

east word

THE NEWSLETTER OF THE
WRITERS' FEDERATION OF NOVA SCOTIA

Budge Wilson, CM

The Order of Canada recognizes people who have made a difference to our country. From local citizens to national and international personalities, all Canadians are eligible for the Order of Canada — our country's highest honour for lifetime achievement.

Three different levels of membership honour people whose accomplishments vary in degree and scope: Member, Officer and Companion. New appointments to the Order are made twice a year and are announced around New Year's Day and Canada Day. The ceremony takes place at Rideau Hall, and is broadcast on CPAC, the Cable Public Affairs Channel. Three ceremonies are held each year . . . and our Budge Wilson will be among the recipients of the Member of the Order of Canada at the next shindig! Her lifetime of achievement and her selfless contributions to the broader community make her an ideal citizen for recognition by the country she loves so fiercely.

Budge Wilson did not begin writing for publication until she was in her fifties, but she very quickly proved herself with a remarkable outpouring of books that speak to her versatility, energy and talent.

The spotlight began to focus very brightly on her unique voice with the release of *The Leaving* in 1990. Acclaimed by the Library of Congress as one of the 100 Noteworthy Books of the Year for adults, shortlisted for the Commonwealth Writers' Prize and winner of the Dartmouth Book Award for adult literature, it *also* won the Canadian Library Association Young Adult Book Award, the Ann Connor Brimer Children's Literature Award, and the American Library Association Best Book for Young Adults Award.

With their subtle evocation of the aching self-consciousness of adolescence and the haunting power that such memories wield into our adulthood, the stories in *The Leaving* place Budge securely in a landscape animated by such writers as Harper Lee, Mark Twain and Robert Louis Stevenson. All are writers who extend enormous respect to their young protagonists — the immense questions, the searing pain, the breathless joy —



CONGRATULATING BUDGE WILSON (FRONT ROW, CENTRE) ON HER APPOINTMENT TO THE ORDER OF CANADA ARE (LEFT TO RIGHT, FRONT ROW) NORENE SMILEY, SUSAN KERSLAKE, (LEFT TO RIGHT, BACK ROW) SYLVIA GUNNERY, CAROL McDUGALL, JANE BUSS, NANCY WILCOX-RICHARDS (PHOTO BY JAMES BELL)

and illuminate moments when our lives diverge from their predictable course and we become what we uniquely are.

Since publishing her first book in 1984, Budge now has 27 on her résumé: picture books, children's and young adult novels, first chapter books for beginning readers, and short story collections. Twenty foreign editions exist in the United States, Sweden, Denmark, Norway, Finland, Germany, Romania, Italy, South Africa, and Australia and she has been anthologized in 90 different collections. She has been recognized by her readers and her peers with a great number of prizes and honours, from placing first in the CBC Literary Competition to 17 Canadian Children's Book Centre Our Choice citations to the American Library Association's list of the 75 best children's books of the past 25 years.

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WRITERS' FEDERATION OF NOVA SCOTIA
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NOVASCOTIA
Tourism and Culture

She is in constant demand in a world of readings and book tours and fairs, criss-crossing Canada for Canadian Children's Book Week, delivering keynote addresses at innumerable library, literacy and educational conferences.

She was such a hit at her first appearance at the Guadalajara International Book Fair that she was invited back to Mexico City, where she masterminded The Sharla Project. This extraordinary "Project" involved 40 Mexican teenagers, all of whom had read *Sharla*, Budge's story of a 15-year old girl who is relocated from Ottawa to Churchill, Manitoba, when her father loses his well-paying job. The Mexican teens identified with *Sharla*, recognizing that the novel was about the corrosion of anger. Each wrote a five-page essay based on their reading of the book, and Budge accompanied the prize-winning pair on a trip that took them from Mexico City to Ottawa to Churchill. The planning for this undertaking was stupendously complex. Budge's prodigious energy and resourcefulness created unforgettable magic for the young Mexican writers and bespeaks her consummate grace as a cultural ambassador for her country and, very specifically, for her region of the country.

Budge has offered the world a vivid picture of the life and landscape of her Maritime home: nothing sentimental or quaint but a complex world where economic hardship and social conditions texture the lives of her characters. She has championed the importance of Canadian books for Canadian children, pointing out it's vital that we read about our own country. She is the writer most-in-demand for the WFNS Writers in the Schools program, visiting hundreds of schools and reading countless stories and essays from students from grade 3 through grade 12.

In our schools she has experienced first hand the excitement the youngsters experience when they recognize, in her books, houses that look like theirs and parents who work in jobs that they can understand. She has contributed countless volunteer hours working to establish the Hackmatack Children's Choice Awards in the Atlantic region. Now entering their sixth year, the Awards have grown exponentially. The only such awards to include French-language selections, the Hackmatack program encourages children to read some of the very best books this country has to offer, and gives them a voice in deciding on the best. Hers has been a vitally important contribution in a province where literacy rates are markedly lower than the rest of the country, and where the Department of Education only recently adopted regional titles for inclusion in Nova Scotia classrooms.

A wife, mother, grandmother, community activist coping with airline tragedy and threatened fish-farm factories in her back harbour, Budge Wilson still makes time to be the mainstay of the Nova Scotia children's literature community. She has served on the boards of the Writers' Federation of Nova Scotia, the Nova Scotia Children's Literature Roundtable, IBBY (International Board on Books for Young People) and worked tirelessly as the Nova Scotia contact for CANSCAIP (Canadian Society of Children's Authors, Illustrators and Performers).

Her ongoing, but informal, mentoring of a legion of hopeful writers is astonishing. She invests countless hours writing detailed feedback to questions of craft and provides practical business suggestions guaranteed to shore up the trembling beginner. No occasion in this community lacks its follow-up thank you or congratulations card from Budge Wilson.

At 77, Budge is going strong. Three new books have seen recent release: a picture book – *A Fiddle for Angus* (Tundra) with illustrations by Susan Tooke; a children's novel – *Izzie, the Christmas that Almost Wasn't* (Penguin); and a collection of stories, *Fractures*. Budge has learned a great deal about people in her 77 years and is writing at her mellow best. Her contribution to our country's literature is not only substantial, it is most distinguished. Vive la Budge – congratulations. ■

Pitch the Publisher at Word on the Street

Are you a writer who wants to be published? Do you have a laboured-over manuscript in your lower desk drawer? Or have you thought up a great book idea that has yet to be written?

The Atlantic Publishers Marketing Association invites you to bring your book idea, or simply your curiosity, to a new event at Word on the Street, Sunday, September 19. Pitch the Publisher offers potential authors a unique opportunity to present book ideas to a panel of Atlantic-based publishers. Panelists will give suggestions and feedback on how to develop book ideas or manuscripts for publication. This is your chance to catch the attention of a publisher who might be interested in publishing your work, so sharpen up your presentation skills, draft your pitch, and come out to this event!

To book a time for your pitch, call (902) 420-0711 in advance. Pitches will also be accepted from the audience the day of the event. Participating publishers include Fernwood Books, Goose Lane Editions, Formac Publishing, Nimbus Publishing, The Acorn Press, Roseway Publishing, Norwood Publishing, Pottersfield Press, Breakwater Books, Breton Books, and Flanker Press. You can visit the APMA website (www.atlanticpublishers.ca) to see who our publishers are and the kind of books they produce.

The sessions are free and open to the public. Come listen to the pitches and ensuing discussion, as panelists discuss the kinds of books they produce and why. Contact Pitch the Publisher, c/o the Atlantic Publishers Marketing Association, 5502 Atlantic Street, Halifax, NS B3H 1G4, (902) 420-0711, e-mail: apma.admin@dbis.ns.ca ■

Schedule as of August 12

11 a.m. Non-Fiction & Biography

Errol Sharpe (Fernwood)	Laurel Boone (Goose Lane)
Jim Lorimer (Formac)	Sandra McIntyre (Nimbus)

12 p.m. Fiction & Poetry

Laurie Brinklow (Acorn)	Laurel Boone (Goose Lane)
Kathleen Tudor (Roseway)	Robert Humble (Norwood)

1 p.m. Children's Books, Illustrated Books & Young Adult Fiction

Laurie Brinklow (Acorn)	Lesley Choyce (Pottersfield)
Elizabeth Eve (Formac)	Clyde Rose (Breakwater Books)

2 p.m. Regional Books, Maritime History & Guidebooks

Ron Caplan (Breton Books)	Sandra McIntyre (Nimbus)
Gary Cranford (Flanker)	

3 p.m. Cookbooks

Jim Lorimer (Formac), others to be announced ■



Word on the Street – September 19

Word on the Street has reached a milestone – its tenth anniversary. It sails into Halifax a week earlier than usual – Sunday, September 19. Appropriately, this annual festival of the written and spoken word will be moored at Pier 20, on the waterfront adjacent to the national historic site of Pier 21. Just as Pier 21 was the gateway for immigrants to a new country, this festival of the written word offers a gateway to the wonderful world of the imagination and books.

At least 45 writers will be on hand to enthrall adults and kids alike in venues that range from the Mainstage to Fiction to Non-fiction to Lifestyles to the Second Stage. There'll be something for everyone – be it a reading or visiting the many publishers, booksellers, and other exhibitors.

Jonathan Campbell will present his debut novel, *Tarcadia* (Gaspereau Press). He'll be joined by Kenneth J. Harvey, winner of this year's Raddall Fiction Award for *The Town That Forgot How To Breathe*. Bruce Graham will introduce you to *Ivor Johnson's Neighbours* (Pottersfield Press) and Alf Silver will be on hand to remind you how truly compelling our history is.

Brian Bartlett, the recent winner of the Atlantic Poetry Prize will be reading. He'll be poetry from Sue Goyette, Ramona Dearing, and Leslie Anne Bourne to name a few.

There's a strong contingent of writers who'll entertain the kids for hours. Frances Wolfe, Maureen Hull, Phil Moscovitch, Joanne Taylor, Vicki Grant, Ed Kavanagh, and Anthony Barton will be joined by a myriad of others at the Exxon YA Tent and the Aliant Kids Stage.

So drop into Pier 20 on Sunday, September 19, anytime between 11 a.m. and 5 p.m., rain or shine – because Pier 20 has a roof on it. And if you want to view Word on the Street up close and personal, from the perspective of a privileged insider, organizers are still looking for volunteers – call 902-423-7399. ■

Back to school – Fall workshops at the Fed

Poetry with Tonja Gundvaldsen Klaassen

When: Monday evenings, 7 to 9 p.m. from September 27 to November 22 at WFNS (No class on October 11, Thanksgiving Day)

Cost: \$140 WFNS members; \$165 non-members (Easy payment terms available.)



This is a hands-on workshop for up to 10 poets. The first half of each session will be devoted to discussing the pleasures and the struggles of the early stages of the poetry apprenticeship, basic tools and techniques, with an emphasis on the spiritual aspects of each. The nitty-gritty of applying such principles to the poems themselves will follow in the second hour of each session.

Poets who wish to participate should submit two poems, one will be used by Tonja to demonstrate the workshopping technique, and the second provided to fellow participants in preparation for the second session.

In 1996, Tonja Gundvaldsen Klaassen won the Saskatchewan Book Award for Poetry and was shortlisted for the Gerald Lampert Award for her first poetry collection, *Clay Birds*. As well, Tonja's work has been published in several anthologies and journals. Her second collection of poetry, *Ör* (Brick Books 2003), was shortlisted for the prestigious League of Canadian Poets' Pat Lowther Award, which recognizes the excellence of a poetry collection written by a woman.

Screenwriting Basics with Shandi Mitchell

When: Tuesday evenings, 7 to 9 p.m. from September 28 to November 16 at WFNS

Cost: \$140 WFNS members; \$165 non-members (Easy payment terms available.)

The script is the heart of the film. This class explores character, plot and structure and helps gather the tools to write an original, creative screenplay for a visual, aural medium. Some background in creative writing is a prerequisite for this class, which will focus only

on dramatic writing. Each class will consist of screenings, writing exercises and lectures. Participants will be expected to write several short scenes and/or bring in samples of scripts-in-progress for discussion.

Shandi writes for both screen and fiction. Her first film, which she also directed, *Gasoline Puddles*, was an NSI Drama prize recipient. She went on to partner with Emotion Pictures and Thom Fitzgerald and collaborated on the films *Cherries*, *The Hanging Garden*, and *Beefcake*. Her script for *Baba's House*, a half-hour television drama, won several awards. *Baba's House*, which Mitchell also directed, screened at many festivals, was broadcast nationally, and garnered major awards at the Houston International WorldFest (Kodak Cinematography Award, Gold Jury Award – Best Original Short Drama), the Yorkton Short Film Festival (Best Cinematography, Best Script, Best Drama), and the Atlantic Film Festival (Best Canadian Short, Best Art Direction), and earned two Gemini nominations.



Fiction with Sue Goyette

When: Wednesday evenings, 7 to 9 p.m. from September 29 to November 17 at WFNS

Cost: \$140 WFNS members; \$165 non-members (Easy payment terms available.)

This workshop for 12 participants offers an introduction to the basics of fiction, as well as the fundamentals of workshop technique and self-editing.

Sue Goyette will help participants investigate not only how conflict, theme, characterization and dialogue contribute to the structure of their stories, but also how



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to make better use of observation to create character and plot.

Sue's first book of poems, *The True Names of Birds*, was nominated for the Gerald Lampert, the Pat Lowther and the Governor General's Awards. Her first novel, *Lures*, was published in 2002 by HarperCollins. Her second collection of poems, *Undone*, was released this spring by Brick Books and she has recently completed work on her next novel.

Writing for Children with Norene Smiley

When: Thursday evenings, 7 to 9 p.m. from September 30 to November 25 at WFNS (No class on November 11, Remembrance Day)

Cost: \$140 WFNS members; \$165 non-members (Easy payment terms available.)

If you have stories you'd like to tell children but feel you need help to develop your work further, this workshop is for you. Designed to provide support and resources to children's writers, this course will give you just the kick-start you need to keep moving forward with your craft.

Instructor Norene Smiley will help you find your unique voice by exploring character development, point of view, the "child's eye," and use of language. Using the rich resources of the books on the shelves at the WFNS Resource Library, you will analyze plot development, structure and packing. Each class features writing exercises tailored to build specific skills, sharing work in progress and getting critical feedback in a supportive environment.

Participants should come with a project in mind that can be developed and honed during the eight weeks.

Norene Smiley has worked as an editor, bookseller, publisher, writer, teacher, publicist and arts administrator. She was Executive Director of The Word on the Street until 1999, and has served as a member of the Board of the Canadian Children's Book Centre. Today she is Director of the Hackmatack Children's Choice Book Awards. ■



Rural Writes Returns!

Rural Writes is a series of workshops designed by the Fed to offer an equal opportunity for creative growth for our members and other writers living outside the metro Halifax area. Last year's pilot program in Sydney and New Glasgow was so successful that Rural Writes returns by popular demand.

Write Now with Sylvia Gunnery in Liverpool

When: Saturday mornings, 10 a.m. to 12:30 p.m. from October 2 to November 6 at Perkins House Museum, 105 Main Street, Liverpool (No class on October 23)
Cost: \$100 WFNS members; \$125 non-members (Cheque payable to WFNS. Easy payment terms available.)



This workshop will offer experiences in fiction writing: finding individual writer voice and themes; developing authentic characters and storylines; re-reading and revising objectively; considering markets and preparing manuscripts for submission to publishers.

Participants may bring works-in-progress or may decide to begin new writing projects. There will be opportunities for sharing individual pieces for feedback with the group and/or the instructor. Each writer will be expected to set a regular work schedule during the program with a goal of completing a short piece of fiction.

Sylvia Gunnery lives at Crescent Beach. Themes and characters of her books for young teens have grown out of her experiences as a junior and senior high teacher. Her books include: *Out of Bounds*, *Menace and Mischief*, *Just Write! (Ten Practical Workshops for Successful Student Writing)*, *Crossing the Line*, *Taking Sides*, and *Chewing Gum and Other Crimes*.

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Introduction to Poetry with Maureen Hull in New Glasgow

When: Thursday
evenings, 7 to 9
p.m. from September
23 to November 25
at Pictou-Antigonish
Regional Library, 182
Dalhousie Street,
New Glasgow (No
class on November
4 or November 11,
Remembrance Day)

Cost: \$100 WFNS
members; \$125 non-
members (Cheque payable to WFNS. Easy payment terms
available.)

This is an eight-week workshop for anyone with a
passion for poetry, a hidden clutch of poems under the
bed, and a desire to develop their poetic voice in a
supportive atmosphere.

Participants will examine both classic and modern
poetry, and explore the tools of rhythm, rhyme,
metaphor, extended metaphor, and poetic language
through discussion and exercises. They will create new
poems in both traditional and contemporary forms and,
if they wish, develop some of their earlier poems.

Although we will be working primarily as a group,
some time will be allotted for private discussion and
consultation. Participants will practice reading their
work to a small, sympathetic group of their peers.
Information on how and where to submit poetry for
publication will be available, along with suggestions
on what to do with the inevitable, depressing (but
challenging) rejection letter. There will be a gentle
sprinkling of homework, but no bad marks.

Maureen Hull's fiction and poetry have appeared
in numerous magazines and anthologies, most recently
Christmas Family Treasures. Her short story collection,
Righteous Living, Turnstone Press, 1999, was short-listed
for the Danuta Gleed Award, and several of her
stories have been read on CBC radio. Her most recent
publication is a children's picture book, *Rainy Days With
Bear*, Lobster Press, 2004. At present she is finishing her
second novel, editing a poetry manuscript, and working
on several children's manuscripts. In November, she'll
tour *Rainy Days With Bear* in the Northwest Territories as
part of TD Canadian Children's Book Week. ■



Mentorship for Emerging Writers

The Writers' Federation of Nova Scotia invites applications
for apprentice positions in the 2004-05 mentor program for
emerging Nova Scotia writers. This program is designed to
address the needs of emerging writers who are committed to
their writing and creative development.

This is not an introductory creative writing course, but
rather aimed at writers at the cusp of publication. It is
an intensive, hands-on opportunity intended to provide
a disciplined and focused period of work during which
emerging writers may develop their craft in a supportive
environment.

The Federation welcomes applications from writers
working in all disciplines including poetry, fiction, non-fiction,
short fiction, and writing for children and young adults.
The selection of the apprentices will be made by a jury of
established writing professionals. The decisions of this jury
will be final.

How to apply

There is no application form. Writers must provide the
following information and materials. Applications must be
typewritten, double-spaced, on one side of standard 8½ x
11-inch paper. Do not staple any part of the application.

Apprentice applicants must be at least 19 years old.

In addition to supplying us with a 10-page sample of your
work (only 10 pages will be read: please don't send more),
provide concise answers to the following questions:

How long have you been writing? Summarize your
writing activity for the past 12 months.

What do you intend to work on and achieve during
the program? Be specific and brief. Do you want
to revise existing material or are you proposing an
original draft?

Are you willing and able to make writing a priority
during the full course of the program?

Why do you need to participate in the mentor program?

Time period

Participants will work together over a five-month period
starting in late October. Five apprentices will be matched with
mentors. At the conclusion of the mentoring cycle, emerging
writers will give a public reading at the Federation.

Deadline – September 10

Applications must be received by the Writers' Federation
by 5 p.m. on September 10. Faxed and e-mailed materials will
not be accepted. Address your applications to: Mentoring at
the Fed, WFNS, 1113 Marginal Road, Halifax, NS B3H 4P7.
This program is made possible with the generous support of
the Canada Council for the Arts. ■



SUSAN KERSALKE PHOTO

FRONT ROW, LEFT TO RIGHT: RACHELLE RICHARD, ALLAN LYNCH, PHIL MOSCOVITCH.
 BACK ROW: MARY JANE COPPS, KATHLEEN MARTIN, DOUGLAS ARTHUR BROWN, RICHARD CUMYN,
 SUE CAMERON, SHAUNTAY GRANT, MARILYN IWAMA.
 MISSING: LAURA JOLICOEUR, LEZLIE LOWE, LORRI NELSON GLENN, SUE NEWHOOK

Never bored

Each year at the Annual General Meeting the members of WFNS endorse a new Board of Directors. Volunteers ultimately responsible for “managing the affairs of the Federation,” the Board sets goals, appoints top personnel, shares their cumulative expertise for the benefit of the organization.

WFNS is enormously indebted to the many hours contributed by the dozen different writers annually who have steered the good ship Fed over the past 28 years. Constituted to be reflective of the many writing genres (fiction, non-fiction, children’s, freelance, poetry...), the geography of the province, the sexes, our diverse backgrounds, WFNS Directors contribute countless hours working to ensure the vibrancy, viability and vigor of your organization. Their only recompense for a maximum four-year term, the golden glow of a thriving Federation!

Directors continuing with terms at this year’s AGM are **Allan Lynch**, who has agreed to serve as President following on from the irrepressible **Mary Jane Copps** who becomes Past President. **Douglas Arthur Brown** is continuing as Vice-president, **Rachelle Richard** as Secretary and **Laura Jolicoeur** as Treasurer. Directors returning are **Susan Cameron**, **Lezlie Lowe**, **Kathleen Martin**, and **Sue Newhook**.

Four new Directors have joined the Board this year. **Lorri Neisen Glenn** is the author and co-editor of six books. Her poetry has found homes in *Wayfaring*, *Not Just*

Any Dress, *Child*, and *Madwoman in the Academy*, as well as in journals such as *CV2*, *Room of One’s Own*, *The Grist Mill*, *Journal of Curriculum Theorizing*, *Language Arts*, *The Malahat Review*, *Grain*, *Prairie Fire*, and *The Antigonish Review*.

Shauntay Grant holds a Bachelor of Music from Dal and a degree in journalism from King’s. She’s musical director of the Nova Scotia Mass Choir, founder of Word Iz Bond, a collective of spoken word artists, and has worked as a writer/researcher/interviewer for CBC Radio and TV. She is a gifted spoken word poet whose talents are much in demand.

Born in Nipawin, Saskatchewan, **Marilyn Iwama** left nursing to complete an MA in English and a PhD in Interdisciplinary Studies from the University of British Columbia. She lived in six countries before establishing a new home base in Halifax four years ago. A participant in the inaugural mentorship program, Marilyn saw publication of the project she was developing last year, a poem cycle titled *Skin Whispers Down* (Thistledown Press).

Philip Moscovitch writes the “Daisy Dreamer” comic for *Chickadee* magazine and is the editor of *Canadian Screenwriter*. He also researches and writes documentary films, magazine articles, web sites, and media kits and works as a French-English translator for such organizations as the Cirque du Soleil. He currently works with the National Film Board here in Halifax. ■

En Board for Canadian Children's Book Week

by Kathleen Martin, Atlantic Liaison, CCBC

TD Canadian Children's Book Week is Canada's largest celebration of Canadian children's books and their creators. Each year, thousands of children, parents, teachers and librarians participate in festivities across the country. During Children's Book Week — October 30 through November 6 — authors, illustrators and storytellers will reach more than 50,000 children in schools and libraries across Canada.

The 2004 Book Week theme is *Book Your Ticket to Canada/Le Canada vous attend!* The goal is to encourage children and young adults to discover Canada through books.

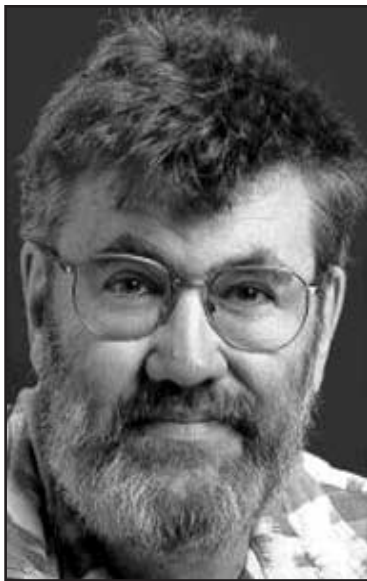
This year, we're delighted to welcome Tim Wynne-Jones to Nova Scotia. Tim is the author of 24 books for adults and children. He has won the Governor General's Award for Children's Literature twice — in 1993 for his collection of short stories, *Some of the Kinder Planets*, and in 1995 for his novel, *The Maestro*. He's won the Canadian Library Association Book of the Year Award four times. Tim's work has been translated into Dutch, Danish, German, French, Italian, Catalan, Japanese, and Korean.

His storybook, *Ned Mouse Breaks Away*, came out in the spring of 2003. His novel, *The Boy in the Burning House*, won the Arthur Ellis Award of the Crime Writers of Canada and the Edgar Trophy of the Mystery Writers of America as the best mystery story of the year for young adults. It also won the Insula Romana Prize in Umbra, Italy, as the YA novel of the year. His latest book is another mystery entitled *A Thief in the House of Memory*.

Tim will be traveling across Nova Scotia visiting schools. He will give two public readings in Halifax, both on Friday, November 5. The first will be at 10 a.m. at the Alderney Gate Library in Dartmouth, and the second at 1 p.m. at the Spring Garden Road Library in Halifax.

Children's Book Week is organized by the Canadian Children's Book Centre. The first Book Week tour was held in 1977 and since then more than 300 Canadian authors, illustrators and storytellers have toured the country bringing books written by Canadians to Canadian children.

(For information on Canadian Children's Book Week visit www.bookweek.ca and check out the Canadian Children's Book Centre at www.bookcentre.ca) ■



Dream of a lifetime

Liza Frulla describes her appointment as the new Minister of Canadian Heritage as "the dream of a lifetime."

Born in Montréal in 1949, she graduated in Education from the Université de Montréal before starting work with the committee organizing the Montréal Olympic Games. She was employed as a sports broadcaster making a name for herself as the first woman to demand and win the right to enter the Habs dressing room. She worked with a number of publicity agencies, including Vickers and Benson, before joining the marketing team at Labatt's.

Frulla was elected to the Québec National Assembly in 1989 and during her 10-year tenure held the positions of minister of communications, minister of cultural affairs, minister of culture and communications, and minister responsible for La Francophonie. She was well-respected by her fellow ministers in the provincial government as having the ability to negotiate across political and cultural lines — a quality which will serve her well in a minority government.

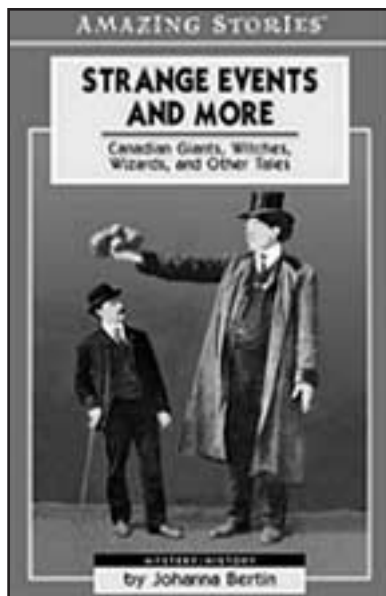
Ms Frulla was instrumental in the creation of the Conseil des arts et des lettres du Québec (Québec Arts Council) and the development of a cultural policy framework. She also managed to hold on to the culture department's budgets during cost-cutting periods, and is seen as a very able minister.

After a brief return to her first love, communications, when she hosted her own television show, *Liza*, on Radio-Canada and held positions in the field for several large firms, she returned to politics. She was elected to the House of Commons in a by-election in 2002 and was made Social Development Minister in 2003. Her win of the Jeanne Le Ber, Québec, constituency was so narrow in the recent election that it had to survive a judicial recount. ■

Rattling Books

Rattling Books of Tors Cove, Newfoundland, is Canada's newest audio book publisher. Four books are currently available: two collections of poetry — Agnes Walsh's *In the Old Country of My Heart* and Giller Prize nominee Michael Crummey's *Hard Light: 32 Little Stories* — and two works of prose fiction (Janis Spence's previously unpublished short story collection, *on the beach in spanish room* and Robin McGrath's novel *Donovan's Station* which was short-listed for both the Caribbean and Canada Region of the Commonwealth Writers Prize and the Newfoundland Book Award). The first non-fiction and children's Rattling Books will be released later this year. Rattling Books are available at The Bookmark in Halifax or through the press's website (www.rattlingbooks.com) ■

imPRESSed — the newest titles by WFNS members



Strange Events and More: Canadian Giants, Witches, Wizards and Other Tales

Johanna Bertin

Altitude Publishing, 2004, \$9.95
ISBN 1-55153-783-4

Edouard Beaulieu of Willow Bunch, Saskatchewan, would grow to be the tallest man in the world but no one could have predicted the bizarre path that his life would take, nor that his body would travel for 83 years after his death. From sorcery in New France to witch hunting in Ontario to the wizardry of “magic fingers” that revived the economy of an eastern Ontario town, this book tells the story of little-known Canadians who made unique contributions to the history of Canada.

Johanna Bertin is a freelance writer who lives in Smithfield, New Brunswick. Long fascinated with the quirky and the different, her articles have appeared in magazines and newspapers across the country.



The Look of Angels

Written and illustrated by Geoff Butler
\$40 ISBN 0-9694447-1-0

In the tradition of the eighteenth-century English artist William Blake, who painted, wrote about, and self-published his visions of spirituality and angels, Canadian artist and writer Geoff Butler uses angel imagery in his paintings, poems, songs, and short stories. Far from being irrelevant in these sophisticated times, Butler's angels symbolize a spiritual dimension that he feels must be present, in some form at least, for a fulfilling life and for any real, lasting solutions to problems, from the personal to the global.

Geoff Butler is a visual artist, writer, and book illustrator. In his work, he often uses humour, particularly satire, as part of his artistic arsenal. He lives and works in the village of Granville Ferry.



Songs of the Wounded: new and selected poems

Gregory M. Cook

Black Moss Press, 2004, \$18.95
ISBN 0-88753-389-2

Greg Cook celebrates his long career as a poet with this newest book, the *Selected Poems*. As he will tell you, in a way all poems become love poems and art, like love, is an act of faith. If this is the case, this book transcends the ordinary and takes us into the extraordinary experience of being alive.

As one of three poets in his immediate family, Cook has made writers and their survival a professional and personal study, which includes his biography of a close friend of 20 years, *One Heart One Way/Alden Nowlan: a writers' life* (Pottersfield Press), undertaken following a two-year appointment as writer-in-residence at the University of Waterloo. Cook's *Songs of the Wounded* offers new poems as well as selections from his previous five books, including *Untying the Tongue* (Black Moss Press, 2002).



The Killing Ear

Marike Finlay-de Monchy
Illustrations by Jaswant Gudzer
Big Splash Books, 2003, \$23
ISBN 0-9731681-0-2

The Killing Ear is a collection of odd and sinister tales which celebrate the creative resilience of madness and mistrusts all versions of the status quo. Written in a prose that is by turns lush, intimate, and ironic, the book offers readers eight provocative tales of the mind.

Penned by practicing psychoanalyst Marike Finlay-de Monchy, and illustrated by artist and child psychiatrist Jaswant Gudzer, this book is anything but a collection of case studies. *The Killing Ear* narrates the unsettling, and often torturous brilliance of the unconscious through various gothic, psychotic, neurotic, paranoid, and archaic proliferations.

A practicing psychoanalyst for 15 years, Marike Finlay de Monchy is the director and owner of Quoddy's Run, a small press and cultural centre located on Nova Scotia's Eastern Shore.



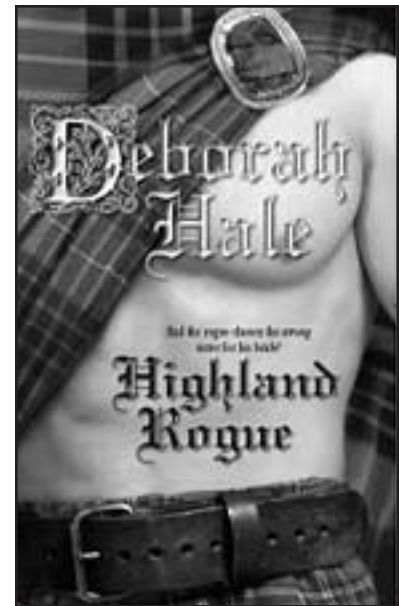
The Puppet Wrangler

Vicki Grant
Orca, 2004, \$8.95
ISBN 1-55143-304-4

"He was supposed to say, 'You're my bitsiest bestiest friend,' but every time he got to that 'bestiest' part, his mouth jammed open and his little pink tongue slipped out the side. He looked so human I couldn't believe it. It was like he was gagging on it or something."

Telly Mercher is shy and quiet, used to living in the shadow of her older sister, Bess. Then she finds herself on a set of a puppet show, staying out of the way of her overstressed aunt Kathleen. One evening she makes a surprising discovery that launches her on an adventure with an unpredictable and angry puppet.

Prior to writing books for children and young adults, Vicki Grant was a television script writer who worked on numerous children's TV productions, including *Theodore Tugboat*, *Big Comfy Couch* and *Sesame Park*. She lives with her family in Halifax.



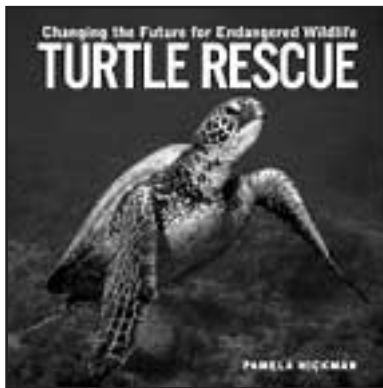
Highland Rogue

Deborah Hale
Harlequin Historical, October 2004, \$6.50
ISBN 0-373-29324-0

Ewan Geddes had once sent Claire's girlish heart racing. But that was back when he was a servant and she, the laird's awkward daughter. Now he'd returned, an upstart fortune hunter bent on her sister, and Claire Talbot swore she would stop any heartbreak before it started, even if that meant tempting away a man who'd grown only decidedly more appealing.

Claire Talbot had to be the most exasperating woman in England or Scotland, Ewan decided. She stood between him and the bride he wanted! Or did she? Her grace and fire made him yearn that every day be an adventure and every night, a dream come true!

Highland Rogue is Deborah Hale's twelfth Harlequin Historical. She lives with her husband and four children in Lower Sackville. For more information on Deborah's books or for tips on writing genre fiction, visit her website (www.deborahhale.com).



Turtle Rescue: Changing the Future for Endangered Wildlife

Pamela Hickman

Firefly Books, 2004, \$9.95

ISBN 1-55297-915-6

Turtle Rescue covers the conservation efforts of governments, scientists, conservationists and turtle lovers. It explains a range of threats to turtle populations and what is being done to protect them.

For example, the leatherback turtle will mistakenly eat discarded plastic grocery bags thinking they're jellyfish – a staple in the leatherback diet. Properly disposing of household trash is the solution and something everyone can do. Other measures include protecting nesting grounds, turtle farming and captive breeding, as well as persuading people that medicine made from turtles is of questionable worth.

Originally from Ontario, Pamela Hickman began a freelance writing career 15 years ago and has published more than 28 books. In 1992 she moved to Canning, NS, with her husband and three daughters, and divides her time between her writing, family and volunteer work in her community.



Rainy Days with Bear

Maureen Hull

Illustrated by Leanne Franson

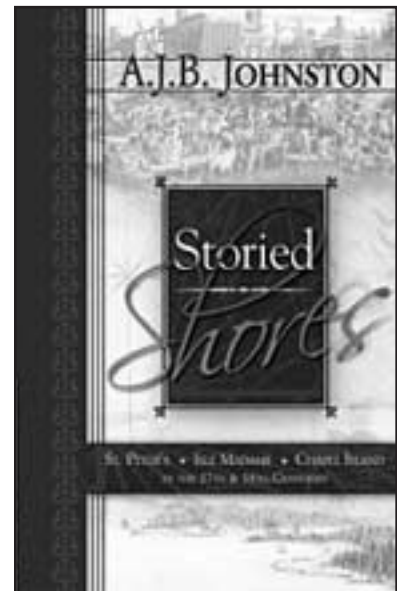
Lobster Press, 2004, \$21.95

ISBN 1-89422-285-7

It seems the rain outside will never stop as storming winds pound the windowpanes. But dark clouds are no match for a resourceful bear with an unlimited imagination and a thirst to see the world.

On the wings of his fancy, Bear travels the globe to find joy, music, and passion wherever he lands. His colourful journey and touching relationship with Writer will ignite the dreams of readers both young and old – a perfect cure for the rainy-day blues.

Writer and former fiction editor of *The Pottersfield Portfolio*, Maureen Hull lives on Pictou Island, NS. She is the author of *Righteous Living* (Turnstone Press, 1999), a collection of short stories which was shortlisted for the Danuta Gleed Award for short fiction.



Storied Shores:

St. Peter's - Isle Madame - Chapel
Island in the 17th & 18th Centuries

A.J.B. Johnston

UCCB Press, 2004, \$19.95

ISBN 1-897009-3-00-3

For centuries the Mi'kmaq, and later the early European explorers and settlers, shortened their journeys between the Bras d'Or lake and the Atlantic Ocean by using the narrow isthmus at St. Peter's. This portage area – eventually a canal – became a haul-over road in the mid-1650s.

The busy corridor between Chapel Island, St. Peter's, and Isle Madame was the backdrop for a colourful and intriguing era of our shared histories. *Storied Shores* presents a history of that time and place – the story of the promise of prosperity and the hope for new lives and the story of the ravages of greed, rivalry and war.

A.J.B. (John) Johnston is a Canadian historian with many publications that deal with the histories of Louisbourg, Cape Breton, Acadia and Nova Scotia. He is a historian with Parks Canada, based in Halifax.



Whereverville

Josh MacDonald

Talon, 2004, \$15.95
ISBN 0-88922-506-0

Whereverville is a dramatic stage play about a single, decisive night in the life of a Newfoundland community facing government resettlement. Thematically, the play explores various notions of “home” – is home a bedrock-rooted creation of geography and genealogy . . . or can home exist as a state of mind?

Josh MacDonald’s play, *Whereverville*, was produced and toured by Two Planks and a Passion Theatre, where Josh was writer-in-residence. An award-winning actor, short story writer and scriptwriter, Josh lives in Dartmouth.



Eulalie La Tour: Acadie 1755

Alf Silver

Trait d'union, 2004, \$34.95
ISBN 2-89588-085-9

Peuple d’origine française du Canada, les Acadiens furent expulsés de leurs terres par les Anglais en 1755. Les faits sont connus mais dans *Eulalie La Tour*, Alfred Silver raconte l’histoire du bouleversement d’une famille et du soldat qui les a trahis avant de les sauver. L’auteur n’est pas britannique et il n’y a ici aucun parti pris pour l’empire britannique à l’origine de la deportation massive de ce peuple. Au fil de ses recherches, Alfred Silver s’est passionné pour cet événement historique à propos duquel on trouve peu de documents et d’archives sur le quotidien et l’histoire personnelle des individus concernés.

Auteur de renom, Alfred Silver a publié un nombre important d’ouvrages historiques, dont les romans *Red River Trilogy* et *Acadia*, qui lui a valu le prix Thomas Raddall. Il vit à Ardoise, en Nouvelle-Écosse.



Making Room

Joanne Taylor

Illustrated by Peter Rankin

Tundra, 2004, \$22.99
ISBN 0-88776-651-X

John William Smith clears land, builds a one-room house, plants three apple trees, then sits down to sip his tea and watch the sunset. After many sunsets alone, John William decides he needs a wife. He marries the wonderful Annie.

As time passes, John William expands their home to accommodate children, an injured cousin, a widowed sister, and many more additions to the family. His toolbox is never far from his side, waiting for the next time Annie will say, “John William, dear, I think we need...” Will the house ever be complete?

Based on the true story of John William and Annie Smith, who lived in Cape Breton in the 1800s, this is a warm and witty look at what makes a home and who makes up a family.

Joanne Taylor was born in New Glasgow and raised in Cape Breton, the third of 10 children. The author of three books for children and young adults, she lives and writes in Halifax. ■

Who's doing what

■ **Racked** – members' work appearing in the plangent panoply of journals, mags and e-signals ... making themselves virtual on your editor's desk as they head for the Fed Reference Library (open 9:30 to 4:30 Monday through Friday for your passionate perusal): **Allan Lynch** knows how to conjure magic with a lead paragraph. His cover story for the summer issue of *Imperial Oil Review* opens: "For a few moments last summer, the sky over the Normandy beaches seemed to bleed. A helicopter, camouflaged to match the blue horizon, hovered over the sand at Courseulles-sur-Mer, dropping poppies. The flowers fell in blood-red cluster, then dispersed in the breeze like blood drops dispersing in water. Each poppy represented a Canadian killed in the Second World War. In all, 43,000 poppies were released that day."; the most recent issue of *The Antigonish Review* effervesced with contributions from WFNSers – new poems from **Deirdre Dwyer**, **Melanie Jasmine Grant** and **Eleonore Schönmaier**, a story from **Renée Hartlieb**, and reviews from **Mary Pat Cude** (of **Donna Morrissey's** *Downhill Chance*) and **Wilfred Cude** as well as reviews of **Thea E. Smith's** *She Let Herself Go* and **Brian Bartlett's** *The Afterlife of Trees*; garden gnomes make way for flights of sculptural fancy as **Jodi DeLong** explores gardens as a work of art, as well as the construction of a floral flag à l'Acadie in the current issue of *Saltsapes*, and **Nellie Allen** takes a trip down memory lane at a Wood Island family reunion, later in the same issue **Kate Langan** collaborates with her husband, John, to create a clam basket you can craft yourself to indulge in summer's

harvest; *Transition*, out of Regina, is featuring a story from **Mary Jane Copps** this fall (she read about the market in Ma Fed's weekly rambling); **Faith Piccolo** had a brine-soaked summer with her article on Captain Matthew Mitchell – his life at sea and as captain of the shore fleet for the Fisheries Museum of the Atlantic in Lunenburg – appearing in *The Navigator* in July followed by an August report on her Irish moss harvesting off Port Latour with veteran mosser Ralph d'Eon; news that the Nova Scotia Designer Crafts Council is finally manager of the Barrington Street Mary E. Black Gallery of Craft headlines the most recent issue of *Craftnews*. The effervescent announcement is accompanied by well crafted features written by **Donna D'Amour** and **Theresa Perrin**; **matt robinson** takes on the poetic persona of Zamboni driver in summer *Geist*; we in Nova Scotia envy our NB neighbours and their access to the weekly *New Brunswick Reader* (in Saturday's Saint John's *Telegraph Journal*) and its highlights of books, culture and heritage including such magical reminiscences as **Nellie Allen's** vivid recounting of surviving admission to nursing school during the '50s; summer was ablaze with many glories including *The Fiddlehead's* Poetry issue with new work by **Brian Barlett**, **Lynn Davies**, and **Anne Simpson** among a combustion of other fine poets; The Writers Association is an online group with a newsletter that features a monthly column, *Writing the Bottom Line*, by **Betty Dobson**; **Michelle Thomason** wrote a delicious five-week series for the *Daily News* this summer – *Fat Talk*; in addition to signing her name to a marriage

contract this summer, **Joanne Merriam** saw publication of her short story about Churchill's polar bears in *Strange Horizons*, and found time to sign another contract – her first for a collection of poetry – with Stride Books in the UK; **Thea Atkinson** takes the cake for this issue with serial publication in *Blowfish*, *In Posse Review*, *Yankee Pot Roast*, *The New Quarterly*, and *The Nashwaak Review* . . . talk about burning the midnight keyboard.

■ **Break out the champagne and Federated kudos to** – **Joyce Grant Smith**, who recently took third place in WFNB's annual Writing for Children competition for her story *Little Eagle*; the National Canadian Business Press recently celebrated the fiftieth anniversary of the Kenneth R. Wilson Awards and **Kathleen Martin** took a silver medal in the best retail article category for an article she wrote for *Marketing Magazine* on the Irvings; **Betty Dobson's** one-paragraph story, "Whichever Path You Choose," took a first in the June Writer2Writer Contest and was featured in both W2W newsletter and website; with more than 680 submissions from every region of Canada, it took the 33 judges for The Writers' Union of Canada's Writing for Children competition an eternity to shortlist down to 12 entries, among whom was **Margaret Angus** with her story *Tomatoes Please!*.

■ **Stepping up to the Launching Pad** – Already garnering raves in bound gallies, **Jonathan Campbell** is celebrating his first novel, *Tarcadia*, being released this fall by Gaspereau Press. Set in Cape Breton, Jonathan

continued on page 14

manages the impossible – lyrical descriptions of the Tar Ponds seen through a young boy's eyes in this remarkable debut; **Marq de Villiers** and Sheila Hirtle have moved from the macrocosm of a whole desert of sand in *Sahara* to the microvision of a spit of sand in *A Dune of Drift: The Strange Origins and Curious History of Sable Island* (McClelland & Stewart), their fascinating exploration of Nova Scotia's remarkable island; the Dundurn Group will be releasing **Lesley Choyce's** most recent fiction for young adults, *Smoke and Mirrors*, the tale of an imaginative teen and his "imaginary" friend; many Halifax residents and visitors are oblivious to the fact that the space they currently walk through or park on was once reserved as Property of the Imperial Government – **Mike Parker** examines this history in *Fortress Halifax: Portrait of a Garrison Town*, out from Nimbus this fall; **Nancy Guest** launched her children's picture book, *Seemore of Tancook*, at the Chester Train Station this summer; **AJB (John) Johnston** launched his eleventh and twelfth books this summer. This Parks Canada historian stumbles across stories everywhere: *Storied Shores* (UCCB Press) looks at the 17th and 18th century along the Chapel Island, St. Peter's and Isle Madame corridor of Cape Breton while *Grand Pré, Heart of Acadie* (written with Wayne Kerr and published by Nimbus) couldn't have been better timed; Talon is set for a fall release of **Josh MacDonald's** play *Whereverville*. *Whereverville* is a work of fiction and its setting, the imaginary community of Loam Bay, does not appear on any map. Tellingly, however, neither do many of the 300 communities "resettled" in Joey Smallwood's Newfoundland, which

was the inspiration for this play; Gaspereau Press has scheduled a fall release for **Glen Hancock's** account of World War Two through the eyes of an RCAF airman from Wolfville, NS. Titled *Charley Goes to War*, the book offers a wizened retrospective on the highlights of the war with a sharply individual sense of what it meant at the time.

■ The Magnetic North Festival is a new national arts festival that showcases some of the best contemporary English Canadian theatre. It is co-presented by the National Arts Centre and travels the country. After a premier in Ottawa in June 2003, it was scheduled for Edmonton this year and featured the Mulgrave Road production of *Lauchie, Liza and Rory* by **Sheldon Currie**. The playscript has recently been published by Scirocco Drama.

■ **Sue Cameron** has agreed to have her story, *58 Treewell Gardens*, included in Edmonton's Northern Lights Theatre's staging of *Urban Tales*. The monologue will be rehearsed, provided with designer and directorial input, and presented to an audience during this popular event.

■ **Virginia Hayden** was also enjoying summer limelight: her play *Small Vices* won a place at the 9-day Playwrights Atlantic Resource Centre's Colony held in Antigonish in July. Working with direction from playwright/dramaturg/director Don Hannah, with a versatile group of professional actors, Virginia was delighted to see *Small Vices* up and on its feet by colony's end. August saw the broadcast of her first TV comedy sketch when *Shoot the Writers* aired on UK television.

■ Lots of appreciative applause at the old Imperial Theatre in Windsor this summer with the production of *Glory Days* by **Michelle Herx** and Roger Taylor. Recently refurbished and now owned by Mermaid Theatre of Nova Scotia, this elegant stage was a perfect backdrop for a musical foray through the history of 1987 Windsor.

■ Between her duties as School Liaison for Exodus Theatre and Tour Coordinator for Bunnies in the Headlights Theatre, **Adele Megann** found time to read at the Economy Shoe Shop this August.

■ **Silver Donald Cameron** and wife Marjorie Simmins have weighed anchor and *Magnus* has left her home harbour at Isle Madame to spend the next 27 months doing hands-on research for *Sailing Away from Winter*. . . it's a hard job but someone has to do it! Details of health insurance, charts, foreign currency and what to do with the dog (ship's mate, naturally) have been addressed and we can all look forward to regular updates in Don's weekly column in *The Nova Scotian* and a big fat book on the horizon. May the wind be always at your back, Don.

■ **Jane Kansas** also launched herself at the beginning of August, staging a Gigantic Yard Sale to lighten her earthly load, and setting off by bicycle with a general plan of heading down the Atlantic Coast to Florida and turning right, with a loose destination of New Mexico, touching down in art galleries and on Harper Lee's front porch en route. That's about 7,500 km. Jane figures if she covers 40 km. a day, with one day off a week,

she should get there in 88 days... or perhaps a little longer. To finance her circumnavigation, she launched *Kansas*, a monthly zine to be circulated irregularly during her travels.

■ **Susan Haley** is also entertaining another landscape. This Bear River novelist has been appointed Writer-in-Residence in the Northwest Territories from September through December. She was the first writer to live in the NWT while producing fiction. Two of her novels, *A Nest of Singing Birds* and *Getting Married in Buffalo Jump*, were written in Fort Norman where she lived from 1976 to 1991. She's currently writing a historical novel set in the Territories about explorer-priest Emile Petitot, and will also be doing some work with the CBC northern service on the subject of Petitot.

■ The Rock reverberated with writers festivals this summer: **Donna Morrissey** was on hand for Writers at Woody Point along with Michael Crummey, Leo Furey, Wayne Johnston, Lisa Morre, Bernice Morgan, Ed Riche, and Des Walsh. Along the shore at Winterset in Summer, Kevin Major, Karen Levine, D.R. MacDonald, **Alistair MacLeod**, **Carol Bruneau**, Catherine Simpson, Robert Mellin, Wayne Johnson, Lisa Moore and Mary Dalton were "moderated" by CBC Radio's Michael Enright.

■ **Deirdre Dwyer**, one of the many being anthologized by poet laureate **Sue MacLeod** in a new HRM collection celebrating Halifax, has a full-time gig as Course Editor, Business Communications at St. Mary's University.

New members

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

Joan Baccardax, Halifax
 Joe Beaton, Dartmouth
 Gina Brown, Dartmouth
 Barbra L.A. Burns, Halifax
 Tom Crothers, Toronto
 Peter Crouse, Liverpool
 Kim Danio, Hammonds Plains
 Emily Donelan, Dartmouth
 Gloria A. Desmond, Monastery
 Gail Fulop, Eastern Passage
 Dominica Gardner, Head St. Margaret's Bay
 Robert Gibson, Truro
 Jann Goodwin, Bedford
 Anne Greer, LaHave
 Etta Hamm, Halifax
 Ulrike Henninger, West Bay
 Janice Hunter, Upper Stewiacke
 Nicholas Hurst, New Glasgow
 Ian Hussey, Hantsport
 Tracy Jessiman, Halifax
 A.J.B (John) Johnston, Halifax
 Kathleen Knowles, Middle Cove, NF
 Jamie Leck, Dartmouth
 Diane Lewis, Sydney
 Diane McCormick, Dartmouth
 Brien McIntosh, Pleasantville
 Dawn Millett, Lunenburg
 Michelle Mulder, Halifax
 Bill Murphy, Halifax
 John Nause, Yarmouth
 Elizabeth Pierce, Halifax
 Duncan Philpot, Wolfville
 Sean Reddick, Hatchet Lake
 Kim Rhymes, Halifax
 Jenn Richards, Bridgewater
 Colleen Subasic, Halifax
 Brenda Tate, South Ohio
 Katie Zdybel, New Germany ■

ReMEMBERing Our Own

A.A. (Tony) MacKenzie died in a motor vehicle accident on Thursday, July 8, not far from his home in Merigomish. A graduate of St. Francis Xavier and Dalhousie Universities, Tony was a man of many trades. He had been a lineman for Western Union, part-time farmer and a teacher at East Pictou Rural High School and Westville High School. For many years he was a professor of history at St. F X.

A meticulous researcher with a profound knowledge of genealogy and love of story telling, Tony was the author of such books as *The Irish in Cape Breton*, *The Harvest Train* and *Scottish Lights*.

A member of the Writers' Federation at the suggestion of his publisher, Ron Caplan at Breton Books, Tony shunned the shenanigans of technology. "No typewriter, no computer," he would boast in his virtually indecipherable scrawl. How his editors were ever able to translate his scratchings is astonishing but decipher them they did in *Celtic Heritage*, *Am Braighe*, *Acadiensis*, *Canadian Rail* and a host of others, knowing that there would always be treasure in Tony's murky chirography. His delightful and challenging scrawl shall be sorely missed. ■

In the Beginning...

Hattie Perry was recently cleaning out some drawers in her desk and came upon the following notes she'd scribbled down some years earlier –

One day in the early spring of 1975, while visiting my friend Evelyn Richardson [winner of the Governor General's Award for Non-Fiction, *We Keep A Light*] at her Barrington home, she showed me a letter that she had received from the Nova Scotia Department of Recreation. This letter invited interested persons to attend a seminar for writers and others who were associated with cultural arts. It was hoped this would result in the formation of an organized group that would promote the art of writing.

At that time I had written and published two booklets and one book of a local historical nature. I did not consider myself an author, not by any stretch of the imagination. I had, however, attended the Festival of the Arts at Tatamagouche and enjoyed the fellowship very much. Evelyn was interested in attending the meeting but she really did not want to go alone. She also thought I would benefit by attending.

I came home and discussed this with my husband who was always very supportive. He encouraged me to go. I could drive my car but I was timid about driving in the city, and so Evelyn and I decided to travel by bus. We were both acquainted with Dorrie Phillips and her husband George who were living in Halifax, and Evelyn felt sure we would be welcome to stay with them for a couple of days. She was right. Dorrie was also interested in attending the meeting.

Quite frankly, I felt out of place among so many gifted people. In my mind's eye, I can see Louis Stephens, then Cultural Affairs supervisor, as he discussed the plans for a writers' organization. Several people voiced their opinions and he carefully made notes on the blackboard. I was impressed by the various ideas expressed by Bill Percy, Lester Sellick, Rosemary Bauchman, and others whom I did not know by sight.

On our return trip, Evelyn and I discussed the seminar. We both felt it was the beginning of better things for Nova Scotia writers. Unfortunately, it was soon after this that Evelyn learned that she had cancer. I was heartbroken, so I spent as much time as I could with her. She was working on another book but never lived to see it in print. I was at her bedside when the doctor called me aside and told me she would not be with us many more days. She died on October 14, 1976.

My life has been richer, not only because of our close relationship in the field of writing, but because she was a special kind of person. Had it not been for her encouragement, I probably would not have done much more writing. I felt honoured to be invited by WFNS to present the inaugural Evelyn Richardson Award



to Harry Bruce at the AGM held in May, 1977.

And so here I am at age 83, preparing my fourteenth book for publication. I am one of the few, and maybe the only remaining, of the founding members of WFNS who still remembers that first meeting. I've had the privilege of seeing the Federation grow and assist many writers. How blessed I am!

[Editor's note: The May 10, 1975, meeting established an interim committee of Bill Percy, Murray Barnard, Lester Sellick, Una Way, Leonie Poirier, Barbara Merideth and Paul Brison who met throughout the summer and at various times added Rosemary Bauchman, Jim Lotz, Susan Kerslake, Harry Bruce and Don Cameron as members. By September they had decided the shape of the new organization, hired an executive director, Geri Gaskin, and established headquarters in a tiny office provided by the NS Department of Recreation at St. Mary's University in Halifax. Bill Percy was founding President. Almost 30 years later, in addition to Hattie, Jim Lotz, Harry Bruce, Susan Kerslake and Silver Donald Cameron have kept their federation with WFNS vital and lively.]

Hattie A. Perry is currently "pegging away" at a book about schools in her home area of Annapolis County. A graduate of the Nova Scotia Teachers' College, she has been a school teacher, clerical worker with the Canadian Army, historian, certified genealogist, environmentalist, writer and publisher at her own company, Spindrift Publishing. Hattie is a founding member of the Federation. ■

What editors hate

compiled by Charlene Rooke, Executive Editor, *enRoute*

(This article first appeared in *West Word*, the newsletter of the Writers' Guild of Alberta and is reprinted here with permission from Charlene Rooke.)

Writers who don't understand they have to sell me something. You are selling two products: your story idea, and you.

Writers who assume I am going to love what they have to pitch, who act like they're doing me a favour, and who assume they know more about the magazine than I do.

Writers who phone and say "let me know if there's anything you want me to write." That's lazy; come up with a killer idea.

Writers who point out our mistakes or how to improve our magazine, thinking this will get them a job.

Writers who get discouraged after one pitch – if you feel you're a good fit, keep trying.

Writers who abuse the rights in a contract – selling stories that have been published elsewhere or re-selling material before the rights revert.

Writers who don't append contact information to every e- and voice-mail.

Writers who send invoices before you even have a chance to say if the story is OK.

Writers who don't provide fact-checking materials and phone numbers (photo releases, photo credit information, complete digital files, etc.)

Writers who persist in telephoning when asked to correspond via e-mail or other written forms, and who make lengthy pitches over the phone.

Writers who file copy late. Then ignore your e-mails. A writer who can't communicate – do you sense an irony here? (The myth is that there is always a buffer: courteous editors don't give "false" deadlines.)

Writers who do something different from what was agreed (photographs, stories) without telling us – this is not "creative freedom."

Writers who misspell my name, misspell the name of the magazine, get the address wrong, address the pitch to a former employee – accuracy counts in this business.

Writers who attempt to micro-manage their copy – for example, wanting to see their piece at layout stage.

Writers who send in copy with missing commas, obvious spelling mistakes, guessed-at names and place spellings, and awkward phrases.

Writers who pitch stories to me without having seen the magazine, or stories that are in the current newsstand issue.

First person pieces – it's not about you.

Writers who get defensive about re-writes/changes. I know my readership better than the writer does; trust me. ■

enRoute is Air Canada's award-winning inflight magazine. Writer guidelines are posted at www.enroutemag.com

Saskatoon Public Library Writer in Residence Position

September 1, 2005 to May 31, 2006

Applications are invited from Canadian creative writers.

The purpose of the residency is to encourage exchanges between the author and the community, and to enable the author to work on a writing project. This residency requires work with the public through individual consultations, school visits, group workshops and seminars. The position requires 14.5 hours per week (40%) at the library, leaving considerable time (60%) for creative writing. The author must live in Saskatoon during the term of the residency.

Terms of employment based on Canada Council guidelines. Position and length of term subject to Canada Council funding.

Eligibility Criteria

Applicants must:

- be Canadian citizens or permanent residents of Canada;
- have a minimum of 2 books in print, published by a professional publishing house;
- have a minimum of 4 texts of creative writing (e.g. short stories, excerpts from a novel) published on two separate occasions in literary magazines, recognized periodicals (including certain electronic periodicals and consumer magazines) or anthologies published by professional publishing houses. For poetry, a minimum of 10 published poems is required; plays should have been performed at a professional theatre;
- have made a significant contribution to their discipline over a number of years;
- still be active in their profession;
- intend to work on a new writing project, normally intended by book-length publication;

Literary artists working in oral traditions are also eligible. In addition to the above eligibility criteria, they must be recognized as professionals by their peers (artists who work in the same artistic tradition); have specialized training in the field (not necessarily in academic institutions); and have been paid for their work.

Applications must include: a curriculum vitae or résumé (history of literary publications in fiction, poetry, children's literature, comic art/narrative books or literary non-fiction); a sample (20 to 30 pages, single-sided and suitable for photocopying) of your recent work, and 3 letters of reference. Writers are encouraged to submit reviews of their work. Previous experience as a writer in residence, teacher, or library consultant/mentor would be an asset.

Remuneration: up to \$30,000 for a 9-month term

Application deadline: November 1, 2004

Writer in Residence Selection Committee
c/o Carol Johner
Saskatoon Public Library, 311 – 23rd Street East
Saskatoon SK S7K 0J6 ■

Markets, etc.

Mention of a market or competition in this column does not imply endorsement by WFNS. For those without Internet access or a computer, there are public access sites in public libraries throughout the province.

❑ **The Pottersfield Portfolio** has ceased publication. On the eve of going to press, the publishers were informed, without prior warning, by the Nova Scotia Department of Tourism, Culture and Heritage that the magazine was no longer eligible for funding under any of the department's current programs. Without the investment by the province, the publishers felt they were not in a position to continue operations.

❑ **Eastern Front Theatre:** seeks submissions for their 12th annual On The Waterfront and Kids on the Waterfront theatre festivals. Deadline October 15. Successful applicants will be notified no later than January 2005. To be held from May 6-15, 2005 at Alderney Landing Theatre on the Dartmouth waterfront, the festivals will feature the best of new Canadian theatrical performance, and the finest theatrical work from Atlantic Canada. Submit proposals for On The Waterfront (productions of original work, 30 to 90 minutes long) or Kids on the Waterfront (productions aimed at family audiences, children 2 to 12, 1 hour or less). Proposals will be accepted by mail. Submit a one-page proposal describing planned or existing production; a list of participating artists, CVs of key artists; a script sample or completed script; any related reviews of your work; and a video recording, if possible. Send to: Hans Boggild, Artistic Producer,

Eastern Front Theatre, PO Box 11, DMPS, Dartmouth, NS B2Y 3Y2

❑ **Ronsdale Press:** seeks submissions of strong young adult short stories (not chapters from novels) for inclusion in an anthology edited by Ann Walsh. Deadline November 1. The theme is grief, loss, recovery. Stories up to 3,500 words. Previously published is fine, but authors are responsible for securing reprint permission if their story is included. Pays \$150 and three copies of the book. All rights remain with the author. Space for detailed bio/biblio information will be allocated for each contributor. Send submissions to Ann Walsh, 411 Winger Road, Williams Lake, BC, V2G 3S6. Include an e-mail address or letter sized SASE for response. Although manuscripts will not be returned, all submissions will be acknowledged.

❑ **Orca Book Publishers:** Box 5626, Stn. B, Victoria, BC V8R 6S4 (www.orcabook.com) Orca is developing a new series for a younger audience – specifically those with an interest level of grades 5–8 and a reading level of grades 2–3. Interested in books of 12–14 chapters (13,000 to 15,000 words), written in the first person, with protagonists 12–14. Linear plots with no extraneous sub-plots or flashbacks. Books should have appropriate story lines (family issues, humour, sports, adventure, mystery, science fiction) with no swearing or sexual situations. Send 2 or 3 sample chapters and an outline to Andrew Wooldridge.

❑ **enRoute Magazine:** (www.enroutemag.com) Air Canada's award-winning inflight mag. Base rate is \$1/word, pays

on acceptance. An upscale, bilingual lifestyle mag interested in a wide array of topics. Since its relaunch in 1998, the magazine has garnered close to 300 national and international awards. Distributed to almost 2 million passengers a month. Read back issues before pitching to them, available on website. Detailed guidelines on website. Welcomes freelance queries for various sections of the magazine. When they work with a writer for the first time, they're more likely to assign a shorter rather than feature-length story.

❑ **Bread & Circus:** an up and coming magazine out of East Vancouver, is accepting submissions for the first issue. Seeking original and unpublished fiction, non-fiction and art. Submission guidelines on website: www.crankmagazine.com/breadandcircus

❑ **Youngpoets.ca,** the League of Canadian Poets website, is accepting submissions of articles that explore topics relevant to Canadian youth with an interest in poetry. Payment is \$100 for 500 words or more. For information contact Shannon Cowan at editor@youngpoets.ca or visit www.poets.ca

❑ **Dragon Moon Press:** Christine Mains, Submissions Editor, PO Box 64312, 5512 4th Street, Calgary, AB T2K 6J0 (www.dragonmoonpress.com) seeks fantasy and science fiction novels of 85,000–100,000 words. Send query letter with a synopsis, the first three chapters, and an outline of future volumes if a series. Submissions read only three times a year – May, August, December. Responds in two or three months.

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❑ **Faultline:** Dept. of English & Comparative Literature, University of California, Irvine, Irvine, CA 92697-2650. Welcomes submissions of poetry (up to five poems), fiction and creative non-fiction (up to 20 pages, and) art. Submissions are read between September 1 and March 1. Include a cover letter with your name, mailing and email addresses, titles of work submitted, and an SASE with appropriate postage. To assist anonymous judging, do not include name and address on manuscript. Send poetry separately from fiction and nonfiction.

❑ **Swink:** (www.swinkmag.com) a new US magazine, “a bi-coastal [NYC and Los Angeles], biannual print magazine dedicated to identifying and promoting literary talent in both established and emerging writers. Interested in writing that pushes the boundaries of the traditional—writing that is new in concept, form or execution; that reflects a diversity of thought, experience or perspective; that provokes or entertains.” Publishes fiction, essays and poetry. Send only one manuscript at a time (1 story, 1 essay, 3-5 poems). Tries to respond within 12 weeks. Pays for work published in the print magazine, payment varies according to length and genre, but a minimum of \$25 for poetry and \$100 for fiction and non-fiction.

❑ **Ducky:** (www.duckymag.com) a literary magazine publishing contemporary English-language poetry, fiction, interviews, criticism, and ephemera. Subscribes to no particular school or genre. Published twice a year on the World Wide Web and annually in print. Edited in Philadelphia, PA. Detailed guidelines on website

❑ **Painted Bride Quarterly:** Rutgers University – Camden, English Department – Armitage Hall, Camden, NJ 08102. Accepts up to 5 poems, fiction up to 5,000 words, and essays and reviews up to 3000 words, in any genre or school.

❑ **Mot juste:** an online poetry journal (www.motjustepoetry.com) Send 3 to 5 poems.

❑ **New York Quarterly:** P.O. Box 693, Old Chelsea Station, New York, NY 10113. “The most important poetry magazine in America.” — Rolling Stone. Detailed guidelines on website. (www.nyquarterly.com). Send 3 to 5 poems.

❑ **In Posse Review:** (<http://webdelsol.com/InPosse/>) accepts only e-mail submissions of previously unpublished work of 3,500 words or less. Encourages innovation and hybrid forms. Also interested in mystery, crime, and science fiction. No payment. Guidelines on website.

❑ **Pleiades, A Journal of New Writing:** Department of English, Central Missouri State University, Warrensburg, MO 64093 (www.cmsu.englphil/pleiades) Publishes fiction, poetry, essays and reviews by writers from around the world. The editors read manuscripts year-round. Detailed guidelines on website.

❑ **Salamander:** 48 Ackers Ave., Brookline MA 02445. (www.salamandermag.org) A journal for poetry, fiction, and memoirs. Salamander combines the best new work by writers now reaching artistic maturity with exciting new work by established writers. Publishes twice a year. Reads manuscripts between October and May. Responds in about 3 months.

❑ **Oyster Boy Review:** A Journal of Fiction and Poetry. Publishes four times a year. Detailed guidelines on website (www.oysterboyreview.com) Reads manuscripts from January through September only.

❑ **Conjunctions:** 21 East 10th Street, New York, NY 10003. (www.conjunctions.com) A literary journal of innovative fiction, poetry, criticism, drama, art and interviews by both emerging and established writers. Published twice a year by Bard College, Annandale-on-Hudson, New York.

❑ **Quick Fiction:** Editors at JP Press, 50 Evergreen Street, Unit 25, Jamaica Plain, MA 02130 (<http://quickfiction.org>) “Looking for stories and narrative prose poems that, in the space of a single page, set a scene for characters to confront conflict. These stories and poems creep up, or slam fast. They pack a variety of literary devices to tell a succinct story in a few paragraphs.” 25 to 500 words. Send up to 5 stories. Pays 2 copies of the magazine. Deadline for Issue 7, January 31.

❑ **Shore Magazine:** (www.theshoremag.com) based in Toronto “The Shore is very much an attitude, an avoidance of the mundane, a recognition and realization of life. We want to publish a wide variety of work. Another way of putting this is that we want to publish fiction, creative non-fiction, and poetry. Length is not and should not be a consideration. We’re publishing flash fiction, long serious stories and short funny ones.”

❑ **The Cottager:** Beth Ann Watts, editor, 1103 Hoka St., Winnipeg, MB R2C 2V7 (www.thecottager.com)

Published four times a year for cottagers in Manitoba and northwest Ontario. Includes service articles on how to build a cottage or do-it-yourself projects. Covers environmental, social, political and financial issues of interest to owners of summer residences. Features run from 800 to 1,200 words. Submit queries by email. Pay for features is negotiable, but normally ranges from \$100 to \$300.

❑ **The Nashwaak Review:** Stewart Donovan, Editor, The Nashwaak Review, St. Thomas University, Fredericton, NB, E3B 5G3. Interested in original poetry, short fiction, travel pieces, essays, articles and reviews. Publishes twice a year. "We have been an outlet for many promising young writers especially, but not exclusively, from Atlantic Canada. We like to claim that we are slightly different from most small Canadian magazines because of the nature of our travel section and because we accept essays and review books from disciplines other than literature."

Contests

❑ **Samuel French Canadian Playwrights Competition:** Deadline September 30. Open to all Canadian playwrights. Looking for original, unpublished full-length stage plays. The winning play will receive publication and representation from Samuel French. Application form necessary. Samuel French (Canada) Ltd., 100 Lombard St., Toronto, ON M5C 1M3, telephone 416-363-8417.

❑ **GritLit Short Story Contest,** 162 Homewood Ave., Hamilton, ON L8P 2M5. (www.gritlit.ca) Deadline October 1. gritLIT, Hamilton's Writers' Festival, challenges Canadian writers to put pen to paper or fingers to keyboard and enter their short story contest. Three prizes: 1st \$250, 2nd \$100 and 3rd \$50. Winning stories will be read at the November gritLIT Writers' Festival, and posted on their website. Entry fee is \$20 and \$5 for each additional story. Must be a Canadian resident and 18 years of age or older to enter. Maximum length: 3,500 words. Contest rules on website.

❑ **The Missouri Review Editor's Prize Contests:** (www.missourireview.com) Deadline October 15 postmark. 13th annual Editor's Prize in Fiction and Essays and 7th annual Larry Levis Editor's Prize in Poetry. \$2,000 each for fiction, poetry and essay. Entry fee \$15 (includes subscription) Up to 25 typed, double-spaced pages for fiction and essay. Poetry – any number of poems up to 10 pages.

❑ **American Literary Review Poetry Contest:** PO Box 311307, University of North Texas, Denton, TX 76203-1307 (www.engl.unt.edu/alr) Deadline November 1. Entry fee \$10 US (includes subscription) Send up to 3 poems, no more than 10 pages total. Blind judging. Prize \$1,000 plus publication.

❑ **TWUC's Short Prose Competition for Developing Writers:** SPC, The Writers' Union of Canada, 90 Richmond St. East, Suite 200, Toronto, ON, M5C 1P1. Deadline November 3 postmark. Entry fee: \$25/entry. \$2,500 prize and possible publication. Open to Canadians not published in book format and who do not have a

book contract. Unpublished non-fiction and fiction, up to 2500 words, in English. Blind judging. Manuscripts not returned. Details on website (www.writersunion.ca).

❑ **Prairie Fire Writing Contests:** 423-100 Arthur Street, Winnipeg, MB R3B 1H3 (www.prairiefire.mb.ca) Deadline November 30. Bliss Carman Poetry Award – 1-3 poems per entry, max 150 lines. Short Fiction – one story/entry, 15,000 words max. Creative Non-Fiction – one article/entry, 5,000 words max. 1st prize \$1,000, 2nd \$500, 3rd \$250, in all categories. Entry fee \$27, includes subscription to mag. Blind judging. Details on website.

❑ **Show us your shorts:** The 5th annual Writer's Digest Short Story Competition. Deadline December 1. *Writer's Digest* is looking for fiction that's bold, brilliant and brief. Entries must be 1,500 words or less. Prizes: 1st \$3,000; 2nd \$1,500; 3rd \$500. For information and entry forms, visit www.writersdigest.com/contests/short_story.asp

Awards

❑ **The Bronwen Wallace Memorial Award (Poetry Category):** c/o The Writers' Trust of Canada, 90 Richmond St. East, Suite 200, Toronto, ON M5E 1C7 (www.writerstrust.com) Deadline October 15. \$1,000 to a Canadian writer under the age of 35, unpublished in book form and without a book contract, whose work has appeared in at least one independently edited magazine or anthology. Send 5-10 pages of previously unpublished poetry in English, double-spaced. Details on website.