

Honouring our own:

By George, it's our George!

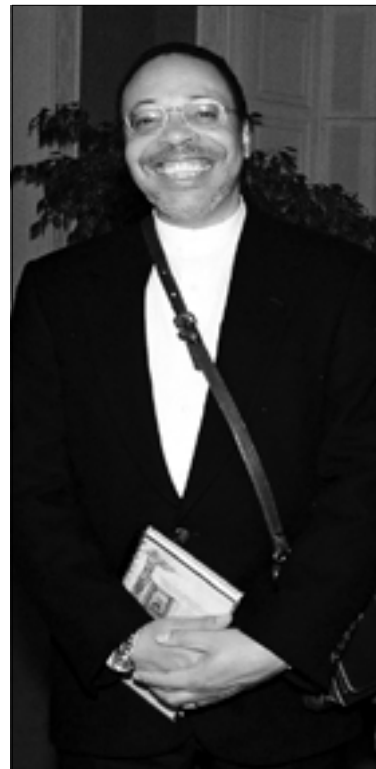
George Elliott Clarke's poems have exploded into Governor General's Award recognition. Though they've been scorching pages since he won his first prize at the annual Atlantic Writing Awards just over 20 years ago, George is the first Atlantic poet to receive this prestigious national recognition in 26 years.

With this celebration of *Execution Poems*, he enters the exclusive Maritime company of Milton Acorn (*This Island Means Minago*, NC Press, 1975) and Alden Nowlan (*Bread, Wine and Salt*, Clarke, Irwin). It's also the first time in more than a decade that a book published by an Atlantic publisher has won the Governor General's Award for poetry in English.

Gaspereau Press in Kentville initially released *Execution Poems* in an exquisite, oversized, limited hand-printed edition of 66 books. Demand and overwhelming interest in the work almost immediately prompted a trade paper edition. The text of the trade edition is a digital resetting of the original text, with the addition of a foreward which describes the original printing of the title.

The Canada Council for the Arts poetry jury — Erin Mouré, Lisa Robertson and John Steffler — commented that "*Execution Poems* is raging, gristly, public — and unflinchingly beautiful. Clarke plays with rhyme, theatre and the shape of the book showing us justice as official speech perpetrates it and as ordinary speech registers it. He harnesses the pain in the history of racism and pours it into explosive, original language."

George, who currently lives in Toronto teaching English at the University of Toronto, is working on the final edit of a new collection of poems, "Black", written as a companion piece to his recent Polestar collection, *Blue*. Born in Windsor, Nova Scotia, he proudly regards himself as a Black Nova Scotian writer, and is in great demand in the Fed's Writers' in the Schools program on his frequent visits home.



Alistair MacLeod (left) and Premier John Hamm

Portia White Prize to Alistair MacLeod (& WFNS)

"We should never under-estimate the power of literature or the power of its sister arts . . . when art travels, it makes converts." So said Alistair MacLeod in Province House, November 29, as he was awarded the Portia White Prize, the province's highest recognition of achievement and artistic excellence. "It is a great honour for me to receive this award named after one of Nova Scotia's truly outstanding artists. I am humbled and deeply appreciative of this recognition extended by the Arts Council of my home province."

Although Alistair's work has won him many prizes recently including the Dublin IMPAC Prize, the Dartmouth Book Award, the Thomas Head Raddall Atlantic Fiction Prize, the Trillium Award for Fiction, the Canadian Authors' Association Award, the Libris Award . . . his writing has won him legions of readers around the world. Premier

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The Writers' Federation of Nova Scotia is a registered not-for-profit organization that operates with funds raised from membership fees, from fund-raising endeavours, corporate sponsorship, with operating support from the Government of Nova Scotia through the Cultural Affairs Division, Department of Tourism and Culture, and with project assistance from Heritage Canada and The Canada Council for the Arts – all of whom we gratefully acknowledge for assisting to make our work possible. WFNS is a member of the Atlantic Provinces Library Association, CanCopy, the Canadian Children's Book Centre, the Canadian Copyright Institute, the Cultural Federations of Nova Scotia, IBBY (the International Board on Books for Young People), the Metro Council on Continuing Education, and the Nova Scotia's Children's Literature Roundtable.

John Hamm remarked that Alistair was “truly deserving of this honour. Much like Portia White, he shares his gifts with young people and is a shining example of how the arts thrive in Nova Scotia. Our government supports the arts because they make a real impact on our economy and, equally important, the arts contribute to our sense of well-being and the quality of life in Nova Scotia.”

As he has shared his compelling stories with a multitude of readers, Alistair also shared his prize with his fellow writers. For the first time, the \$25,000 prize was awarded in two components: the first part — \$18,000 — directly to the chosen artist. Alistair then named the Writers' Federation of Nova Scotia as the beneficiary of the remainder of the prize.

“There are two approaches the government can take towards the arts: one is to water the flowers. The other is to water the gardens. It is fitting that a portion of the award should go to encourage writers in the province,” said Alistair.

Beamed Jane Buss as she offered thanks for the generous gift, “I fell like he’s plucked us from icy, uncertain seas. And as we shake ourselves dry, we’re thrilled at the prospect of continuing to keep the faith with the writers of this province, and this region. The funds will be used to ensure the continuance next fall of the Federation’s pilot mentor program.”

Mentor program will continue thanks to MacLeod

The mentor program, initially funded through the Canada Council for the Arts, began late in the fall and was overwhelmed with applications. Budget considerations challenged a peer panel to winnow requests to a final five.

The following writers were selected to participate in the first Mentorship Program: Susan Cameron working on a novel with Carol Bruneau; Karin Cope working on a novel with Anne Simpson; Marilyn Iwama working with Sue MacLeod on a poetry collection; Genevieve Lehr working on a poetry collection with Sue Goyette; and Kim Scaravelli working on a novel with Lesley Choyce. These writers will be celebrated at a reading at the Federation next spring when they’ll read from writing they’ve had the opportunity to work on during the apprenticeship period.

The Fed thanks Alistair for helping to keep this program vital. As Buss concluded during the Province House ceremonies: “The writers of Nova Scotia are thrilled to be playing on your team, Alistair. Thank you.”



Jane Buss



The Digest

Canada New Media Fund Launched

Telefilm Canada announced the guidelines for the Canada New Media Fund. With a \$9 million annual budget, the Media Fund will support three areas:

- 1) **Product assistance** — financial support for the pre-development, development, production, and marketing/distribution of original cultural new media projects with a deadline of January 7
- 2) **Distribution assistance** — financial support for online distribution projects aimed at enhancing the availability and visibility of existing Canadian new media products with an application deadline of January 7
- 3) **Sectoral Development Assistance** — support for activities that benefit the entire industry by encouraging promotion and professional and industrial development. No deadlines.

Instead of loans, Telefilm is now offering advances repayable from revenues which is seen as less of a hindrance for start-up companies. Detailed information may be found at www.telefilm.gc.ca/en/fin/multi/multi.htm or contact Ralph Holt in Halifax at (902) 426-8425 or email holtr@telefilm.gc.ca

CIDA wants you!

The Canadian International Development Agency is looking for project proposals for their Development Information Program (DIP). The deadline of January 25 may be tight but keep in mind this is an annual program.

DIP is mandated to promote public understanding of international development issues. It provides financial support for communications projects such as **TV and radio productions, magazine features and newspaper articles**, and exhibits. Eligible submissions will not only encourage public understanding of international co-operation issues but also feature a Canadian angle, target a Canadian audience, and be submitted by a Canadian.

A competitive call, projects most likely to succeed will be innovative and engaging with broad audience appeal. They'll address the subject in simple, clear and precise fashion while presenting the human side of the issue. They will also provide a "before and after" perspective on the development activities which must include those under the International Development Week umbrella. Proposals must also demonstrate the applicant's technical and production skills and ability to carry out the proposal.

The deadline for submission is Friday, 25 January at 3 p.m. (Atlantic time). Detailed information, and the application form is available on line at www.acdi-cida.gc.ca/dip. If you experience difficulties printing the information, call 819-997-1663 where, upon request, they'll actually send you real paper. The website also details previously successful proposals.

Literary works by exiled Chilean writers wanted

Following the visit of Governor General Adrienne Clarkson to Chile, Roch Carriere, the National Librarian of Canada, announced the creation of Proyecto Adrienne, which will undertake a compilation of literary works produced in Canada since 1973 by exiled Chilean writers. Copies of the works will be transferred to the National Library of Chile. The project will accept published or non-published works, manuscripts, films, videos, theses, articles, magazines, records, CD-ROMs, etc. They will accept works produced in English, Spanish, French, or in other languages. For more information, or to participate in the project, contact Nicole Caissy, Project Manager, at (819) 953-6209 or 1-877-896-9481 (toll free), by fax at (819) 997-7517, or email ProyectoAdrienne@nlc-bnc.ca

What is iTV and why should you care?

What are the opportunities in the new world of television?

BCE-CTV is offering a special session in Halifax on Monday, January 14, at the Westin Hotel for documentary and dramatic television producers, new media producers, writers, and those who want to create content for this new world.

If you're writing documentary or film, they're hoping that you'll be their guest on Monday January 14 at the Westin Hotel — Lunch and Steve Billinger at 12:30 p.m. followed by the presentation at 2:30 p.m.

RSVP by January 4 to Alexandra Yanofsky 902-454-4366 or by e-mail to Ayanofsky@ctv.ca

The speakers are:

- Steve Billinger, VP Strategic Relations, Urban Alien who will speak about the future of television and the world of convergence;
- Paul Kaliciak, Director, Interactive Programming, CTV who will offer some creative examples and speak to revenue opportunities;
- Lesley Grant, Production Executive, Dramatic Programming, CTV who will take a look at the very successful *Degrassi* as an example of convergence;
- Charles Zamaria, Financial Director; Bell Fund, IPF, Cogeco Fund/Professor at Ryerson University answering the eternal question of how to finance your project; and
- Corrie Coe, Director Programming Administration, CTV who'll provide a BCE-CTV update touching on what they've developed and what they're looking for today.

E-publishing guide

Considering electronic publishing? Take a look at the National Library of Canada website and download *Electronic Publishing: A Guide to Best Practices for Canadian Publishers* — developed in response to a perceived need for industry standards www.nlc-bnc.ca/9/13/index-e.html

Journey Prize takes trip to change

The most prestigious, and profitable, prize for a short story — The Journey Prize — has undergone a few changes. McClelland & Stewart and the Writers' Trust of Canada have joined forces to administer the award and raise its profile.

Worth \$10,000 the renamed Writers' Trust of Canada/McClelland & Stewart Journey Prize will be presented in March, in conjunction with the five other awards administered by the Trust. M&S will continue to publish *The Journey Prize Anthology*, the stories which make the longlist each October.

A shortlist of three stories will be announced early in 2002, and the winner announced March 7. The short stories are selected from nominations made by editors and publishers of Canadian fiction magazines. The Journey Prize is sponsored by a trust fund created by James A. Michener from his Canadian royalties from his 1988 novel *Journey*. In addition to the \$10,000 which goes to a writer, \$2,000 ends up in the pocket of the literary mag which published the winner.

March 7 is also the presentation date for the Brown Wallace Memorial Award (\$1,000), the Drainie-Taylor Biography Prize (\$10,000), the Marian Engel Award (\$10,000), the Pearson Writers' Trust Non-Fiction Prize (\$10,000), and the Rogers Writers' Trust Fiction Prize (\$10,000).

The Writers' Trust of Canada administers a diverse portfolio of awards and prizes. General guidelines with approximate deadlines are available under the individual listings. Entry forms for each prize may be obtained by contacting The Writers' Trust of Canada at 40 Wellington Street East, Suite 300, Toronto, ON M5E 1C7, phone (416) 504-8222, fax (416) 504-9090 or email the Trust at info@writerstrust.com. Details on these awards and the other activities of the Writers' Trust can be found on their website — www.writerstrust.com.

Roundup at the Arts Council Corral

Your Arts Council recently set 6 artists to peer at 73 requests for project funding to professional arts organizations and small groups. They were able to stretch their pocketbook to cover 29 requests to a tune of \$134,474.

Among those funded were the Hackmatack Children's Choice Award (\$7,500) which had sought support to present readings by 16 writers nominated for this year's awards; Read by the Sea in River John received a \$1,550 nod to present Lynn Coady, Herb Curtis, Anne-Louise MacDonald, Bernice Morgan, and Anne Simpson in a unique outdoor setting next July 20; St. Ann's Bay Players will be able to spend \$2,630 incorporating Gaelic singing into "The Margaret", a new script by Cape Breton playwright Bev Brett; Eastern Front Theatre will invest \$2,085 to help Chris Shore develop "Liar" into a full-length play, while Festival Antigonish provides a \$2,500 commission to Carol Sinclair to create an original musical adaptation of Hansel and Gretel; \$3,000 will make it possible for Mulgrave Road to have Charles Crosby write a full-length play, and for Two Planks and a Passion to underwrite Jackie Torren's "Door to Door"; and Playwrights Atlantic Resource Centre will use \$1,690 to support their new Kitchen Table Reading Series.

The next funding deadline is January 15 for support to individual artists in the areas of professional development, creation and presentation.

Visit www.novascotiaartscouncil.ns.ca for further information or call (902) 422-1123 or email nsartscouncil@ns.sympatico.ca.

The changing face of Culture

All of the programs have been changed, the department name's been edited as has the staff. The restructuring at the Culture Division, Department of Tourism and Culture, replaces 14 programs administered by a staff of 13 with five generalized program areas handled by 11 personnel. The old positions end December 31, 2001, and former staffers have been invited to reapply for jobs.

On December 3, Dianne Coish assumed duties as the new Executive Director of the Culture Division. Deputy Minister Michele McKenzie described Coish's background: "Dianne has extensive experience in the areas of human resources, financial and project management, communications, writing and public relations. She also has extensive knowledge of government operations, having worked her way from a contract employee with the Province of Nova Scotia through several progressively responsible management positions, including Assistant Deputy Minister with the Department of the Environment. For the past four years, Dianne has been a freelance writer for magazines and private industry and has also managed a number of larger communications projects on behalf of corporate clients. In the early years of her career, Dianne also worked as a broadcast journalist in Atlantic Canada. During her career in broadcasting, she also produced and hosted documentaries and talk shows."

Although she is not well-known to the cultural community, Coish was the private consultant hired by the Department to work on the restructuring of the Culture Division.



February 24 to March 2
www.freedomtoread.ca
(416) 975-9366

On stage with Playwrights Atlantic Resource Centre

Home Delivery

PARC's Home Delivery Program offers member playwrights the opportunity to have the latest draft of a script read by a dramaturge located anywhere in the country.

Here's how it works: You contact Jenny Munday at the PARC office and let her know you would like to take part in the Home Delivery Program. If funds are still available for the program in the current fiscal year, all you have to do is send your script to the office (include a stamped, self-addressed return envelope) along with a note explaining the stage you're in with your writing and indicating what kind of feedback you're looking for. You and Jenny can discuss who you might like to work with, your script will be forwarded to the dramaturge (who receives a small fee for the work) and shortly, your script is returned to you along with dramaturgical comments. Sounds good, eh? There are only four more opportunities left between now and the end of May, so get on it!

Dramaturges participating in the Home Delivery Program, so far, have included: Mary Colin Chisholm, Tessa Mendell, Stephane Kirkland, Yvette Nolan, Don Hannah, Charlie Rhindress, Norm Foster, Mary Vingoe, Mauralea Austin, Alex Pierce, Robert Chafe, Janis Spence, Mary Ellen MacLean, Joanne Miller, and Andrew Thomson.

Announcing a brand new PARC program: The Kitchen Table Reading Series

PARC, with the thoughtful support of the Nova Scotia Arts Council, is offering a brand new opportunity for four to six Nova Scotian member playwrights. The Kitchen Table Reading Series gives a playwright the chance to hear that "hot-off-the-presses" new script for the first time, read by professional actors. The reading can even take place in your own home — at your kitchen table.

PARC provides assistance in casting the right actors for the right roles for that first read and financial assistance to pay those people for their work. These readings are meant to give the playwright that all important first read — the chance to hear the play for the first time, without the pressure of a workshop or rehearsal situation. A selection committee will review all applications. Preference will be given to those playwrights who do not already have access to other resources.

Contact Jenny at the PARC office for more information. Please note: This program is restricted to Nova Scotia members at this point, due to the source of the funding. It is hoped that in future years, we may be able to extend this program to members in other provinces. If you want to help make that happen, you can lobby your provincial funders to support the work that PARC does.

New Words On The Waterfront

Once again this season, PARC and Eastern Front Theatre are presenting selected short readings from new works by six PARC members as part of the On The Waterfront Festival. Dates for readings will be: Friday, May 3, Saturday, May 4 and Sunday, May 5 and Friday, May 10, Saturday, May 11 and Sunday, May 12.

Hosts will be Mary Vingoe for Eastern Front and Andrea Dymond and Nate Crawford for Playwrights Atlantic Resource Centre. If you have a new script and would like to read a 10-minute excerpt in the lobby of the Alderney Landing Theatre during intermission, contact Jenny at the PARC office. Deadline for submissions will be March 1.

Stay Tuned for news on The Moveable Feast and The New Play Reading Series:

PARC is working on plans (i.e. fundraising) to bring back our Annual Moveable Feast Playwrights Colony and Workshop, to be hosted by Charlie Rhindress and Karen Valanne of Live Bait Theatre in Sackville, New Brunswick, in August. Plans for another New Play Reading Series for 2002-03 are also percolating. Keep your fingers crossed.

20/21 Vision Indeed!

On December 6, Ineke Graham, owner of Studio 21 Gallery in Halifax presented a cheque to the Nova Scotia Talent Trust for \$10,000. And it wasn't for the first time! In 1999, she made a donation of \$12,000.

Both donations resulted from exhibitions at the Gallery which featured works from artists of the Atlantic region including Dusan Kadlec, Tom Hopkins, Janice Leonard, and Susan Feindel. Prior to both of the 20/21 exhibitions, Graham advised the Trust that 20% of sales proceeds would be contributed in support of the Trust. A long time member of the Talent Trust's Board, she said, "I have always enjoyed my association with the Trust and believe strongly in its mandate to support the growth of Nova Scotia's artists. This exhibit was my way of making that support tangible."

The Nova Scotia Talent Trust provides scholarship assistance to Nova Scotians who are pursuing programs of study in the arts but are not yet established in their disciplines. Begun in 1944, it has assisted the artistic development of more than 800 writers, dancers, musicians, actors, visual artists, and filmmakers. Its primary source of funding is a \$45,000 annual allocation from the Department of Tourism and Culture, which also provides administrative support to the Trust.

Ineke Graham's contributions are the largest personal donation to the Trust by an individual and will be used to increase the scholarship budget. In addition, a special award will be given to a scholarship recipient in the field of visual arts, when merited, to recognize exceptional potential of that artist to become an established and recognized professional. The 20/21 Vision Award will carry a cash value of \$500 and be added to the scholarship. Bravo Ineke!

Workshops

Writing for pleasure & for profit with Sandra Phinney

Saturday January 19, 10 a.m. to 4 p.m. \$45 registration fee

In cooperation with the Writers' Federation of Nova Scotia, this workshop will be delivered by Sandra Phinney at WFNS, 1113 Marginal Road in Halifax.

This course is a great springboard — a “how-to” must for anyone who wants to start a career as a freelance writer; or for the person who simply wants to put pen to paper and earn a few pesos. To register, or to receive a course outline, contact Sandra at (902) 742-2236 or email her at s.phinney@ns.sympatico.ca

NSCAD Workshop — Screenwriting with Sam Fisher

January 23 to March 27, 7:00 to 9:30 p.m.

\$165 plus approximately \$25 to purchase sample script

In this introductory course on screenwriting, the newcomer will be guided step-by-step through the creative and technical process of developing a screenplay. Using discussions, class critiques and movie excerpts, participants will learn the structure of television and film scripts — from simple formatting, characterizations and blocking to complex recursive plot structures. You will develop a 30-minute film script suitable for use as a portfolio submission. Registration is limited to 15. For further information and to register, call (902) 494-8185

Shortworks Story Workshop

Shortworks Film and Video Training, an intensive part-time intermediate educational program for writers, directors, producers and creative technical personnel in the Atlantic provinces, begins January 23.

This year's enhanced program starts with a Story Workshop, with writer/director Ann Verrall. The Story Workshop develops the story behind the script by delving into the heart of the story and finding its power and potential for unique, creative vision and its ability to connect and communicate to a wide audience. This workshop requires an application by January 16.

Later in the season, Shortworks will be offering a 6-week screenwriting workshop. For more information call the Shortworks office at (902) 420-5600, located in the CBC Radio Building, 5600 Sackville Street in Halifax.

Write into spring

A poetry bend & stretch with Roo Borson

Saturday, February 2, 11 a.m. to 2:30 p.m. (light lunch included)

\$40 WFNS members/\$50 non-members

Roo Borson presents an exercise program for your poetry muscles followed by lots of discussion and comparison of results. It's non-competitive, and purely exploratory in language and the possibilities of language. Participating writers should bring lots of paper, a pen or pencil and, for those with some writing experience, a very short piece you are currently dissatisfied with. If you're a raw beginner, just bring lots of paper. Registration is limited so call early to avoid disappointment.

Roo Borson is a poet and essayist. She has served as writer-in-residence at several universities and has given readings and workshops across North America. She holds an MFA from UBC, and lives in Toronto. Recent work includes *Water Memory* (McClelland & Stewart), *Night Walk* (Oxford University Press), *Intent, or, The Weight of the World* (M&S).

Narrative with Eleonore Schönmaier

Saturdays, February 9 through March 30, 10:30 to 12:30

\$100 WFNS members/\$135 non-members

This Saturday morning start to the weekend is for individuals interested in writing either fiction or non-fiction. Participants will work on a piece of writing of their choice. Feedback will be provided by group members and individual feedback will be given by the instructor. This class will present inspiration and enjoyment for participants who are on a shared writing journey.

Eleonore Schönmaier has taught creative writing in the English departments of Saint Mary's and Mount Saint Vincent Universities. She is the author of the short story collection, *Passion Fruit Tea*, and of the poetry collection, *Treading Fast Rivers*.

Running the Goat

Running the Goat is Atlantic Canada's newest micro-press, launched by publisher Marnie Parsons in St. John's, Newfoundland. Parsons, who remains an editor for Brick Books, a poetry press in London, Ontario, moved to The Rock two years ago.

Running the Goat is named after a Newfoundland folk dance. When learning the dance, Parsons says “there's always a moment when everything connects. I want the books to fit together in that same, organic way.”

The micro-press will specialize in Newfoundland-themed books of 48 pages or less, hand-set and bound, and printed on a press owned by artist Tara Bryant. The first title, Carmelita McGrath's *Ghost Poems*, was published in two editions — a hand-sewn and numbered edition of 100 copies and a saddle-stitched edition of 300. Next is a series of blues poems based on St John's pubs — *Twelve Bars* by Stan Dragland.

Parsons plans to publish other genres as well.

Hackmatack notes

There are 10 more titles on this year's nominations list for the Hackmatack Award, a prize awarded annually by young readers in Atlantic Canada to the most popular Canadian books. For the first time in the award's brief history, the Hackmatack shortlist includes French Canadian books, expanding the number of nominations to 30 titles.

Thousands of children in schools and libraries across Atlantic Canada will vote for their favourite fiction, non-fiction and French books in April 2002. Last September, Norene Smiley, former WFNS President and previous manager of Word on the Street, tossed in her Hackmatack volunteer hat to take on the coordinator's duties for the project. As registrations for the 2001-2002 award season closed with the end of 2001, Norene has started drawing up plans for the May awards' ceremony and authors' visits and readings in all four Atlantic provinces.

To find out more about the Hackmatack Award or titles listed below, visit their website at www.hackmatack.ca or call (902) 424-3774.

Hackmatack Children's Choice Book Award 2001-2002 Nominations

English Fiction

Mina's Spring of Colors by Rachna Gilmore, Fitzhenry and Whiteside, 2000

Rebecca by Carol Matas, Scholastic, 2000

Charlie Wilcox by Sharon E. McKay, Stoddart Kids, 2000

A Riddle of Roses by Caryl Cude Mullin, Second Story Press, 2000

The Mystery of Ireland's Eye by Shane Peacock, Penguin Books, 2000

After Hamelin by Bill Richardson, Annick Press, 2000

Dreamstones by Maxine Trottier, Stoddart Kids, 2000

The Money Pit Mystery by Eric Walters, Harper Collins, 1999

Duff's Monkey Business by Budge Wilson, Formac, 2000

White Lily by Ting-Xing Ye, Doubleday Canada, 2000

English Non-fiction

WOW! Canada!: Exploring this Land from Coast to Coast to Coast by Vivien Bowers, Owl Books, 1999

Heart and Soul: The Story of Florence Nightingale by Gena K. Gorrell, Tundra Books, 2000

Pier 21: Gateway of Hope by Linda Granfield, Tundra Books, 1999

The Kids Book of The Far North by Ann Love and Jane Drake, Kids Can Press, 2000

Penguins! by Wayne Lynch, Firefly Books, 1999

Canada's Maple Leaf: The Story of Our Flag by Ann-Maureen Owens and Jane Yealand, Kids Can Press, 1999

In the Time of Knights by Shelley Tanaka, Scholastic, 2000

Secrets of the Mummies by Shelley Tanaka, Scholastic, 1999

Meet the Group of Seven by David Wistow and Kelly McKinley, Kids Can Press, 1999

FAQ Weather by Valerie Wyatt, Kids Can Press, 2000

Française

Premier trophée pour Momo de Sinro par François Barcelo, Québec Amérique, 2000

C'était un 8 août par Alain M. Bergeron, Soulières Éditeur, 1999

Le mensonge de Myralie par Nicole M. Boisvert, Éditions Michel Quintin, 1999

Malédiction, farces et attrapes! par Lili Chartrand, Boréal junior, 2000

La machine à rajeunir par Denis Côté, La courte échelle 1999

Tant qu'il y aura des baleines
par Évelyne Daigle, Les 400 coups 2000

L'été de la moustache
François Gravel, Les 400 coups, 2000

L'orphelin des mers
par André Noël, La court Échelle, 2000

Christophe au grand coeur
par Nathalie Loignon
Dominique et compagnie, 2000

Gribouillis barbares
par Denise Paquette
Bouton d'or d'Acadie, 2000

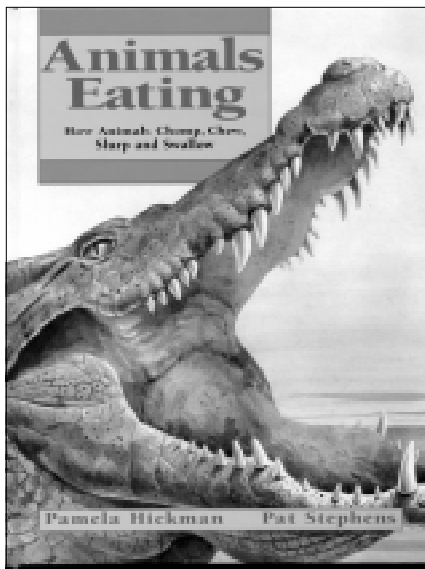
Taking care of business

It's a brand new year. Just the time to take a moment and get your business in order. You'll forgive *Eastword* for pointing out that you've doubtless paid your writing dues, but that if you haven't paid your annual dues, this will be the last newsletter you receive from the Fed.

If you're not registered with **Can-Copy**, there's no time like the present. The CanCopy Board has established an annual repertoire payment to all affiliated members in the fall. The repertoire payment represents royalties collected by CanCopy that are due to Canadian rightsholders but are not able to be attributed specifically to particular rightsholders. The pool is collected from some blanket licenses and from copying that lacks sufficient bibliographic data. The 2001 creator repertoire pool was \$2,463,453 which meant affiliated writers each received \$517.53 last October 18. If you're a published writer, you should be registered. For more information, www.cancopy.com or contact Paula Verre at 1-800-893-5777 (toll free) ext. 275 or email pverre@cancopy.com

And while we're here, don't forget that May 1 is the deadline to register new titles with the **Public Lending Right Commission**. For details, www.plr-dpp.ca, email plr@canadacouncil.ca, phone (613) 566-4378, fax (613) 566-4418.wt

imPRESSed: The newest titles by WFNS members



Animals Eating:

How Animals Chomp, Chew, Slurp and Swallow

Pam Hickman, illustrated by Pat Stephens

(Kids Can Press, 2001) \$14.95, ISBN 1-55074-577-8

Imagine if your tongue were as long as your body, or if closing your eyes helped you to swallow! Whether their diets include plants, insects or other creatures, animals eat in some weird and fascinating ways. Create a model of a frog's tongue and practice zapping targets. Or try drinking the way a housefly does — by sipping sugar water through a sponge! There are lots of amazing things to discover about how animals eat.

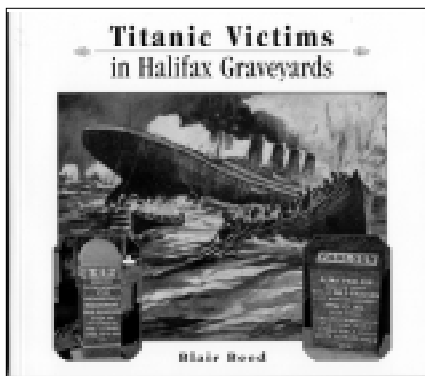
Pamela Hickman is a natural-science writer and the author of several nature activity books for children. Her other books in this series include *Animal Senses* and *Animals in Motion*. She lives in Canning, Nova Scotia.

Pat Stephens is a book illustrator living in Flesherton, Ontario. His previous books include *Animal Senses*, *Animal Defenses*, and *Animals in Motion*.

Titanic Victims in Halifax Graveyards

Blair Beed

(Dtours Visitors and Convention Service, 2001) \$19.95, ISBN 0-9684383-2-6.



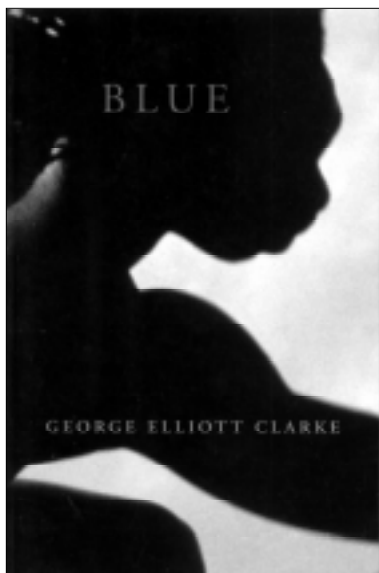
Titanic Victims in Halifax Graveyards tells the intriguing and little known story of why 150 of the passengers and crew of the *SS Titanic* were buried in the port city of Halifax. Using official reports and newspaper articles, the book provides an outline of life onboard the ship and of society in 1912. Whether read while visiting grave sites or read from a distance, this book will add to your Titanic library.

Born in Halifax, Blair Beed has been telling the stories of Halifax and the Maritimes for more than 25 years. A graduate of Saint Mary's University, he is active in civic groups involved in the protection of local heritage. He was a leading proponent of the restoration of the Titanic grave sites and has taken thousands of visitors to pay their respects at the sites. Beed is the author of *1917 Halifax Explosion and American Response*.

Blue

George Elliott Clarke

(Polestar/Raincoast Books, 2001) \$19.95, ISBN 1-55192-414-5



This incandescent book subscribes to the adage that “Good poems should rage like a fire, burning all things.” *Blue* is black, profane, surly, damning — and unrelenting in its brilliance. George Elliott Clarke writes: “I craved to draft lyrics that would pour out like pentecostal fire — pell mell, scorching, bright, loud: a poetics of arson.”

Blue is divided into five parts (Black Eclogues; Red Satires; Gold Sapphics; Blue Elegies; and Ashen Blues) that skillfully turn rage into a violet bruise of love and mourning. From the “Nasty Nofaskoshan Negro” of the Black section to the shocking satires of the Red section, from the fierce tenderness of Gold Sapphics to the haunting lament of Blue Elegies, Clarke has written urgent and necessary poems — poems that burn and illuminate with their fury, truth and beauty.

George Elliott Clarke was born in Three Mile Plains, Nova Scotia. In the fall 2001, Clarke won the Governor General's Award for Poetry for his collection *Execution Poems*, published by the Gaspereau Press.

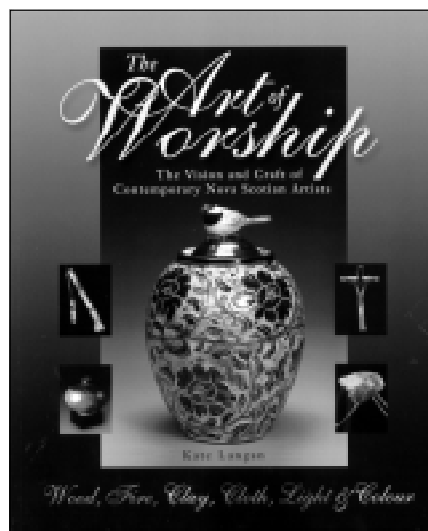
*The Art of Worship:
The Vision and Craft of Contemporary Nova Scotian Artists*

Kate Langan

(Nimbus, 2001) \$24.95, ISBN 1-55109-386-3

The Art of Worship features the work of 37 Nova Scotia artisans whose craft is both an expression of their own spiritual search as well as an offering to the larger community of seekers of private devotion. Often working from studios attached to their homes, these artists produce original artwork worthy of any sacred place of worship. This book is published in conjunction with an art exhibit curated by its author at the Mary E. Black Gallery in 2002.

Kate Langan is a freelance writer who has written for magazines, radio, television, and government. Kate is also an instructor in wooden boat building at the Nova Scotia Sea School and a fibre artist who favours working with wood in her exploration of antique knitting traditions.



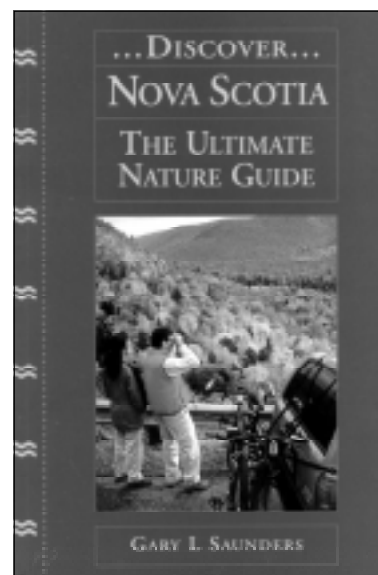
Discover Nova Scotia: The Ultimate Nature Guide

Gary L. Saunders

(Nimbus, 2001) \$29.95, ISBN 1-55109-242-5

If you love Nova Scotia's outdoors, even if you prefer driving to hiking or kayaking, you'll love this book. If you've wondered about our landscapes — how they came to be, what plants and wildlife live there, how humans fit into them — this book will become your bible. Saunders' opus promises to do for nature lovers what restaurant guides do for connoisseurs of fine cuisine. It is the first comprehensive, non-technical ecotour guide to Nova Scotia's roadnet — your ticket to eco-adventure.

Gary Lloyd Saunders is a forester-artist now retired from the Department of Natural Resources. When he's not painting, writing or hiking, you'll find him tending his garden and small woodlot near Truro.



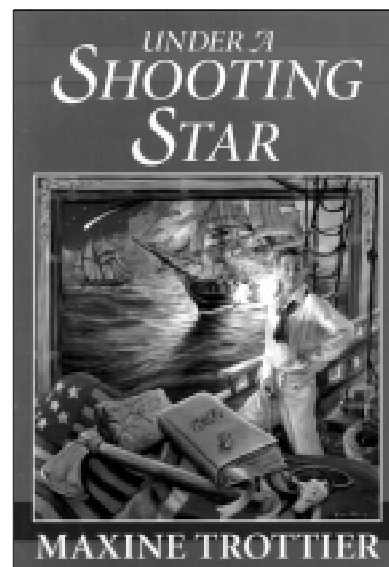
Under a Shooting Star

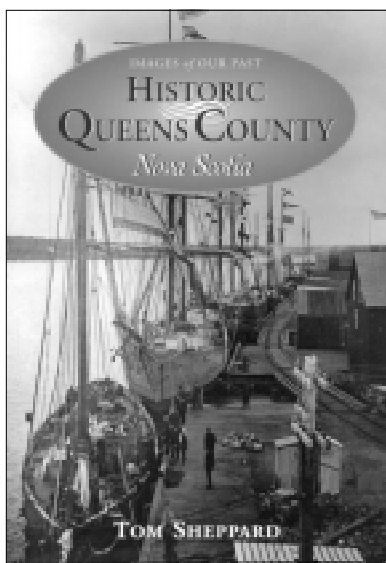
Maxine Trottier

(Stoddart Kids, 2001) \$9.95, ISBN 0-7737-6228-0

It's 1812 and Edward MacNeil's task is simple: escort Kate and Anne Kimmerling home to America, then travel to his uncle's cabin to wait out the war. Then a vicious storm on Lake Erie leaves Edward and the girls shipwrecked on an island and caught in the midst of the conflict. Half British, half Oneida, Edward's loyalties are already divided, but his growing affection for an American makes his path even more unclear. As Edward finds his way, he comes to learn that courage, friendship, and love know no bounds.

Maxine Trottier is perhaps best known for her award-winning picture books, but her Circle of Silver Chronicles, which are written for young adults, have already garnered much attention and praise. She lives in a small fishing village on the shores of Lake Erie with her husband William and with their two Yorkies, Ceilidh and little Moon.





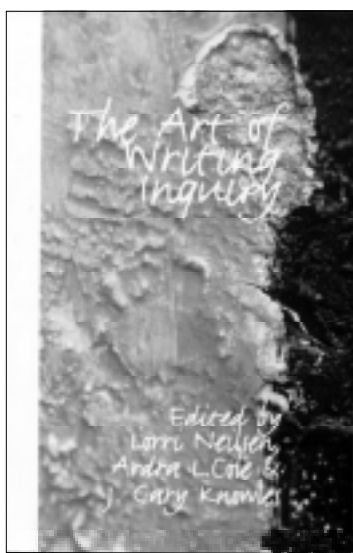
Historic Queens County, Nova Scotia

Tom Sheppard

(Nimbus, 2001) \$21.95, ISBN 1-55109-384-7

With forests, lakes and rivers in the northern district, and coastal regions to the south, the resource-rich county of Queens in southwestern Nova Scotia presents a range of seascapes and vistas. But Queens County is also rich historically, with a past that speaks of Mi'kmaq roots, Loyalist settlement, privateers' raids, and the rush for gold. At the heart of its story, is Liverpool, known across the Maritimes as one of the most prosperous shipping and shipbuilding centres of 19th-century Nova Scotia, and home to such significant figures as early settler and diarist Simeon Perkins, and author and historian Thomas H. Raddall. With an outstanding array of photographs at his disposal, Tom Sheppard expertly guides his readers through the many communities of Queens County.

Tom Sheppard has written about Queens County and its people for over 20 years in a weekly column for *The Advance*, Liverpool. A long-time resident of Caledonia, he served for many years as principal of the schools in the northern district. He has a graduate degree in Canadian history and political science and is currently an adjunct professor with Acadia University.



The Art of Writing Inquiry

Edited by Lorri Nielsen, Ardra L. Cole & J. Gary Knowles,

(Backalong Books, 2001) \$34.95, ISBN 1-894132-06-8

Poetry, prose poems, playscripts, fiction: these are forms we don't think of when we think of social science research. But this collection (edited and with contributions by Lorri Nielsen, Ardra Cole, and Gary Knowles) is one of the first of its kind in Canada to bring the literary arts into the world of research. With pieces on writing by Nova Scotians Lorri Nielsen, Jane Baskwill, Karen Schaller, and Allan Nielsen, this book breaks new ground and offers exciting possibilities for artists in the academy.

No Two Snowflakes

Sheree Fitch, illustrated by Janet Wilson

(Orca, 2001) \$19.95, ISBN 1-55143-206-4

Sheree Fitch's "lipslippery" poetry combines with Janet Wilson's warm pastel drawings to show us snow in all its guises and, in so doing, to help us celebrate ourselves and each other, our sense, our sameness, our difference.

No Two Snowflakes was produced in association with UNICEF, the United Nations Children's Fund. Guided by the UN Convention on the Rights of the Child, UNICEF works in more than 150 developing countries to meet the basic needs of children, protect them from harm and help them reach their full potential. A portion of the proceeds from the sale of this book is being donated to UNICEF to advance its work for the world's underprivileged children.

An award-winning author of many children's books, Sheree Fitch is also a Goodwill Ambassador for UNICEF Canada. Janet Wilson's illustrations graced many children's books. Janet lives in Eden Mills, Ontario, with her husband and family.



Who's doing what

■ **Racked** – members work appearing in the copious cornucopia of journals and mags and electronic signals crossing your editor's desk into the Fed Reference Library (open 9:30 to 4:30 Monday through Friday for your pleasure and perusal): **Richard Cumyn's** latest story – "Early Easter" – leads off the fall issue of *The Fiddlehead*, which also carries reviews of **matt robinson's** *a ruckus of awkward stacking* and **Harry Thurston's** *If Men Lived on Earth* (which **Lynn Davies** recommends as "stand[ing] the test of time"); **Sandra Phinney** takes flight in *Atlantic Business* with a look at our aerospace industry; *The Grist Mill* and *A Room of One's Own* have **Lorri Neilsen** in common . . . after spending last spring at the Banff Writing Studio completing a poetry manuscript, she's found warm new homes for her poems in a variety of journals and anthologies; **Betty Dobson** was lighting up the wires with her first place finish in the Suite101.com writing contest, available for all to peruse at www.suite101.com/welcome/cfm/7640; **Budge Wilson** looks at the joys writing can inflict on your life when it's your profession in *Atlantic Books Today*, and is joined within its pages with reviews by **Lezlie Lowe, Joanne Jefferson** and **Sandra Barry**;

■ Long considered a classic botanic and historic treasure, *and some brought flowers* by **Mary Alice Downie** and Mary Hamilton, which has been out of print for almost two decades, has been recently reissued in a quality paperback edition by Fitzhenry and Whiteside. A collection of the early explorers' and settlers' observations of the wide variety of plants they encountered, *and some brought flowers* captures the spirit and grit of these pioneers, the hardships they endured, as well as their practical, aesthetic and botanical interest in the natural bounty of their new homes. Fitzhenry and Whiteside also plans a March release for Mary

Alice's *Scared Sarah*, the first title in a new series for recently independent readers. Illustrated by Muriel Wood, the story is set in Upper Canada in 1836 and focuses on Sarah's adjustment to a wild land that bears no resemblance to the gentle countryside of her mother's home in England.

■ As we reported in the last *Eastword*, **Betty Bednarski** spent the fall term as the Hannah Millennium Visitor in Dal's Faculty of Medicine, sharing her insights into the life and work of Québec physician-writer Jacques Ferron. Imagine her delight to learn that she'd been named the 2001 Burgess Award winner! This honour allows a member of the Faculty of Arts and Social Sciences to pursue special research or artistic activity. Betty will use this award to work on a manuscript which will require the translation of many of Ferron's medical writings into English.

■ Overcoming fear by driving a tractor? It's true and provided the horsepower for **Shelly Cameron-McCarron's** *First Person Singular* commentary which aired on CBC Radio 1 early in December. No fear of her keyboard, she's been piling up the by-lines with features in the *Halifax Herald* (Cooking with the Saints and a Kathy Reichs profile) and writing for VIA. She also participated in an October press tour of New Brunswick which highlighted products Acadian.

■ **Tom Sheppard** has been launching his latest book, *Historic Queens* (Nimbus), in great South Shore style: a jammed reading at the Queens County Museum was followed with a festive dessert buffet at Lane's Privateer Inn in Liverpool which featured Tom's book along with Vernon Oickle's *Dancing with the Dead* and a compilation – *Getting Rid of Alders* – from *Rural Delivery* magazine.

■ **Virginia Hayden's** dancing on air moted with moondust: she's a semifinalist in the Moondance International Film Festival in two categories. Her short story, *Worth More Than A Thousand Words*, and for her radio script, *Astronaut*, have made the cut. Held at the historic Chautauqua Park in Boulder, Colorado, Moondance 2002 was extolled as a recommended film festival in *Premiere Magazine* recently.

■ Founding member **Hattie Perry** sent news with her yuletide greetings that she's hard at work on two books – *Soldiers of the King (1914-1918)* and *Soldiers of the King (1939-1949)* which she hopes will be on bookshelves early this spring.

■ Apparently the bums on the cover are pseudonymous, but they're an indication of the fun of **Pat Wilson's** and **Kris Wood's** collaboration on *The Frenchy's Connection: The Pottersfield Guide to Second-Hand Clothing Stores in the Maritimes*. With a little time to go on treasure hunts over the holidays, this book is number one on *Eastword's* Christmas wish list. Rumour has it the Sober Island duo plan a few more books with Pottersfield.

■ **Steve Vernon's** spent this winter celebrating premieres: the presentation of his play *Jugular* at Northern Light Theatre in Edmonton, the publication of his story *Catcall* in *Cemetery Dance* magazine and the sharing of nuptial vows with Belinda Ferguson. Long may they run!

■ Wouldn't you like to be blessed with the endless font of energy and creativity that dances on **Elaine Ingalls Hogg's**? She's recently been in hot demand in New Brunswick schools reading to the very tinies right through to Grade 4 in Woodstock and Stanley. Her *Lest We Forget* was a timely feature in the *New Brunswick*

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Reader will be publishing one of her Christmas stories and recently ran *Finding My Legacy* about her 101-year-old aunt. A 99-year-old gentleman reader from Moncton was prompted to renew his acquaintanceship post publication. Two recent stories are confirmed for the *Quoddy Tides*, and tune yourself to CBC Radio-1 on January 8 at 11:45 for her audio debut on *Out Front*.

■ **Eastword** was delighted with the cheerful insouciance which prompted New View Productions to announce **The Dan Doucet Starter Collection**. With the release of Daniel's first novel, *Codfish and Angles*, the company is marketing a package which adds the novel to his previous books — *Fiddles and Flowers – The Lady of Guadalupe in Cape Breton* and *Parables from Big Pond*. Well may they sell: check out www.investcapebreton.ca

■ **Martine Jacquot** has a new poetry collection, *Etapas* (Humanitas), which gathers together work from here, Saskatchewan, France and Switzerland. She's been on the road of late, participating in the Festival Internationale de Poésie de Trois Rivières, addressing an Ottawa conference of French-language teachers and a similar audience in Nova Scotia.

■ When you mix an irresistible force with immutable effervescence, what do you get? The pairing of **Sheree Fitch** and **Laura Jolicoeur** (was there ever a more aptly surnamed writer/artist?) and a new book: *Everybody's Different on Everybody Street*. Last summer, the Nova Scotia Hospital asked Sheree to explore the final frontier — mental illness. Coincidentally she was en route to New York City for the first time. The cacophony and diversity was the inspiration for her text which is perfectly captured in Laura's ceramic art illustrations.

■ **David Nicholl**, author of *I am the Executor: What Do I Do?*, was on hand at Alderney Library to answer those

eternally difficult questions. He clarified the duties that must be undertaken by an executor and offered guidelines on everything from settling an estate to choosing an executor.

■ Did you hear **Kathy-Diane Leveille** wax on about hairy legs on *This Morning* with Shelagh Rogers on CBC Radio 1 early in December? Hers was a *First Person Singular* piece which followed the "wanted word of the week" — one which described the hair sometimes adorning a woman's upper lip.

■ **Don Butler**'s on a controlled roll! He's just released his latest book, *More Close Encounters of a Driving Instructor*, and has been on the road through Pictou County reading at the River John and New Glasgow libraries this past month.

■ When you hear the school's name, you know there's gonna be trouble. **Sylvia Gunnery**'s latest first chapter book — *Robin's Impossible, Crazy Idea* (Pottersfield) — is set at Ernest Lee Elementary. Recently retired from a triumphant teaching career, you know Sylvia's heroine will rise to the eponymous challenge.

■ Spring Garden Road, JD Shatford and Keshen Goodman Libraries in Halifax delighted in the sights and sounds of life on the seashore as **Frances Wolfe** presented her lavishly illustrated *Where I Live* (Tundra) to rapt audiences in November.

■ En français et plein de tous les renseignements acadiens is **Sally Ross**'s new book just out from the Université de Moncton. Filled with maps and photos and equipped with an extensive bibliography and index, *Les Ecoles acadiennes en Nouvelle-Ecosse 1758-2000* is a pedagogical treasure trove.

■ *Longer than Forever* and *Welcome Tree* are **Mel McMullin**'s latest releases from Small World Publishing in Florence, Cape Breton. The first is illustrated by Gail Linden, and the other by Greg Gallant. Small World specializes in books by Maritime writers for children from 4 to 8.

■ **Brian Bartlett**'s looking forward to spring with the perfect new release, *The Afterlife of Trees*. This newest collection of Brian's poems is being published by McGill-Queen's University Press.

■ Erstwhile Nova Scotia Arts Council Education Officer **Darcy Rhyno** is no longer a closeted writer. His "How I Learned to Love the Chainsaw" sent shivers across the nation when it aired on CBC Radio 1's *Out Front* mid-December. One hopes he didn't develop this affection on the job.

■ Cynthia Martin is exiting the old year on a high with a splendid entrée to the new. She's been awarded the Dr. Robert A. Gordon Scholarship which admits her to the Humber College School for Writers correspondence program for creative writing, and will have the great joy of working with Sandra Birdsell as her mentor.

New members

The Directors, members and staff of WFNS are delighted to extend the warmest welcome, or welcome back, to the following members:

Thomas Adams, Halifax
Craig Armsworthy, Halifax
Sheila Cole, Halifax
Hilda Dockrill, Greenwood
Emily Donelan, Dartmouth
Daniel Doucet, Sydney
Andrea Doukas, Halifax
Christopher Godwin, Halifax
Lani Gerity Glanville, Prospect
Nancy M. Guest, Chester Basin
Meghan Hallett, Dartmouth
Ciar n Llachlan Leavitt, Mahone Bay
John McCarthy, Halifax
Margo Murley, Brooklyn
Bill Murphy, Sydney
Kristofer Murray, Hatchet Lake
Marie-Louise Parker, Enfield
Evelyn Jean Ring, Dartmouth
Wilfred Rondeau, Centreville
Celia Rutte, Dartmouth
Deirdre Shearwood, Dartmouth
Nicholas Sumner, Halifax
Andrea Thomson, Antigonish
F.J. Ucán-Marín, Halifax
Kimberly Walsh, Halifax
Michael Ungar, Halifax
Christie Welsh, Hubble
Jane Wright, Halifax

Markets

■ **Carleton Arts Review:** c/o Dept. of English, 18th floor, Davidson Dunton Tower, Carleton University, Ottawa, ON K1S 5B6. Email mss or inquiries to: carletonartsreview@hotmail.com Looking for visual art, poetry, fiction, non-fiction, drama. Deadline February 1. No more than 20 pages/manuscript. Any style any content. Include your name, snail and email addresses, and telephone number on the front or back of each item submitted. Indicate on envelope what kind of submission it is (e.g. Attn: Poetry Editor). SASE for return of ms. Include a short bio and previous publications if any. (From *CanPlay*)

■ **Contemporary Monologues for Women:** Attn. Judith Thompson, c/o Playwrights Canada Press, 54 Wolseley St., Toronto, ON M5T 1A5. Up to 600 words. Deadline February 28. Work must be accompanied by a setup to each piece or it will not be considered. Monologues written by men for a female voice may be submitted. The work need not have had a professional production, though the majority of monologues to be included will have been produced. If monologue is part of a larger work, provide the title of the play and the scene from which it's taken. Name and mailing address, including email, must be on the submission. May submit more than one monologue. Notification of acceptance by October 30. Payment \$50 if included in the collection. For acknowledgment of receipt, send stamped, self-addressed postcard.

■ **Wegway:** PO Box 157, Station A, Toronto ON M5W 1B2. Email wegway@sympatico.ca Website www.wegway.com Looking for artist pages, projects, essays, prose poems, rants, complaints, confession, self-indulgent experiments with text and images. Send proposals or stuff. Deadline February 15 for April issue, or September 4 for issue #4.

■ **Newsweek: "My Turn" Essay:** My Turn Editor, Newsweek, 251 West 57th Street, New York, NY 10019-1894, email: myturn@newsweek.com fax: 212-445-4120 (attn: My Turn Editor) Competition for this space is tough, more than 600 entries a month and they can only print 1 a week. Pays \$1,000. The essay should be: a) An original piece, b) 850-900 words, c) Personal in tone, and d) About any topic, but not framed as a response to a *Newsweek* story or another My Turn essay. Submissions must not have been published elsewhere. Allow two months for your submission to be considered. Include your full name, phone number and address. For an automated message with further details about My Turn, call (212) 445-4547.

■ **The Journal of Indo-Canadian Studies:** Union Christian College, Alwaye-683 102, Kerala, India. A biannual journal. Seeks critical articles (3,000-4,500 words) and reviews on Canadian lit. For more information and guidelines contact the editor.

■ **Call for manuscripts:** Tell the editors of *Leaning into the Wind* and *Woven in the Wind* your story about women and community. This third anthology will be selected from poetry and non-fiction by women who live, or once lived, west of the Mississippi River. For guidelines send SASE to Women Writing About Community, PO Box 169, Hermose, South Dakota 57744-0169 or email info@windbreakhouse.com Full details available at www.windbreakhouse.com (click on "newsletter"). "To participate, tell us a good and true story about a woman's place in community. Write about a community in action and the women involved. We will accept only stories and poems written by women. While men maybe involved in the story, the focus should be on the women. Send true personal stories in prose or poetry form; no fiction please." Deadline October 1.

■ **52%,** "the Womyn's Centre 'zine out of Carleton University in Ottawa is

looking for submissions. The mandate of the publication is as broad as its range of genre. It is structured simply as a collection of works by women, for women, and includes a wide range of expression: short fiction, poetry, essays, articles, photography, comics, artwork, rants — just about any form of art that can be reproduced two-dimensionally. Submissions can be sent to: The Womyn's Centre 308 Unicentre Building, 1125 Colonel By Drive Ottawa, ON, K1S 5B6 or sent via email to either womynscentre@carleton.ca, or kait_dueck@hotmail.com. The deadline is February 1.

■ **Captains Of Consciousness Journal:** "We are a new poetry magazine looking to give new writers a chance to be published. It is the hope of our magazine to draw interest from poets and short story writers from across Canada. You may e-mail your entries to Lynda@can-pass.com or submit them through regular mail to, Captains Of Consciousness Journal, 34 Sussex Street South, Lindsay Ontario, K9V 3E8. Editors Lynda Flagler and Tracy Pugh."

■ **Descant:** PO Box 314, Stn P, Toronto, ON M5S 2S8 (www.descant.on.ca). A quarterly journal publishing new and established contemporary writers and visual artists from Canada and around the world. Plans an issue on speculative literature edited by Peter Darbyshire & Brian Panhuyzen (www.descant.on.ca/specplit) Deadline July 31. Mark envelope "Descant Speculative Literature". "Speculative Literature can be science fiction, fantasy, horror, or magic realism. It can be an experiment with language. It can be mythology. It can be technology. It can be rewriting the past. It can be anything that mixes some or all of these. It should be something that defies the conventions of reality and offers a new way of considering/constructing the world." Seeks "unpublished fiction (6,000 words max, prefers 3,000 or less), poetry (80 lines), art, photography, or

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some previously undiscovered medium.” Do not send more than 2 stories, 6 poems, or 10 images. Include SASE for return of mss. Will respond via email if address is included. *Descant* pays \$100 upon publication.

Contests

■ **“New Look” short play competition 2002:** Sponsored by the Drama Association of Wales. Deadline January 31. Application form necessary. Promotes the writing of 1-act plays in English and Welsh. Open to all playwrights regardless of nationality. Plays should run between 20 to 50 minutes. 1st, 2nd, 3rd cash prizes awarded. Prize-winning plays considered for publication. Contact Teresa Hennessy tel 029 2045 200, fax 029 2045 2277, email aled.daw@virgin.net

■ **subTerrain’s 11th annual Last Poems Poetry Contest:** P.O. Box 3008, Main Post Office Vancouver, BC V6B 3X5 e-mail: subter@portal.ca www.anvilpress.com Maximum 3 poems per entry. \$300 cash prize plus publication. Runners-up receive complimentary book prizes, plus publication. Entry fee \$15 (includes a one-year subscription to *subTerrain*.) SASE for return of manuscript. Previously unpublished poems only. Deadline January 31 postmark.

■ **4 Grain contests:** Deadline: January 31. 3 Short Grain writing contests: Dramatic Monologue (single character speech, 500 words max); Postcard Story (narrative fiction, up to 500 words); Prose Poem (lyric poem as prose paragraph[s]) up to 500 words). And Long Grain of Truth: Creative non-fiction, 5,000 words or less. Include cover sheet stating name, title of entry, category, and word count. Name must not appear on manuscripts. Prizes: Three \$500 prizes in each category. Entry fee: \$22; includes 1-yr sub to *Grain*, and 2 entries in any one

category. An additional \$5 allows entrants to submit additional pieces to any other category. Cheques payable to Short Grain Contest. Send entries to Short Grain Contest, Box 1154, Regina, SK S4P 3B4,

■ **Event creative non-fiction contest #15:** Event, The Douglas College Review, PO Box 2503, New Westminster, BC V3L 5B2. For information email event@douglas.bc.ca or check website www.douglas.bc.ca/event 3 prizes of \$500 plus payment for publication in *Event*. Other entered ms may also be published. Submit manuscripts exploring the creative non-fiction form. Previously published work or work accepted for publication elsewhere not eligible. Max length 5,000 words. Include a separate cover letter with your name, contact info, and title of entry. Your name must not appear on manuscript. Entry fee \$25/entry, includes sub to mag. Deadline April 15 postmark.

■ **Great Blue Heron Poetry Contest:** The Antigonish Review, Box 5000, St. Francis Xavier University, Antigonish NS B2G 2W5 www.antigonishreview.com No email submissions. Deadline June 1 postmark. Entry fee \$25 (includes sub) Total entry not to exceed 4 pages. Maximum 150 lines. Include separate cover sheet with your name, contact info, phone number, and title of poems submitted. Prizes: 1st prize \$800 and publication, 2nd \$500 and publication, 3rd \$300 and publication.

■ **Other Voices Creative Non-Fiction Contest:** Box 52059, 8210-109 Street, Edmonton, AB T6G 2T5 Website: www.othervoices.ab.ca/ Seeks original submissions on any subject up to 5,000 words in length. No simultaneous submissions. Your name or contact information must not appear on any page but pages should be numbered. Each submission must be accompanied by a cover letter with your name, the work title, word count and full contact information including address, telephone numbers, and, if possible, a

current e-mail address. Prize: \$500 plus publication Entry fee: \$22 per submission. Manuscripts will not be returned. Include a SASE or e-mail address for reply. For more information visit <http://> Deadline: March 1.

Awards

■ **Danuta Gleed Literary Award for first book of short fiction:** \$5,000 prize for the best first collection of published short fiction in the English language. 2nd and 3rd prizes \$500. Winners announced on Canada Book Day, April 22. Eligibility: must be a first collection of short fiction in English by a Canadian published in 2001 calendar year. Send 4 copies of book, along with a cover page outlining author, title, and publisher to: The Writers Union of Canada, 40 Wellington St., Third Floor, Toronto, ON M5E 1C7. Deadline January 31. For information contact Penny Dickens, executive director TWUC (416) 703-8982 ext. 221.

■ **The W.O. Mitchell Literary Prize:** The Writers’ Trust of Canada 40 Wellington Street East, Suite 300 Toronto, ON M5E 1C7. A national award of \$15,000 given annually to a writer who has produced an outstanding body of work, has acted during his/her career as a “caring mentor” for writers, and has published a work of fiction or had a new stage play produced during the 3-year period specified for each competition (from January 1, 1999 to December 31, 2001). Deadline January 31. For details check website: www.writerstrust.com

Cold facts & hot buttons — The truth about school libraries in Canada

by Karin Paul and Ray Doiron

(Karin Paul is president of the Canadian School Library Association and Ray Doiron is the organization's past-president. Reprinted from the summer/fall 2001 Children's Book News, published by the Canadian Children's Book Centre.)

It's September and 9-year-old Ankit reluctantly returns to school. Once an avid reader and library user, he now shows little interest in reading or in the school library. His class visits the school library every 2 weeks in order to exchange books, but the books are old, battered and too simple for him to read. Between visits, he says, the library is closed most of the time. Right now he has a report to do on Egyptian pyramids, but has no idea how to begin, where to find appropriate material or take notes. He resigns himself to copying from the school's 1979 version of the *World Book Encyclopedia*; in his opinion, the school library "sucks."

Meanwhile his sister, Stephanie, returns to high school with some trepidation. Her experience with writing reports in her elementary school has not prepared her for the in-depth group projects and individual research assignments now required. Her friend Lucy's mom volunteers every morning in the school library; she's nice, but not much help when it comes to preparing outlines, determining a thesis, inserting parenthetical citations, or compiling a bibliography that includes electronic sources. Dejected, Stephanie buys a nice report duotang, prints pictures from the Internet, and copies as much information as she can on her topic from the textbook, and then hopes for the best.

These typical situations happen every day in school libraries across Canada. "The state of our nation's school libraries can only be described as desperate in almost every province in Canada." So writes Roch Carrier, National Librarian and Canadian literary icon in the foreword to the National Information Literacy document to be published [in spring 2002] by the Canadian School Library Association and the Association for Teacher-Librarianship in Canada. "In my regular visits to communities across the country, there is consistent heartbreak

in hearing the stories of school libraries — everything from those libraries and resource centres that have been totally cut to those where there is a room with some books (that are out of date) with no one trained to guide or assist the children."

One of the more touching stories that Mr. Carrier heard was relayed to him during the Annual C[anadian] L[ibrary] A[ssociation] conference in June 2000. Representatives from each province and territory orally reported on the status of school libraries in their area. Everyone told a version of the same story: drastic cuts made by provincial governments to school libraries had had severe effects.

Carrier heard about schools without a functioning library, school libraries without teacher-librarians, and school libraries without budgets. He heard about instantly obsolete computer technology that was purchased at the expense of deteriorating library collections. He heard about dwindling or non-existent library programs. And he heard about school libraries routinely staffed by volunteers with no professional supervision or direction. **But it was the final report from Nova Scotia that moved everyone to tears.**

The Nova Scotia representative told how a 1994 provincial contract stated that teacher-librarians could be removed (and were) from the library and replaced with "non-teacher" librarians. In 2000, the two remaining teacher-librarians in the Annapolis Valley were moved to the classroom. In Halifax, five elementary circuit teacher-librarian positions were eliminated and all technician positions were cut by 50 percent. The Department of Education position of Library Coordinator was also cut in the spring of 2000.

As for school library budgets, the representative reported, there was no provincially designated school library budget. Each school administrator decided how much, if any, money went to the school library. For example, one Halifax high school serving over 1,000 students had had no library budget for two years. The result was a collection in which 30 percent of the material was dated 1980 or older. The Nova Scotia representative

ended by whispering through tears, "There are only 12 of us (teacher-librarians) in the entire province."

Visibly moved, Roch Carrier asked the Canadian School Library Association to compile a snapshot picture on the state of school libraries in each province and territory. To this end, CSLA asked each provincial and territorial representative for information on the number of schools with school libraries, the state of library staffing in those school libraries, the amount of money per pupil spent on resources, the availability of support staff, district services, and policies in place for supporting school libraries.

The task was made extremely difficult by the fact that most provincial ministries keep no records on staffing, resources or services offered in school libraries, and school boards are often unwilling to report budgets in regard to school libraries. Therefore, the information compiled over the last two years has been incomplete. But the trends and patterns are clear. There has been a severe devaluation in school library services in the past three to five years. Here are some highlights from those provincial reports completed in 2001.

Staffing

The removal of teacher-librarian positions and the elimination of the teaching role in the school library have been two of the most serious problems. In most cases there seems to be no provincial standards for staff, services and programs in school libraries, so some school boards feel justified in cutting staffing completely, while other boards drain away resources slowly. This results in erratic, inconsistent and sometimes, non-existent school library programs.

Teacher-librarians top the endangered professional list in the Maritime provinces. In New Brunswick, teacher-librarians are the first to be cut because, according to one provincial representative, "they are not deemed an essential service." Prince Edward Island boasts a whopping 56 teacher-librarians, only 17 of whom are

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*Cold facts & hot buttons —
The truth about school libraries in
Canada*

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full-time. Nova Scotia has only 12 teacher-librarians.

As we move across the country, the prairies provinces have weathered an onslaught only slightly better than their eastern partners.

The picture in Saskatchewan provides little consistency; some districts have added to their teacher-librarian component, while others have replaced teacher-librarians with instructional consultants. Manitoba has a total sum of 269 teacher-librarians.

Following close behind is Alberta, where the number of remaining teacher-librarians has been reduced by half in the last 20 years. In 1978 there were 1,356 public and separate schools in Alberta with 550 half-time or full-time teacher-librarians. Now in the Information Age of 2001, where there has been an increase to 1,668 Alberta schools, there are only 252 half-time or full-time teacher-librarians in this province. In one of Canada's wealthiest provinces, that is an average of one teacher-librarian for every 6.6 schools. That is a disgrace.

Even when the position of teacher-librarian is written into educational collective agreements, that does not necessarily ensure safety. In British Columbia where over 100 teacher-librarian positions were cut in the year 2000, the collective agreement states that there is to be 1 full-time teacher-librarian for every 702 students. However, only 9 percent of the elementary schools in the province meet this criteria; only 4 percent of secondary schools in BC meet the same criteria.

Having districts that do not honour staffing formulas for teacher-librarians is familiar territory in Ontario. During the 1998-99 school year, 22 percent of Ontario schools reported losing teacher-librarian positions more often than any other specialist teachers.

Ontario also has an educational collective agreement that covers the position of teacher-librarians. The agreement states that there should be one teacher-librarian for every 934 secondary students, and one full-time teacher-librarian for every 796 elementary students. However, only 2 percent of elementary schools in Ontario actually

have 796 students or more. The average size of an elementary school is 344 students, which means students only receive approximately 40 percent library time per week. So much for full access. Clearly, even provincial contracts are no guarantee that there will be a full-time teacher-librarian in the school.

Where local school boards do allocate some staffing, it is then the school principal who decides how that position will operate. So, for example, many teacher-librarians are asked to cover preparation time for other classroom teachers, thereby denying the necessary time to develop a proper school library program. In high schools particularly, teacher-librarians are often responsible for teaching several subjects as well as maintaining the library. These teacher-librarians find themselves teaching in the classroom, being the computer coordinator, the Gifted and Talented teacher, and the teacher-librarian. Sometimes the TL allocation is divided among several teachers resulting in diminished and unfocused program delivery.

*But it was the final report
from Nova Scotia that moved
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Clerical

Some school boards may want to keep a school library open, but they use lower-paid positions such as technicians or clerks to run the library and say they are turning any teaching of information skills over to classroom teachers. In some cases, school boards have not even hired technicians; they allow parent volunteers and, in the case of New Brunswick, there have been reports that workers on EI staff the school library.

Budgets

Provincial ministries [of education] may have school library policies on paper, but issues like staffing and budgets are in the hands of local school boards and school-based administrators who are not accountable for the implementation of these policies. (Or at least, there appears to be no mechanism in place by the ministries to force boards to staff and fund school librar-

ies adequately.)

In Nova Scotia, there is no designated provincial school library budget; administrators decide on what amount of money, if any, should go to the library. And as we heard, some schools can go more than 2 years without receiving any funding for their school libraries. In PEI, school library budgets are described as being at the "mercy of the principal." The New Brunswick Department of Education has set a provincial standard of \$7 per student, but school districts may choose to ignore that and set their own standard. Similarly in Manitoba, the ministry states that \$15 should be spent on resources for each student, but this figure varies widely according to individual school districts and the discretion of principals. In British Columbia the fluctuation is the most noticeable. The ratio of dollars per student ranges from \$36.94 spent on literary resources for students in the Okanagan area, to a mere \$5.31 for students in North Vancouver. What can \$5.31 buy these days?

More examples abound. And CSLA will continue to collect yearly information, hoping that each year the picture will be clearer and comparable from region to region and from year to year. CSLA has already started the process of collecting annual data from provinces and territories in order to prepare a National Report Card On The State of School Libraries in Canada. This report will be submitted to Roch Carrier for inclusion in the National Library's Core Statistics. The report will also be distributed to provincial and territorial decision-makers.

The fact is that the neglect and ignorance of the damage done are ubiquitous. Our children deserve better. In the midst of the Information Age we are failing our children by allowing obtuse bureaucrats and politicians (either in government or school administration) to decimate the quality of our libraries and banish the very guides that children need to find their way in the morass of confusion churned up by the info-machines.

In the foreword to the National Document, Roch Carrier also says the teacher-librarian is "the magic" that brings together students and the learning of literacy skills. He calls for "equal access to well-equipped libraries and trained professionals in schools." Canadian children, he declares, deserve to "grow up to be literate citizens in the global knowledge society of the twenty-first century."

Sun	Mon	Tue	Wed	Thu	Fri	Sat
January 2002						
		1 New Year's Day	2	3	4	5
6	7	8 8:30 Open Mic at the Economy Shoe Shop, 1663 Argyle, Halifax	9 7 pm Clyde MacDonald at New Glasgow Library Program Room with Faithful Services in WW1 & WW2	10	11	12
13	14	15 Deadline - NSArts Coun. Prof. Dvpt to \$3,000; Creation Grant to \$12000 Present ation to \$5000	16 11 am Pictou County Writers meet at New Glasgow Library	17	18 7-9 Writers' Read-Mahone Bay Centre, 45 School Street. Call 624-0427 to read. 4:30 WFNS Board Meeting	19 10 - 4 Writing for Pleasure & Profit at WFNS with Sandra Phinney
20	21	22 8:30 Economy Shoe Shop - A Secret Guest	23	24	25	26
27	28	29 8:30 Economy Shoe Shop - Richard Cumryn reads short stories	30	31		

Sun

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February 2002

3	4 5:30 Reading - Roo Borson, Art Gallery, SMU	5	6	7 through 17 th Eastern Front Theatre presents Five Fables by Jackie Torrens	8 1 12-1 Dal Law Society with George Elliott Clarke. Info - David Steeves 431-3443	2 11 - 2:30 Roo Borson Workshop at the Fed
10	11	12 Mardi Gras	13 Ash Wednesday	14 Valentine's Day Deadline - Eastword	15	16 10:30-12:30 Narrative with Eleonore Schommaier at the Fed to March 30
17	18	19	20	21	22	23 10:30-12:30 Narrative with Eleonore Schommaier at the Fed to March 30
24	25	26 Purim	27	28		