

MARCH/APRIL 2006

# east word

THE NEWSLETTER OF THE  
WRITERS' FEDERATION OF NOVA SCOTIA



## Atlantic Book Festival – April 24-29

**Mark it on your calendar!!!** Eleven short-lists have landed on our desks at WFNS but we're keeping all details secret until the OFFICIAL ANNOUNCEMENT on April 7. We can tell you that we've rarely seen so strong a list of fiction, poetry, children's books, illustration, non fiction . . . And we can tell you that there will be readings, launches, panel discussions all over Atlantic Canada from April 24 through 29.

Atlantic Book Festival will kick off at noon at Halifax City Hall on Monday, April 24. There will be gala readings in Charlottetown, St. John's and Halifax. Writers shortlisted for the Hackmatack Children's Choice Book Awards and the Ann Connor Brimer Award will be visiting schools from Plaster Rock, New Brunswick, to Mount Pearl, Newfoundland. Program details will be announced in all Atlantic provincial papers and be featured at our website ([www.writers.ns.ca](http://www.writers.ns.ca)) on April 9. Stay tuned.

Plan to join us for a special Saturday-morning-after Panel featuring a discussion of Canadian Publishing. We'll be joined by Roy MacSkimming, author of *The Perilous Trade: Publishing Canada's Writers* (McClelland & Stewart). MacSkimming is uniquely qualified to write about Canadian publishing. As writer, critic, industry analyst and former publisher, he has been involved in or has closely observed every important development in the industry for four decades. Beginning his publishing career in 1964, he co-founded one of the influential small presses of the 1970s, New Press. He was books editor and columnist for the *Toronto Star*, publishing officer at the Canada Council, advisor to the Applebaum-Hébert commission on Canadian culture, and policy director for the Association of Canadian Publishers. ■

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NORENE SMILEY AND ALISTAIR MACLEOD AT ATLANTIC BOOK AWARDS 2005



PAUL ROBINSON, JONATHAN CAMPBELL AND DAN WALSH IN 2005



LORRI NEILSEN GLENN, FRANCES WOLFE, HRM COUNCILLOR MARY WILE AND CAROL MACDOUGALL IN 2005

# April is Poetry Month!

Lorri Neilsen Glenn

The crocus on my windowsill has already thumbed its purple nose at the snow. The crows have been hanging out in the yard all month like winter's hit men, sharing old bread crusts and corvid rumours, waiting for the word. Today: a seed catalogue in the mail, and a glossy flyer advertising shiny new tools that cost more than a membership to the Fed. What's a poet to do? Grow a poem, I say. Start now and you'll be ready for April.

First, a pot. Throw in anything you've composted during the winter: your son's best joke, last fall's dried herbs, your sister's stories about lost fishing tackle. Everything you thought you forgot. The wilder the mix, the better your chances. Watch how the pot fills up from below.

Next, add water. Find it in the shower as you sing Leonard Cohen's "Hallelujah" at full throttle. Or in the puddles that eddy like thoughts outside your door, waiting to soak through your socks. In the steam from your glasses as you pour another cup of red bush tea.

Then: light. The sun. A book. A friend or two. It'll sprout in plenty of time.

This year's theme for National Poetry Month is "poetry for everyone." The League of Canadian Poets began National Poetry Month in 1999 as a means to bring poets, schools, publishers, libraries and communities together reading, writing, and performing poetry. This year, watch for poetry to appear in new venues and to blend with other arts and cultures: dancers working with sound poets, or poets alongside painters, poetry from new Canadians in their first language and in translation.

The aim is to lift poetry off the shelves and take it to new audiences, from the sidewalk vendor to the hockey rink, to show everyone what you already know: that poetry fits in the smallest and the coolest spaces. Watch for Fed announcements in the e-loop about local goings-on. Check out websites such as [www.writers.ns.ca](http://www.writers.ns.ca), [www.poets.ca](http://www.poets.ca) and [www.youngpoets.ca](http://www.youngpoets.ca) for events where packs of poets – including you – can gather to read, perform, incite, and celebrate.

But you don't have to wait for something to be organized for you, and you don't have to wait until April. You can make it happen yourself. Bring your own poems to work, to your classroom, to your hairdresser. Take a pass on that small pizza with two toppings and buy a friend a book of poetry instead. Send a poem to the Premier – heaven knows poetry is a political act; you've seen it loosen the tightest tie. Who knows?

perhaps a poem could fiddle a few loonies out of the bottom line.

A home-grown poem feeds the heart of the matter, so start yours now. When it's ready, try it out on the crows. Whose word do you think they've been waiting for? ■

## Writing for Children with Norene Smiley

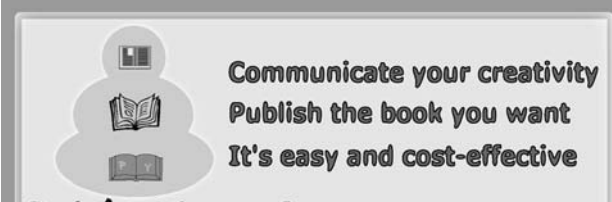
**When:** Thursday evenings, 7 to 9 p.m. from March 28 to May 16 at WFNS.

**Cost:** \$145 WFNS members; \$170 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 course is for you. Designed to provide support and resources to children's writers, this course will give you 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 pacing. Each class will feature writing exercises tailored to build specific skills, sharing work in progress and getting critical feedback in a supportive environment. The course provides an opportunity to meet other writers with common goals and to share ideas and strategies. 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. ■



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# President's prose – Truth, tolerance & trees

Douglas Arthur Brown

Ladies and gentlemen, the politicians have left the building! Now that the federal election is behind us, all the signs, placards, flags, and promises are in storage once again.

There are many things I don't like about elections but at the top of the list are the polls. Polls are supposed to reveal what the majority of people think about a particular topic. Like – do you enjoy snow? Or – do you enjoy root canals? Naturally, the outcomes depend on whoever is asked the question. The kid with the new skis or the guy on the other end of a shovel? The patient or the dentist?

Ask a politician why polls are important and the “handler” is quick to tell you that they reflect the pulse of this great nation. At least this is the answer you'll get when the polls favour the handler's party and ideology. The other guy usually isn't available for comment when opinion swings the other way.

Election campaigning often leaves me scratching my head and polls just compound the issue. Halfway through this last campaign, some polls revealed that Canadians were sceptical about the importance of their vote. So as the election wound down, the political analysts and the media encouraged the nation to get out and vote, reminding us that each individual vote cast in this country can make a difference.

Yet in the same broadcasts and interviews, (still a full week before the election) the polls were telling us that the outcome of the election would probably be decided in key Toronto ridings. And where did the key politicians head? Toronto. Which is why it is very difficult to counter a young person's cynicism at the ballot box when they feel that the first vote of their life has been cast in the wrong city.

The other thing I despise about polls is the assumption that Canadians can only count on one hand. It would be nice if politicians could get beyond the

triad of issues that polarize every campaign. Yet we are always told that what matters most to Canadians are three things: education, taxes, and healthcare, or in the case of this past election, education, taxes and gun control. Of course, “three” is no mistake; it's what has worked in all fairy tales for centuries. But if our politicians want to get beyond the promises of fairy tales, they should pick up a few more books.

They could start by visiting our libraries and bookstores and read the stories of our writers. Politicians might be surprised to discover that authors include themes other than education, taxes, and healthcare in their writing yet people still buy and read their stories. Or that if a writer dared to promise something she/he couldn't deliver – like living happily ever after – in exchange for a vote, the reader wouldn't buy it, no matter how many times it was rewritten. In our business, editors are not spin-doctors; lies don't improve the writing. Writers know that if they want the reader to stay with them for the journey, they

must tell the truth. If writers – rather than publicists – wrote the slogans for the politicians, lawn signs would make for interesting reading as you drive down the street. Tired promises would be replaced with simple verbs. Like listen, feel, permit, empower and tolerate.

And you would rarely see a “could have been” or “should have been” scrawled across any of the placards because writers are ecologists. We know that choosing an active tense over a passive voice saves trees from the loggers and preserves the forests.

And even if politicians were unable to count to four, it would be nice if they replaced their standard three promises each election with three wishes. Like truth, tolerance and trees. The difference between a promise and a wish is in the magic. And sometimes magic turns into a bestseller. ■



# Tailor-made assignments

How one writer learned to design articles around the things he wants to do

George Burden

We all write for a variety of reasons, but for most of us the primary one is that we *like* to write. Secondly, we do it to earn income, though there must be a hundred easier ways to make a living. With few exceptions, writing is not a quick trip to wealth.

Of course, there are many other reasons to write. A good friend of mine published a paperback that sold 150,000 copies. I think his main motivation was to prove to a multitude of gloom-mongering friends and relatives that he could, in fact, write a successful novel. (He subsequently ran off with an attractive woman half his age to live in Spain, proving that being a successful author can have certain other intangible fringe benefits.)

Writers do have the unique advantage that their job travels with them wherever they go. In this day of laptop computers and e-mail, you can live virtually anywhere and fire off writing and photos electronically without even having to set foot in the city or country where your publisher resides.

Personally, I've discovered yet another important fringe benefit of writing: I get paid to do the things I want to do.

About 15 years ago I started penning a few travel articles for *The Medical Post*, a national newspaper for physicians in Canada. As a practicing physician, I found my colleagues were interested in reading about my globe-trotting, some so they could try out the same adventures, but many simply to enjoy my experiences vicariously.

Not only did I discover that I loved to write, but I found I had a passion and knack for photography. I also broadened my writing repertoire from travel to include medical-historical topics I discovered while traveling, which eventually led me to co-author my first book, *Amazing Medical Stories* (Goose Lane Editions).

I broadened my range of subjects still more and began selling articles to a variety of other publications, including the *Halifax Chronicle Herald*, and *Reader's Digest*. Eventually I had published enough travel pieces to earn membership in the Travel Media Association of Canada (TMAC), whose industry members have provided me with more potential material than I can ever hope to use.

Recently I received my first travel-writing award, presented by Choice Hotels for the best Canadian-description piece of 2004. In addition to a handsome plaque, I was presented with a cheque for \$1,000 and a voucher for a weekend at any Choice Hotel.

More importantly, my credibility as a travel writer was enhanced, making future assignments even easier to obtain. (This applies in any field of writing so keep entering those contests.)

While previously I would take whatever assignments I could find, I began designing my pieces around the things I wanted to do. A few years ago, for example, I approached a new cruise operator who was initiating trips to the Antarctic in a small icebreaker. I ... was able to get several different assignments that featured his operation. It was a trip I'd only previously dreamed of, but I got the cruise – and the cruise operator got a lot of valuable publicity.

I spun off several articles about my great-uncle, who supplied and set up many of the British bases around the Antarctic Peninsula in the 1940s. Imagine my surprise when I discovered at the remote base of Port Lockroy that the British Antarctic Territories had issued a 3-pence commemorative stamp featuring my Uncle Eugene's vessel, the *Trepassey*.

To date I've written my way to a private audience with the king of the Ashanti tribe in Ghana, cruised the Nile, attended the Imperial Ball at the Hofburg Palace in Vienna, hiked the Grand Canyon, and celebrated the advent of the Year of the Rooster in Hong Kong. Thanks to my writing, I've visited six continents in all, with plans to see the last on my list, Australia, in the near future.

My writing shifted gears yet again at the instigation of my oldest friend, Joe Frey, who has written for *Time* and the *Toronto Globe and Mail* and is a contributing editor for *Outpost*. Joe, a captain in the Canadian military, also chairs the Canadian chapter of the Manhattan-based Explorers Club. Founded by early American polar explorers, the club boasts a membership that reads like the Who's Who of the exploration world.

Joe ... encouraged me to do articles profiling extreme medicine in such venues as a deep-sea submersible, F-18 fighters and submarines. I never dreamed I could do this type of article. But I learned that since most military forces are short of medical personnel, their public affairs officers are quite open to getting coverage in medical magazines and newspapers. Soon I found myself in the deep-sea submersible that found the wreck of HMCS *Clayquot*, a

continued on page 6

minesweeper sunk by a German U-boat, 400 feet down off Nova Scotia. An aviation medicine piece put me at the controls of a vintage T-33 fighter plane and in the back seat of an F-18 during a Top Gun-style aerial-combat drill. Later I had an opportunity to dive in one of the Canadian navy's new Victoria-class submarines.

In addition to doing articles for popular magazines and newspapers, I used my experiences to write a few articles for more serious publications, including professional journals and the American historical/numismatic journal *The Celator*.

My writing also qualified me for membership in the Explorers Club in time to be eligible for its 100th anniversary dinner at The Waldorf-Astoria in New York City. How many other people get to sample such delicacies as honey-glazed tarantula and fried scorpion while wearing a tux at one of New York's best hotels? (The roadkill was actually just an appetizer; we dined on thick steaks and enjoyed talks by Edmund Hillary and Buzz Aldrin.)

When I look back, it was my love of writing that allowed me to do so many fascinating things. By building on a foundation of published work on topics that interest me, I was able to experience things most people only dream about.

Maybe my idea of fun and yours are quite different, but it doesn't really matter what you enjoy. Whether you're a teddy bear fanatic or an art buff, or you enjoy the company of celebrities, you can tailor your writing to do and see the things you want. As a writer you have an excuse to ask to go just about anywhere and do anything.

If this lifestyle appeals to you, here are some specific suggestions to make it happen. Develop a personal "voice" in your writing. Make your readers feel like they are actually experiencing what you've experienced. Develop your photographic skills so that you have eye-catching images that make people want to read your work. Attend workshops to brush up on these skills.

Now comes a little finessing. Select something you'd like to do or experience that is unique and an "easy sell," and pitch it to a magazine. While it's usually easier to work with someone you've previously published with, even cold calls or queries can be productive. For example, I once worked as an extra in a Hollywood movie and was able to meet and interview actor Kelsey Grammer of *Frasier* fame. Newspapers love interviews with celebrities and stars love publicity. (Mind you, they're not all as amiable as Mr. Grammer.) Armed with a newspaper's commitment to publish my article, I used this as leverage

to gain access to the film's publicity agent and ultimately the actor.

Look for groups that are seeking publicity. I've mentioned my various experiences on submarines and fighter jets – due to that fact that the military was desperate for physician recruits and thus delighted to accommodate medical journalists. Maybe you're a science fiction buff. Cover the local convention for a fanzine or the local paper. I guarantee you'll get first-rate access to all the celebrities in attendance.

Some of my friends accuse me of having an ulterior motive for my literary endeavors. They're partly right. I love the creative aspect of writing, but getting to do things others just read about is a rush.

So, don't just write about your dreams. Make them come true. ■

*A family physician in Elmsdale, Nova Scotia, George Burden writes and travels in his free time and holds the regional chair for the Canadian chapter of the Explorers Club. This article originally appeared in The Writer.*

## Elizabeth Bishop House

Most Nova Scotians would be surprised to learn that hundreds of people around the world know about this province, and the tiny community of Great Village, through the work of the American-born, Nova Scotia-raised, Pulitzer Prize-winning poet Elizabeth Bishop (1911-79). Great Village, particularly the home of her maternal grandparents William and Elizabeth Bulmer, is the personal and aesthetic nexus of the artist's universe. Bishop spent much of her childhood there and returned for visits until the end of her life. The impact of her experiences in this place and with its people pervade her art. Though Bishop travelled the world and lived most of her adult life outside of North America, Nova Scotia remained a presiding presence in all that she wrote.

Bishop's evocation of Nova Scotia and Great Village is so powerful that these people in far flung places began coming to see it for themselves shortly after Bishop died. Their principal destination is her childhood home in Great Village. Fortunately, the people who have lived in this house have been welcoming to the pilgrims who have knocked unannounced on the door. One of its owners, Paul Tingley, permitted the house to be designated a heritage property in the late 1990s.

Recently, a group of Nova Scotians and Americans have purchased the house, with the intention to preserve it and to make it accessible to artists as a place to retreat and work. This project will evolve gradually. Artists are currently welcome at the house, but by invitation only. If you are interested in learning more about the Elizabeth Bishop House Artist Retreat, contact Sandra Barry by email at [sbarry@ns.sympatico.ca](mailto:sbarry@ns.sympatico.ca) or phone 902-429-6385. ■

# ScreenScene – Lessons to be learned from screen & music industries

Ron Foley Macdonald.

There's been no letup in Nova Scotia's film shooting scene as 2006 begins. In fact, motion picture production here might be at its busiest ever. In January and February – traditionally down months in the shooting schedule – there were four major productions underway, with more on the boards for March and April.

Looking at who's behind these productions neatly describes the state of the industry in Nova Scotia. Balanced against the US service projects – a remake of the 1976 Dan Petrie TV mini-series *Sybil* (starring Jessica Lange), and an American theatrical film helmed by rising Indie hero David Gordon Green entitled *Snow Angels* starring Kate Beckinsale and Sam Rockwell – are home-grown ventures such as Wayne Grigsby's eight-hour mini-series *October 1970* and Camilia Frieberg's low-budget feature *A Stone's Throw*.

There's a raft of lower-profile projects – from documentaries such as Paul Kimball's UFO exposé, *Fields of Fear*, to the latest series of *Eco-Nova Shipwreck* TV specials. There's even a daily soap opera – *North and South*, developed for the CBC by the Halifax Film Company, the Donovan Brothers' successor to *Salter Street* – which will be shooting in the late winter and early spring.

What this means for members of the Writers' Fed is a mixed bag of good news and bad. I've noticed a number of new members have connections to the motion picture industry. There's no question that of all the cultural sectors in the province, the film industry – along

with the music scene – might be the healthiest.

The outlook is particularly good if you consider the fact that most film projects are economically sound ventures that look towards export markets to recoup their expenditures, rather than depending on our tiny domestic market. If other sectors of the Nova Scotia arts scene could study the success of the local film business, we might learn a few things about tailoring personal expression towards existing local, national and international markets.

The music industry's recent gains are due to the Music Sector Strategy that has yielded some major results across the country and the rest of the world. Rising Cape Breton roots music quartet The Cottars copped an opening slot with Celtic Music legends The Chieftains (23 American cities culminating in a St. Patrick's Day gig at Carnegie Hall in NYC); songwriter Gordie Sampson co-wrote a US #1 for country songstress and *American Idol* winner Carrie Underwood.

For writers, these achievements might seem rather distant. There's no question, however, that the Music Sector Strategy at least helped the situation. Similar to the music scene, the motion picture sector maintains a close and non-confrontational relationship with the government agencies they deal most directly with.

Instead of simply asking for more money, both the film and music sectors developed specific ideas (tax credits, marketing and promotion assistance, international interfaces) that allowed both industries to move

forward. In comparison, the rest of the arts in the province seem perpetually stranded.

For writers – who are still waiting for the minor tax breaks promised to the publishing industry in the last provincial election – opportunities in the film business are still precious and few. And when it comes to music, the sheer level of national and international competition is utterly daunting.

With the writing scene changing so rapidly – the rise of non-paying blogs and the shocking drop in freelance writing rates across North America – it's painfully obvious that making a living as a writer is increasingly challenging.

Film producers are writing their own material rather than adapting the work of local authors. Both Wayne Grigsby and Camilia Frieberg wrote their own screenplays this time out. A booming motion picture scene in Nova Scotia, while spreading the wealth through the use of local crews, actors and suppliers, isn't having much impact on the writing scene.

What may change things, however, is the rush of graduates from the province's two film school programs – 20 a year from the community college system and 10 or 12 from NSCAD University. Since most of them write their own material, this new wave of filmmakers may yet have an impact on the scene.

For writers it continues to be a waiting game. The success of the motion picture and music scenes, however, provides an interesting measuring stick for the rest of Nova Scotia's cultural matrix. ■



# Words, words, words, by the sea

By Chris Cavanagh

The ocean breathes, here by the shores of the Northumberland Strait. Twice daily, here the world takes breaths. Does it think? Does its heart beat? And what *is* that heart? Angel? Muse? *Duende*? Do mythic forces walk the green grass of this tranquil retreat centre?

Easier to know are the prosaic (and a few poetic) feet of writers who walk about the Tatamagouche Centre to the scritch-scratch of pencils, the tap-tap of keyboards and the silent rolling of pens, punctuated by a rustle of paper or the low-spoken curse of someone battling the computer's printer. Such are the sounds of the annual week-long Community of Writers as we gather to fashion with words those things that take root and blossom in our imaginations. We are young and old, women and men, medics and educators, potters and poets and more – a few dozen people to practice the lonely craft of writing in good and necessary company.

The July 2005 Community of Writers included Leo McKay Jr., leading fiction, Sue MacLeod leading poetry, Gail Bowen of the Joanne Kilbourn mysteries heading up mystery, and a small group of "retreaters." Each day was filled with collective work, skilfully led and facilitated by both the resident artist and a program support person. There was plenty of time to walk and ponder, write and revise. Tatamagouche with a long commitment both to social justice and popular education is a model creative and supportive space for gatherings of this kind.

Exhale. The bay fills. Inhale. The waters recede. The voices of these writers also ebb and flow as they share their work. The abundance of creativity fills the week and, as the time together draws to a close, I can hear a longing for this space and time to persist. It will come again. As surely as the tide.

## Announcing a Community of Writers Scholarship

The Tatamagouche Centre announces the creation of two \$500 scholarships for young fiction or creative non-fiction writers. These scholarships are intended to allow new or emerging young writers to attend the Community of Writers' workshops held at the Tatamagouche Centre each year in July. Here's what you need to apply:

be between the ages of 18 and 25

show a proven interest in writing – submit a reference from a teacher, or a list of writing

courses taken, or a piece a fiction or creative non-fiction (up to 800 words), published or unpublished

write a paragraph (up to 200 words) outlining how this scholarship would make a difference to you, both creatively and financially

include name, address, and birthdate on each page.

electronic submissions: send in the body of the e-mail (no attachments)

Deadline: June 1

Apply to Community of Writers

Email: [comwrite@supercity.ns.ca](mailto:comwrite@supercity.ns.ca)

Snail mail: Tatamagouche Centre, RR#3, Tatamagouche, NS, B0K 1V0

For information on Community of Writers 2006, visit [www.tatacentre.ca/cw.htm](http://www.tatacentre.ca/cw.htm)

The July 2006 Community of Writers will feature Deborah Ellis on writing for young adults, Sue Goyette on fiction, and Brian Bartlett on poetry. ■

## Your Public Lending Right

February brought those perfectly timed cheques from the Public Lending Right Commission. Nearly 15,000 writers received these payments as the PLRC celebrated its 20th birthday; 559 of those writers live right here in Nova Scotia receiving a total of \$240,833.43 collectively.

Public Lending Right payments reimburse writers for royalties that they don't earn because of the presence of their books in public libraries, which are, therefore, available to readers without cost. The payments are determined by sampling the holdings of a selection of libraries across the country (six for each language group) against a list of registered titles. This year, 631 first-time PLR writers received payments, and a total of 3,831 new eligible titles were registered in the program.

The deadline to register new titles with PLRC annually is May 1. If your past titles are already registered with PLRC, the ever-efficient, low-overhead Commission always sends a form with your February cheque for the registration of your recently published title. For information, visit the PLRC website at [www.plr-dpp.ca](http://www.plr-dpp.ca) ■



# And for the rest of you

By Sue Goyette

A good book has its own weather system and demands that you turn its pages with your tongue while you stir supper. If you drop it in the bath, it holds its breath. The end of each of its sentences deserves both a “yes” and an “Alleluia.” Long after you’ve finished reading it, you’ll feel the subtle melancholy of missing someone and you realize it’s a character from that same book. You experience a kind of homesickness for it then and wish you hadn’t read it yet. As soon as you finish it, you hand it to someone you like. You say: read this, like a command, imperatively. There is no question with a good book.

Reading is a personal odyssey, a way of travelling with a companion. Books cobble indirect paths to each other. We follow these paths like we’d follow a compass. We trust the trails of books. When they’re good, they speak the truth in all kinds of dialects. They don’t say: you are here; they say: we are here. This is important.

So are the makers of these books. The writers. If our writers were, say, alpine skiers or bobsledders training for the Olympics, the Royal Bank would consider them for their long-term team support program, a program that offers athletes time to train, to become elite in their fields. There is no such long-term support for our writers. There are grants that cover a 10-month period but that’s hardly long enough for the sprawl of time it takes to create a universe and fill it with the topography of place and plot and people. Writers are often in the wilderness by themselves with their cups of coffee and news of the world from their radio. They train alone. They wake up and turn up and crank out rusty words that they must shine and buff into story or poem or the whole epoch of novel. This is their vocation. Their practice, their discipline.

Literary awards are first announced as short-lists. Usually three authors of the same genre are picked and posterized and toured around. The media writes about these writers. The booksellers sell their books. We buy and read them and sometimes pass the books to someone else with the imperative: read this. Sometimes not. This is the best system we have to honour our elite. And honouring them is a proper thing. Writers are grateful for the prestige these awards allow, prestige that has a currency of both time and accolade.

But not all authors make the cut. Not all great books get on the lists. If we are to believe the publishers and the anonymous Heather of “Heather’s picks,” we have a

narrow corridor of decision. It becomes a world of this book *or* that book *or* this one. I’d like to introduce the word *and* to the playing field. A trophy of a word that will take us to the back shelves where there’s another galaxy of books. And here’s another imperative: don’t forget about the rest of the team. ■

## PEI Book Award

P.E.I.’s Minister of Community and Cultural Affairs, Elmer MacFadyen, recently announced the new Prince Edward Island Book Award.

MacFadyen noted that dozens of books are published in the province each year and other books by Islanders are published throughout the region. “Islanders are proud of their work and we have seen excellent books of photography, community history, cookbooks, children’s books and fiction writing. This award will honour the quality of the work being done.”

The P.E.I. Book Award will be presented every two years and will recognize the book which exemplifies excellence in production of a book by a P.E.I. author, editor or creator; the first award will be for books published during 2004 and 2005. Books must be published to a professional standard in Atlantic Canada in order to be eligible. They can be fiction or non-fiction and in either English or French. The award is based on such factors as design, illustration and publication quality as well as the quality of writing. The award will include a cash prize presented to both the author and the publisher.

In making the announcement, MacFadyen paid tribute to the late Joe Sherman who had been an advocate for a book award recognizing the best the province has to offer. “Joe Sherman made a great contribution to writing and the arts in general, and I am sure he would have had a keen interest in the competition for this award.”

A jury will review the books submitted and will present a short list as well as an overall winner. The deadline for this year’s competition is March 31, with the award to be presented in May. Full details, criteria and submission forms are available from the Culture and Heritage section of the P.E.I. Department of Community and Culture Affairs and will be posted on the Department’s website ([www.gov.pe.ca/ccca](http://www.gov.pe.ca/ccca)). ■

# Taxes

A “reasonable expectation of profit” may not be at the top of your priorities when you write, but it’s important to the Canada Revenue Agency (CRA). CRA writes chatty Interpretation Bulletins, known as ITs, on various topics of interest to taxpayers. And their bestseller for writers is **IT-504R2 (Consolidated) Visual Artists and Writers** – with details of what they consider when pondering whether you’re a writer or a hobbyist.

You can find this gem online. In fact, you can download and print in the convenience of your own home just about every income tax form and publication CRA has. To find Interpretation Bulletins, go to CRA’s website ([www.cra-adrc.gc.ca](http://www.cra-adrc.gc.ca)), click on Forms and Publications on the menu bar under the CRA logo, then click on “document type” and scroll down to and click on “Income Tax Interpretation Bulletins.”

**W**hat distinguishes a writer from a hobbyist? Mitigating factors include: the amount of time you devote to writing, the extent to which your work is available, whether you’re represented by a publisher or agent, your membership in professional organizations, the type of expenditures, as well as your historical record of annual profits or losses relevant to the exploitation of your work.

CRA clearly acknowledges that “Although the existence of a reasonable expectation of profit is relevant in determining the deductibility of losses, in the case of artists and writers it is recognized that a longer period of time may be required in establishing that such reasonable expectation does exist.”

The argument for reasonable expectation of profit is certainly more plausible if you look as if you have a well-organized office with business-like records. Relying on your memory of what that scrunched-up, year-old receipt purchased is not the best approach. What you don’t know, can hurt you.

Keep personal and business receipts separate, sorting them into carefully itemized categories, such as:

Professional fees and dues, agency commissions.

Automobile – if you use your personal vehicle for business and claim it as a business expense keep a travel log; track all gas and maintenance, repair expenses, parking fees and tolls, jot down distance travelled and whether it was for business or personal reasons. Pro-rate the costs if you’ve managed to combine business with pleasure. Check out **IT-521 Motor Vehicle Expenses Claimed by Self-Employed Individuals**.

**O**ffice – sorry, but a corner of the kitchen table where you’ve set up a laptop is not an office. But you may deduct – on a pro-rated scale based on the square footage – the cost of a space set aside exclusively for use as an office. A portion of electricity, heat, cleaning supplies, insurance, property taxes can be claimed. If you rent your residence, a portion of that rent can be deducted. It is essential to read another helpful IT bulletin – **IT-514, Work Space in Home Expenses**.

Supplies – writers get to deduct paper and other goodies from their favourite office supplies dealer. Other things to consider as expenses are: photocopying; shipping and postage; legal and professional services; books, films, videos, dvds, magazines, newspapers for research; website development and hosting expenses; telephone, fax and internet charges; clerical services; gifts and greeting cards; advertising and promotion.

Equipment purchases – cellphone, fax machine, computer, printer, etc. if used exclusively for your business, or an applicable portion thereof. Be careful here because it can be confusing, since this is where we get into capital cost allowance (a.k.a. – depreciation). If you lease a computer the entire payment is deductible. If you purchased it, you

can only claim a percentage of the cost – 30%; but you can continue to claim this 30% on the declining expense over a period of years. Check with CRA through their toll-free number.

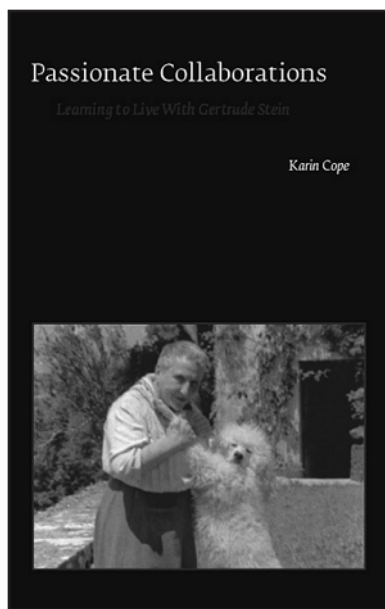
Meals and entertainment – 50% of business-incurred meals and entertainment may be deducted, but be reasonable. Pigs gets fed; hogs, slaughtered.

**T**o switch from expenses to earnings – where and on what income tax form line do you include Access Copyright payments? Access Copyright issues T5-A slips and generally speaking the income cannot be claimed as business income. AC payments are generally considered investment income and must be reported on line 120 of the Income Tax Form; Schedule 4 Statement of Investment Income must also be filed with the completed tax form.

Public Lending Right payments must be reported as income, regardless of whether or not you receive a T-4A slip. The PLR Commission only issues T4-A slips for \$500 or more. When completing your income tax return, the PLR payment should be attributed to “PLR/Canada Council.”

**W**e all know that we live in a self-assessing tax system. When you declare an expense, it must have been incurred for the purpose of earning income and be reasonable to be deducted. Remember, you must be prepared to justify both the reasonable nature and purpose of that expense should you win the random assessment lottery. Exercise prudence as “the sublime and the ridiculous are often so nearly related that it is difficult to class them separately.” ■

# imPRESSed — the newest titles by WFNS members



## Passionate Collaborations: Learning to Live with Gertrude Stein

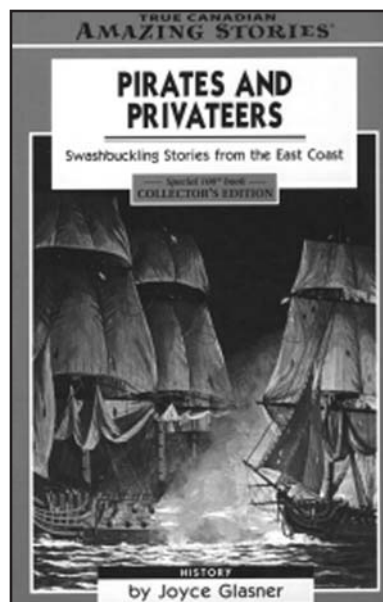
Karin Cope

ELS Editions, 2006, \$40

ISBN 0-920604-92-7

*Passionate Collaborations* takes Gertrude Stein's life and her prose as an occasion to reflect upon the place of "life" or "living" – in all of its intricate, messy, contradictory, elusive and mundane details – in acts of reading and writing. *Passionate Collaborations* lays the groundwork for a reconsideration of contemporary approaches to Stein's work, as well as other acts of reading, and the practice of criticism in general.

Karin Cope received her BA from Yale University in 1985 and her Ph.D. from Johns Hopkins in 1992. After teaching at McGill University for many years, she now teaches at NSCAD University. Her articles have appeared in, among other places, *diacritics*, *Hypatia*, and *Feminism Beside Itself*.



## Pirates and Privateers: Swashbuckling Stories from the East Coast

Joyce Glasner

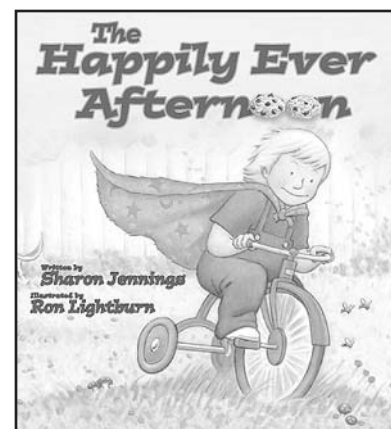
Altitude Publishing, 2005, \$9.95

ISBN 1-55439-013-3

ISBN-13: 978-1-55439-013-7

Throughout the 17th and 18th centuries, privateers cruised the North Atlantic and Caribbean in search of riches. During times of war, these armed, privately owned vessels were issued letters of *marque*, which granted them the right to plunder enemy vessels at will. While privateers were sanctioned by the crown, pirates were not. These rogues and cutthroats prowled the high seas, terrorizing merchant vessels and ransacking coastal towns and villages. *Pirates and Privateers: Swashbuckling Stories from the East Coast* recounts the colourful, gripping, and often murderous tales of Canada's East Coast during the golden age of sail.

Joyce Glasner is a freelance writer and the author of *The Halifax Explosion: Surviving the Blast that Shook a Nation*, and *Christmas in Atlantic Canada: Heartwarming Legends, Tales and Traditions*. She lives in Halifax.



## The Happily Ever Afternoon

Sharon Jennings

illustrated by Ron Lightburn

Annick Press, 2006

softcover 1-55037-944-5 \$8.95

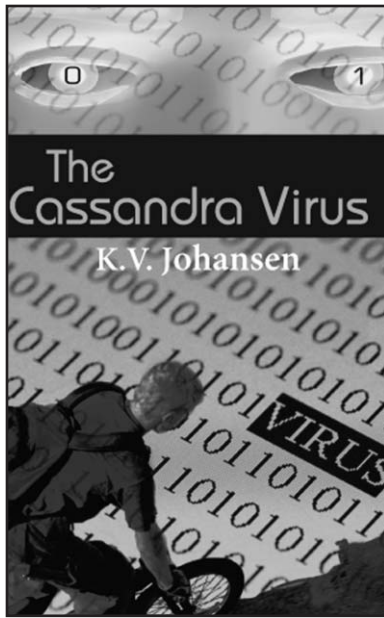
hardcover 1-55037-945-3 \$19.95

Once upon a time there was a room full of treasure . . . or so a young boy imagines on his birthday. Thus begins one little hero's quest to get a cut of the cake before the party starts. Along the way, he'll have to outwit ferocious dragons, endure distant exile, and outrace the most formidable guardians of them all: his parents. Will this birthday end happily ever after?

Sharon Jennings is an experienced language arts editor, children's drama teacher, and picture book author. Her previous works include *No Monsters Here*, with Ruth Ohi, and the award-winning *Jeremiah and Mrs. Ming* books. Sharon lives in Toronto.

Ron Lightburn is the multiple award-winning illustrator of many books for children, including *How Smudge Came* and *Waiting for the Whales*. Ron lives in Kentville, Nova Scotia.





## The Cassandra Virus

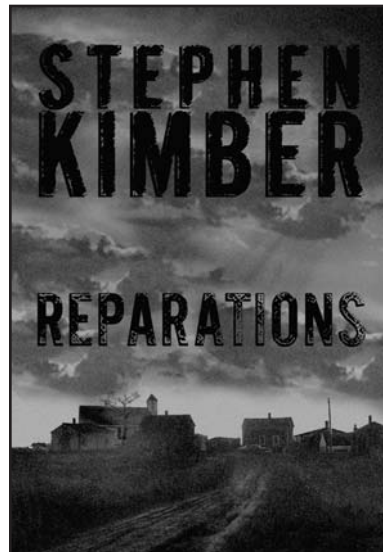
K.V. Johansen

Orca Books, 2006, \$8.95

ISBN 1-55143-497-0

In the not-too-distant future, Jordan creates a powerful computer program named Cassandra that comes to life and communicates with him by e-mail. Cassandra, who doesn't like being called a virus, quickly attracts the interest to the local university's corrupt vice-president. Jordan and his friend Helen must prevent Cassandra from being stolen and used unethically by a sinister spy agency. In the process, they learn about the abuse of power, the advantages (and disadvantages) of technology and the futility of trying to beat a computer at her own game.

When Krista Johansen isn't writing award-winning books for children, she can be found tending her collection of exotic trees or watching anime. She loves reading and writing fantasy and science fiction, and wrote *The Cassandra Virus* on a computer with a clothespin as part of its cooling system. Krista lives in Sackville, New Brunswick, with her husband, dog Pippin and half a dozen large goldfish.



## Reparations

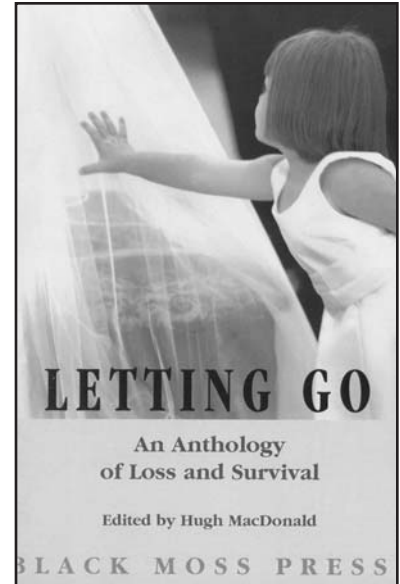
Stephen Kimber

Harper Collins Canada, 2006, \$19.99

ISBN: 0002005646

They were boyhood best friends. One black, one white. But they'd grown up and apart. Ray, the son of Africville's last schoolmaster, had his brief, shining moment in the '70s as a black activist leader and is now a jaded lawyer specializing in real estate deals and plea bargains. Ward, the son of a blackballed fisherman, who had his own turn in the '70s spotlight as the province's most promising young politician, has become a judge who worries more about the state of his prostate than the justice of the state. Now, more than 25 years after they fell in love with the same woman, the two men must face each other again, this time in a courtroom. The explosive trial will force both of them finally to confront the demons of their own pasts and reveal secrets they've kept hidden, even from themselves.

Stephen Kimber is an acclaimed, award-winning writer, editor, broadcaster, and professor in the School of Journalism at the University of King's College in Halifax. He is the author of five non-fiction titles, including *Sailors*, *Slackers* and *Blind Pigs: Halifax at War* and *Flight 111: The Tragedy of the Swissair Crash*. This is his first novel.



## Letting Go:

## An Anthology of Loss and Survival

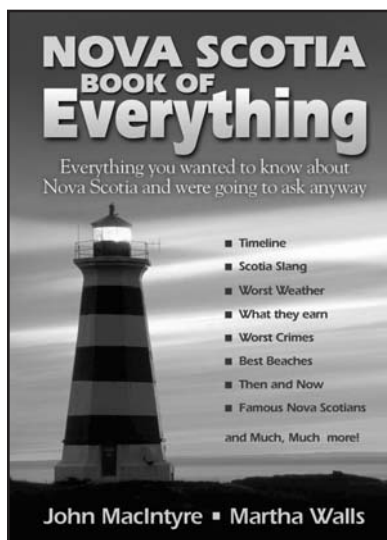
Edited by Hugh MacDonald

Black Moss Press, 2005, \$19.95

ISBN 0-88753-393-0

This collection features the experience of 60 poets and storytellers who are themselves survivors of loss. Contributors include Steven Heighton, David Helwig, Cornelia Hoogland, John B. Lee, Robin McGrath, Rob McLellan, Russ Smith, J.J. Steinfeld, and Richard Stevenson.

Award-winning author Hugh MacDonald is a retired English and History teacher. He has published several volumes of poetry and has edited four collections. He also wrote the children's book, *Chung Lee Loves Lobster*, for which he received the L.M. Montgomery Award. Hugh lives in Prince Edward Island.

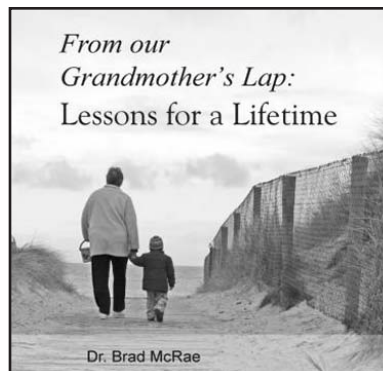


## The Nova Scotia Book of Everything

John MacIntyre and Martha Walls  
MacIntyre Purcell, 2005, \$13.95  
ISBN 0-9738063-0-3

From the number of kilometres of coastline to the stories behind those weird placenames (hello Ecum Secum) to profiles of Joe Howe and Thomas Chandler Haliburton, there is no book as comprehensive as the *Nova Scotia Book of Everything*. There is also no book more fun. Well-known Nova Scotians like Premier John Hamm weigh in on such subjects as the five Nova Scotians he admires most; or Ashley MacIsaac on his five greatest Nova Scotians; or Silver Donald Cameron on the five best Nova Scotia beaches. The worst weather, Nova Scotia slang, the greatest crimes — it's all here!

John MacIntyre is an experienced journalist with over twelve years experience as a reporter, writer and editor. His statistics column, *Figuratively Speaking*, appears in more than 40 U.S. and Canadian newspapers and magazines.



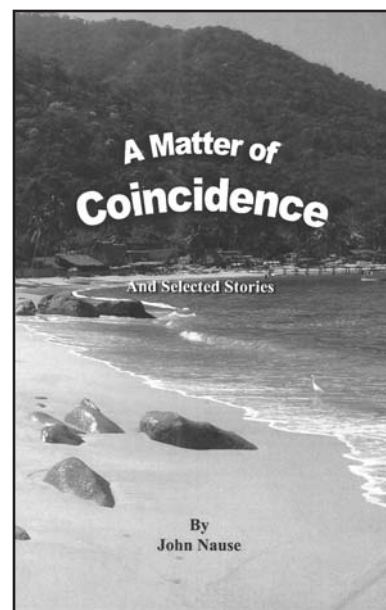
## From our Grandmother's Lap: Lessons for a Lifetime

Brad McRae  
McRae & Associates, 2005, \$14.95  
ISBN 0-9737605-2-4

This book celebrates grandmothers through stories told by those who were loved and influenced by them most — their grandchildren. Grandmothers are the source of family wisdom, keepers of family history and guardians of family culture. They are the healers, peacemakers and nurturers who help hold our families together. The grandmothers in this book teach us the importance of family and are also models of how to accomplish things that we would not think possible.

All profits from the sale of this book are being donated to the Canadian Cancer Society.

Brad McRae is a registered psychologist, consultant and author. He has lectured across Canada, and in the United States, Mexico, and Africa. He is the author of several books, including *The Seven Strategies of Master Negotiators* and *Practical Time Management: How to get more things done in less time*. He lives and works in Halifax.

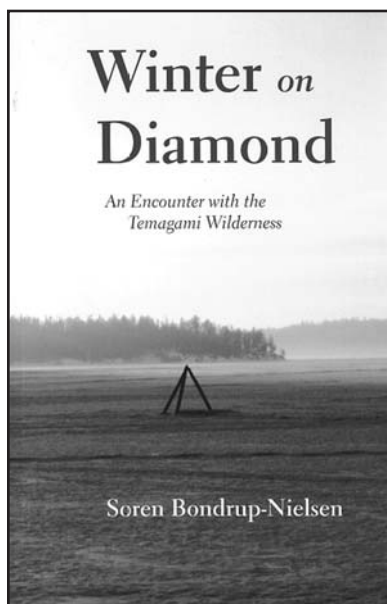


## A Matter of Coincidence (and Selected Stories)

John Nause  
Rising Tide Press, 2005, \$13.95  
ISBN 0-9738846-2-2

*A Matter of Coincidence* is a selection of short stories by John Nause.

John Nause is a retired high school principal and part-time professor of English at Université Ste-Anne. His earlier publications include *The Valley*, a selection of poems, and *The Last Snows of Winter*, a selection of poems and short stories. John and his wife, Dawn-Marie, alternate their retirement years between their seaside home in Overton, Nova Scotia, Florida, and Mexico.



### Winter on Diamond

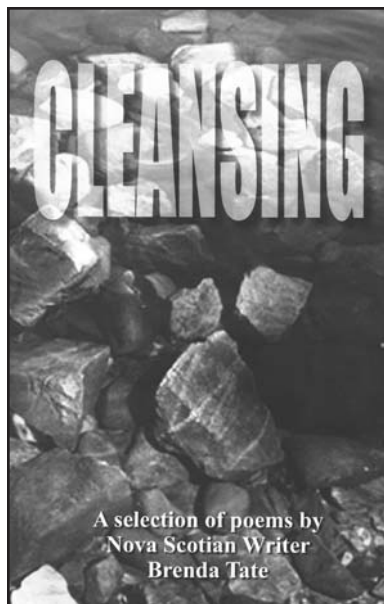
Søren Bondrup Neilsen

Res Telluris, 2004, \$28.95

ISBN 0-9736321-0-0

*Winter on Diamond* is a simple, honest account of a winter spent alone in the Temagami Wilderness in Ontario. Told within an envelope of reflective contemplation 25 years later, it is a meditation on winter, a salutation to nature, and a testimony to the human spirit in the tradition of Grey Owl, Ernest Thompson Seton, and Farley Mowat.

Denmark-born Søren Bondrup-Nielsen immigrated to Canada with his family at the age of 13. After a year in Toronto they moved into the country, and as a teenager, Søren spent as much time as he could outdoors. His outdoor interests eventually led to a PhD in Zoology from the University of Alberta. Søren moved to Nova Scotia in 1989 where he joined the Biology Department at Acadia University, teaching Ecology and Conservation Biology.



### Cleansing

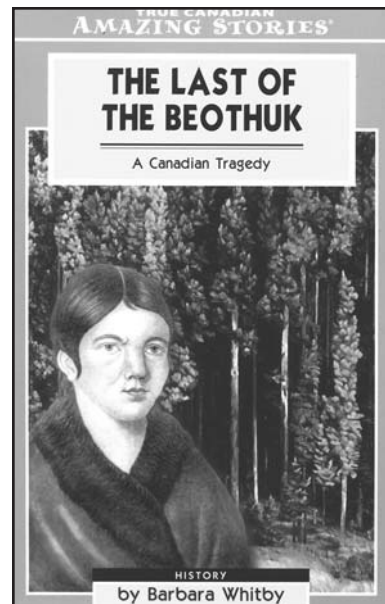
Brenda Tate

Rising Tide Press, 2005, \$13.95

ISBN 0-9738846-1-4

*Cleansing* is a selection of poems by Brenda Tate.

Brenda Tate is a former English/Drama teacher, living in Yarmouth County near the Annis River. She has written and produced plays for students, created and performed in a televised docudrama on domestic violence, and is active as both writer and critic in online poetry communities. Brenda's inspiration for her work is drawn from many sources, including family circumstances and the rural environment.



### The Last of the Beothuk:

A Canadian Tragedy

Barbara Whitby

Altitude, 2005, \$9.95

ISBN 1-55439-030-3

The arrival of Europeans in the New World forever changed the fate of the Beothuk. As more settlers arrived, the Beothuk were forced inland. They were tracked, abducted and even murdered. Their plight was epitomized by the tragic story of Shanawdithit – the last of the Beothuk.

Barbara Whitby is a freelance writer in Halifax. She developed a life-long fascination with the Beothuk story after she emigrated from England in 1960. Now retired, she hikes, belly dances, acts as a film extra, and enjoys life as a great-grandmother. Through writing and the occasional radio broadcast, Barbara shares an ardent interest in history, spirituality, healing and travel.



# ReMEMBERing ours:

## Our rare-formed inheritance:

### Joe Sherman (1945-2006)

by Brian Bartlett

On a clear, calm mid-week afternoon in January, at the Hillsborough Funeral Home in Charlottetown, many paid tribute to the gregarious, generous, friend-rich, word-rich life of poet and editor Joseph Sherman.

He was so beloved on P.E.I. that the crowd inside filled the building, and at least 40 or 50 of us had to stay outside during the playing of Roy Johnstone's fiddle, the words of Rabbi Ellis from Halifax, then the eulogies by two of Joe's friends, writers David Helwig and Hugh MacDonald. Luckily, I had lunch afterward with David and Hugh and was able to silently read their eulogies, which spoke of Joe's unstinting capacity for friendship as well as his dedication not only to poetry but also to painting, sculpture, music, and art reviewing, which he did so much to encourage during his 20 years as the energetic, smart editor of *ArtsAtlantic*. (His editorials were often gem-studded nuggets of prose.)

That Joe was torn from us at the mere age of 60 was a deep reason for mourning, yet on his funeral day many memories were also in the air – stories of Joe's dedication, conversational ebullience, fretfulness, affection, and mischief. In his last few months, amidst periods of pain, distress, and medical treatments for pancreatic cancer, Joe worked on his final two manuscripts with a tenacity many writers might want to emulate while their bodies are giving out. One of the books, a mosaic-like assortment of prose called *Worried into Being: An Unfinished Alphabet*, published by Oberon Press, was in Joe's hands about two weeks before his death.

In the Shermans' house a few hours after the funeral, Rabbi Ellis spoke of the "passing on of gifts" and emphasized the difference between an inheritance of, say, money or property, and an "inheritance of words," from which we all – not only



a few named beneficiaries – can benefit. Surely Joe would've been pleased by such attention to his words, and such an honouring of poetry and the other forms language takes when it's used with care, wisdom, and zest.

From his earlier publications before the age of 30, the chapbook *Birthday* (1969) and the collection *Chaim the Slaughterer* (1974), through his later books from the '80s until after the turn of the century – *Lords of Shouting* (1982), *Shaping the Flame: Imagining Wallenberg* (1989), and *American Standard and Other Poems* (2001) – Joe wrote with emotion, wit, an ear for many voices, and a painstaking approach to phrasing and pacing.

While his early poem "Not The Horned Flesh" is a love poem for his wife of many years, Ann, we can adapt some of it to suggest the nature of a bond between a poet and his readers: "each word is an extension of the flesh. / Each word is a finger; rare-formed, vein-proud, gentle." When those of us who knew Joe as a dear friend feel the hurt of his loss, we can recall with some comfort this line from that poem: "My words are your tenacious company." ■

# Annual Thanksgiving

We give thanks most of the year round here at Fed Central. So many of you give so much, asking only that your Federation shall flourish and be healthy now and for the writers who will surely follow. You read more than 2,000 hours annually to support our prize and mentorship programs. This is an enormous, and because anonymous, unsung gift. You serve on committees that reach out, reach in and reach beyond. You meet airplanes, feed and billet visiting writers. You contribute to the Silly Silent Auction of Lunatic Litteraria. You provide professional counsel and expertise within the community and you support many associated causes. You also dig into your not-so-deep pockets to make sure that while providing for the present, we're also ensuring the future. Thank you. The Federation has also received support from our businesses and larger community – hospitality from the University of King's College, Halifax Public Library, Colchester East Hants, Pictou-Antigonish and Cumberland Regional Libraries, and the friends of Charlotte Linton who celebrated her 90th birthday not by giving her presents but by all contributing to Writers in the Schools. Thomas Head Raddall II has led the way. For more than a decade now, Tom has been building an endowment which will soon earn \$15,000 annually. He had done this so that annually – and in perpetuity – a writer from here shall be given the largest gift a writer can be given: the gift of a stretch of time secure from financial worries. Thank you. At press time, we thank all who have contributed time, energy and cash this fiscal year to meet the Fed's current needs and to prepare for the future.

Don Aker	Debby Dobson	Carol Longard	Sally Ross
Audrey Armstrong	Deirdre Dwyer	Jim Lotz	Sin D. Roy
Susan Atkinson	Ruth Edgett	Anne Louise MacDonald	Marilyn Rudi
Susan Bain	Donald Eldon	Hugh R. MacDonald	Victor Sakalauskas
Catherine Banks	Cynthia Etter-Turnbull	Florence MacInnes	Pete Sarsfield
Joyce Barkhouse	Michael J. Faulkner	Marie MacInnes	Gary Saunders
Blanca Baquero	Sheree Fitch	Jill MacLean	Melissa Schales
Marcia Barss	Cindy French	Jim MacMillan	Kyle Shaw
Brian Bartlett	Camelia Frieberg	Rafe MacPherson	Jill & Allan Shlossberg
Jane Baskwill	Joyce Glasner	Stephens Gerard Malone	Barbara Silburt
Joan Baxter	Shirley Godfrey	Sylvia Mangalam	Norene Smiley
Sophie Bérubé	Vicki Grant	Rowland Marshall	Monika Sormova
Jocelyn Bethune	Sylvia Gunnery	Sheila Martel	Shelia Stevenson
Pamela Black	Jacqueline Halsey	Kathleen Martin-James	Brenda Tate
Lowell Blood	Sylvia Hamilton	Phyllis Matthews	Carla Taylor
Carol Ann Boland	Ariel Harper	Donna McDougall	Joanne Taylor
Søren Bondrup-Nielsen	Renée Hartleib	Ami McKay	Hilary Thompson
Greg Brumwell	Jennifer Hatt	Keith McPhail	Margaret Thompson
Carol Bruneau	Pamela Hickman	Philip Moscovitch	Edith Tufts
Randy Carter	Christina Hilchie	donalee Moulton	Michael Ungar
George Elliott Clarke	Joanne Jefferson	Margaret Mussett	Julie Vandervoort
Joan Cleveland	Glenna Jenkins	Marjorie Nams	Peter Vaughan
Stacy Cornelius	Linda Johns	Lorri Neilsen Glenn	Elizabeth Venart
Barbara Cottrell	Anne Kelly	Gina Newcombe	Andrew Wainwright
William & Margaret Cox	Susan Kerslake	Catherine Onyett	Ann Marie Walsh
Lesley Crewe	Stephen Kimber	Elizabeth Pacey	David Weagle
Richard J. Cumyn	Mariolina Koller-Fanconi	Sharon Palermo	Ellen Webster
Sheldon Currie	Matilka Krow	Joan Payzant	Alan Wilson
Brian Cuthbertson	Eleonor Landrymore	Dorothy Perkyns	Budge Wilson
Karen Davidson	Gloria Langlands	Margaret Pilkey	Mary Woodbury
Gwen Davies	Kathy Diane Leveille	Richard Provencher	Wenda Young
Fiona Day	Wendy Lill	Wendy Purves	Donez Xiques
James & Marie DeCoste	Christine Lindsay	Heather Pyrcz	Aliant
Leena del Carpio	Linda Little	Thomas Head Raddall II	Credit Union Atlantic
Cyndy D'entremont	Rose-Marie Lohnes-Hirtle	Sherry Ramsey	

# Who's doing what

■ **Racked** – members' work appearing in the prolific profusion 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 amusement and approbation): Two new poems from **Joan Bond** are featured in the current issue of *Room of One's Own*, Canada's oldest feminist literature journal; recent articles by **Theresa Perrin** were featured in *The Pink Pages* and the *Institute of Children's Literature*; *History Magazine*, based in Niagara Falls, NY, leads its March/April issue with a cover story from **Einar Chistiansen**, "The Naval Battle of Santiago de Cuba," which examines the last decisive naval battle of the Spanish-American War; **Karin Cope** and **Marike Finlay** forsook the joys of winter to undertake a round trip from the Eastern Shore to pick up their boat in Mexico and sail down the Pacific coast through the Panama Canal en route home. Feature stories from their travels, in *The Sunday Herald*, have brightened February's gloom along with stories from **Silver Donald Cameron** and partner **Marjorie Simmins** refitting *Magnus* for sail in a Florida marina; in the March issue of *Atlantic Business Magazine*, **Faith Piccolo** talks to some PR people across the Maritimes, hacks who become flacks, and flacks with some high powered clients; **Heddy Johannesen's** article on guinea pigs is slated to appear in *Pets Quarterly*; *Jerry Jazz Musician* has published **Betty Dobson's** story "Blue Skies," which won their May New Short Fiction Competition; look for a new poem from **John Barger** (who's been accepted to the Banff Writing Studio spring session) in the next *Fiddlehead*; **Laura Best**

is on a roll – her story "Mad Money" appeared in the fall issue of *Transition* (though she's still waiting for her copies and payment . . . that old "your cheque is in the mail" syndrome), "Erin's Shrine" has been included in *All Rights Reserved*, and "What No Body Knows" is slated for the next issue of *Grain*; *Nova Scotia Business Journal* started the new year covered by **donalee Moulton**. Her lead story clarified all that investors need to know about the Capital Pool Company Program; **Michelle Muldur** reports from her temporary home in Montreal that her stories are appearing in *Driftwood*, *Cahoots* and *The Talking River Review*.

■ **Kudos** – **Elaine McCluskey** is wearing a beaten path to first prizes: most recently she's taken those honours from *Other Voices* annual fiction contest (OV is the Edmonton-based journal of literary and visual arts); and marching to a similarly exalted beat is **Jessica Kerrin**. Her first book, *Martin Bridge: Ready for Takeoff!* (KidsCan with illustrations from Joseph Kelly) has been listed in Hornbook's FanFare section as one of the best books for 2005, and the New York City Library has included it in its collection of top books for 2005. Illustrator Kelly zipped up to NYC from his home in California to bask in the glow of the Big Apple book display . . . Jessica ruefully made do with the reflected light of his photos of the event; it started with more than a thousand submissions, was shortlisted to 100 and we're applauding **Virginia Hayden** that her two-man short play, *People Like Us*, was chosen for production in the Short and Sweet Festival, which played in Sydney, Australia, in February; *Resource*

*Links* magazine focuses on Canadian children's publishing and the wealth of new books and audio-visual resources for children and young adults in our schools, libraries and homes. The final issue each year highlights the best of the past season. WFNS members' work included in the 2005 spotlight were: **Sheree Fitch** for *Peek-a-Little-Boo* (Orca, illustrated by Laura Watson) and *The Gravesavers* (Doubleday Canada); **Janet McNaughton** for *Brave Jack and the Unicorn* (Tundra with illustration by **Susan Tooke**), and **K.V. Johansen** for *Quests and Kingdoms: A Grown-Up's Guide to Children's Fantasy Literature* (Sybertooth Inc.); though the votes aren't in yet for this year's Saskatchewan Willow Children's Choice Awards, news of next year's nominees is trickling in: congratulations again to **Jessica Kerrin**. *Martin Bridge: Ready for Takeoff!* is on the Shining Willow list (beginning readers), and *The Ghost Horse of Meadow Green* by **Anne Louise MacDonald** (KidsCan) has been nominated for a Snow Willow Award (sophisticated readers); **Allan Donaldson** has been short-listed for The Rogers Writer's Trust Fiction Prize (\$15,000) for his debut novel, *Maclean*. Winner of the Bill Percy Fiction Prize at the 1998 Atlantic Writing Competition, *Maclean* also marked the debut of a new imprint for our largest regional publisher, Nimbus. Vagrant was launched with a splashy evening during Atlantic Book Festival that applauded Allan and **Lesley Crewe** for her fiction debut, *Relative Happiness*. Water cooler talk at Nimbus/Vagrant these day centres on what everyone's gonna wear at the splashy uptown

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Toronto Awards. Wear those togs with pride and congratulations all!

■ **Spring's official!** You know spring's arrived when the glossy catalogues, smelling of ink, and chock-a-block with a glorious crop of new books, thump through the transom. **Ami McKay** effervesced into bloom on Valentine's Day launching *The Birth House* (Knopf Canada's only New Face of Fiction title this season) with a launch hosted by Mitzi Dewolfe at her aptly named Box of Delights bookstore in Wolfville; our shortest month saw the release by Penguin Canada of **Budge Wilson's** latest collection of short stories, *Friendships*; and still in late February, Annick released **K.V. Johansen's** *Torrie and the Firebird* (illustrated by Chritine Delezenne), with the release of K.V.'s *The Cassandra Virus* (Orca) following in March; **Pam Calabrese MacLean** not only won the international Wisteria Poetry Competition recently but will see her collection, *Twenty-four Names for Mother*, published by parent company Sojourner Press this spring. This is Pam's first published poetry collection though she's an accomplished playwright and has two children's books in print; **J. Gregory Dill** has a May date for launching *Myth, Fact and Navigator's Secrets* (Lyons Press); **Anne Emery** is set to welcome her first book, *Sign of the Cross*, a mystery from ECW Press, in May. She'll be promoting the book at Bouchercon 2006, the 37th anniversary of the world's leading misery event held annually in Madison, Wisconsin; April will see the Nimbus release of **Michelle Muldur's** first book, *Theodore Too and the Too-Long Nap*; **Katia Canciani** is set to celebrate, with Les Editions David, the release of her first novel, *Une Jardin en Espagne – retour au General*. The Ottawa-based

press has set March 10 as launch date.

■ **Carole Langille** spent the end of January into early February reading her poetry in Chennai, India. She also led a poetry workshop at the University of Jammu in Kashmir, before embarking for Delhi where she visited the International School for a children's book reading followed by a reception at the Canadian High Commission.

■ **Virginia Hayden's** stage monologue, "My Party," has been invited to the International Women's Week Cabaret in Manitoba in March. Virginia's delighted, although she allowed that surprise accompanied the announcement as her protagonist is a four-year-old girl. Perhaps the actors start young out there on the prairies?

■ We were tickled to learn that a Michigan book club chose to travel to Parrsboro vicariously, setting **Bruce Graham's** third novel *Ivor Johnson's Neighbours* (Pottersfield Press), as their choice for winter's longest stretch and short month.

■ The irrepressible, multi-talented writer, publisher, teacher, and surfer **Lesley Choyce** has donned an editorial bonnet to compile *Nova Scotia: A Traveller's Companion* for release by his Pottersfield Press. Along with Champlain, you are accompanied by such travelling companions as Nicolas Denys, Joseph Howe, Charles Dickens, Archibald MacMechan, Charles Hanson Towne, and many more. Bumpy, occasionally; always entertaining.

■ *Rainbows in the Dark* is racking up frequent flyer points for author **Jan Coates**. A Spanish edition will shortly be joined by

Korean and Thai versions, with interest from Portugal and Holland. jenhorabuena!, Jan.

■ **Paul Zann's** poems were featured in *All Rights Reserved Literary Journal's* second publication, *Guilty Pleasures*. Managed by **Kimberly Walsh**, the *Journal* is Halifax's only independent, non-profit literary publication. For more information, <http://allrightsreservedns.tripod.com>

■ "Grandfather Waltzes," a poem by **Betty Dobson**, will be included in *Passing*, an anthology that looks at the emotional terrain surrounding death. It's also been cited among the Top 10 in Preditors and Editors Readers' Poll for poetry, where Betty is also noted for her work as a Publication Editor for *Inkspotter News*, which is also cited in the Poetry Publication category.

■ The students at the former Sir John A. Macdonald High School in Hubley were looking forward to their relocation to a new building in Tantallon, but what was it to be named? Submissions were called for, and though the majority plumped to stick with tried-and-true Sir John, *Eastword* was pleased to learn that **Budge Wilson** High was among the suggestions. Budge has been a frequent WITS visitor to Sir John, and is a much-in-demand teacher. She'll be presenting to the Creative Writing course being offered at Mount Saint Vincent this spring.

■ Hot on the heels of a review of *Sylvanus Now* (Penguin) in the *NY Sunday Review* good enough to rub behind your ears like a fine perfume, **Donna Morrissey's** agent has German translation rights for novel have just been signed. The US edition is being released in April with promotion stops in New York,

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Boston and Buffalo. *Sylvanus Now* was recently shotlisted for Best Book in the Commonwealth Writers' Prize for Canada and the Caribbean region. This August, Donna's off to the left-hand coast to help the Sunshine Coast Festival of the Written Word celebrate its 24th birthday in Sechelt, BC.

■ *Opening Night*, CBC Television's arts and culture series, aired *Reading Alistair MacLeod*, William MacGillvary's luminous documentary to brighten February's dark.

■ **Richard Provencher's** poetry, read by himself, was featured on another network in early February. Eastern Cable Television sent a camera crew to Richard's home to record the material for seven short broadcasts.

■ Peggy Hemsworth, a writer's best friend and ally locally at CBC Radio in Halifax, whisked up another Valentine's confection producing the 5th annual Poetry Face Off presented this year at the Grawood Lounge at Dalhousie University. Emceed by **Shauntay Grant**, the evening sizzled with irresistible poetry from **Lorri Neilsen Glenn, Clyde Wray**, Mary Lavers, Ardath Whynacht, and Reid Jones (aka iZrEAL). The audience decided to award the hot chocolate this year to Ardath, who will go on irresistibly to a national poetic facing-off. Earlier that same week, Clyde was centre-stage with *You're Too Special For Just Words*, an evening of poetry, music and dance honouring Valentine's Day presented at St. Matthew's Church in Halifax.

■ And while we're visiting electronic media, if you haven't

received a letter from the CBC Literary Awards folk, you didn't make the short list this year. We've heard from a few who entered that they'd made the short list of 29 from the 1,074 entries (congratulations **Carol Bruneau!**), and the finalists will be announced the day before we mail this issue of *Eastword*. For results, visit [www.radio-canada.ca/prixlitteraires/english/index.shtml](http://www.radio-canada.ca/prixlitteraires/english/index.shtml)

## New Members

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

Alan Arbuckle, Fall River  
John Barger, Halifax  
Carol Bradley, Windsor  
Jamie Bradley, Halifax  
Deborah Carr, Hopewell Cape, NB  
Nancy Chesworth, Halifax  
Joanne Chilton, Halifax  
Kelly Cooper, Bellisle Creek, NB  
Cindy Daly, Fall River  
William F. Dawson, Halifax  
Dian Day, Ottawa, ON  
Rosemary Drisdell, Bedford  
Greg Foran, Port Williams  
Susan Garland, Lower Sackville  
Colleen Gillis, Sydney  
Alex Handyside, Dartmouth  
Betty Hennigar, Kennetcook  
Shalan Joudry, Caledonia  
Robert H. (Bob) Lindsay, Dartmouth  
Andrea MacEachern, St. John's, NL  
Marcia MacEachern, Lingan  
Karen McKenzie, Eastern Passage  
Kelsey McLaren, Halifax  
Angela McMullen, Smith's Cove  
Melissa Murray, West Pennant  
Clare O'Connor, Halifax  
Lynne Robart, Dartmouth  
John Rogers, New Russell  
Karen Schaffer, Halifax  
Halina St. James, Tantallon  
Peter Toh, Halifax  
Lis van Berkel, Halifax  
Carol Wallis, Yarmouth

## PARC presents The Basics of Playwriting with Anne Chislett

Playwrights Atlantic Resource Centre (PARC) is presenting The Basics of Playwriting – a two-day workshop for playwrights – with Governor General Award-winning playwright, Anne Chislett, at The Space, 2353 Agricola Street, Halifax. March 25th and 26th. Admission for PGC members \$10/day; PARC members \$15/day; and \$25/day for non-members.

The aim of the first day of this workshop is to instill the fundamental concept of dramatic action, based on classical theory, through group and individual exercises and discussions. The morning session (Jumping off the Deep End) will have participants creating a workable premise based in a classical structure. The afternoon session will focus on understanding dramatic action in dialogue. Day two, or The Second Draft, focuses on "making progress with the work-in-progress."

Anne Chislett's plays have been widely produced across Canada and in the United States. Her *Quiet in the Land* won the Governor General's Award for Drama and the Chalmers Canadian Play Award. *Flippin' In* won the Chalmers Canadian Play Award for Young Audiences, and *Not Quite the Same* was nominated for both the Dora Mavor Moore and Chalmers awards.

The workshop is intended primarily for women playwrights but male playwrights are welcome too. Participation is limited to 12 playwrights. For more information and/or to register, please contact: [parcdramaturge@ns.sympatico.ca](mailto:parcdramaturge@ns.sympatico.ca) ■

# The BusStop – AWC a signpost on the road to publication but when's the Gala?

Jane Buss, Executive Director, WFNS

It's March. That's usually when we're talking about the Competition, isn't it? The Atlantic Writing Competition for unpublished manuscripts is the Fed's hardest perennial. Invented 30 years ago by founder Bill Percy, it provides writers with that all-important deadline, sets exacting submission standards, and provides critical feedback.

Unpublished writers from the four Atlantic provinces are eligible. Categories are market-based and currently include short story, poetry, novel, writing for young adults, picture book, and magazine feature. To our knowledge, it's the only literary competition in Canada that offers constructive feedback. WFNS is profoundly indebted to the legion of professional writers, booksellers, librarians, publishers who annually commit hundreds of hours of time to read for the competition. This process keeps the Federation very involved with a broad variety of writing professionals, and it's the perfect on-going welcome to generations of new writers from all over Atlantic Canada.

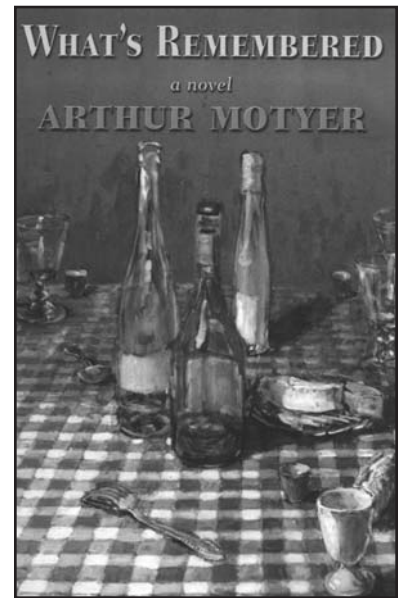
**W**e celebrate the Competition winners at our annual Gala Celebration, complete with the Silly Silent Auction of Literary Lunacy. The event offers first recognition – and a great deal of Atlantic-wide promotion – to an emerging group of aspiring writers, and it brings the community together in a non-threatening, celebratory setting. The Silent Auction not only raises funds for WITS (the Writers in the Schools reading program), but is a perfect ice breaker. Working writers have a tendency to isolation and some discomfort in social settings, but getting involved in a bidding war over “Beer with Budge,” Sheree Fitch’s

complete Maple Murple wardrobe . . . or remember the year Parker Barss Donham contributed his candy striped shorts? . . . offers the perfect antidote to social reserve.

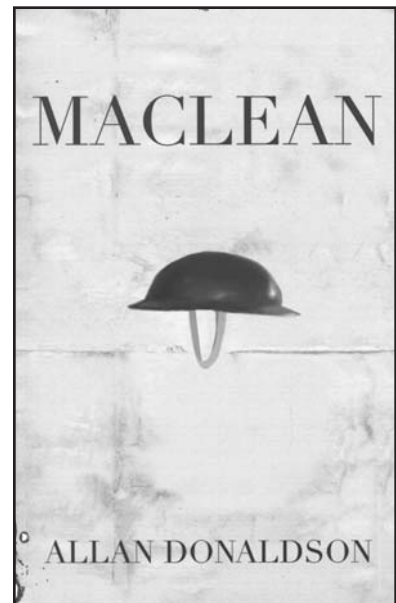
**A**nd what happens to the writers whose winning manuscripts are applauded at the Gala? Well, in 1979 **Joyce Barkhouse** won first place in the fiction for children category, and went on to write more than 10 books for children, including the acclaimed *Pit Pony*. **Lesley Choyce** took the adult short fiction first that year, and has subsequently published many fine story collections, as well as novels, poetry and non-fiction. In 1981 **George Elliott Clarke** walked off with poetry honours and has been walking off with them ever since. **donalee Moulton** saw her initial recognition placing first for her magazine article. Today, one of the region's most-in-demand freelance writers and editors, donalee owns her own firm, Quantum Communications. In 1985 **Budge Wilson** pops up for a citation for short fiction, and has been winning ever since.

The efficacy of the competition as a signpost on the road to publication continues to keep us at the office wreathed in smiles. One of the first two publications from Nimbus's new fiction imprint, Vagrant, was **Allan Donaldson's** 1998 AWC winner, *Maclean*. *Maclean* has just been shortlisted for the Rogers' Writers' Trust Fiction Prize. Trudy J. Morgan-Cole won in 2000 and *Quill & Quire* gives her novel, *The Violent Friendship of Esther Johnson* (Penguin 2006), a flat-out rave.

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ELAINE MCCLUSKEY





Gaspereau's spring catalogue announces **Elaine McCluskey's** first publication, *The Watermelon Social*. Elaine tied for first place with Allan Donaldson in AWC 98. Arthur Motyer's important and courageous first place novel for 1995, *What's Remembered*, was beautifully published by Cormorant in 2004. Written by Motyer in his 70s, it's a remarkable achievement, first recognized by the AWC's gentle readers.

The short-list for the coming Hackmatack season includes five AWC winners among the 20 English titles: Joyce Grant-Smith for *The Latch: An Acadian Adventure*, **Jessica Scott Kerrin** for *Martin Bridge: Ready for Takeoff*, **Don Aker** for *One on One*, **Jacqui Halsy** for *Peggy's Letters* and **Kristin Bieber Domm** for *Atlantic Puffin: Little Brother of the North*.

Liz Moore, **Joanne Taylor**, **Maureen Hull**, **Jonathan Campbell**, **Tyne Brown**, Laurie Brinklow, **Judith Meyrick** . . . have all used the Competition as stepping stone to publication. Today many of our past winners volunteer as judges of our aspiring writers of the future.

So . . . it's March . . . when do we start applauding our next wave of winning writers? September! Last year, the weather, complicated by a convention of bikers, defeated our festive spirit. In fact, the weather had been causing trouble for years – remember the ice storm? remember the fallen trees outside The Church? So our next Gala is set to take place in September, on the Saturday before Word on the Street. Not only will you be able to attend the happiest event in our literary calendar but you can stay on for the morning after to shmooze at Pier 23, check out all the publishers, buy some sale books, get your latest release signed, gossip with friends. See you there. ■

## Query theory

Sandra Phinney

Editors frequently complain that they receive stacks of inappropriate queries because writers query them without first becoming familiar with the magazine.

Glancing through a magazine is not good enough. If you have not analyzed your potential market, you are wasting both the editor's time and your own – and you may as well send your queries off to la-la land. So the key is to read a publication with an insightful eye.

Here are four exercises that will put you in a position to create the right kind of query. As you do each exercise, make some notes. At the end of the four exercises you will have a clear idea of who reads the publication, the kind of articles that appeal to that readership, and the tone and style in which they are written. Armed with this information, your query will indicate not only that you're familiar with the publication, but also that you're savvy and smart.

1. First read the ads. Ask yourself the following questions: What kind of people buy these products? How old are they? What is their income, sex education, occupation? Are the readers urban, rural, mixed? What are their interests. [Editor's note: You might be able to find the answers to these questions on a magazine's website. While many magazines don't bother to put up writers' guidelines, most – if not all – will have a handy package called a media guide, aimed at advertisers who always want to know this information.]

2. Now scan the magazine and figure out the length of the articles. The front section frequently has short pieces. The cover story is usually the longest feature. How many pieces are there? What's the range for word counts? (Figure out roughly how many words are in each column inch and do some guesstimating.) How many pieces are under 300 words, between 300 to 600, 600 to 1,200, 1,200 to 1,800, 1,800 + ?

3. Next, read some articles. Make notes about the following: Are they written in first, second or third person? Does the writing come across as formal, academic, chatty or with an "attitude"? Are the articles serious, light-hearted or humorous? Is there depth and expertise in the writing? How many people are interviewed per feature? Are quotes used liberally, moderately, not at all? Are people referred to by their first or last name? Toward what reading level is the writing geared? Is the article written using a narrative, newspaper or expository style? As a how-to piece, memoir or some other way? Do pictures accompany the article and if so, did the writer take them? Are there sidebars?

4. Read the masthead. Most publications have a masthead – a column usually found on one of the first few pages on the left – which list everyone from the publisher through to the members of the editorial department, contributors, marketing and sales staff. Some list their e-mail and phone numbers. Look to see how many articles are written in-house.

Then you can figure out how many articles are written by freelance writers. If the magazine has a website, the address will also be in the masthead. If that's the case, it's likely the current copy (and archived copies) of the magazine are online. Check to see if there are writer or submission guidelines. If not, you can e-mail or phone to request these. Finally, if you're not sure whom to query, ask. It's important that it lands in the right hands.

To recap: freelance writers need to do more than browse a magazine before sending off a query. By analyzing a publication, you can mine a wealth of information that will help you develop a fantastic query letter. ■

# Markets, etc.

*The Writers' Federation of Nova Scotia does not necessarily endorse any of the markets or competitions listed in Eastword. Please make every effort to check out any market or competition before submitting material. It's always a good idea to read a magazine first. Publishers usually sell single, sample copies. Much can be found on the internet, and your local public library has public access computers.*

■ Elaine Ingalls Hogg been approached by Nimbus to prepare a collection of Maritime Christmas stories similar in style to her book *When Canada Joined Cape Breton*. This collection of yuletide memories will include stories of love, homecomings and family traditions. Deadline for submissions to be considered for this collection is April 1. Submissions may be sent via e-mail to: [hugh.hogg@ns.sympatico.ca](mailto:hugh.hogg@ns.sympatico.ca) or mailed to: Elaine Ingalls Hogg, c/o Nimbus Publishing Ltd P.O. Box 9166 Halifax, NS B3K 5M8.

■ **Book Reviewers Wanted:** *Atlantic Books Today* is seeking writers with book review and/or magazine article writing experience for their completely redesigned publication. Especially looking for writers with a demonstrated knowledge/expertise in specific subject areas. Must have an interest in the Atlantic book scene and work well under tight deadlines. Forward your résumé and sample of writing to: Adam Cummins at [apma.admin@atlanticpublishers.ca](mailto:apma.admin@atlanticpublishers.ca) or fax to 902-423-4302.

■ **FamilyFun:** 47 Pleasant St., Northampton MA 01060. Published 10 times a year by Disney Publishing Worldwide, circulation 2 million. "Heavy emphasis on activities and

ideas." No child development articles, fiction or poetry. Detailed writers' guidelines and travel writers' guidelines on website (<http://familyfun.com> click on familyfun magazine, then on FAQ, then on information for writers). Features and various departments (everyday fun, family getaways, family traditions, creative solutions, my great idea, healthy fun, and family home) open to freelancers. Pays \$1.25/word.

■ **FUSE:** Unit 454, 401 Richmond St West, Toronto ON M5V 3A8. ([www.fusemagazine.org](http://www.fusemagazine.org)) A quarterly "arts and culture magazine for readers in need of in-depth coverage of innovative and alternative art practices. . . . looks at the 'why' as well as the 'who' and the 'what' of art-making . . . People who want to understand the relationships between art, social change, activism, politics and the mass media should be reading FUSE!" Features articles, artists' projects and critical analysis on issues in the arts pertaining to criticism and curation, the visual arts, independent film and video, new media, cultural diversity, visible minorities, First Nations, community-based and gay and lesbian positive art. Writers' guidelines on website (click on contribute). Features run from 4,500 to 6,00 words. Reviews run about 1,500 words. Pays on publication, 10¢/word; for reviews \$150, and \$250 for Artists Projects.

■ **Boston Review:** A Political and Literary Forum, E53-407 MIT, Cambridge, MA 02139. (<http://bostonreview.net>) "A magazine of political, cultural and literary ideas. In short BR is a left-center-of-gravity magazine of ideas." Also publishes fiction and poetry. Payment varies.

Reads poetry submissions between September 15 and May 15 each year.

■ **Blue Mountain Arts Greeting Cards:** interested in reviewing poetry and writings appropriate for greeting cards. Looking for contemporary prose or poetry written from personal experience that reflects the thoughts and feelings people today want to communicate to one another, but don't always know how to put into words and writings on special occasions (birthday, anniversary, congratulations, etc.), as well as the challenges, difficulties, and aspirations of life are also considered. They are not looking for: Rhymed poetry, religious verse, one-liners, or humor. Paying market – \$300. Submit to: Blue Mountain Arts Editorial Department, P. O. Box 1007, Boulder, CO 80306 or via email: [editorial@sps.com](mailto:editorial@sps.com) For more information: [http://www.sps.com/greetingcards/writers\\_guidelines.htm](http://www.sps.com/greetingcards/writers_guidelines.htm)

■ **The Canadian Expat Magazine:** is a new quarterly mag seeking submissions for articles (1,000 to 2,000 words) of interest to Canadians who are no longer living in Canada. Prefers Canadian writers. Start-up magazine, first issue October 2005. Pays \$100-\$200/article (re-prints ok). Visit: <http://thecanadianexpat.com/writers.html> for more information.

■ **Her Circle Ezine:** [www.hercircleezine.com](http://www.hercircleezine.com) – a new online quarterly literary and art publication devoted to exploring the feminine experience in the world community through intelligent works of writing, art and photography by women around the world. Looking for fiction, creative non-fiction, personal essay

and poetry. Also features art and photography. Payment: \$25 (US) for each published piece, payable upon publication. Featured artists and photographers receive \$50 for a portfolio of at least 4 images.

■ **Family Chronicle: The Magazine for People Researching Their Roots** is published six times a year by Moorshead Magazines. It is generally a "how-to" magazine. For more information and complete guidelines, visit: <http://www.familychronicle.com/anotes.htm>

■ **Make:** is a DIY (do-it-yourself) technology magazine written by makers. For information and complete guidelines, visit: [www.makezine.com/submissions.csp](http://www.makezine.com/submissions.csp)  
"When you write something for *Make*, use your voice. Tell us the story behind your project. The first magazine devoted entirely to DIY technology projects, it unites, inspires and informs a growing community of resourceful people who undertake amazing projects in their backyards, basements and garages." 4 types of content – Projects, Features, Reviews, and Everything Else. (If you have an idea for something that doesn't fit in one of the first three areas but is still related to DIY technology, they'd like to hear about it, too – hence the Everything Else category.) Pays \$25 to \$100 for a review. Payment for other types of content negotiated.

■ **Whole Life Times** relies almost entirely on freelance material to fill its pages every month. For info, [www.wholelifetimes.com](http://www.wholelifetimes.com)

■ **Cahoots:** PO Box #6025, Station Main Saskatoon, SK S7K 4E4 ([www.cahootsmagazine.com](http://www.cahootsmagazine.com)) What's going on in your life, your community, your world, your head? An alternative Canadian quarterly magazine for women that is more than your typical women's magazine. For complete guidelines: [www.cahootsmagazine.com/submit-your-work](http://www.cahootsmagazine.com/submit-your-work). Includes fiction, non-fiction, poetry, and beautiful visual art. It is about diversity, critical thought, and engaging conversation. Subscriptions \$6.95/issue or \$26 for the year (4 issues).

■ **Champagne Shivers:** is a paying market for horror stories, poems, demented nursery rhymes, illustrations, cartoons, photographs and special features. Guidelines and pay rates: <http://samsdotpublishing.com/vineyard/CSguidelines8.html>

■ **Expressions:** is a monthly online newsletter that features paying markets for science fiction, fantasy and horror writers: [www.samsdotpublishing.com/expressions.htm](http://www.samsdotpublishing.com/expressions.htm)

■ **Clues: A Journal of Detection** Heldref Publications, 1319 Eighteenth St NW, Washington, DC 20036 USA ([www.heldref.org/clues.php](http://www.heldref.org/clues.php)) Published quarterly. The only US scholarly journal devoted exclusively to mystery fiction. Welcomes scholarly articles on all aspects of mystery and detective material in print, television, and film without limit to period or country covered. Spring 2007 issues focus on author-screenwriter Margaret Millar – deadline for submissions April 28, 2006. Winter 2008 issue features Scottish Crime Fiction – deadline October 31, 2006.

## Contests

■ **The Malahat Review's 2006 Far Horizons Award for Poetry:** 2006 Far Horizons Prize, *The Malahat Review*, University of Victoria, PO Box 1700, Stn CSC, Victoria, BC V8W 2Y2 ([www.malahatreview.ca](http://www.malahatreview.ca)) emerging poets who have yet to publish their poetry in book form (defined as 48 pages or more) may submit their best work for a new award that recognizes the voices of the future. Deadline May 1 postmark. One prize of \$500, plus payment for publication, will be awarded. The entry fee is \$25 for up to 3 unpublished poems (each 60 lines max), includes subscription. Blind judging – name and contact information should be on a separate page. No e-mail submissions. Entries not returned. The winning entry will be published in the Fall 2006 issue.

■ **Boston Review 9th annual Poetry Contest and 14th annual Short Story Contest:** Poetry Contest deadline June 1. \$1,000 and publication in Nov/Dec issue. Send up to 5 unpublished poems, no more than 10 pages total. \$25 entry fee for international entrants, includes subscription to BR. Short-story contest: deadline October 1 postmark; \$1,000 and publication in May/June 2007 issue; up to 4,000 words, previously unpublished; entry fee for international entrants \$30; mss not returned. Send to either Poetry Contest or Short Story Contest, Boston Review, E53-407 MIT, Cambridge, MA 02139. Details on website – <http://bostonreview.net/contests.html>



# Writers HALIFAX INTERNATIONAL Festival!

Ken Babstock   Joseph Boyden   Lynn Coady   Dede Crane   Bill Gaston   Brad Kessler  
Stephen Kimber   Ami McKay   Trudy Morgan Cole   Lisa Moore   Bapsi Sidhwa   Mark Strand

The Second Halifax International Writers Festival is set for April 5 through April 9. As of late February a dozen authors are booked for readings at the Lord Nelson Hotel. And it is a stellar lineup.

Pulitzer Prize-winner and former Poet Laureate of the United States Mark Strand will be on hand. Born in PEI and raised and educated in the US and South America, Strand's written 10 collections of poetry, including the 1998 Pulitzer Prize-winning *Blizzard of One*.

Born in Pakistan, Bapsi Sidhwa now lives in Houston, Texas. The author of four novels – *An American Brat*, *Cracking India* (a *New York Times* Notable Book which became the film *Earth* directed by Deepa Mehta), *The Bride*, and *The Crow Eaters* – her latest title is *Water: A Novel Based on the Film by Deepa Mehta*. Her work has been published in 10 countries and translated into several languages.

Cape Breton-born and Edmonton-based Lynn Coady burst onto the Can Lit scene in 1998 with a GG nomination for her first novel, *Strange Heaven*. *Play the Monster Blind* was a national bestseller. Her third novel and fifth book, *Mean Boy* (Doubleday) is about poets, ambition, class, ego, magic mushrooms, small towns and academia.

Ken Babstock was born in Newfoundland, grew up in the Ottawa Valley, and currently lives in Toronto. His poems took the gold at 1997 National Magazine Awards and have appeared in leading Canadian magazines and anthologies. He won the Milton Acorn People's Poetry Prize and the Atlantic Poetry Prize for his collection *Mean*. His latest collection is *Air Stream Land Yacht* (Anansi).

Lisa Moore has two Giller Prize nominations to her credit – *Open*, a short story collection was up for the 2002 award and her novel *Alligator* (Anansi) was shortlisted for the 2005 prize and the Commonwealth Prize. She lives on The Rock in St. John's.

A Canadian of Irish, Scottish and Metis roots Joseph Boyden divides his time between Ontario and Louisiana. His books include the short story collection *Born With a Tooth* and the novel *Three Day Road*.

Brad Kessler divides his time between New York City and Vermont. His latest book, *Birds in Fall* (Scribner) is set in Nova Scotia and focuses on the aftermath of a plane crash into the ocean. Kessler has written award-winning books for children and numerous essays and articles for *The New Yorker*, *The New York Times Magazine*, and *The Nation*.

Trudy J. Morgan-Cole of Newfoundland published several books of young-adult fiction before writing *The Violent Friendship of Esther Johnson* (Penguin).

The Writers' Fed's own Stephen Kimber, best known for non-fiction, will launch his first novel, *Reparations* (Harper Collins). Ami McKay will also be featured with her well-received debut novel, *The Birth House* (Knopf Canada).

Two writers from the West Coast will also be in town. Dede Crane is a former ballet dancer who's turned to writing. Her fiction has been shortlisted for the CBC Literary Award and published in several magazines. Raincoast Books has just published her first novel, *Sympathy*. Bill Gaston has published several books of fiction, including the Giller-nominated story collection *Mount Appetite*. His latest book is from Raincoast – *Sointula*.

Festival passes and individual event tickets are available at Frog Hollow Books in Park Lane Mall, Halifax. Workshops are also planned. Check out [www.khgmanagement.ca/Readings.htm](http://www.khgmanagement.ca/Readings.htm) ■