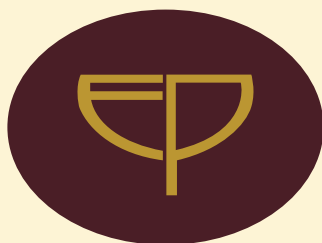


2017 RELEASES



etruscan press





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bearing imagination

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A Note From the Executive Director . . .

Word. Have we ever been more in need? Not words. *Word.* Heart-earned. Active *and* passive. Fast *and* slow. Abiding *and* unfixed. Unsnagged, impure *word.*

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

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

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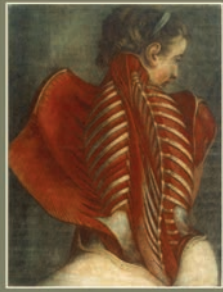
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Justin Bodnar, Callie Haas, Nicole Kutos, Erin Lawrence, Bobby Lyons

Cover image: *In the Cemetery of the Orange Trees*
Designed by Carey Schwartzburt
Catalog design: Nicole Kutos

Luz Bones

Luz Bones



MYRNA STONE

Poetry

MYRNA STONE

Available April 2017

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

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

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

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

Rain Inscription

Poetry

H. L. HIX

Available June 2017

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

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

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

6 x 9 | 138 pp | US \$18.00 | 978-0-9977455-0-4

All the Difference

Memoir

PATRICIA HORVATH

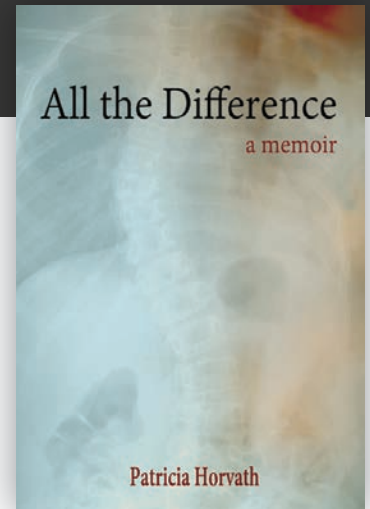
Available July 2017

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

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

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

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



Mr. Either/Or

Fiction

AARON POOCHIGIAN

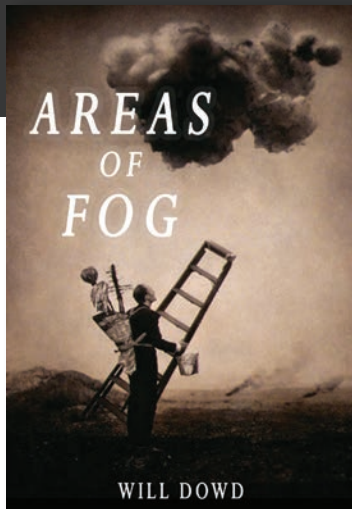
Available September 2017

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

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

6 x 9 | 192 pp | \$15.00 | 978-0-9977455-2-8





Areas of Fog

Essays

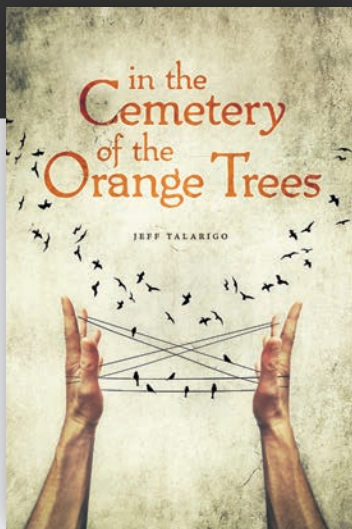
WILL DOWD

Available October 2017

Will Dowd takes us on a whimsical journey through one year of New England weather in this engaging collection of essays. As unpredictable as its subject, *Areas of Fog* combines wit and poetry, humor and erudition. A fun, breezy, and discursive read, it is an intellectual game that exposes the artificiality of genres.

Will Dowd is a writer and artist based outside Boston. He received an M.F.A. in Creative Writing from NYU, where he received a Jacob K. Javits Fellowship, an M.S. from MIT, serving as a John Lyons Fellow, and a B.A. from Boston College, as a Presidential Scholar. His poetry, art and essays have appeared in numerous magazines.

Cover painting: Cloud Cleaner, 1999 © Robert and Shana ParkeHarrison,
Courtesy Catherine Edelman Gallery, Chicago
6 x 9 | 144 pp | \$15.00 | 978-0-9977455-3-5



In the Cemetery of the Orange Trees

Fiction

JEFF TALARIGO

Available January 2018

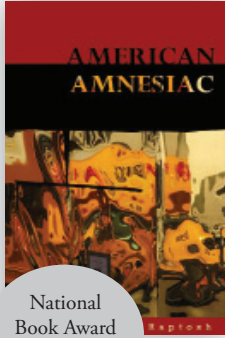
In the mode of J.M. Coetzee's *Waiting for the Barbarians* and Italo Calvino's *Invisible Cities*, *In the Cemetery of the Orange Trees* engages poetic language, mythic themes, and childlike perspectives to offer an original approach to a conflict that has become hardened and polarized. These linked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

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

Jeff Talarigo is the author of two novels: *The Pearl Diver* and *The Ginseng Hunter*. From 1990 to 2006, he lived in Gaza twice and in Japan. Talarigo was a fellow at the New York Public Library's Cullman Center for Scholars and Writers in 2006-07. Currently living in Oakland, California, Talarigo teaches at Wilkes University's Graduate Creative Writing Program.

6 x 9 | 156 pp | \$16.00 | 978-0-9977455-4-2

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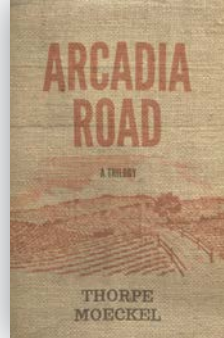
American Amnesiac

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)

National Book Award Longlist



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 strange as intimate.

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

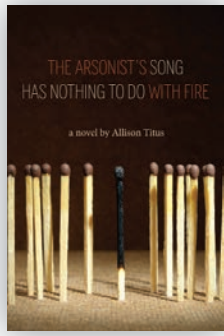


American Anger: An Evidentiary

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)

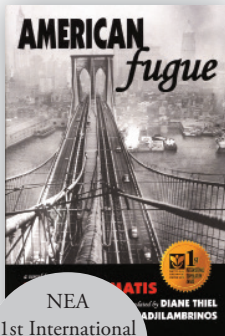


The Arsonist's Song Has Nothing to Do With Fire

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
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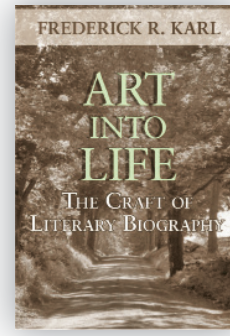
American Fugue

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)

NEA 1st International Translation Award

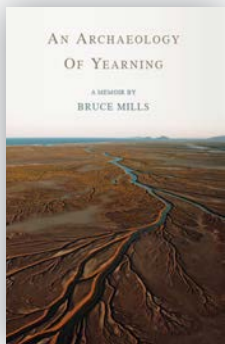


Art Into Life

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)

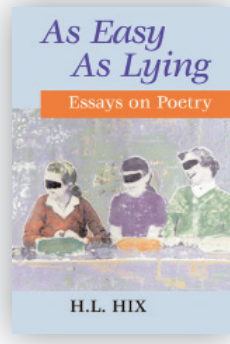


An Archaeology of Yearning

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
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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)

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

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

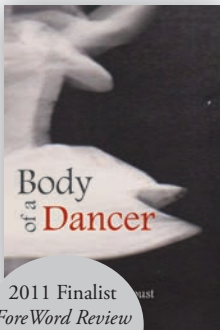
Poetry, 184 pages, trade paper
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Cannot Stay: Essays on Travel
Kevin Oderman

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

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

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2011 Finalist
ForeWord Review
Book of the Year



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.

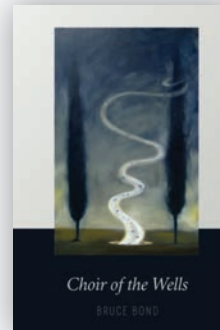
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The Burning House
Paul Lisicky

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

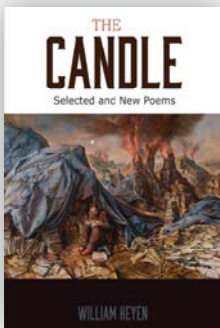
Fiction, 126 pages, trade paper
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Bruce Bond

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.

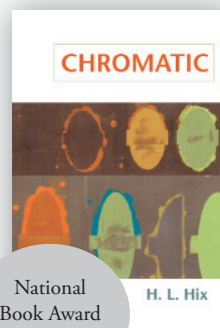
Poetry, 232 pages, trade paper
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The Candle: Poems of Our 20th Century Holocausts
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Heyen wrote the record, unlike any other in our literature, of a poet staring into the central atrocities of our 20th century to find ways to realize, to understand, to remember.

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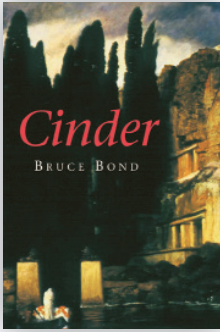
Chromatic
H. L. Hix

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

Poetry, 69 pages, trade paper
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National
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Finalist

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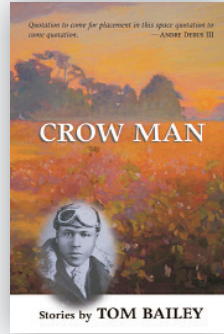


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Bruce Bond

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.

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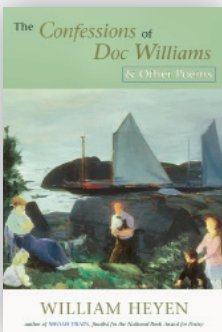


Crow Man

Tom Bailey

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

Fiction, 179 pages, hardcover
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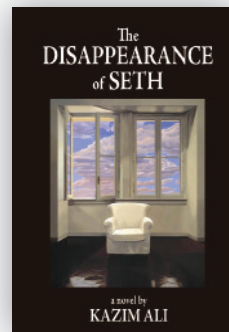


The Confessions of Doc Williams and Other Poems

William Heyen

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

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

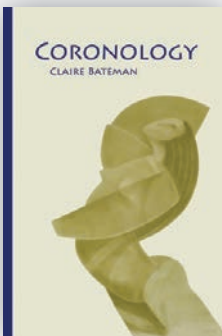


The Disappearance of Seth

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
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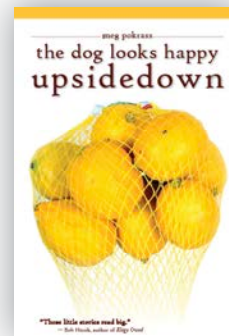


Coronology

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
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The Dog Looks Happy Upside Down

Meg Pokrass

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

Flash fiction, 124 pages, trade paper
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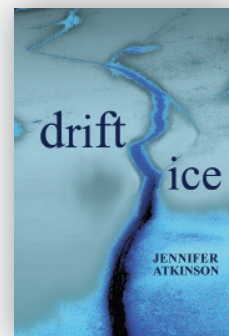


Crave: Sojourn of a Hungry Soul

Laurie Jean Cannady

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

Memoir, 384 pages, trade paper
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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)

ForeWord
Reviews Book of
the Year Finalist

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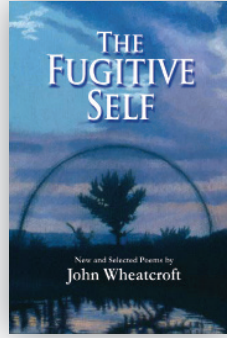
National Book Award Finalist

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)

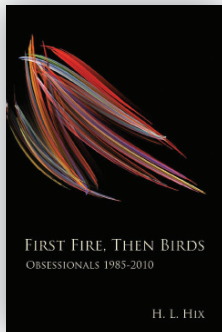


The Fugitive Self
New and Selected Poems

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
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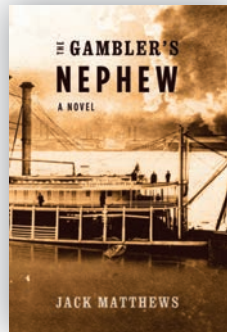


First Fire, Then Birds
Obsessionals 1985–2010

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.

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Jack Matthews

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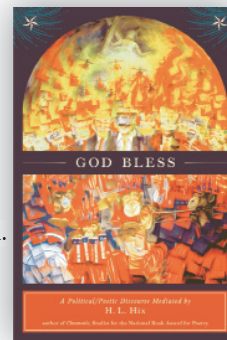


The Football Corporations

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 pages, trade paper
\$14.00 (978-0-9832944-5-0)

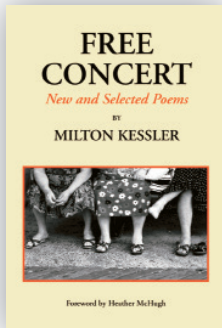


God Bless
A Political/Poetic Discourse

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)



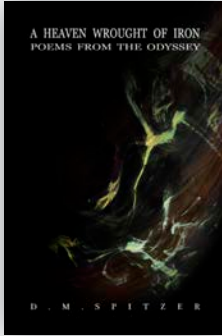
The Greatest Jewish-American Lover in Hungarian History

Michael Blumenthal

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

Fiction, 238 pages, trade paper
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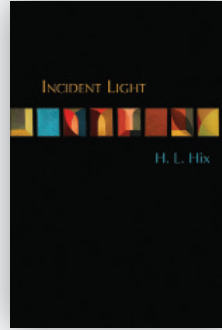


***A Heaven Wrought of Iron:
Poems from the Odyssey***

D.M. Spitzer

This collection of poetry unfolds a poetic engagement within the Greek Odyssey within the framework of an ancient epic.

Poetry, 176 pages, trade paper
\$15.00 (978-0-9903221-3-9)



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)



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
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eBook \$14.99 (978-0-9839346-7-7)



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)

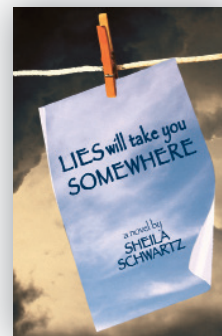


Human Directional

Diane Raptosh

Human Directional reveals the heartbreak and absurdity of our world by exploring—and often exploding—its most sacred memes.

Poetry, 96 pages, trade paper
US \$16.00 (978-0-9903221-6-0)



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)

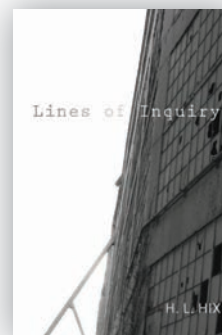


***I'm here to learn to dream
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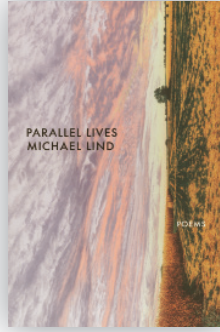


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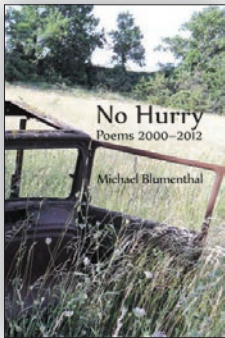
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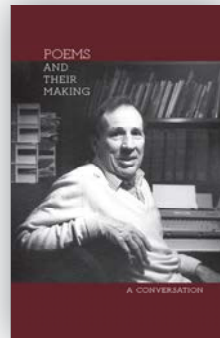
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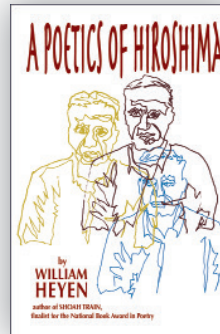


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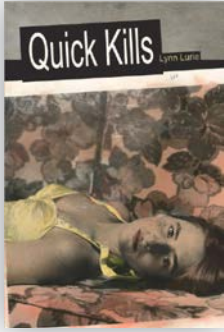


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William Heyen

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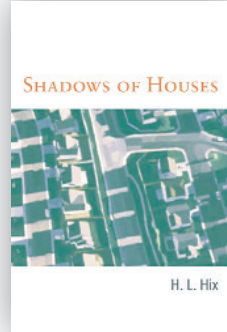


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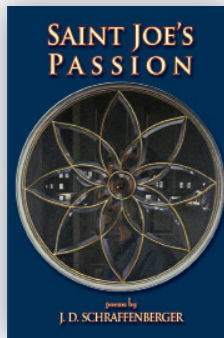


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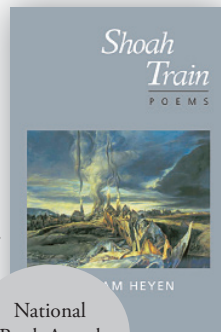


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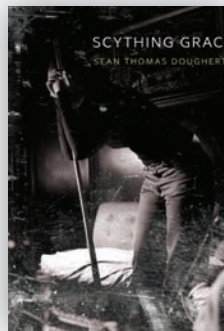
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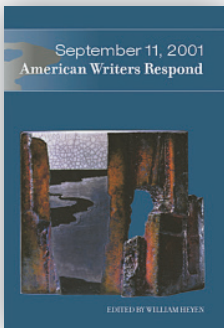


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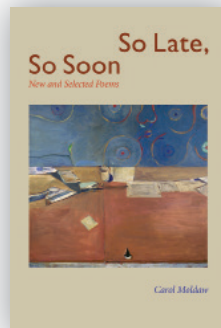


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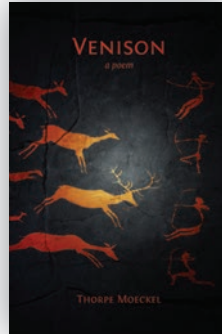


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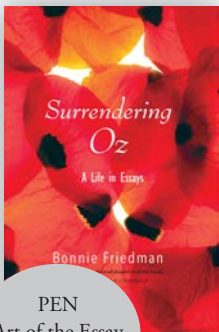


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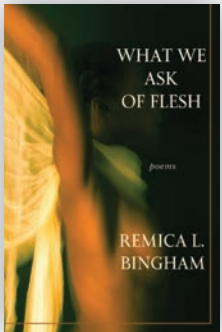


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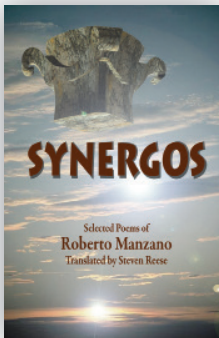
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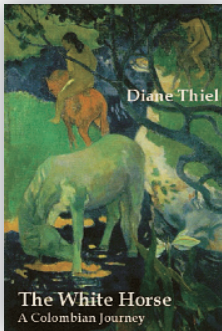


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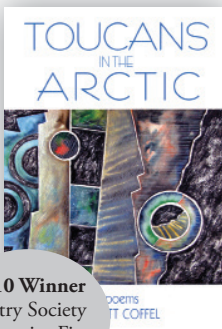


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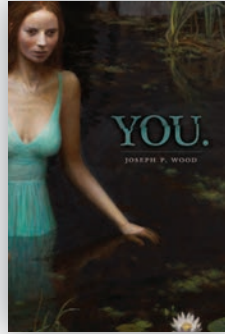


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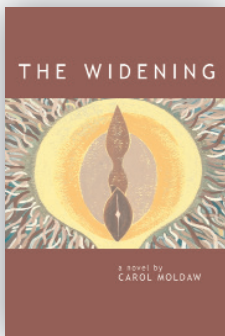


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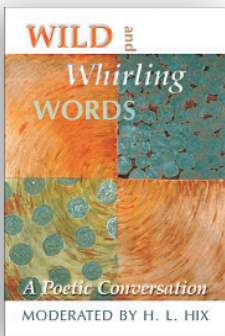


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A Poetic Conversation***

Moderated by H. L. Hix

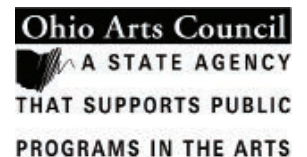
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Our outreach program provides several events to promote a love of literature across multiple demographics in the Mahoning Valley. The target audience has grown from middle and high school students to include incarcerated college students, disabled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

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



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Interview with Jeff Talarigo

by Danielle Watson

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

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

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

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

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

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

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

Talarigo arrived in Gaza with very little—a backpack and no knowledge of Arabic.

He says, “My first hour I was caught in a crossfire between the Palestinian youth throwing rocks at the soldiers and the soldiers answering with rubber bullets and teargas. After that, I never felt in danger for my life although I was detained several times by the Israeli army, but my passport, for the most part, was my ticket to freedom; however my Palestinian friends were not always so fortunate.”

In the Cemetery of the Orange Trees is a conglomerate of images, experiences, and interviews from Talarigo’s seven months living in the Gaza Strip. However, he let these ideas ruminate and mature before moving them from his notebook to a story.

“I never rush these wonderful images that I get through research or observation. I allow them to settle in and when they are ready to be written, I write them, often at a frenetic pace,” he says. “I was so very fortunate, in my early days of writing fiction, to have befriended Colum McCann, the wonderful Irish writer, who was teaching English in the same city where I lived in Japan in 1993, and he always told me to learn as much as you can about the subject, forget it, then recreate it.”

While living in Gaza, Talarigo said he experienced one of the greatest moments of his life, one he believes wouldn’t have happened if he wasn’t traveling alone.

“One of the greatest moments in my life was when I was in Gaza and I was sitting on my backpack near the market. Not far away there was a clash between the soldiers and the kids coming home from school. A young girl, perhaps ten, wearing a light pink hijab, walked through the crowd and the chaos and handed me a bottle of Gaza 7UP,” he says. “Before she left, I gave her a small doll that I had in my backpack. A moment like that doesn’t happen when traveling with others; it is a moment I will take to the grave.”

For those who are interested in writing about somewhere they’re traveling to, Talarigo offers this advice: “When you go to a place to write about it, go alone, always go alone and see with your eyes, not the eyes of the locals that want to show you what they think you want to see, or show you what they want you see.”

Talarigo’s inspiration comes from both across the ocean and in his own backyard. He wakes up before the sun and writes and on weekend treks through the mountains.

“Out here in Northern California, there is so much diverse natural beauty, and I often go hiking and taking photos, arriving well before sunrise, and staying well after the sun is on its way to another part of the world,” he says. “For me, being in nature, like writing, is a balm for my aches.”

Danie Watson currently resides in Nanticoke, PA with her fiancé Daniel and is working towards her M.A. in Creative Nonfiction.

Interview with Patricia Horvath

by Pamela Turchin

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

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

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

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

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

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

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

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

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

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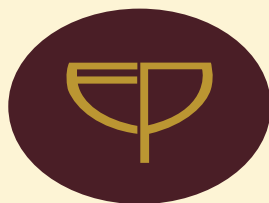
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Etruscan Press 2016 Highlights

- Nominated for the 2016 AWP Small Press Publisher Award
- Laurie Jean Cannady’s *Crave: Sojourn of a Hungry Soul* and Lynn Lurie’s *Quick Kills* were given to students at Girls Write Now in New York City
- “Bearing Imagination” (Etruscan’s outreach video) was filmed, highlighting the impact that literature has on those impacted by the program
- William Heyen, H. L. Hix, and Tim Seibles read as part of the June 2016 Maslow Foundation Reading Series at Wilkes University
- Thirteen Etruscan authors participated in 17 panels, over 10 book signings and offsite events at AWP 2017, held February 8-11 in Washington, DC. Etruscan also co-hosted the AWP Old School Slam, which produced nearly 30 slam poets.
- Etruscan Prize awarded to Jeremiah Blue for his creative nonfiction piece (judged by Etruscan author Tim Seibles)
- Continued Etruscan 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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www.etruscanpress.org

Website: www.etruscanpress.org

Email: books@etruscanpress.org

Phone: (570) 408-4546