

# 2002 Atlantic Book Week & Festival



## Atlantic Book Week May 18–25

March winds and April showers bring forth — May's Atlantic Book Week. Ok, so "Atlantic Book Week" doesn't rhyme as well with "showers" as "May flowers", but Atlantic Canada's readers will have the pick of some of the blooms when Atlantic Book Week presents its garden of prose and poetry awards. And someone is definitely watering, tilling and cultivating the east coast literary fields. For proof just take a look at some of the publishers from away who are scooping Nova Scotian writers recently — Penguin Canada, Doubleday Canada, HarperCollins. Atlantic Book Week is back for its third year — bigger and better than ever thanks to a lot of hard work from dedicated people led by our own Jane Buss. From the awarding of 4 prizes and a weekend of readings in 1999, it's exploded to 8 awards and a weeklong celebration. All events are free of charge and everyone is welcome. The celebration culminates in the **Atlantic Book Awards Ceremony on Friday, May 24**, at 4:30 p.m. at the Alderney Landing Theatre in Dartmouth.

Seventeen remarkable books are in the running for this year's 8 Atlantic Writing Awards. The sheer diversity of imagination and subject matter is astonishing, ranging from small mining towns to hardscrabble farms to seagoing vessels to big cities. A few of the titles and their writers have been nominated for 2 awards, but Nova Scotia's Linda Little is the first author to be nominated for 3 awards in the same year — *Strong Hollow*, her debut novel, is up for the \$10,000 Thomas Raddall Atlantic Fiction Award, the Dartmouth Book Prize, and the Cunard First Novel Award.

From May 13–18, 17 of Canada's finest children's writers will visit thousands of their young fans in schools, libraries and communities in all 4 Atlantic provinces to focus on the **Hackmatack Children's Choice Awards**. The presentation of the **Hackmatack Awards** officially kicks off Atlantic Book Week on **Saturday, May 18**, at 1 p.m. at the Alderney Landing Theatre in Dartmouth.

For up-to-the-minute information, please visit the Atlantic Book Week & Festival website at [www.writers.ns.ca](http://www.writers.ns.ca) or call the Writers' Fed at 902-423-8116. Information and schedules for the Hackmatack Awards are available at [www.hackmatack.ca](http://www.hackmatack.ca) or by calling 902-424-3774.

### *The Brimer Award for Children's Literature*

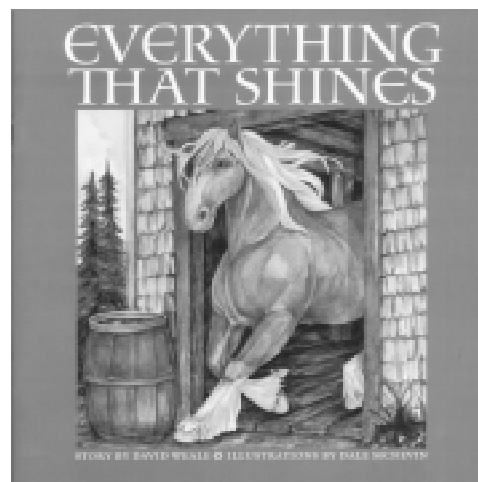
The 12th annual Ann Connor Brimer Award for Children's Literature, which is sponsored by the Nova Scotia Library Association, joined forces with WFNS three years ago. The finalists are:

#### **David Weale, *Everything That Shines***

(Acorn Press) ISBN 0-9698606-8-4.

Although Shekinah is old and Maddie is not yet four, the shine in their eyes is the same. Maddie's grandfather notices this, as through the seasons he watches the bond between his granddaughter and the very large horse grow stronger. One day, Shekinah performs an amazing act of love for Maddie. When the beloved horse dies, it is the grandfather's turn to give Maddie an important gift: the understanding that Shekinah can be seen in everything that shines.

Dr. David Weale is a professor of Canadian and Prince Edward Island history at the University of Prince Edward Island. The author of six books, David appears frequently on storytelling shows on PEI's CBC-Radio and -TV. He is currently working on a screenplay for a feature-length film, *Strathspey*, which has been optioned by Cellar Door Productions. His picture book, *The True Meaning of Crumbfest* (Acorn Press), won the Brimer in 2000.



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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.

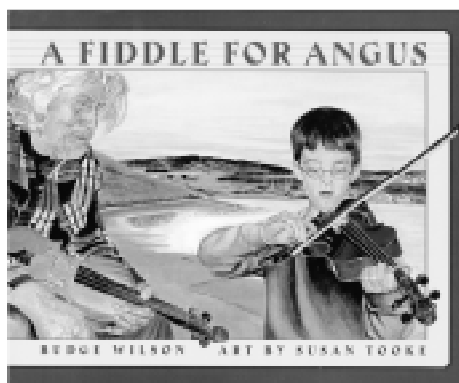
## ***Budge Wilson, A Fiddle for Angus***

(Tundra Books) ISBN 0-88776-500-9

In the evenings, when family members gather together, everyone takes up an instrument. Angus is the youngest and is tired of only adding his hum to the family orchestra. He decides to play his own instrument: the fiddle. The fiddle is not an easy instrument to learn, but it sounds like the wind and the waves and every happy thing. Will he ever be able to master it and make the music his own?

Glorious paintings by Susan Tooke are the perfect foil to this story.

Budge Wilson began writing later in life, after teaching and working as a commercial artist, photographer and fitness instructor. Since publishing her first book in 1984, Budge has published more than two dozen books in Canada, the United States, Finland, Denmark, Italy, and Australia. Her numerous awards include a Brimer (1993, for *Oliver's Wars*) and a City of Dartmouth Book Award (1991, for *The Leaving*). She lives in a fishing village on the South Shore of Nova Scotia with her husband, Alan.

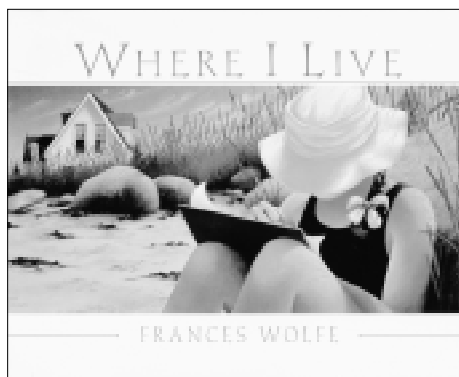


## ***Frances Wolfe, Where I Live***

(Tundra Books) ISBN 0-88776-529-7

Where does the young narrator live? Astute readers will notice that the first letter of each two-line verse spells out the answer. Through gentle images of a young girl lifting shells from beneath her feet, gulls flying overhead, and a lighthouse shining through the darkness, this picture book is a memorable way to visit the seaside with the youngest of readers.

Author and illustrator Frances Wolfe's home is near the mouth of Halifax Harbour, where her family has lived for more than a century. Although she has been drawing all her life, she has no formal art training. She has worked in the children's department of the Halifax Regional Library for 28 years. This is her first book.



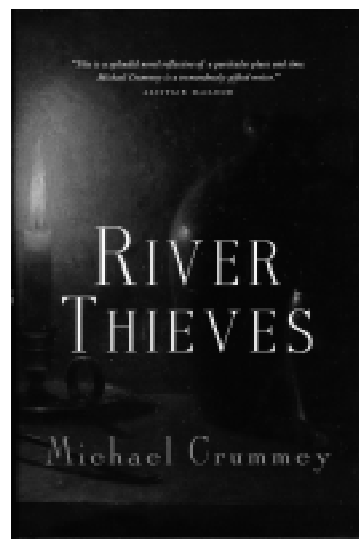
## ***Atlantic Independent Booksellers' Choice Award***

The Atlantic Independent Booksellers' Choice Award joined the Atlantic Writing Awards last year. The finalists are:

### ***Michael Crummey, River Thieves***

(Doubleday Canada) ISBN 0-385-65810-9.

Set at the turn of the 19<sup>th</sup> century along Newfoundland's northeast shore, *River Thieves* follows British naval officer David Buchan from his arrival on the Bay of Exploits in 1810, through his attempts to establish friendly contact with the nearly extinct Beothuk and the local white settlers, to his investigation of the kidnapping of an aboriginal woman and murder of her husband. As he tries to uncover the truth of what happened on Red Indian Lake, the delicate web of allegiance and debt that holds the community of settlers together slowly unravels.



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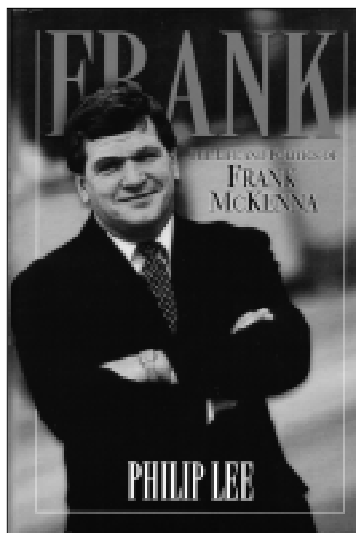
Born in the small mining town of Buchans near Red Indian Lake, Michael Crummey is the author of three poetry volumes – *Emergency Roadside Assistance*, *Arguments with Gravity* and *Hard Light* – and the short story collection *Flesh and Blood*. In 1994, he was the first winner of the Bronwen Wallace Award for Poetry. He lives in St. John's, Newfoundland. Shortlisted for the 2001 Giller Award and the 2002 Commonwealth Writers Prize, this is Crummey's first novel.

**Philip Lee,  
*Frank: The Life and Politics of Frank McKenna***

(Goose Lane Editions) ISBN 0-86492-303-1.

Frank McKenna took office as Premier determined to transform New Brunswick into a vibrant, self-reliant partner in Canada. By the time he resigned a decade later, he had come close to meeting his goals. His genius for deal-making has kept him an insider, an influential corporate lawyer with a taste for power. Based on a wide range of published material, on diaries and other confidential records, and on interviews with McKenna and everyone around him, *Frank* is just that: a frank portrait of a passionate, industrious, calculating, impatient, and highly intelligent man.

Director of the journalism program at St. Thomas University in Fredericton, Philip Lee currently writes for the *Ottawa Citizen*. Author of the book *Home Pool* and the award-winning series *Watershed Down*, he was editor of the *Atlantic Salmon Journal* for two years. In 1988, he returned to the *Telegraph-Journal* as editor-in-chief. Under his leadership, the newspaper and its weekend magazine, *The New Brunswick Reader*, won several regional and national newspaper and magazine awards.



**Budge Wilson, *A Fiddle for Angus***

(Tundra Books) ISBN 0-88776-500-9.

This book was also shortlisted for the Ann Connor Brimer Award for Children's Literature. (See page 2)

**Atlantic Poetry Prize**

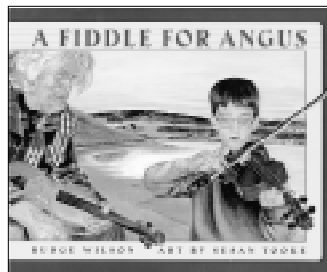
The finalists for the 5th annual Atlantic Poetry Prize are:

**Herménégilde Chiasson, *Conversations***

(Goose Lane Editions) ISBN 0-86492-319-8.

Winner of a 1999 Governor General's Award in its French original, *Conversations* is resonant, earthy poetry rooted in multiple voices. For a year, Herménégilde captured fragments of overheard and reported conversations and honed them into sentences for two speakers, He and She.

Herménégilde Chiasson is a visual artist, filmmaker, playwright and director, but above all, he is a poet. In addition to the Governor General's Award, his honours include the Prix France-Acadie. Translators Jo-Anne Elder and Fred Cogswell capture his metaphorical range and depth seamlessly. Their last translation of his work, *Climates*, was also nominated for this award in 2000.



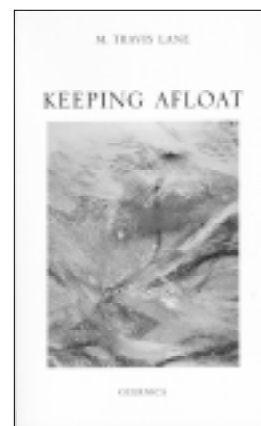
**M. Travis Lane,  
*Keeping Afloat***

Guernica Editions  
1-55071-131-8

These intimate poems will elate readers with their sensitivity to what

surrounds us, and to our modern inheritance of old fears and ideas. The language of *Keeping Afloat* combines faith with skepticism to produce poems both down-to-earth and luminous.

M. Travis Lane has lived in Fredericton, since she came to Canada in 1960. She has a Ph.D. from Cornell University, and has written many books, including the poetry collections *Night Physics*, *Temporary Shelter*, and *Divinations and Short Poems 1973-1978*, which won the League of Canadian Poets' Pat Lowther Memorial Award for the best book of poetry published by a Canadian woman in 1981.



**Patrick Warner, *All Manner of Misunderstanding***

(Creative) ISBN 1-894294-32-7.

Patrick Warner says his muse, "knows that a great deal of what occupies us is a complete waste of time." Whether describing a fight or studying windswept leaves, his poetry is as condensed as snowballs and strikes with great effect. Structurally straightforward, his work is conceptually and imagistically complex, and teems with symbolic and somewhat surreal intention.

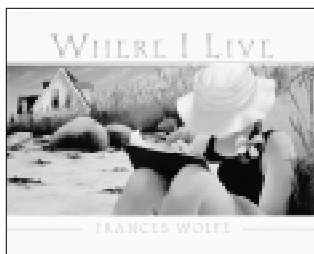
Born in Claremorris, Ireland, in 1963, Patrick Warner emigrated to Canada in 1980. He currently resides with his wife and daughter in St. John's. His poetry has appeared in numerous journals.



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## Cunard First Book Award

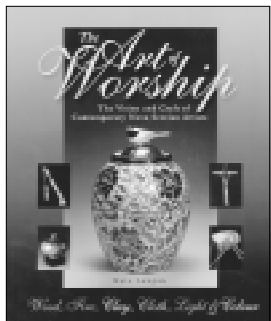
The finalists for the 2nd annual Cunard First Book Award are:



### **Frances Wolfe, *Where I Live***

(Tundra Books) ISBN 0-88776-529-7

This book was also shortlisted for the Ann Connor Brimer Award for Children's Literature. (See page 2.)



### **Kate Langan**

#### ***The Art of Worship: The Vision & Craft of Contemporary Nova Scotia Artists***

(Nimbus Publishing) ISBN 1-55109-386-3

This book was also shortlisted for the Dartmouth Book Award for Non-fiction. (See page 5.)



### **Linda Little, *Strong Hollow***

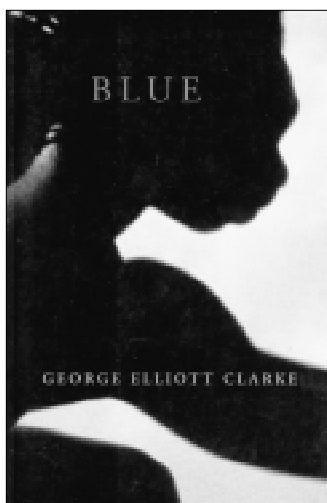
(Goose Lane Editions) ISBN 0-86492-308-2

This book was also shortlisted for the Dartmouth Book Award for Fiction and the Thomas Head Raddall Atlantic Fiction Award. (See page 5)

## **Dartmouth Book Awards**

The Dartmouth Book Awards Steering Committee joined WFNS and the NS Library Association three years ago to plan Atlantic Book Week. Shortlisted for the Dartmouth Book Awards for fiction and non-fiction are:

### **Dartmouth Book Award (Fiction)**



### **George Elliott Clarke, *Blue***

(Polestar/Raincoast Books) ISBN 1-55192-414-5

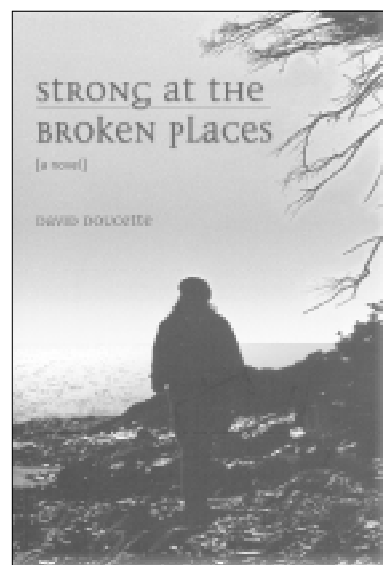
This incandescent book subscribes to the adage, "Good poems should rage like a fire, burning all things." *Blue* is black, profane, surly, damning — and unrelenting in its brilliance. George Elliott Clarke writes: "I craved to draft lyrics that would pour out like pentecostal fire — pell mell, scorching, bright, loud: a poetics of arson." *Blue* is divided into five parts (Black Eclogues, Red Satires, Gold Sapphics, Blue Elegies, and Ashen Blues) which skillfully turn rage into a violet bruise of love and mourning.

George Elliott Clarke was born in the Black Loyalist community of Windsor Plains, Nova Scotia, raised in Halifax and now lives in Toronto. He wrote

*Beatrice Chancy*, which was shortlisted for this prize and for the Atlantic Poetry Prize in 2000, and *Whylah Falls*, which won the Archibald Lampman Award in 1991 and was produced as a stage play in 1997. In 1998, he was the first recipient of the prestigious Portia White Prize, an annual award honouring cultural and artistic excellence from the Nova Scotia Arts Council. In 2001, his collection *Execution Poems* (Gaspereau Press) won the Governor General's Award for Poetry.

### **David Doucette, *Strong at the Broken Places***

(Nimbus Publishing)  
ISBN 1-55109-361-8



After the death of her husband, Freda MacDougall, who has spent her life in small-town Ingonish, finds herself alone and needing to distance herself from her past. She accepts an invitation from her black, bingo-playing friend Wilena Guy to visit her in Vancouver, where she strikes up a friendship with a good-natured Chinese widower. When their friendship evolves into romance, Freda discovers a new definition of charity and, finally, self-discovery.

Born and raised in Ingonish, David Doucette holds degrees in Arts and Education from St. Francis Xavier University in Antigonish and Saint Mary's University in Halifax. He has lived and taught in Taiwan, Japan and Singapore. His short stories have appeared in magazines in Canada and abroad, including *Pottersfield Portfolio* and *Hiroshima Signpost*.

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### **Linda Little, *Strong Hollow***

(Goose Lane Editions) ISBN 0-86492-308-2

Jackson Bigney finds his abusive father dead in a ditch, and then his loving mother dies of cancer. He builds himself a cabin on the family's hardscrabble Scotch River farm and becomes the local bootlegger. Though constantly surrounded by people (primarily drunks), he remains isolated, carving small objects which melt into the earth where he drops them. Enter the accomplished fiddler, Ian Sutherland, with whom Jackson falls in love. Despite the multiple hardships of being an alcoholic, an artist, and a homosexual in an intolerant society, he learns to make the hollowness inside into music.

Linda Little's life has been unlike Jackson Bigney's in almost every way. She grew up in a small family in Hawkesbury, Ontario, studied at Queen's and Memorial Universities and lives on a small farm near River John. This is her first novel, but her short fiction and novel excerpts have appeared in *The Antigonish Review*, *Descant*, *Wayves* and the 1999 *Journey Prize Anthology*. She is a terrible fiddle player.

### **Dartmouth Book Award (Non-Fiction)**

#### **Donal Baird, *Women at Sea in the Age of Sail***

(Nimbus Publishing) ISBN 1-55109-267-0

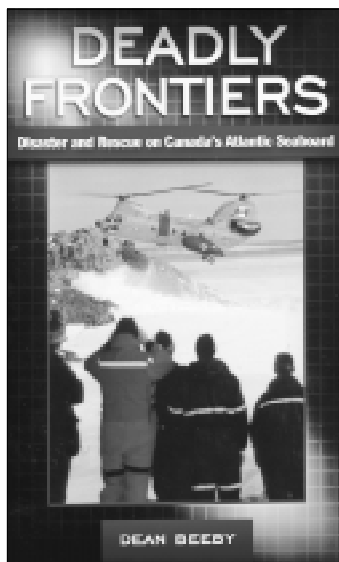
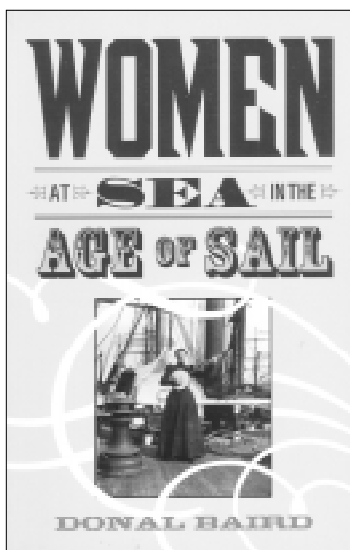
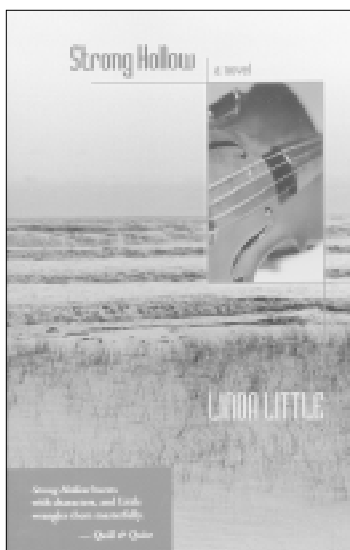
From the early days of sail, women have been going to sea in significant numbers and holding important roles in all aspects of sea life. Due to the common view that women couldn't endure the harsh, dangerous life aboard seagoing vessels, their contributions have remained largely hidden. Using diaries, letters and reminiscences, Baird traces the lives of the women who boarded square-rigged sailing ships and worked beside their male counterparts.

Donal Baird was born in China and raised in Saint John, in a home built for a prominent ship-builder in the golden age of sail. A retired fire protection specialist, Baird now works as a consultant and devotes his free time to writing and going to sea. He has twice crossed the Atlantic in a square-rigged ship. Author of *Canadian History Of Fire Engines*, he has published various articles and books on his twin passions: sailing and firefighting.

#### **Dean Beeby, *Deadly Frontiers: Disaster and Rescue on Canada's Atlantic Seaboard***

(Goose Lane Editions) ISBN 0-86492-311-2

Canada occupies a unique position in the rarified world of search and rescue. The second-largest country on the planet, Canada has three coastlines, an immense internal wilderness and a vast Arctic to swallow hapless travelers. Since World War II, Canada's East Coast has been the crucible for

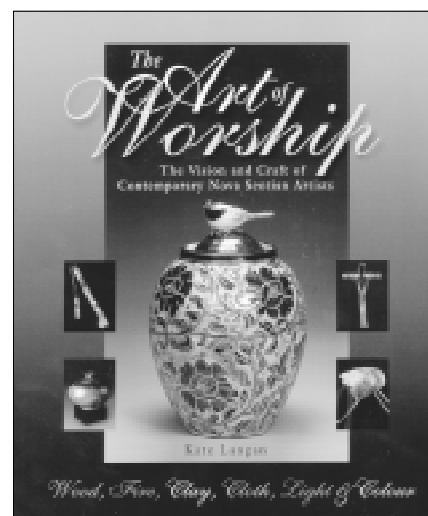


modern search-and-rescue techniques and equipment. *Deadly Frontiers* tells the story of a professional search-and-rescue culture that is second to none, and of the bureaucracy and bungling that threaten rescuers' lives and those they have sworn to save.

A career journalist since 1981, Dean Beeby has covered many disasters including, for CP, the 1998 crash of Swissair Flight 111 which won a National Newspaper Award. The author of *In a Crystal Land: Canadian Explorers in Antarctica* and *Cargo of Lies: The True Story of a Nazi Double Agent in Canada*, he has contributed to the *Dictionary of Canadian Biography*, *The Canadian Encyclopedia* and the journal *Ontario History*.

#### **Kate Langan *The Art of Worship: The Vision & Craft of Contemporary Nova Scotia Artists***

Nimbus Publishing  
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. This book was 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 and broadcaster who has written for magazines, radio, television, and government. A resident of Dartmouth, 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.

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## **Evelyn Richardson Prize for Non-Fiction**

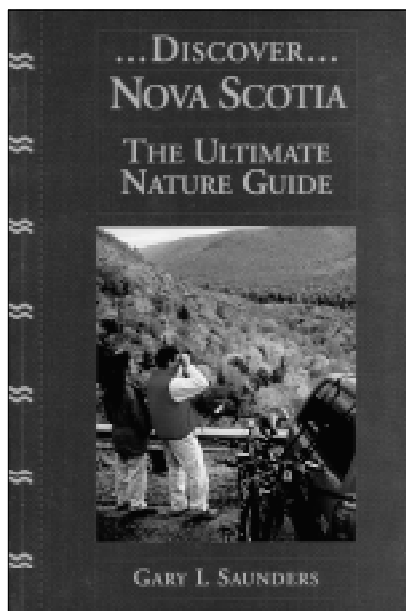
Nominated for the 25th annual Evelyn Richardson Prize for Non-Fiction are:

**Dean Beeby,**

***Deadly Frontiers: Disaster and Rescue on Canada's Atlantic Seaboard***

(Goose Lane Editions) ISBN 0-86492-311-2

This book was also shortlisted for the Dartmouth Book Award for Non-fiction. (See page 5.)



**Gary L. Saunders**

***Discover Nova Scotia: The Ultimate Nature Guide***

(Nimbus Publishing/Nova Scotia Museum) ISBN 1-55109-242-5.

Including an eagle's eye view of the province, a primer in basic ecology, tips on safe ecotouring and interpretive tours of four scenic drives, seven long trails, two highways and the provincial areas in between, *Discover Nova Scotia* promises to do for nature lovers what restaurant guides do for connoisseurs of fine cuisine. Visit provincial and national parks, watch the gaspereau run and the whales spout, and learn how to read the flora, fauna and landscape of Nova Scotia.

Gary Saunders was born in tiny Clarkes Head, Newfoundland, in 1935, some 30 years before electricity and road traffic arrived, and when sea and river were still the only avenues to the outside world. A forester-artist now

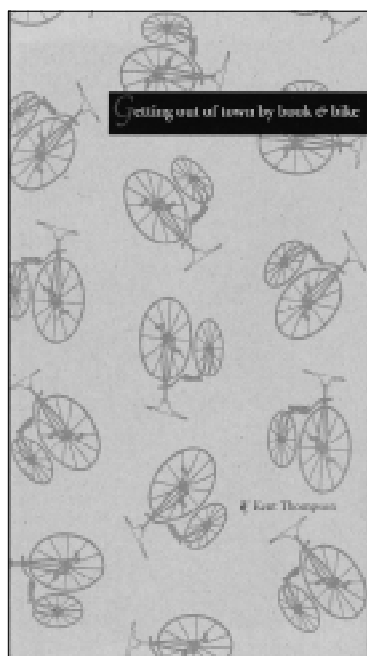
retired from the Department of Natural Resources, he has published articles in numerous magazines including *American Forests*, *Canadian Living*, and *Nature Canada*. When he's not painting, writing or hiking, you'll find him tending his garden and small woodlot near Truro.

**Kent Thompson, *Getting Out of Town by Book and Bike***

(Gaspereau Press) ISBN 1-894031-24-5

A collection of popular essays which often takes a comic look at how reading and bicycling transport you to places unknown, this book introduces readers to travel writing by the 19th-century adventurer Lyman Hotchkiss Bagg and Canadian rock star Neil Peart and ponders the social significance of Tim Hortons. An offbeat and entertaining book of curiosity, it has something to say on everything from the recent death of a cyclist to the role of the bicycle in the works of George Bernard Shaw and H.G. Wells.

Kent Thompson lives in Annapolis Royal. He rides bikes everywhere he goes, sometimes for long distances, sometimes quickly, but never both at the same time, and always for fun. A former editor of *The Fiddlehead*, he is the author of *Biking to Blissville: A Cycling Guide to the Maritimes* and *the Magdalen Islands* and several works of fiction, including *Shacking Up*, *Married Love: A Vulgar Entertainment* and *Playing in the Dark*. His produced stage and radio plays include *A Passion for Young Girls*, *The Menu*, *Fat Woman and Sister*, *Victoria's Return* and *Kid Humley's First Game*.



## **Thomas Head Raddall Atlantic Fiction Award**

The Thomas Head Raddall Atlantic Fiction Award, which debuted in 1991 as a \$1,000 prize has grown to \$10,000, and is the largest writing prize in Atlantic Canada. This year's nominees are:

**Michael Crummey, *River Thieves***

(Doubleday Canada)

ISBN 0-385-65810-9

This book was also shortlisted for the Atlantic Independent Booksellers' Choice Award. (See page 3.)

**Linda Little, *Strong Hollow***

(Goose Lane Editions)

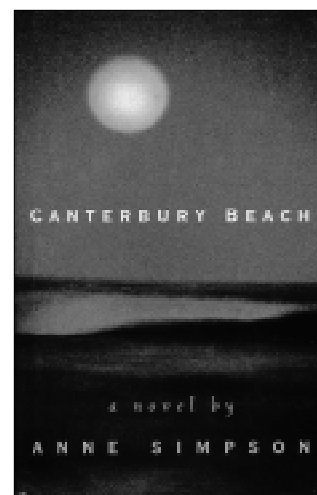
ISBN 0-86492-308-2

This book was also shortlisted for the Dartmouth Book Award for Fiction and the Cunard First Novel Prize. (See page 5.)

**Anne Simpson, *Canterbury Beach***

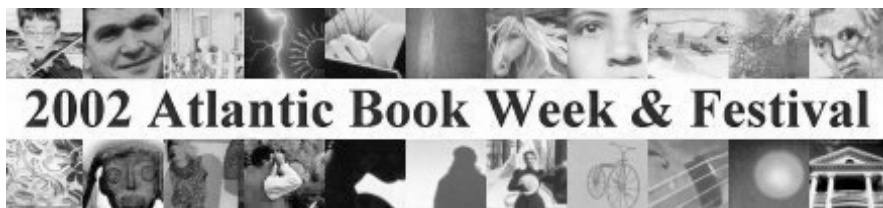
(Penguin Books Canada)

ISBN 0-670-89484-2



A family embarks on their annual sojourn to a cottage in Maine. In the course of their journey, a tale is told, spun from the long absence of the family's black sheep, the long lost son and brother Garnet, who may well be waiting for them when they arrive. The lives and stories of each character are revealed in turn, interweaving an intricate web of myth and memory, and of love lost and reclaimed.

Anne Simpson is the author of *Light Falls Through You*, last year's winner of the Atlantic Poetry Prize. This is her first novel. Co-ordinator of The Writing Centre at St. Francis Xavier University, her work has appeared in a number of literary journals and anthologies.



## May 18 - 25

Atlantic Book Week & Festival is the annual celebration of Atlantic Canada's finest books and writers. It's a 4-province, 8-day festival to launch new books and celebrate our award winning authors. The Festival brings together writers, book-sellers, publishers, librarians and communities throughout Atlantic Canada to present and applaud the largest annual literary festival east of Toronto. Here are some of the highlights — all events are free of charge and everyone is welcome. For up-to-the-minute information, please visit the Atlantic Book Week & Festival website at [www.writers.ns.ca](http://www.writers.ns.ca) or call 902-423-8116

### NOVA SCOTIA BOOK WEEK EVENTS

#### Saturday 18 May

- 1–3 p.m. Hackmatack Children's Choice Awards at Alderney Landing Theatre, 2 Ochterloney, Dartmouth. Join Linda Granfield, Maxine Trottier, Shelley Tanaka and more. 17 of Canada's finest children's authors will be visiting Dartmouth for the Awards (902-424-3774 [www.hackmatack.ca](http://www.hackmatack.ca))

#### Tuesday 21 May

- 11:30 a.m. A Book Week Launch in Halifax Hall at City Hall, Halifax with Brimer Award nominees Budge Wilson, Frances Wolfe, and illustrator Susan Tooke
- 7:30 p.m. Poet & a Pint — where better to launch Brian Bartlett's newest poetry collection, *The Afterlife of Trees*, than at the Tap Room, Birmingham Bar & Grill, Park Lane Mall, Halifax. Hosted by Frog Hollow Books.
- 7:00 p.m. Launch of *Maggie's Family* by Susan Haley and *Spar: Words in Place* by Peter Sanger at Wolfville Library, Elm Street, Wolfville
- 8:30 ish Gwen Davies, the inspiration behind the Tatamagouche Centre's Community of Writers' Retreat, reads at the Economy Shoe Shop, 1633 Argyle Street, Halifax

#### Wednesday 22 May

- Noon Kate Langan reads from *The Art of Worship* at Spring Garden Road Library, Halifax
- 7:30 p.m. Brave New Words at WFNS 1113 Marginal Road — Meet Karin Cope, Genevieve Lehr, Marilyn Iwama and Kim Scaravelli — debut participants in the first mentorship writing program in Atlantic Canada. The newest words this spring. Reading and reception.

#### Thursday 23 May

- Noon — Peter Sanger reads from *Spar* at Spring Garden Road Library
- 7:30 p.m. Gala Reading with M. Travis Lane, Budge Wilson, Kent Thompson, Patrick Warner, and Michael Crummey at Alderney Library, 60 Alderney Drive, Dartmouth

#### Friday 24 May

- 10 a.m. Budge Wilson reads at Cole Harbour Library, 51 Forest Hills Parkway, Cole Harbour
- Noon — CBC Radio-One, Maritime Noon with Costas Halavrezos LIVE at Alderney Landing Theatre talking with all the bangers and shakers in the Atlantic Writing Community. Everyone welcome!
- 4:30 p.m. Atlantic Writing Awards Ceremony at Alderney Landing Theatre followed by a reception in the Lobby
- 7:30 p.m. Beatnik Book Night at Alderney Landing. Open Mic, prizes and draws

#### Saturday 25 May

- 1 p.m. SPRING! The OFFICIAL Launch at Art Gallery of Nova Scotia, 1741 Hollis, Halifax. Jane Kansas introduces the season's newly minted titles from throughout Atlantic Canada. Meet the authors and celebrate our stories.

Anne Compton, *Opening the Island* (Fitzhenry & Whiteside)

Cpt. L. Marmaduke Collins, *The Sinking of the Titanic* (Breakwater)

Denise DeMoura, *Break the Silence* (Broken Jaw Press)

M.T. Dohaney, *When Things Get Back to Normal* (Goose Lane Editions)

Elaine Elliot, *Summer Flavours* (Formac)

Barbara Hayes, *This Small Life* (Potter'sfield Press)

Dianne Hicks Morrow, *Long Reach Home* (The Acorn Press)

A.A. (Tony) MacKenzie, *The Harvest Train* (Breton Books)

Robin McGrath, *Donovan's Station* (Creative)

Ed Smith, *From the Ashes of my Dreams* (Flanker Press)

Verna Thomas, *Invisible Shadows* (Nimbus Publishing)

- 2–4 p.m. Launch of *Three Hills Home* — a historical novel of Acadians in exile by Alf Silver. Windsor Historical Society, 281 King Street, Windsor (Sandy Schofield at 798-4706 for more information).

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- 3:30 p.m. Patrick Crean talks about *The Politics of Publishing in Canada*. Join us for a tale of monumental geography, take-overs, border skirmishes and the indomitable will to survive – a bestseller! Lecture Theatre, Art Gallery of NS (Bedford Row entrance).
- 7:30 p.m. Dazzling Dames – Fabulous Fiction from Christy Anne Conlin, Sue Goyette and Donna Morrissey – The Final Chapter of Atlantic Book Week & Festival 2002 – for information, visit [www.writers.ns.ca](http://www.writers.ns.ca)

### PRINCE EDWARD ISLAND BOOK WEEK EVENTS

(Hosted by the PEI Writers' Guild and The Acorn Press)

Wednesday 22 May

- 4–6 p.m. Launch of Spring titles at City Cinema, 64 King Street, Charlottetown

Laurie Brinklow, *PEI Memories* (Travel Memories Press)

Anne Compton, *Opening the Island* (Fitzhenry & Whiteside)

Milton Acorn/Poems selected by Anne Compton, *The Edge of Home: Milton Acorn from the Island* (Island Studies Press)

Dianne Hicks Morrow, *Long Reach Home* (The Acorn Press)

Gary Saunders, *So Much Weather* (Nimbus Publishing)

Hugh MacDonald & Alice Reese, editors, *A Bountiful Harvest: 15 Years of the Island Literary Awards* (co-publication of The Acorn Press/PEI Writers' Guild)

- 7:30 p.m. Gala Book Week reading with David Weale, Michael Crummey, David Doucette and Travis Lane at Confederation Centre Public Library, Charlottetown

### NEWFOUNDLAND BOOK WEEK EVENTS

(Hosted by Writers' Alliance of Newfoundland & Labrador and the Newfoundland & Labrador Publishers' Association)

- Wednesday 22 May, 8 p.m. Gala Book Week reading with Patrick Walsh, Linda Little and Anne Simpson at Provincial Museum of Newfoundland and Labrador, Third Floor, Duckworth Street, St. John's

- Thursday 23 May, 7 p.m. Launch of Spring titles at The Downhomer, 303 Water Street, St. John's  
David Benson, *And We Were Sailors* (Creative)  
Cpt. L. Marmaduke Collins, *The Sinking of the Titanic* (Breakwater)  
Susan Haley, *Maggie's Family* (Gaspereau)  
Robin McGrath, *Donovan's Station* (Creative)  
Robert Parsons, *Between Sea and Sky* (Creative)  
JoAnne Soper-Cook, *Waterborne* (Goose Lane Editions)

### NEW BRUNSWICK BOOK WEEK EVENTS

(Hosted by Atlantic Provinces Independent Booksellers and Goose Lane Editions)

- Tuesday 21 May 7 p.m. Launch of *Opening the Island* by Anne Compton at UNB-St. John, Faculty Staff Club, Ward Chipman Library Building
- Thursday 23 May 7 p.m. Launch of *Weathers: Poems New and Selected* by Douglas Lochhead, Owens Art Gallery, Mount Allison University, Sackville

*Thanks to  
the  
sponsors of  
Atlantic  
Book Week*



## *Hackmatack kids' writers reading in NS public libraries*

### **Vivien Bowers**

Thursday, May 16 – 10 a.m. reading at North Branch Library, Halifax

Friday, May 17 – 2 public readings in the Cape Breton Regional Library system

### **Rachna Gilmore**

Friday, May 17 – 2 public readings in the Cape Breton Regional Library system

### **Linda Granfield**

Friday, May 17 – 9:30 a.m. reading at Amherst Library; 1 p.m. public reading at Jonathan McCully School

### **Shane Peacock**

Friday, May 17 – public readings in Berwick and Wolfville

### **Eric Walters**

Thursday, May 16 – public readings 9 a.m. Amherst library and 1:30 p.m. at Springhill

Friday, May 17, 9:30 a.m. reading at Alderney Gate Library, Dartmouth

### **Valerie Wyatt**

Thursday, May 16 – 10:30 a.m. reading at Stewiacke Library; 1:30 p.m. reading at Truro Library

### **Shelley Tanaka**

Thursday, May 16 – public reading in Antigonish

Friday, May 17 – public reading in New Glasgow

### **Maxine Trottier**

Wednesday, May 15 – 6 p.m. reading at Digby Library

Thursday, May 16 – 3 p.m. reading at the Yarmouth Library

### **Ting-Xing Ye**

Friday, May 17 – 9:30 a.m. public reading in Tatamagouche; 12:30 p.m. public reading in Elmsdale

## *BusStop*

by Jane Buss, Executive Director WFNS

One year ago exactly, my *Eastword* squib was titled “Arts Council Hamm Strung” and noted “that this province has never had a particularly good record of supporting the arts with anything more significant than tokenism, though it talks a good line when it says the arts and culture are important to this province.” A year later and even the good line has been erased.

On the Wednesday before Easter, the Province marched in and changed the locks on the Arts Council doors, dismissed Executive Director Tim Leary and announced that the Council was suspended. An Easter weekend of stunned disbelief followed. Then a roar of protest emerged — thousands of working artists have sent letters, have marched on the Legislature, and have tried to reason with an increasingly deaf Minister of Tourism and Culture who mouths platitudes and nonsense about administrative savings ranging from \$270,000 to \$424,655. As we who work here know, there was no administrative fat in the Arts Council of Nova Scotia. What the Minister should understand is that the problem could easily have been resolved, and at considerable administrative savings, if he'd simply transferred responsibility for all the arts to the Council — the Cultural Federations, the Symphony, Neptune and Mermaid Theatres and the Atlantic Theatre Festival. The well-informed Council staff could also have brought expertise to funding the so-called cultural industries — publishing, sound recording, film.

The Province's pitiful support is underscored by the following information on per capita funding of the 10 provincial arts agencies: Quebec \$8.30; Alberta \$7.00; Manitoba \$6.90; Saskatchewan \$3.60; BC \$2.90; Ontario \$2.10; PEI \$1.60; NS \$1.50; NB \$1.10; and Newfoundland & Labrador 80¢.

What this past month has brought vividly to light are the aspirations, struggles, maturity, achievements and determination of Nova Scotia's creative community. As a chorus of shouts for the Minister's resignation resounds, odds are that, at worst, we are only one election away from the restoration of an arm's-length Nova Scotia Arts Council.

### **On the horizon — the AGM**

WFNS' Annual General Meeting is set for Saturday, June 15, 11:30 a.m., at the home of Sharon Gibson Palermo, 14 Glenn Drive, Halifax. Business is generally brief at the Fed AGM which more resembles a picnic social than a bored meeting. All members in good standing are welcome. It's a fine opportunity to hear what's happened at the Fed this year, learn of plans for next, catch up with colleagues and indulge in an early afternoon nibble. Please give the office a call to confirm your attendance.

April 30 is your deadline to make application to Writers' Council. Writers' Council is the invisible skeleton of the Federation — writers whose work has been professionally published or produced may make application for Writers' Council designation once a year. Ten of your 12 Board members must be drawn from this body of writers, and only Council members may participate in Writers in the Schools. The Federation also provides a website for all Council members. If you wish to be considered, simply send a request to the Standards Committee at WFNS with a complete writing résumé.

# What to do when the tugboat company sinks

by Ron Foley Macdonald

To the shock of many last month, one of the biggest production companies in Nova Scotia abruptly went bankrupt. Andrew Cochrane & Associates, the producers of such projects as *Theodore Tugboat*, *Lifeline To Victory*, *Pit Pony*, and *Life On The Internet*, tanked without much in the way of warning to employees, suppliers or the general public.

Needless to say, members of the film and television industry are a bit shaken. With the sale of Salter Street and the collapse of Cochrane, there are only two companies left of the original “Big Five” — IMX and Topsail. Once upon a time, there was Salter, Cochrane, Citadel (which became Topsail), Imagex (which became IMX), and Charles Bishop Productions (which was bought by Salter before Salter itself was swallowed by Alliance Atlantis). Those were the five big companies that helped start off the film and television boom on the East Coast. Now we’re down to two.

Mind you, coming up behind the original wave of companies is a newer wave of younger, riskier outfits that have already carved out important market niches in a new multichannel universe. Better yet, these companies are a little more accessible and writer-friendly. Specifically, because they are not yet big enough to hire employees just to keep people such as writers away from their executives (indeed, most of the companies haven’t yet reached the level of calling their lead people “executives”), the second wave of companies is a little more flexible than the first.

While the Big Five cut their teeth on contracts from major broadcasters such as the CBC-TV and CTV for traditional television fare — mostly live action drama and comedy — the newer bunch are breaking into the industry by making info-tainment shows, animation and light formula documentaries for specialty channels. Budgets are smaller, but each production offers possibilities for entry-level positions, particularly for writers. High-end drama and comedy usually employs established writers who’ve already worked in that particular genre; programs for the new specialty channels can use all sorts of writers, from journalists to ad copy writers to editors.

Here’s the caveat: because the budgets are so small, the work is fast, frantic and not very well-paid. There’s no guarantee that any of the companies will use anyone outside their immediate circles, and pestering them will undoubtedly lead nowhere. However, here’s a brief rundown of three film and television production companies in Halifax that are solid members of the second wave.

**Collideoscope Digital Productions** is probably the youngest and hippest of the lot. Led by the dynamic duo of Steve Comeau and M. A. Kuttner, Collideoscope kept itself afloat for years doing graphics and multimedia for the likes of Salter Street and CBC TV’s *First Edition*. Last year they won a Gemini for their Teletoon Animated Series *Ollie’s Under The Bed Adventures*. They now employ 40 animators and are working on several other series.

**Ocean Entertainment** is perhaps the busiest company on the info-tainment circuit. They’re currently putting together the second season of two series for the new Food Network — *The Chef At Large* (which stars Michael Smith, formerly of Maple) and *Food Hunter* (which sports vege-booster Pete Luckett as host).

Headed by Michael MacDonald (no relation), the company also produced an hour-long documentary for the Space Channel last year on the Shag Harbour UFO Incident.

Paul Kimball’s company **Red Star Films** also has a Space Channel doc in the can. This one’s called *Stanton T. Friedman is REAL!*, and it profiles the renowned Fredericton-based UFO expert of the title. Red Star is also in the midst of planning and post-production on two low-budget digital video features, both to be finished by the end of this year.

Each of these companies is still easy to reach and talk to. Just don’t expect miracles on the first phone call or meeting.

And the answer to “What to do when the tugboat company sinks?” — learn to swim, of course. Real fast!

## **First Works sees the future through a camera lens**

Eight Nova Scotians will participate in the fourth Nova Scotia First Works Program from April 15 to June 14 in Antigonish. The program provides unemployed, out-of-school Nova Scotians between the ages of 18 and 29 with hands-on experience in the basics of film and video production. The team will be responsible for all aspects of film and video production, including script development, production management, the film shoot, and final edit. Participants are provided with a modest income during the 9-week program. The team will partner with experienced filmmaker Lulu Keating and a personal leadership facilitator.

## **Call for applications – Atlantic Fringe Festival – July 3 deadline**

Deadline for applications for the Atlantic Fringe Festival is Wednesday, July 3. The Festival runs for 9 days/5 nights, covering 2 weekends, and features 35 to 40 shows in 5 or 6 venues in downtown Halifax.

Contact Ken Pinto at 11 Fourth St., Dartmouth, NS B2X 1Y1. Tel: 902-435-4837. Fax 902-490-5950. Email: kenpinto@ns.sympatico.ca

# March Gala honours competition winners

On March 23rd, more than 200 writers, their friends, families, and dozens of book lovers gathered in the North Street Church in Halifax to celebrate the winners of the 2001 Atlantic Writing Competition. The Fed had another reason to celebrate — the competition that has helped launch the careers of many published writers turned a quarter century this year.

A jury of 18 judges read, commented on and discussed 263 manuscripts that arrived from all corners of Atlantic Canada. Their final selection honoured 20 entries in 5 categories.

With her masterly touch for things both ceremonial and comic, Jane Kansas guided a procession of speakers across the stage. While Jane commanded attention from the microphone, a silent bidding war was raging across the hall for auction prizes donated in support of the Fed's Writers-in-the-Schools program. The evening wrapped up with a surprise announcement and Honourary Life Membership to Budge Wilson for her long-standing support and contributions to the Federation and authors in the province.



Budge Wilson



Christina McRae

Photos by Susan Kerslake



Vanessa Moeller

## ***And the 2001 Atlantic Writing Competition winners are:***

### ***The H.R. (Bill) Percy Prize for unpublished novel***

First: Heidi von Palleske (Bear River, NS)  
 Second: F. Colin Duerden (Head of St. Margaret's Bay, NS)  
 Honourable Mentions:  
 Susan Flanagan (St. John's),  
 Carol McDougall (Halifax)

### ***The Frog Hollow Books Poetry Prize***

Firstst: Christina McRae (Wolfville, NS) and  
 Vanessa Moeller (Sussex, NB)  
 Third: Glen Murrant (Upper Sackville, NS)  
 Honourable Mentions:  
 Rose Adams (Dartmouth)  
 Patricia Wilson (Sheet Harbour, NS)

### ***The Short Story Award***

First: David Speare (Charlottetown)  
 Second: Keith McPhail (Halifax)  
 Third: Troy Myers (Dartmouth)  
 Honourable Mentions:  
 Sandra Phinney (Yarmouth),  
 Barbara Tanner (Yarmouth)

### ***The Joyce Barkhouse Writing for Children Prize***

Second: Rita Glen (Lunenburg)  
 Third: Dick Charlton (Dartmouth)  
 Honourable Mentions:  
 Sharon Bird Anderson (Kingsley, NB),  
 Krista Tannahill (Dartmouth)

### ***Magazine Article/Essay***

First: Judith Green Ferron (West Pubnico, NS)  
 Second: Johanna Bertin (Smithfield, NB)  
 Third: Rita Glen (Lunenburg), and  
 Barbara Tanner (Yarmouth)

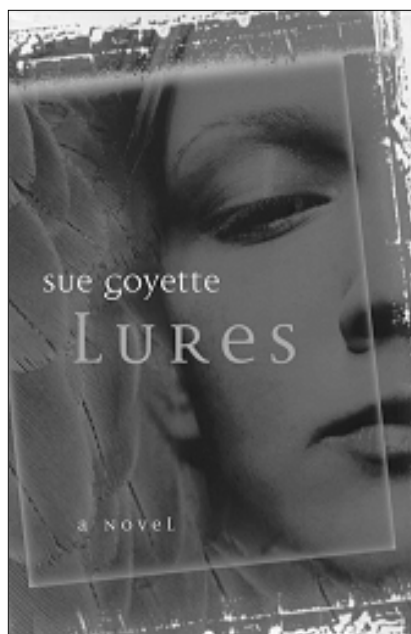


Heidi von Palleske



Judith Green Ferron

## imPRESSed: The newest titles by WFNS members



### **Lures**

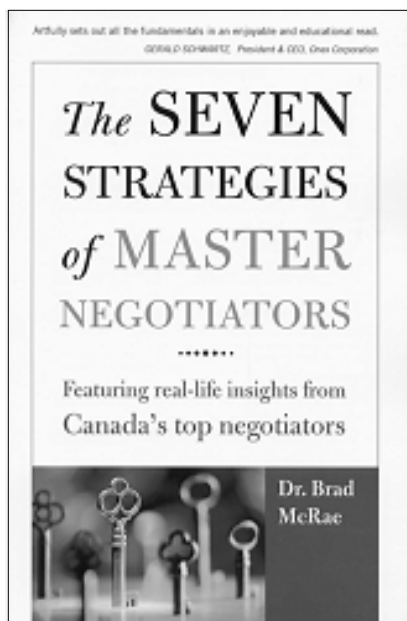
Sue Goyette

(HarperCollins, 2002)

ISBN 0-00-200506-9 \$32.00

Lures is a story of two families, of growing up in a small town in Quebec, of love and secrets. Seventeen-year old Grace often finds herself locked out of her own house. Sheila, her mother, spends endless hours sterilizing the plastic-encased surfaces of their immaculate home. Her brother Gary squints at life through a haze of pot smoke, while Les, her father, finds instant gratification in buying an endless parade of gadgets. Lily's family, though torn by its own conflicts, seems like a harbour of love and acceptance to Grace who tries to escape the turmoil of her own background. Like watching the world through a pair of binoculars, as Curtis does in the novel, Goyette offers a close-up view of the seemingly ordinary lives of several people to reveal their secrets, fears and longings.

Sue Goyette is the author of the Governor-General's Award-nominated poetry collection, *The True Names of Birds*. Sue was raised in Montreal and now lives in Cole Harbour with her family.



### **The Seven Strategies of Master Negotiators**

Brad McRae

(McGraw-Hill Ryerson, 2002)

ISBN 0-07-089887-1 \$24.99

Whether negotiating a multi-million dollar contract, terms with a new supplier, a raise with the boss, or your child's allowance, everyone finds themselves striking partnerships and "making deals" on a daily basis. In *The Seven Strategies of Master Negotiators* author Brad McRae interviews 21 of Canada's top negotiators to gain insight into their negotiating secrets. Combined with his own experience teaching thousands of people to negotiate, he presents the seven key strategies that can make you a master negotiator.

Dr. Brad McRae holds a PhD degree in counselling psychology from the University of British Columbia and was trained in negotiating and influencing at the Harvard Project on Negotiation. He has been teaching negotiating for the past 16 years in both the private and public sectors on a worldwide basis. Currently on the faculty at St. Mary's University, he is also president of McRae & Associates Inc.



### **Seasoning Fever**

Susan Kerslake

(The Porcupine's Quill, 2002)

ISBN 0-88984-234-5 \$24.95

Hannah and Matthew eyed each other as children, fell in love as young adults, quit the deadened East and headed West to homestead on the prairie. There's a sod house, crops, cows, children, and passion in furrows. There's women in daylight and in the dark of night, a man who loves Hannah and the horizon, and a man who loves horses and pregnant women. Compared to Annie Proulx and Cormac McCarthy, this long-awaited novel serves up a Western epic with perceptiveness and innocence.

Born in Chicago, Susan Kerslake has lived in Halifax since 1966. Her previous books are *Middlewatch*, *Penumbra*, *BlindDate*, and *Book of Fears*, which was shortlisted for the Governor General's Award. For the past 20 years, Susan has worked as a volunteer with children with cystic fibrosis. *Seasoning Fever* is her first novel in 12 years.



### ***Le soufflé de mon père***

Alain Raimbault  
(illustrations par Daniel Dumont)

(Soulières Editeur, 2002)  
ISBN 1-55109-384-7  
ISBN 2-92225-66-6  
\$8.95

“S’il vous plaît, monsieur le chef, auriez-vous un restant de soufflé au homard pour moi et ma petite famille? Nous avons faim.”

Le chef a répondu que non et qu’il était un peu tard pour venir déranger les gens. Ce n’est pas grave. Si vous avez des oufs, du gruyère, du lait, du beurre, de la farine, et un ou deux homards, je vais le préparer moi-même. Avant que le chef ne refuse, papa a pris sa trompette et a joué un air connu. Le chef a craqué.”

Alain Raimbault a écrit cette histoire rocambolesque parce qu’il adore le soufflé au homard. Et, comme il vit en Nouvelle-Écosse, du homard, il en trouve facilement et à longueur d’année.



### ***Downhill Chance***

Donna Morrissey

(Penguin Books of Canada, 2002)  
ISBN 0-14301-227-4 \$24.00

The world of *Downhill Chance*, familiar yet exotic, is a pair of utterly remote outport communities in pre-Confederation Newfoundland. Set in the bleak years during and after the Second World War, the narrative revolves around two families, the Osmonds and Gales, both burdened by scars, sorrows and secrets — terrible, unspeakable secrets. Morrissey blends melodrama, gritty realism and a flair for the comic in this unique novel. At its core is the unraveling of secrets — and the redemption the truth ultimately brings to the people who inhabit these pages so memorably.

Donna Morrissey, the author of award-winning *Kit’s Law*, left her birthplace The Beaches, a small outport on the west coast of Newfoundland when she was 16. She lived in various parts of Canada before returning to St. John’s, where she graduated from Memorial University. She now lives in Halifax.



### ***Three Hills Home***

Alf Silver

(Nimbus, 2002)  
ISBN 1-55109-401-0 \$19.95

In Acadia in the spring of 1755, Eulalie La Tour’s life seems placidly laid out ahead of her — she will marry a young farmer and raise their children. At the same time, British Corporal Cully Robin’s life also seems laid out ahead of him — press ganged into the British Army as a teenager, his very soul has been brutalized. He faces a life in barracks or on the battlefield until he is killed or crippled or grows too old to march. When the Governor of Nova Scotia expels the Acadians, Cully deserts and escapes to the north with Eulalie La Tour and her family. Andre is the only Acadian who knows that “Cully the tinker” is in fact a British soldier. The story encompasses 8 years and a journey through the very different landscapes and societies in the colonies from Massachusetts to Louisiana.

Alfred Silver is the author of *The Red River Trilogy*, *The Haunting of Maddie Prue*, and *Acadia* (which won the Thomas Raddal Atlantic Fiction Award. He lives in a farmhouse in Ardoise, Nova Scotia.

# Who's doing what

■ **Racked** — members work appearing in the avalanche of journals, mags and e-signals crossing your editor's desk into the Fed Reference Library (open 9:30 to 4:30 Monday through Friday for your edification and entertainment): winning poems from **Betty Dobson** in *Sol-Magazine* ([www.solmagazine.org](http://www.solmagazine.org)) and in the Spring issue of *52%*, published by The Womyn's Centre at Carleton University in Ottawa. Betty also landed a contract in March with a New England firm for creating word templates and editing; **Elaine Ingalls Hogg** shared her secrets on becoming a writer at the Writers' Weekly website ([www.writersweekly.com/success/040302-03.html](http://www.writersweekly.com/success/040302-03.html)); "Silverfish Poem" by **Joanne Merriam** is slated for publication in the *Prairie Journal*, followed by "Dandelion" in *The Antigone Review* and yet another piece in *White Wall Review*; **Michelle Thomason** has a piece appearing in June's *Canadian Living*; *Dalhousie Review* is enlivened with a new story from **Ian Colford**; "Tails" by **Tyne Brown** appeared with illustrations by Ingrid Slyder in *Ladybug* in April and Tyne's looking forward to seeing her work appear this

spring in *Pockets* and *Dandelions*; **Wayne Forrester** had an enabling look at employers' concerns about supporting workers with disabilities in *Abilities* magazine; **Karin Cope** provides poetic report on "Who Hears the Voice of God" in *The Antigone Review*, where you'll also find **Richard Cumyn** and **Anne Simpson** in reviewing mode; Gaspereau Press' *The Devil's Whim* Occasional Chapbook series featured **George Elliott Clarke's** *Africadian History: An Exhibition Catalogue*. The DW series is offered quarterly on a subscription basis from the press...and closing a chapter...the final issue of *Gaspereau Review* - No. 16 - included works by poets **G.E. Clarke**, **Deanna Young** and **Brian Bartlett**; **Hilton McCully's** work continues to appear in v: his poem "Bay B'y" was augmented by an article titled "It's the Bay B'y" and a short prose piece, "A Salute to the Bay"; **Phil Moscovitch** ponders the perversity of puppets in the spring issue of *Canadian Screenwriter*.

■ Scholastic has just released the Swedish translation of **Budge Wilson's** *Breakdown*, with Finnish, Italian and

German editions on the horizon, as is a Romanian translation of *Oliver's Wars*. A new novel, *Izzie: the Christmas that Almost Wasn't* — set on Nova Scotia's South Shore during World War I — is due out in May as part of Penguin's Our Canadian Girl series, and fall will bring us a new story collection about families, *Fractures*.

■ Avalon Books is set to release a new mystery from **Lynn M. Turner** — *Cutter's Wake*. When the lives of coastal fishermen intersect with the world of big city oil interests, and a child is missing, the suspense keeps building.

■ After wrapping up an ambitious spring festival of readings, the New Glasgow Library lured the public with fresh events in April. **Heather Pyrcz** introduced her new collection of poems, *Viaticum*, in an evening of readings with another poet, Pam MacLean. **Andria Hill** was also an April visitor reading from her book, *Mona Parsons: From Privilege to Prison, From Nova Scotia to Nazi Europe*. April closed with haute couture: **Kris Wood** and **Pat Wilson** of *The Frenchy's Connection* reading and providing a Frenchy's fashion show. Their book is headed into a 4th! printing and a US edition is projected under the title, *What Goes Around, Comes Around*.

■ **Heather Pyrcz** continues on the road, reading from *Viaticum* at Harbourfront in June. She teams up with fellow Gaspereau poet, **Deanna Young** (*Drunkard's Path*) for a joint reading in Ottawa, before Deanna moves on to the Art Bar Poetry Series in Toronto.

■ Halifax author **Thea Smith** e-ed us from her travels in South America to alert us to the publication of her novel. *She Let Herself Go* (Thorndike Press) is a story of 49-year-old Ruth re-evaluating her life and her relationship with her "straightlaced, predictable" husband Richard. For an excerpt, visit Thea's website at [www.SheLetHerselfGo.com/](http://www.SheLetHerselfGo.com/).

■ **Kevin Toal** also has a new book on the horizon: Mobius Books, a brand

*continued on page 15*



■ On March 20, the new Frog Hollow Books was jam-packed for the launch of **Sue Goyette's** *Lures*. Earlier in the day, Sue (second from left) had joined **Phil Roberts**, **Jeanette Lynes**, **Lindsay Marshall** and David Woods, and their radio props to celebrate Poetry Month. Sue won the CBC Radio Atlantic round of the poetry competition which challenged poets to craft work based on "Love in the Maritimes ... Toronto ... Prairies ..."

new small NS publishing company, is set to release his first collection of short stories in June. Mobius is also hosting a contest for short stories in the supernatural, horror, or science fiction genres. Prizes include anthology publication and US\$. For details: [www.mobiusbooks.com](http://www.mobiusbooks.com)

- As the 250th anniversary of the Halifax Harbour ferry service approaches, **Joan Payzant** is expanding on her acclaimed look at the subject, *Like a Weaver's Shuttle*. Nimbus plans to release an expanded new edition under the title, *We Love to Ride the Ferry*.

- **Ian Colford** has been awarded a Canada Council Emerging Artists grant to work on his novel, *The Story of Hector Tomas*, which he sets in an unnamed Latin American country emerging from repressive totalitarian rule.

- The 90th anniversary of the sinking of the *Titanic* on April 15 has meant a very busy spring for **Blair Beed**. In April, Blair was in England where he signed his book, *Titanic Victims in Halifax Graveyards*, at the British Titanic Society Convention in Southampton. On his return, he read at the Maritime Museum of the Atlantic before heading to Ottawa in May for another book signing at the Titanic International Convention.

- **Maxine Trottier's** *Under a Shooting Star* was among five Canadian YA books shortlisted for the Geoffrey Bilson Award for Historical Fiction for Young People. The winner of the \$1,000 prize, administered by the Canadian Children's Book Centre, was announced on Canada Book Day, on April 23. Maxine's *By the Standing Stones* (Stoddart, 2001) has been shortlisted for Ontario's 2002 Red Maple Award.

- **Donna Morrissey's**, *Downhill Chance*, climbed to #7 on the April New Releases' Bestseller list. Donna enchanted the crowd at a jam-packed launch at the Lord Nelson, organized by Frog Hollow Books. In April, Donna was featured on CBC Radio 1's

*This Morning* reducing host Shelagh Rogers to giggles. Later in the day, she read at Harbourfront.

- **Sheree Fitch's** "The Marvellous Magnificent Mellifluous Ms. Millicent-Librarian!" is one of six new "library stories" by Canadian writers appearing in the Canada Book Day 2002 school booklets being distributed to high schools and public libraries across this vast country. Other contributors are Bill Richardson, Eric Wilson, Roch Carrier, Robert Munch, and Anita Rau Badami.

- Saskatchewan has recently joined the parade of Children's Choice Awards flourishing across this country: **Budge Wilson** (*The Cat that Barked*), **Lesley Choyce** (*Carrie's Crowd*) and **Maxine Trottier** (*Prairie Willow*) are among the writers included in the inaugural Saskatchewan Young Reader's Choice Awards — the Willows..

- **George Elliott Clarke** celebrated National Poetry Month by visiting emerging poets in PEI and conducting a 2-day workshop entitled "Coming to Voice: Imagining Poetry". George's *Whylah Falls* was one of the five books included in CBC radio's literary version of *Survivor* — Canada Reads. A panel of five prominent Canadians moderated by Mary Walsh discussed why their favourite book was the one which all Canadians should read. At the conclusion of a week, George found himself face to face with the ultimate winner *In The Skin of A Lion* by Michael Ondaatje.

- New Brunswick applauded a parade of Atlantic authors last month. **Lynn Davies** and **Brian Bartlett** read in Miramichi, Moncton and Fredericton. **Joe Blades**, **matt robinson**, **Anne Simpson**, **Sharon Gibson Palermo**, and **Carol Bruneau** were among dozens of Canadian and international authors participating in The Northrop Frye Literary Festival in Moncton, held from April 25 to 28. Lynn Davies also travelled to PEI in March to participate in the UPEI "Winter's Tales Authors Series".

- **Derek Bradford**, a Halegonian since October, helped celebrate UNESCO World Poetry Day on March 21 by sharing some recent work at the Big Life Café. He also performed at a recent open mic at Hell's Kitchen and was featured in Neptune Theatre School's production of *Romeo and Juliet*, touring NS high schools and performing at the du Maurier Studio at the end of April.

- And speaking of World Poetry Day: **George Borden**, **Alain Rimbault**, and **Sue MacLeod** joined young poets Chris Bessey and Samantha Rideout at Government House where Lieutenant Governor Myra Freeman hosted the Nova Scotia portion of Canada-wide vice-regal celebrations of poetic licence.

- Université Ste-Anne invited **Lise Robichaud** to appear at their monthly Les Causeries du mercredi where she spoke about her book on the life and legend of Acadian "sorcerer" Cy à Mateur.

- **Joanne Jefferson's** becoming a very welcome CBC radio voice: *Outfront* aired her reminiscences of her grandmother's diaries in March; and April found her passionate voice speaking out in support of the N S Arts Council.

- **Deb Hale** is sweating to finish the final book of her current Harlequin contract before the outside temperature climbs and she can enjoy a more relaxing summer. *Bonny Bride* has been released in Germany, Italy, Holland, and Korea, while *The Elusive Bride* has spread wings to Germany, Holland, Italy, and the US. Harlequin is reissuing Deb's second novel, *A Gentleman of Substance*, as a 2-in-1 with bestselling author Elaine Coffman.

- **Allan Lynch** is enjoying international attention on a different plane. His most recent writing trips took him to England and Wales. After visiting the new 2002 Commonwealth Games site in Manchester, he hopped on a Ferry 'cross the Mersey and tested the Canadian-owned Welsh golf club where the 2010 Ryder Cup will be held.

*continued on page 16*

■ In addition to receiving one of those last, endangered NS Arts Council grants to work on a new manuscript, **Julie Vandervoort** learned that her piece, “The Debit Slips” was one of the three winners in the Long Grain of Truth creative non-fiction category in *Grain Magazine’s* annual contest. **matt robinson** joins her as one of the winners of the prose poem with “f(x) – 5th metacarpal; on seeing the x-ray of your broken hand”; and **Jeanette Lynes** in the dramatic monologue category with “A Girl’s Prayer to Glenn Miller A.K.A. God”.

■ **Joyce Barkhouse’s** novel *Pit Pony* continues to garner recognition and praise. The television adaptation which aired on the Encore Pay Television Network south of the border received three nominations for the 23rd Young Artists Awards in Los Angeles.

■ It’s swell that **Darcy Rhyno**, until recently Education Officer at the Nova Scotia Arts Council, is able to savour some good news these days — Roseway Press is set to release his first collection, *Conductor of Waves*.

■ **Virginia Hayden’s** winning streak continues: *Otello and Desdemona*, which won the SOM Productions Spotlight: Playwrights 2002 international competition, was given a dramatized stage reading at the end of April. At home, we’re all looking forward to a full production of her new play *Well Women* which is scheduled for performance at Festival Antigonish, August 15 through 25.

■ CBC’s *Definitely not the Opera* is continuing with **Alf Silver’s** fascinating exploration of the men and women who have changed the face of contemporary music — “Rebel Angels of Song”. Bessie Smith rolled April out in style, and we’re all looking forward to a fitting June 1 close to *DNTO’s* season as Alf spends the hour, with Margaret Isaacs, discussing and listening to the words and music of Robert Burns.

■ **Brad McRae** launched his new book, *Seven Strategies of Master Negotiators*, at Pier 21 in April. Brad

enjoyed interviewing 21 of Canada’s top negotiators and presenting their strategies and negotiating secrets in this timely new release from McGraw-Hill Ryerson.

■ **Shandi Mitchell’s** *Baba’s House* aired on Global TV across the country on March 26. Shandi wrote and directed this half-hour drama focusing on 9-year-old Christina and her Ukrainian grandmother.

■ Uniformed members of the Canadian Legion were en garde to help **Hattie Perry** launch her latest book, *Soldiers of the King, Vol. 1 (1914 — 1918)* at Wilson’s Store in Barrington Passage. With characteristic verve, Hattie’s already hard at work on Volume 2.

■ **Lesley Choyce** is flying high across the country to appear at the Nanaimo International Children’s Festival where rumour has it that he’ll be adapting his surfboard manoeuvres to be special guest with a rollerblading rap group from the Netherlands.

■ Halifax Poet Laureate **Sue MacLeod** launched Poetry Month for Haligonians with a well attended reading at the Spring Garden Road Library — an audience member even made a special request for a favourite MacLeod poem. Sue received a special commendation from the Petra Kenney International Poetry Contest which is awarded annually in London, England.

■ Don’t miss **Steve Vernon** weaving his storytelling magic at the Keshen Goodman Library, May 3 at 10 a.m.; at Sackville Public Library, May 23, 10 a.m., and at Spring Garden Road Library on May 30, also at 10 a.m.

■ March 20 marked the launch of *Listen to Our Hearts*, the second edition of the Youth in Care Newsletter. The newsletter was a joint project of the Children’s Aid Society of Halifax and the Youth Employability Project. With gentle guidance from facilitator **Andrew Safer** who organized volunteers from King’s School of Journalism and the NS College of Art and Design, 12 young men and women met in Ma

Fed’s Reading Room over the past few months to work on the project. The result of their Wednesday evening get-togethers is a professional looking newsletter featuring articles, interviews with youth in metro’s group homes, and art, all submitted by this year’s participants. Bravo!

■ There’s been some drama in the lives of **Kent Thompson** and **Douglas Arthur Brown**. Theatre PEI invited Kent to work with J.J. Steinfeld’s *The Franz Kafka Therapy*, which metamorphosed into a complete staged reading by week’s end. Douglas spent a week working with students in Ingonish and was adjudicator of the final theatre festival.

### New members

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

Trevor J. Adams, Halifax  
Janet Barlow, Halifax  
Marcel Brooks, East Preston  
Jennifer Burnett, Halifax  
Tyla Burnett, Wolfville  
Anne Camozzi, Antigonish  
Gail Chester, Cornwallis Park  
Claire Christie, Halifax  
Linda Marie Coakley, Yarmouth  
Jill Cooper, Halifax  
Jodi DeLong, Canning  
Marilyn Anne Dickson, L.Sackville  
Francene Gillis, Port Hood  
Melanie Jasmine Grant, Halifax  
Katie Guitton, Halifax  
Marg Hemsworth, Bedford  
Don Linehan, Pleasantville  
Marilyn Rose Graydon, Dartmouth  
Mary E. Knickle, Lunenburg  
Peter Loveridge, Glenwood  
Stephen Lukas, Hammonds Plains  
Ellen Millard, Tatamagouche  
Christopher Mills, Ketch Harbour  
Faith Piccolo, Halifax  
Phil Roberts, Annapolis Royal  
Carol Sparkes, Halifax  
Michelle Thomason, Halifax  
Heather Van Loon, Halifax  
Geanna A. Walker, Sandy Cove  
Gillian Webster, Halifax  
Linda A. Welsh, Rothesay, NB  
Marie Weeren, Halifax



# The Digest

## Editing to win

“Editing to Win”, the national conference of the Editors’ Association of Canada, is scheduled for May 24-26 in Montreal. There’ll be 35 plenary and concurrent sessions in English and French. Topics include editing for traditional and new media, author-editor relations, libel law, organizing how-to photography, and translation as editing. For information email [conference@editors.ca](mailto:conference@editors.ca) or visit [www.editors.ca/conference2002](http://www.editors.ca/conference2002)

## Fine food

Patrons of Prince Edward Island’s Provincial Library Service are paying off overdue fees with everything from cans of tuna to boxes of pasta over the next two months. During the second annual Food for Fees program, until May 31 Islanders who donate a single food bank item get \$2 off their library late charges. (The food item does not have to be worth \$2). The program was launched last year after two librarians read about a similar program in the United States. The Island’s library service only began charging for overdue items in 1998 and quickly noticed that while they often got the book back, they didn’t always receive the late fee. It was thought that the Food for Fees program would help reduce outstanding fees and support the food bank simultaneously.

## PLR pays \$9.6 million

A total of 13,269 Canadian writers, translators and illustrators received payments amounting to more than \$9.65 million from the Public Lending Right Commission (PLR) in March. The PLR Commission, set up in 1986, makes payments to Canadian authors for the presence of their books in public and university libraries.

An additional amount of \$1 million was provided to the PLR Commission’s budget this year by the Canada Council for the Arts. This was part of the \$25 million increase to the Council’s funding announced last May.

The Public Lending Right Commission, comprised of representatives of national writers’, librarians’ and publishers’ associations, administers the PLR program. PLR payments are determined by sampling the holdings of a representative number of libraries. There is a per-author maximum each year — this year, 414 authors received the maximum payment of \$3,675. For more about the Commission, visit their website at [www.plr-dpp.ca](http://www.plr-dpp.ca)

## A final peer at creativity

Shortly before the tragic disbandment of the Nova Scotia Arts Council by the provincial government, the Council released a list of 48 artists who had succeeded in finding support in the Professional Development, Creation, and Presentation programs. Among the writers who saw success in their requests were:

**Shandi Mitchell** received support to enable her to attend the Banff Women in the Director’s Chair Program. **Eleonore Schönmaier** will be attending the Banff Centre for the Arts Writing Studio where she may well run into **Anne Simpson** as she attends “Playing the Wild Card: Undisciplined Thoughts on Wilderness”.

**Karin Cope** has been given time to write a novel – *Wonders Taken for Signs* – a tale of a modern day saint who goes awry, as has **Jeannette Lynes** whose novel will look at inter-generational relationships between women, while **Heidi Priesnitz** will be completing the first draft of *A Darker Light* which focuses on the story of a young photographer faced with a vision-destroying illness. **Julie Vandervoort** will be working on a draft manuscript of linked stories.

## Greenburg Fund for filmmakers to option Cdn stories

The Harold Greenberg Fund has \$300,000 a year to be dispersed as interest-free loans for filmmakers to option Canadian stories. Eligible works include Canadian novels, short stories, plays, and operas with a minimum 24-month option period.

“This will allow producers critical upfront funding to cover 100% of the optioning price,” says Wendy MacKeigan, chair of the Harold Greenberg Fund.

The Greenburg Fund provides producers with an interest-free loan to assist with cash flow in bidding for and holding film options. They may apply for the full cost of the film option and overhead expenses up to a maximum of 20%,” says Lila Karim, HGF’s manager of script development and administration. There is no set amount per project as the cost for each will vary. Loans are to be repaid on the first day of principal photography

Over the course of 2002, the Fund will have 5 deadlines for applications for the story option phase – February 18, April 22, June 24, August 26, and October 21.

Deadlines for the Fund’s script development program are July 4 and October 3. There is no deadline for the Fund’s equity investment program. Deadlines for the script development component of the family film program is July 4 and October 3.

Applications are available from the Harold Greenburg Fund in Toronto – email [hgfund@tvastral.com](mailto:hgfund@tvastral.com) – and on its website.

For more information and application forms visit their website – [www.themovienetwork.ca](http://www.themovienetwork.ca) (click on “about us” then click on “industry links”).

Astral Media founder Harold Greenburg created the fund in 1986 to foster the development of Canadian feature scripts; the money comes from the Astral-owned specialty channel, The Movie Network.

# Consider C.of W.

by Mary Jane Copps

CONSIDER . . . the season. Summer is a time heralded by brochures and advertisements as the perfect opportunity to “retreat” with our writing. Throughout North America and in Europe, the call resounds — “Come write with us”.

Last year, due to the diligence, foresight and just plain pig-headedness of Gwen Davies, Nova Scotia added its voice to this call. Community of Writers, a 5-day writing retreat at the Tatamagouche Centre, exceeded the expectations of last year’s participants:

“I don’t think I have ever attended a workshop that was so well organized and seamlessly run.”

“Got more than I ever expected and learned more than I ever could have anticipated.”

Words like this certainly demand a return engagement. This year’s Community of Writers takes place at the Tatamagouche Centre from Sunday, July 21st to Friday July 26th, with workshops in fiction, poetry and memoir.

Consider . . . the setting. Tatamagouche Centre has facilities for eating, sleeping, working, socializing, and exploring that make it the perfect spot to build Community. Next to the property, the French River empties its tidal waves into Tatamagouche Bay, passing under a foot bridge that forms part of the Trans Canada Trail. The Centre’s canoes are available for use, and a nearby kayak rental facility makes river trips easy. The swimming is fine, too. The grounds of the Centre are beautifully maintained, including gardens, lawns, towering trees, and a field labyrinth for meditative walking.

Consider . . . the format. You may participate in Community of Writers in one of two ways.

The Workshops (fiction, poetry, and memoirs), provide small groups in which to discover your writing and/or advance your skills. Morning gatherings cover the basics; afternoons are for writing; evenings are for talks, readings and more learning. Instructors challenge, support and get you to the heart of your writing. The cost for the workshops is \$495, including room and board.

The Retreat is a smaller program for writers who wish to settle in the Community to write, write, write. It is the perfect opportunity to delve into your work while being supported by other writers. The cost for the retreat is \$375, including room and board.

Consider . . . the leaders.

Jeanette Lynes leads the poetry workshop. Her latest poetry collection is due out in the spring of 2003. She is the recipient of the 2001 Bliss Carman Poetry Award, an associate editor of *The Antigonish Review*, and teaches Canadian literature and creative writing at St. Francis Xavier University.

Phil Milner leads the memoir workshop. He is sought after on both sides of the border for his journalism and creative non-fiction; he teaches writing, movies and American literature at St. Francis Xavier University; and he is the author of *The Yankee Professor’s Guide to Life in Nova Scotia*.

Donna Morrissey leads the fiction workshop. Her best-selling, award-winning novel, *Kit’s Law*, has been translated into Japanese, German and Dutch. Her two screenplays have won the Atlantic Film Scriptwriting Competition two years in succession, with one of her scripts, *Clothesline Patch*, filmed and aired on CBC-TV. Her second novel, *Downhill Chance*, has just been released by Penguin and is hitting the top-10 charts across the country.

Consider . . . the facilitators. Visual artist Rose Adams, who also continues to win recognition for her poetry; photographer Margot Metcalfe, who maintains a strong commitment to the Tatamagouche Centre; and Gwen Davies, the creator of

this Community and a well-established editor, writer and teacher, all add their creativity to the week’s success.

Consider . . . the Community — writers and artists coming together for support, challenge and high-spirited fun. Arrive a day early, July 20th, and enjoy the local literary festival, Read by the Sea in nearby River John. The Centre then invites you to stay the night and be on site when the whole Community gathers for supper on July 21.

Accommodations, in one of three residences, are simple and comfortable. Program costs cover double occupancy. Some bursaries are available for the Workshops.

Consider . . . joining the Community of Writers this summer!!! Call the Centre toll free at 1-800-218-2220 to register, or on the local line (902) 657-3445. You can also email the Community at [comwrite@supercity.ns.ca](mailto:comwrite@supercity.ns.ca). Additional information is also at the Centre’s web site, [www.tatacentre.ca](http://www.tatacentre.ca) (then click on “Community of Writers” on the left-hand side of the page).

## Magazine Writers & Editors 1-on-1, July 26-28, Chicago

Having spoken to a number of Canadian writers who have attended the Magazine Writers & Editors 1-on-1, this is the writing workshop and conference *Eastword’s* editor dreams of attending. It is nirvana for a magazine writer. Attendees in 2001 reportedly made more than \$93,300 U.S. as a result of the conference, even in a down market.

This annual conference is a way for experienced magazine freelancers to meet in person with editors from selected magazines, hear what these editors want from writers, and meet with some of them in private 10-minute sessions.

The eight publications attending in 2002 are *Reader’s Digest*, *Self*, *Cooking Light*, *National Geographic*, *Meredith Integrated Marketing*, *Continental Airlines*, *Profit*, and *Modern Maturity*.

Information and registration forms are available online at [www.magazinewriters.com](http://www.magazinewriters.com).

# Markets, etc.

## ■ Pottersfield Portfolio makes a few changes:

Managing editor Douglas A. Brown and his editorial team continue to make changes to this Atlantic Canadian literary institution, which is one of the best-looking magazines in the country. Its pages are now devoted entirely to writing and photography by Canadians. Maureen Hull has joined the editorial team, sharing editing short fiction and creative non-fiction with managing editor Brown.

Beginning with Volume 22, # 2, the *Portfolio* will publish 2 issues a year (Summer and Autumn) instead of 3. The number of pages in each issue goes from the previous average of 56 pages to 96; therefore, the total number of pages will actually increase, from an average of 168 pages to 192 pages. Poetry occupies 12 pages per issue as opposed to 8. Book reviews will remain at 15 per issue (with the exception of the autumn issue, which will include reviews of all the books short-listed for the Richardson, Raddall, Brimer, Atlantic Poetry, Dartmouth Book, Booksellers Choice, and Cunard First Book Awards).

The deadline for fiction, poetry and photography for the Autumn issue is August 30.

In consultation with WFNS, it will publish the winning entries for poetry, short fiction, and novel (excerpt) in the Atlantic Writing Competition.

Douglas says, "Pottersfield Portfolio has noticed a steady increase over the past 3 years in the number of fiction submissions dealing with central themes of sexual abuse, family violence, and addiction. These same themes are reflected in stories published by other literary magazines across the country. Although important issues, the sheer volume and sameness of these types of submissions are numbing. At times, I feel we are in the business of community services rather than literature. In an effort to encourage submissions dealing with other themes, *Portfolio* will not be publishing any fiction in the next 2

years where the theme is primarily one of abuse, family violence or addiction. These restrictions have been added to our submission guidelines."

Their book review policy has been expanded to include reviews of Atlantic authored, published or themed books as long as they are still in print, in the belief that books have a shelf life longer than the retail-driven "3-month window of sales" philosophy. We want our readers to understand that books published 5, 6 or more years ago are as worthy of review as books released in the past 6 months."

■ **ZeD beta v0.1:** ([www.zed.cbc.ca](http://www.zed.cbc.ca)) CBC TV has launched *ZeD beta v0.1*, the pilot phase of a new kind of late night programming across the country and on the Web. *ZeD* is a launch pad – a place for performance, short films, fresh ideas and creative expression of all kinds. The idea is to create a space on Canada's public TV network for the imagination of emerging filmmakers, musicians, writers, dancers, artists – and the audience. Viewers will be able to participate by uploading their personal creations and by posting commentary via discussion forums, chat rooms, email, and voice mail – any of which may end up in the broadcast. As much as possible, the content will be viewer driven, in a bid to achieve what's called "open-television". *ZeD* will also showcase dramatic and documentary shorts acquired from independent producers across the country. As well, content producers have been selected in various cities nationwide to produce stories about the local arts scene and performances by emerging talent. For info call Ron Crocker, Regional Director Atlantic Region CBC TV 902-420-4005.

■ **What bugs you?** Try the following bugs published by Cricket Magazine Group ([www.cricketmag.com](http://www.cricketmag.com)) PO Box 300, Peru, Illinois, 61354. Sample copy of magazines available for \$5 each – send IRCs (International Postal Reply Coupons available at post offices) valued at US \$5, no cheques or money orders. Do not query first, send complete manuscript addressed to "Submissions Editor" of the specific magazine, include SASE. Payment for fiction and non-fiction usually 25¢/word, \$25 minimum. **BABYBUG:** A listening

and looking mag for infants and toddlers 6 months to 2 yrs. Stories – very simple & concrete, 4 to 6 short sentences, max. Poems – rhythmic, rhyming, 8 lines max. Nonfiction – very basic words and concepts, max 10 lines. Activities – parent-child interaction, 8 lines max. Rates vary, \$25 minimum. Responds in 8 to 10 weeks. **LADYBUG:** for young children ages 2 to 6. Features original stories and poems illustrated in full colour. Fiction – read-aloud stories, picture stories, original retelling of folk and fairy tales, multicultural stories, up to 800 words. Rebuses – focus on concrete nouns, length up to 250 words. Nonfiction – concepts, vocabulary, simple explanations of things in a young child's world, up to 400 words. Poetry – up to 20 lines, rhythmic, rhyming, serious, humorous, active, \$3/line, \$25 min. **LADYBUG PARENT'S COMPANION:** an online publication ([www.ladybugforparents.com](http://www.ladybugforparents.com) then click on "parents"). Do not query, send complete manuscript and enclose résumé &/or statement of contributor's qualifications for writing on the topic, responds in 6 to 12 weeks. Articles – 700 to 1,000 words on issues of concern to parents of children age 2 through 6; subscriber base is primarily upscale, educated parents who want to go beyond the basics of child rearing; treatment is practical, tone is conversational, but suggestions must be based on a thorough, up-to-date understanding of child development. Payment: up to 25¢/word, \$25 min., rights vary. **SPIDER:** for children ages 6 to 9. Stories, poems, articles. Fiction – 300 to 1,000 words; realistic fiction, easy-to-read stories, humorous tales, fantasy, folk & fairy tales, science fiction, fables, myths; Nonfiction – nature, animals, science, technology, environment, foreign culture, history, 300 to 800 words. Poetry – serious, humorous, nonsense rhymes, 20 lines max, pays up to \$3/line. Other – recipes, crafts, puzzles, games, brainteasers, math and word activities, 1 to 4 pages. **CRICKET:** for readers 9 to 14. Fiction – 200 to 2,000 words (2-8 pages) realistic, contemporary, historical, humor, mysteries, fantasy, science fiction, folk tales, fairy tales, legends, myths; pays . Nonfiction – 200 to 1,500 words (2-6 pages), biography,

*continued on page 20*

history, science, technology, natural history, social science, archeology, architecture, geography, foreign culture, travel, adventure, sports. Poetry – serious, humorous, nonsense rhymes, 50 lines max, pays up to \$3/line. **CICADA:** bimonthly literary mag for teenagers and young adults. Short stories & poems. Sometimes purchases rights for excerpts from books yet to be published. Interested in reprints. Fiction – up to 5,000 words; realistic, contemporary, historical fiction, adventure, humour, fantasy, science fiction; main protagonists should be 14 or older; stories must have a genuine teen sensibility and be aimed at readers in high school or college. Novellas – runs one per issue, up to 15,000 words. Nonfiction – first-person experiences that are relevant and interesting to teenagers. Poetry – serious or humorous, rhymed or free verse, up to 25 lines.

■ **Maisonneuve magazine:** Derek Webster, editor, 5726 Sherbrooke Street West, Suite 203-4, Montreal, QC H4A-1W8. “Publishes artifice (poetry, fiction, humour, novel excerpts) and artifact (essays, interviews, reviews), visual art... If *Maisonneuve* has an ‘intention,’ it is to dissolve literary borders, to mingle the work of a new generation of young artists with the older, distributing new Canadian and American writing across respective borders. In design and editorial standards, we’re harkening back to the Montreal of the 1940s and ’50s – at its best, an international, experimental, sophisticated place.”

■ **Deconstruction Media:** 2-140 King St. East Suite 310, Hamilton ON L8N 1B2. (illuminatus\_777@hotmail.com) A new small press in Hamilton, Ontario, seeks “progressive writers in the fields of literary fiction, poetry, political and philosophical essays, and experimental works. . . . Our particular interest is showcasing challenging work that may be overlooked by the mainstream publishing houses, and as such we are happy to look at submissions from first time authors.”

■ **Vallum, a journal of contemporary poetry:** PO Box 48003, Montreal, QC H2V 4S8. Inquiries only to josh.auerbach@sympatico.ca – no email submissions. Seeks poetry, essays on

poetry, concrete poems, book reviews, and artwork (b&w or colour). “Will consider most styles, particularly work that is edgy and well-crafted. Send 4-7 unpublished poems. Sample copy \$7.

■ **All About Kids Publishing Inc.:** 6280 San Ignacio Ave., Suite C, San Jose, CA, 95119 USA. (www.aakp.com) Linda Guevara, editor. Nadine Rakvorian, art director. Accepting manuscripts for board books and sample chapters of chapter books. Send full manuscript for board books. For chapter books first 3 and final chapters. Looking for material suitable for children ages 2-10. Fiction – adventure, animal, concept, fantasy, folktales, humor, nature/environmental, multicultural. Non-fiction – animal, concept, history, multicultural, nature/environmental, special needs. Include a cover letter, full manuscript, and information on your personal/professional background. Send only 1 manuscript at a time. SASE for return of material.

■ **Chase Park:** David Horton, editor, PO Box 9136, Oakland, California 94613-0136. A new poetry journal. Interested in considering poetry (1-7 poems at a time) from Canadian writers.

■ **Lichen:** The Editorial Board, 234 - 701 Rossland Rd. E., Whitby, ON, L1N 9K3. Email: lichen11@hotmail.com. A bi-annual literary journal. Seeks unpublished poetry, short fiction, play or novel excerpts, review, essays, interviews, b&w photography & art. Send an email for themes of upcoming issues; for sample copy send SASE.

■ **The Contemporary Poetry Series:** University of Georgia Press, 330 Research Drive, Athens GA 30602-4901. Selects 4 books of poetry for publication in this series each year. The Press is interested both in encouraging emerging talent and in helping to maintain poets in mid-career, so holds two separate rounds of manuscript selection: (1) Poets who have never had a full-length book of poems published may submit manuscripts during September each year. Chapbook publication does not disqualify a writer from this round of publication, nor does publication of a book in some other genre. (2) Poets with at least one full-length book publication with

any press should submit manuscripts during the month of January each year. Publication is open to writers of English, whether or not they are citizens of the United States. Poems included in the manuscripts may have been published in journals or anthologies. Collected or Selected Poems will also be considered in the January selection period. Manuscripts must be at least 50 pages in length. \$15 submission fee (make cheques payable to the University of Georgia Press). Manuscripts will not be returned. The winning collections will be published in trade paperback editions under the terms of a standard University of Georgia Press contract.

■ **Orion Afield:** 195 Main Street, Great Barrington, MA 01230. Email: orionafield@orionsociety.org. Website: www.orionsociety.org. A quarterly magazine for and about people who value nature and community. Named Best New Magazine for 1998 by the *Utne Reader's* Alternative Press Awards. “Highlighting grassroots initiatives that protect and honor human communities and the landscapes they inhabit, *Orion Afield* seeks news of groundbreaking projects, of extraordinary individuals, conservation, restoration, and environmental justice success stories; as well as articles on the struggles associated with each of these kinds of work. Looking beyond straight journalism, we publish personal stories with heart and style, but seek articles that also have a strong instructive dimension, giving readers a sense for how a thing was accomplished. Authors of more reflective and philosophical material that explores the relationship between people and nature are encouraged to look at the guidelines for *Orion* magazine.” (See following item.) Each issue has a thematic centerpiece section that’s about one third of the issue. In addition each issue also has feature articles unrelated to the theme, along with a host of regular departments, media reviews and other short features. Manuscript length 1,200 –2,400 words.

■ **Orion:** 195 Main Street, Great Barrington, MA 01230. Email: orion@orionsociety.org. Website: www.orionsociety.org. A quarterly magazine that explores the relationship between people and nature, examines

human communities and how they fit into the larger natural community. Publishes literary nonfiction, short stories, interviews, poetry, reviews, and visual images related to this exploration. "Orion is meant as a lively, personal, informative, and provocative dialogue." Looks for compelling, reflective writing that connects readers to important issues by heightening awareness of the interconnections between humans and nature. Generally does not select material that is academic or theoretical, or material that's overly journalistic or overly topical. Welcomes literary journalism. Considers articles that have already received a very limited or regional audience. Prefers to see completed manuscript. Tries to respond within 2 months. Pays 10¢/word on publication for special section, feature, and department articles; \$100 per poem or review.

■ **Mercator's World**, *The Magazine of Maps, Geography, and Discovery*: 845 Willamette St., Eugene, OR 97401. "A lively and informative magazine designed for students and enthusiasts of cartography, geography, and the history of exploration and discovery ... presents provocative and authoritative stories that examine the art, science, and history of cartography, the evolution of geographical concepts, and significant milestones in exploring and discovering the earth's terrain ... also focuses on how cartography has both reflected and influenced geography and celebrates the avocation of map collecting through profiles of collectors and collections ..." Feature articles 1,500–3,000 words. Fee \$350–\$500, based on quality and length. Query first, clearly stating the subject and premise of the proposed article, include a proposed lead, an outline of the major points to be covered, and a list of suggested illustrations and their availability; enclose samples of published work and a description of subject-matter expertise. Send queries by surface mail to: Mercator's World Query, 845 Willamette St., Eugene, Oregon 97401 or by email to Gary Turley, Managing Editor at gturley@asterpub.com

■ **Descant**: PO Box 314 Stn P, Toronto, ON M5S 2S8 ([www.descant.on.ca](http://www.descant.on.ca)). This quarterly plans an issue on speculative

literature edited by Peter Darbyshire & Brian Panhuyzen ([www.descant.on.ca/speclit](http://www.descant.on.ca/speclit)). Deadline July 31; mark envelope "Descant Speculative Literature".

"Speculative Literature can be science fiction, fantasy, horror, or magic realism; an experiment with language; mythology; technology; 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 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 e-address is included. Pays \$100 upon publication.

## Contests

Blind judging – means writer's name must not appear on manuscript; include a separate sheet with your name, address, phone number, email, and list of titles entered.

The entry fee paid usually includes a 1-yr subscription to the magazine sponsoring the competition.

■ **Davoren Hanna Poetry Competition 2002**: Deadline May 31. Sponsored by Eason Bookshops (Ireland's largest chain of bookstores) and The Muse Cafés. Named after the gifted young Dublin poet who died in 1994. Prizes: 1<sup>st</sup> \$5,000; 2<sup>nd</sup> \$2,000; 3<sup>rd</sup> \$1,000. Open to published and unpublished poets over the age of 18. Entry form, rules and guidelines available at Eason Bookshops website ([www.eason.ie](http://www.eason.ie)). No limit on number of poems entered. 50 lines per poem max. Entry fee \$7/poem, \$16 for 3, and \$4 per poem thereafter. Judges: Scottish poet Carol Ann Duffy, and US Poet Laureate Billy Collins. Poetry Competition, The Muse Café, Eason Bookshop, O'Connell Street, Dublin 1, Ireland.

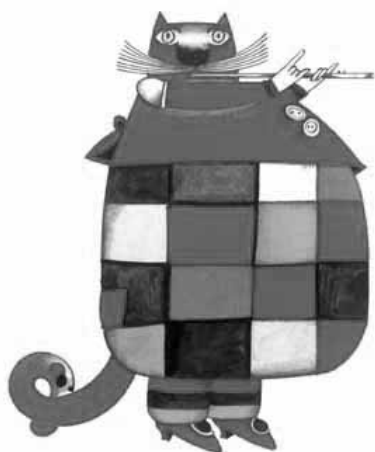
■ **The Flannery O'Connor Award For Short Fiction**: University of Georgia Press, 330 Research Dr., Athens, GA, 30602-4901 USA. (Accepts collections of stories &/or novellas of 200 to 275 pages. Deadline May 31 postmark. Two

winners receive US \$1,000 and publication by the press. Open to writers in English, whether published or unpublished. Stories that have previously appeared in magazines or in anthologies may be included. Stories previously published in a book-length collection of the author's own work may *not* be included. Collections that include long stories or novellas are acceptable. Estimates the length of a novella to be between 50 and 150 pages. Novels or single novellas will not be considered. Manuscripts should be accompanied by a list of the author's published work giving place and date of publication. All manuscripts must be accompanied by a \$20 submission fee.

■ **Great Blue Heron Poetry Contest**: The Antigonish Review, Box 5000, St. Francis Xavier University, Antigonish NS B2G 2W5 ([www.antigonishreview.com](http://www.antigonishreview.com)). No email submissions. Deadline June 1 postmark. Entry fee \$25. Total entry not to exceed 4 pages. Maximum 150 lines. Blind judging. Prizes: 1<sup>st</sup> \$800 and publication, 2<sup>nd</sup> \$500 and publication, 3<sup>rd</sup> \$300 and publication.

■ **Arc's 7<sup>th</sup> annual Poem of the Year Contest**: PO Box 7368, Ottawa ON K1L 8E4. ([www.cyberus.ca/~arc.poetry](http://www.cyberus.ca/~arc.poetry)) Deadline June 30 postmark. Entry fee \$18 for 4 poems, 100 lines each max. Entries not returned. Only winners will be notified by September 15. Prizes: 1<sup>st</sup> \$1,000; 2<sup>nd</sup> \$750; 3<sup>rd</sup> \$500. Winning poems will be published in Winter 2002 issue. 2 honorable mentions and up to 7 Editor's Choice poems also published. Authors and titles of the 50 final poems posted on the Arc website.

■ **2003 Moondance International Film Festival**: Boulder, Colorado. ([www.moondancefilmfestival.com](http://www.moondancefilmfestival.com)) Deadline October 1, 2002. Details and entry and release forms available on website. Entry fee varies according to category. Any genre is welcome, including comedy, romance, drama, action, etc. Competition categories: feature screenplays; short screenplays; screenplays for children's films; stage plays; short stories; feature films; short films; children's films; documentaries; animation films; tv pilots; TV MOWS, libretti; musical film scores; screenplays by 18-&-under filmmakers and writers.



# IBBY

**Sylvia Gunnery**

The International Board on Books for Young People (IBBY) is a non-profit organization which represents an international network of people from all over the world who are committed to bringing books and children together. IBBY was founded in Zurich, Switzerland, in 1953. Today, it is composed of more than 60 National Sections all over the world. IBBY-Canada was established in June, 1973.

IBBY's mission is to promote international understanding through children's books; to give children everywhere the opportunity to have access to books with high literary and artistic standards; to encourage the publication and distribution of quality children's books, especially in developing countries; to provide support and training for those involved with children and children's literature; and to stimulate research and scholarly works in the field of children's literature.

## ***Encouraging more Atlantic Canada IBBY members***

In Atlantic Canada, there are many organizations enthusiastically involved in the world of children's books: publishers, booksellers, libraries, and writers' associations. IBBY sent out information packages in February to these regional businesses and associations, encouraging those who had not yet joined IBBY to consider doing so. Some inquiries have been made and it is hoped that Atlantic Canada membership will increase as more people become aware of the importance of the work of IBBY in Canada and internationally. Individuals may also join IBBY. (IBBY can be found on the web at [www.ibby.org](http://www.ibby.org). IBBY-Canada is at [www.ibby-canada.org](http://www.ibby-canada.org))

## ***"Alligator Pie" on the East Coast***

On International Children's Book Day, April 2, at 8:45 a.m., Dennis Lee's poem "Alligator Pie" was heard across CBC Radio 1's regional airwaves on "Information Morning", over bowls of cereal in Atlantic kitchens, and in early-morning classrooms. This "good luck" message was enthusiastically dedicated to Dennis Lee, Canada's author nominee for the Hans Christian Andersen Award. Canada's other nominee was illustrator Michele Lemieux.

## ***Anderson Winners 2002***

Although our Canadian nominees were not selected for the 2002 Hans Christian Andersen Awards, the celebrations of April 2 garnered unprecedented national attention for the awards and the impressive reputation that Canada's children's books have earned on the international stage. This year's winners are writer Aidan

Chambers and illustrator Quentin Blake, both of the United Kingdom. Chambers' writing shows a clear understanding of the adolescent mind. There is suspense in each gripping storyline with thoroughly real characters. Quentin Blake had been elected as the UK's first Children's Laureate. His originality and sense of humour, together with his skill with line, colours and movement have made him a beloved illustrator with wide international impact.

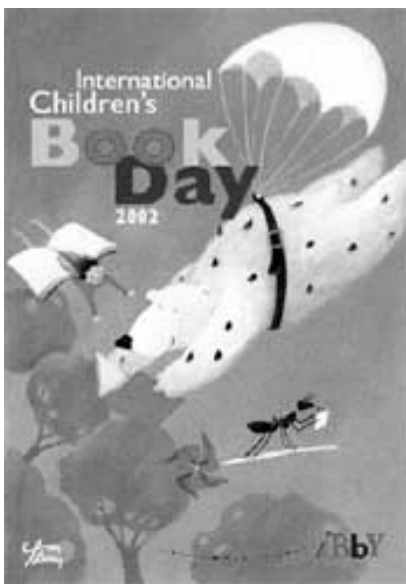
## ***The Fun of Reading***

Also on April 2nd, Roch Carriere of the National Library of Canada launched The Fun of Reading: International Forum on Canadian Children's Literature, which will take place in Ottawa on June 26-29, 2003. The purpose of the forum is to promote Canadian children's literature in its full cultural, linguistic and regional diversity and to strengthen the presence of this literature in Canada and on the international stage. The forum will include an international conference on Canadian children's literature, as well as literary and artistic activities for young people across Canada. More details are available on the National Library of Canada website ([www.ncl-bnc.ca/forum](http://www.ncl-bnc.ca/forum)).

## ***Russell Award***

IBBY-Canada is pleased to announce that Françoise Lepage, a leading specialist in children's literature in French Canada, is the recipient of the Frances E. Russell Award for outstanding research for a publishable work on Canadian children's literature. The annual award comes with a grant of \$1,000.

Mme. Lepage plans a comprehensive book on Paule Daveluy. For almost half a century from 1958 to the present, Mme. Daveluy has played a prominent role in francophone children's literature as an author, a translator, and the founder of Communication-Jeunesse. Françoise Lepage's study, to be completed by the end of 2003, will be a major contribution to the appreciation of Canadian children's literature.



# Getting published is a business

by Joan Hinz

I have been writing since childhood and still have two homemade books to demonstrate my early enthusiasm. My stapled pages of poems and how-to make crafts, bound together with cardboard made me feel like an author. Eventually I got married, and moved to a small town. I had studied Biological Sciences at NAIT (Northern Alberta Institute of Technology), and worked in my field for a while, but at that time permanent jobs were limited. I was fortunate to find a new career at a radio station. My sales skills got me in the door, but soon I was writing commercials and news. When my first child was born, I stayed home, and transferred my skills to writing a weekly newspaper column.

During this time, I read everything I could find about writing and publishing. Over and over the same words floated before me. Research the publishers. Order their catalogues. Read their guidelines. Don't submit without researching. Go to bookstores and see what's popular. Talk to librarians.

When you live in a small town, research is not so easily achieved. We did not have a bookstore. The library was not a complete resource. The local stores did not have elaborate magazine sections. It seemed that by the time I wrote to a publisher and requested all the required information, it would be quicker and more economical to submit over and over, and sooner or later someone would buy my work. I learned this approach only wasted time.

I joined a writers' club, where I was under the false illusion that everyone was more published than I. This inspired me to write, write, write. I did not want to go to a meeting and say I had not written anything for 30 days. The club members shared market information and I learned how others tackle the business of writing.

It also helped when Internet service became available. I was able to search writing markets, and discovered many publishers who put their guidelines and catalogues online.

Once I began to think of publishing in a business-like way, things started to happen. My long-term goal was to be published in book format, but I started to write features and news to gain more credibility.

It occurred to me if I had numerous clips, book publishers might take me more seriously. Some publishers may hesitate before agreeing to take on a writer who is unaccustomed to the editing process. My clips prove I am a professional.

In the past I had written first, then tried to sell. Now I decided to sell first, and only write after I had a commitment. I avoided the major prestigious magazines where the competition is intense. Instead I sought out smaller, lesser-known markets that were more likely to buy the stories I could provide.

I trained myself to seek out and recognize what publishers are looking for, and supply them with what they want. Soon I was writing for a variety of newspapers, and worked my way into the magazine market.

True I was working on newsy features instead of the fiction I wanted to sell, but it was all part of my plan to gain credibility. I knew I could write, but I needed clips to convince others.

Meanwhile, I discovered I enjoy the challenges and creative aspects of news and feature writing. Being edited helped hone my skills. Deadlines forced me to write on a regular basis and develop consistent work habits.

Three years ago I saw a listing under *WestWord's* market listing that stated Whitecap Books in Vancouver was looking for children's nature books. This

sounded like the perfect project for me. My specialty at NAIT was ecology and I love children's books.

I decided to follow the rules. I wrote to the publisher and requested guidelines and a catalog. When it arrived, I studied it carefully to see what types of books were favoured. I realized how narrow a publisher's area of interest can be, and focused my query letter to suit their needs. My first query was a proposal for a children's book about deer. I included writing samples and a biography of my publishing credits.

When the response came, it was "a good reject letter." My idea was declined because a similar book was already under discussion, but the response included personal comments about my writing sample. I was thrilled. All the books on writing had prepared me well. If you get a personal comment, immediately resubmit with another idea.

In my second query I thanked the publisher for her comments. I wanted to jog her memory of encouraging my writing. This time I suggested a children's astronomy book called *Dot to Dot in the Sky*. It would be a blend of facts and storytelling, including the myths behind the stars and how to locate constellations. I pointed out that as an amateur astronomer and teacher of constellation identification, I was an ideal candidate to write this book. I addressed marketing concerns by describing the research I had done on other astronomy books, and how mine would be different.

I avoid thinking about query letters in circulation, and was taken off guard when a few months later a voice on the phone identified herself as a representative of Whitecap Books.

A publisher called me on the telephone! Can you see where this is leading? That first call came three years ago, and *Dot to Dot in the Sky* is now in bookstores in Canada and the U.S. I have been visiting schools and reading to children from my very first book.

In becoming a published author, I give full credit to:

1. Seeking out smaller markets to get my foot in the door.
2. Building credits to show I am a professional writer.
3. Tailoring my query to suit the publisher's needs.
4. Finding markets by networking with other writers.
5. Persistently following my dream and not letting rejection stop me.

There are many different types of writing, each one pleasurable for different reasons. If you want your writing to be enjoyed by a larger audience, consider approaching getting published as a business.

*This article first appeared in West-Word, Magazine of the Writers Guild of Alberta. Joan Hinz lived in Athabasca when she first tackled the business of freelance writing. She now lives on an acreage west of Edmonton, and has contributed to numerous newspapers, magazines, web sites, and CBC Radio.*

### **The Elinore & Lou Siminovitch Prize in Theatre**

In 2002, the \$100,000 Elinore & Lou Siminovitch Prize in Theatre will be awarded to a professional Canadian playwright in mid-career who, through a body of work, has made a significant contribution to theatre in Canada. Last year, its inaugural year, the Prize was awarded to a Canadian director. Next year, it will be awarded to a Canadian designer.

The prestigious award – at \$100,000, the largest theatre prize in Canada – is divided between the winner and a protégé, with \$75,000 going to the winner and \$25,000 to the protégé. The Prize honours the men and women whose personal style and artistic approach, in terms of craft, vision, technique, interests or collaborators, have made a mark on Canadian theatre. Deadline for nominations May 31. The nomination form and detailed information is available on the web ([www.siminovitchprize.com](http://www.siminovitchprize.com)).

# *Caught in the Web*

## *Eschew the SASE*

by Joanne Merriam

New technologies are always accompanied by change, and the internet is no exception. It used to be a cardinal rule that one never, ever, ever forgot to include a self-addressed, stamped envelope (SASE) with one's submissions. Electronic mail has changed that.

Some publishers still want nothing to do with email, while others have embraced it and no longer accept submissions by post. A few provide online forms through which a writer can submit their work. Most journals will now reply by email even if they maintain a strict policy against electronic submissions. When in doubt, check their guidelines — on their website, of course.

Below are some of the print markets which no longer require the once essential SASE:

**Stand Magazine:** based at Leeds University, ([www.people.vcu.edu/~dlatane/stand.html](http://www.people.vcu.edu/~dlatane/stand.html)) pays around £20 per page. Send submissions by post, but dispense with International Reply Coupons by including your e-mail address for their reply, and specifying that your manuscript is disposable.

**The Cortland Review** ([www.cortlandreview.com](http://www.cortlandreview.com)) provides an online submission form; be aware that they request world rights in a variety of media. The *Cortland Review* publishes poetry, fiction, essays, reviews.

**Glimmer Train** ([www.glimmertrainpress.com](http://www.glimmertrainpress.com)) provides an online submission form and password-based tracking system, replies by e-mail, and pays up to US \$500 per piece.

**Broken Pencil** ([www.brokenpencil.com](http://www.brokenpencil.com))

**Canadian Literature** ([www.canlit.ca](http://www.canlit.ca))

The following all accept emailed submissions:

**Conversely** ([www.conversely.com](http://www.conversely.com))

**Edinburgh Review** ([www.ed.ac.uk/englit/edinburghreview/ERS\\_Index.html](http://www.ed.ac.uk/englit/edinburghreview/ERS_Index.html))

**StoryQuarterly** (<http://storyquarterly.com>)

**The New Yorker** ([www.newyorker.com](http://www.newyorker.com)) now only accepts e-mailed submissions.

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