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—*The Georgia Review*

Clark Blaise, Canadian and American, is the author of 20 books of fiction and nonfiction. He teaches at SUNY – Stony Brook's new Southampton Campus – but lives mostly in San Francisco with his wife Bharati Mukherjee.

*The
Meagre
Tarmac*



stories

Clark Blaise

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April

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Outside of the English-speaking world, Sebastian's reputation rests on his fiction. This publication of *The Accident* marks the first appearance of the author's fiction in English. A love story set in the Bucharest art world of the 1930s and the Transylvanian mountains, it is a deeply romantic, enthralling tale of two people who meet by chance. Along snowy ski trails and among a mysterious family in a mountain cabin, Paul and Nora, united by an attraction that contains elements of repulsion, find the keys to their fate.

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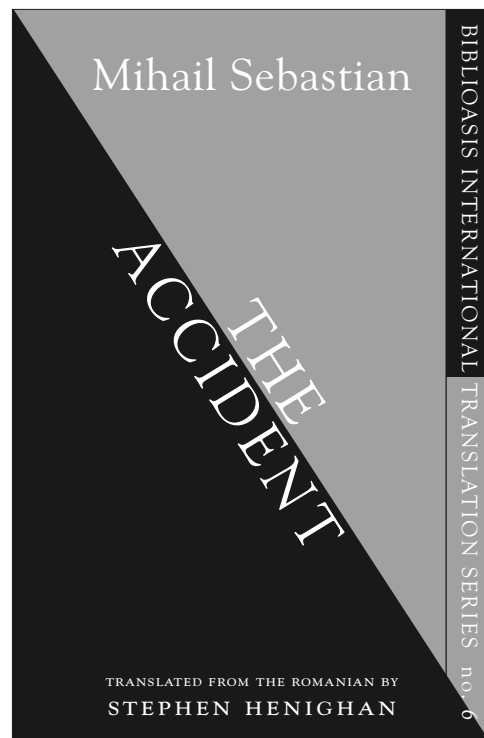
"Allows us to glimpse the idiosyncratic effects of that awful history on one intelligent, pragmatic, recognizably real man."

—*Newsday.com*

Mihail Sebastian (1907-1945) was one of the major Central European writers of the 1930s. Born in southeastern Romania, he worked in Bucharest as a lawyer, journalist, novelist and playwright until anti-semitic legislation forced him to abandon his public career. His long-lost diary, *Journal 1935-1944: The Fascist Years*, was published in seven countries between 1996 and 2007, launching an international revival of his work. Sebastian's novels and plays are available in translation throughout Europe, and also have been published in Chinese, Hindi, Bengali and Hebrew.

The Accident is Sebastian's first work of fiction to appear in English.

Stephen Henighan's books include *Lost Province: Adventures in a Moldovan Family*, *A Grave in the Air*, *The Streets of Winter* and *A Report on the Afterlife of Culture*. A nominee for the Governor General of Canada's Literary Award, he teaches at the University of Guelph, Ontario.



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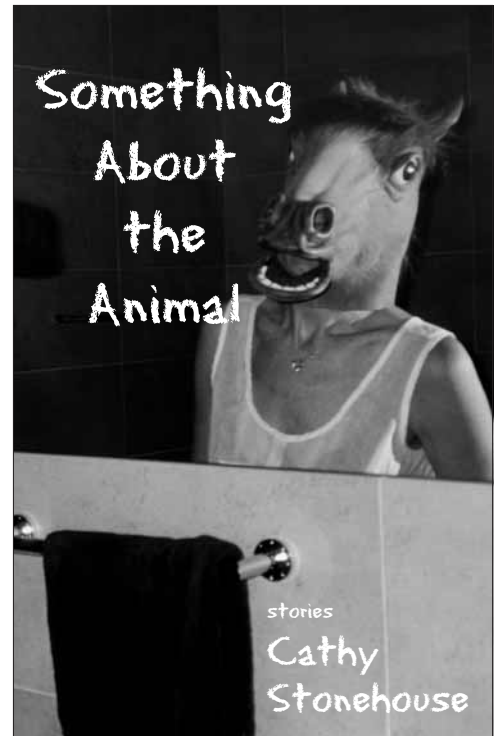
Cathy Stonehouse

The rape took place in a tiny room, a wardrobe, really. It was the summer she turned twelve; she was already fertile and the smell of mothballs and suntan lotion mingled with the sticky ectoplasm of semen sent her to another world filled with revenants and half-naked shoe salesmen she has never quite left, although her mother told her she must move on – her imperious mother, now dead, who arranged her removal that Christmas to the farm near Ottawa where Beryl gave birth to a red-faced, squirming gargoyle and vomited maple syrup back into snow: reexamining the map, the pained face of the doctor who stitched her up so delicately as if she were a ruined vase returns to question her. *Why didn't you tell anyone?*

–from *Something About the Animal*

In *Something About the Animal*, Cathy Stonehouse's first collection of short fiction, the world keeps coming apart at the seams: these are stories of imminent and often destructive crisis, which in their form and structure capture the hysterical edge of hallucinatory madness in a way few writers have ever managed. These are stories about the search for meaning, of fragile, haunted understanding, real life horror stories, stories bleakly, blackly humorous, but also imbued with real hope, generosity and beauty; stories simply not reducible to cover copy. Cathy Stonehouse is a nightmarishly gifted author, and *Something About the Animal* is that rather magical exception to the rule: a truly breathtaking, unforgettable debut.

Cathy Stonehouse is the author of a poetry collection, *The Words I Know* (Press Gang Publishers, 1994). Her writing (poetry, fiction, nonfiction) has also appeared in numerous magazines, newspapers and anthologies including *The Globe and Mail*, *The Literary Review of Canada*, *Descant*, *Grain*, *The Malahat Review*, *The New Quarterly*, *Dropped Threads 3: Beyond the Small Circle* (Random House 2006), *White Ink: Poems on Motherhood* (Demeter Press, 2006) and *Best Canadian Stories 09*. Between 2001 and 2004 she edited the award-winning literary journal *Event* and in 2008 co-edited the well-received creative nonfiction anthology *Double Lives: Writing and Motherhood* (McGill-Queens University Press, 2008). Born and raised in the UK, she holds a BA in English from Wadham College, Oxford and an MFA in Creative Writing from the University of British Columbia. A tutor, editor and creative writing instructor she lives in East Vancouver with her husband and daughter.



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David Hickey's sophomore collection of poetry, *Open Air Bindery*, builds upon the myriad strengths of his first collection to offer a tightly fantastic collection of songs, stories and covenants ranging across everything from art and astronomy to snowflakes and suburbia, each poem a small instance of colliding light, playful and humorous and profound. These poems, like the flakes in Hickey's poem-sequence "Snowflake Photography," take their "time/ Covering the roadside trees in forms of (their) careful willing ... gesturing down to earth, unveiling new shapes/ for all that (they) find/ here in the oldest of botanies."

David Hickey grew up on Prince Edward Island, in western Labrador, and along the north shore of Quebec. A past recipient of the Milton Acorn Prize and the Ralph Gustafson Prize for Poetry, his first book of poetry, *In the Lights of a Midnight Plow* was a finalist for the Gerald Lampert Award. An avid runner and back yard astronomer, he currently lives in London Ontario, where he is completing a PhD in Canadian literature.

* * *

The Illustrated Edge

Marsha Pomerantz

Marsha Pomerantz's *The Illustrated Edge* is as close to a perfect first collection of poetry as you're likely to find: long-distilled explorations of the human heart mixed with linguistic and formal exuberance and playfulness.

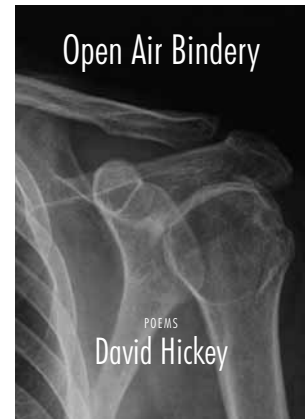
PRAISE FOR MARSHA POMERANTZ:

"The jangling, jumbled syntax in 'To My Translator,' the last poem in the book, conveys real truth about the process of wrestling with another person's meaning, even (especially) in its goofy phrasing. 'Please to be the who to transverse,' it ends, and in a way this invitation has been extended throughout . . . these poems demand and reward re-reading and their inventive playfulness lingers long after the book is closed."

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"Marsha Pomerantz's verse offers a participant-observer's portrait of the state of the heart at the turn of the 21st century. It is concentrated on what is said, and what transpires, between, yet it never fails to keep the end of play in play. . . . Deferring ordinary syntax, making room to insist on a plural 'self' and its entrails, taking self apart, taking language apart, Pomerantz takes our part." —Daniel Bosch, *Boston Review*

Marsha Pomerantz grew up in New York, lived in Israel for twenty years, and now lives in Boston. Her poems and prose have been published in journals in the US, UK, and Israel, and she has translated poetry, short fiction, and a novel from the Hebrew. Her writing has been supported by two residencies at the MacDowell Colony and by a Massachusetts Cultural Council finalist grant, and she has twice been a finalist for the Poetry Society of America's Robert H. Winner Award. She works as an editor for the Harvard Art Museum.



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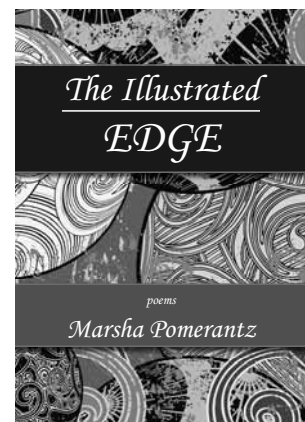
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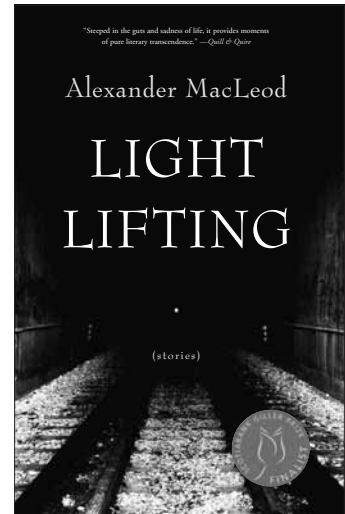
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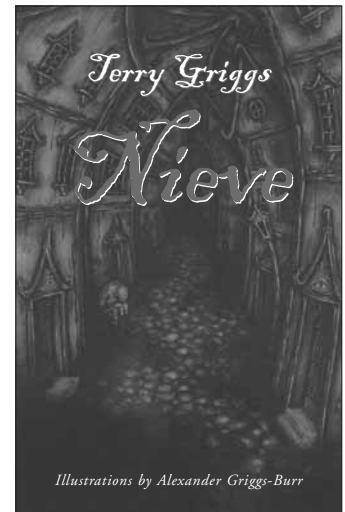
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**Lisa Pearce
MB, SK and the Libraries**

566 Montrose Street
Winnipeg, MB R3M 3N1
Tel: 204.489.4409
Cell 204-391-4677
Fax: 204.487.4036
lpearce@lpg.ca

**Suzanne Wice/Petra Morin
BC, AB and the Territories**

Tel: 416.483.1321 x3
Fax: 416.483.2510
lpgwest@lpg.ca