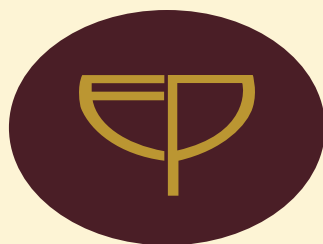


2016 RELEASES



etruscan press





etruscan press
bearing imagination

www.etruscanpress.org

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A Note From the Executive Director . . .

One of the great things about an independent press is that it's, well, independent. There are no star chambers or provosts or apparatchiks or page counters. At Etruscan, we're as likely to sight a UFO as a CFO. Our 2016 titles certainly take liberties. David Lazar's eerie and hilarious *Who's Afraid of Helen of Troy* defies classification if not description—are they prose poems? Micro-fiction? Redactions of ancient comedy skits? And Meg Pokrass' *The Dog Looks Happy Upside Down* is no less slippery; the flashiest of flash fiction. In *A Heaven Wrought of Iron*, David Spitzer channels his inner Homer and offers an original approach to epic poetry. What a delight to welcome these pyrotechnicians to our fireworks.

Our Fall season features three veteran, not to say venerable, Etruscans, each a past National Book Award nominee. William Heyen collects a half-century of meditation on the Holocaust in his biggest book yet, *The Candle*. Diane Raptosh follows the success of *American Amnesiac* with another energized and nuanced screed, *Human Directional*, and Tim Seibles' *One Turn Around the Sun* presents a moving meditation on the passing of time.

2015 saw us named one of the top five presses in the country by AWP. There were awards from PEN and CLMP and an Ohio Governor's Award in Arts Education. Our Outreach Program touched new readers in high schools, prisons, retirement homes and community centers. 2016 promises more unpredictable engagements. We pledge our unallegiance.

Founders

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

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Interns

Cassidy Clement, Nicole Kutos, Brooke Lazar, Emily Leonick, Emily Sutton, Molly Wolfe

poetry • fiction • creative nonfiction



Who's Afraid of Helen of Troy: An Essay on Love

Poetry

DAVID LAZAR
Available April 2016

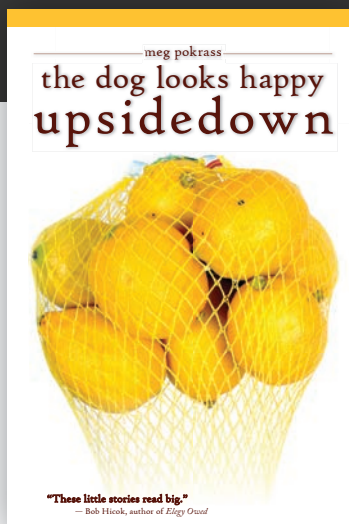
In *Who's Afraid of Helen of Troy*, David Lazar extends the language of prose poetry, mixing the classical and the high modern, the song and dance man and the Odyssean. Nothing, he finds, is as far apart as we think, except for chaos and order, innocence and experience. Lazar's voice is a sacred last resort: something's gotta give.

"In the wild ride that comprises Lazar's lively, surreal prose poems, ancient scenes and myths mate with contemporary manners and slang. These are vibrant poems of love, romantic complication, manners and morals and ageless longing."

--Amy Gerstler, author of *Dearest Creature*

David Lazar's books include essays, prose poetry, nonfiction anthologies, and interview collections. Lazar lives in Chicago, Illinois.

6 x 9 | 72 pp | US \$15.00 | 978-0-9903221-1-5



The Dog Looks Happy Upside Down

Flash Fiction

MEG POKRASS
Available June 2016

This collection of tiny, intimate truffles is as powerful as soul-chocolate infused with caffeine. Each story contains bite-sized glimpses into the lives of everyday people, leaving readers with the long and lasting effects of a full-length novel. Each chapter dives into relevant life events that require further contemplation. These 50 stories reveal the dark truth and reality of the world.

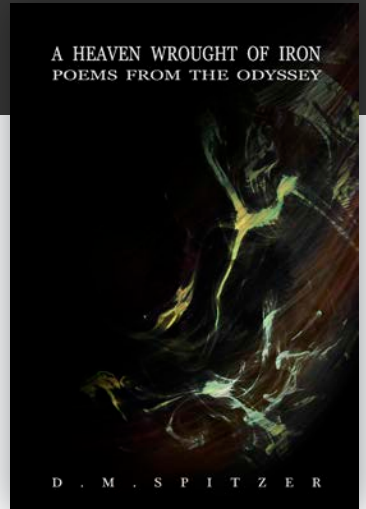
Meg Pokrass gets a lot done in the shortest spaces imaginable, whole worlds in a handful of words, a teeming city of characters arising from mere paragraphs, Fifty stories that just won't quit. *With The Dog Looks Happy Upside Down*, flash fiction comes of age."

--Bill Roorbach, author of *The Remedy for Love*

Meg Pokrass is a leading American writer of the flash fiction form. She is the author of four previous flash fiction collections. Pokrass lives in San Francisco, California.

6 x 9 | 124 pp | US \$15.00 | 978-0-9903221-2-2

A Heaven Wrought of Iron: Poems from the Odyssey



Poetry

D. M. SPITZER
Available July 2016

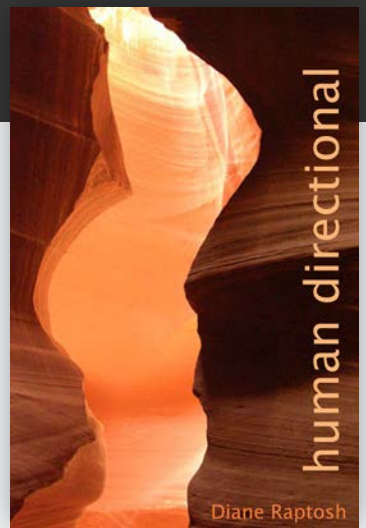
D. M. Spitzer's collection unfolds a poetic engagement with the Greek Odyssey within the framework of the ancient epic: 24 books and a well-known and complex narrative architecture. The poems contained in *A Heaven Wrought of Iron* inhabit a range of voices and perspectives drawn from both the world of Homer's Odyssey and from that of the poet-as-reader.

"Spitzer's voice is one that, like the center figure of nesting dolls, finds itself enclosed in larger voices—the air a voice, the sky a voice, and the heavens, too. It is and isn't one's own, such work, such poems, such making." --Dan Beachy-Quick, author of *Circle's Apprentice*

After pursuing graduate studies in political thought, philosophy, and classics, D. M. Spitzer completed a Master of Fine Arts in Writing at Vermont College of Fine Arts. Spitzer resides in Harrisburg, PA with his wife and their three children.

6 x 9 | 176 pp | US \$15.00 | 978-0-9903221-3-9

Human Directional



Poetry

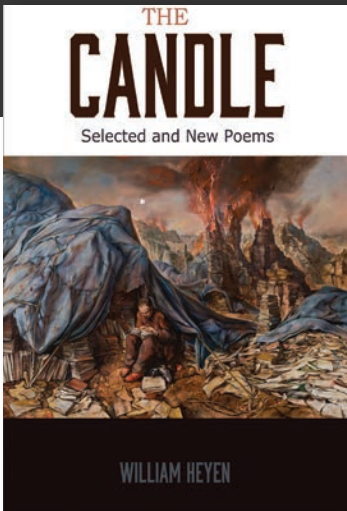
DIANE RAPTOSH
Available September 2016

Human Directional angles with cautious hope toward "the space of the thinkable," celebrating body/beauty, justice and decency, difference and community. With the deadly precision of the fey, *Human Directional* reveals the heartbreak and absurdity of our world by exploring—and often exploding—its most sacred memes.

"*Human Directional* is a clear indication of Raptosh's infinite capacity to surprise. Subverting conventions and expectations, she plays with logic as gracefully as a rhythmic gymnast plays with a baton. She is at once a poet, a philosopher, and an entertainer. I come away seeing the world in an entirely new way." --Nin Andrews, author of *Why God Is a Woman*

Diane Raptosh's fourth book of poetry, *American Amnesiac* (Etruscan Press), was longlisted for the 2013 National Book Award. Raptosh teaches literature and creative writing at The College of Idaho. She lives with her family in Boise, Idaho.

6 x 9 | 88 pp | US \$16.00 | 978-0-9903221-6-0



The Candle: New and Selected Poems

Poetry

WILLIAM HEYEN

Available October 2016

The Candle is the record, unlike any other in our literature, of an American poet's staring into the central atrocities of our Twentieth Century, of his struggle against soul-sickness as he attempts, over almost 50 years, by way of despised and barbaric poetry (in Theodor Adorno's terms), to find ways to realize (make real), to understand, to remember.

"No other American poet has thought more deeply about the Holocaust than William Heyen, and no other American poet has produced such a searing and distinguished body of Holocaust poems. This compelling collection, drawing together the work of 45 years, will be a tremendous resource for those of us who know his work well and a perfect way to introduce new generations of readers to the most devastating legacy of modern history." -- Cary Nelson, editor of *Anthology of Modern American Poetry* (Oxford, 2014)

6 x 9 | 352 pp | US \$16.00 | 978-0-9903221-7-7



One Turn Around the Sun

Poetry

TIM SEIBLES

Available January 2017

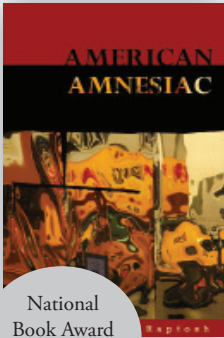
One Turn Around The Sun is a panorama of poems that attempt to define the twilight during which a person becomes caretaker of parents and begins to grind against that old saying, "Life is too short." The book also studies the intricacies of being a self, a particular personality shaped by forces seen and unseen, both knowable and not. At times, the various voices might be considered characters that agree and sustain one perspective. In other cases, contending sensibilities imply an underlying argument.

This is especially true of *the book within the book*, which is entitled "The Hilt."

This poetry collection is driven by several questions, the most central being how can a person stay sane when so often socio-political circumstances mock all efforts to create a livable world. This is a book intended to bolster an ongoing engagement with life at a time when running away is a great temptation.

6 x 9 | 100 pp | US \$16.00 | 978-0-9903221-8-4

COMPLETE BACKLIST

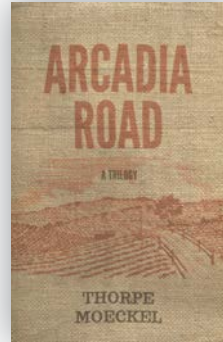


National Book Award Longlist

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)



Arcadia Road: A Trilogy
Thorpe Moeckel

Consisting of three long poems--narrative, lyrical, meditative--Moeckel's poetry is as audacious as down-to-earth, and as strange as intimate.

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



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.

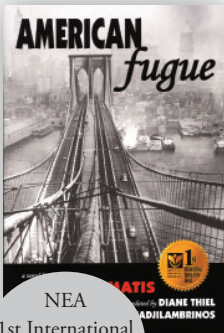
Poetry, 215 pages, trade paper
\$19.00 (978-0-9897532-4-1)



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)

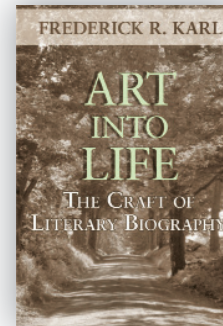


NEA 1st International Translation Award

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.

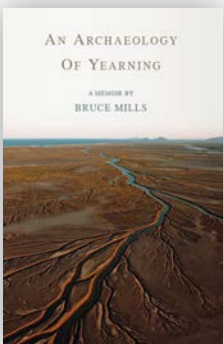
Fiction, 353 pages, trade paper
\$16.95 (978-0-9797450-2-7)



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.

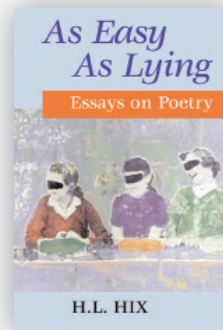
Literary Criticism, 295 pages, hardcover
\$29.95 (978-0-9745995-3-3)



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)
eBook \$15.00 (978-0-9886922-2-0)



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)

COMPLETE BACKLIST



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)

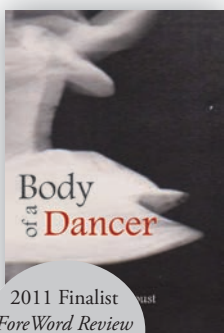


The Casanova Chronicles

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)



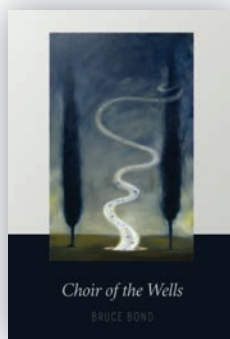
Body of a Dancer

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)

2011 Finalist
ForeWord Review
Book of the Year



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)

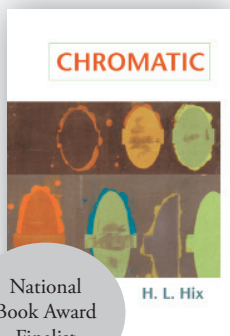


The Burning House

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)



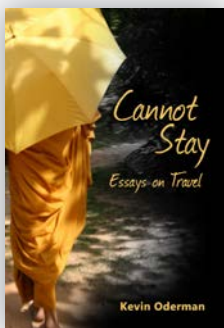
Chromatic

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)

National
Book Award
Finalist

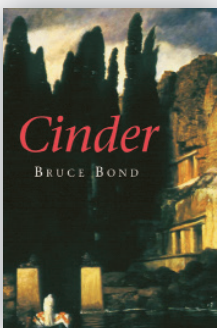


Cannot Stay: Essays on Travel

Kevin Oderman

These dozen essays explore Oderman's journeys from arid lands to tropical and spooky destinations.

Essays, 238 pages, trade paper
\$15.00 (978-0-09897532-8-9)



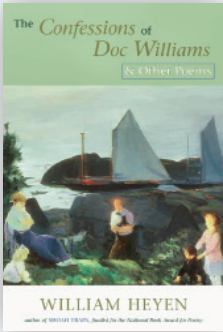
Cinder

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)

COMPLETE BACKLIST

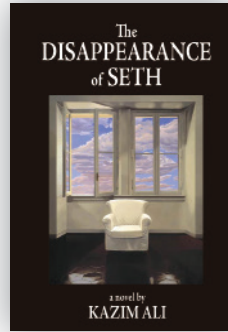


The Confessions of Doc Williams and Other Poems

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)

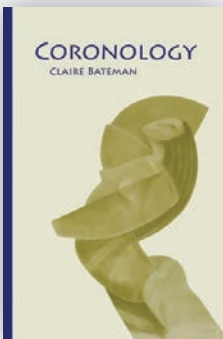


The Disappearance of Seth

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)

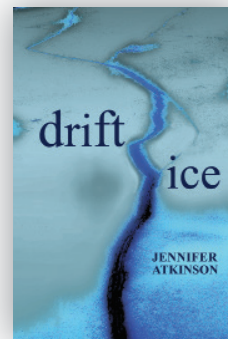


Coronology

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)



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)



Crave: Sojourn of a Hungry Soul

Laurie Jean Cannady

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

Memoir, 384 pages, trade paper
\$19.00 (978-0-09897532-9-6)

ForeWord Reviews Book of the Year Finalist



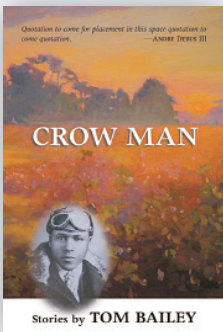
Fast Animal

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

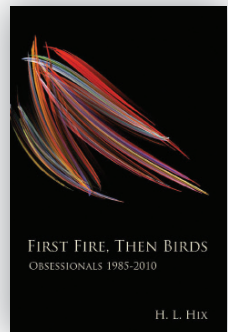


Crow Man

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)



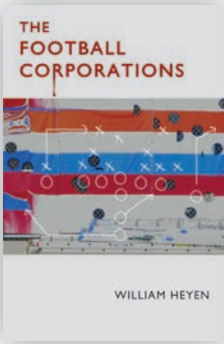
First Fire, Then Birds Obsessionals 1985–2010

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)

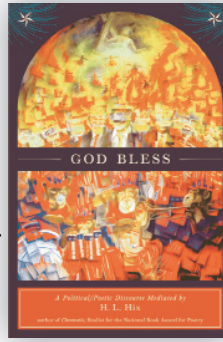
COMPLETE BACKLIST



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.

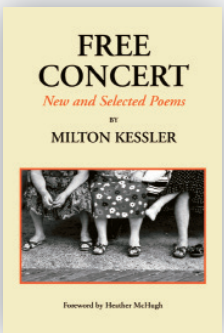
Poetry, 80 pp, trade paper
\$14.00 (978-0-9832944-5-0)



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)



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.

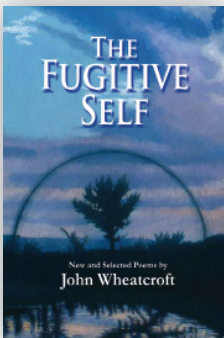
Poetry, 125 pages, hardcover
\$29.95 (978-0-9718228-2-5)



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.

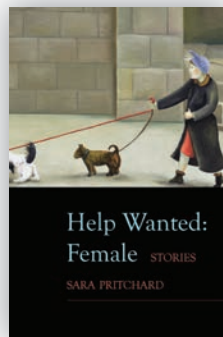
Fiction, 238 pages, trade paper
US \$15.00, CAN \$16.50 (978-0-9886922-4-4)
eBook \$9.99 (978-0-9886922-6-8)



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.

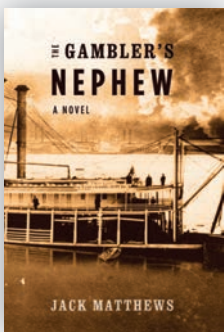
Poetry, 218 pages, trade paper
\$18.95 (978-0-9797450-9-6)



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)



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)

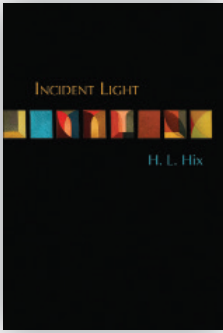


I'm here to learn to dream in your language
H. L. Hix

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 (978-0-9897532-0-3)

COMPLETE BACKLIST



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)



Nahounkara

Peter Grandbois

Nahounkara 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)
eBook \$16.95 (978-0-9839346-8-4)

2011 Winner
ForeWord Review
Book of the Year

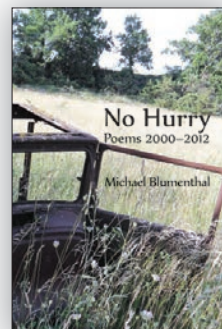


Legible Heavens

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)



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
\$16.00 (978-0-9832944-7-4)



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)



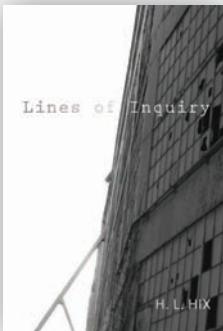
The Other Sky

Bruce Bond/Aron Wiesenfeld

Through a dialogue between poetry and visual art, this title probes the depths of the psyche: childhood roots, reveries, tensions.

Poetry, 104 pages, trade paper
\$30.00 (978-0-09897532-6-5)

Helen Smith
Poetry Book of
the Year Finalist

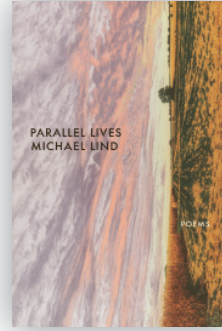


Lines of Inquiry

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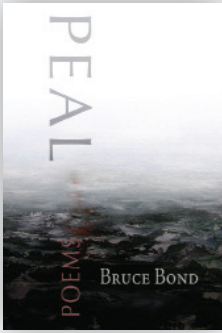
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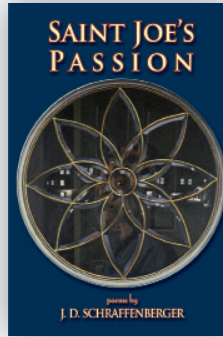


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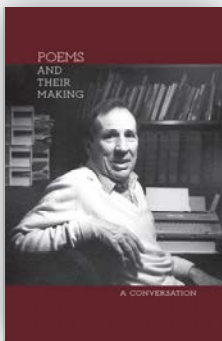


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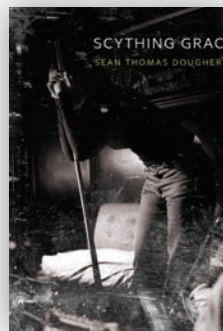


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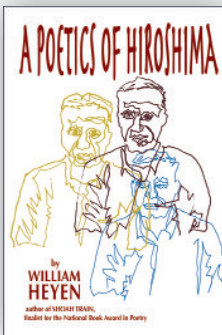


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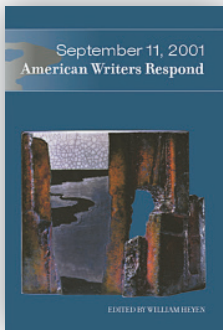


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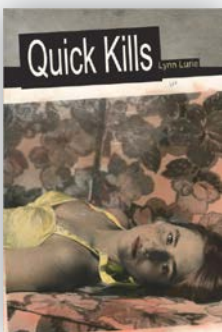
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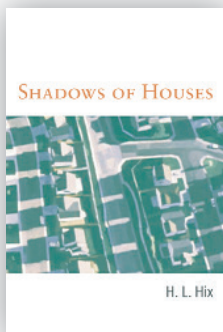


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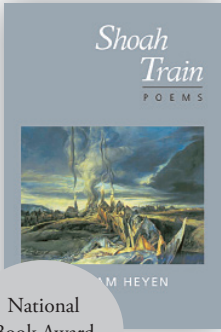
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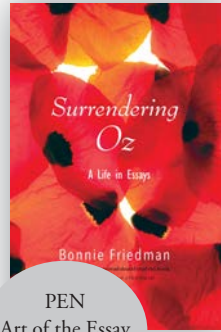


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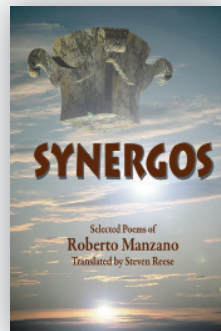
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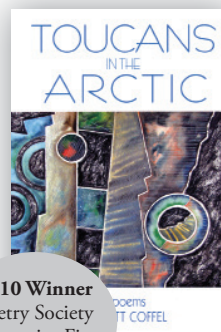
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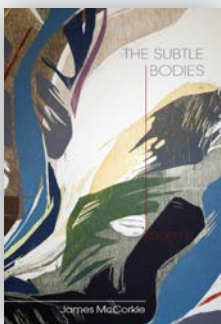


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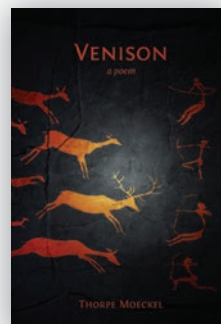
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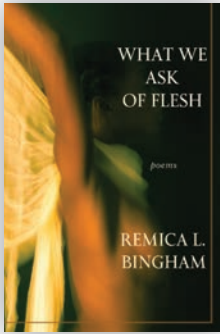


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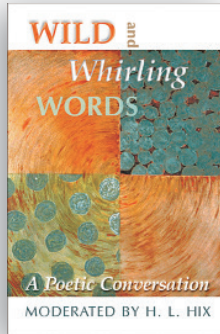


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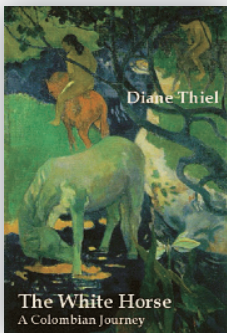


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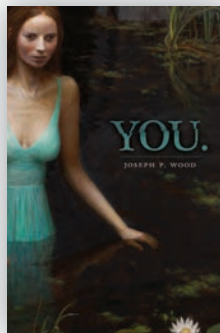


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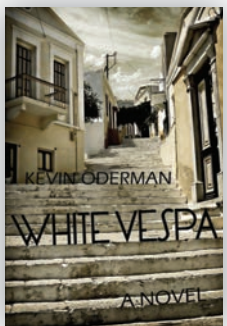


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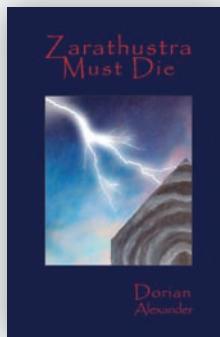


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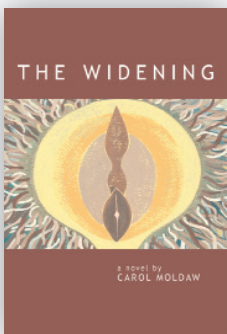


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Interview with Laurie Jean Cannady

by Sam Chiarelli

“It was an awakening for me,” Laurie Jean Cannady says, describing the process of writing her debut memoir, *Crave: Sojourn of a Hungry Soul*.

Cannady began writing as far back as she can remember. In her childhood, she wrote stories, poems, and plays. As an adult, she knew she would have to write a memoir.

“I was really called to writing because I thought of the young women and young men who grew up where I grew up, or who grew up in similar situations to the one that I grew up in,” Cannady says. “I just kept thinking that our voices need to be out there. They need to be heard. People need to understand what it’s like to live in a world where oftentimes you’re marginalized, and people will really negate your voice.”

Cannady’s lyrical voice is the one she uses in everyday speech. She says honing one’s voice is critical.

“I think it’s very important for writers to read aloud what they’ve written, and also get others to read it to them,” she says. “You hear where they pause and where they stop.”

Cannady believes that writing workshops and writing groups are invaluable resources, but family can also play a big role.

“My husband was forced to listen to me read it aloud,” Cannady jokes. “Sometimes he would read it aloud. And my son is also a writer, so he was very helpful, too.”

Cannady wrote *Crave* one page at a time, typing at least one page every day. Sometimes she wrote more, but she would not allow herself to go about her business without finishing her daily session. This morning ritual allowed her to have a life outside writing, while not allowing herself to procrastinate or become upset for not writing enough.

According to Cannady, a revision is a major undertaking. She says she used to do simple line editing, but that isn’t enough to prepare a manuscript for publication.

“Once I learned that [line editing] was a waste of time [early in the process], I started thinking more holistically about the different chapters that I was working on. What message was I trying to convey with that particular section or scene or chapter? When I started thinking about it that way, I wasn’t looking for what needed to go; I was looking for what I could keep.”

Cannady made major changes during this revision process. Sometimes only a few sentences out of a 30-page chapter would remain in the next draft. She says she searches for the heart of the piece. Her routine of writing

one page a day may produce plenty of material she’ll never use, but Cannady finds gems within the work.

“I look for those lines that string together, that allow me to see the whole piece a little better,” she says.

This selectivity allows Cannady to feel removed from the pressure of making every one of her sentences perfect as she writes. Once she finds the heart of the piece, Cannady re-writes the entire section.

As an example, Cannady describes her experience in reviewing one of the chapters in *Crave*, entitled “Never Tell.” She says she was distraught when she began revising.

“I had written most of that chapter in a stream of consciousness, but some of it just didn’t make sense. There was so much that I wanted to include, but it was just a big mess.”

When Cannady looked at the chapter again, she realized it read like a biography, chronicling each day of her relationship with a man named Sanford. Readers of memoirs don’t want to read objective biographies, Cannady says. Memoir, in her view, goes beyond biography, attempting to make sense of the past and letting the reader access deeper truths.

“The way I had written Sanford initially was very harsh because he had been harsh to me,” Cannady says. “But, of course, that wasn’t all of who he was. He was very funny. He was very likeable. No one would have believed that he was battering me behind closed doors because he kept up the façade of this perfect young man.”

Cannady says if she just retold the story as it happened to her, the reader wouldn’t have learned anything about abusive relationships. But when Cannady puts Sanford onstage in a theater production, in the same way that she originally saw him, she was able to convey more of who he was. One scene was worth more than dozens of pages about their relationship.

“When I first wrote his part, he was just a monster. And the reader would say, ‘why would you date this monster?’ But when I allowed the reader to be introduced to him the way that I was introduced to him, when I allowed the reader to see him in the way that others saw him, and even in the way that he saw himself, I felt like he came to life for me, and even I understood him better.”

Sanford is emblematic of the young men who dated Cannady and tried to help her, but made things worse because they, themselves, were so broken.

Cannady says the biggest obstacle she faced was feeling



that she had the right to tell not only her story, but also the stories of the others in her book.

“My story is so intertwined with so many other people,” she says. “I’d be writing about someone and think, ‘oh, this person’s not gonna like this.’ I spent a lot of time thinking about how it might affect other people. And that was the stumbling block that not only affected me during the writing process, but during the revision process, and even during the process of sending my manuscript out.”

Cannady deliberated for a long time.

“I sat on the manuscript for over a year,” she says. “Because of the doubts, because of the fear.”

Cannady says she worried about how people would receive the book, including her family. But ultimately, she made the bold decision to share her story.

“You have to own your story and understand that it’s yours to tell. You have a right to tell it.”

Fears are usually overblown, she says.

“Most of the people that you write about won’t even read it,” Cannady says, “and even if they do read it, no matter what you wrote, they’re probably gonna say, ‘that’s not how it happened.’ Even if it’s something great.”

Cannady once read her mother a scene between the two. It was an emotionally charged scene that showed a connection between mother and daughter. Cannady thought her mother would enjoy being portrayed in a favorable light. When Cannady finished reading the piece, her mom’s response was unexpected.

“I didn’t make French fries that day,” her mother said. “They were potato logs.”

Everyone has a different version of the truth and will remember different things, Cannady says. While she was focused on the emotional content of the scene, her mother was focused on the potatoes.

“For memoirists, the people that are in the book are real people. They’re not just characters,” Cannady says. “But you have to write them as if they are a character. You have to look at them for all of their layers. You have to investigate who they are to you, but also how they may see themselves in the world, and how others may see them.”

Cannady says she learned a lot about this process in presenting her version of events.

“What I learned was that there were parts of my story that my mother had to protect herself from,” she says. “There were parts of my story that my sister and my brothers had to protect themselves from. When they said, ‘that’s not the way it happened,’ I couldn’t take it personally. I had to say, ‘okay, well that’s the way it happened for me.’”

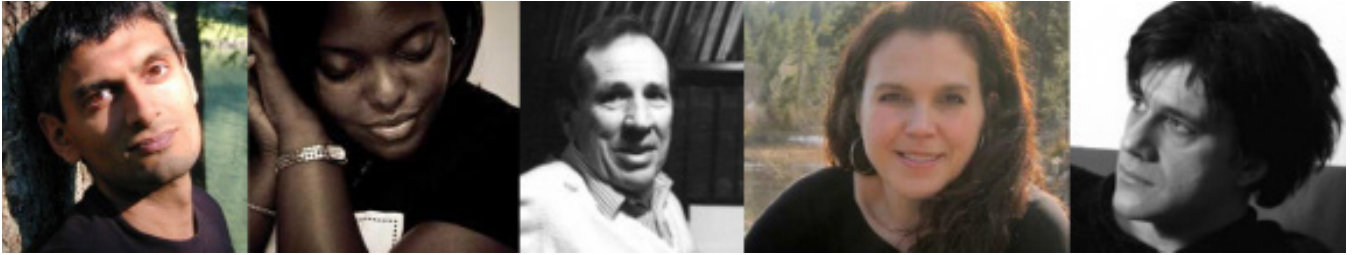
Once Cannady accepted that her writing would never totally please everyone else, she focused on making herself happy with her work. In so doing, Cannady says she became stronger. Writing *Crave* allowed her to discover a lot about herself.

“I learned a lot about who I was as a young girl, but I also learned a lot about what I was still carrying—the things that I thought I had put down, but that they were still with me, and they were very, very heavy. Writing actually allowed me to put some of that luggage down and to pick up new things.”

Cannady’s rejuvenated confidence helped her analyze decisions she made and the ways she interacted with people.

“It was definitely an awakening I can pass on to my children, and hopefully to the reader,” Cannady says.

Sam Chiarelli is completing an MFA in Creative Nonfiction at Wilkes University. He is working on his first full-length manuscript—an exploration of humanity’s fascination with dinosaurs.



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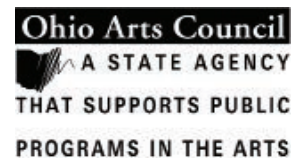
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Interview with Kevin Oderman

by Sam Chiarelli

Kevin Oderman's *Cannot Stay: Essays on Travel* has beguiled readers since its release in July. Editorial associate Sam Chiarelli interviewed Kevin about how he brought this collection of essays to life.

Q: What attracted you to travel writing?

Travel appealed to me. And in this I am nothing if not common. Then, traveling, suffering the many difficulties, I began to wonder what was calling me to travel. That wondering is the source of my desire to write about travel.

Perhaps at the core, traveling disrupts our sense of time. Our lives fall into routines, and although routines slow time in the moment, when we look back at all that sameness, memory finds little to hold to. So, in memory, routine shortens our lives. In *Cannot Stay* I have tried to register this disruption of time, but also the ways in which the new of travel disrupts what we take as given, what our culture says is just so. Travel even a little and our cultural certainties begin to feel smug.

Q: How do you develop a sense of journey for your reader?

I tried to evoke the experience of the long flight overseas in the introduction to *Cannot Stay*. Most of my essays are written in vignettes, sometimes narrative, often not, but the links between the vignettes generally are not narrative. I hope the sense of being there is stronger than the sense of getting there.

Q: What is the writing process like for you, turning experiences into essays?

Experience is so chaotic, and traveling—the strangeness of the new place—makes it more so. So I try not to write too soon after a trip. I count on memory (or is it forgetting?) to sift through my experiences. I let memory be my first editor. I'm not at all confident that I can recognize what will stick with me in the flux of lived experience. Often images will rise out of memory with the force of dream, or myth, sometimes things I hardly noticed at the time. I like to work with these memories, the ones that stick and are perhaps burnished by being lifted out of their original context.

Then I'm finding patterns, making meaning. During the actual composition, this is most like listening. The material comes to me, accretes around a few images

or relations or ideas. It grows. Then it's all about shaping, structure, getting the language right.

Q: You said memory is like an editor for you. Can you expand a little more on how memory affects your work?

Often memory works by association, one memory calling up another, related memory. And it feels like there is already a pattern there to discover. Of course, the mind is busy and much of memory is random; it's like listening to a song on the radio through a lot of static. Sometimes the song comes clear and possesses you.

Sometimes it doesn't. For instance, I have been haunted for years—almost twenty years—by a memory that has never found a place in a pattern of memories. Here it is: I was living in Pakistan, in Lahore. I was on the way home from a party. I had a car and a driver and I had dropped a friend off at home and headed out into surprisingly heavy traffic. It was around midnight. Stop and go. Six lanes. We came up alongside a trailer loaded with I-beams, which was being pulled by another trailer loaded the same. Light glaring on all that steel piled high up over our little yellow car. Then our lane opened up and we slipped forward. I was almost asleep and then astonished to see that the trailers were hitched to a wooden cart. A man in a white shalwar kamis stood in the cart sending his whip—I think he had a whip—over the six camels in harness that were pulling all that steel. Something about how the camels leaned into the weight of it, the traffic, the glaring light. Bright as hallucination, indelible. I've revisited that moment, or, better, it has visited me, untold times since that night. Far more often than anything else that happened to me during the many months I lived in Lahore. But it never wanted to connect to anything else and I never found a use for it. Well, not until now.



Sam Chiarelli writes Creative Nonfiction and resides in Pittston, Pennsylvania.

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--Walt Whitman

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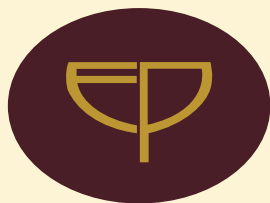
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Etruscan Press 2015 Highlights

- Named one of five finalists for the 2015 AWP Small Press Publisher Award
- Laurie Jean Cannady’s *Crave* named *ForeWord Review* Book of the Year Award finalist
- Bruce Bond/Aron Wiesenfeld’s *The Other Sky* named finalist for Helen Smith Memorial Poetry Book of the Year Award by the Texas Institute of Letters
- Bonnie Friedman’s *Surrendering Oz* named finalist for the Council of Literary Magazines and Presses Firecracker Award
- Bonnie Friedman’s *Surrendering Oz* named finalist for the PEN/Diamonstein-Spielvogel Award for the Art of the Essay
- Renewed three year affiliation with Wilkes University facilitating continued growth of internship and community outreach programs
- Etruscan Prize awarded to Vanessa Taylor of Rosedale, N.Y. for her poem “The Ghetto is Alive, Man” (judged by Etruscan author Diane Raptosh)
- Little Free Libraries planted at Wilkes University Harold Cox Hall in Wilkes-Barre, PA
- 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



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