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2016

*Signature*  
EDITIONS



FICTION, FIC014000, FIC019000  
 978-1927426-86-9  
 EBOOK ISBN 978-1927426-87-6  
 \$19.95  
 208 PP, 5.25 x 8, PAPER  
 SEPTEMBER 2016

## Never, Again

Endre Farkas

Set in post-war Communist Hungary, in the fictional town of Béke, *Never, Again* is the story of seven-year-old Tomi Wolfstein, the son of Holocaust survivors who have never told him anything about their past experiences in the concentration camps. When the story opens in the fall of 1956, Tomi is about to start school.

*Never, Again* is Tomi's journey – physical, emotional and symbolic – from innocence to experience, to understanding and freedom. The story chronicles his adventures and experiences in the months leading up to and during the 1956 Hungarian uprising. Although most of the narrative is from his perspective, there are interwoven flashbacks to his parents' World War II experiences—of labour and concentration camps, of survival and escape. *Never, Again* is loosely based on the experiences of Farkas's family during this tumultuous time.

By no means a black and white story, *Never, Again* takes place on a number of levels. It is about the complexities of being a child during turbulent times. It is about faith, prejudice, ignorance, hate and nationalism, as well as kindness, loyalty, hope and courage.

*His parents are at the window.*

*Tomi scrambles out of bed to join them. "It's a tank. It's a real tank." It's at the end of the street and it's rumbling towards them! It's huge. It takes up the width of the street. Tomi watches it rumble down the street and as it rumbles and clunks the treads look like some giant hound, its teeth chewing up the cobblestones.*

*Out of nowhere, a group of young boys and girls run out into the middle of the street.*

*"Oh, my God." His mother reaches for Tomi. "What in God's name are those children doing? The tank will crush them."*

*They stand perfectly still. The tank comes to a slow grinding halt. The tank and the children face each other.*

*"David and Goliath," his father says.*

*A boy darts from an alley climbs up to the tank and, like a spider, climbs up its side. He reaches into his pocket, pulls out a fistful of something and smears it across the peephole. He jumps off and the children all run off in different directions. It all happens in a flash. The street is deserted again. Only the motor of the tank can be heard.*

*From their window, Tomi watches as if hypnotized.*

*"Look," Gabi says. "The hatch is opening."*

### ABOUT THE AUTHOR

**Endre Farkas** was born in Hungary and is a child of Holocaust survivors. He and his parents escaped during the 1956 uprising and settled in Montreal. His work has always had a political consciousness and has always pushed the boundaries of poetry. Since the 1970s, he has collaborated with dancers, musicians and actors to move the poem from page to stage. Still at the forefront of the Quebec English language literary scene — writing, editing, publishing and performing — Farkas is the author of eleven books, including *Quotidian Fever: New and Selected Poems* (1974-2007). He is the two-time regional winner of the CBC Poetry "Face Off" Competition. His poetry book, *Blood is Blood*, with Carolyn Marie Souaid, was a winner in the ZEBRA international poetry festival for "Best Film For Tolerance". His play, *Haunted House*, based on the life and work of the poet A.M. Klein, was produced in Montreal in 2009. Farkas has given readings throughout Canada, USA, Europe and Latin America. His poems have been translated into French, Spanish, Hungarian, Italian, Slovenian and Turkish.



## Behold Things Beautiful

Cora Siré

After twelve years in exile, living and teaching in the safety of Montreal, Alma Alvarez has been persuaded to return to Luscano by her old friend Flaco, who has invited her give a lecture at his university on the tragic Uruguayan poet Delmira Agustini, a writer with a cult-like following known for her erotic poetry and film noir demise.

Having been arrested herself after the publication of a poem which offended the military regime, Alma knows how influential and dangerous poetry can be. But her mother is dying, and her return to Luscano feels inevitable. She soon discovers that life in Luscano is still rife with secrecy and duplicity. And Flaco turns out to have a hidden agenda as well. As Alma attempts to readapt to a country that, despite its seductive charms, may not have progressed from its brutal past, she encounters the man whose actions prompted her exile and begins to follow him in secret. The drama culminates when Alma comes face to face with her torturer, whose arrest depends on her testimony.

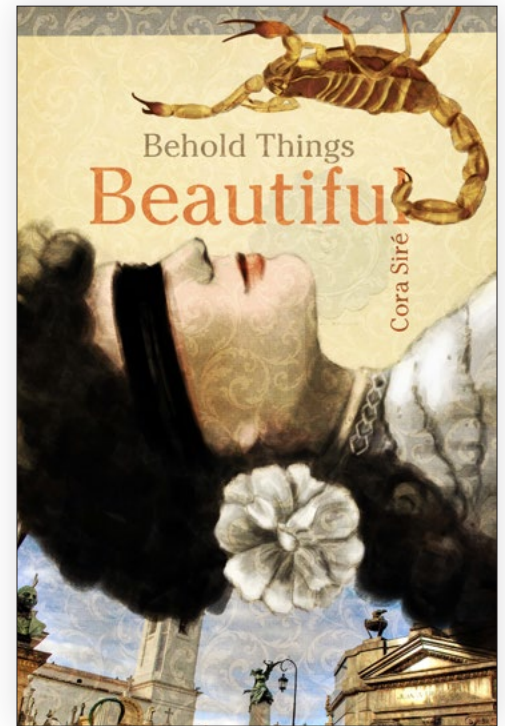
The imaginary country of Luscano, an amalgam of Uruguay, Argentina and Chile, is vibrantly brought to life with a nod to the region's literary tradition of magic realism.

*Enrique Job shows her the tickets he purchased yesterday, two passages to Buenos Aires by boat. "Please, Nena, think about it. We could—"*

*"Put them away." She stands by the mirror and unbuttons her dress, letting it slide down her silk slip. Delmira steps out of the dress and sits on the sofa bed to remove her shoes. Enrique Job lights the cigar. Perhaps he tries one last time to dissuade her.*

*If so, the argument is short. "Where is it?" she might ask with the poet's urge to see, to concretize. He removes the nine-millimetre-calibre Smith revolver from a drawer in the nightstand. If she has masterminded this scene, she must have compromised on the modus. Her verses foreshadow a beheading, smothering and, most often, poisoning, a spider's poison, pill of delirium or divine poison, but the macho horse-trader must have drawn the line. She loosens her hair and lies down on the sofa bed.*

*Less than half an hour after Delmira Agustini entered her ex-husband's room, two shots are heard, a pause and then two more.*



FICTION, FIC061000

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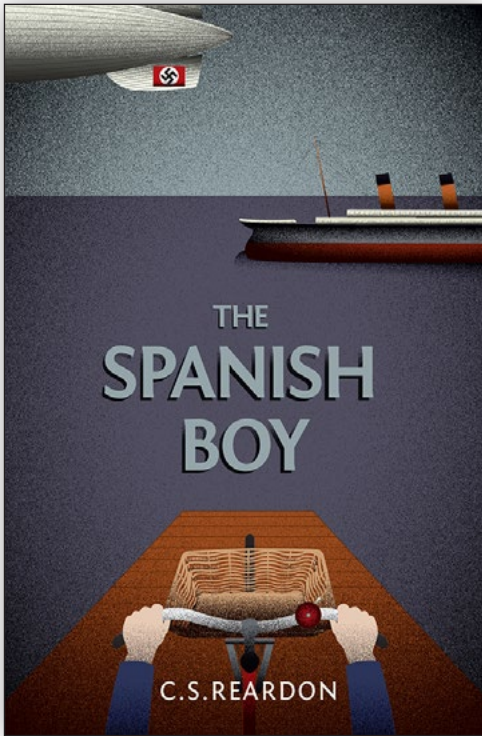
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### ABOUT THE AUTHOR

**Cora Siré** lives in Montreal, where she writes fiction, essays and poetry. She is the author of *The Other Oscar*, a novel published by Quattro Books in the spring of 2016 and short-listed for the Ken Klonsky contest, as well as the collection of poetry, *Signs of Subversive Innocents* (Signature Editions, 2014). Her work has appeared in magazines such as the *Literary Review of Canada*, *Maisonnette*, *Descant* and *Arc Poetry Magazine* and in numerous anthologies, including *Salut King Kong: New English Writing from Quebec* (Véhicule Press, 2014) and *The Best Canadian Poetry in English* (Tightrope Books, 2009). She received second prize in the Quebec CBC Writing Competition 2013 and honorary mention for the Descant/Winston Collins Prize for Best Canadian Poem 2008. Cora Siré is a member of the Quebec Writers' Federation, the League of Canadian Poets, the Writers' Union of Canada and Pen Canada. She is an active member of the literary community, appearing at events in Montreal, Ottawa, Toronto, Banff and New Haven, Connecticut.





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## The Spanish Boy

C.S. Reardon

Grief cannot abide a mystery. No one understands that better than the Clarey family of Halifax.

In 1937, the Clareys are a close and loving family until their lives are transformed the night that Edie, their willful daughter and sister, vanishes, leaving no trace, no clue, as to what happened to her. The most lingering questions arising from her disappearance will ricochet through succeeding generations of Clareys. As decades pass and lives unfold, the memories of Edie's brothers, Mel and Gus, and her parents, Charles and Mary, are haunted by the spectre of the missing girl. The misery of their grief is entangled with the only comfort they can find: a belief that one day the mystery of Edie's disappearance will be solved.

Drawn into Edie's young life, and into her story, are two young men who work at her father's business: the bookkeeper Raymond Gillis and a stranger named Micah Gessen. The three form a triangle of jealousy and obsession. One of them knows what happened to the Clarey girl. Just as Edie's vanishing is a moment of transformation for the Clarey family, so are the times they live in. The story of *The Spanish Boy* is told against the backdrop of some of the momentous events of the twentieth and earliest part of the twenty-first centuries.

*In the days after she'd gone, a woman knocked at their door. She was respectable looking, didn't smell of alcohol, and spoke in a quiet, articulate way.*

*"Your daughter has spoken to me", she said and smiled.*

*Charles grabbed her arm and pulled her inside the house. He didn't want any of the newspaper people hanging around outside to hear this.*

*What'd she say? Where is she?" Charles wished Gus was home. He'd gone to the drugstore to get something for Mary.*

*"She said she's happy and that she wants you to be happy. She's where she wants to be."*

*"I don't understand. Where is she? Take me to her."*

*"Well, you see, I don't know where she is precisely. Her voice came to me..."*

*Charles didn't slam the door behind the woman. He didn't want to risk alerting Mary or Theresa. Let her tell her story to the press boys outside. Let them deal with her. He had offered a substantial reward of \$2000, money he didn't have, for anyone with information that led them to Edie. That produced a long line of the desperate and the needy saying they all wanted to help when what they really wanted was the money. That woman, though, was the only one who said she'd heard Edie's voice, assuring them that she was alright. It was a perverse disappointment for Charles when the woman didn't return after that day.*

### ABOUT THE AUTHOR

**C.S. Reardon's** family roots are deeply embedded in Halifax, Nova Scotia, although she spent most of her professional life outside that city and province. For three decades, in Toronto, she was a television producer with the Canadian Broadcasting Corporation, beginning her career there at the birth of *The Journal* with legendary host Barbara Frum. Her love of history and journalism coincided as a Senior Producer on the episode "Battle For A Continent" for the monumental CBC series *Canada: A People's History*. During her time as Senior Producer and Executive Producer of the CBC's flagship investigative program *the fifth estate*, the show won countless national and international awards. During her time at the CBC, Reardon worked with some of the best writers and journalists in the country. In 2010, she returned to live in Halifax to begin her writing career.



## *A Most Unpleasant Picture*

A Rudley Mystery

Judith Alguire

Confirmed bachelor and professional art authenticator Leonard Anderson, long the protégé of aged and wealthy Luella Pryce, is so in love with her early Cartwright paintings that he can't wait to receive them—as he has been led to believe—in her will. He removes them for cleaning, has them copied, returns the forgeries to Luella and keeps the originals. Then Luella drops a bomb: she tells Leonard she plans to donate her collection to the local gallery on the Caribbean island of St. Napoli on her death. Fearing exposure, as Luella is in poor health, but spurning any notion of switching the paintings back, Leonard arranges with his wayward nephew Tibor to destroy the fakes by burning down Luella's house while she is away at a gala. But Luella never makes it to the gala. Asleep in her bathtub, she burns along with her house. Authorities blame her careless smoking for the conflagration.

When Leonard suffers disastrous financial losses in the Asian market, Tibor, who has his own needs for quick cash, presses him to sell the Cartwrights in the shady underworld of art acquisition. To get his nephew off his back, Leonard conspires to once again have copies made of the originals. But Cerise, the daughter of an old paramour and a con artist in her own right, catches him in the act. Not above a little blackmail despite her affection for him, she sells her silence for a very expensive necklace. Leonard, meanwhile, sets up a sting to lead Tibor to believe the original Cartwrights are fakes. The transaction with the buyer will take place at the Pleasant Inn, in eastern Ontario, which is run by the irascible Trevor Rudley and his long-suffering wife Margaret

*She gave him an indulgent look. "Pepi will look after that."*

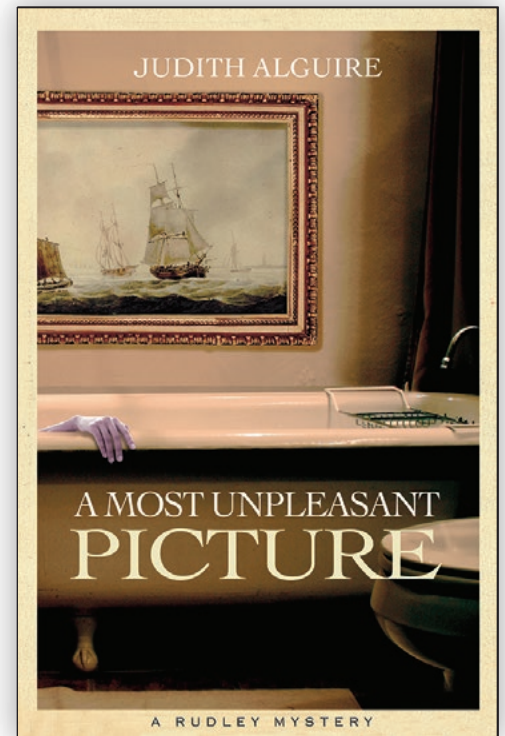
*Pepi, the latest poodle, was so old all of his teeth had fallen out. Leonard thought the only weapon at the dog's disposal was the foul-smelling gas he passed with disturbing regularity.*

*"Besides," Luella continued, "who could possibly sell my paintings on the island without everybody knowing about it?" She lowered her voice. "I practically own the Chief of Police."*

*The Chief of Police is easily owned, he thought.*

*"So that's it," she said. "Shall we stop at the club for a drink to celebrate?"*

*That wasn't a question but an edict. Another thing Luella was rather fond of was her liquor.*



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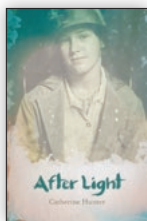
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### ABOUT THE AUTHOR

**Judith Alguire** is a Kingston, Ontario writer, whose novels include *Pleasantly Dead*, *The Pumpkin Murders*, *A Most Unpleasant Wedding*, *Peril at the Pleasant*, *Troubled Waters at the Pleasant*, and *Many Unpleasant Returns*, all of which are part of the continuing Rudley Mystery series. Her short stories, articles, and essays have appeared in such publications as *The Malahat Review* and *Harrowsmith*, and she is a past member of the editorial board of the *Kingston Whig-Standard*. A graduate of Queen's University, she has recently retired from nursing.

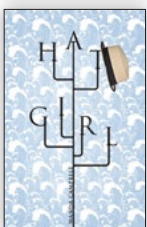




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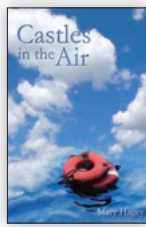
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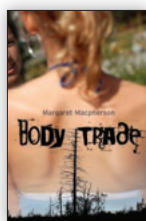
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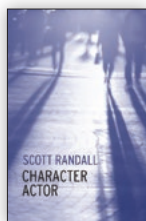
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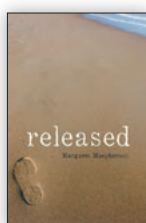
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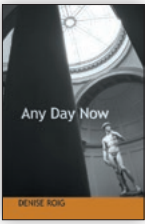
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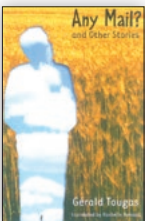
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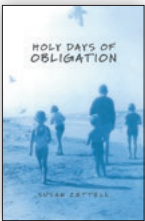
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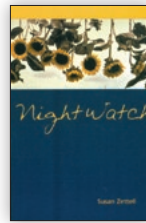
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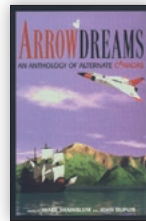
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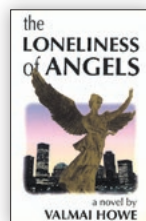
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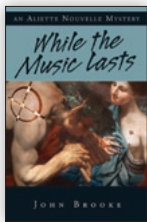
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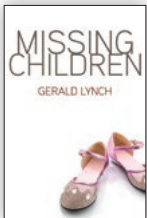




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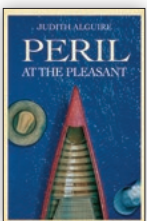
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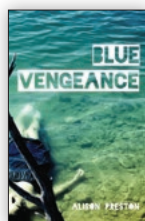
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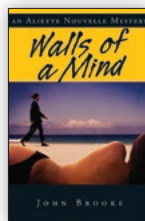
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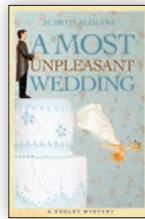
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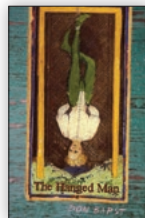
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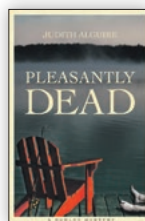
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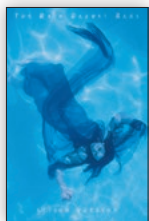
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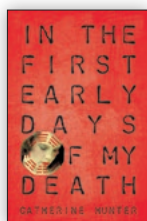
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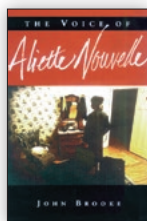
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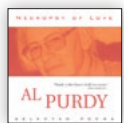
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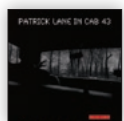
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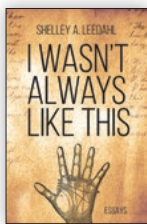
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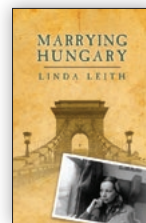
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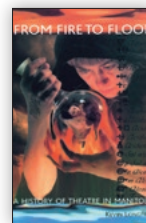
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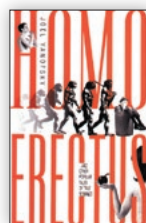
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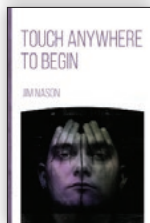
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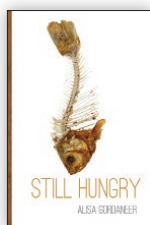
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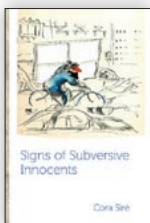
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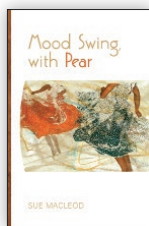
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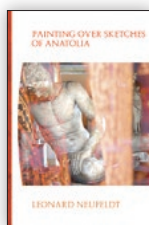
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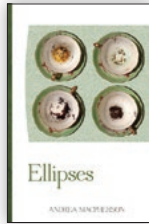
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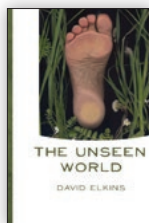
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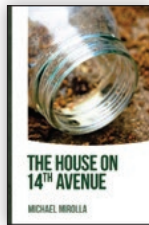
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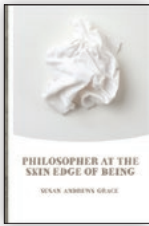
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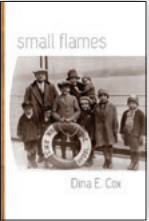
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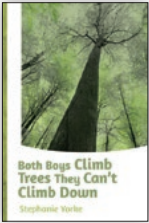
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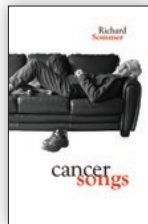
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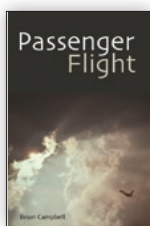
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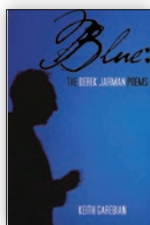
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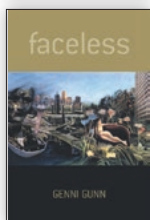
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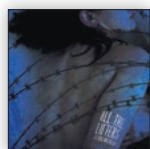
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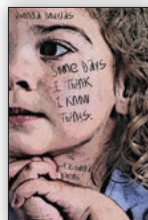
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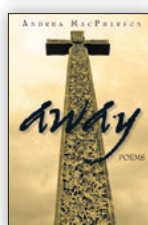
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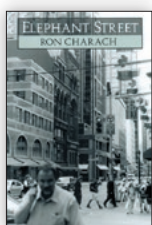
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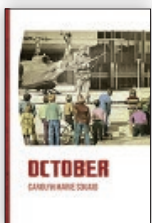
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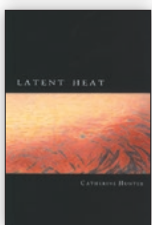
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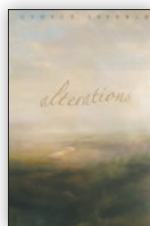
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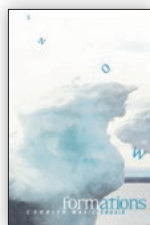
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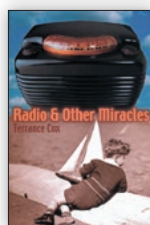
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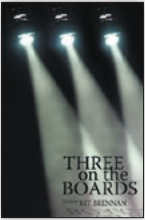




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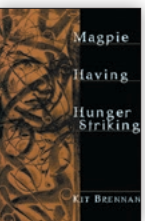
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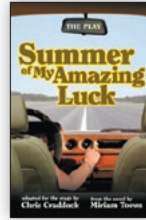
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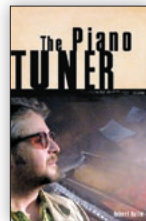
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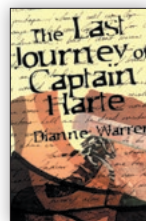
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