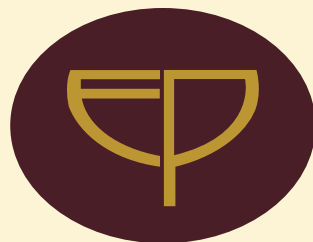
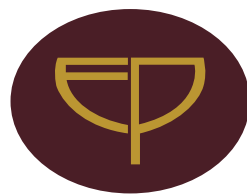


2015 RELEASES



etruscan press





etruscan press
bearing imagination

www.etruscanpress.org

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, check our website or email books@etruscanpress.org.

A Note From the Executive Director . . .

“Mission Statement.” It sounds so grim. A cattle call for commandos, zealots, and desk jockeys. Or just joyless sex. But as we skip into our fifteenth year, Etruscan’s mission to nurture a dialogue among genres feels more like dance than dolor. Twirl, and join *Arcadia Road*, a poetic trilogy about life on earth with roots deep as Hesiod. Moonwalk, and hear *American Anger*, a burning excoriation of the psyche beneath the empire. We’ve got *Cannot Stay*, a travel book that explores travel itself; *YOU.*, a screed that would make Bukowski blush; *Crave: Sojourn of a Hungry Soul*, a memoir of struggle woven in dream language; and *The Other Sky*, a vibrant shadow-dance between an artist and poet. This isn’t just dialogue, it’s intimate whisper and raucous shout, discovery and exultation. It’s music. Hey universe, wanna dance?

Founders

Philip Brady, Executive Director; Robert Mooney, Executive Editor; Steve Oristaglio, Business Adviser

Advisers

Nin Andrews, Robert Carioscia, Bonnie Culver, J. Michael Lennon, Robert Lunday, Mark Van Tilburg

Staff

Bill Schneider, Managing Editor; Jim Cihlar, Consultant and Copy Editor; Rae Henaghan, Nathan Summerlin, Hillary Transue, Editorial Associates

Designers

Susan Leonard, Mike Ress, Julianne Popovec, Laurie Powers, Carey Schwartzburt

Interns

Ashleigh Crispell, Brandon Gubitosa, Johanna James, Nichole Kanney, April Line, Vanessa Peterson, Patricia Sharp, Amanda Thomas

Cover painting: “The Well” by Aron Wiesenfeld; Catalog design: Ashleigh Crispell

Association of Writers & Writing Programs

SMALL PRESS PUBLISHER AWARD FINALIST

Etruscan Press was named one of five finalists for the **2015 AWP Small Press Publisher Award by the Association of Writers and Writing Programs**. The award recognizes a press or literary journal that has made a significant contribution to contemporary literature. Etruscan was nominated for consistently demonstrating excellence in production and design, providing a steadfast commitment to nurturing authors, and actively engaging in the community.

Etruscan nurtures dialogue in a world of contemporary voices. Housed at Wilkes University and partnering with Youngstown State University, Etruscan’s body of work in fiction, poetry, creative nonfiction, criticism and translation subverts traditional boundaries and manifests the impulses beneath conventional modes. Etruscan authors have received recognition from the National Book Foundation, Poetry Society of America, *ForeWord Review*, PEN Oakland, and Roethke Poetry Prize.

Since its founding in 2001, Etruscans regale, remember, wonder, complicate, and illuminate. *Always, they sing.*



Association of Writers
& Writing Programs

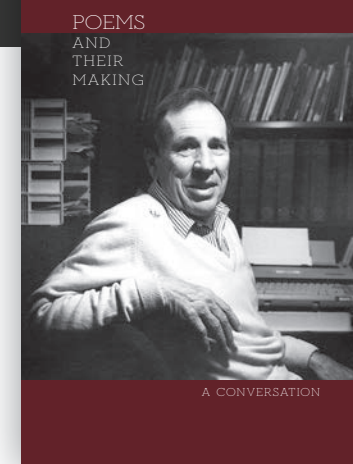
Poems and Their Making: A Conversation

Anthology of Poetry and Essays

Moderated by PHILIP BRADY

Available April 2015

Poems and Their Making is a collection of original poems and essays by a diverse cast of inter-connected contemporary American poets, delving into the origin and development of poetic thought, line, and structure. Each poem is followed by an essay by the poet illustrative of some particular issue in craft and theory raised during the poem’s making. While exploring the mysterious process of making poems, *Poems and Their Making* offers a ground’s eye view of the variety of current poetic practices, and nurtures a dialogue between poetry and critical prose.



6 x 9 | 240 pp | US \$23.95 | 978-0-9903221-5-3



The Other Sky

Poetry

BRUCE BOND/ARON WIESENFELD

Available April 2015

In dialogue between poetry and visual art, *The Other Sky* probes the depths of the psyche: childhood roots, reveries, tensions. We find visual art and poems that respond, not as mere descriptions, but as speculative and emotional explorations, incantations, forces of resistance even, driven by strengths particular to poems. This book is

unique by virtue of the power, virtuosity, and refinement of its images and the ways the poems work closely with them to create a symbiosis that is larger than either medium alone.

“This book is one of the finest of its kind.”

--Stephen Dunn

BRUCE BOND (poet) is the author of nine previous books of poetry: *Choir of the Wells*; *A Tetralogy* (Etruscan, 2013), *The Visible* (LSU, 2012), *Peal* (Etruscan, 2009), and *Blind Rain* (LSU, 2008). Artist ARON WIESENFELD’S drawings and paintings have been in five solo shows, including a retrospective at the Bakersfield Museum of Art in 2010. His work has been in numerous group exhibitions in the U.S. and Europe.

7.25 x 9 | 104 pp | US \$30.00 | 978-0-9897532-6-5

YOU.

Poetry

JOSEPH P. WOOD

Available July 2015

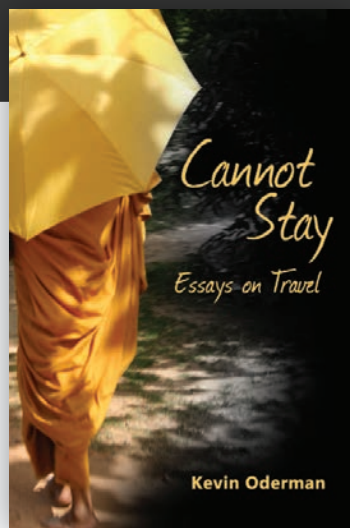
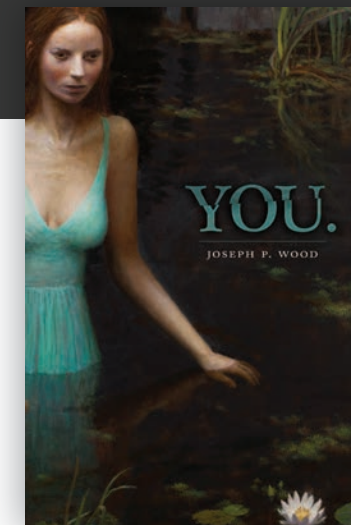
With Catullus, Bukowski, Whitman, and St. Teresa of Avila as guides, *YOU.* is the ultimate relationship poem: husband and wife, father and daughter, addict and rehab, self and god. *YOU.* explores how an “I” and “You” are subjectively constructed, whether through grotesquery and violence, sexuality and gender, or faith and disbelief.

“Joseph Wood is a photographer of the American Word, as well as a totally unboiling poet saxophonizing syllables and provoking vivid images of sharp winter stars and anemic light.”

--Mark Spitzer, author of *Return of the Gar*

JOSEPH P. WOOD is the author of four books and five chapbooks of poetry, which most recently include *Broken Cage* and *Fold of the Map*.

6 x 9 | 110 pp | US \$16.00 | 978-0-9897532-3-4



Cannot Stay: Essays on Travel

Travel Essays

KEVIN ODERMAN

Available June 2015

Kevin Oderman proves himself as one of our most interesting and original travel writers. In these dozen essays, he journeys from the Baltics to Lahore, Pakistan, from the arid Turkish and Greek coastlines to the tropical humidity of Southeast Asia, from familiar tourist haunts like Florence to the spooky otherworld of Corsica, from Bali to Nepal, and even, incredibly, on imagined voyages to Mali and Mexico. His prose style is both exacting and lyrical, visually alive and philosophically astute.

“*Cannot Stay* fuses remarkable places to remarkable observations to remarkable language without ceasing, demonstrating that travel, at its best, is a contemplative tool as valid as any church, yogic exercise, or zafu.”

--David James Duncan, author of *The River Why* and *The Brothers K*

KEVIN ODERMAN lives in Morgantown, West Virginia with his wife, Sara Pritchard.

6 x 9 | 238 pp | US \$15.00 | 978-0-9897532-8-9

Arcadia Road: A Trilogy

Poetry

THORPE MOECKEL

Available September 2015

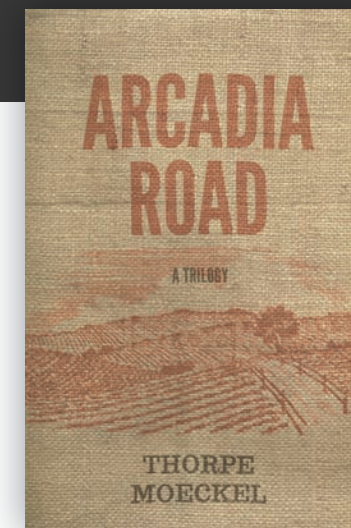
This trilogy of long poems is narrative, lyrical and meditative. Moeckel’s language is as rich, lush and organic as its soil. *Arcadia Road* is audacious, down-to-earth; strange yet intimate, offering nuanced meditations on sustainability, permaculture, and the circle of life: a visceral, intimate, and cosmic excursion into techniques, textures, and implications of rural, modern homestead living in Virginia’s Blue Ridge.

“The sustained vision that binds together the three long poems of this book is remarkable ... Best of all, the voice of these poems is filled with affection and joy ... And there is a spirit here that comes from the privilege of living in this world by being bound to it: it is a kind of freedom.”

--Maurice Manning, author of *Bucolics*

THORPE MOECKEL teaches at Hollins University and lives with his family near Buchanan, VA.

6 x 9 | 208 pp | US \$17.00 | 978-0-9897532-5-8





Crave: Sojourn of a Hungry Soul

Memoir

LAURIE JEAN CANNADY

Available October 2015

Crave is a coming-of-age memoir that chronicles a young girl's journey through abuse and impoverishment. The effusive narration descends into the depths of personal and sexual degradation, perpetual hunger for food, safety and survival. While moving through gritty exposés of poverty, abuse, and starvation, *Crave* renders a continuing search for sustenance that simply will not die.

"[Cannady's] description is precise, her narration suspenseful, in a story that evokes the 1980s. Through inner strength, she survived, despite the dangers of her environment . . . Presumably, there is more to come, on military experience and perhaps academic life. I look forward to the next volume, but I savor the present work, a disturbing but encouraging record of childhood and adolescence."

--John H. Wilson, editor, *Evelyn Waugh Studies*

LAURIE JEAN CANNADY resides in central Pennsylvania with visual artist Chico Cannady and their three children.
6 x 9 | 384 pp | US \$19.00 | 978-0-9897532-9-6



American Anger: An Evidentiary

Poetry

H. L. HIX

Available January 2016

American Anger reads history and foreign policy through psychological and philosophical anger theories. This collection of poetry brings to light evidence of the anger at work in American civil life. By reflecting America back onto itself, these poems speak to the demographics that have been engaged by the Occupy movement, recognizing anger as a condition of American life and policy.

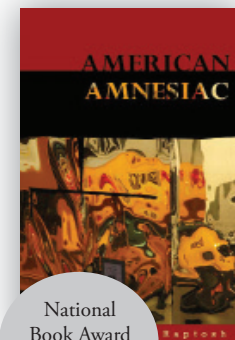
"Hix has written the most important poetic sequences published by an American poet during the last several decades."

--David Caplan, contributing editor, *Pleiades*

H. L. HIX, author of twenty-seven books, lives with the poet, Kate Northrop, in the mountain west, in an 1880's railroad house, writing in a studio that was once a barn.

6 x 9 | 215 pp | US \$19.00 | 978-0-9897532-4-1

COMPLETE BACKLIST

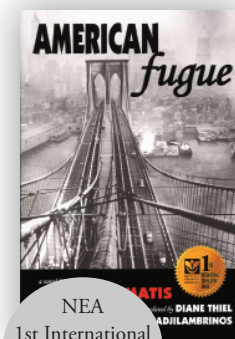


National Book Award Longlist

American Amnesiac Diane Raptosh

The manic journey of a man stripped of memory confronts the complexities of being American in an age of corruption, corporations, and global conflict.

Poetry, 96 pages, trade paper
\$16.00 (978-0-9839346-6-0)

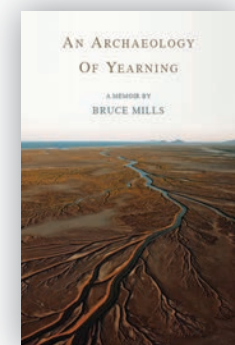


NEA 1st International Translation Award

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.

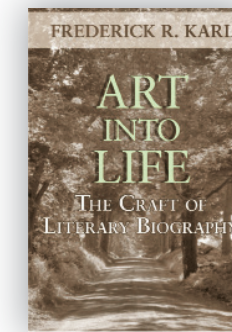
Memoir, 232 pages, trade paper
\$15.00 (978-0-9839346-9-1)



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.

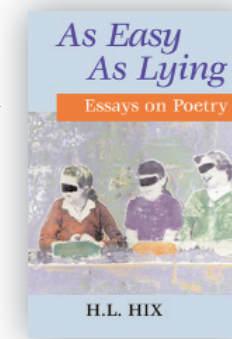
Fiction, 244 pages, trade paper
US \$15.00, CAN \$16.50 (978-0-9886922-5-1)
eBook \$9.99 (978-0-9886922-7-5)



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 (978-0-9745995-3-3)



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.

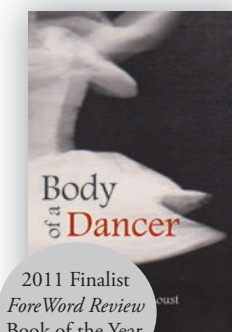
Literary Criticism, 148 pages, trade paper
\$17.95 (978-0-9718228-3-2)



As Much As, If Not More Than H. L. Hix

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

Poetry, 184 pages, trade paper
\$17.00 (978-0-9886922-1-3)



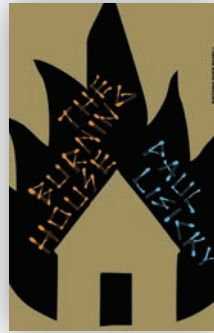
2011 Finalist ForeWord Review Book of the Year

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 \$9.75 (978-0-9839346-1-5)

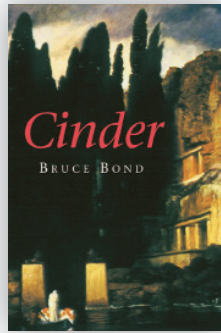
COMPLETE BACKLIST



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
\$14.95 (978-0-9819687-8-0)
eBook \$9.99 (978-0-9832944-6-7)



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.

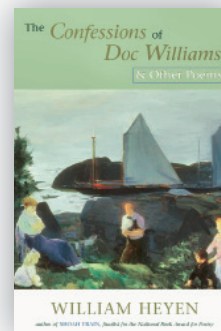
Poetry, 66 pages, trade paper
\$14.95 (978-0-9718228-5-6),



The Casanova Chronicles
Myrna Stone

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

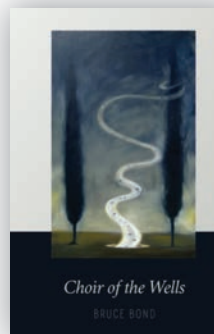
Poetry, 72 pages, trade paper
\$17.95 (978-0-9819687-3-5)



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.

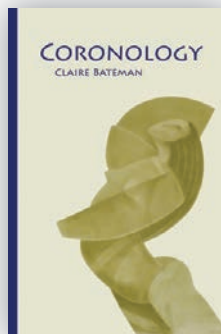
Poetry, 74 pages, trade paper
\$15.95 (978-0-9745995-5-7)



Choir of the Wells
Bruce Bond

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.

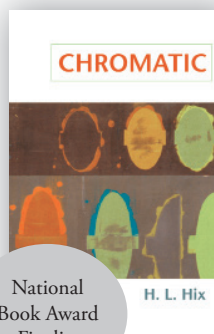
Poetry, 232 pages, trade paper
\$17.00 (978-0-9839346-5-3)



Coronology
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)



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
\$15.95 (978-0-9745995-6-4)

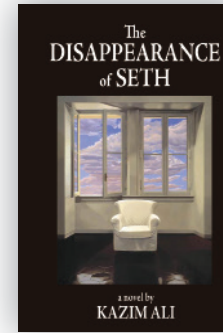


Crow Man
Tom Bailey

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

Fiction, 179 pages, hardcover
\$22.95 (978-0-9718228-8-7)

COMPLETE BACKLIST



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.

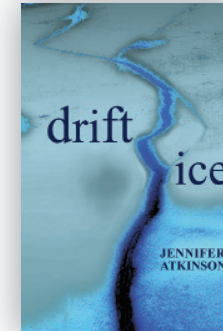
Fiction, 197 pages, trade paper
\$16.95 (978-0-9797450-8-9)



The Football Corporations
William Heyen

This uncompromising and authoritative collection powers its way into a post-catastrophe setting of dirty bombs in stadiums, tortured athletes, corporate domination, and cynicism on a global level.

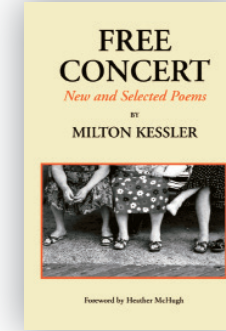
Poetry, 80 pp, trade paper
\$14.00 (978-0-9832944-5-0)



Drift Ice
Jennifer Atkinson

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.

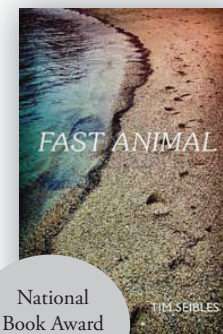
Poetry, 81 pages, trade paper
\$16.95 (978-0-9797450-0-3)



Free Concert
New and Selected Poems
Milton Kessler

Kessler left behind new work that celebrates the life and work of a gifted poet of original voice, presenting work from each of his books together with his new poems.

Poetry, 125 pages, trade paper
\$17.00 (978-0-9718228-4-9)

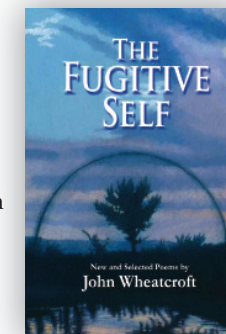


Fast Animal
Tim Seibles

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
\$14.00 (978-0-9832944-2-9)

National Book Award Finalist



The Fugitive Self
New and Selected Poems
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.

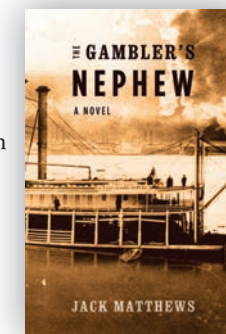
Poetry, 218 pages, trade paper
\$18.95 (978-0-9797450-9-6)



First Fire, Then Birds
Obsessionals 1985–2010
H. L. Hix

First Fire, Then Birds is H. L. Hix’s version of a “selected poems,” presented not simply as a chronological accumulation but as a synoptic and stereoscopic vision of a new whole.

Poetry, 240 pages, hardcover
\$27.95 (978-0-9819687-4-2)

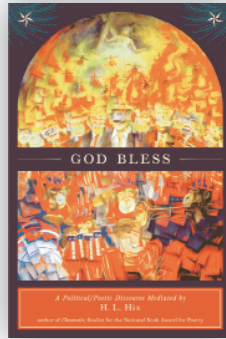


The Gambler's Nephew
Jack Matthews

The Gambler's Nephew presents a world of abolitionist passion, murder, and old-fashioned cussedness. Here is a world as richly confused as our own—and as alive as living can get.

Fiction, 270 pages, trade paper
\$15.95 (978-0-9819687-7-3)

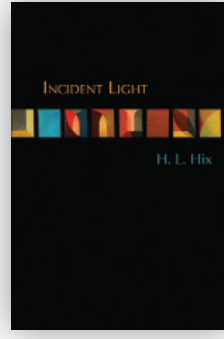
COMPLETE BACKLIST



God Bless
A Political/Poetic Discourse
H. L. Hix

In poems at once playful and grave, H. L. Hix pits excerpts from the speeches of George W. Bush against arguments from Osama bin Laden in a poetic dialogue.

Poetry, 169 pages, trade paper
\$19.95 (978-0-9745995-7-1)



Incident Light
H. L. Hix

Hix's lyric poetry invites emotional connection to artist Petra Soesemann who embraces a newly discovered life, one made "instantly mythical" by a startling revelation.

Poetry, 73 pages, trade paper
\$17.95 (978-0-9745995-1-9)



The Greatest Jewish-American Lover in Hungarian History
Michael Blumenthal

Blumenthal draws a humorous and heartrending portrait of expatriate life in an increasingly connected and globalized world.

Fiction, 238 pages, trade paper
US \$15.00, CAN \$16.50 (978-0-9886922-4-4)
eBook \$9.99 (978-0-9886922-6-8)



Legible Heavens
H. L. Hix

Legible Heavens continues H. L. Hix's ongoing inquiry into what the most personal and intimate forms of experience reveal about our most cosmic and universal concerns, and vice versa.

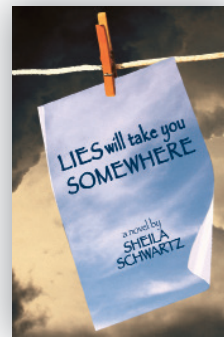
Poetry, 89 pages, trade paper
\$16.95 (978-0-9797450-4-1)



Help Wanted: Female
Sara Pritchard

This collection of short stories tells the tale of women needing and offering help in all forms, as their lives interconnect as all do.

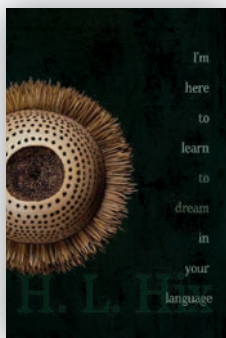
Fiction, 188 pages, trade paper
\$15.00 (978-0-9832944-8-1)
eBook \$9.99 (978-0-9839346-7-7)



Lies Will Take You Somewhere
Sheila Schwartz

In this novel, a middle-class Jewish family journeys through infidelity, murder, and suicide. Weaving together nuanced meditations, this remarkable book provides insight into faith's ability to divide, to heal, and to forgive.

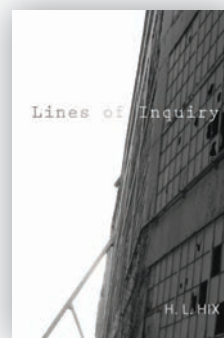
Fiction, 387 pages, trade paper
\$15.95 (978-0-9797450-6-5)



I'm here to learn to dream in your language
H. L. Hix

Hix extends his ongoing inquiry into spiritual and sexual ecstasy in lyric sequences that record a lover's dreams and a dreamer's loves.

Poetry, 103 pages, trade paper
US \$17.00, CAN \$18.50 (978-0-9886922-1-3)
eBook \$15.00 (978-0-9839346-7-7)



Lines of Inquiry
H. L. Hix

In verse essays, letters, and interviews, H. L. Hix's lines of inquiry ponder philosophic questions distilling answers with an insight intrinsic to a poetic heart.

Literary Collections, 131 pages, trade paper
\$17.00 (978-0-9832944-0-5)

COMPLETE BACKLIST

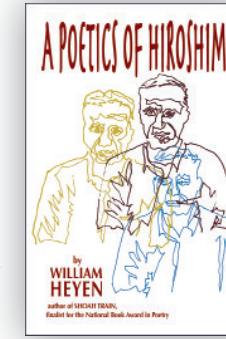


2011 Winner
ForeWord Review
Book of the Year

Naboonkara
Peter Grandbois

Naboonkara opens an oneiric space of wonder, one that exists both within the natural world and within our own minds, a place outside preconceived notions of reality and identity, a place where we are free to re-imagine ourselves.

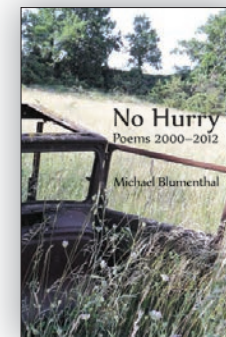
Fiction, 161 pages, trade paper
\$16.95 (978-0-9819687-6-6)



A Poetics of Hiroshima
William Heyen

A Poetics of Hiroshima is a collection of poems and prose pieces firmly rooted in history, exposing the conflict between obscenity and song, atrocity and beauty, and their eventual moral fusion.

Poetry, 77 pages, trade paper
\$17.95 (978-0-9797450-5-8)



No Hurry
Michael Blumenthal

No Hurry is a book of poems for the aging in body but youthful in spirit, for those interested in continuing to ask most meaningful questions as they head "downhill."

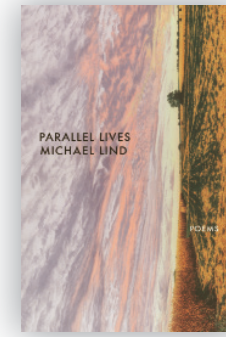
Poetry, 125 pages, trade paper
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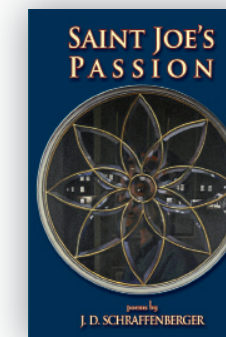
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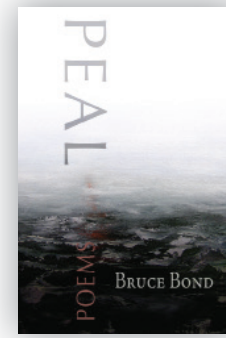
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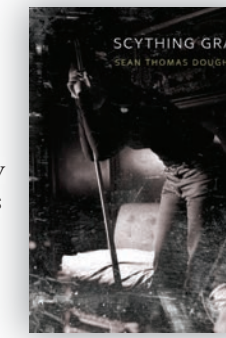
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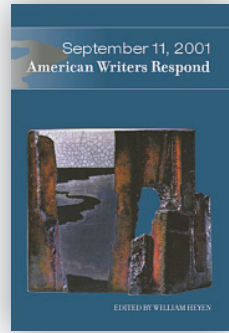


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Edited by William Heyen

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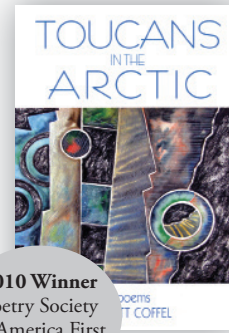
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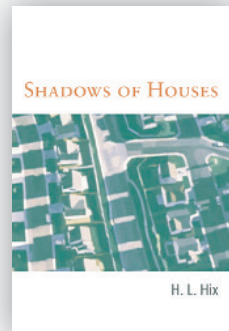
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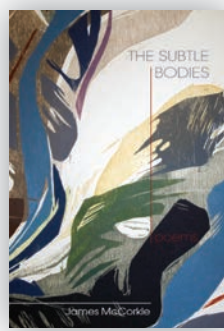
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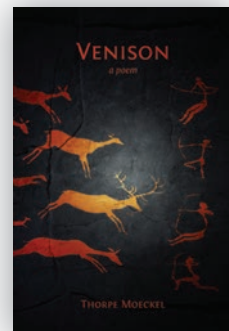
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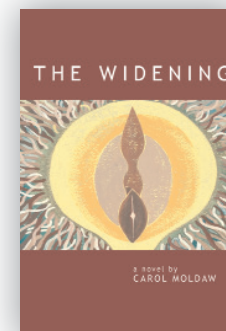
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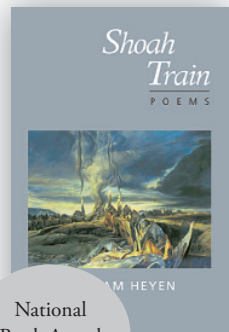
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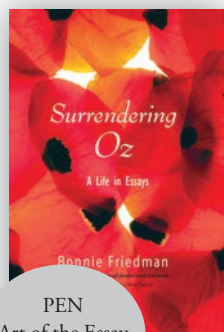


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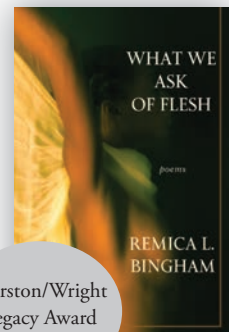


Surrendering Oz
Bonnie Friedman

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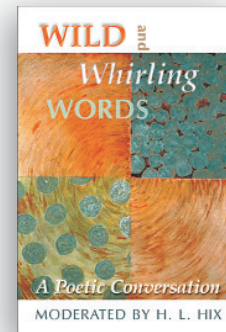


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Remica L. Bingham

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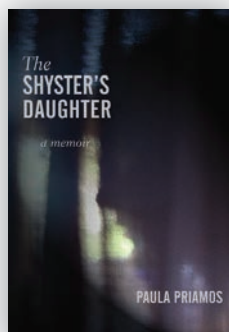
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Wild and Whirling Words
A Poetic Conversation
Moderated by H. L. Hix

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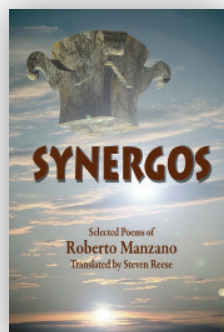
Literary Criticism, 201 pages, trade paper
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Paula Priamos

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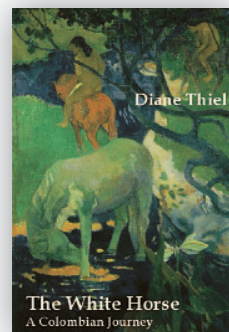
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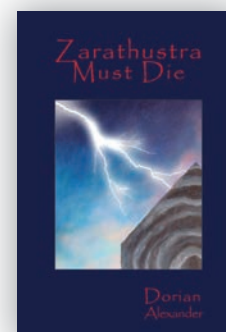
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COMPLETE BACKLIST

Interview with Tim Seibles

by Nathan Summerlin

What is your writing process like?

Perhaps a line will come to me, just a line out of nowhere—and there will be a certain kind of ring or what I call a snap to it, and that's the signal that maybe I better pay real attention and see what comes. It's all intuitive, of course. Most days I'll sit down with my notebook. Sometimes I'll look at drafts and mess around with revisions, but sometimes there will be an expectant feeling. That's the only way I can describe it. Then, maybe a line comes, sometimes followed by several lines, and then the poem starts to take shape. Once you have a sense of the whole poem, then you begin to revise and refine, trying to get at what I call the essential news of the poem. You have to get to the thing that demanded an audience, that shouted inside you. That can take anywhere from a few weeks to a few months or even years—if it's a poem that's longer and more complex. Sometimes you end up working through layers and layers of language, and the opening line that felt so promising ends up being discarded, and you realize that it was just a trigger. So, for me the process is primarily one of patience and focus, listening as carefully as possible and not settling for what seems pretty good. There's a certain point, for me at least, where the thing that drove the poem into being makes itself known. That's what I wait for. That's how most of the poems I write come into being.

Do you have to do anything to check that process of going away and coming back to a poem? To keep yourself producing and moving forward?

At this stage in my life, I have so many drafts of different things that if I'm not creating a new poem, there's always a draft to re-examine. I'm rarely faced with deadlines as a poet. It's a great luxury, but I usually get to work on a poem as long as I need to. I was looking at a poem that I finished earlier this year, for example. I was referring to myself in the poem as being 56, but I was finishing the poem at 58. I didn't realize it had been a two-year process! I don't need much external motivation; I'm always writing.

How do you know when a collection is complete? Do you get a feeling similar to when you finish a poem?

There comes a point—this has been true of every book I've finished so far—when you feel that there's enough here to begin thinking about these poems as a collection. And then I go into a classroom late at night, and I put one poem on

each desktop. Then I start walking up and down the rows, "That'll be first. That'll be second." Then, of course, that may not be the right order, so you lay them all out again and do it over. Eventually, you come to a place where the order feels right. You might shuffle a poem here or there, but the essence of the collection, the basic chronology is in place. Then it's just a matter—like with a poem—of simply refining the order so that it works as seamlessly as possible. Now, unfortunately, many people do not read books of poems chronologically. They skip around as though they think the poet put the poems together arbitrarily. No poet puts a book together arbitrarily—there is a reason that the poems are in a certain order—you're trying to tell a particular story, poem by poem.

When you lay them out and walk between the desks, do you sometimes see a poem sticking out that you know is not going to be part of the collection?

Yes. Before I finished *Fast Animal*, I did a series of four very long persona poems in the voices of Frederick Douglass, John Brown, Frederick Douglass's wife, and Douglass's lover. They were each about five pages long. I did a lot of research to create what I hope was a convincing look at these historical figures, but it was very clear when I laid the poems out that they were not going to fit in *Fast Animal*. I would love to have them in a collection for a larger audience, but I think what I'm going to end up doing is publishing them as a chapbook, so that those poems will exist by themselves as a separate collection, because I don't think they'll fit in the next book, either. So there are poems that you know very quickly are not part of a collection. Even if you love a poem, if it doesn't fit the flow of a collection, it has to be put aside.

Do you ever have the opposite experience? Feeling a gap, as if there's a missing poem?

If I do, I'll go back and continue to write poems. If I'm putting together the chronology, and I feel there's something missing I'll just put the poems back in my notebook and keep writing. With *Fast Animal*, for example, I thought I had finished the book, and then I was in an airport and a line came to me; it hit me pretty hard. I started writing and realized this poem would be the closing poem of the collection.

At what point did you decide that *Fast Animal* would be the title, and how did that decision come to be?

I'll look at poems and if a line or phrase jumps out that seems to capture some essential thing about the book—like *Fast Animal*, came from the line "consciousness turned like a fast animal to the blood on my face." Out of context it probably sounds like the ranting of a maniac, but this entire book is about memory and consciousness and the movements thereof. So, I thought, "That's it." Consciousness is an animal that moves around, and it is, in its way, very hungry and agile. I also like titles that make people stop and think. "*Fast Animal*? What fast animal?" I want the title to be intriguing. And I liked the sound of *Fast Animal*. Generally, the title does come when the collection is finished or very close to being finished. Again, you're relying on a certain intuitive feel for what you've written, and you just hope that your gut sense of the collection is right. There's no truly rational way to write a poem or title a manuscript.



How did you learn that you would be receiving the Roethke Prize?

Well, I was looking through email on my computer at school, and I saw this thing, "Tim Seibles... Theodore Roethke Prize..." Now, coincidentally, I have loved Theodore Roethke's poems for years and years and many of my good friends know that. They know I dig Roethke—

and I didn't know there was a prize in his name! So, when I saw Theodore Roethke Prize, I thought one of my friends was playing a joke on me! *Fast Animal* had been out for two years, and usually the window for awards is about a year, maybe a little more; and then your book is kind of seen as older, however silly that may seem. So, I got the PEN Oakland Award and I'd been a finalist for the National Book Award, and God knows you couldn't ask for more. I wasn't sitting around thinking, "There's got to be another award!" So, I had stopped thinking about this book being news in the literary world. So the first time I read the letter, I read it kind of quickly, looking for a punchline. Then, when I didn't find a punchline, I read it again and thought, "This seems real. Wow." Then, I actually talked to someone at the foundation, and it became real to me—a really wonderful thing!

What do you do when you're not writing? Any hobbies?

My favorite thing in terms of relaxation would probably be playing tennis. That's what I do when I want to be outside my brain—exist as an agile and worthy mammal on the tennis court for a while. Not thinking analytically, just moving, reacting, moving, reacting. Feeling the angles. There's a ton of freedom in those moments. You're just somewhere else. You're not in the world of worries, the world of business, the world of war, the world of relationship confusion, the world of race, the world of poverty. For a while, there's simply a game happening and you're in it and you're moving and you're wildly alive in it. There's this wonderful kind of escape in sports. I think that many people who don't play sports watch them for that reason, but playing sports for me is the real thing, because then you're putting your body on the line. You're in the sweat, you're in the movement: you're diving, you're running, you're lunging.

The other thing I've come to take more and more seriously over the last ten years is playing guitar. I really want to figure out how to make music. What does it mean to compose music? I've been a composer of language for years, but how do you find a melody? So I take guitar lessons once every two weeks and try to practice four or five days a week, sometimes just thirty minutes, sometimes an hour and a half, two hours, sometimes more. I want to understand how someone can speak through harmony, melody, rhythm. It seems like magic! That's a real fascination for me now. I wouldn't call it a hobby—I take it too seriously! I don't know if I'm ever going to be a real guitarist, but I'm playing a lot!



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- Promote intercultural acceptance and understanding
- Prepare underserved students for success in college
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- Continue to build alliances with community business partners to promote literacy, the love of reading, and enrich local neighborhoods



Interview with Bonnie Friedman

by Hillary Transue

Bonnie Friedman, a Bronx native and University of North Texas creative writing professor, reflects on her life through a series of deeply contemplative, sometimes heart-rending essays in her latest book, *Surrendering Oz*. This collection of essays, while largely intended as a means to share Friedman's introspective thoughts on poignant moments in her life, is also something of a coming of age story. In *Surrendering Oz*, the reader witnesses Friedman's growth as a person through the acceptance of the validity of her own life experiences.



The book's title essay "Surrendering Oz" is enough to pique one's interest. In this essay, which was included in *The Best American Movie Writing*, Friedman dissects the popular classic film, *The Wizard of Oz*, and explores the cultural messages the film holds for young women in Western society. Friedman explains that she was drawn to examine the movie because she wanted to understand the subliminal messages about freedom and success she

feels girls receive. Specifically, she didn't understand why, when she received her first professional writing contract, a significant achievement, she was afflicted with an unexplainable inability to write. It wasn't until she re-watched the iconic Judy Garland masterpiece that she understood her feelings.

"I was amazed the first time she [Dorothy] gets sent home by the carnie man who tells her that Auntie Em is collapsing on the bed." Friedman began to understand the lesson of this story: Dorothy should not leave home. She is given the message that if she leaves, those she loves will suffer. This is in direct contrast to stories with male protagonists, which causes Friedman to ponder. "Boys are not told the people you love will die if you leave home. If anything, boys are guilt-tripped into leaving home, to go out into the world." Using Shakespeare's *Hamlet* as an example, Friedman explains that it is a play about a man who causes tragedy because he does not choose to correct what is wrong in the world, as men are supposed to do, or as she puts it, "take responsibility for the woes of the world." By that logic, it is Hamlet's blundering inaction that is at fault for the myriad deaths at the end of the play.

The obvious counter to that, for Friedman, is the story of *The Wizard of Oz*: Dorothy is told that her leaving home has imperiled the life of Aunt Em. The young man must take action in the world or the world sickens. Girls are taught the opposite: their leaving home threatens the well-being of those they love.

What Friedman is trying to imply is not just that women are discouraged from venturing out into the world, but that the stories we ingest culturally shape us as individuals. Using her teaching experience as an example Friedman explains, "When you teach long enough, you realize an individual feels so idiosyncratic, so sui-generis, but we are all affected by our class, our particular family histories, and myriad other factors we don't notice if we're not looking for a pattern. And then people blame themselves!"

Her observation is a significant one: although we are responsible for our behaviors, we are also members of a society that helps shape the way we think. Friedman says, "I feel strongly that when individuals can understand that their idiosyncratic-feeling problems are often the result of larger social systems in which they're

enmeshed—it's freeing."

So, what real world application does the phrase "Surrendering Oz" carry? Friedman says that, for her, it means "surrendering the fantasy" of how life is supposed to be so that one can have authority in one's real life. In short, to "surrender Oz" is to delineate between fiction and fantasy, to acknowledge the hard but real truths of the world so that one can make real-world changes.

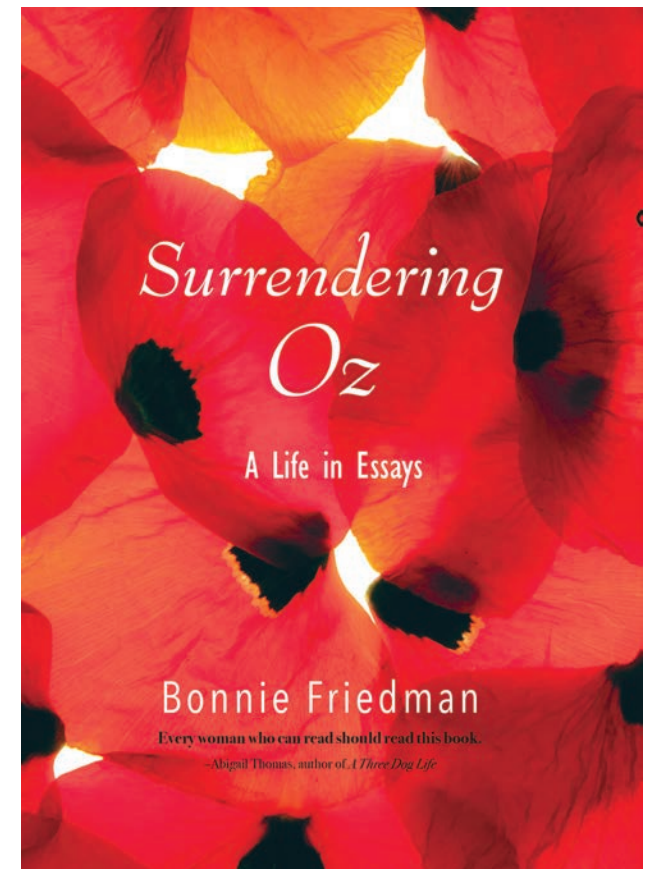
While there is no doubt that *Surrendering Oz* contains intelligent, insightful observations about our society, the personal reflections of Friedman are just as powerful. In fact, while reading *Surrendering Oz*, one cannot help but feel as if the author has had quite some time to reflect on the significance of the events in her book. Friedman explains that the essays in it were indeed composed over a considerable amount of time: "I wrote them over many years and I didn't visualize them coming together until quite late in writing them. When writing separate essays I felt like I did need to come to some sort of conclusion in each. I wanted to press each of the events that I was writing about to yield something of significance. I write in order to make sense of my life. I don't know what things mean until I write about them. For each essay, I did want to wring from those experiences something I and others could grow from. In the act of writing you can glean something from daily life that you can carry with you. I wanted my experiences to add up to something. Only later did I have the pleasure of putting the different essays together ..."

Friedman agreed that distance has contributed greatly to the emotional depth of her work. "I was a very different person over the course of writing those essays because it took me so many years. I was in a different frame of mind by the end. The act of pulling these essays together into a cogent narrative allowed me an expanded perspective."

When she set out to write each one, she used the writing as her personal exploration of events. "I want to know something by the end of an essay that I didn't know at the beginning. What is the understanding that I didn't have words for at the beginning?"

It is obvious that *Surrendering Oz* has been expertly and even lovingly developed. Friedman's words speak with a sense of wisdom that implies a great deal of reflection on the events she writes about. "When I read the essays through, I remember where I was sitting when I wrote them. I remember sitting at a little desk in a window in

Brooklyn," Friedman says. She selects each word with the meticulousness of language as that of a poet. "I wrote them slowly, and my way of writing is more akin to a poet's way of writing than a novelist's. I did want to saturate them with significance the way that a poet does."



Friedman currently spends her time in Brooklyn, NY, or teaching in Texas. She talks of her students lovingly, as excited about their potential as a proud parent. Friedman travels back and forth between the two locations while caring for her two—one potentially oversized—cats. She is always writing and sharing her knowledge of the writing craft. Friedman continues to lecture on how to create a book out of a series of disparate essays—a topic she is more than qualified to speak on. Her labor of love, *Surrendering Oz*, was released in November 2014.

Hillary Transue is a graduate assistant for Wilkes University's Creative Writing Department and Etruscan Press. She graduated from Franklin Pierce University with a B.A. in English Literature. She lives in Ashley, PA with her fiancé and their wily two-year-old daughter, a pit-bull named Spacey.

BEHIND THE SCENES



Managing Editor **BILL SCHNEIDER** joined Etruscan Press in June 2014 following a graduate assistantship in Wilkes University's marketing communications department. His previous experience includes a 30-year career in the music industry accompanied by extensive travel throughout five continents. Bill's short story "Yesterday Once More" was published in *Middle Gray Magazine*. His work has also been published in the anthology *No Regrets*. Bill received his B.S. in journalism, Magna Cum Laude, from Suffolk University. He also received his M.A. and M.F.A. in creative writing from Wilkes University.

Art Advisor **ROBERT CARIOSCIA** is a recipient of residency fellowships from Yaddo and the Virginia Center for the Creative Arts. His awards include a New York Foundation for the Arts Mark Grant, the Heckscher Art Museum Award in Painting, a Grumbacher Award and a New York Foundation for the Arts SOS Grant. He has received public art commissions from The New York Metropolitan Transportation Authority Arts for Transit Program for permanent art at Columbus Circle Station and a public arts commission for the Mural Project at the LIRR Train Station at Smithtown, NY.



Designer **JULIANNE POPOVEC**, a Y.S.U. graduate (B.A., Professional Writing & Editing), lives in Ann Arbor, Michigan, and is the assistant managing editor of *The Crazy Wisdom Community Journal*, a regional holistic magazine.

Designer **LAURIE POWERS** got her start in graphic design and newspaper publishing and later expanded her career to feature film animation and visual effects. She received her MFA in Creative Writing from Wilkes University in 2013.



Designer **CAREY SCHWARTZBURT** resides in Savannah, GA with her husband Joseph and son Gavin. She enjoys staying busy with her freelance design business, Yelo Creations, which specializes in hand-crafted invitations and stationery as well as branding and advertising for print and digital media.



Accomplished writer **NIN ANDREWS** has supported Etruscan from the start. Through her generous donations and creative contributions, Nin has helped connect Etruscan Press to a larger writing community and spread Etruscan's mission. She's hosted events, read alongside Etruscan authors, increased our presence in the Youngstown community, and served as guest poetry editor. Nin introduced us to poet Tim Seibles, whose poetry collection *Fast Animal* was released by Etruscan in 2011. *Fast Animal* was nominated for a National Book Award and received the PEN Oakland Josephine Miles Award as well as the triennial Theodore Roethke Memorial Poetry Prize.

As the award-winning author of several books, Nin's support of poetry and literature comes as no surprise. "I think people are made up of stories. We are formed and informed by these stories, connected by these stories, uplifted or saddened by these stories. Literature, whether it is poetry, fiction, or

nonfiction, is, in my opinion, an outpouring of our stories, and of our essential nature." She believes one of the main achievements of Etruscan Press is the pleasure our books provide for readers.

Nin extends her philanthropic efforts to environmental projects in Youngstown. From her expertise in poetry to her community mindset and spirit, Nin's contributions to Etruscan are immeasurable.



BONNIE CULVER'S contributions to Etruscan include an instrumental role in helping the press find a home at Wilkes University, an affiliation that continues to this day. Bonnie has also served on the advisory board for Etruscan since its inception. Bonnie is a professor and former dean at Wilkes as well as an award-winning author and playwright. Her twenty-plus plays have been produced from NY to LA by colleges, regional theatres, and equity companies. *Sniper* won the New Jersey Arts Council Perry Award for Excellence in the Production of an Original Play followed by a first class equity showcase at Center Stage, NYC, in 2005. In 2006, *Sniper* was included in the Florida Studio Theatre's Richard and Betty Burdick National Playwriting Reading series. Three of her screenplays were finalists in the Sundance Film Development program. Marlee Matlin's Solo One Production company optioned *Rainbow Man*. Last year three of her one-acts plays were produced in Virginia. She is the director/co-founder of the Wilkes low-

residency M.A./M.F.A. programs, a member of the Dramatists Guild, the Author's League of America, the National Council of Teachers of English and the Association for Theatre in Higher Education and president of the Association of Writers and Writing Programs' national board of trustees.

Etruscan Press 2014 Highlights

- Named one of five finalists for the 2015 Small Press Publisher Award by the Association of Writers and Writing Programs
- Remica Bingham's *What We Ask of Flesh* named finalist for Hurston/Wright Legacy Award in Poetry
- Diane Raptosh's *American Amnesiac* named finalist for Housatonic Book Award in Poetry
- Tim Seibles' *Fast Animal* (2012 NBA Finalist and 2013 PEN Oakland Josephine Miles Award winner) honored with the triennial Theodore Roethke Memorial Poetry Prize
- Etruscan Prize awarded to Ahrend Torrey of Baton Rouge, LA for his poem *Trophic Cascade* (judged by Etruscan author Remica Bingham)
- Two Little Free Libraries planted at community centers in Youngstown, OH
- Continued Outreach Program in partnership with Youngstown State University Poetry Center featuring East High Early College, Choffin Career Center, Park Vista Retirement Home, and the YSU Incarcerated Student Program
- Executive Director Philip Brady wins Ohio Governor's Award in Arts Education

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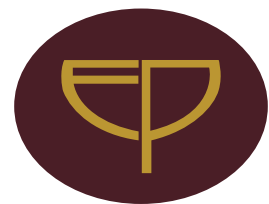
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Poems and Their Making: A Conversation, Anthology
The Other Sky, Bruce Bond/Aron Wiesenfeld
Cannot Stay: Essays on Travel, Kevin Oderman
YOU., Joseph P. Wood

Fall 2015

Arcadia Road: A Trilogy, Thorpe Moeckel
Crave: Sojourn of a Hungry Soul, Laurie Jean Cannady
American Anger: An Evidentiary, H. L. Hix



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"I hear America singing, her varied carols I hear."

--Walt Whitman

Nothing attested, everything sung, writes Etruscan poet H. L. Hix, echoing Walt. Since our first release, *September 11, 2001: American Writers Respond*, Etruscan writers have sung a resonant chorus of poetry, fiction, creative nonfiction, and literary criticism.

People have taken notice. Three of our 56 titles have been finalists for the National Book Award. Etruscan books have won honors from the Poetry Society of America and ForeWord Magazine. We've been in Best American Poetry and on Garrison Keillor's show. We've partnered with The National Endowment for the Arts, Wilkes University, and Youngstown State University. Our Educational Outreach Program brings new literature to thousands of at-risk students.

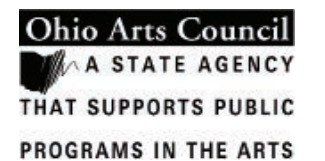
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