 x 9 | 188 pp | US $16.95 | 978-0-9903221-9-1

**Mr. Either/Or**

**Fiction**

AARON POOCHIGIAN

Available September 2017

Aarron Poochigian’s *Mr. Either/Or* is an ingenious debut, a verse novel melding American mythology, noir thriller and classical epic in language in which gritty rhythms, foreboding overtones and groovy jams surround you like an atmosphere. Imagine Byron’s Don Juan on a high-stakes romp through a Raymond Chandler novel. Think Hamlet in Manhattan with a license to kill.

Aaron Poochigian earned a Ph.D. in Classics from the University of Minnesota in 2006 and an M.F.A. in Poetry from Columbia University in 2016. His book of translations from Sappho, *Stung With Love*, was published by Penguin Classics in 2009, and a translation of Apollonius’ *Jason and the Argonauts* was released October 2014. For this work in translation he was awarded a 2010-2011 grant by the National Endowment for the Arts. *The Cosmic Purr* (Able Muse Press), a book of original poetry was published in 2012, and many of the poems in it collectively won the New England Poetry Club’s Daniel Varoujan Prize. Poochigian’s work has appeared in such journals as *The Guardian, Poems Out Loud* and *POETRY*.

6 x 9 | 192 pp | $15.00 | 978-0-9977455-2-8
In the Cemetery of the Orange Trees

Fiction

JEFF TALARIGO
Available January 2018

In the mode of J.M. Coetzee’s Waiting for the Barbarians and Italo Calvino’s Invisible Cities, In the Cemetery of the Orange Trees engages poetic language, mythic themes, and childlike perspectives to offer an original approach to a conflict that has become hardened and polarized. These linked stories of an American’s experience in Gaza expose the seven-decade long Palestinian diaspora in a disquieting allegory of the clash between the occupied and the occupier.

In a place where political posturing, bloody war, journalistic witness, and even patient negotiation have yielded so little understanding. In the Cemetery of the Orange Trees is a waking, attentive dream-journal, leading us back to a place where hatred, strife, and even human language itself might sing.

Jeff Talarigo is the author of two novels: The Pearl Diver and The Ginseng Hunter. From 1990 to 2006, he lived in Gaza twice and in Japan. Talarigo was a fellow at the New York Public Library’s Cullman Center for Scholars and Writers in 2006-07. Currently living in Oakland, California, Talarigo teaches at Wilkes University’s Graduate Creative Writing Program.
**American Anger: An Evidentiary**
H. L. Hix
More than an expressive book of poems, this work is an evidentiary reflection of civility and self-correction born from the poet’s own philosophical research.

Poetry, 215 pages, trade paper
$19.00 (978-0-9897532-4-1)

**American Fugue**
Alexis Stamatis
This literary thriller follows the odyssey of a Greek writer traveling a strange and compelling landscape, where he re-discovers America—and himself.

Fiction, 353 pages, trade paper
$16.95 (978-0-9797450-2-7)

**An Archaeology of Yearning**
Bruce Mills
Mill’s remarkable memoir maps the artifacts of the life of a father and his autistic son, as they learn the depth of relationships.

Memoir, 232 pages, trade paper
$15.00 (978-0-9839346-9-1)

**As Easy As Lying**
Essays on Poetry
H. L. Hix
Accessible and ebullient, these essays delve into the workings of the poetic mind and offer keen assessments of contemporary American poets and poetics.

Literary Criticism, 148 pages, trade paper
$17.95 (978-0-9718228-3-2)

**Arctic Road: A Trilogy**
Thorpe Moeckel
Consisting of three long poems—narrative, lyrical, meditative—Moeckel’s poetry os each audacious as down-to-earth, and strange as intimate.

Poetry, 208 pages, trade paper
$17.00 (978-0-09897532-5-8)

**The Arsonist’s Song Has Nothing to Do With Fire**
Allison Titus
This highly compressed prose poem of a novel explores the loneliness of three misfits—a wallflower, an arsonist, and a doctor—as they attempt to reconnect to the modern world.

Fiction, 244 pages, trade paper
US $15.00, CAN $16.50 (978-0-9886922-5-1)

**Art Into Life**
Frederick R. Karl
*Art Into Life* collects essays on biography by one of the twentieth century’s most distinguished biographers, Frederick R. Karl.

Literary Criticism, 295 pages, hardcover
$29.95 (978-0-9745999-3-3)
As Much As, If Not More Than
H. L. Hix

*As Much As* is an intellectual venture, testing the boundary between poetry and prose.

Fiction, 184 pages, trade paper
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Body of a Dancer
Renée E. D’Aoust

*Body of a Dancer* provides a powerful, acidly comic record of what it is to love, and eventually leave, a life centered on dance.

Memoir, 154 pages, trade paper
$15.00 (978-0-9832944-1-2)
eBook $14.99 (978-0-9839346-1-5)

The Burning House
Paul Lisicky

*The Burning House* finds its narrator at his most vulnerable, and explores what it means to be a good man amidst chaos.

Fiction, 126 pages, trade paper
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The Candle: Poems of Our 20th Century Holocausts
William Heyen

Heyen wrote the record, unlike any other in our literature, of a poet staring into the central atrocities of our 20th century to find ways to realize, to understand, to remember.

Poetry, 352 pages, trade paper
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In this book of voices, speakers resurrected from the deeper past and the dead chafe against the circumstances of love, sex, loss, and longing.

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*Choir of the Wells* is a tetralogy that coheres as a singular exploration of the mind-body problem grounded in daily heartbreak, wonder, novelty, and compulsion.

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Chromatic
H. L. Hix

*Chromatic* examines the effects of human desire and explores the full range of effects caused by human emotion.

Poetry, 69 pages, trade paper
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**Cinder**

Bruce Bond

With the luminous precision of music, Bruce Bond has crafted a generous and urgent collection of poems, a work that celebrates the human condition and terrifies us with it in equal measure.

Poetry, 66 pages, trade paper
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Tom Bailey

These eleven quintessentially American stories fully demonstrate our unstinting capacity for love and loss.

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**The Confessions of Doc Williams and Other Poems**

William Heyen

The “urgency and authenticity” and the “plain directness” of Heyen’s voice ring true in this collection, Heyen’s eighteenth volume of poetry.

Poetry, 74 pages, trade paper
$15.95 (978-0-9745995-3-7)

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**The Disappearance of Seth**

Kazim Ali

A lyrical, hypnotic narrative that attempts to historicize the political events of recent years with the personal struggles of its protagonists.

Fiction, 197 pages, trade paper
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Claire Bateman

Through a variety of questions both overt and embedded, the poems in this collection explore the inexplicable too-muchness/not-enoughness of imaginative experience.

Poetry, 71 pages, trade paper
$17.95 (978-0-9819687-5-9)

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**The Dog Looks Happy Upside Down**

Meg Pokrass

This collection of flash fiction contains bite-sized glimpses into the lives of everyday people, leaving readers with long and lasting effects of further contemplation.

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This coming-of-age memoir chronicles a young girl’s journey through abuse and impoverishment.

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The poems in *Drift Ice* address the myth of a once pristine wilderness, the indifferent, ever-changing nature of Nature, and our human place in it.

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**Fast Animal**  
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*Fast Animal* plots the movement from innocence to awareness, and what happens to each of us as we bounce off the various obstacles life places between us and our fulfillment.  
Poetry, 88 pages, trade paper  
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**The Fugitive Self**  
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John Wheatcroft  
A tribute to a distinguished career spanning fifty years in American letters. Meditative, whimsical, and hard-hitting, it illuminates the cost of American expansion.  
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*Shoah Train* collects more than seventy lyrics of “discipline and honesty and courage and restraint,” as Archibald MacLeish described *The Swastika Poems*.

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**September 11, 2001**
*American Writers Respond*
Edited by William Heyen

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Literary Criticism, 419 pages, paperback
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**Saint Joe’s Passion**
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The poems of *Saint Joe’s Passion* recount the lonely, lecherous life of Joseph Johnstone, painting the portrait of a man who was never quite able to open himself up to genuine love and intimacy.

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**Shadows of Houses**
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**The White Horse**  
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Diane Thiel’s writing beckons us deeper into the heart of nature, reawakens our consciousness of the South American forest, and evokes the spirit of adventure.  
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Does art clarify or obscure love? With a photographic eye, Kevin Oderman probes family secrets on an exotic island.  
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Scott Coffel  
In this lyric case study of tumult and tranquility, the dominant voice is of a man both enthralled and appalled by the vast national park of the psyche as he scrambles across its eerie landscapes of identity and marriage.  
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Lazar extends the language of prose poetry, finding nothing is as far apart as we think, except for chaos and order, innocence and experience.  
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In Zarathustra Must Die, sex, drugs, and rock ‘n’ roll meet Nietzsche’s concept of eternal recurrence in a wild exploration of the nature of time and its relationship to our existence.  
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Literary Criticism, 201 pages, trade paper  
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Etruscan Press is proud of support received from:

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- Youngstown State University
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- The Ohio Arts Council
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- The National Endowment for the Arts
- Dr. Barbara Brothers & Gratia Murphy Endowment
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OUTREACH PROGRAM

The Etruscan Press outreach program continues to pair acclaimed authors with underserved students in area high schools, working to increase the literacy of students and offering a general appreciation for the literary arts.

Our outreach program provides several events to promote a love of literature across multiple demographics in the Mahoning Valley. The target audience has grown from middle and high school students to include incarcerated college students, disabled adults, and senior citizens. We strive to increase cultural and literary awareness amongst all these underserved populations.

Incarcerated men and women at Northeast Pre-Release Center, Trumbull County Correctional Institute and Trumbull County Correctional Camp are enrolled in Youngstown State University writing and literature courses. Our approach in the outreach program provides a glimpse of the vast literary world to students whose education is too often constricted by ceaseless testing, restrictive rules, lacking resources, and low expectations.

The outreach program goals include the following:

• Expand cultural and literary awareness throughout Northeast Ohio and Northeast Pennsylvania

• Demonstrate a love of literature to young people

• Promote intercultural acceptance and understanding

• Prepare underserved students for success in college

• Plant Little Free Libraries, which aim to bring Youngstown and Wilkes-Barre communities together through music and literature

• Continue to build alliances with community business partners to promote literacy, the love of reading, and enrich local neighborhoods
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Interested in publishing? Want to see what working for a small press is all about? We may have just the opportunity for you. Etruscan Press offers a variety of internships to help you acquire valuable skills and credentials while learning the publishing world from the inside.

Etruscan offers a variety of publishing internships. There are many aspects of running a small press, and we are on the look out for folks interested in writing, editing, marketing, design, public relations, social media, and business. We may have just the internship you are looking for.

DESIGN AND EDITING
Design covers and internal text.

SOCIAL MEDIA
Research new networking opportunities, market through social media.

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Work with authors to promote individual titles, arrange readings and book signings, interact with universities and libraries, research marketing niches, and work with bookstores and other potential venues for author appearances.

COMMUNITY OUTREACH
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“Choosing the subject matter for my books is the most important thing. If I do not feel a deep passion for the subject, I would not be able to sustain the energy or discipline to write them,” says Jeff Talarigo, our newest Etruscan, and author of the forthcoming title *In the Cemetery of the Orange Trees*. “The people I write about — the leprosy patients in Japan, the North Korean refugees, and now the Palestinians in Gaza — inspire me to tell their stories.”

This novel is told in loosely linked stories that explore the Palestinian’s seven-decade long diaspora. The history of modern day Gaza is told as it has never been told: through the eyes of a night guardian of a talking goat; a carrier pigeon that befriends a young boy who sells photos of martyrs; a refugee who eats books and then recites them word for word; a Palestinian father who sneaks animals into Gaza through a labyrinth of tunnels; a talking sheep who is caged in the Gaza Zoo. In the Cemetery of the Orange Trees is a disquieting allegory of the clash between the occupied and the occupier.

Talarigo worked as a journalist the first time he traveled to Gaza. What he saw was an image that has changed his life, and his writing—forever.

“I saw a couple of boys in the Jabaliya Refugee Camp — the setting for much of the book — playing with an injured bird. The boys had tied a string, about a yard or two long, around the bird’s neck and were tossing it into the air. When the string ran out, the bird fell back into the boy’s hands,” Talarigo says. “When I saw this, I thought that I could best tell the story of Gaza in the form of a novel, rather than a journalistic piece.”

Talarigo says that while in Gaza, he did very little writing. Instead, he collected images, conducted interviews, walked and observed, picking out even the smallest of details. He carried these images in his notebook for months—or even years—before he ever began to write about them.

Talarigo travels alone to research his books. He says that traveling alone makes you more approachable, and that in order to be objective and true to what he sees, he must be alone.

“My first week in Jabaliya, I don’t think that many people trusted me, this American who suddenly appeared in this enormous refugee camp (over 130,000), at a time of great unrest and human rights violations. But one morning I asked Fayez, the first person I met in Gaza and whose family I lived with, if he had a razor so I could shave. He told me his brother was a barber and would shave me that night,” Talarigo says. “Well, that evening, I sat on a chair in a room in the house and about three dozen curious onlookers came to see me get shaved. As the straight edge was held to my neck, I asked the barber if he realized how much I trusted him and he smiled and said that he did. The next morning, almost anyone that I wanted to speak with, spoke to me. I never planned this at all, but I think this somewhat unintended show of trust on my part paved the way for most people trusting me with their stories.”

Talarigo arrived in Gaza with very little—a backpack and no knowledge of Arabic.
Interview with Patricia Horvath
by Pamela Turchin

Patricia Horvath, diagnosed with scoliosis at the age of twelve, endured wearing a Milwaukee brace during her adolescent years. The brace was a chin-to-hip contraption, a hard plastic corset, held in place by metal suspenders and a thick leather belt. She was bound inside, and was only released one hour each day for a shower. When this didn’t correct the S-curve of her spine, she underwent spinal fusion surgery, which left her bedridden in plaster and fiberglass casts. Years later, Horvath told her doctor she was shrinking, and thought she might have osteoporosis. The doctor stared at her in confusion, but assured her she was much too young. Perhaps in ten years she could have a baseline bone density exam. Horvath persisted, her doctor relented, and handed her an order for the test. The results came back—osteoporosis.

“My bones have always been treacherous, and once again they had betrayed me.” She explained it took her a long time to write this book because it wasn’t an issue she wanted to relive. “I write out of a sense of what I term vexation and inquiry. If something is bothering me I have to try and figure it out.” It was through the process of understanding what it meant to have been disabled, and how disability shaped her identity, that she came to write All The Difference.

Horvath discovered in elementary school how being physically adept was clearly valued over being skilled academically. She became witness to how our society gives prominence to sports and winning. “We privilege prowess. It’s more fun to run around on the blacktop and play sports. The spelling bee was what I excelled at, but who wants to play spelling bee after school?” Aware she lacked the dexterity of her classmates, Horvath became determined to be the student who was known for getting good grades. She also retreated into the magic of books, surrounding herself in new realms of adventure, from the classics to comic books, fairy tales from the My Book House series, to her favorite—D’Aulaire’s Book of Greek Myths. Through reading the myths, Horvath was transported from mundane reality to worlds where “these goddesses, especially Athena, were powerful, could turn mortals into animals and change their shapes. They could do what they wanted. They had agency.”

While reading All The Difference, readers will be moved by how difficult it was for Horvath to navigate puberty during a time already fraught with anxiety and insecurity, especially for girls, while having the additional burden of being strapped into a metal and plastic brace for 23 hours a day. During the mid-seventies, when most girls entered junior high wearing platform heels, she had orthopedic shoes. When describing her new-found frustration in trying to get clothes to fit, and how her mother spent many nights sewing, Horvath asked herself, “But do hemmed Levi’s jeans ever look right?” When told this is funny, she replied, “People tell me: ‘your book is funny.’ I’m happy when they say that because I don’t want this to be a book about self-pity. In my own case, certain things were inherently funny. There was a lot of absurdity attached to this, like drinking champagne out of a straw in a body cast.

“The brace was a horrible thing to wear. It was uncomfortable and hot. The metal parts would heat up in the summer and get cold in the winter. It was difficult to sleep. It was obvious—if I didn’t wear a turtleneck, and who’s going to wear a turtleneck in the summer—you could see there was something underneath my clothes because it was big and bulky. The metal suspenders stuck out about six inches from my shoulder blades.” She was consigned to loose-fitting clothing, and couldn’t even wear dangly earrings, the only things left which would have added a touch of style, because they bumped against the metal ring of the brace.

She longed to wear current fashions, to look like David Bowie and Twiggy, yet at the same time, was painfully aware of how the brace made her stand out. Horvath wanted to go unseen when most girls her age wanted to be noticed by boys. Although feeling self-conscious by being constantly on display, she knew she was “The Girl with the Brace,” invisible to boys. “The male gaze—is there anything more potent to the adolescent girl? The messages we received through television, advertisements, fairy tales, movies, music, especially music—encouraged us to define ourselves in its beam…A girl unremarked on by boys suffered more than a lack of stature. In a sense she ceased to exist.” This, in turn, led her to become a literal chastity belt for her friends. She tagged along on their dates— “for safety, a chaperone for girls who did not want to go too far, at least not right away.” But when her brace and cast came off, she found she was treated differently. “I was looked at as a sexually available creature. Men would make comments and boys suddenly wanted to date me. I had no idea what to do. I thought that’s what I wanted and when it happened, I was unnerved by it. The transition was so abrupt I had no idea how to adapt…how to flirt and banter. How to go on a date, and all these things girls my age seemed to know.”

She feels lucky her mother was a staunch advocate. When she was recuperating at home after spinal surgery, her first nurse was not a good match. Her mother fired her and found one who ended up becoming a friend. The new nurse was in her twenties and helped to get the author through this ordeal. They bonded because of the intimate environment they shared. The nurse changed her, painted her toenails, and never made her feel embarrassed. She asked, “What teenager wouldn’t feel embarrassed using a bed pan?” But her nurse made her feel like a normal teenager, and for this she has her mother to thank.

Patricia Horvath endured taunting from her peers in junior high school, and still now, as an adult, gets looks because of her “funny walk.” Although she understands people can make you feel self-conscious and second-rate, she also knows they can make you feel accepted and valued. That is the message which resonates in All The Difference.

Pamela Turchin is a graduate assistant in the Wilkes University Creative Writing Program where she is pursuing an M.A. in fiction. Prior to joining Etruscan Press, she taught 4th grade and language arts on the Eastern Shore of Maryland.
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--Walt Whitman

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